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**TOP POP NEWS**

**BEACH BOY and MAHRISHI**

**DONOVAN'S** DOUBLE ALBUM  
 FULLY REVIEWED  
 Close-up on  
**CARL WAYNE**

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# 6<sup>p</sup>

# JUST OUT



# WHAT HIS PANTO-MATES SAY ABOUT ENGEL!



**ENGELBERT HUMPERDINCK** may be a relatively new star on the pop scene—but his professionalism and quiet manner have become an established hit with his co-stars in the London Palladium panto "Robinson Crusoe."

No finer tribute comes Engelbert's way than from Arthur Askey, a real "trouper" who over the years has worked with many pop names including David Whitfield, Cliff Richard, Frank Ifield and Val Doonican.

### Arthur Askey

Said Arthur, who spoke to me in his dressing-room in the baggy drawers, wig and rainbow stockings he wears for his Dame rôle in the show: "I like Engelbert because he's quiet, not noisy like these hairy groups."

"He's a gentleman, like Cliff and Frank and the others I've worked with in the pop business. I've been lucky that way. I wouldn't give

some of the others house-room—you want to see the state they leave this dressing-room in after there's been a show here on a Sunday. Disgusting."

Added Arthur, digressing from the topic for just a moment longer before getting back to Engelbert: "I used to like the Mediators once—you know, the Beatles. They were nice boys then, but they've gone a bit weird."

"But Engelbert—he is a pleasant

chap who will go a long way because he is considerate of others and always willing to learn."

### Jimmy Logan

Scotts comedian Jimmy Logan is the most forthcoming about Engelbert (he knows him a little better than Arthur, who only recently returned to the Palladium show after an accident), and he says that most of all he admires the Humperdinck "honesty."

Said Jimmy: "I like his straightforwardness and the way he always has an interest in another person's point of view."

"But the Engelbert Humperdinck I like the best is the one you see when he completely relaxes with his feet up . . . the one who hasn't forgotten his days in the coffee bars, the one who hasn't let success go to his head."

"Every day we do two shows, but he spares the time to stand by the stage door and sign autographs for a long queue of people."

"How he keeps his patience I don't know, because some fans are so ungenerous. One day he not only had the strain of doing this show, but he also had to get away to do a TV recording. He left in a hurry, and then I saw a girl waiting to speak to him. 'If he's gone,' she said—and she meant it—I hate him, and I'll never buy another of his records."

"Engelbert is always willing to listen. For instance, I wouldn't go and offer him my advice without being asked for it. But say we're chatting, and he asks me about a particular part of the show—I might say I think it would be better in such and such a way, and quite often he'll say: 'Right' and give it a try. Then maybe it's worked out and he'll keep to it."

"I find he has a sense of humour, but he does tend to get



While ENGELBERT tries to listen in on what his "Robinson Crusoe" co-artists are saying about him, JIMMY LOGAN, TRICIA MONEY and ARTHUR ASKEY seem happy to keep him waiting till he reads this page!

slightly self-conscious. He can't relax unless he is with people he really knows.

"I can understand the way he feels, because once he did an interview for a Sunday paper, and then he was so embarrassed by the way it seemed to have been twisted about. Now, I get the impression Engelbert watches every word he says in case somebody takes it the wrong way."

"Another thing is that, having had a bit of a struggle in the past, he is being very sensible about money and thinking about the future. But he still offers a tremendous amount of hospitality, and I don't want to give the impression he's a hoarder! He is just sensible."

Jimmy revealed another facet to the "Am I That Easy To Forget" star who stands at No. 14 in this week's NME Chart—Engelbert Humperdinck (the second) the composer!

Said Jimmy: "As I say, Engelbert is at his most relaxed when he's with friends. And then is the time when he tends to get out his guitar and sing some of the songs he's

written in the past and the songs he's still writing now.

"Some of them are marvellous. There's one he's got, especially, that I'd love to record. He was playing it the other day, and I thought that as I'm having a record out shortly, this would be ideal. But I haven't asked him about it . . . why should he throw away a good song on me?"

Me thinks Jimmy is being a little bit on the modest side: he has a good voice, and as jazz singer Annie Ross happens to be his sister . . . there's obviously plenty of talent in the family.

### Tricia Money

Finally I had a word with attractive Tricia Money, who has the romantic girl lead opposite Engelbert as "Polly Perkins."

Said Tricia, as her little daughter Amanda gurgled happily about her boyfriend "Hump'dinck": "One thing that's especially nice about Engelbert is the way he is so anxious to be good in his part and not to make mistakes. . . . If he does anything wrong on

stage, he's full of apologies to everyone (which isn't necessary), but it should show you how modest and pleasant he is. He really gets upset if he makes a mistake, in case he's affected anybody else or thrown them off their lines."

"Engelbert has a sense of humour, though, and he's quick to put things right if he does make a mistake—or at least turn the mistake into an advantage."

"Once in a show, he called me by my real name instead of the character I play. This got such a laugh he puts it in his lines now and again."

"I used to play Michaela in 'Emergency—Ward 10' on TV, and he also once called me 'Michaela' by mistake. Now he deliberately throws this in once in a while!"

Little daughter Amanda was by now halfway through the packet of fruit pastilles she'd intended as a present for her favourite star, but it didn't mean she had lost interest in "Hump'dinck."

"Nice Hump'dinck," she said as a parting tribute. "We want to go potty."

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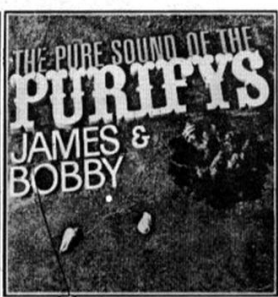
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# DONOVAN WANTED A COFFEE



An almond tree's flowers herald spring to Athens, and ALEXIS MARDAS, JENNY BOYD and DONOVAN obligingly pose with a branch of it.

**FOR** a 24-hour coffee break pop singer Donovan visited Athens in blue jeans, a leather jacket, hair uncombed and a guitar as his only luggage.

With Don on the plane were Jenny Boyd, 18-year-old sister of Patti Harrison, and Alexis Mardas, the Apple Electronics director.

Said Alexis: "We were together in a party and I said: 'How about a coffee?' We decided to have one—in Athens."

Donovan, Jenny and Alexis (who is the son of an ex-Army officer) stayed away from cameras and reporters, well hidden, in the same place that the Beatles spent their holidays last summer.

## This is the scene

Perfumed sticks, apples, fancy clothes and flowers all around the house... Jenny sleeping on a chair, and Donovan playing his own records—these were the first impressions I had on entering the house.

"I don't believe in drag-music," said Donovan, "because I believe in a life that is much bigger. I'm a romantic and my music is not written for the city but for the country."

"Some people find their excitement and inspiration on a psychedelic basis, but for myself, it is a life which doesn't exist any more."

"I am convinced that I have been on this world before...," he said, and then went silent.

● Donovan is now in India, where he met Jenny again. She is with her sister Patti and the rest of the Beatles' party—meditating with the Maharishi.

## AND HERE'S A PREHEAR OF THE LP TO PAY FOR IT (AND SOME)

**THE** first album from Donovan in over a year—"Gift From A Flower To A Garden" (Pye) to be released in mid-March—is a "super-pack" containing two separate LPs: one for the "Now" Generation and one for their children. Packaged in a "beautiful" box of musical treats, it is estimated to cost £3 10s.

Inside the box-top there is a dedication by Don to you and calling on all young people to stop taking drugs. All the lyrics from the first album are printed there. Also included are a dozen coloured leaflets with delightful sketches relating to the lyrics of the children's album, plus the words to the songs.

● On the back of the box is a coloured portrait of His Holiness, Maharishi Mahesh Yogi, and the author.

It is also hoped to release the albums separately but my advice is to buy the bumper bundle if you can afford it. It is an enchanting selection of sonnets and songs, all written by Don, with one notable contribution from William Shakespeare. All so simple, so honest, so effective.

The "Now" Generation's album, side one, opens with:

**OH GOSH**—one of those soft jazz inspired ditties with kind of "boy wonder" appeal that John Sebastian wrote into "Daydream" and Brian Wilson into "Country Air". Donovan must be one of the few poets who can work "telly" and "bely" into a song and not make the words sound crude. Brass drumming, flute and organ paint the musical patterns behind the song.

**LITTLE BOY IN GARDEN**—the little almost exceeds the tune and there are more delightful lyrics: "how many wishes can you wish in a day—wish I had a wish to wish a wish away!"

**UNDER THE GREENWOOD TREE**—words by Shakespeare and music by Donovan provides an interesting combination. The gemiest of accompaniment from organ and guitar.

**THE LAND DOESN'T HAVE TO BE**—an organ sound on this which sounds like the monster in the cinema pit. An anti-drug song, with the philosophy between the lines.

**HAPPY I YAM**—who but Donovan would have coined a word like "yam"? "yanyaw" it's "jerry" nice. Clever vocals interlaid over the top of one another as Don sings with himself.

**WEAR YOUR LOVE LIKE HEAVEN**—with songs like this he gives you the impression that it's all so easy and the philosophy lies between the lines.

**MAD JOHN'S ESCAPE**—the ballad of "mad, mad, mad John" has something of the junior John Betjemans about the contemporary verse. "And if some words sound strange," says Donovan, "That's



He went for coffee—and made strong tea from mountain-grown, wild leaves. DONOVAN, after brewing-up for the whole gang, does the dishes!

# SO HE WENT TO GREECE FOR IT



DONOVAN gets a big kick out of go-karting at night—one of the attractions of Athens.

**NMExclusive**  
by  
**KEITH ALTHAM**

because they are colours." The patric of bomb drama and heavy breathing all help the picture.

**SKIPALONG SAM**—from the world of "Sunshine Superman" and "Jennifer Juniper" comes "Skip-along Sam," who is "in time for tea with a diamond to show me." "Thinking piano and brushes that stroke the snare."

**SUN**—and ode to the sun in which the guitar speaks and the organ warbles. The simple life.

**THREE WAS A TIME**—in which harpsichords play and Donovan remembers. More poetry to music.

The second album, which is dedicated to the children of our time, unless like me or Dylan who wrote "I was so much older than that then—I'm younger than that now," you do not want to put away childish things. These are all really modern nursery rhymes, simple tales and often just backed by Don and his guitar.

The album opens with the tale of "The Naturner's Wife" and the sound of a baby crying. Into the sound of the sea and seagulls crying. A song to a banjo tune.

**THE ENCHANTED GIPSY** is full of the smoke of the Roman fires and the sounds of their pipes and tambourines. It ends with the dance, **VOYAGE INTO A GOLDEN SCREEN** is Donovan armchair travelling with his guitar accompanying him into the land of make believe.

**ISLE OF ISLAY** is the song of a "travelling man." Acoustic guitar amplifies the minstrel's lay.

**THE MANDOLIN MAN** is one of my favourite stories of the fool and his mandolin, who travels from town to town with the idiot smile about his lips. But he was no more fool than the one on Paul McCartney's "Hill." Almost a three-chord wonder but that is a part of the charm.

**LAY OF THE TINKER** has almost a calypso feel—the melody and is another tale of travelling men.

**THE TINKER AND THE CRAB** with a recorder which winks like a bird and is another reminder of Donovan's love of sun, sea and sand.

**WIDOW WITH A SHAWL**—the sad song of a woman who waits for her sailor husband to return from the sea.

**THE LULLABY OF SPRING**. Almost as indicative of that season as a

warm breeze and the crocus opening. Clever observation in the lyrics—"the chair chair's legs are painted red by a mother bird eating cherries."

**THE MAGPIE**—Donovan tells us it is "most illustrious bird" and it was also considered a magical one in days gone by—it's there in the song.

**STARFISH ON THE TOAST**. More tales of the sea and its residents.

So simple for playing on guitar. **EPISTLE TO DERROL**—the song dedicated to Donovan's friend, folk-singer Derrol Adams.

This entire LP is a glimpse into a child's world—Donovan's world. Those associated with the album, including Mickie Most and manager Ashley Kozak, must be proud of their contribution. I would be.

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# CARL WAYNE—A JEKYLL AND HYDE CHARACTER

## Vain, arrogant, blunt —but also very likeable

CARL WAYNE is fast gaining a reputation as the enfant terrible of pop. Quote starved journalists go to him notebook in hand assured of provocative copy. If there's a controversy raging, Carl is likely to have had a hand in starting it or at least will have forthright views to offer.

He is blunt, can be arrogant, is an extrovert, self-searching, self-sufficient, a rebel and a born leader. That all makes him sound something of an ogre but he is not.

He is pleasant to talk to and likeable—though you leave with the impression that he might not be so nice to work with.

The others in the group have nicknamed him Jekyll and Hyde. He can be nice one minute and objectionable the next. Carl is of the new breed of pop stars—of the Jagger-Townsend type — honest and unafraid to speak his mind.

### Red alert

And the mind itself burns away on continual red alert behind a face which has been described as looking as though it has been lived in by several people.

He agrees with that and is conscious of lacking the good looks of a Peter Frampton or Scott Walker. Nevertheless his is the type of ugly-attractive face very much in vogue.

Like fellow Move Bev Bevan, Carl is an only child and lives with his mother in Birmingham. His parents were divorced when he was two. Like Bev, he feels a deep sense of responsibility towards his mother and she is the main reason why he wants to succeed financially.

He sees money as a compensation for his ill-feelings when he eventually leaves home to get married. One of his greatest pleasures is buying things for her and he says he would be happy if he reached the financial status where he could afford to give his mother an income of about £20 a week.

At 24, Carl is the oldest in the group and its natural leader. He had four years' experience running his own group and feels that was why he was asked to join the Move because the other four needed someone to arrange things for them.

For that job, Carl was a wise choice. He is critical and demanding, striving for professionalism not only in the group's music but in the things that lead up to a performance.

He is a harsh critic. If enough effort is not being made, if things are not done properly.

"Being the oldest in the Move and having been in the business longer I was looked on as a big brotherly figure," says Carl. "Everyone depended on me. I love people asking me for advice and I don't think I could exist if they didn't. I am very vain in that respect."

### Central

Carl also admits to being vain in enjoying attention and being the central part of anything. "I could never be part of a unit in which I was the least interesting member."

"But sometimes I feel inferior in the Move because I am older than the others and they are all pretty good looking. When girls are



chasing the group I feel the old odd man out."

He is a great conversationalist and will talk to anyone on any subject. He says "The question is always asked: 'Is your education wasted?' It never is. With a good education your brain becomes more alert in any conversation."

"Things leave a greater impression on your mind. When I read a paper the impression it leaves on my mind is deeper than it would leave on say Roy's or Trevor's who didn't have the opportunities I had."

"Consequently I can converse on any subject and my greatest pleasure is talking to different people on different things. Nearly everything interests me. I am willing to listen to anybody's views."

"The greatest form of education is listening to other people speak. I have learnt a lot of things from being in the Move, from meeting different people, from talking to you and other journalists."

We talked about the group's violent and controversial image. "I must make this clear," said Carl.

## NICK LOGAN continues his spotlight on the MOVE

"When we started we were a new group from Birmingham and that was all. Our image came from Tony Secunda (Move manager) and it got us noticed. But I am not really aggressive."

"My fear when I joined the Move was of ending up about 25 not having had a hit. I am very grateful to Tony because he has given us pride in ourselves and for this I will be eternally grateful."

"But controversial to me is a word that is used too frequently. You can be controversial if you disagree with what people say even if you are right."

"We are controversial because we don't conform to the out of date running of things. I think we have our own opinions about how things should be run and we are very outspoken."

I asked Carl if he ever found himself deliberately being controversial to shock people or to please journalists. "Yes it has come to a stage where people come to interview us and expect us to say something that will cause a storm. I think sometimes we must say things just to please them."

### Virtues

Carl recognises his virtues but he is also honest about his faults. He says he has lots. "If I find a fault in anybody I keep playing it up and playing it up until I cause an argument and then I regret it. I can never hold anything back."

He does not believe in life after death. "I am fatalistic," says Carl. "I believe that when you go you go." But one of his fears is of getting a fatal lingering disease that would make him bed bound while other people around him continued enjoying life.

Carl believes that if that happened he would find the courage to commit suicide. He is an ardent supporter of mercy killing.

This fear of illness stems from childhood when up to about the age he started school Carl was an almost permanently sick child, suffering through about 14 different illnesses and being given up twice by doctors.

But he managed to fight his way back to good health and at primary school he was a keen sportsman with ambitions of being a professional footballer. His dreams were dashed however when he passed the 11 plus

and went on to a grammar school where they taught rugby only.

Carl proved a good student but not a natural one. "I think when you are an only child you tend to depend on your mother and a determination set in that I would try to be as good as possible for her. Now I am very thankful that she was insistent on a good education."

This determination has been carried on by Carl through his life. He doesn't believe in marriage, says it is an ancient custom, but would marry to please his mother. His girlfriend is a local girl, Pauline, who he has been going out with for four years.

"If I got married I think I would be a very proud father and in some ways would expect too much of my children. But it is an awkward position for me because I am an only child and am all my mother has. Love for one is different from love for another."

Perhaps the fact that Carl doesn't like to be dependent on other people is the reason why he has not very close friends, though he has hundreds of acquaintances.

He says he hasn't really got the time to make close friends but can go almost anywhere in the country and be guaranteed to meet someone he knows.

We talked about his future. "One thing I have always been very definite about is that the Move is not for ever," says Carl, "and another is that I never fool myself that I am indispensable. No one is."

### New plans

He has many ideas. They include developing into a solo singer, "not on the sexual side," but on the cabaret side and he would jump at the chance of an acting part—"something satirical would suit me."

He says that if the right opportunity for a solo career came up tomorrow he thinks he would take it. He'd also like to try some kind of journalism and is keen to write a book.

I asked him what he was looking for in life, and if he thought he could find it. "I think I will always be searching for something. I don't think I will ever be satisfied with what I've got."

"Fun is the thing I am looking for all through my life. Variety, good health and happiness I think sums up."

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# TOP SINGLES REVIEWED BY DEREK JOHNSON

## Pulse racing Gladys

GLADYS KNIGHT & THE PIPS

†The End Of Our Road/Don't Let Her Take Your Love From Me (Tamlam-Motown).

EXCITEMENT galore in this latest stormer from Gladys Knight and the girls. It sizzles along at a cracking pace, with a fiery vitality and a tremendous sense of urgency.

The heavy Motown beat is accentuated by double-time rattling tambourine, and the whole disc exudes a tingling vibrancy that makes the pulses race.

Gladys' solo is as uninhibited as ever, and she receives enthusiastic support from the Pips. This should go down like a bomb at discotheques, because it's the Tamlam sound at its best. But I'm afraid the tune isn't up to scratch, so I can only give it half a chance.

FLIP: A slower track, enabling Gladys to display her flair for soul singing to utmost advantage. It's a slow bluesy number with a wistful lyric.

EDWIN STARR  
I Am The Man For You Baby (Tamlam-Motown).

Must say that Edwin Starr's impassioned soul singing blends admirably with the tingling compulsion of the Tamlam sound. This is a jerk-beat medium-pace, with the soloist's busy pleading, enhanced by the familiar "slurp" chanting, brittle brass and tambourine.

A magnetic performance, with the Motown magic unleashed to its full fury, and Edwin walling from the depths of his soul. All the more pity then, that the material is so very ordinary.



All set to put a second single in the charts alongside "Mighty Quinn" are MANFRED MANN (l to r) MIKE D'ABO, MANFRED, TOM MCGUINNESS, KLAUS VOORMAN and MIKE HUGG.

## MANFRED 'JUNCTION' BRILLIANT

\*Up The Junction/Sleepy Hollow (Fontana). THE score for the controversial "Up The Junction" film was entirely written and performed by Manfred Mann, and this is the title number that runs through the picture. It's a brilliantly descriptive piece, conjuring up mental visions of the sordid, squalid location of the movie.

Features some wonderfully sensitive harmonies by the boys, set to a backing of clanking piano, tambourine, twangs and a solid beat—and at the end, it tapers off into infinity. The melody is

simple and quick to register, with the title phrase constantly repeated. I've told this isn't intended as a follow-up to "Quinn," but with the group's current popularity it could well catch on.

FLIP: A Tom McGuinness composition—a gentle dreamy number, with Mike D'Abbo's solo encased in a wispy framework of falsetto chanting, piano and flute.

## New Vaud take over where Fame left off

NEW VAUDEVILLE BAND

†The Bonnie And Clyde/Uncle Gabriel (Fontana).

TAKING over where George Fame left off, we find the NVB cashing in on the latest craze from the 1920's. Opens like a Whistling Jack Smith disc, but soon breaks into a vocal—with Tristram VII doing his celebrated megaphone routine.

It's a catchy little jingle, like most of the Band's work—and the infectious beat should provide plenty of fun on the dance floor. Incidentally, it comes complete with a set of dance instructions—which shouldn't be taken too seriously or you'll end up with a slipped disc! Its Chart potential depends upon whether or not George has already killed off the novelty.

FLIP: A similar approach on this side, but the rhythm switches to a bouncy jog beat. Tabla and kazoo provide period colour in the scoring.

MINDBENDERS

†Blessed Are The Lonely Yellow Brick Road (Fontana).

After seeing Love Affair's success with their cover of Robert Knight's "Everlasting Love," the Mindbenders are obviously hoping to steal the honours on the U.S. singer's latest release.

It's a melodic number, with a hummable chorus fans could well latch on to. The group handles it very well indeed, and there's a steady beat for those who feel like tripping the light fantastic.

FLIP: Not the kiddies' song from "The Wizard Of Oz," but a new number—and very odd. Virtually no tune, but an intriguing lyric and starting backing.

## DODDY — ONE OF HIS BEST

†And You Were There/Kisses From A Clown (Columbia).

A REALLY gorgeous Italian ballad, with English lyrics by Norman Newell. This isn't sweet-corn or sing-along like most of Ken Dodd's hits—it's an intimate and tender styling of a quality song, set to a lush scoring of sweeping strings, heavenly choir and gently swaying rhythm.

Ken handles the plaintive lyric with expertise, and the end product emerges as one of the most delightful records he has made—but at the same time, which is rather lighter in texture than the top side. The lyric's still fairly sorrowful, though.

HAPPENINGS

†Music Music Music (B.T. Puppy). This old favourite was a big seller for the Andrews Sisters nearly 20 years ago, before the Charts were launched.

But you'd scarcely recognise it in its new guise, because an insidious plod beat has been injected into it, and the Happenings' style is laced with unmistakable West Coast harmonies and falsettos—and they throw in a chorus of "Old Piano Roll Rag" for good measure.

All this, plus a punchy brass backing and a tune that most people are already familiar with, means that—with exposure—the Happenings could happen!

\* TIPPED FOR CHARTS  
† CHART POSSIBLE



## Corny Vince

\*Can't Keep You Out Of My Heart/I Can't Make It Alone (Columbia).

VINCE HILL has quite clearly decided that—even though a polished artist of his calibre has to grit his teeth when delivering such corn—he stands the best chance of Chart success with sing-along material.

He's even gone to the extent of co-composing this one himself. Very commercial it is, too.

Set to a fast-waltz tempo, it has a captivating hit and a catchy tune that you can easily join in. This, coupled with the c-and-w flavour, puts it very much in the Humperdinck category. Could well do it!

FLIP: Adapted from a favourite classic "Meditation" and very tastefully done, this beautiful ballad receives an artistic and wholly sincere treatment from Vince.

LITTLE RICHARD

She's Together (MCA).

Well, they do say rock'n'roll is coming back—and here's Little Richard to prove it! He indulges in his complete repertoire of pyrotechnics in this frantic raver—exhibitionist blues-shouting, hoarse-voiced grunts and screams.

He's backed by a group yelling "yeh yeh" and a socking brass section; it all adds up to a vigorous exhilarating block-buster. Certainly Richard has lost none of his dynamism. This one's for the energetic set!

RUPERT'S PEOPLE

I Can Show You (Columbia).

When Rupert's People first started out, they sounded like the poor man's Frooti Harum—largely because of the use of the cathedral-like organ. On this new one, although the organ provides an effective richness to the backing, the boys break into mid-tempo.

Soloist handles the vocal, with weird wrath-like chanting and swirling effect—giving the disc a haunting—almost supernatural—quality. Good performance, but needed a stronger tune.

LOU RAWLS

My Ancestors (Capitol)

One of the greatest blues singers of the day, with a largely specialist appeal. This is more commercial than much of his work, if only because it has a finger-snapping chug-beat and a biting brass backing.

The lyric is thoughtful and well-conceived, as Lou Rawls looks back over his family tree and surveys future prospects for his young son. I found it gripping and stirring, but lacking a melody line the fans can get their teeth into.

MAX BYGRAVES

Cabaret/Jenious Heart (Pye).

This is a double-A disc, which means that Pye is plugging both sides. Max gives us sparkling personality performance of the title song from the new show—but as he's in competition with the Bachelors and Frankie Vaughan, he may be advised to concentrate on the other side. Which is a related, gently-flowing sing-along treatment of the evergreen country standard.

JOHNNY TUDOR

Until (President)

A young singer from Walsley, looking a bit like Frankie Vaughan—but not possessing quite the same degree of experience or individuality. Still, his work-out on this rhythmic ballad is impressive and promising, to say the least.

Full marks to Keith Mansfield for his bubbling arrangement—with its bustling beat, soaring strings, rasping brass and its delicious samba influence.

MORE REVIEWS  
ON PAGE 10

William Thalkers  
TIME MACHINE  
PARLOPHONE, R5671  
BY TRIPS  
LEMON TREE

# JEFF BECK

## 'LOVE IS BLUE'

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## NME TOP 30

(Wednesday, February 28, 1968)

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS IN CHART	HIGHEST POSITION
1	1	CINDERELLA ROCKEFELLA	Esther and Abi Ofarim (Philips)	3	1
2	2	MIGHTY QUINN	Manfred Mann (Fontana)	7	1
12	3	LEGEND OF XANADU	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	3	3
3	4	SHE WEARS MY RING	Solomon King (Columbia)	7	3
9	5	FIRE BRIGADE	Move (Regal-Zonophone)	4	5
7	6	PICTURES OF MATCHSTICK MEN	Status Quo (Pye)	5	6
4	7	BEND ME, SHAPE ME	Amen Corner (Deram)	6	3
5	8	EVERLASTING LOVE	Love Affair (CBS)	8	1
6	9	SUDDENLY YOU LOVE ME	Tremeloes (CBS)	7	6
17	10	ROSIE	Don Partridge (Columbia)	3	10
13	11	DARLIN'	Beach Boys (Capitol)	7	11
10	12	GIMME LITTLE SIGN	Brenton Wood (Liberty)	8	8
22	13	JENNIFER JUNIPER	Donovan (Pye)	2	13
8	14	AM I THAT EASY TO FORGET	Engelbert Humperdinck (Decca)	8	2
20	15	GREEN TAMBOURINE	Lemon Pipers (Pye Int.)	3	15
14	16	WORDS	Bee Gees (Polydor)	5	13
11	17	JUDY IN DISGUISE	John Fred & his Playboy Band (Pye Int.)	8	3
18	18	BACK ON MY FEET AGAIN	Foundations (Pye)	5	18
15	19	DON'T STOP THE CARNIVAL	Alan Price Set (Decca)	5	15
19	20	ANNIVERSARY WALTZ	Anita Harris (CBS)	6	19
21	21	DELLAH	Tom Jones (Decca)	1	21
15	22	I CAN TAKE OR LEAVE YOUR LOVING	Herman's Hermits (Columbia)	6	8
23	23	THE DOCK OF THE BAY	Olis Redding (Stax)	2	23
24	24	ME, THE PEACEFUL HEART	Lulu (Columbia)	1	24
29	25	GUITAR MAN	Elvis Presley (RCA-Victor)	2	25
26	26	LOVE IS BLUE	Paul Mauriat & His Orchestra (Philips)	1	26
25	27	WHAT A WONDERFUL WORLD	Louis Armstrong (HMV)	3	25
28	28	NEVERTHELESS	Frankie Vaughan (Columbia)	1	28
29	29	LOVE IS BLUE	Jeff Beck (Columbia)	1	29
30	30	LITTLE GIRL	Troggs (Page One)	1	30
30	30	THE VALLEY OF THE DOLLS	Dionne Warwick (Pye Int.)	1	30

### Britain's Top 15 LPs

1	1	SUPREMES GREATEST HITS	(Tamlam-Motown)	7	1
2	2	JOHN WESLEY HARDING	Bob Dylan (CBS)	1	2
2	3	FOUR TOPS GREATEST HITS	(Tamlam-Motown)	7	2
3	4	SOUND OF MUSIC	Soundtrack (RCA)	15	1
4	5	TOM JONES' 13 SMASH HITS	(Decca)	9	4
6	6	BREAKTHROUGH	Various Artists (Studio 2)	18	3
5	7	Sgt. PEPPER'S LONELY HEARTS CLUB BAND	Beatles (Parlophone)	40	1
8	8	BRITISH CHARTBUSTERS	Various Artists (Tamlam-Motown)	20	3
9	9	THIS IS BERT KAEMPFERT	(Polydor)	1	9
10	10	HISTORY OF OTIS REDDING	(Volt)	1	10
11	11	OTIS BLUE	Otis Redding (Atlantic)	15	4
13	12	THIS IS CHAQUITO AND QUEDO BRASS	(Fontana)	3	12
9	13	PISCES, AQUARIUS, CAPRICORN & JONES LTD.	Monkees (RCA-Victor)	9	9
14	14	HORIZONTAL	Bee Gees (Polydor)	2	14
10	15	LAST WALTZ	Engelbert Humperdinck (Decca)	16	3

### BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, February 27, 1968)

- 1 LOVE IS BLUE Paul Mauriat
- 2 THE VALLEY OF THE DOLLS Dionne Warwick
- 3 THE DOCK OF THE BAY Otis Redding
- 4 I WISH IT WOULD RAIN Temptations
- 5 SIMON SAYS 1910 Fruitgum Co.
- 6 SPOOKY Classics IV
- 7 JUST DROPPED IN First Edition
- 8 I WONDER WHAT SHE'S DOING TONIGHT Tommy Boyce & Bobby Hart
- 9 BOTTLE OF WINE Fireballs
- 10 EVERYTHING THAT TOUCHES YOU TOUCHES YOU Association
- 11 BABY, NOW THAT I'VE FOUND YOU Foundations
- 12 NOBODY BUT ME Human Beinz
- 13 GONNA' OUT OF MY HEAD/ YOU'VE TAKEN MY EYES OFF YOU Lemmy
- 14 GREEN TAMBOURINE Lemon Pipers
- 15 WORDS Bee Gees
- 16 WERE A WINNER Impressions
- 17 WALK AWAY RENEZ Four Tops
- 18 JUDY IN DISGUISE John Fred & Playboy Band
- 19 L-A-L-A MEANS I LOVE YOU Deloncis
- 20 THERE IS Dellis
- 21 I THANK YOU Sam and Dave
- 22 BEND ME, SHAPE ME American Breed
- 23 CAN TAKE OR LEAVE YOUR LOVING Herman's Hermits
- 24 WOMAN, WOMAN Union Gap
- 25 TOO MUCH TALK Paul Revere & the Raiders
- 26 THE END OF OUR ROAD Gladys Knight & the Pips
- 27 WE CAN FLY Cowells
- 28 ITCHYCOO PARK Small Faces
- 29 SKIP A ROPE Humon Gargill
- 30 THE BALLAD OF BONNIE AND CLYDE George Fane

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7N 17477

**THE SOULFUL STRINGS**  
Burning Spear  
CRS 8068

**THE BYE-LAWS**  
Then You Can Tell Me Goodbye  
7N 17481

**LENA MARTELL**  
In Time  
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Bennett spec, Cliff play debut, Hollies, Anita, Fame coming up

TONY BENNETT will record an hour-long ATV spectacular with the Buddy Rich Big Band on March 15, for transmission in the spring. This is in addition to their appearance in the "London Palladium Show" on Sunday, March 10, for which Dusty Springfield and Dickie Henderson are also set.

POLL

HERE is the thrilling news thousand for! We can now reveal the first the great annual Poll Winners' Concert afternoons, May 12. Maurice King top personalities for the event, which Earth." Here are their names in alphabetical order: AMEN CORNER \* TONY BLACKBURN AFFAIR \* IULU \* MOVE \* DON P. RICHARD \* JIMMY SAVILE \* SHAUN SCO

MORE BIG NAMES FOR RADIO 'CLUB'

DONOVAN, who jumps to No. 13 in this week's NME Chart, tops the bill in Radio 1's "Saturday Club" on March 9. But Lulu will not now be starring in tomorrow's edition (2nd), as she did not have time to record for the show before departing for America. She is replaced by Cat Stevens. Also booked for this series are the Yardbirds and the Lemon Tree (March 16) and the Shadows (23rd).

OFARIMS 'DEE TIME' WITH DAVE DEE GROUP, FRANKIE VAUGHAN

ESTHER and Abi Ofarim are joined by Dave Dee, Dozy, Beaky, Mick and Tich in BBC-1's "Dee Time" tomorrow (Saturday)—the bill is completed by Frankie Vaughan, the Four Freshmen and the Teddy Wilson Trio.



Hatter's B



FRED'S VISIT

It now that Jo Playboy Bagtain in late discussions later their U.S. a home. British Betesh plan dates here—selected con—European T Betesh told original plan undertake a tour has because of It will now promotional of concert disc Meanwhile following up to pyc-international March 15, entitled "H

Bee Gees to America for Ed Sullivan debut; movie date

THE Bee Gees are to fly to America later this month to make their debut in U.S. TV's top rated "Ed Sullivan Show" on Sunday, March 17. The group's first full-length feature film "Lord Kitchener's Little Drummer Boys" is now likely to go into production in May.

DONOVAN WRITES - McCARTNEY GUIDE

DONOVAN has written the script and the entire musical score. McCartney is likely to make a guest appearance in the movie may result in it being directed by Sweden's celebrated Ingmar Bergman. A Donovan double album is being released later this month, a

BIG U.S. BOOST FOR CLIFF

Cliff Richard is to visit America in August, combining a holiday with promotional appearances for his new U.S. record outlet UNI. His manager Peter Gormley starts on the States next week for discussions with UNI, which is preparing to launch a massive publicity campaign on Cliff in America.

POP-LINERS

THE Scaffold stars in concerts at Belfast Whitla Hall (Monday, March 11) and Croydon Fairfield Halls (Friday, April 5) Spencer Davis Group plays Nelson Imperial (tomorrow, Saturday), Middlebrough Exce Club (Sunday), Leicester De Montfort (Tuesday) and London International Hall (March 9) Ben Partridge cabaret week at Stockton Pleasa from March 17

Scaffold, Symbols, Breed, Fury, Paul Jones, Cilla - new discs

NEW singles by the Scaffold, the Symbols, the American Breed, Billy Fury and Jimmy Ruffin have been scheduled for release. Paul Jones' first disc of 1966 is a Bee Gees composition. The Yardbirds' next single has been delayed, and Cilla Black's recording of her TV theme is set for issue next week. Lonnie Donegan has switched to EMI from Pye and his first single on his new label is set. Petula Clark and the Temptations have

ESTHER, ABI DATES

TWO NEW CONCERT DATES FOR ESTHER AND ABI OFARIM ARE AT CHATHAM CENTRAL HALL (MARCH 27) AND CROYDON FAIRFIELD HALLS (MARCH 28). THEY ARE ALREADY REPORTED, THEY ARE ALSO BOOKED FOR LONDON'S ROYAL ALBERT HALL ON MARCH 30.

Vaughan Talk of Town delay - Proby to take his place?

FRANKIE VAUGHAN'S cabaret season at London's Talk of The Town theatre-restaurant, due to have opened at the end of April, has been postponed. He will now star at the venue for a four-week season, starting at the end of August. This is to enable Proby to take a lengthy holiday in the spring, to prepare for his hectic Australian tour.

STOP PRESS

A WEEKLY SERIES OF SIX 45-MINUTE BBC-1 SPECTACULARS FOR SANDIE SHAW, TO BEGIN IN SEPTEMBER, WAS CONFIRMED ON WEDNESDAY. THIS REPLACES THE ORIGINAL PLAN FOR A SANDIE SHAW SERIES TO BE SCREENED IN APRIL. THE SHOWS WILL BE PRODUCED AND DIRECTED BY MIKE MANFIELD, WHOSE SOUTHERN-TV CONTRACT WILL THEN HAVE EXPIRED.

William Thalkers TIME MACHINE PARLOPHONE R5671 BY THE LEMON TREE

POLL CONCERT TICKETS

To: NME (Concert), 15-17 Long Acre, London, W.G.2. Please receive for me... tickets at... for the Poll-winners' Concert on Sunday, May 12th. I will accept tickets priced at... if my original choice is sold out.



# CONCERT: STAR-STudded CAST

Readers have been waiting for a list of names appearing in the new Empire Pool on Sunday. A tremendous cast of names has been booked for "The Greatest Show On Earth".

**THE GROUP \* HERD \* LOVE \* STATUS QUO \* HERM \* HARUM \* CLIFF \* CLIFF \* QUO \* TREMELOES \***



CLIFF RICHARD. SCOTT WALKER. LULU. TONY BLACKBURN. DAVE DEE. DON PARTRIDGE.

can group, negotiations are also being completed. Experience, Dusty Springfield, and other names appear in the Chart. Details will be published in future issues of the NME.

The May 12 concert commences at 2 pm. Since our first preliminary announcement, almost 60 per cent of the seats for this 10,000-capacity venue have been booked!

Our remaining quota of tickets at 30s each is very small, but seats may also be obtained at 25s, 20s, 15s, 10s, 6d and 7s, 6d. They can only be secured by completing the coupon form at the foot of column 4 on this page. Readers must enclose a stamped addressed envelope with their remittance—stating an alternative price, in the event of tickets not being available at their first choice.

In order to ensure fairest distribution of seats, envelopes will be drawn from a huge drum within the next few days, and tickets will then be posted immediately. Readers making enquiries for seats by telephone should ring Edward Hull at 01-240 2266.

This exciting announcement of first names appearing at the Concert will obviously produce a flood of applications—so waste no time in making sure you enjoy all the thrills at this glittering array of stars, when post-winners and runners-up will receive their awards.

Remember, every NME Concert since its inception in 1953 has been completely sold out. You can be guaranteed almost four hours of dynamic entertainment on May 12—so secure your tickets now for "The Greatest Show On Earth!"

## IN FILM ROLE?

which he is to star. Paul Robeson is taking place which will feature novan stars in a London production and the North of England. Maharishi Mahesh Yogi's next single has been set.

## Bullring: more names Majorca 'Musica 68'

acts have now been booked for the World Festival Of Jazz '68—to be staged in Majorca from July 22 to 27. As present will be filmed and subsequently made available to cinema. It is confirmed for the six concerts, which will be staged in the Bullring, Birmingham. **MOVE, BEACH BOYS PLANNING MAJOR U.S. POP FESTIVAL**

The Move has accepted an invitation to join the Beach Boys and conductor Leonard Bernstein on the committee planning the Environmental Pop Festival, to be staged on the site of the former New York World Fair between May 31 and June 2. This means that, besides taking part in the event, the Move will also be involved in inviting other attractions to appear. The festival is expected to attract over half-a-million people, and the use of the Early Bird satellite is being sought for televising the event to other countries, including Britain.

**Anita to sing own song in Rio**  
Anita Harris will represent Britain at this year's Brazilian Song Festival, to be held in Rio de Janeiro in October. The event is staged annually to find the best new pop song, and Anita is planning to perform one of her own compositions. Artists who have represented Britain previously at the Festival include Wayne Fontana (1966) and Georgie Fame (1967).  
● Madeline Bell and Nicky Hilton represent Britain in Roumania's first-ever TV Festival Of Song next week.

## STATUS QUO, AMEN FOR PITNEY TOUR, NO PAUL JONES, MORE DATES

STATUS QUO and Amen Corner, currently at No. 6 and 7 respectively in the NME Chart, have been added to the Gene Pitney spring package tour. But because its itinerary has been extended by one week, Paul Jones has had to drop out of the show. The complete line-up now comprises Pitney, Amen Corner, Status Quo, Don Partridge, Simon Dupree and the Big Sound, Lucas and the Mike Cotton Sound and comper Tony Brandon.

The first 20 venues on the tour, which opens at Lewisham Odeon on April 5, were exclusively revealed in last week's NME. But Pitney has now expressed a desire to extend the package to take in areas not covered in the original schedule. Accordingly promoter Arthur Howes is now setting up a further seven dates.

Pitney is expected to arrive in Britain before the end of March to undertake TV promotion on his new single "Before" commencing the tour. His new disc, a title of which has not yet been announced, will be released by Stateside on March 22.

● Status Quo spends two days next week recording its new single titled "Back Vests Of Melancholy" written—as is its current hit—by Michael Rossi; release date has not yet been set.

## 'Blue' Mauriat to visit

PAUL MAURIAT—the French conductor-arranger whose "Love Is Blue" currently tops the American hit parade, and who makes his NME Chart debut this week with the same record—is to visit Britain for promotional TV appearances during the last ten days of this month. He will be featured playing harpsichord (as he does on the disc), but it is not yet clear whether he will be bringing with him any of his own musicians. Mauriat paid a 24-hour visit to London on Wednesday for discussions with Nems Enterprises, with whom he has signed an exclusive U.K. representation deal. Nems are now setting up TV dates for him.

## SEASONS WITH EAMONN

The Four Seasons arrive in Britain early next month and are booked to guest in ABC-TV's "Eamonn Andrews Show" on Sunday, April 7. The NME reported exclusively in November that the U.S. group would play a few selected British concerts in April, and these are currently being set up by promoter Arthur Howes.

## Lou Rawls for concerts

U.S. soul singer Lou Rawls is to make two British concert appearances in May. He stars at London Royal Albert Hall (16th) and Manchester Free Trade Hall (17th), with the possibility of other dates being added later. He will be supported by the Peddlers and the Ted Heath Orchestra directed by Ralph Dollimore.

## CASH—CARL PERKINS DATES

The full itinerary of the Country-and-Western package tour headed by Johnny Cash has now been finalised. As previously reported, the cast also includes Carl Perkins, the Statler Brothers, the Carter Family and the Tennessee Four. The tour opens at Manchester Free Trade Hall on May 4, and subsequent dates include Portsmouth Guildhall (5th), Cardiff Capitol (7th), Bristol Colston Hall (8th), London Royal Albert Hall (9th), Kingston Granada (10th), Walthamstow Granada (11th), Liverpool Empire (12th), Birmingham Town Hall (13th), Bedford Granada (14th), Glasgow Odeon (16th), Edinburgh Usher Hall (17th), Carlisle ABC (18th) and Newcastle Odeon (19th). It is expected that all members of the package will be appearing on TV during their visit.

## Everly Brothers return

The Everly Brothers return to Britain in the spring for at least two TV appearances. Following a promotional tour of Germany, they are due to arrive in London at the end of April, and immediately film a guest spot for Lulu's forthcoming BBC-1 series. They are also set for an appearance in BBC-1's "Dee Time" on Saturday, May 4.

## FRESHMEN—SCAFFOLD DATE

The Four Freshmen, who arrived in Britain last weekend, recorded a top of the bill spot in BBC-2's "International Cabaret" on Sunday, for transmission on March 18. They are also set for BBC-1's "Dee Time" (tomorrow (Saturday)), and the following day film a sequence for ATV's "Showtime" series to be screened in the spring. After spending six days on the Continent playing TV dates in Germany and Belgium, the group returns to this country to open a one-week cabaret engagement at Glasgow Chevalier Restaurant on March 11. It will also tape a show for Scottish-TV. The Freshmen star in a double concert at Portsmouth Guildhall on March 17 (with the Scaffold), before flying to Czechoslovakia for TV dates.

## ROOT 'N' JENNY JACKSON WITH THE HIGHTIMERS

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## STONES RECORDING AGAIN—SINGLE?

INDEPENDENT record producer Jimmy Miller has been invited to produce several tracks for the Rolling Stones when the group returns to the studios on March 15. Mick Jagger and Keith Richards have written a batch of new numbers, for which the Stones have been routing. It is hoped to find a single from the session.

Jimmy Miller has hitherto been mainly associated with the Island label, for whom he produces Traffic's records. He is also a solo artist in his own right, recording for United Artists in America.

Rolling Stone Bill Wyman has written and produced "Shades Of Orange" for a five-piece Surrey group, The End, which he also manages. It is a Decca March 5 release.

## SHADS PALLADIUM SET

The Shadows are now confirmed to appear in the London Palladium's variety bill for 41 weeks from April 25, as forecast in last week's NME. It is expected that the bill will be topped by Tom Jones, but at press time contracts were still unsigned.



# PAGE: Val Doonican looks for talent in the sun

**By Allen Evans**

\*\*\*\* FRANCIS A. EDWARD K (Reprise, RLP 1024). The Francis is F. Albert Sinatra, and the Edward is E. Kennedy Ellington. In other words Frank and Duke have got together on an album, and it comes out well. One inspires the other to good work and although you only get eight tracks, they are generous ones (all over 4 minutes), giving both vocalist and band time to extemporise. I liked the melancholy of Sinatra on Sunny, and on Poor Butterfly; and the smoothy playing of the Ellington band on Indian Summer and Come Back To Me.

Other titles: Follow Me, All I Need Is The Girl, I Like The Sunrise, Yellow Days.

\*\*\*\* WONDERFUL LIFE OF SONNY & CHER (Atlantic, 857006).

Produced and arranged by Sonny Bone, this lively LP starts with Cher attacking Summertime, and it gets even more aggressive with Sonny's number. But You're Mine "Sonny" is heard vocally from time to time, but he leaves most of it to Cher, who is in energetic and strident voice. He does take over for Set Me Free. Ray Davies' song. The backing is full of interesting sounds and instruments.

Other titles: Tell Him, I'm Leaving It All Up To You, Bring It On Home To Me, What Now My Love, Leave Me Be, I Look For You, Laugh At Me, Turn Around, So Fine.

\*\*\*\* MOVIE WITH NANCY (Reprise, RLP 6272).

This is the soundtrack from Nancy's TV Special in which she had as special guests Dean Martin, Lee Hazlewood and a very close relative. In all, Nancy sings eight numbers on her own, the fast, attacking I Gotta Get Out Of This Town, the lilting Up And Away, the wistful Wait Till You See. There is much swinging orchestral music played behind her, conducted by Lee Hazlewood, who also sings two numbers Some Velvet Morning and Jackson with Nancy. She also duets with Dean Martin in Things, a really lively ditty in such good hands. Poppa Frank Sinatra sings Younger Than Springtime, with no Nancy.

Other titles: Who Will Buy, See The Little Children, Friday's Child, This Town, What'd I Say.



Left: VAL DOONICAN is taken for a ride by famous jockey SCOBIE BREANLEY and trainer SIR GORDON RICHARDS and, below, he and his wife LYNETTE RAE (formerly cabaret star LYNETTE RAE) do some talent spotting, listening to a local musician at the Coral Reef Club, Barbados, where they enjoyed a long and relaxing holiday. Val, whose LP "Val Doonican Rocks, But Gently" has been in the NME LP Chart for 13 weeks, combined a holiday with looking for talent for two colour TV shows to be filmed later in the Caribbean.



\*\*\*\* THE PEDDLERS: FRESHWHEELERS (CBS 6303).

This is a powerful trio, with Ray on vocals, organ and piano; Trevog on drums (they take one number, What Now My Love, by themselves), and Tab brings the swinging trio up to full strength on the other tracks, with some times, as on Girl Talk, a band in support. But it is the vocal sound that goes big for me on this great album. Have a listen, for instance, to Sneaking Up On You.

Other titles: Time After Time, Who Can I Turn To, Stormy Weather, Smile, Empty Club Blues, You're The Reason, Ain't No Big Thing, Pentathlon, Lover.

\*\*\*\* THE BEST OF SANDY POSKY (MGM C 8090).

Here is the Nashville singer who made a single hit with Born A Woman (on this LP). She has a 'little girl' voice and usually sings about sad things. Her diction is very clear and she puts over her numbers with a tender sincerity and tunefulness Tennessee is noted for. I liked the rhythm of Single Girl, and her double tracking in Arms Full Of Sin.

Other titles: I Can Show You How To Live, Are You Never Coming Home, Take Me With

You Baby, You Got To Have Love Too, Be Happy, The Boy I Love, I Take It Back, Blue Is My Best Colour, What A Woman In Love Won't Do.

FROM MOVIES

SMASHING TIME (Stateside, SSI 10224) offers 16 tracks from the film, featuring stars Rita Tushingham (I liked Waiting For My Friend best), and Lynn Redgrave (including her very good While I'm Still Young). They duet well, and have top orchestral backing from John Addison.

BEDAZZLED (Decca, LK 4923) has a lively musical backing from Dudley Moore's pen and his trio-Dud on piano, Pete McGurk (bass) and Chris Karan (drums)—are heard with augment musicians. There's a burlesque of Italy, and a group song, Love Me Best track—The Millionaire.

GREAT FILM THEMES (Music For Pleasure, MFP 1204) has the sweeping instrumental sound of the New Hollywood Orchestra playing a dozen top themes, including Lara's Theme (Dr. Zhivago), Colonel Bogey March (River Kwai) and Theme from Spellbound. Voices as intruments add to the fullness of the sound.

## POTTED POPS

KIRBY STONE FOUR: "You're A Good Man, Charlie Brown" (MGM). The title song from the Broadway musical, presented as a finger-clicking up-tempo item, ideal for party dancing. It's like the Ray Conniff Singers gone berserk!

CROCHETED DOUGHNUT KING: "Maxine's Parlour" (Deram). These boys generate a fascinating sound, strongly steeped in classical influences—with flutes, piano prelude and fugal harmonies. Interesting lyric, too. All things considered, an intriguing disc Well worth hearing.

NIGEL HOPKINS: "High On A Hill" (Fontana). A 14-year-old trumpeter doing a Nini Rosso with a dramatic ballad, set to a slowly lifting rhythm plus organ and heavenly choir. Crystal clear tones and an impressive technique.

FRANCIS LAI ORCHESTRA AND CHORUS: "Where Does Your Heart Go" (MCA). Soothing mood music set to a captivating waltz tempo. Lush strings, mandolins and a vocal group sounding like the Mike Sammes Singers. In the "Somewhere My Love" mould and tailor-made for the wee small hours.

SIMON DE LACEY: "Baby Come Back To Me" (Spark). The most commercial disc to date on this new label. A bright bouncer with a happy feel, despite the poignant lyric. Appealing treatment, with a bustling compulsive scoring.

REPAPATA & THE DELPHONS: "Captain Of Your Ship" (Bell). A stimulating Tama-like hand clapper, with an irresistible beat. Has a catchy tune, and pounds along like crazy. Attractive vocal blend by the girls. Slightly spoiled by the gimmicky ship's siren—otherwise, it's super!

## MORE SINGLE REVIEWS

Contd. from page 6

### SOULFUL ARETHA — DOUBTFUL HIT

(Sweet Sweet Baby) Since You've Been Gone Ain't No Way (Atlantic). (CAN'T understand why Aretha Franklin hasn't met with any success since "Respect," because several of her subsequent releases have been equally good. Like this one—a boiling, volcanic hunk of abandoned soul singing.

There's a shuffle-jerk beat that'll keep your feet tapping from the opening bars, a chanting group and growing brass—but above all, there's Aretha's dominating and thoroughly compelling solo. If ever a disc could be said to have "that coloured feel," this is it! As good a soul record as I've heard this year—but I can't be too optimistic about its chances.

FLIP: And by way of contrast, this is a smouldering blues ballad.

### HONEYBUS

+ I Can't Let Maggie Go (Deram). Having heard the Honeybus on "Top Gear" several times, I have considerable respect for this talented group. And I like this new record, showcasing the boys' car-catching harmonic blend.

Attractive lyric, encased in a simple yet spellbinding scoring. The rhythm (comprising acoustic guitar, tambourine and drums) simply can't be ignored—and yet it's not overpowering.

### BLOSSOM TOES

+ I'll Be Your Baby Tonight (Marmalade). Basic interest in this disc lies in the fact that it's a Bob Dylan composition. And to their credit, Blossom Toes do it full justice. Doesn't have the same immediate impact as "Mighty Quinn," because it's not such a forceful number.

It's in the country-blues idiom, with an easy-going jog beat—and a flowing backing of acoustic and steel guitars, harmonica and piano.

William Thalkers TIME MACHINE PARLOPHONE R5671 BY SPARK LEMON TREE

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# MIKE LOVE (with Beatles in India) WANTS MAHARISHI TO TOUR U.S. WITH BEACH BOYS



**HAD** a marvellous meeting with the Tremeloes last week before they wound their way down to South America and a two week tour, which also includes five days in Rio for the annual Carnival.

It was one of those informal, round table type sandwich lunches. They are desperately missing London pub meals, but nonetheless happy that the three day stopover in New York was at least proving fruitful for their new single, "Suddenly You Love Me."

The American charts seem to me that they're open to anything. The English charts went through that stage, but now I think it's much harder to have a hit at home. "You just have to concentrate on cutting good, commercial material and then do your act as something different. After all, having a hit does count because it gets you off the ground."

Now sunning and working it up in warm regions, the Tremeloes return to New York at the end of March for a few more promotional things before heading back home in April. "It's a bit of a wrench being away from England when you have a hit," Dave said, "but sometimes you have to spread yourself thin."

Now that the original Righteous Brothers are no longer—Bill Medley pursuing a solo career, and Jimmy Walker (of the Knickerbockers) now working with Bobby Hatfield—the white r-and-b market will be thrown



wide open to the first new sound that can make an impression and capture their fantastic success.

This week I heard that sound! With a disc that could do equally as well in England as it's bound to do here, the Magnificent Men have come up with a truly sock version of Glen Campbell's recent hit, "By The Time I Get To Phoenix" on the Capitol label!

The Magnificent Men are a group of seven white singer-musicians from Pennsylvania. Outside of Wayne Cochran, they are the only outfit who can literally tear up a coloured audience at the Apollo, and as if to prove a point, this week they're co-topping an entire r-and-b show with Joe Tex in Philadelphia.

They write great material, like the Four Tops type of hits. They have a fantastic stage act and two good selling albums behind them.

It's not for your New York correspondent to rave, but after hearing "Phoenix," which is already peaking up the most sensational airplay on the East Coast, I believe that the Magnificent Men will be word leaders.

The Fillmore's Bill Graham was in New York last week, and told me he's planning to bring in "The San Francisco Scene" package to at least

eight major music fairs on the East Coast during the summer.

"Don't call it the San Francisco sound," said Bill, "because that doesn't exist. It's a concept, a show, a whole scene, but not one sound."

To undertake the dates, which he's very excited about, Bill will put out two packages which will alternate on the same circuit, complete with entire light show.

Names he mentioned included Big Brother and the Holding Company, the Electric Flag and the Grateful Dead, along with several other groups who rarely have a chance to get East. Packages like that, hitting the East Coast for the first time, should find tremendous success.

There has been talk that the Beach Boys will front a tour by the Maharishi in the early summer.

While that's still pending, I did find out that the Maharishi, now teaching the simple life of meditation to all the Beatles, will appear in New York again this summer, this time in Central Park.

The Temptations, currently riding high on the charts with "I Wish It Would Rain," are scheduled to make their Las Vegas debut, headlining the Flamingo, for a two week stint opening on October 24. For that date the group will receive the sum of \$20,000 a week.

Prior to that, the group has several club dates lined up this year, including a return to the Copacabana on August 29 for two weeks. This is exactly the same period they went into the club last year, breaking all previous records.

Opening next week (March 8), The Temps move into warm weather climate with a stint at Miami's Eden Roc, followed by another date at the El San Juan Hotel in Puerto Rico on March 22.

In the meantime a sister Tamia act, Marlin and the Vandellas, will make their Copia debut for three weeks on June 6.

The Hollies will be in the United States until March 17, having already played several successful college dates on their current tour.

While on the coast last week, the group taped guest appearances on "The Smothers Brothers Show" for airing on April 7, and "Hollywood Palace," which will be shown on March 23.

Following a date in New Rochelle, New York, on March 14, the group plays three college dates in Canada before flying directly back to England from Toronto on March 17. Their new single, due for release any day now, is titled "Jennifer Eccles."



MIKE LOVE, of the Beach Boys, is studying in the same class as the Beatles under the Maharishi in India. And while he is in India, Mike is trying to set up a tour consisting of the Beach Boys, the Maharishi and the Buffalo Springfield to travel the U.S. this summer.

A composite picture to visualise perhaps how the BEACH BOYS and MAHARISHI might look like on stage.

That is the most startling of loads of Beach Boys news Bruce Johnston gave me when he called me the other day. I even got to hear a sample of Bruce's solo album!

Meanwhile, back in California, the rest of the Beach Boys are busy working on their new single and LP.

The Beach Boys are also taking great interest in guiding the career of the Buffalo Springfield, Bruce told me. "The Buffalo is the only group I've seen all the Beach Boys really dig since the Beatles."

The Beach Boys are hoping to tour England around the end of May. At that time Bruce will be cutting his solo single of the Beatles' song, "A Little Help From My Friends."

Terry Melcher, who produces the Groupfruit, will be co-producing (with Bruce) both Bruce's single and album for Polydor.

For the album Bruce hopes to write a couple of songs himself and include such numbers as "Got Only Knobs," done in the soulful style of "Porgy" by Nina Simone.

The Cream met great success here when they played before 300 people a night at the Whiskey-a-Go-Go last year. This trip they got equal acclaim playing to two sold-out houses at the Santa Monica Civic



Auditorium (capacity 3,400) in a radio-sponsored concert.

The Cream's clean and professional show had enthusiasts dancing and going wild in the orchestra pit below the stage, while others migrated from their balcony seats to fill the aisles to get closer and closer to Eric, Jack and Ginger.

Each song met rousing applause and the climax of the evening came about two-thirds way through the show when Ginger Baker received a standing ovation following his beautiful drum solo. Without hesitation the excited audience proceeded to stand and cheer after each song after that.

However, the show ended abruptly following "I'm Glad," and "Strange Brew" and "I Feel Free" were openly missed by the crowd. Though

they cheered for an encore, the curtains remained closed and the audience left a bit unsatisfied.

IMITATORS and/or carbon copies of top groups seldom make it big in the business of pop. But a probable exception may be Blue Cheer, who are causing excitement up and down the west coast in the big dance/concert halls.

A combination sound of Jimi Hendrix and the Cream, Blue Cheer publicity releases call their sound "the heaviest sound going." They look heavy wearing skin-tight bell bottoms and hair down their backs.

Their co-manager, Gut, a former Hell's Angel himself, says of the group: "These guys are just like the Hell's Angels. The only difference is that they don't have motorcycles... they have their instruments."

Their act consists of the loudest show possible put out by nine of the biggest Marshall amplifiers, at least two of which they blow at every performance.

Their success so far was explained to me by one of their biggest fans, who said: "Sure they sound like Hendrix and are a bad imitation at that, but they're here and we only get to see Hendrix and the Cream maybe twice a year." Their first release is a sloppy version of "Summertime Blues."



The TREMELOES (l to r) CHIP HAWKES, ALAN BLAKELY, RICK WEST and DAVE MUNDEN.

# THE MINDBENDERS Hit Version!

## BLESSED ARE THE LONELY



Produced by Steve Rowland

# BEE GEES

by Neil Smith

# LOVE AFFAIR FEEL JILTED

THE former £3 17s. a week apprentice electrician sat in his dressing-room thinking unprintable thoughts about some young gentlemen who had just given the Love Affair the worst reception of their career.

By RICHARD GREEN

He felt dejected, unloved, scorned, and most of all, insulted. The reason he felt so bad was that he was Steve Ellis, the group's lead singer.

"I'm choked," he said in a fed up sort of whisper. "This is the first time it's happened to us."

For a group that has had to put up with so much adverse publicity in so short a time, the Love Affair are a pretty happy group. But when an audience start having a go at them, they show their feelings.

The unhappy boozing incident took place at Worthing where a large crowd of fans had gathered to listen to and enjoy the group. There was just a small bunch of people who thought it was clever to stand in front of the stage and yell. "What did you think of us?"

LOVE AFFAIR (l to r) STEVE ELLIS, MO BACON, LYNTON GUEST, REX BRAYLEY (back) and MICK JACKSON.

asked guitarist Mick Jackson on the way back to London. "What are people saying about us in the business?"

This is the type of question that members of the group ask now and then. They seem to be searching for confirmation of their own view that they are not a "fake" group with no merit. They need to hear people say nice things about them.

To me they seemed a pleasant lot who CAN play their instruments and who, given time, will become more confident and realise that the rude mannered few are but a drop in the ocean compared to the real fans.

"Actually, all that bad publicity wasn't adverse because a god us a lot of sympathy," said Mick earlier. "It could have been any group that said they didn't play on their record, it just happened to be us."

"We're not playing tonight, we're miming to a tape recorder," he joked earlier, then, in more serious mood, added: "We're playing on our next record which is better than the last one, anyway."

If the Love Affair's next single is a hit, then Steve will be on the way to achieving his ambition—a succession of hits.

"I want us to get a hit record, then another," he commented when I asked him what he would like to happen to the group eventually.

"I want to be as big as possible. I don't want to have just a couple of hits then nothing and go back to an eight to six job."

## Slumped

He took a disinterested look at the screaming mass of girls who were doing their best to come through the dressing-room window, then slumped down in his chair and stared at the floor.

"I want to be my own boss. Get together. Not have to take orders," he explained. "I only had a job for a week before I joined the group. I was an apprentice electrician, a sort of tea boy."

Nowadays, of course, the Love Affair are in the upper income bracket, but Steve for one doesn't mind that money has brought him unlimited happiness.

"When I go out now, I go out with the group, not with the blokes I used to knock about with. I can't go with the others because it gets embarrassing with people coming up and asking who I am," he pointed out.

"Having a hit means I get recognised in the street and people come up and ask for my autograph. I always wanted to be famous. All of a sudden I've got a lot of friends, but they're not real friends most of them."

Rising so quickly from a tiny wage to a large one, what, I wondered, did Steve do with all his money.

"Not much," he replied. "Most of it is banked for us. If we get a percentage of our weekly wage, we'd blow it all in a day!"

Leaving Steve to his misery, I went to the car with Mick. Gangs of girls started yelling and pushing at first sight of us (though I suspect that it was not me they were after) and it took ages to walk a few yards.

Safe and snug in the car at last, we got off for London. Until Mick and Lynton Guest decided that a walk round Brighton would be a good idea. Nobody quite knows why it happened but Mick's comment was: "I'll do you good."

"You must come and see us again on a good night," he suggested.



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## FROM YOU TO US

Edited by TONY BROMLEY

S. S. SEGAL (Headmaster, Franklin Delano Roosevelt School, London, N.W.8): A remarkable group of young people known as the Pieces Fit has been giving its services to the Franklin Delano Roosevelt School.

At a time when so much that is derogatory is said about youth in general and pop groups in particular this group deserves notice. For two years it has refused to accept payment for playing at socials organised at this school for physically handicapped children.

The group has demonstrated its competence as human beings as well as performers.



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## WHOS WHERE

(Week commencing March 1)

ENGELBERT HUMPERDINCK  
London Palladium

ANITA HARRIS  
Coventry Theatre

BACHELORS  
Liverpool Royal Court

SOLOMONS KING  
Birmingham Castaways (commencing Monday)

ONE-NIGHTERS  
SIMON and GARFUNKEL  
Manchester (Odeon, 1st); Edinburgh Usher Hall (2nd); London Albert Hall (3rd)

MOODY BLUES  
Wexham-super-Mare Winter Gardens (2nd); Sheffield Sordy Hall (3rd)

ESTHER and ABI OFARIM  
Manchester Palace (3rd)

TRAFFIC  
Nottingham Sherwood (5th)

BUDDY RICH BIG BAND  
Bristol: Colston Hall (7th); Birmingham Town Hall (8th).

version. The singer on Gary's record is excellent. I hope it makes No. 1.

ANN WILSON (New Jersey, U.S.A.): It is wonderful to read that Gerry Marsden is to take over the leading rôle in the musical 'Charlie Girl'.

Now Gerry's great personality and projection will be used in the type of work all his fans have always hoped he would do.

I look forward to hearing of his success in the play, where he will at last realise his full potential as an all-round entertainer.

E. TAYLOR: Could you please tell me the name of Frank Ifield's baby son?

(Below—Pictured at 11 weeks old with Mum and Dad is Mark Philip Ifield.—T.B.).

title "Colours of Love." This is also an excellent version and with a few plugs could prove still competition for Paul Mauriat.

B.B. (Manchester): I have just bought Bob Dylan's new LP, "John Wesley Harding." It is fantastic. There's just no comparison between this and his last one, "Blonde on Blonde." He has found his own level again.

It is really a smack in the eye for all the critics who said that Dylan was finished.

By the way, can anyone tell me who the three people are pictured on the cover?

(To solve the mystery—the two Indians are friends of Dylan, called the Baul Singers, of West Bengal, India, who happened to be with him when the photograph was taken. Dylan wanted them in the picture. The bespectacled gentleman is a workman who was passing at the time. Dylan wanted him in the picture too. And what Dylan wants he gets, so there you have it, T.B.).

ROGER STREET (Hatch End, Middx.): I am very glad to see that interest is being shown in the record "Love Is Blue" as it definitely deserves to be a hit, particularly the version by Paul Mauriat.

But why has it taken so long? This song was Luxembourg's entry for last year's Eurovision Song Contest and was released by a French singer called Vicky under the

William Chalkers' TIME MACHINE

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BY SPIKE

LEMON TREE



# SOLOMON KING'S Life-lines

**Professional name:** Solomon King.  
**Real name:** Allen Verner Levy.  
**Birthdate:** August 13th, 1935.  
**Birthplace:** Lexington, Kentucky.  
**Personal points:** 6ft 8ins; 19 stone; hazel eyes; black hair.  
**Parents' names:** Betty and Isadore.  
**Brothers and sisters:** Raymond Marcus and Anita Ruth.  
**Wife's name:** Henny.  
**Children:** Dean Sheldon (7).

**NEXT WEEK**  
**Solomon King**  
**Jeff Beck**  
**Frankie Vaughan**

Heidi Rebecca (5), twins Jonathan David and Dore Alexander, aged 22 months.  
**Present home:** London.  
**Instruments played:** Piano and drums.  
**Where educated:** Cincinnati Conservatory of Music and University of Miami.  
**Musical education:** Voice training. Age entered show business: 6.  
**First public appearance as an amateur:** Lexington Businessmen's Club.  
**First professional appearance:** 19th Hole Casino, Cincinnati, at the age of 15.  
**Biggest break in career:** "She Wears My Ring."  
**Biggest disappointment:** Not getting the part of Li'l Abner on Broadway.  
**TV debut:** "Stairway To The Stars" in Cincinnati.  
**First important public appearance:** Fountainbleu Hotel in Miami.  
**London theatre or cabaret dates:** Dorchester Hotel and Grosvenor House.  
**Other discs in best sellers:** "I'm Walking Behind You On Your Wedding Day," "You'll Never

Walk Alone," "My Oh My," "Don't Take Your Love From Me," "Teenage Love Is Born," "I Believe" and "How Great Thou Art" (all in America).  
**Current hit:** "She Wears My Ring."  
**Present label:** Columbia.  
**Other labels in the past:** RCA and United Artists.  
**Recording manager:** Peter Sullivan.  
**Personal manager:** Gordon Mills.  
**Road manager:** Tony Cartwright.  
**Musical directors:** Les Reed, Charles Blackwell and George Patterson.  
**Name of accompanists:** The Wise Men.  
**Compositions:** "Oh Precious Night" and "I'll Walk With God."  
**Film appearances:** "Flameout," "Bellboy" with Jerry Lewis.  
**Important engagements abroad:** Concerts in Stockholm and Paris.  
**Biggest influence on career:** Meeting Gordon Mills and Colin Berlin.  
**Hobbies:** Swimming, bowling, basketball and songwriting.  
**Favourite colour:** Red.

**Favourite food:** Southern Fried Chicken.  
**Favourite drink:** Sweet Martini and Mint Julep.  
**Favourite clothes:** Silk mohair suits.  
**Favourite singers:** Mario Lanza and Barbra Streisand.  
**Favourite actor/actress:** Gregory Peck and Liz Taylor.  
**Favourite bands/instrumentalists:** Herb Alpert and Stan Kenton.  
**Favourite composers:** Rodgers and Hammerstein, Les Reed and Barry Mason.  
**Favourite groups:** Bachelors, Tremeloes, Ames Brothers, Esther and Abi Ofarim.  
**Car:** Zodiac.  
**Miscellaneous dislikes:** Conceited people, phonies, liars and dictators.  
**Miscellaneous likes:** Beautiful things, flowers, my beautiful wife and my beautiful children.  
**Best friend:** Buddy Kallick from Dayton, Ohio.  
**Most thrilling experience:** When the twins were born.  
**Tastes in music:** Variety of all types leading towards ballads.  
**Origin of stage name:** My wife thought it up.  
**Pets:** Cat called Sassy.  
**Personal ambition:** To help other people in show business.  
**Professional ambition:** To be successful.



FROGGS (l to r) REG PRESLEY, RON NILE BOND, PETE STAPLES and CHRIS BRITTON.



## NASTY OR NICE? TROGGS CHOOSE

**T**ROGG Reg Presley arrived full of the joys of being in the NME Chart again with "Little Girl" ("the best thing I've ever written") and delighted to find that despite the disc's controversial lyric about an unmarried mother, it is not being banned on the air!

By Keith Altham

"It would have been expected if I had sung the song in 'I Can't Control Myself' style," said Reg over a bowl of brown Windsor soup in a nearby pub, "but I'm only telling them about life, aren't I? I mean they have it on films and TV, so why not on records? I think 'Little Girl' will be bigger than 'Love Is All Around'."  
"Have you noticed that 'Love Is All Around' has entered the U.S. charts?" continued Reg, enthusiastically. "The first week it went in at 95 and then dropped to a 116 and we thought that's that. But Pete said it was only dropping down to take a bigger jump at the charts and this week it came back in at 85 with a bullet, so he was right!" And Reg laughed the laugh that might make even a Maharishi cringe:

TV programme was so badly organised the mike system would only pick drums and vocal. We just walked out. But mostly we treat people like Christians; maybe we're "nasty."  
"There is a relationship between some groups and their fans which is like the husband who beats up his wife; she still loves him and comes back to him. Some groups seem to be deliberately nasty."

Among Reg's other interests at the moment is a group he produces and sponsors, the Nerve, with their new disc "Magic Spectacles." He was concerned at the time I saw him over the fact that Radio Caroline had stopped playing the disc.

"The Nerve have already cost me over £1,000 in promotion," said Reg. "Even so I think they're worth it and I still believe in the disc. I think Caroline must have lost the disc but they are going to begin plugging again next week so we're still keeping our fingers crossed."

"Did you know that the Radio London boat is up for sale?" added Reg. "They reckon to get £15,000 for it, but there is some work needed on the transmitters and the boat itself. Still can't be bad for someone with a bit of capital, for about £20,000 you can have your own pirate boat. Radio Caroline seems to have been too smart for the Government, so I don't see any reason why someone shouldn't refloat London."

## Rock 'n' roll

Like a number of other top groups Reg is convinced rock 'n' roll is on its way back as a musical influence and the Troggs have already introduced a few of the old standard rock songs into their stage act.

"Strangely enough though, the one thing I don't like on the Move's new single, 'Fire Brigade,' is the Duane Eddy guitar bit. I'm sure that's not what is selling the record."

"It wouldn't surprise me if the interest in rock 'n' roll brings back the piano into prominence though. I can see a lot of organists trading in their instruments for a piano shortly. That Jerry Lee Lewis approach could easily come back."

Finally I asked Reg whether his views on "it pays to be nasty" meant the Troggs were going to change their approach and go all mean and moody.

"No," smiled Reg. "Of still likes a nice friendly natter with the Press—we'll go on treating everyone like Christians!"

## Faces' tour

A hit single in the U.S. is very important for the Troggs at this stage of the game as they intend to tour America next month.

"I don't care if we spend all our money on promotion as long as the kids come and see us," said Reg. "Once they've seen us I'm sure they'll come back again. We were going on to Australia but British groups are not too popular there since the Small Faces recent tour."

Which brought us to the subject of "the nasties and the nice."  
"Groups these days seemed to be divided into two categories," said Reg. "There are the alleged 'nasties,' headed by the Stones, who can afford to be, and followed by the Small Faces, who seem to get away with murder. The strange thing is that it doesn't seem to pay to be nice."

"It seems to be that the more some groups seem to insult their fans the more the fans come back for more. And the silly thing is that unless you are 'nasty' you don't get any consideration."

"Take a recent club where we played. We got into the dressing room and the promoter says: 'What do you think of it?' We said it was okay. Then he says: 'Arr, but do you think the Small Faces will like it?' You don't think they'll run out on us do you?' He wasn't a bit concerned about our comfort—just the Small Faces."

"I suppose 'the nice' are headed by groups like Herman's Hermits and Dave Clark, and 'the nasties' are groups like Dave Dee, Dozy, Beaky, Mick and Tich who seem to be sitting on the fence."

"The only time we've ever walked out on a show was in Paris when the

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N.M.E.1

# OTIS NEW HIT HIS GREATEST TRIBUTE

By Alan Smith

**DURING** his all-too-brief life-time, Otis Redding was respected by the world of music—and virtually ignored in his own home town of Macon, Georgia. Macon—you'll find a line about it in Elvis Presley's "Guitar Man"—is a city in the deep South that minds its own business, where prejudice dies hard, and where some negroes have come to accept that the white man is boss.

Otis didn't accept that the white man was boss. He wasn't a raving racist, but during the short span of his career he devoted time to improving the status of negroes by running his own scholarships for young people.

When records like "My Girl," "I Can't Turn You Loose" and "Satisfaction" brought him international appreciation, I suppose he could have been forgiven for leaving the south and moving north, where the question of race isn't such a burning issue. Many other artists before him had made the same move, and without running into too much criticism.

But Otis stayed put. HE liked Macon; he loved Georgia; and he didn't see why he shouldn't live right on his own doorstep if he wanted. He bought himself a 300-acre ranch at nearby Round Oak.

## Funeral

Otis recorded his new NME Chart hit "On The Dock Of The Bay" on Thursday, December 7. That Sunday the light plane in which he was travelling plunged into Lake Monona, killing him (at the age of 25) along with members of the Bar Keys.

I've just been reading through some reports of the funeral and it becomes obvious that on the day of the ceremony, Otis' beloved Macon seems to have had a surge of guilt conscience—over 4,500 people crammed into the City Auditorium for the service.

Three hours before, the Auditorium had started to fill with local townspeople who were joined by such international names on the soul scene as James Brown, Don Covay, Gene Chandler, Mabel John, Sam and Dave, Carla Thomas, Sugar Pie Desanto, Wilson Pickett, Percy Sledge and Rufus Thomas. It was a magnificent tribute—



The body of OTIS is carried from the City Auditorium in Macon, Georgia, to waiting hearse following funeral ceremony. Otis widow ZELMA is in rear (left) of coffin. Pallbearers included JOHNNY TAYLOR (third left), JOE TEX (front right), and JOE SIMON (behind Tex). Pictures on this page from "Soul" magazine.

but as d-j Mike Raven puts it: "Otis was so young when he died, some people may find it difficult to realise how much work and how many great hits he had managed to put into his short life."

Mike goes on to reveal: "Otis was born in Dawson, Georgia, but

his family moved to Macon while he was still a child.

"Macon was the hometown of one of the all-time rock 'n' roll greats, Little Richard . . . and Otis was soon fired with enthusiasm to sing in a similar style.

"Even during his schooldays, he

discovered he had no ordinary voice. He cut the first records I know of for the Bethlehem label, although they show very little promise of his mature style.

They were out-and-out rockers, very much in the manner of Little Richard. None of them made much impact in the charts."

Mike is (as any admirers of his radio programmes will confirm) an avid student of the Soul scene, and he reveals that the story of how Otis came to record his first hit single in the U.S.—"These Arms Of Mine"—reads something like a Hollywood film script.

## Poignancy

According to Mike: "At the time, Otis was vocalist with a combo known as Johnny Jenkins and the Pinetops, and on the occasion in question, he drove Johnny to a recording session in Memphis.

"When the session was over, they had a little time in hand, so Otis asked if he might cut a demo.

"The request was granted—and some 20 minutes later, the number was on tape! It was so good, Volt Records decided to release it; Atlantic gave it national distribution; and Otis' career as a hitmaker had started."

Now that this short but worthwhile career is over, there's an added poignancy in the lines of "Sitting On The Dock Of The Bay" on which Otis sings: "I roamed 2,000 miles away from Georgia, never to go back home again."

NEW to the charts



## U.S. No. 1 breaks here

THE caress-smooth sound of young French composer-arranger Paul Mauriat . . . the gentle, tamed sound of ace guitarist Jeff Beck. Both feature in the NME Top 30 this week with "Love Is Blue," a number many people (rightly or wrongly) thought should have won last year's Eurovision Song Contest.

Jeff is no stranger to the list, but for Mauriat this is a first taste of British success with a single. He is already scoring in the U.S. with his "Blooming Hits" album, which had the distinction of pushing the Beatles LP from No. 1.

The suddenness of his hit has inspired Nems and Philips to rush him over to Britain this week.

Paul is already booked for a Rolf Harris TV appearance on March 23, although with everything all happening, the chances are good he'll be seeing him on The Box a good while before that!

The Mauriat Sound is essentially mood music for album listening—his "Love Is Blue" is one of the tracks on the "Blooming Hits" LP, which will be out in Britain soon—but Paul has made occasional excursions into the singles field.

Recent 45s by him include "Live For Life," from the film, and his version of that smoochy theme number for "A Man And A Woman." A.S.



Pictures to cherish (top) OTIS after enjoying a dip in the pool, and (below) as his thousands of fans knew him on stage.



SOLOMON BURKE (left) and WILSON PICKETT arrive for funeral. Others paying last respects included James Brown, Carla Thomas, Sam and Dave, and Booker T. Jones.



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## gladys knight & the pips

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Tamla Motown TMG645

## nancy wilson

### You Don't Know Me

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## the hit version

# Jeff Beck

## LOVE IS BLUE

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**SUNDAY**  
Music Scene 8:00, 7:00 Tony Murphy; 8:00 Paul Burnett; 8:45 Radio Bingo Show; 9:00 Paul Burnett; 9:30 Big Screen Scene; 10:00 The Beatles Forever; 10:30 1 Way; 11:00 Top 20; 12 Midnight With Matthew; 1:30 Music In The Night.  
**MONDAY**  
7:30 Monday's Requests; 7:45 Join The In-Crowd; 8:00 Disc-A-Pop; 8:30 Pop Parade; 8:45 Radio Bingo Show; 9:00 Tony Blackburn Show; 9:30 Battle Of The Guitars; 9:45 Line Engaged; 10:00 Top 20; 10:30 Jack Jackson Hit Parade; 11:30 That Boy Those Grooves; 11:55 Sounds Like Tomorrow; 12:00 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 Impass; 8:30 Sounds Like Tomorrow; 8:45 Radio Bingo Show; 9:00 Pop Parade; 9:15 David Jones; 9:30 Costa; 9:45 10 Like Young; 10:00 Teen and Twenty Disc Club; 11 David Jackson Show; 11:30 Pops Till Midnight; 12:00 Pops Past Midnight; 12:30 Music In The Night.  
**WEDNESDAY**  
7:30 Disc Drive; 7:45 Sounds Like Tomorrow; 8:00 Hanged; 8:30 Pop Parade; 8:45 Radio Bingo Show; 9:00 Tony Blackburn Show; 9:30 Battle Of The Guitars; 9:45 Line Engaged; 10:00 Turntable; 10:30 Teen and Twenty Disc Club; 11 Dave Cash Show; 11:15 Presenting Elvis Presley; 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 Savile; 8:15 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; 10:00 Jimmy Young; 10:30 Brian Matthew's Pop Parade; 11:15 Jimmy Savile; 11:30 Pops Till Midnight; 12:00 Pops Past Midnight; 12:30 Music In The Night.  
**FRIDAY**  
7:30 Disc Drive; 7:45 LP Spin; 8:00 Sounds Like Tomorrow; 8:15 Pop Parade; 8:30 Jimmy Young; 8:45 Radio Bingo Show; 9:00 Don Moss Show; 9:15 Peter Murray Show; 9:45 Cash's Caravan; 10:00 Morning With Katie Boyle; 10:30 Friday Disc Show; 11:30 Pops Till Midnight; 12 Midnight With Cash; 12:30 Friday Night; 1:15 David Jones; 1:30 Teen and Twenty Disc Club; 1:45 Pete Brady; 1:30 Jimmy Savile's Bedroom.  
**SATURDAY**  
7:30 Saturday's Requests; 7:45 Join The In-Crowd; 8:00 Peter Murray's LP Parade; 8:30 Pop Parade; 8:45 Radio Bingo Show; 9:00 Battle Of The Guitars; 9:15 Tony Blackburn Show; 9:30 Night and Day; 10:30 Symon on Saturday; 11:30 Special; 11:15 Peter Murray Show; 12:00 Teen and Twenty Disc Club; 12:30 Sam Costa's Night Cap; 1:00 Music In The Night.

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A CERT FOR THE CHARTS!

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## TAILPIECES by the ALLEY CAT

FIVE songs nominated this year for Hollywood Academy Award — Burt Bacharach - Hal David "Look Of Love," Terry Gilkyson's "Bare Necessities," Leslie Bricusse's "Talk To The Animals," Sammy Cahn - Jimmy Van Heusen "Thoroughly Modern Millie" and Quincy Jones - Bob Russell "Eyes Of Love." Omission of Don Black - Mark London "To Sir With Love," great injustice... Composer Bob Dylan earns £10,000 minimum from Manfred Mann's hit... On April 7, Liberaace concert presented by Arthur Howes at London Palladium...

NBC network not renewing Monkees' U.S. TV series... American publishers McGraw-Hill paid £60,000 advance for Hunter Davies' biography of the Beatles... Their next singles: Jimi Hendrix Experience "Up From The Skies," Hollies "Jennifer Eccles," Seekers "Love Is Kind, John Fred Playboy Band "Hey Hey Bunny" and Lemon Pipers "Rice Is Nice"...

EMI's Bell label bows with Box Tops, Reparata and the Delrons, Oscar Toney Jr. and James Carr releases... Vera Lynn visiting daughter Virginia Lewis in Hollywood. It's rosy for Don Partridge but gum for Long John Baldry.

Well deserved: Frankie Vaughan's hit hat trick... New Nancy Wilson release one of biggest Eddy Arnold hits, "You Don't Know Me"... Beatles celebrated 25th birthday of George Harrison in India...

More suitable for Dr. Christian Barnard's LPs on Ace Of Hearts label... Richard Loring revives former Dickie Valentine No. 1, "Finger Of Suspicion"... Norman Newell recorded new Des O'Connor single last Sunday...

Her styling of Peggy Lee's "Black Coffee" and Frankie Laine's "Answer Me" on next Petula Clark LP... In India, Donovan joins mediating Beatles... How about retitled Alan Freeman version of Dave Dee's hit, "Legend Of Brand X"?

One year since Paul Jones' last chart appearance... Shirley Bassey's

personal manager Leslie Simmons married Karina Zadel... A son for Jackie Rae's wife.

Two tracks on Amen Corner's first LP penned by Robin Shaw of the Flowerpot Men... Tipped for Top 30: Tony Macaulay and John Macleod's composition waxed by Paper Dolls, "Something Here In My Heart"... Spencer Davis producing new Piccadilly Line single for CBS...

Capitol reissue Nat "King" Cole's "Around The World"... Was Frankie Vaughan serious—saying late Marilyn Monroe influenced his life?... Purchased by Sammy Davis: fleet of jets...

Composition by Mike Nesmith flippside of next Monkees single... Professional but mechanical: Four Freshmen on Saturday's BBC-TV Rolf Harris show... Former singer Adrienne Posta promising film actress...

In U.S. charts, Connie Francis replaced by Petula Clark as most consistent girl hit maker... Norrie Paramor producing next Scaffold single... Hard worker for Monkees here: Screen Gems' chief Jack Magraw...

For Long John Baldry, are the heartbreaks beginning?... Peter Noone (on behalf of Herman's Hermits) thanked by Roy Jenkins for backing Britain... Pye's Louis Benjamin conferring with Warner Bros. chief Mike Maitland in Miami...

# SANDIE IS 21



If you missed Sandie Shaw's 21st birthday party at Madame Tussaud's "Chamber of Horrors," you will be pleased to know that Tony Blackburn was there with TV cameras and you can see the results tomorrow in "Time for Blackburn" (Saturday).

Mingling with waxed murderers Chessman, Christie, James Hanratty and Dr. Crippen were Jonathan King, Adam Faith, Spencer Davis, Esther and Abi Ofarim, Mickie Most, Steve Rowland and Muriel Young. Music was provided by O'Hara's Playboys.

Rival publicist Robin Britten best man at Chris Williams' marriage to Ann Wilson... New hit from Paul Mauriat first non-vocal success since Whistling Jack Smith here... Why was John Lennon pictured sitting cross-legged in India?... Ken Dodd says it was after eating four days of curry!

'I don't want to hurt you any more'

## Tony Christie

MGM 1386

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AT SANDIE SHAW'S 21st birthday party at Madame Tussaud's on Sunday: top left: Sandie samples the champagne; above: guest SPENCER DAVIS plays a fruit machine; left: Sandie cut her ice cream cake, adorned with her feet; and below: Sandie with wax figures of murderers in the Chamber of Horrors.



Round Board Room table at the amalgamation of the Robert Stigwood Organisation and ALS Management (see news pages) are (from right) BEZ GIBBS, BERYL VERTUE (ALS boss), ROBERT STIGWOOD, and ALS directors FRANKIE HOWERD, writers RAY GALTON and ALAN SIMPSON.

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# JEFF BECK

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## DEREK JOHNSON replies to BLACKBURN attack

LET me tell you about the biggest clanger I have ever dropped. In my review of Esther and Abi Ofarim's "Cinderella Rockefella" a few weeks ago, I wrote: "It's good fun, but not for the Charts. Okay, so I made a mistake, and I freely admit it."

Obviously it's impossible to be right all the time, when so many fluctuating factors are involved in assessing hit potential.

Any level-headed person will, I'm sure, accept this. Consequently, when one of my forecasts does prove to be inaccurate, I do not normally seek to justify myself.

But last weekend, Tony Blackburn went to great lengths to inform TV viewers of my Ofarim boob—and since he gave me no opportunity to offer an explanation, I feel entitled to do so now.

When I heard "Cinderella" for the very first time, it immediately struck me as a delightful novelty. Now, with novelty and gimmick records one cannot tell in advance if they will have any impact. It depends entirely on whether they happen to capture the public's fancy—and that, in turn, depends upon the amount of exposure they receive.

At the time, Esther and Abi were virtually unknown to the general public—and this is what swayed my decision. I was not to know that they would embark upon a concentrated TV promotional campaign.

### Unfair, unrealistic tipping

It would, of course, be easy for me to adopt the disc-jockeys' policy of tipping practically every release for the Charts—in this way, I would be sure of forecasting every hit record. But I regard this procedure as unfair and unrealistic.

Accordingly, I try to keep my Chart tips down to not more than a quarter of the records I review.

Within these limitations, I have to allow for the obvious hits, as well as for the unexpected ones. Even so, I have still managed to forecast the recent chart debuts of (among others) Solomon King, Simon Dupree, Long John Baldry, the Symbols, Grapefruit, American Breed, Paul Mauriat, Plastic Penny—and Tony Blackburn.

There is an unwritten law in show-biz circles that a critic does not criticise a fellow critic. So although Tony Blackburn comes within this category, by virtue of his radio reviews and TV tips, I will refrain from listing any of his mistakes.

However, as both Tony and his director Mike Mansfield are both fully aware of the problems and pitfalls facing a pop reviewer, I am surprised that they should have acted upon this isolated incident with such relish.

Particularly as, only 24 hours earlier, Tony and his agent had sought my advice in choosing Tony's next single! DEREK JOHNSON.

## Opening nights LULU

HOLLYWOOD — Tuesday

★ Max Bygraves

★ Long John Baldry

FULL REVIEWS PAGE 15

William Thakkers TIME MACHINE PARLAPHONE, RS671 BY TPI LEMON TREE

## STARLIGHT ROOM, BOSTON

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HOUSE OF ORANGE, GOSPEL GARDEN REFORMATION

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Any popular LP including all BEATLES, STONES, MONKEES, DYLAN, BEACH BOYS, ELVIS, J. HENDRIX, OTIS REDDING, FOUR TOPS, SUPREMES and all TAMLA-MOTOWN STARS.

Here are some suggestions: History of OTIS REDDING, DIANA ROSS and THE SUPREMES Greatest Hits, HENDRIX Axis Bold as Love, ROLLING STONES Their Satanic Majesties Request, BEACH BOYS Smiley Smile, CREAM Disraeli Gears, FOUR TOPS Beach Out.

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