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TOP POP NEWS

• PETER TORK'S NEW KICK

Spotlight on two MOVE

ABI talks about ESTHER

BEE GEES revelations

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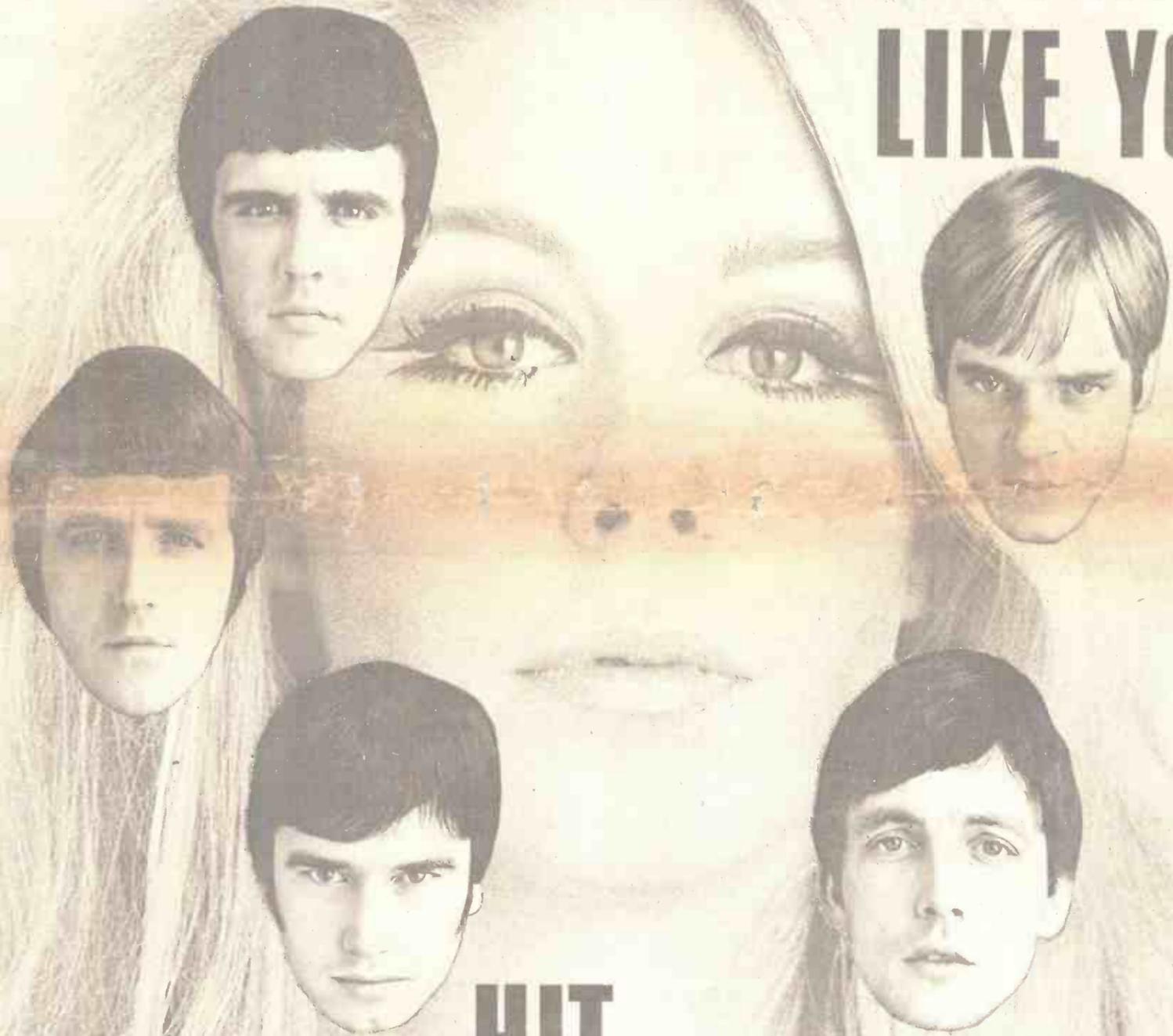
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NICK LOGAN'S Spotlight on THE MOVE

UNKEMPT brown hair cascading down over his shoulders and flowing like a cloak behind him, moustache and beard adding to the forceful appearance, Roy Wood could be taken for an extra from "The Three Musketeers" in search of his sword. But for a member of a group surrounded by an aura of violence and aggression, Roy is a surprisingly gentle and dreamy character. A little garden gnome come to life would perhaps be a better description.

Roy is one of those people who drift on the fringes of crowds. At "Top Of The Pops" rehearsals, where we met, the rest of the group were engaged in jokes and conversation with assorted Amen Corners. Roy on the other hand could be seen hovering some distance from the gathering, quietly strumming his guitar behind one of the sets.

That is typical of the Move guitarist . . . either standing quietly apart from the crowd, or among them but never pushing himself to the front of the conversation.

He will prefer to observe rather than speak and is the type who sit in trains and cafes studying the appearance and habits of those around him.

It is from this keen observation that Roy gleams most of the inspiration for his songs . . . for underneath the passive exterior is a hive of creativity. Roy is the most prolific songwriter in the Move.

He gives little away in interviews but a revealing aspect to Roy's character is that he objected to his parents' plans to hold a party for him on his 21st birthday, in November.

"Can you imagine all those people coming in . . . I would not know what to say to them." Instead Roy spent his birthday quietly, drinking with a few friends in a pub.

Hard to chat

He says he likes meeting new people but is not a great club-goer and doesn't particularly like going to parties "because I never know what to say. It is so hard for me to make conversation. I'm not shy but I find it difficult to approach people. They have always got to speak first."

Roy still lives at home with his parents—his father is now retired and makes guitar cases—and prefers life in his home town of Birmingham rather than move to London.

"I'm happy at home," he says, "but I would not mind a little place of my own somewhere where I could go for quiet and to write."

"Sometimes when I get the time to write it is just too noisy at home to do anything. I like to be on my own occasionally."

He has two sisters and a brother—Roy is the youngest—and comes from a musically inclined family. His sister and mother play the piano and his other sister used to sing with a band.

His parents always encouraged him along a musical career to the extent of buying him his first guitar.

Born in Birmingham, Roy went to art school there but got "fed up with it" in the last year. When he left he took a succession of jobs, signwriter, apprentice toolmaker and musical instrument repairer, playing with different groups in the evenings.

His first professional group was the Idle Race. "Make sure you get that down. They're great fellows," said Roy, jumping from his chair and peering over my shoulder in a rare show of animation. From the Idle Race he joined the Move at its formation.

Though the time factor works against him, Roy still retains many of his old friends in Birmingham and has a local girl friend, Maureen, who he knew before he joined the Move. In the last six months he has started seeing her regularly.

I asked him if he had been changed by success in the Move. "You'll have to ask other people that," countered Roy. I asked drummer Bev Bevan. "He hasn't changed at all. They have a competition in Birmingham and every year they vote Roy the nicest bloke."

Simple

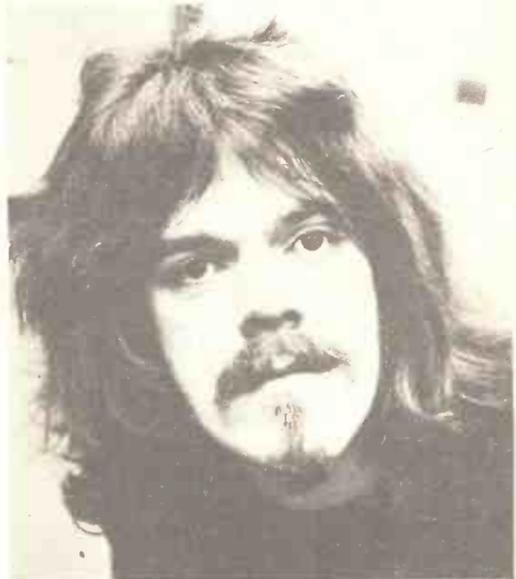
His pleasures are simple ones. Like driving his Jaguar 3.8 (something he had always wanted), going to his local for a drink at lunchtime on Sundays, getting nights off to spend on his own and hearing his songs recorded.

Roy isn't easy to interview. He replies to most questions with a shake of the head or a don't know and needs to be pushed for an answer. He says he doesn't mind interviews but never knows what to say.

He admits to being deep. Is he an introvert? A puzzled look spreads across his face. "Am I?" he asks Bev. "Yes" is the answer.

He is happy in the Move—or "dead chuffed" as he puts it—and sees his future career concerned with songwriting or in the recording field. His ambition is simple: to be able to live comfortably and be connected with music.

He has no great fears—except that the music business might fold and "we all had to go back to work"—and no great beliefs. Ask him if there is anything he feels strongly



Roy Wood

about and he answers with a shrug and a shake of the head.

Roy is a slow and somewhat methodical person and you get the impression that he lives most of the time in a dream world of his own. He is always the last one in the group to get ready; the last one out of the dressing room.

His long hair came before the Move and he keeps it that way because he likes it. However he is thinking of shaving off the beard and just leaving the moustache.

Roy smiles at this and at a story of how he was turned away from a northern cafe because of his hair and the rest of the group were let in.

"I had been best man at a wedding and was wearing a 'dicky bow' and tails. They were wearing scruffy clothes and jeans but had short hair," he smiled. It is a warm and friendly smile.

Finally I think Roy's friend and fellow Move Carl Wayne can sum him up better than anyone else. He says: "Roy is on a different wavelength from other people. He is very simple, almost backward."

"There is nothing forceful or progressive about Roy. I don't know what goes on in his head but there's a sort of childlike simplicity in everything he does and says."

Bev Bevan

BEV BEVAN was on orange juice when I met him in a pub just round the corner from the group's management. Bev is back on a keep-fit kick, having got himself a rowing simulator at Christmas to add to the chest expanders he has at home.

Unlike most drummers, Bev is a big fellow (six foot and nearly eleven and a half stone) and has one of those large round, genial faces that give the impression of a permanent smile.

But despite his adequate build, Bev keeps physical force for his drum skins. He lives at home in Birmingham with his widowed mother (his father died when he was eleven) and his pet A'satian, Remus.

Bev is an only child and the attachment between him and his mother is a strong one. When he is away from home he phones her every day. She has always encouraged her son in whatever he wanted to do with his career, is one of the Move's greatest fans and watches all the group's television appearances whenever she can.

Like most of the others in the Move, Bev prefers to stay in his home town and has never thought of moving into London. "There are too many phonies on the music scene in London," he says.

To a large extent, Bev is an uncomplicated, undemanding person.

His ambition is simply this: "Just to have the satisfaction of knowing that I have really had a ball and have seen the world." He keeps scrapbooks with all the cuttings of Move write-ups because "it is nice to look back on things."

He says: "When you are married and have kids it is nice to think that you have not wasted your life in a normal job, and that you have something to show for it. Everyone has to settle down eventually but it is nice just to see some life before you do."

Bev is not a nervous worrier but does have normal fears. "I don't think I worry a great deal. I worry about my mother and I worry a bit about the next couple of years. I do want to make a lot of money. That is the main reason I am in the business."

One of his hates is cruelty to animals. I asked him if he'd like a lot of children when he married. "Kids get on my nerves actually," said Bev, "but I suppose I would like some when I get married."

"Dogs have always appealed to me—they are so much less troublesome than kids. But I suppose I will change my views as I get older."

"I think I am a very young 23-year-old actually. My friends who have now got married and settled down seem so much older than me in their looks and the way they



behave. I suppose you are affected by the environment you live in."

At grammar school in Birmingham, Bev was a bit of a rebel, getting himself suspended a couple of times for outlandish clothes—he was a rooker in those days.

However, he was a reasonably good student, excelling in English and art and all sports, and left at 17 with three GCE's.

At first he wanted to be a sports reporter, but was told he lacked sufficient GCE's and instead settled for a job as a trainee buyer in a large store, playing drums with the semi-professional Denny Laine and the Diplomats in the evenings. Eventually this led Bev to the Move.

How has success with the Move changed him? "I have more confidence than I had before. But I am not very good at complaining about things. I don't like starting trouble. Yes I am completely happy with the Move."

NEVER SURPASSED!



EASY TO FOLLOW
INSTRUCTIONS

ROCKEFELLA WED CINDERELLA TO GET HER OUT OF THE ARMY

THE biggest cliché about a woman's eyes is that they look like lovely, limpid pools . . . and yet "lovely, limpid pools" is about the only possible way to describe the big, beautiful eyes of Esther Ofarim. With such a dazzling Cinderella, her husband Abi is, indeed, a lucky fella!

Esther and Abi have the easy rapport that makes married couples feel honeymoonish again . . . and the kind of appeal that made Sonny and Cher such a phenomenon only a short time ago.

I see them making an even bigger British impact than Sonny and Cher, I see them being around the British pop scene far, far longer. Their cool style with "Cinderella Rockefeller" is only a taste of their vocal versatility.

I met them in a sumptuous Victorian flat in Mayfair which they have come to regard as home whenever they happen to be in London.

Abi welcomed me with a drink and the news that although "Cinderella Rockefeller" was doing so well in the NME Chart, he and Esther were having to fly off to Germany for a couple of weeks.

It seems that in Germany they aren't just a part of the pop scene; they're a phenomenon! And as if this were not enough—

their popularity in other parts of the Continent is so strong that they can virtually name their price.

As Abi and Esther and I chatted about their early days together, incidentally, they both suddenly realised that at one time in Israel, Esther was known as Cinderella to many of her friends.

"It's true," said Esther as it all came back to her. "I never remembered it until this moment. Do you remember, Abi? I was an actress and I played the part of Cinderella. And now here we are, singing about Cinderella!"

Seen around

Said Abi: "I recall how we used to see each other around in Haifa, when we were at high school. We liked each other, but never said so."

"Eventually we went out together, but then Esther went into the Army, as all girls do in Israel."

"I didn't see her for a long time, but then she came out for a holiday, and within a week we were married. You see, if a girl gets married it's possible for her to get out of the Army straight away!"

Abi proudly pointed out that during her Army days Esther became the No. 1 shooter in her class . . . not bad, he went on, for a little lady with a big rifle!

Esther modestly said it had all been a lucky fluke: all she did was shut her eyes and aim at the target.

Last week I told how Abi was

a choreographer and Esther an actress and how one day they used an old guitar and started singing together for fun.

What happened then was that they got themselves a singing engagement at a new showbiz club in Haifa, sang numbers like "Cotton Fields" and Nancy Whiskey's "Freight Train," and then suddenly found themselves in demand as a big record and club attraction. Within three months they were sitting in the No. 1 position in the Israeli hit parade, yet!

Film debut

At one particular club at which they sang, they were observed one evening by Hollywood mogul Otto Preminger, who went back to the States and later began to think about making his big-budget film "Exodus."

"When I was in Israel," he is believed to have said as he chewed a big cigar, "I saw this girl in a club with lovely black eyes. I must have her for my film."

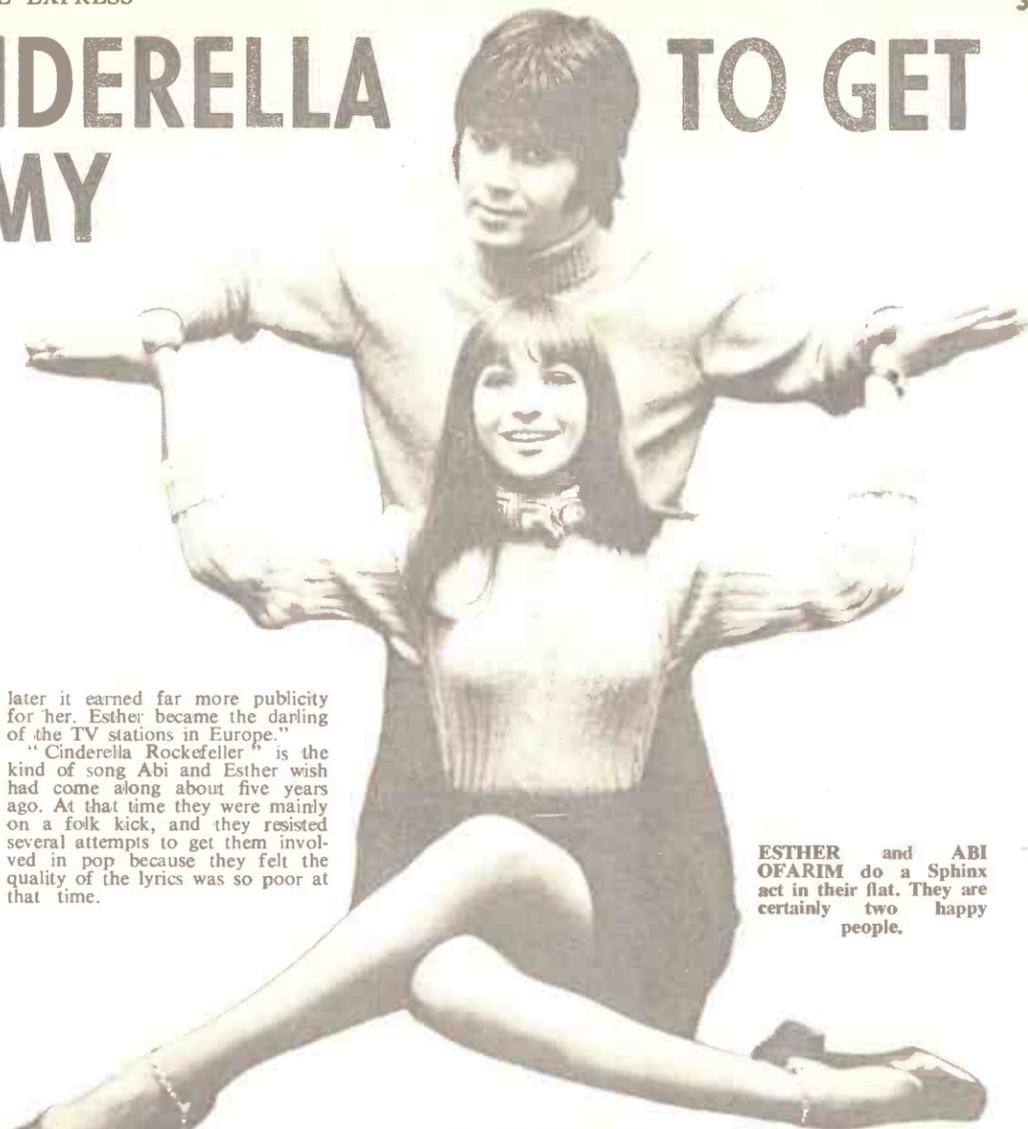
Esther was duly traced and made a notable appearance in "Exodus"—her film debut—but without Abi.

After that, Esther had some solo successes in the Israeli Song Festival (winning both the first and second prizes), and then the two of them did quite happily for about the next three years.

The next big break was a visit to Poland, in which they were treated like royalty and did concerts in football stadiums, and then (as I described last week) a whole string of events in various European countries that led to them becoming international stars.

Esther took part in the Eurovision Song Contest and was voted first—then it was said that a mistake had been made in the counting, and that really she'd come second.

Says Abi, logically: "It was upsetting at first, but I suppose that



ESTHER and ABI OFARIM do a Sphinx act in their flat. They are certainly two happy people.

later it earned far more publicity for her. Esther became the darling of the TV stations in Europe."

"Cinderella Rockefeller" is the kind of song Abi and Esther wish had come along about five years ago. At that time they were mainly on a folk kick, and they resisted several attempts to get them involved in pop because they felt the quality of the lyrics was so poor at that time.

two lovely black eyes opening wide with honesty. "Not at all. We thought the Fortress" (that's Britain) "could never be conquered!"

Abi told me that he and Esther read the reviews for "Cinderella Rockefeller," they thought the Fortress would be missing the demolition squad yet again. Said he: "All the papers said it was a beautiful record, but it would never make it."

But constant TV plugging did the trick.

I reminded him of the latest posi-

tion of "Cinderella Rockefeller" in the NME Chart, and he permitted himself a slight smile of contentment.

Now, like all dedicated artists, Cinderella and Rockefeller are worrying about their next big brush with the public. This is on March 30 at the Albert Hall, when the evening is being completely devoted to their talents.

If I'm right, by March 31st, Abi and Esther Ofarim will have conquered a Fortress yet again!

Today, they do all kinds of songs in their act, from jazz to folk, pop, and 16th and 17th century ballads.

I asked Esther how she felt about getting a British hit record. As both she and Abi were well established elsewhere, did they regard a big-selling record here as something special? Or did they simply feel they were doing well in yet another country?

"Oh no, no," said Esther, those

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A congratulatory glass of champagne — Philips Chief LESLIE GOULD toasts ESTHER and ABI OFARIM'S success.

DAVE DEE WHIP IS BOTTLE ON GUITAR!

WHEN is a whip not a whip? When it is a bottle neck being pushed along the neck of a guitar. That was Dave Dee's explanation, anyhow, when I asked him who played the whip on the group's new smash single "Legend Of Xanadu," which leaps to No. 12 in this week's NME Chart.

I found a tired Dave writing out the words of "Paint It Black" in a dressing room at the Playhouse Theatre, before a broadcast on Monday. Dozy was half asleep in an armchair and Beaky was in a state of collapse.

"Five o'clock we finished this morning," Dave complained. "Half-past-five they told us to be here and we don't start until eleven!"

Dave was none too happy, either, with an attempt by a Sunday newspaper to implicate the group in their "revelations" that not all pop people play on their records.

"I told the reporter that if he felt the fans were being cheated he could ask any of the millions of people who have seen us in the past seven years," he declared in a burst of indignation.

Dave then explained that if the group use session men on their records, the label says "with orchestral accompaniment," as does "Xanadu."

"We had seven hits without using any other backing and we

AMAZE YOUR FRIENDS!



BE POPULAR CONFIDENT

By **RICHARD GREEN**
Who joins the NME staff this week

thought we should get a fuller sound and give the people who buy the record something extra," Dave explained.

"We all play on our records, but sometimes we use session men as well. This reporter said he had signed statements from four session men that they were on the record. If he had gone a bit further, he could have found twenty-four!"

So I asked if it was Dave playing the whip on "Xanadu."

"Ah, but it's not a whip," he replied, happy to have something to smile about. "If you use a whip, you just get a sound like a click. It's a bottleneck being run down the guitar neck. Or you can use a clapper board."

Acting role

Having thus satisfied any doubts any spies from the Musicians Union may have had, Dave talked about his acting in the forthcoming film for Southern-TV—and of how he used to be an actor before he took up singing.

"I used to be in amateur theatricals when I was younger," he revealed. "That was when I was at school and after I went into the police. When I told my head-

master that I was going into the police, he wanted me to go to drama school instead.

"But at that age—sixteen and a half—you want to get the uniform and the helmet on. I was playing the guitar at nights and making as much money as a PC during the day, although I was just a cadet.

"Sometimes I made thirty bob or two quid a night, so you only want to do that for five nights and you're quids in."

But then when Dave became a full constable, he wasn't allowed to have another job, so he eventually left the force to join the rest of the group as a guitarist.

"Actually acting is what I do best—better than singing. When we do the comedy bits on stage, it is just a way of expressing yourself. It's entertaining people, so it's acting in a way," he explained.

He promised that the group's film will not be one of the usual efforts where the stars play a bit in the middle of the field, then go back to the story.

"Not like the Presley films," he insisted. "I like Presley, but his films turn me off him. In 'Here We Go Round The Mulberry Bush,' Spencer Davis just had a standing up and playing spot."

Bonnie fan

Dave enthused about "Bonnie and Clyde," but said that he much preferred "The Dirty Dozen." "Fantastic film" was how he described it.

"I'd love to do a film like that. I'll tell you the kind of part I'd really like, the type of thing Karl Malden does. He always gets the right part. I saw him in 'Billion Dollar Brain.'

"Did you see that? The part was just right for him again. I've never played a nice guy, I was always the villain or something. In one play, I was a king and had to be on stage for the whole ninety minutes, but even he wasn't a nice guy."

Tich began making an inspection of the sink for no apparent reason and Mick argued about a photo session that had been fixed for the group's day off.

Ignoring Tich's excursion into the world of plumbing, Dave took charge of the photo differences and quickly sorted the whole thing out.



The DAVE DEE gang in fancy "Xanadu" gear. L to r: DOZY, TICH, MICK, DAVE and BEAKY.

Then he sat down again and had another go about some of the things that newspapers print about pop stars.

"The trouble is, people always believe what they read," he told me.

"We told one paper that in the old days we sometimes had trouble finding places to stay and we slept in the van. The paper printed it as though it happened now and we had people ringing up telling us we could sleep on their floor or in their caravan."

RAF help

"In Scotland, a group of blokes from the RAF came and offered to put us up," chipped in Mick, as his sole contribution to the conversation.

As the group began discussing their last number for the show that day, someone told Dave that the producer of a German TV show

had decreed that jackboots could not be worn for "Xanadu."

"He doesn't really want you to carry the whip, but he won't mind. But jackboots are right out. He said it positively smacks of Nazi-ism."

Pathetic

Dave's reply was rather what one might expect of such a pathetic attempt not to offend the German public, most of whom wouldn't connect jackboots with anything except the feet that were inside them.

Perhaps the group were getting their own back on producers in general, then, when they told the announcer that their last number featured Dozy singing "Mama."

It was duly announced, and they broke into a rockin' version of "Paint It Black," much to the amusement of everyone in the theatre!

WHO'S WHERE

(Week commencing February 23)

ENGELBERT HUMPERDINCK
London Palladium
ANITA HARRIS
Coventry Theatre
BACHELORS
Liverpool Royal Court
NEW VAUDEVILLE BAND
Birmingham Alexandra
FRANKIE VAUGHAN
Dunstable Caesar's Palace (commencing Sunday)
ONE-NIGHTERS
AMEN CORNER
Manchester Princess and Domino (23rd); Birmingham Oldhill Plaza (24th); Stockport Tabernacle (25th); Doncaster Top Rank (26th); Grays Queens (28th)
LOVE AFFAIR
Chester Clockwork Orange (24th); Grantham Cat Ballou (25th); Bath Pavilion (26th); Eastcote Clay Pigeon (26th)
TRAFFIC, KINKS, MOVE, BONZO
DOG DOO DAH BAND
Leicester Granby Halls (23rd)
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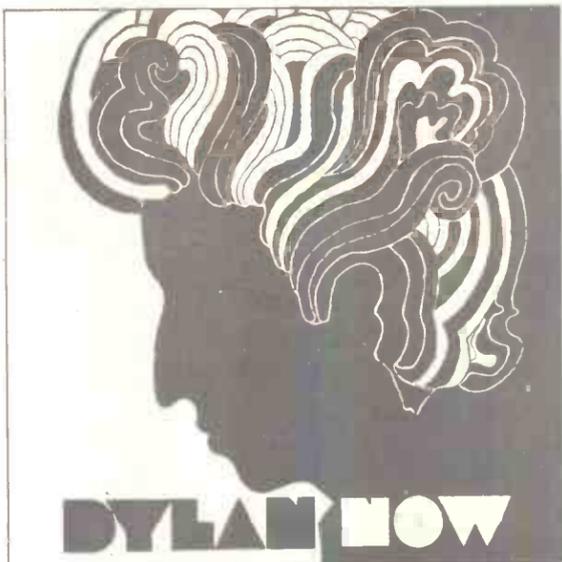




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GREAT WEEK FOR TRAFFIC FANS

One from group . .

*No Face, No Name And No Number/Roamin' Thru' The Gloamin' With 40,000 Headmen (Island)
 A COMPLETE contrast from any of Traffic's previous singles—and a really beautiful ballad. It's haunting, reflective, heart-searching and plaintive—and it receives a suitably yearning and anguished styling by Stevie Winwood, whose lamentations catch just the right mood of a forlorn philanderer.
 The scoring is beautiful—employing rippling harpsichord, glowing cellos and violins, solo flute and background music. It's a disc to make you listen intently.
 My only complaint is that if you bought the "Mr. Fantasy" LP, you'll already have this track. Being in the "classical pop" idiom, it's not as commercial as their last two, but should do well.
 FLIP: No, nothing to do with the Harry Lauder oldie! A fascinating number, with an r-and-b Winwood vocal set to an exotic jungle backing.

TRAFFIC (l to r) STEVIE WINWOOD, CHRIS WOOD and JIM CAPOLDI; and DAVE MASON (right).



Says Derek Johnson
 NME's ace single hit spotter
 . . . and one from
 Dave Mason, too

†Little Woman/Just For You (Island)

VIRTUALLY two Traffic singles this week, because here's ex-group member Dave Mason with his first solo offering—backed by Traffic! And what a strange disc it is, too—quite incredible, in fact.

Dave's moody tones are supported by a completely "non-electric" backing—comprising cello, violin, flute, acoustic guitar, sleigh bells, assorted percussion and a couple of Indian instruments.

The result sounds like a cross between Ravi Shankar and a mediaeval English Morris dance!

Dave's part in the proceedings is interesting, in that he uses his voice almost as another instrument. Listen to it at least ten times, and you'll agree it's wholly absorbing.

FLIP: This was originally planned as the 'A' side, and it certainly has the more instant appeal of the two. A throbbing up-beat item, exuding great vitality.

ASSOCIATION

Everything That Touches You (Warner Brothers).

A hit American group that's made tremendous strides since it first emerged as a twangy r-and-b group. This latest Association disc is full of rich West Coast harmonies, with falsettos and contrapuntal passages—in fact, the whole vocal shimmers with a soft ruby-like glow.

The backing is equally appealing, and the production as a whole can hardly be faulted.

So it's a pity that the song doesn't quite come up to the standard of the performance.

ROBERT KNIGHT

Blessed Are The Lonely (Monument).

This is the guy who cut the original version of "Everlasting Love" and had a big U.S. hit with it. His new one isn't so vital or expansive—it's a mid-tempo ballad, poignantly handled in the verses, and breaking into a melodic chorus with the backing group joining in.

Indeed, the group often indulges in "slurp" chanting, giving it a Tamlia flavour.

It's a good song and very commercial, but the fact that Robert Knight is unknown here won't help its chances.

Do I see another cover version stealing the honours?

PASSIONATE SONG FROM TOM JONES JUST CAN'T MISS

*Dellah/Smile (Decca)

WRITTEN by Les Reed and Barry Mason, but totally different from "I'm Coming Home" and "The Last Waltz." This is a passionate and dramatic story-in-song about a chap who's just killed his loved one—and, as the police are breaking down the door to arrest him, he is stricken with remorse.

The melody flows along in rhapsodic style, and there's a touch of Mexicana in the lilting rhythm. Occasionally, it breaks into paso doble. And as you might expect, there's a catchy and repetitive

JONES JUST CAN'T MISS

chorus you feel compelled to join in.

As ever, Tom Jones' interpretation is both sensitive and intense—a tremendous performance of gripping material. It's got to be big.

FLIP: Not the Charlie Chaplin oldie, but a new Gordon Mills number—a snappy swinger in which Tom gives full rein to his galvanic rhythmic sense.

DEE JAYS ON DISC

Following in the footsteps of Tony Blackburn, d-j Mark Roman pops up on disc with a revival of the cute and jaunty "Cuddly Toy" (Columbia). Don't think he's got a great voice—but the fact that he's encased in a voluminous backing of orchestra, vocal group and tambourine overcomes this handicap, and the end

product is very palatable.

With all due respect to Duncan Johnson, I could well do without his debut disc—if only because I detest pseudo-religious cod's wallop like "The Big Architect" (Spark). Yes, you've guessed it—the architect is God! It's a monologue, with heavenly choir and Procol-type organ. Ugh!

More opera but from Mark now

†(He's Our Dear Old) Weatherman/Possums' Dance (Parlophone).

THE latest excerpt from "A Teenage Opera" performed this time, not by Keith West, but by composer Mark Wirtz—liberally supported by a backing choir and complex scoring.

It's another fairy-tale fantasy, principally aimed at the younger generation, and with a generous helping of gimmicks and effects thrown in.

The rumbling backing includes brass, strings, flute, xylophone, accordion and kazoo. It's a massive production that's well worth hearing for all the effort that's gone into it.

Light, jaunty, bubbling and full of fun—but lacking the catchy chorus of the original opera excerpt. I don't see this as a big one, but it might get a touch.

FLIP: An instrumental by the Wirtz Orchestra—a charming little piece, featuring an attractive guitar solo. But let's face it, really only a makeweight.

MITCH RYDER

Personality and Chantilly Lace (Stateside).

Two Chart hits of yesteryear adapted to Mitch Ryder's socking, bulldozing style, and presented in medley form.

There's a pulverising rock beat, walloping drums, shrieking bass and lustily chanting group—plus audience shouts of encouragement and hand-claps.

Generates an electrifying atmosphere, and is ideal for parties and discotheques—provided your dancing is of the energetic kind. But the cynics may well describe it as dated.

By David & Jonathon

Two new songs by the Roger Greenaway-Roger Cook team figure in this week's releases. The first is "I've Got You On My Mind" (Parlophone) by Dorian Gray—a happy number about all the good things in life, set to an effervescent backing. The boy sings as though he means every word. Although the disc may be too lush and polished for the Charts, it has an exhilarating effect upon the listener.

"Once I Had A Dream (Phillips) by Jon Britten is quite different—a philosophic rockaballad, treated with a fine sense of drama by this promising newcomer. After a gentle quivering opening, it builds steadily into a pulsating climax. Undoubtedly this is a boy to watch!



† CHART POSSIBLE
 * TIPPED FOR CHARTS

BYSTANDERS

When Jezebel Goes (Eye).
 The Bystanders have been knocking at the Chart door for some time, and this is unquestionably the best disc they've made so far.

A hummable ballad with a strong melody line, I found myself singing it long after I'd taken the record off the turntable.

The lyric is lachrymose (all right then, a bit sad), and the subtle backing of violins and cellos adds just the right mood of pining discontent.

FIVE AMERICANS

7.30 Guided Tour (Stateside).
 A conducted tour of an unnamed U.S. city, with an arresting lyric and a performance—both vocal and backing score—that owes a great deal to the Beach Boys.

But it falls behind on the melodic content, which is practically nil. Wouldn't it mark the subject was suited to this market.

FAIRPORT CONVENTION

If I Had A Ribbon Bow (Track).
 A delicate number with a fine gossamer-like texture, featuring the fragile willowy voice of the girl singer, and soft humming support from the rest of the group.

There's a gently jogging rhythm, an unobtrusive backing of guitars and vibes, and a very noticeable folksy quality. It's a disc that provides very easy listening—undemanding, quiet, melodic and appealing.

CAT ON HIS OWN — GOOD

*Lovely Cities/Image Of Hell (Deram).

THE first Cat Stevens disc that wasn't produced by Mike Hurst. He retains the cantering beat and rumbling busy backing that have hallmarked most of his discs—in fact, the bustling intricate scoring commands just as much attention as Cat himself!

I think this a somewhat better song than his last disc, if only because there's a quick-to-register catch line that the fans can soon latch on to. And as a performer, Cat has advanced considerably in recent months.

FLIP: The title's dramatic enough, but it turns out to be a bluesy ballad in the 12-bar pattern, with a backing of strings and tinkling piano. Effective!

FRANKIE DOES ANOTHER EVERGREEN

*Nevertheless/Girl Talk (Columbia).

I'M sure everyone will be familiar with this evergreen oldie. And when I tell you that Frankie Vaughan treats it in much the same way as "There Must Be A Way," you'll know exactly what to expect.

It's a song that's right up Frank's street—he belts it vigorously, displaying to the full his flair for showmanship. He's one of the old school of performers who really know how to "sell" a song.

Personally, I think this number is much better suited to his current style than "So Tired"—and this, coupled with the enormous TV exposure lined up, should ensure a Top Ten placing.

FLIP: The composing team of Bobby Troup and Neal Hefti implies cabaret material. And that's what it is—a torchy and smoothy smooth swinger.

PETER JANES

Do You Believe (CBS).

This youngster has many of the qualities of Cat Stevens—his vocal timbre is similar, and he possesses the same flair for song-writing. So it's appropriate that Cat should produce the disc, as well as play guitar and mellotron on it.

But with all due respect to Cat, the backing's a bit on the thin side and tends to undermine Peter Janes' impact. A self-penned number, it's mid-tempo with a catchy chorus—and very competently handled.

MORE REVIEWS ON PAGE 10

BREATHTAKINGLY NEW!



HIGHLY INVIGORATING

NEW SINGLES

- JERRY STEVENS & LAURIE HOLLOWAY: LOVE IS BLUE 3303
 Vocal & Instrumental of Smash Eurovision Song now in American charts
- PETER JANES: DO YOU BELIEVE (Love is Built on a Dream) 3299
- RONNIE JONES: WITHOUT LOVE (There is Nothing) 3304

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- PRETTY PURDIE: FUNKY DONKEY 58-3301

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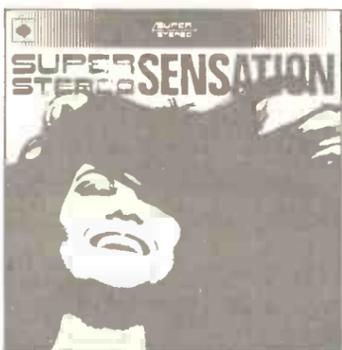
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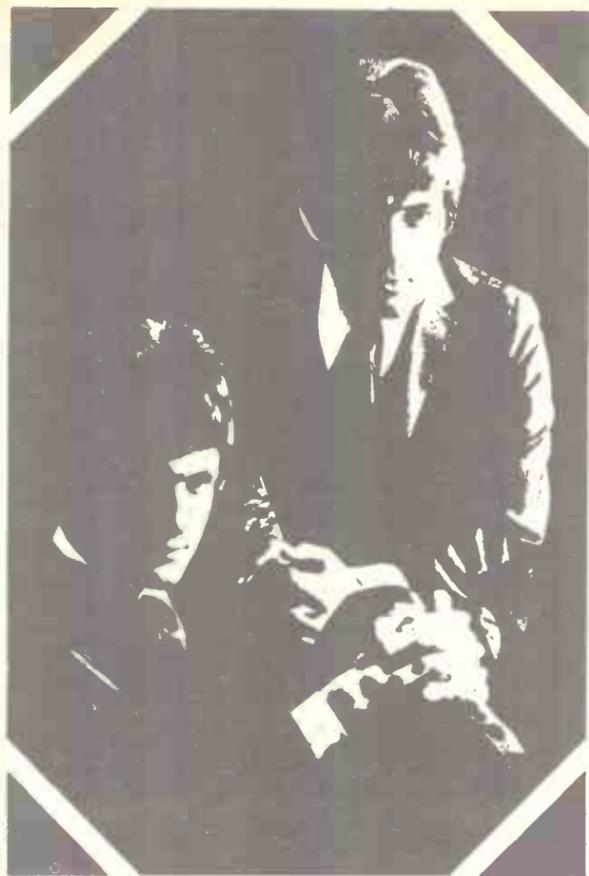
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MGM1385

NME TOP 30

(Wednesday, February 21, 1968)

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

Britain's Top 15 LPs

1	1	SUPREMES GREATEST HITS (Tamla-Motown)	6	1
3	2	FOUR TOPS GREATEST HITS (Tamla-Motown)	6	2
2	3	SOUND OF MUSIC Soundtrack (RCA)	150	1
4	4	TOM JONES' 13 SMASH HITS (Decca)	8	4
5	5	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (Parlophone)	39	1
8	6	BREAKTHROUGH Various Artistes (Studio 2)	17	3
6	7	VAL DOONICAN ROCKS, BUT GENTLY (Pye)	12	1
7	8	BRITISH CHARTBUSTERS Various Artistes (Tamla-Motown)	19	3
11	9	PISCES, AQUARIUS, CAPRICORN & JONES LTD. Monkees (RCA-Victor)	8	9
10	10	LAST WALTZ Engelbert Humperdinck (Decca)	15	3
13	11	OTIS BLUE Otis Redding (Atlantic)	14	4
9	12	REACH OUT Four Tops (Tamla-Motown)	14	2
12	13	THIS IS CHAQUITO AND QUEDO BRASS (Fontana)	2	12
14	14	HORIZONTAL Bee Gees (Polydor)	1	14
14	15	SELL OUT Who (Track)	6	12

SINGLES BY TOP ARTISTES



THE PAPER DOLLS
"SOMETHING HERE IN MY HEART"
7N 17456

THE ASSOCIATION
Everything That Touches You
WB 7163

THE BYSTANDERS
When Jezamine Goes
7N 17476

CLAUDINE LONGET
Love Is Blue (L'Amour Est Bleu)
AMS 718

THE HAPPENINGS
Music Music Music
BTS 45538

MAX BYGRAVES
Cabaret/Jealous Heart
7N 17464

EDDIE MACK & THE COLUMBIA
Someday You'll Call My Name
7N 17478

PAUL ARNOLD
Bon Soir Dame
7N 17473

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5 YEARS AGO	10 YEARS AGO
TOP TEN 1963—Week ending Feb. 22	TOP TEN 1958—Week ending Feb 21
1 THE WAYWARD WIND Frank Ifield (Columbia)	1 THE STORY OF MY LIFE Michael Holliday (Columbia)
3 PLEASE PLEASE ME Beatles (Parlophone)	2 MAGIC MOMENTS Perry Como (RCA)
3 DIAMONDS Jet Harris/Tony Meehan (Decca)	2 3 JAILHOUSE ROCK Elvis Presley (RCA)
4 THE NIGHT HAS A THOUSAND EYES Bobby Vee (Liberty)	4 4 AT THE HOP Danny and the Juniors (HMV)
5 LOOP DE LOOP Frankie Vaughan (Philips)	5 5 OH BOY! Crickets (Coral)
6 LITTLE TOWN FLIRT Del Shannon (London)	6 6 ALL THE WAY Frank Sinatra (Capitol)
7 THAT'S WHAT LOVE WILL DO Joe Brown (Piccadilly)	7 7 LOVE ME FOREVER Marion Ryan (Pye-Nixa)
8 ISLAND OF DREAMS Springfields (Philips)	10 8 YOU ARE MY DESTINY Paul Anka (Columbia)
9 SUMMER HOLIDAY Cliff Richard (Columbia)	7 9 APRIL LOVE Pat Boone (London)
10 SUKIYAKI Kenny Ball (Pye)	7 10 PEGGY SUE Buddy Holly (Coral)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"
(Tuesday, February 20, 1968)

1	1	LOVE IS BLUE Paul Marriot	1910	Fruitgum Co.
5	2	VALLEY OF THE DOLLS Dionne Warwick Classics IV		Lemon Pipers
3	3	SPOOKY Classics IV		
4	4	I WISH IT WOULD RAIN Temptations		
6	5	THE DOCK OF THE BAY Otis Redding		
17	6	SIMON SAYS 1910 Fruitgum Co.		
2	7	GREEN TAMBOURINE Lemon Pipers		
10	8	I WONDER WHAT SHE'S DOING TONIGHT Tommy Boyce & Bobby Hart		
7	9	GOIN' OUT OF MY HEAD/ EYES OFF YOU Lettermen		
8	10	NOBODY BUT ME Human Beinz		
11	11	BABY, NOW THAT I'VE FOUND YOU Foundations		
14	12	BOTTLE OF WINE Fireballs		
9	13	JUDY IN DISGUISE John Fred & His Playboy Band		
15	14	E'RE A WINNER Impressions		
15	15	EVERYTHING THAT TOUCHES YOU Association		
16	16	WORDS Bee Gees		
12	17	WOMAN, WOMAN Union Gap		
13	18	BEND ME, SHAPE ME American Breed		
19	19	WALK AWAY RENEE Four Tops		
20	20	THERE IS Dells		
21	21	JUST DROPPED IN First Edition		
22	22	I CAN TAKE OR LEAVE YOUR LOVING Herman's Hermits		
21	23	WE CAN FLY Cowells		
29	24	I THANK YOU Sam & Dave		
18	25	SUSAN Buckingham		
25	26	SKIP A ROPE Henson Cargill		
27	27	ITCHYCOO PARK Small Faces		
16	28	CHAIN OF FOOLS Aretha Franklin		
24	29	DIFFERENT DRUM Stone Poneys		
30	30	THE END OF OUR ROAD Gladys Knight & the Pips		

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

New Musical Express

Proprietors: New Musical Express Ltd.
 15-17 LONG ACRE, LONDON, W.C.2

Phone (for all Dept.) 01-240 2266 (10 lines)
 Cable address: Newmusax, London

NEW YORK: June Harris
 315 West 57th Street, New York N.Y. 10019
 Phone: 757-7167

HOLLYWOOD: Ann Moses
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Esther in Dave Dee movie; big TV story-and-songs series with Abi

A REVOLUTIONARY TV series starring Esther and Abi Ofarim—who rocket to No. 2 in this week's NME Chart with their first British hit, "Cinderella Rockefeller"—is being planned for the autumn by producer Mike Mansfield. Esther may be teamed opposite Dave Dee—whose single "Legend Of Xanadu" also jumps up the NME list this week to No. 12—in the previously-announced film of the legend, which will go into colour production in the South of Spain this summer. As exclusively reported in last week's NME, Mansfield's Southern-TV "New Release" show is being networked from this weekend in place of Jonathan King's "Good Evening," which moves to a new time slot. "New Release" is being re-titled "Time for Blackburn" and will have a wider format to enable big-name artists to make repeat appearances in the show whilst their records are high in the charts. Esther and Abi Ofarim were yesterday (Thursday) flying in from the Continent to return to the programme.

DOONICAN, DAVE, TRAFFIC, SONNY, CHER, TROGGS, ANITA HARRIS TV

VAL DOONICAN and the Dave Clark Five feature their new singles in both BBC-1's "All Systems Freeman" (tonight, Friday) and "Dee Time" (tomorrow). Joining them in the Alan Freeman show are Traffic, Cat Stevens, the Paper Dolls and record producer George Martin. Other bookings for tomorrow's Simon Dee Show include Tim Rose, Maggie Fitzgibbon and Miriam Karlin. Set for next week's "Dee Time" are Paul and Barry Ryan and Grapefruit. Sonny and Cher guest in BBC-2's "Andy Williams Show" on Friday, March 8, and Burl Ives and Noel Harrison in the previous week's line-up (1st). Also on BBC-2, Tom Rush is in "Once More With Felix" (tomorrow, Saturday), Malcolm Roberts and Italian singer Mina are showcased in "International Cabaret" (next Monday) and Betty Grable and Dick Haymes star in the Hollywood musical "Diamond Horseshoe" (Wednesday).

The Troggs are a late addition to ABC-TV's "Daddy's Music Box" (tomorrow, Saturday), and Anita Harris appears in the March 2 edition. Latest bookings for the same company's "Eamonn Andrews Show" include Harry Secombe (this Sunday, 25th), Rosemary Clooney (March 31), and Francoise Hardy (April 28). The Beatles have filmed two promotional clips on their next single, "Lady Madonna," which is being released March 15. There are no screening plans to date, but it is expected they will be seen in "Top Of The Pops" among other shows. Peter Brown of Nems Enterprises leaves for America this week to negotiate U.S. TV transmission of the two clips.

Mike Mansfield told NME: "We all want the Ofarim TV series to be completely new in every way. Both Esther and Abi have said they would like each edition to have a story format, and we are working on this idea. Both of them are so talented, the possibilities are enormous. Esther is a dramatic actress as well as a singer, and Abi is a marvellous dancer. I would want to bring these talents out as much as possible. He added that, should negotiations be completed successfully, the series would almost certainly consist of six weekly half-hour shows for autumn screening.

FILM OUTLET
 Negotiations for the distribution of the "Legend of Xanadu" movie by a major company have already been finalised, before the film has been made. A team of researchers is in the South of Spain this week, looking for locations to suit the arid, desolate setting of the screenplay, which has been inspired by the poem by Coleridge. Esther, who starred in "Exodus," would play the mysterious, unnamed girl who becomes romantically and dramatically involved with the central character, played by Dave Dee.

Nesmith: rock 'n' jazz symphony

MONKEE MIKE NESMITH has composed and produced, in collaboration with jazz trumpeter Shorty Rogers, a full-length rock 'n' roll symphony—believed to be the first work of its kind. It has been recorded under Nesmith's supervision by over 50 jazz musicians from the bands of Duke Ellington, Woody Herman and Stan Kenton, among others. Some of the titles already recorded vocally by the Monkees have been incorporated into the composition, which is called "The Wichita Train Whistle."

Instead of selling the idea and the recording to Colgems—the label for which the Monkees record—Nesmith has spent over 70,000 dollars on this ambitious project, and he intends leasing the master copies to the company offering the most favourable deal. It is hoped the LP will be released in America next month, and in Britain later this year.

Nesmith has also written the "B" side of the next Monkees' single—titled "Tapioca Tundra." It was inspired by the group's concert tour last summer. As exclusively reported in last week's NME, the top side of the new Monkees' disc is "Valerie," written by Tommy Boyce and Bobby Hart. It is being issued in American next Friday, and is planned for release in this country in mid-March.

As reported in last week's NME, Dave Dee, Dozy, Beaky, Mick and Tich managers Ken Howard and Alan Blackley—who penned the "Legend of Xanadu" hit single—have been commissioned to write the full-length score of the film.

Screening times for the broadened "Time For Blackburn" show are 7 pm on Friday (Southern TV) and on Saturday in London and other regions at 5.50 pm. The Jonathan King series moves to 11.22 pm on Saturdays from tomorrow.

Artists booked for this weekend by Mansfield, in addition to Esther and Abi Ofarim, are Frankie Vaughan, the Dave Clark Five and Paul and Barry Ryan. No artists have yet been set for next weekend's edition of the Tony Blackburn series (February 29 Southern, March 1 elsewhere), but Southern-TV cameras will be at Sandie Shaw's special 21st birthday party at London's Madame Tussaud's waxworks this Sunday—and film of the event will be included in the show.

POP-LINERS
 ROBERT KNIGHT, who recorded the original version of "Everlasting Love," arrives in Britain next week to promote his new single "Blessed Art The Lonely."
 ● Half-hour Marianne Faithfull interview in BBC-1's "Personal Choice" this Sunday afternoon (25th) ● High Court injunction preventing Gary Walker and Rain from appearing on TV and their "Spooky" single from being broadcast—initiated because of a managerial dispute—was lifted last weekend ● Esther and Abi Ofarim star in a charity concert at Manchester Palace on Sunday, March 3 ● Long John Baldry cabaret week at Batley Variety Club from this Sunday (25th) ● Bachelors in Radio 2's "Come To The Music Hall" tomorrow (Saturday).

U.S. GETS STATUS

A DEBUT tour of America is being lined up for Status Quo in the late spring—the visit will include concerts and club dates, as well as promotional TV appearances. The group's "Matchstick Men" single was released in the States this week on the Chess label.

Status Quo has now completed its commitments as backing group to Madeline Bell, and has branched out as a starring attraction in its own right. A four-day Scottish tour for the group from today (Friday) includes visits to Glasgow University (tonight), Dundee University (tomorrow), Dunfermline Kinema (Sunday) and Kilbride Olympia (Monday).

The group spends March 5 and 6 recording several tracks from which its next single will be chosen. This is provisionally set for March 29 or April 5 release.

NEW LULU MOVIE ROLE?
 Negotiations are under way for Lulu to star in her second major film, her manager Marian Massey revealed this week. If the deal is finalised, Lulu will be working on the film from July until the autumn. She appeared last year in the "To Sir, With Love" movie, and the NME understands the new offer is for an equally dramatic role. Lulu would commence filming after a two-week cabaret season in Vancouver the previous month.

Gene-Paul Jones-Dupree-Don Partridge package FULL PITNEY TOUR DATES

THE complete itinerary of the package tour headed by Gene Pitney—and starring Paul Jones, Simon Dupree and the Big Sound and Don Partridge—was revealed exclusively to the NME this week by promoter Arthur Howes. The Bonzo Dog Doo Dah Band has withdrawn from the tour owing to the pressure of other commitments, and Don Partridge—originally booked as a supporting attraction—now moves up to share top billing. Other acts are still being negotiated for the package. The full date list, including two days at Blackpool during Easter weekend, is:



LEWISHAM Odeon (April 5),
 HANLEY Gaumont (6th)
 COVENTRY Theatre (7th),
 GLASGOW Odeon (9th),
 MANCHESTER Odeon (10th),
 WOLVERHAMPTON Gaumont (11th),
 LEEDS Odeon (12th),
 BLACKPOOL ABC (13th & 14),
 DERBY Gaumont (15th),
 CARDIFF Capitol (17th),

BRISTOL Colston Hall (18th),
 EAST HAM Granada (19th),
 BOURNEMOUTH Winter Gardens (20th),
 LEICESTER De Montfort Hall (21st),
 GLOUCESTER ABC (23rd),
 PORTSMOUTH Guildhall (24th),
 BIRMINGHAM Odeon (25th),
 SUTTON Granada (26th),
 FINSBURY PARK Astoria (27th),
 LIVERPOOL Empire (28th).



GRAPEFRUIT WITH GEES

GRAPEFRUIT have been booked as an additional attraction on the forthcoming Bee Gees concert tour. As reported last week, Dave Dee, Dozy, Beaky, Mick and Tich will be the special guest stars on all but six of the dates, with the Foundations taking over their spot on the remaining venues. However, both the Dave Dee group and the Foundations will appear with the Bee Gees and Grapefruit in the opening concert at London's Royal Albert Hall on Wednesday, March 27.

Not only will this be Grapefruit's first British tour, but the Albert Hall

date will be the group's first-ever live performance. An orchestra of 67 musicians will accompany the Bee Gees at the opening venue, and a 12-piece orchestra plays the rest of the dates. Musical director is Bill Shepherd.

An additional venue for the package, promoted by Robert Stigwood, is LEICESTER De Montfort Hall on Monday, April 1. Also newly booked is LINCOLN ABC on April 22. Other venues were reported five weeks ago.

● U.S. disc producer Terry Melcher arrives in London early next month to supervise the recording of Grapefruit's first album.

More Kinks-Tremeloes-Herd venues in the South

FOUR more venues have been added to the package tour co-starring the Kinks, the Tremeloes and the Herd. It is promoted by Danny Betesh and Peter Wash who have now booked Swedish group Ola and the Janglers as a supporting attraction, but one other star name has still to be set. New dates booked this week for the tour are:—CAMBRIDGE Regal (April 24), SLOUGH Adelphi (25th), CHAT-

HAM City Hall (26th), BOURNEMOUTH Winter Gardens (27th).
 As already reported, the tour opens at Mansfield Granada on April 6. Other dates already set are: Walthamstow Granada (7th), Bedford Granada (8th), Exeter ABC (9th), Gloucester ABC (10th), Cardiff Capitol (11th), Newcastle City Hall (13th), Birmingham Town Hall (15th), Northampton ABC (16th),

Peterborough ABC (17th), Chesterfield ABC (18th), Chester ABC (19th), Liverpool Empire (21st), Manchester Odeon (22nd), Coventry Theatre (28th).
 ● A fourth April package tour, co-starring the Love Affair and the Small Faces, is still in the process of being finalised. Promoters Tito Burns and Harold Davison are currently setting venues and picking additional attractions.



En route for meditation instruction from the Maharishi, the BEATLES HARRISON, JENNY BOYD, sister of George's wife PATTI, PA...

WHO TV SERIES MONKEES IN

THE Who will be the main resident attraction in a new TV series. Kenny Everett and Chris Denning, planned for a special material for the series which will subsequently pose a galaxy of international stars—including the Monkees—colour cameras in America, as part of an ambitious project, again featuring the

The new pop series is provisionally titled "Sound And Picture City," though this will probably be changed later. A pilot show is now in preparation and will be filmed on April 11—and if it gets the go-ahead from Corporation executives the series will be included in BBC-1's autumn schedules.

The Who—will perform a brand new number-composed by themselves—in each edition. A complete LP of all the group's specially-written material will be issued towards the end of the year, and the album will bear the same name as the TV show.

There will also be a three-minute potted "cops-and-robbers" serial, starring the Who, in each of the half-hour shows. Other contents include star guests, pop news, fashions and general items of interest to teenagers.

Producer of the series is Tony Palmer—who is also in charge of the hour-long BBC-2 special, which will cover in-person performances throughout the United States during the next few weeks. Palmer and a full camera unit left for San Francisco yesterday (Thursday), and will first film the Cream in action at Fillmore Auditorium.

Other British artists to be filmed in live performances at U.S. venues include Lulu and Eric Burdon and the Animals. It is understood that both the Monkees and Bob Dylan have consented to take part in the production, which is intended for late spring screening in Britain and America. On his return to this country, Palmer will film other sequences in London—these will feature the Pink Floyd and Simon Dupree and the Big Sound.

The spectacular will be a thorough investigation into today's pop," Tony Palmer told the NME. "It sets out to prove that the best music being written today is pop music. It will be syndicated throughout America."

BBC-2 is also compiling a semi-documentary "History of Pop" programme for colour transmission in April. This 60-minute show will be more of a clinical analysis, but will include clips of many artists and groups in action. The Who will also be seen in this production.

The NME understands that BBC-TV executives are negotiating with NBC-TV for British screening rights of Elvis Presley's spectacular which—as exclusively reported four weeks ago—is being filmed in the spring. If the deal goes through, it will be the first time one of Presley's own TV shows has been seen in this country.

AIRPLANE-DOORS EASTER CONCERT

TWO hit American groups, Jefferson Airplane and the Doors, co-star in a special concert presentation at London's Royal Albert Hall on Easter Saturday, April 13. It is promoted by Harold Davison and Tito Burns, who are hoping also to set up one or two provincial concerts for the U.S. visitors.

Another Albert Hall concert fixed by the same promoters is "An Evening With Gershwin" on Monday, May 27, featuring U.S. pianist Peter Nero and the Royal Philharmonic Orchestra.

POLL CONCERT TICKETS

IN next week's issue of the NME the first exciting list will be announced of stars who have been booked for our great Poll-Winners' Concert, at Wembley's Empire Pool on Sunday, May 12. Meanwhile, demand for tickets continues at a rapid pace with more than 5,000 seats already booked within a fortnight!

Tickets priced 30 shillings have almost been exhausted, with only a hundred remaining. If you have not already secured your seats for this "Greatest Show On Earth," do not delay in completing NOW the coupon below.

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leave London Airport (l to r) JOHN and CYNTHIA LENNON, GEORGE HARRISON, PAUL McCARTNEY, JANE ASHER, MAUREEN and RINGO STARR.

S... WITH DYLAN, SPECTACULAR

new-concept weekly pop show, co-compered by autumn transmission by BBC-1. The group will com-
tently be released in LP form. The Who is also among
ees, Bob Dylan and Lulu—to be filmed by BBC-2
spectacular covering all aspects of present-day pop
he Who, is a semi-documentary history of pop.

g at Oscar presentation; n Bennett-Buddy Rich TV

to Hollywood on April 11 to take part in the annual Academy
rt—she will perform the Burt Bacharach composition "The
tured in the film "Casino Royale" and which is one of the five
Song Of The Year category. Dusty has also been booked as
London Palladium Show" on Sunday, March 10, which show-
uddy Rich Big Band.

Tops do 'Carpenter', Soul, Dodd, Sonny, Cher, Shadows, Move, Louis newies

THE Four Tops' follow-up to "Walk Away Renee" will be a revival
of a Bobby Darin hit of 1966. Other new singles scheduled for release
are by the Shadows, Otis Redding and Carla Thomas, the Spencer Davis
Group, Aretha Franklin, Sonny and Cher, Wayne Fontana, Louis Armstrong
and Ken Dodd. The Move's first LP will be issued next month, and an
album of Jimi Hendrix' hits is planned for the near future. Also scheduled
is the Foundations' first EP.

The Tim Hardin composition "If I
Were A Carpenter" will be the Four
Tops' new single, issued by Tamla Mo-
town on March 8. It is a track from
the "Four Tops Reach Out" LP, as
was their recent "Renee" hit.

Hank Marvin takes the vocal on the
Shadows' "Dear Old Mrs. Bell," which
Columbia issues on March 8. Out the
same day are the Redding-Thomas
single "Lovey Dovey" (Stax), Spencer
Davis' "After Tea" (United Artists)
and Adam Faith's "You Make My
Life" (Parlophone).

Released next Friday (1st) are Aretha
Franklin's "Since You've Been Gone"
(Atlantic), Sonny and Cher's "Circus"
(Atlantic), Andy Williams' "Can't
Take My Eyes Off You" (CBS), Louis
Armstrong's "Wilkommen" (MCA),
Simon and Garfunkel's "Scarborough
Fair" (CBS), Vince Hill's "Can't
Get You Out Of My Heart" (Colum-
bia) and Wayne Fontana's "Storybook
Children" (Fontana). The Founda-
tions' "It's Alright" Pyo EP also
comes out on March 1.

Ken Dodd's "And You Were There"
(Columbia) is rush-released today
(Friday). March 15 releases include
Eddie Floyd's "Big Bird" (Stax)
and Wilson Pickett's "Jealous Love"
(Atlantic).

An LP titled "The Jimi Hendrix
Experience's Smash Hits" is planned
for March 1 issue by Track. A new
Hendrix single, recorded in America,
will be issued on March 15. Titles have
not yet been selected.

The Move's first LP, titled simply by
the name of the group, is issued by
Regal Zonophone on March 15—it com-
prises "Flowers In The Rain," "Fire
Brigade" and eleven original composi-
tions. On the same day and label,
Procol Harum's new single will be re-
leased. Titles are not yet set.

Singer Barry Noble, now con-
tracted to Nems Enterprises, has a
single out on the new MCA label on
March 8. Titled "I Can't Forget" and
written by Don Black, it won last
year's Yugoslavian Song Festival.

ENGELBERT BOURNEMOUTH...

ENGELBERT HUMPERDINCK
is to make a two-performance
concert appearance at Portsmouth
Guildhall on Sunday, March 24.
This is to compensate for missing the
venue during his autumn tour, when
illness prevented him from playing
the date.

... SHADOWS PALLADIUM ?

THE NME understands the Shad-
ows will appear as guest artists
in the 44-week variety season at the
London Palladium, opening April
25. As reported last week, Tom
Jones is expected to head the bill,
although this is still subject to con-
firmation.

TOM IN DASH HOME FOR TV

TOM JONES will almost certainly interrupt his million
dollar U.S. tour next month to return to Britain for six
days. During that time he will make at least two major TV
appearances—talking about his American cabaret tour, and
singing his new Decca single "Delilah."

Jones, whose opening at New York's Copacabana a week ago was
described as "one of the most successful in the niterie's history,"
has been invited back by the producer of a leading British TV series
to talk about his American breakthrough.

Tom completes his Copacabana season next week, then flies to Los Angeles
to guest in Jonathan Winters and Red Skelton TV shows during the
first 12 days of next month. It is planned he would then return to
Britain before his Las Vegas opening on March 21.

Trems, Sandie, Mann, Don, Move, Dusty, Ofarims — festivals

THE Tremeloes and Sandie Shaw co-star in a concert at Brighton
Dome on Friday, May 10. This will be one of the highlights of
the Brighton Festival, which is being staged from April 27 to May
12 covering all aspects of music from classical to jazz. Manfred
Mann tops the bill at the Students' Festival Ball at Brighton Hotel
Metropole, on May 3, when other guests include P.P. Arnold, the
Family, Adge Cutler and the Wurzels, Tony Rivers and the Castaways
and compere John Peel. Another festival event at Brighton takes
place on May 4, when Cleo Laine and the Johnny Dankworth Band
appear at the Palace Pier Theatre.

U.K. POP IN ROME

Donovan, the Move and the Pink Floyd are among nine British
attractions so far booked for the first European International Pop
Festival being held in Rome from May 4 to 10. Also set are the Crazy
World of Arthur Brown, the Nice, the Incredible String Band, the
Family, Fairport Convention and Dantalian's Chariot. Other attrac-
tions are still being negotiated.

Seventeen countries will be represented at this event, which is de-
scribed as an "Olympics of Music." U.S. bookings so far confirmed
include Captain Beefheart and his Magic Band, Buffy Sainte-Marie, Bo
Diddley, Country Joe and the Fish, and the Steve Miller Blues Band.

DONOVAN DU DISQUE

Donovan may appear in the annual Grand Gala Du Disque in
Amsterdam on March 8. The show is being televised on the Euro-
vision network, and it is probable BBC-TV will screen recorded
excerpts from the event at a later date. The line-up of international
stars taking part in the Gala includes Dusty Springfield, Esther and
Abi Ofarim, Vikki Carr, Nancy Wilson, the Four Tops, Gilbert Becaud,
Buffy Sainte-Marie, the Jimmy Smith Trio, Udo Jurgens, Roy
Black and Manitas de Plata. Andy Gray covers the event for NME.

SYMBOLS: U.S. AGAIN, AGAIN, AGAIN?

THE SYMBOLS have now been booked for a third American tour—
and have been offered a fourth! The group returns from the States
at the end of this month, but goes back to the U.S. again on April 17
for a 34-week tour incorporating college, concert and TV dates. Its next
American visit is timed to start on September 15, although it is likely to
be extended from three to six weeks to take in cabaret engagements. A
fourth American tour has been offered for late November, and this is at
present under consideration by the group and its management.

A continental visit by the Symbols—
including TV appearances in Germany,
Belgium and Holland—is scheduled for
five days from April 7. Release of the
next single has been delayed until late
March, and its LP until early April—
this is to allow it to record new
material which it has found in
America.

The Symbols play a concert at New-
castle City Hall on March 19. A tour
of Locarno ballrooms is being set.

Spencer Davis is to promote his own
pop concert at Birmingham Town Hall
on Wednesday, March 13. Booked for
the show are Manfred Mann, the
Moody Blues and Don Partridge—plus,
of course, the Spencer Davis Group.

TRAFFIC SIGNED FOR NEW MOVIE PROJECT

TRAFFIC is to write and perform the title song and some of the
incidental music for a new 20th Century-Fox production, "The
Touchables." The itinerary for the group's March visit to America has
been finalised. The trio is also set for further British dance dates, together
with visits to Germany and Switzerland.

The NME revealed exclusively five weeks ago that, following its success
with "Here We Go Round The Mulberry Bush," Traffic has been signed
to write music for another film. This has now been announced as "The Touch-
ables," directed by former Beatles' photographer Bob Freeman.

Latest one-nighter dates for Traffic
are Leicester Granby (tonight, Friday),
Portsmouth Brave New World (next
Tuesday), Birmingham University
(March 4) and Nottingham Sherwood
(5th). The group flies to Hamburg for
a TV show on March 8, then plays
Liverpool University (9th) before
leaving for America the following day.

U.S. West Coast dates include the
Fillmore Stadium (15th-16th) and San
Francisco Winterland (21st-23rd).
Further American bookings include
appearances in Los Angeles, Santa
Barbara and Chicago.

The group flies to Switzerland on
May 30 for a concert in Zurich Stadium
with Jimi Hendrix and possibly the
Cream.

CORNER TO E. EUROPE FOR CONCERTS AND TV

Amen Corner has been booked for
an extensive tour of Communist coun-
tries in Eastern Europe. The group
flies to Hungary on June 3 for a three-
day stay, followed by four days in
Yugoslavia and five days in Poland.
Subject to confirmation, this will be
followed by a three-day visit to
Czechoslovakia. The tour consists
primarily of concert appearances but a
few TV dates are likely to be included
in the schedule.

MEN, WOMEN & CHILDREN!



ALL ARE WELCOME

VIKKI CARR HERE FOR TV

VIKKI CARR is to make two British TV appearances next month,
following her visit to Amsterdam for the Grand Gala Du Disque. She
guests in BBC-1's "Rolf Harris Show" on Saturday, March 16, and the
following day tops the bill in BBC-2's recording of "International
Cabaret" for transmission later in the month. She then plays TV dates in
Italy, France and Spain before returning to America.

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RESTLESS SANDIE

Twenty-one in chart, and years!

SANDIE SHAW in her curly wig, tinted glasses and maxi-skirt was in an iconoclastic mood when I interviewed her at manager Eve Taylor's office in London. An 'Iconoclast', as all us owners of a Collins English Gem Dictionary well know, is a 'shatterer of images'—and that's what Miss Shaw was a doing of!

"I can imagine people listening to my new single ('Today' at No. 21 in the NME Chart) and saying 'it's old Sandie again.' Fair enough, because it is," said Sandie. "It's just an average-good Sandie Shaw disc. But now I'm restless!"

"I want to do something which will make people think 'that's a sign of the times!' Something like Donovan and Alan Price are doing. If they had a song suitable for me, or they were prepared to write for me, that would be great."

The wig which Sandie was wearing seemed to alter her face considerably and I suggested that she would hardly be recognised in it.

"You're joking" said Sandie. "I put me wig on and make meself up all different so that I can go shopping without being recognised. Then everyone points at me and says: 'Ere look SHE's wearing a wig today!'"

At this point I got a preview of Sandie's birthday suit—not figuratively speaking—for her "21st" this Sunday (being held in Madam Tussauds' Chamber of Horrors, which Sandie thought was better than the Planetarium!). She designed the outfit herself and showed me a sketch of a fetching creation of bolero, flared

trousers and beaded blouse in peach material. We continued talking of her change in attitude. "Up until about six months ago I was just drifting. I had a lot of personal problems which are now settled. Now I'm concentrating far more on my career. I'm driving Eve mad with questions."

Enter Miss Taylor on cue with a piece of paper on which some secret number was written, relating copies sold of "Today."

"That's good, isn't it?" asked Sandie. Eve smiled the smile of the satisfied and exited.

"I'd like to do some numbers with more strings," continued Sandie. "I'd like some violins but not the orchestral kind, more swinging strings like some of those fantastic coloured violinists can play."

America? "Naturally I'd like to go to the States and have a hit

By KEITH ALTHAM

there," said Sandie. "I've had hits almost everywhere but there. But you've got to get the hit first and follow it in—my records escape rather than get released there."

Films? "All I can say is that I'm pleased that I've turned down all those roles offered to me in the Hayley Mills category. It would be better if I play the role of a woman. When I'm a woman I'll let you know," added Sandie, in her don't ring us we'll ring you tone.

Television? At the mention of this subject she flew out the door, apparently to see if she was allowed to say something by asking Eve and flew back some minutes later having been obviously fitted with a sup-

pressor.

"I did a nice show with Frankie Howard recently which should be screened later this year," said Sandie. "In one sketch I play Scott Walker's girl friend. It's based on the old tragic sketch of 'Little Nell' and Scott's line is 'Oh, no—I have no money.'"

"I'd like to do a series of shows but I would have to have the right people behind the cameras and producing. Doing a show without the right technicians is rather like a carpenter trying to make something with bad tools." Apparently amused by her own profundity she added: "You must have yer Black and Decker!"

Cabaret? "I've still got lots to do on the Continent and very shortly I'm off to Germany. I've just finished a run in Birmingham, which was a real experience. We had one character who came into the club smashed out of his mind. He was really very nice but embarrassing. He got up on his chair and kept calling out 'Isn't she lovely.'—'She's me judy' and 'Atts my girl.' I went the colour of my trousers—puce!"

"Then one night I was singing 'Call The Boys' and there is a line in it which runs: 'I've been around.' As I sang it one woman turned to her friend and said:



'You're telling me she has!' My mother was sitting right behind her." We will draw a curtain over what Sandie's mum said.

Originally I was to have had lunch with Sandie for this interview but I got stood up for Jonathan King, who had got in with an earlier booking.

"Jonathan is very sweet," Sandie explained. "He thinks I'm 'deeply lovely' and has begun this campaign to convert all the people in the business who don't like me by introducing them to me. My latest convert was Herman."

Horror venue

Finally we talked about Sandie's 21st birthday party in the "Chamber of Horrors."

"I'm hoping to get Brian Auger to play," said Sandie, "and Julie Driscoll to sing. Isn't she marvellous?" I agreed.

"Oh, and you can print that anyone who has received an invitation, including you, HAS to come. No excuses will be accepted without a doctor's certificate or a contract saying they are playing out of the country."

Have X certificate, will travel, that's me!

LPs by Allen Evans

★★★★ THE COWSILLS (MGM C 8059)

This fine family group produces some international sounds on this ear-pleasing LP, with mother (Barbara) taking most of the solo vocals, and being particularly impressive in La Rue Du Soleil (Street of the Sun), and the mildly beaty Pennies. And I liked the wistfulness of (Stop, Look) Is Anyone There in which most of the family (and they go down to about 9 years old) join in, as in the raving How Can I Make You See. Most numbers are co-composed by Artie Kornfeld, the producer.

★★★★ FLEETWOOD MAC (Blue Horizon, 7-63200)

I wondered where the early Animal and Stones music had gone... well, here it is. I loved this bluesy, jazzy group, with either Peter Green or Jeremy Spencer taking vocals and supplying, along with Mick Fleetwood on drums, and John McVie on bass, pulsating instrumentals. They get a nice, relaxed sound into their playing which combines late-late jazz and exciting blues. Have a listen. Most of the numbers written within the group.

★★★★ JIM REEVES: YOURS SINCERELY (RCA Victor, RD 7906)

On this LP—another legacy from the famous, deep-voiced country singer—Jim tells his own story on side one, with a bit of the original Jimmie Rogers and some Chet Atkins, together with Jim's first songs. He tells how he got his first guitar and started on his career in pleasant style. You hear him as a newsreader in 1948: And his first singing show—pretty poor! On side two, he sings six of the most popular tunes he has ever recorded, including Scarlett Ribbons, Billy Bayou and He'll Have To Go. An interesting and tuneful LP.

Other titles: My Mary, When Did You Leave Heaven, Mexican Joe, Back Up And Push, Yonder Comes A Sucker, The Wreck Of The Number Nine, The Fool's Paradise, Am I Losing You, I Grew Up.

★★★ SANDY NELSON: SOUL DRUMS (Liberty, LBL 83094)

Sandy has been a leader in the rocking drum field for a long time

now, and here he shows no letting up on his prowess. He has some exciting instrumental sounds behind him, as he thumps out his rhythms behind soul music that should get everyone dancing.

Titles: Soul Finger, Baby Love, Hey Harmonica Man, Unchain My Heart, Tossin' And Turnin', What'd I Say, Shake A Tail Feather, The Happy Orkan, Uptight, I'll Go Crazy, Groovin', Swamp Beat.

★★★★ FLEETWOOD MAC (Blue Horizon, 7-63200)

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CAPTAIN BEEFHEART AND MAGIC BAND (Pye Inter. NPL 28110)

is a driving American beat group who strive for a different sound and get it at times. Lots of twang about their guitars and shout about their singing. 12 tracks, all quite exciting. But sleeve tells you nothing about them.

IVY LEAGUE (Marble Arch MAL 741) offer you another chance to hear their falsetto-styled singing, reviving ten of their hits—Tossing And Turning, etc.—of a few years ago. Still sounds good.

VENTURES (Liberty LBL 83092E) are America's answer to our Shadows, giving you some entertaining and danceable instrumentals of popular tunes on this, like 'Ode To Billie Joe, Georgy Girl, To Sir With Love, and Uptight. Good.

RAISINS (Major Minor MMLP 20) have a Tamla sound about them, and a lazy soul quality. A coloured group from the West Indies and Jamaica, with a girl (Honey Darling) and boy (Earl Green) vocalists, and guitars, drums and organ, they brew up a good sound on 14 tracks. Who says MM label is solely Irish?

STRAWBERRY ALARM CLOCK (Pye Inter. NPL 28006) use Incense And Peppermint as the title tune of this beat vocal-instrumental set of ten tracks, which have a mystical Eastern sound at times. Lead on organ by forceful musician Mark Weltz, this California-based group has an insistent sound that commands attention.

PIANO

AHMAD JAMAL (Chess, CRLS 4532) adds voices for this LP, featuring "Cry Young," and also featuring Nature Boy and C'Est Si Bon. Very good mixture of jazz piano and straight singing.

LAURIE HOLLOWAY (Pye, NPL 18188) plays his way wistfully through "The Great Piano Hits Holloway Style," which include Warsaw Concerto, Dream Of Olwen, September In The Rain.

RAMSEY LEWIS (Chess, CRLS 4533) gives Dancing In The Street the title honours on this sensitively played jazz set, including a medley from "Black Orpheus" and the delightful Struttin' Lightly.

SOUNDS ORCHESTRAL (Pye NPL 18202) "Meets Henry Mancini," which means that Johnny Pearson plays on piano, with the orchestra he directs behind him, such hits as Moon River, Dear Heart, Charade and many other hits by Hank. Good.

MORE SINGLE REVIEWS

Continued from page 6

BEST YET FROM PAUL AND BARRY

†Pictures Of You/Madrigal (MGM).

FROM the point of view of both performance and material, this is the best record the Ryans have made to date. It presents the twins in an entirely new image—it's a powerful rhythmic ballad with a descriptive lyric and a boisterous all-happening backing, complete with Indian effects.

The boys display a new-found maturity in their meaningful styling, and their rendition dovetails perfectly with the sizzling accompaniment.

The vocal is a trifle sibilant, but that's a mere technicality.

I reserve judgment on its Chart potential, but it deserves to click.

FLIP: A ballad with an old-world flavour, but up-dated with a solid beat. Both sides penned by Peter Morris, with assistance from Paul and Barry.

PAPER DOLLS

†Something Here In My Heart (Pye).

A new girl group making an amazing impact with their debut disc. Mind you, half the credit goes to the Tony Macaulay-John Macleod team, who've given the Paper Dolls a head start with this sparkling routine.

The girls sing with spirit and controlled enthusiasm, and employ an ear-catching line in harmony exchanges. The backing is attacking and full, and the song is well above average.

Being newcomers, everything depends upon the Radio 1 disc-jockeys. If they're kind to it, the disc could spring a major surprise.

Jack's back!

†Ja-Da/Sans Fairy Anne (Deram).

HERE'S the old jazz classic adapted to the light-hearted style of Whistling Jack Smith and—because of the similarity in arrangements—sounding not unlike "Kaiser Bill!"

It's peppy and bouncy and—due to the fact that everyone knows the tune—designed to make you whistle along with it.

Can't help thinking that Jack's Chart smash of last year was a one-hit wonder, and I have my doubts as to whether he can repeat the procedure with the same gimmick.

Certainly he couldn't with a new number, but this tried-and-trusted oldie could conceivably do the trick for him.

FLIP: A simple little riff jingle, gaily trilled by Jack and set to a contagious shuffle beat. Harmless, bright-and-breezy fun for the undiscerning.

★ POTTED POPS ★

GERRY DANE: "Won't You Turn The Lights Down Low" (Fontana). A tender ballad with a gentle rhythm, and a beautifully scored string arrangement. Convincingly warbled in wistful, appealing tones by the composer.

VIC DAMONE: "The Glory Of Love" (RCA). A supremely sophisticated and smoothly swinging treatment of a favourite oldie. Featured in the film "Guess Who's Coming To Dinner." Vic handles it with punch and polish.

NEW FACES: "We Can Get There By Candlelight" (Decca). A lilting rockaballad with a captivating Neapolitan flavour and mandolin effects. Haunting melody and a most attractive vocal blend. Extremely pleasant listening.

STAN GETZ: "My Own True Love" (Verve). Considered by many to be the world's greatest jazz saxist, Stan injects an exotic bossa nova flavour into the lingering Tara's Theme from "Gone With The Wind." Cool and refreshing.

GLORIES: "Sing Me A Love Song" (Direction). The three coloured girls belt out this forceful up-beat number with fire and spirit, backed by roaring brass, background strings and a powerhouse rhythm. A real blues-chaser.

BILLY VERA & JUDY CLAY: "Country Girl And City Man" (Atlantic). A groovy r-and-b duet with a slow jerk beat. A cute interchange of lines between the boy and girl, with chanting group and rasping brass. Good value!

JIMMY LEWIS: "The Girls From Texas" (Minit). The ex-lead singer of the Drifters, relating a soulful story-in-song. Infectious shuffle beat, sighing organ and tinkling piano. Rather in the Wilson Pickett style.

NEW GENERATION: "Sadie And Her Magic Mr. Galahad" (Spark). An intriguing disc, full of changing tempos and fascinating backing sounds. The lyric holds the interest,

and the group interprets it well. Worth a spin.

MAGGIE FITZGIBBON: "I'll Walk Alone" (Page One). You'll recognise the song as a Sammy Cahn-Julie Styne oldie, and the singer as the girl from "The Newcomers."

A warm and expressive styling of a hummable sentimental ballad.

SHORTY LONG: "Night Fo' Last" (Tamla Motown). This week's only Tamla issue maintains the label's tradition for excitement and dynamism. This is an uninhibited treatment of a solid driving heavy-beat opus. Not much tune, though.

PENNY PEEPS: "Little Man With A Stick" (Liberty). A new British number by Les Reed and Barry Mason. It's good fun with a strong novelty content, but not one of the duo's most memorable compositions. Competent performance.

THE EXCEPTION: "Rub It Down" (President). A sparkling happy-go-lucky disc, drawing on both the calypso and blue-beat styles. It has a colourful Caribbean quality and a lively pipe-organ backing. Splendid party disc.

PERSIMMON'S PECULIAR SHADES: "Coplington" (Major Minor). And a peculiar record, too! Starts out sounding like the New Vaudeville Band in Good-Time, and finishes up like the Four Seasons having a party! A well-conceived disc—unusual, toe-tapping and interesting.

RONNIE JONES: "Without Love There Is Nothing" (CBS). A slow rocking soul ballad, sensitively handled in husky tones, and with an imploring heart-crey of a crescendo. Delicious orchestral backing with humming group. Recommended!

PRETTY PURDIE: "Funky Donkey" (Direction). This character is a drummer who's quite well-known in the States. As you might expect, this is a jerk-beat instrumental with the accent on the soloist's considerable technique and showmanship. Breath taking drum-break closes the disc.

PAUL ARNOLD: "Bon Soir Dame" (Pye). An enchanting romantic ballad, with a jaunty beat and a pronounced Latin flavour. Catchy sing-along chorus. Rather like one of those ditties which Nina and Frederik do so well.

PAUL BONAIO: "Stay In My Arms For A While" (Columbia). Climbing aboard the Humperdinck bandwagon, Paul offers a swaying and highly sentimental waltz, with a chorus everyone can join in. Square, but very commercial.

SWEET INSPIRATIONS: "Sweet Inspiration" (Atlantic). Was the group named after the song, or vice versa? Anyway, this is a bluesy rhythmic ballad proving an admirable showcase for the girls' gospel leaning. Good!

TREETOPS: "California My Way" (Parlophone). A busy production of a bouncy folk-beat number. Exudes an atmosphere of vitality and urgency. The group is very promising, but the song needed to be a wee bit stronger.

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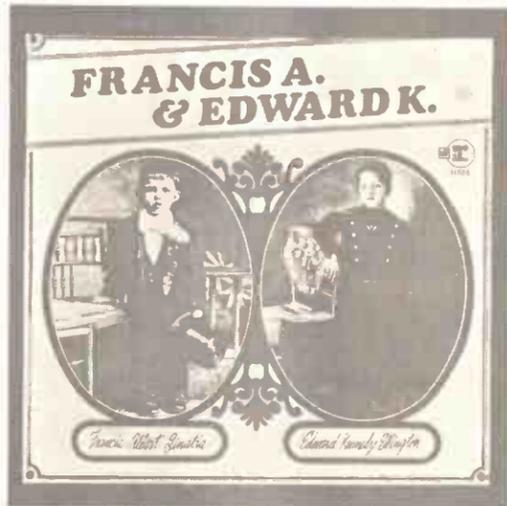
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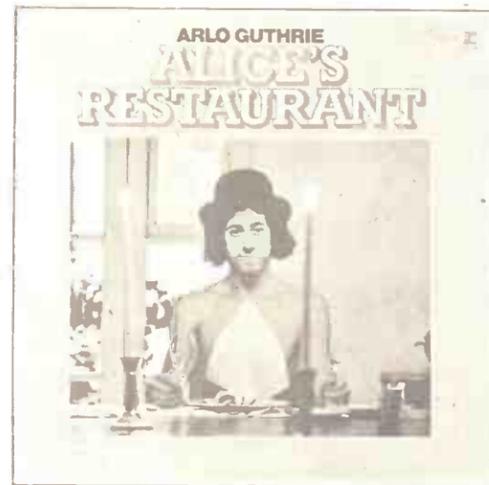
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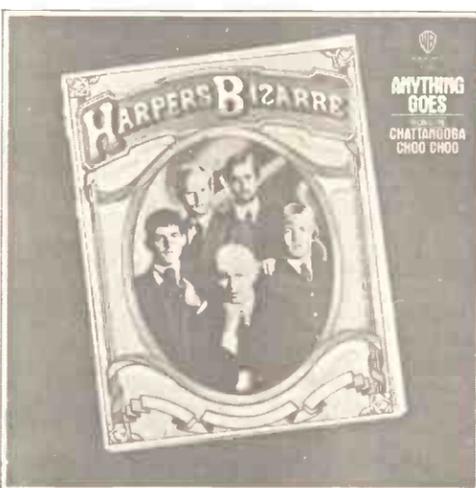
3 ARLO GUTHRIE.
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4 TRINI LOPEZ
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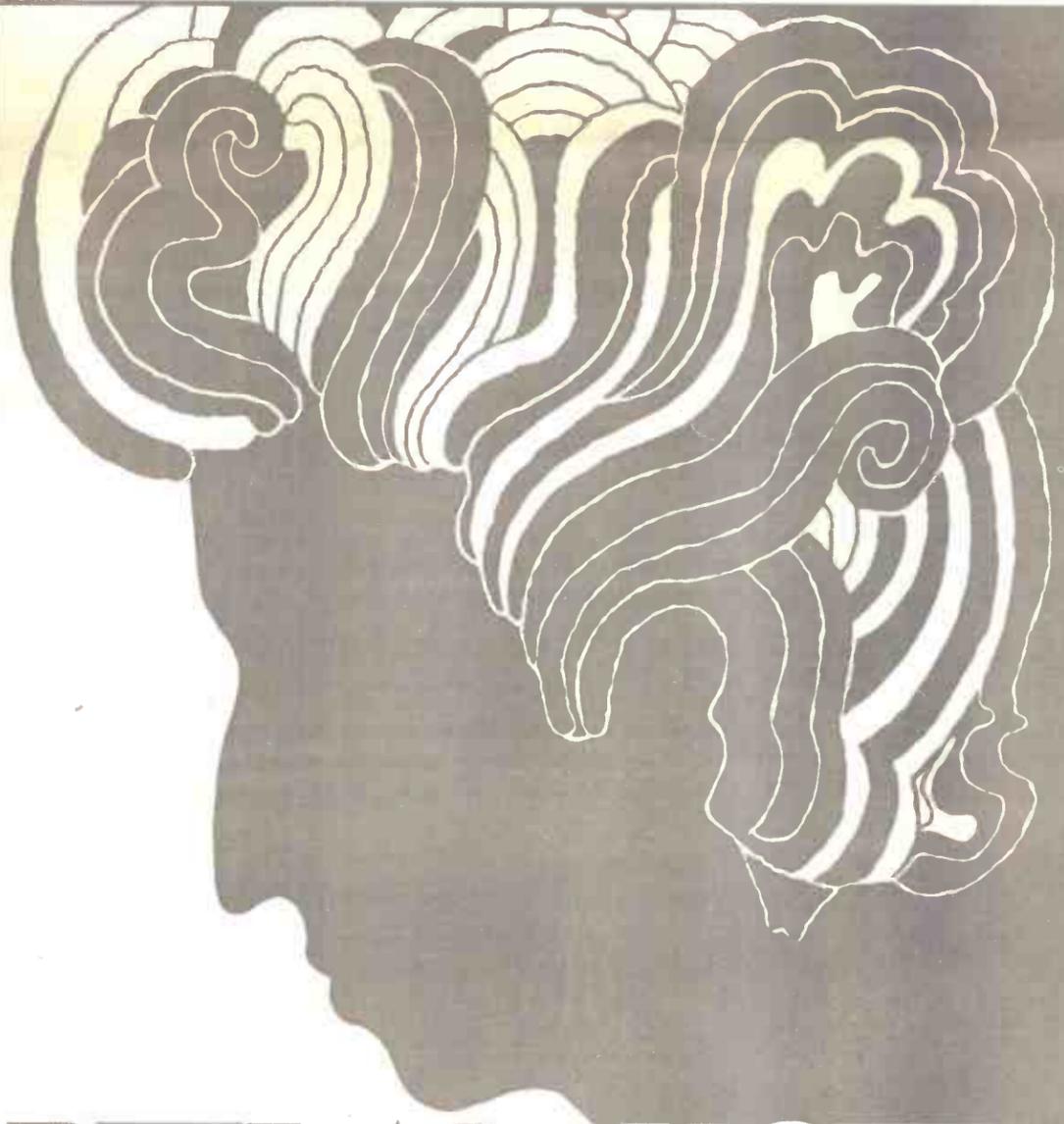
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BOB DYLAN NOW



BEE GEES (l to r) ROBIN GIBB, COLIN PETERSEN, BARRY and MAURICE GIBB, VINCE MELOUNEY.

BEE GEES 'WORDS' MYSTERY

IN the cold outside two girl fans keep a lonely vigil. In the warmth inside Robin Gibb, Colin Petersen and Vince Melouney are discussing whether or not pop stars should speak their minds. Vince is emphatic that they should. Maurice Gibb in a black roll neck sweater bowls in, says hello, picks up a record and disappears. The voice of his brother Barry, engaged in conversation, can be heard faintly from the balcony overhanging the room.

It is nearing the end of an afternoon of interviews for the Bee Gees—home the day before from a quick promotional trip to Germany. Vince settles into the settee where he uncomfortably comes into contact with a pin I had had the displeasure of meeting earlier.

Several minutes later, after much pulling and tugging, the pin is dislodged from its cosy niche and removed to safety.

Hard time

We talk about the group's current single "Words," which is mysteriously having a hard time in the NME Chart, reaching No. 13 after three weeks and now slipping back one place.

"I thought it would have been a bigger hit than it is," says Vince, "because it is very commercial, as commercial as 'Massachusetts,' and basically it is on the same lines. I thought it would have been a No. 1."

I say I had expected the same, because "Words" is one of the most beautiful of the Gibb Brothers' compositions and is definitely as commercial as their first No. 1. Colin, always a man of few words, nods agreement.

The rock and roll revival is the

By
NICK LOGAN

next topic of conversation. Vince says that when he was in Germany people kept coming up to him and saying: "Have you heard 'Fire Brigade' by the Move? It's got this great Duane Eddy guitar bit in it."

"I thought great," says Vince, "and rushed out to buy it. But it's not rock and roll. Yes I think rock and roll will come back but the lyrics won't be as they were. None of this 'See you later alligator' bit. The lyrics will be much more advanced."

Would the Bee Gees follow the trend? "We don't like anything to do with trends," says Vince. Robin joins us, eating what looks like a Welsh rarebit and agrees with Vince. "We set our own trends," he says.

"We write what we feel," he continues, "and if what we've written doesn't click with us, all of us, and we feel we can do better then we don't release it even if it's been recorded with full orchestra and everything. If there's something about it—and it only needs to be some little thing—that doesn't click then it is out."

Colin does a phone interview,

someone puts on an LP of instrumental versions of Gibb compositions, and Vince talks about the group's new LP "Horizontal."

"I've been listening to our album," says Vince, "and listening to other albums to compare it. I find that on most albums three, maybe four, tracks are good and the rest are pretty well rubbish."

"There are only about two tracks on our album I don't like. 'Harry Braff' is one. I can't stand it. But I think much more thought has gone into our album."

Vince puts this down to the group's high standards in choosing only the best material.

Same way

"I think the same is true of the Beatles' LPs. I think they thought the same way. You should try to give people quality all the time and you will benefit from it in the long run. If people like you and go out and buy your singles you should not put out rubbish on an LP."

I ask Robin what they have been working on recently. "We've been doing some Gypsy-type songs and an old German sort of war song. Not the last war or the one before, this goes back centuries. It's about the drummers and the pipers and the fur. It's not a bloodthirsty

thing."

Are they being affected by any new influences? "We avoid influences. We never look for ideas. You look for ideas and you become unoriginal. You just leave your mind open."

Vince and Colin dissent, saying that everybody must be influenced by things around them, even if it is on a subconscious level.

New idea

Colin has to go and says goodbye.

I ask Robin if their compositions have been affected by their success since coming to England. "Travel broadens the mind," he replies, "and our ideas have changed incredibly. What was fantastic to us in Australia is rubbish to us now."

Would they have been able to write their British hits had they stayed in Australia? "We wrote lots of stuff over there. 'New York Mining Disaster' was written there. So was 'I Can't See Nobody.'"

"But I don't think we would have been able to write things like 'Words' and 'World' over there. Another factor is that we are getting older and we are moving ahead all the time."

The Gibb brothers find it hard to sit down and attempt to write a song and instead work on inspirations that can come to them at any time of the day.

Robin says that he never worries that the inspirations might go because songwriting is a hobby to them. "If we went on holiday we would probably spend the time writing."

In fact, Robin wrote one of the songs on the "Horizontal" album the day after he was in the Hither Green train disaster. "I was told to spend three days in bed but that is the worst thing you can do. You should get straight back into reality. 'I wrote the song,' Really And

Sincerely,' on the first day and recorded it on the second. It doesn't mention anything about the train crash but it does reflect the mood I was in.

"Words" also reflects a mood. It was written after an argument. Barry had been arguing with someone. I had been arguing with someone and we happened to be in the same moods."

What were the arguments about? "Absolutely nothing," says Robin. "They were just words. That is what the song is all about. Words can make you happy, words can make you sad."

With that poetic piece of philosophy, Robin bids goodbye and leaves. Vince and I talk on about the group's forthcoming British tour, of the orchestra that will be backing them, and of the new act they are getting together which will include many numbers from the new LP.

Rushes off

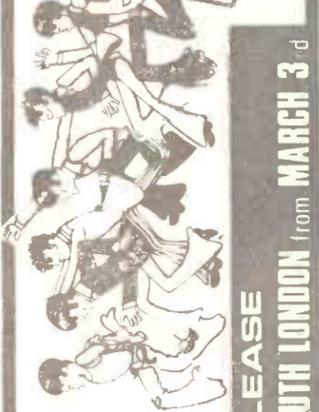
Vince says he'll play me a couple of tracks from the album, rushes off to find a copy and returns empty handed. I compliment him on his guitar playing and he says that he is practising all the time.

"If I was in an r-and-b group playing five or six nights a week I would be improving all the time but with the Bee Gees you don't get the same opportunities for solo guitar breaks. So I have to practise whenever I can."

He raves about a new record, "Cold Feet" by ace American guitarist Albert King and says he will play it for me, rushes off to find a copy and again returns empty handed. As I leave he shouts after me, imploring me to get hold of a copy and repeats the title two or three times so I don't forget.

Outside the two girls are still maintaining their lonely vigil.

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A PAGE FROM AMERICA

HERMAN WRITES...

Excuse me standing, but rehearsing my role in "PINOCCHIO" tends to make me feel a little up-tight about sitting down socially, that is!

To explain... our (magnificent singer-actor Burl Ives and myself) rehearsal pad is the ballroom of a hotel near the Lincoln Centre, here in New York... and its floors are highly polished.

It's funny for the onlooker, but painful for me!

Working with rotund, hirsuted Burl Ives is an encyclopaedic experience in itself; he has such a vast knowledge of so many facets of the entertainment business—theatre, films, discs, concert platform—I just cannot fail to learn from him by just being in his presence.

Soon we will be on the floor—cinematically, not factual—to put "Pinocchio" in the can for television coast-to-coast across America next Christmas Day. I hope it will be seen in Britain, too.

The arrivals lounge of the John F. Kennedy Airport in New York reverberates with limy accents as British groups and singers flood in.

Over at the Waldorf-Astoria is composer Graham Gouldman, a fellow Mancunian, here because he has been signed up by RCA-Victor—as a singer.

He's getting a lot of exposure in the press and on the air for his first single release, "Impossible Years." I'm hoping it is going to be a big hit because I have a personal stake in its success. I co-produced this—and the forthcoming long-player—with Graham.

He gets his first British release on RCA on February 23 and the title is "Upstairs Downstairs."

The lease-lend-in-reverse continues unabated. First it was "British American" Jimi Hendrix, now it is Madeline Bell.

Jimi, with his cohorts Mitch Mitchell and Noel Redding, have taken America by the ears as effectively as President Johnson clutching a beagle.

Down in the LBJ-country of Dallas, Jimi has hit another box office bonanza. His managers, Chas Chandler and Mike Jeffries, were saying yesterday that he took the concert for a guarantee of 5,000 dollars, against a percentage of the gross returns and got whichever was greater.

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BURL IVES and HERMAN rehearse the TV spectacular "Pinocchio" in New York, to be filmed for American Christmas viewing.

or, even at the devalued rate, upwards of ten thousand quid. That's real money!

Madelene Bell has just tasted the bitter-sweetness of success. Phillips took the track of "I'm Gonna Make You Love Me" from her Johnny Franz-produced LP and released it as a single. Literally overnight she was a hit—THE new name on the American pop scene.

As she celebrated in London a cable came from her home in Newark, New Jersey, calling her there because of family illness. Fate deals some quaint hands at times.

Jazz fans may care to note that next month trumpeter Miles Davis is to re-marry. His new bride is actress Cicely Tyson.

Perhaps the biggest talent to hit new British arrivals here is that of Bill Cosby. He is the cat who plays the part of the Negro tennis coach-cum-secret-agent in the London ITV series "I Spy."

But here, Cos is known as the com-pleeete-entertainer! Master of the discussion panel (he dominated Senator Bobby Kennedy on TV the other night) he can hold a cabaret audience for nearly two hours.

Just sings

What does he do? Just sings, dances, plays drums and sticks across his own pungent wit. Get his long-player "Revenge" on Reprise and you will join his legion of fans.

His disc sales are phenomenal—five albums (million-dollar sales each) and now comes "Hooray For The Salvation Army Band." It is a result of a three-night-try-out at the Whiskey-A-Go-Go on Hollywood's Sunset Strip. Cos was a hit as a satirist.

It needed nerve to switch to singing. He did it—with songs like the Beatles' "Sgt. Pepper" and the Stones' "Satisfaction."

I hope Eamonn Andrews gets the good word and books him for Britain.

What's new? ... RCA Victor's lath-slim new producer is called Robert Cullen, an ex-Danny and the Juniors; now he has a potentially thrivesome-fivesome. The Joyful Noise, four of the five singers coming from Harvard University. They write their own well-constructed, intelligent material.

In the next studio was another quintet—Group Therapy! They are the protégés of an old friend of mine and of Dave Clark, Eric Burdon and Alan Price—Bob Levine. I hope he has a winner with "People Get Ready."

Tom Jones took my advice!

ON behalf of the NME and all its readers, I sent Tom Jones a cable on his opening night at the Copacabana last Thursday (15). It simply read: SOCK IT TO 'EM, TOM, and I guess he took it literally, because that's exactly what he did to the overflowing crowds for his show!

Looking super groovy in a tight fitting black tuxedo, showing absolutely no tiredness either from his previous dates in Florida, the taping of the Kraft Music Hall the day before, or extensive rehearsals on the afternoon of his opening, Tom socked his way through an hour and fifteen minute selection of songs, coming back for three encores because the audience wouldn't let him leave!

He swung his way through upbeat songs like "What's New Pussycat," "I Can't Stop Loving You" and "It's Not Unusual," practically sobbed out standards, "I Believe" and "Green Green Grass Of Home," did a super "Danny Boy," almost achieved the splits in "Gotta Feel It," and gave a great new treatment to "Hello Young Lovers."

For every minute of his performance he was fantastically accompanied by his own backing group, the Squires, the Copa Orchestra, under the direction of the quite brilliant Johnny Harris, who has to be the hippest MD in the business!

Well-wishers

After the show, Tom's dressing room was packed with well-wishers. Asking him to comment on the success of his opening night and whether he thought any changes in material were necessary, Tom told the NME: "It was great, much more exciting than I'd hoped for. I don't think I'm going to have to change anything around. It was just all too much to expect, and I can't really think at the moment. But I'm so happy."

Following his two week stint at the Copa, Tom flies to Los Angeles for concerts, then opens a six week season at Las Vegas at the beginning of March.

Ran into Mary Wilson of the Supremes this week. She told me she and the other two Supremes, Diana Ross and Cindy Birdsong, are delighted at the way their

Peter Tork gives party guests health food

THE Jimi Hendrix Experience and Eric Burdon and the Animals played to near-capacity houses for two shows at the Anaheim Convention Centre last Friday night.

Eric's well-planned show, complete with colour movies and light shows, was the best he's done in Southern California to date.

Jimi's show was disappointing, since his wild dancing and writhing were noticeably absent. And he blew an amplifier and only played four numbers in the second show.

The next night the Experience played one show at the Shrine Auditorium in Los Angeles.

FOLLOWING the concert, Jimi, Noel and Mitch went to a party at Peter Tork's house.

Also there—David Crosby, Jim Frawley, Micky Dolenz with Samantha Juste, and Graham Nash.

For most of the evening Peter's



Ann Moses Editor of "Tiger Beat" in Hollywood

guests sampled health foods—the new kick at Peter's—and listened to tracks from the forthcoming

Monkee album. One song, "Tapioca Tundra," has distorted voices, while another has a strong Indian influence, featuring the sound of the tabla, and Peter on vocal.

THE Hollies, in Hollywood for some network television shows last week, did one at the Whiskey A-Go-Go so that all their friends in LA could see them play live. It was their first appearance here, and they put on a fantastic show.

Admirers and friends of the Hollies in the audience were Cass Elliot and her date, Lee Kiefer; Lou Adler, Davy Jones, Mike Nesmith, Micky Dolenz (who introduced the group), Eric Burdon and Animal Johnny Weider, Marvin Gaye, Jackie de Shannon, Brian Wilson, three of the Buffalo Springfield and Lee Hazlewood.

The audiences at the Whiskey rarely bother to clap for the acts on stage because they're too busy trying to be "cool."

But in this case the packed house cheered wildly after each Hollie number.

GRAHAM NASH was a guest at Micky Dolenz's Laurel Canyon home the other night. One thing Graham flipped for was Micky's Colortron, a £700 machine which flashes lights in relation to sound.

For example, a bass line on a record would flash red, high voices would flash blue, etc.

As the song fades out, so do the colours. Graham watched his "Butterfly" album play and they found out that "Butterfly" is a brighter album than "Sgt. Pepper"!

MANFRED MANN'S "Mighty Quinn" is getting unbelievable airplay (at least once an hour) on the two leading pop stations KRLA and KHJ.

The reason? The disc jockeys were just knocked out by the great sound of the record.

This is something new, since none of Mann's records have got airplay here since "Do Wah Diddy" over two years ago!

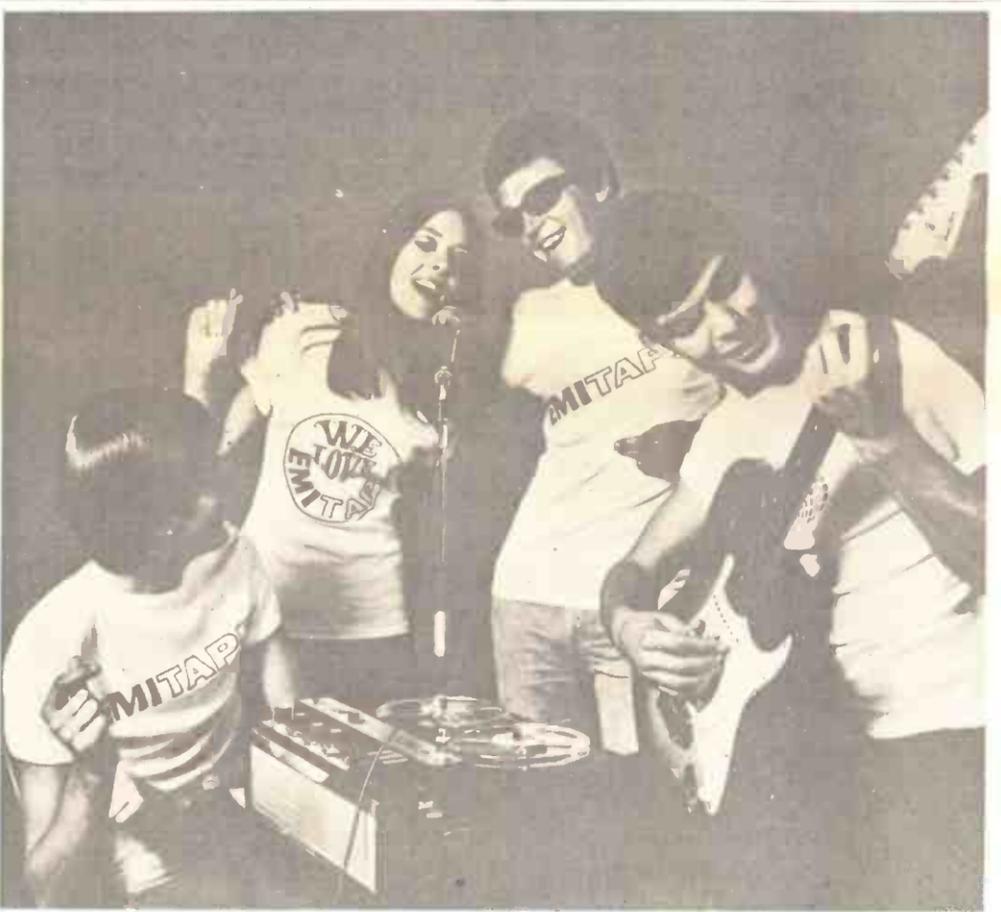


June Harris in New York

European trip turned out, particularly their appearance at London's Talk Of The Town.

"It was really great," she said. "There was so much excitement and so many things happening, we had a ball. Course, we're all a bit tired now! We were away for six weeks and have a rather big itinerary ahead of us, but we wouldn't have missed it for the world."

Does she think the Supremes will return to England for a concert tour. "Absolutely!" she told me.



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MR. MANN PLAYS IT HUMBLE

● Words by KEITH ALTHAM
● Cartoon by NEIL SMITH

MR. MANN, whose gold tooth flashes before he speaks, is one who improves with association. It takes time to discover what lies behind the frugal black beard and thin rims of his circular spectacles but the effort is worthwhile.

He likes to play with reporters in much the same manner as a child with a kitten.

He pats you metaphorically on the head, teases with a few rolled up replies and finally rolls them over to see if they will laugh when tickled.

Sometimes he gets scratched, of course, but then he heals easily and does not have to play again.

Some time ago "Manny" realised that his honest, brash South African approach (much like the Australian direct manner) was often misinterpreted as arrogance by the more reserved English.

His new way is to play it humble — "You've come to photograph us—really? All the way from Denmark? How super." Or he simply admits conceit and thereby transforms it into mere pride.

After performing "Mighty Quinn" on "Top Of The Pops" in a crowded rehearsal room for example, he said: "You know I just can't help it. I got off that rostrum feeling incredibly, offensively smug to think that after all this time we can still come up with a No. 1."

"Tom had this idea that we'd put an advert in the trade papers addressed to all our critics reading, 'Yah Boo Snubs!'"

"That wasn't my idea," said Tom, who was wearing his two shilling leather jacket recently acquired in a jumble sale; his free scarf and 38 shilling national health glasses especially for the show!

"I know," said Manfred, smiling, "but it was not a very good idea so I thought I'd give you the credit."

Back in the Manfred's dressing room I produced a copy of Neil Smith's cartoon to collect reactions. Tom thought it hysterical, especially the detail on Klaus, which identifies him with a letter from George Harrison asking him to design the Beatles "Revolver" album.

Image is aloof and intellectual

a name to be called," said Manfred. "Otherwise it's 'where's the group?' or 'the group is on next.'"

"When the Johnny Hallidays come out of the studios there is a car waiting for them. When we go out there is a group bus!"

It is unfortunate that the honest attitude of a lot of groups to their showbiz existence has resulted in much of the star quality diminishing and the mystique disappearing. Manfred himself is one of the first to attack the phoney aspects of "the swinging scene."

"While there was a break in rehearsals my wife and I went out for a walk in the Montmartre district of Paris," said Manfred.

"It was late evening and accordions were playing in the cafes and people were just casually strolling about the streets or sitting enjoying a cup of coffee in the bistros. It was a beautiful night—we just looked at some paintings and enjoyed the walk."

"When we got back to the studio there was 'the jet-set' sweating under arc-lamps and getting bad tempered. That's what the swinging scene is all about."

"Life is time, for me—that is the time to be with my wife and children, the time to do what I really like."

Manfred believes that "glamour" is often created by the public in their own minds. He thinks for example that the Manfreds have "an aloof intellectual" image and he is happy to foster that.

"Some people like Shirley Bassey have it naturally on stage," said Manfred. "Some groups appear so ordinary and present themselves as 'just ordinary blokes' that they suffer."

People like Ray Davies have glamour through ordinary things. I'm sure people read of him playing football and think to themselves—"fancy Ray Davies being interested in something like that."

MU fuss

Later in the studios I took up the subject of the Musicians' Union decision to take action over session musicians playing on records attributed to groups.

"As a musician I should feel a little ashamed," said Manfred, "but I can't see what all the fuss is about. I'm sure the session musician would not want to go out and promote the records in clubs and ballrooms or go through all the publicity scenes."

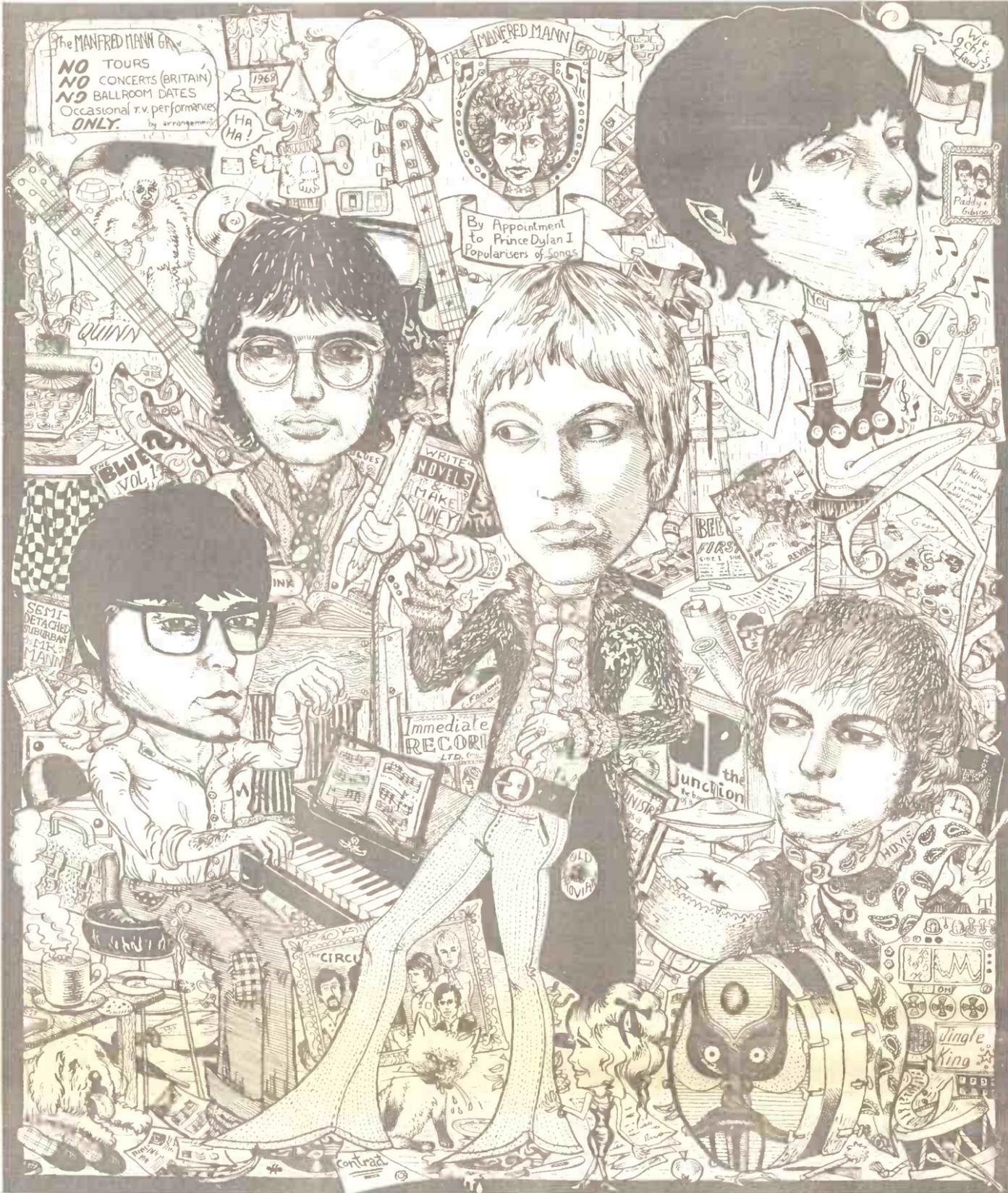
"The session man may do nine or ten discs for which he receives a fee each time but he doesn't share the risk if the record flops and the money spent on promoting the group is lost."

"This situation has been going on for so long I'm surprised it's suddenly objected to the Love Affair's disc on which the group can be hardly heard for the orchestra anyway."

We ended the interview in the BBC club where Manfred became involved in a technical discussion with producer Colin Charman on camera shots.

Mick Hugg mentioned that he travelled all the way up to Manchester for "Scene" and they only showed a close-up of his left foot. Tom mentioned he recently played on "All Systems Freeman" and was not shown at all.

Someone asked Manfred where Michael was and Manfred replied distractedly, "Oh—he's gone to have his lance boiled!" Which might be construed as a Freudian slip.



From YOU to US

Edited by TONY BROMLEY

NATURALLY the admission from the Love Affair that they did not play on their No. 1 hit, "Everlasting Love," has caused quite a bit of controversy. What did you think? Here are a couple of letters we received.

JOHN CHRISTOPHER (Leicester): The recent announcement from the Love Affair that the only member of their group present at the recording session was the lead singer proves that it is the session men and producers who really make a record.

This situation is similar to that of the Monkees and their early records. The group receives the acclaim and the royalties that are due to the professional musicians.

In the early days a singer or a small group could stand alone and give a really good performance. It was talent that took them to fame.

It is not necessarily wrong to have extra backing on a record, but at least the group whose name is on the label should be playing a basic part in the sound of the record.

LESLIE GAYLOR (Newport, Isle of Wight): The subject of professional session men ghosting for pop groups seems to be a question of image. The session men who are engaged to create a hit are probably experi-

enced musicians who have been in the business for years. The company needs a young group to sell the sound that the session men create. Fortunately these groups quickly have to work out an act together and to show that they can play as a group or the public lose interest and they never really make the top.

LYNNE GROSSMITH (Liverpool): When Cliff Richard was booked for the Talk Of The Town two years ago he was the first of a long list of pop stars to appear at this celebrated venue. It is therefore great to know that he has been booked for another season later this year.

Many people fail to realise that Cliff was responsible for introducing pop into places that, formerly, would only have considered the Sinatras, Bennetts and Lena Hornes of the entertainment world. Now pop is recognised as a valid form of entertainment and the artists are respected.

ANTHONY OXLEY (Plymouth): Donovan has improved greatly over the past year-and-a-half. With each new record, he has brought out something fresh and original. "Sunshine Superman," "Mellow Yellow" and "There Is A Mountain" were all good numbers, and now his new one "Jennifer

Juniper" is different again. It is beautiful. He is very versatile and I hope can maintain this high standard in the future.

PAUL HOLMES (London): Recently your Alley Cat seems to be down on Cilla Black. It is quite obvious he must be prejudiced. I think she is the best singer and entertainer to emerge from the pop scene for a long time. Her TV show is superb and she caters for all tastes and age groups.

L. MORRISON (Cardiff): With the needle time on Radio 1 so very restricted, why do we have to listen to the same records time after time? Some records get large slices of time and others aren't being played at all. Surely the djs and producers of the different programmes could arrange to share the needle time more fairly and play a larger selection of records. Radio can make or break a record. It seems a pity that so many records never get a chance.

WILLIAM HOOPER (Cheltenham): What has happened to Dionne Warwick? Recently she has been overshadowed in the publicity stakes by the beautiful talented Diana Ross, but just listen to her latest single "Valley Of The Dolls." You can praise Diana Ross and the Supremes

as much as you like but Dionne Warwick has something extra.

R. JONES (Gateshead-on-Tyne, Co Durham): I am not a teenager but I buy three copies of NME every week for relatives and myself. I have collected records for many years, mostly by American artists but for the past 18 months have bought "British". I think Dusty Springfield is the greatest known ballad singer in the world today.

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 FULL PROGRAMMES - 208 METRES

SUNDAY
 Music Scene '68; 7:00 Tony Murphy; 8:00 Paul Burnett; 8:45 Tony Bingo Show; 9:00 Paul Burnett; 9:30 Big Screen Scene; 10:00 The Beatles Forever; 10:30 I Wanna Know; 11:20 Music In The Night.

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; 10:30 Top Pops; 10:30 Jack Jackson Hit Parade; 11 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 Inna; 8:30 Sounds Like Tomorrow; 8:45 Radio Bingo Show; 9:00 Pop Parade; 9:15 David Symonds; 9:30 Sam Costa Show; 10 Like Young; 10:30 Teen and Twenty Disc Club; 11 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 "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 Dave Cash Show; 11:15 Music '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-Pop 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 Jimmy Young; 11 Brian Matthew's Pop Parade; 11:15 Jimmy Saville's "15"; 11:30 Pops Till Midnight; 12 Pops Past Midnight; 12:30 Music In The Night.

FRIDAY
 7:30 Disc Drive; 7:45 LP Spin; 8 Sounds Like Tomorrow; 8:15 Pop Parade; 8:30 Jimmy's Club; 8:45 Radio Bingo Show; 9 Don Moss Show; 9:15 Peter Murray Show; 9:45 Cash's Corner; 10 Simon's Scene; 11 Brian Matthew's Friday Disc Show; 11:30 Pops Till Midnight; 12 Midnight With Cash; 12:30 Friday Night -Saturday Morning With Katie Boyle; 1 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 Battle Of The Giants; 9:15 Tony Blackburn Show; 9:30 Night and Dee; 10:30 Symonds on Saturday; 11 Saturday Special; 11:15 Music '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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TAILPIECES by the ALLEY CAT

WELCOME Top 30 return of Elvis Presley—with a song published by Tom Jones! . . . In American LP chart, Paul Mauriat has surprisingly replaced Beatles at No. 1 . . . Composition by Les Reed and Barry Mason likely for next Solomon King single . . .

Opening night audience for Tom Jones at New York Copabana included Diana Ross and the Supremes, TV host Ed Sullivan, Herman, "The Saint" Roger Moore and singer Ann-Margret with her husband-actor Roger Smith . . . For his next single, Johnny Mathis revives a self-penned Petula Clark song . . . Big-band recordings of Manfred Mann-Mike Hugg tunes waxed last week . . .

It's a girl for Michelle Gilliam and John Phillips of the Mamas and Papas . . . Injured in car crash Mireille Mathieu . . . Once a No. 1 for Laurie London, now revived by Midas Touch, "Whole World In His Hands" . . .

New signing by Eddie Kassner's President label—Dorothy Squires . . . On his TV show, Jonathan King couldn't master P.J. Proby



May promotion visit by Association here . . .

U.S. TV show starring Bing Crosby and Bob Hope (to mark composer Irving Berlin's 80th birthday) included Morecambe and Wise . . . Earlier version of Esther and Abi Ofarim's hit waxed by Nancy Ames . . . U.S. No. 1 song of Paul Mauriat beaten in Eurovision contest by Sandie Shaw's "Puppet" last year . . .

NME's Keith Altham tips top three for Donovan's "Jennifer Juniper" . . . On original version of Love Affair's "Everlasting Love," Robert Knight didn't play either! . . . Mike Rossi (lead singer with Status Quo) grandson of Rossi's Ice Cream owner . . .

When Solomon King first arrived here, Lulu's personal manager Marion Massey declined handling him . . . Footballer George Best could pass as Gene Pitney's double . . . Reports untrue: Frank Sinatra is still friendly with Sammy Davis Jr.—and he didn't punch Eddie Fisher on the nose . . . Lulu followed by Max Bygraves at Talk Of The Town, then Matt Monro . . . Have you heard Solomon King's very funny stories? . . . Manfred Mann's first No. 1 since Mike D'Abo joined group . . .

Faces in the news



GERRY MARSDEN takes over from **JOE BROWN** in "Charlie Girl," the long-running stage musical at London's Adelphi. **NANCY WILSON** is due to visit London next week for BBC-TV. And **FRANKIE LAINE** is wowing them in South Africa, where NME correspondent A. Shore reports: "He has lost not one ounce of his zest" and "he would like to return to Britain, but has had no concrete offers."

here, Lulu's personal manager Marion Massey declined handling him . . . Footballer George Best could pass as Gene Pitney's double . . . Reports untrue: Frank Sinatra is still friendly with Sammy Davis Jr.—and he didn't punch Eddie Fisher on the nose . . .

Lulu followed by Max Bygraves at Talk Of The Town, then Matt Monro . . . Have you heard Solomon King's very funny stories? . . . Manfred Mann's first No. 1 since Mike D'Abo joined group . . .



Tom Jones' wife and musical director Johnny Harris' wife together enjoying Lulu at Talk Of The Town . . . Publicist Les Perrin (back from U.S.) names Bill Cosby

biggest talent there . . . Larry Kurzon (U.S. agent for Gene Pitney) now running William Morris office here . . .

On Eamonn Andrews' TV show last Sunday, Julie Rogers deputised for Lulu . . . According to Esther and Abi Ofarim, their records outsell Beatles in Germany . . . You can't keep Louis Armstrong down, despite his age . . .

Does even Peter Tork know what he's on about? . . . Shirelles' hit revived on next Four Seasons single, "Tomorrow" . . . In U.S., Move have competition from Fortunes with "Fire Brigade" . . .

John McKay (a Morpeth reader) thinks Andy Fairweather-Low of the Amen Corner would make a good ventriloquist . . . Bee Gees' hit retitled for Alf Garnett, "Four Lettered Words"?! . . . Beatles

OUT NEXT WEEK

the Alan Bown!

STORYBOOK



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should wax "Magical Maharishi Tour" . . .

"Personality" (new Mitch Ryder single) once a hit for Anthony Newley and Lloyd Price here . . . Retitled version of Manfred Mann's No. 1 suggested for Marion Ryan—"Mighty Twin" . . . For Paul Jones' next single, a Bee Gees composition likely . . .

New Vince Hill single self-penned with Ernie Dunstall . . . "Evening Standard's" Ray Connolly describes Israeli duo Esther and Abi Ofarim as a refined Sonny and Cher . . . In reply to John Fred's hit, how about, "Sandie (Shaw) in Disguise"—with glasses and wig! . . .



In a London market, Jane Asher bought second-hand suit for Paul McCartney . . . Excellent film score by Spencer Davis and the Traffic for "Mulberry Bush" . . . On U.S. tour, who paid producer Fred Perry £250 for "exploding finale" . . .

Esther and Abi Ofarim have waxed several Bee Gees compositions . . . New U.S. singer Carl Craig sponsored by Bill Cosby . . . For producing current Love Affair, Tremeloes and Georgie Fame hits, CBS presented Mike Smith with horn gramophone . . .

Paul Mauriat tops U.S. chart, despite Al Martino's vocal competition . . . Veteran Phil Harris makes disc come-back . . . Your Alley Cat thinks good producer for Lulu's act needed . . .

U.S. Gold Disc for Lemon Pipers' "Green Tambourine" . . . Reports untrue: Dave Mason is not recording Jimi Hendrix . . . Are they known as Esther and Abbey O'Farim in Ireland?!

NEXT WEEK

DONOVAN IN GREECE

New slant on Engelbert

CARL WAYNE OF MOVE

NME's Andy Gray wants to hear—at 15, Long Acre (COV 2266)—from anyone connected with disc-making interested in joining a recording associates' golfing society.

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Faces on "Time For Blackburn" last Friday (l to r) **TIM ROSE**, **LONG JOHN BALDRY**, **FRANCOISE HARDY**, **TONY BLACKBURN**, **CAT STEVENS**, **DAVID WIGG** and **REG PRESLEY**.

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- YOU WERE MADE FOR ME (Freddie and the Dreamers)
- DON'T BRING ME YOUR HEARTACHES (Paul and Barry Ryan)
- I'M TELLING YOU NOW (Freddie and the Dreamers)
- A FOOL AM I (Cilla Black)
- LONG TIME NO SEE (Frankie Vaughan)
- ONCE THERE WAS A TIME (Tom Jones)
- DOWN CAME THE RAIN (Mister Murray)
- GIVE ME TIME (Dusty Springfield)
- TO MAKE A BIG MAN CRY (Tom Jones)
- BEETROOT SONG (Lance Percival)
- TELL THE BOYS (Sandie Shaw)

ALL MY LOVE (Cliff Richard)

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