

new
MUSICAL EXPRESS

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Stones capture Paris!

and Keith Altham is with them to report it all!

No. 29

THE BALLAD OF THE GREEN BERETS

S/SGT. BARRY SADLER on R.C.A. 1506
THE ALAN MOORHOUSE ORCHESTRA ON PYE 7N. 17037
THE LANCASTRIANS ON PYE 7N. 17072
K.P.M., 21 DENMARK STREET, W.C.2 TEM 3856



TOP PACKAGE STARS

The current package show co-starring ROY ORBISON (right) and the WALKER BROTHERS is one of the strongest attractions to tour Britain for some time. LULU, pictured here in a happy mood, is out for a few days with a sore throat, but will soon be back with (left to right) SCOTT, JOHN, GARY and ROY.



On the right, ELVIS PRESLEY and DONNA DOUGLAS (of "Beverly Hillbillies" fame) in a song-and-dance scene from "Frankie And Johnny", to be seen soon.

CHART STARS IN FILMS

On the right are two of the HERMITS in space kit, having a walk in space, while HERMAN is in the space craft, during a scene from "Hold On", his forthcoming picture.



In the centre picture are the stars of "All The Fallen Angels", NANCY SINATRA and PETER FONDA, son of Henry Fonda.



HOLLIES GO CHINESE! IN PARIS

By ALAN SMITH

THE Chinese Sound—that's what you'll be hearing from the Hollies in the near future! They've just recorded a song called "Oriental Sadness," which Allan Clarke sings velly slowly while Graham Nash hits at a big dinner-gong and drummer Bobby Elliott plays the wooden blocks.

Sounds sort of . . . well . . . different, doesn't it? And it's certainly unlike anything the Hollies have recorded before, either as a single or on an album.

"It's definitely, but definitely way-out as far as we're concerned," the ever-chatty Graham Nash told me before the group left Britain at the weekend for a six-week American tour.

"Will it be a follow-up to 'I Can't Let Go'? Who knows? But we've just recorded a whole lot of other stuff, including a song by Paul Simon, and we'll also be recording while we're in the States.

"We'll have to make the decision for our next single while we're in the U.S., no doubt about it. We want it to be released here just about the time we're getting back.

"But if we don't use 'Oriental Sadness' for our next single, it'll definitely go on the next LP . . . 'cos we like it velly much, 'onlable NME man!"

I bowed and looked suitably inscrutable. Graham continued talking, undaunted, after picking up a marshmallow and offering me two: "We've done some other great numbers for the album. One of them has just me singing with an acoustic guitar. None of the others are on it."

Fireworks!

I thought of shades of Paul McCartney's "Yesterday" and Mick Jagger's "As Tears Go By," but said nothing. Graham noshed another marshmallow. Everything seemed pretty calm. Then I mentioned the old question of "image"—the one that's bugged the Hollies from the days of their first hit—and the fireworks really started. Both Graham and Allan Clarke, who was sitting next to him, came swiftly to the boil as they expounded some theories on their present status in the pop world.

According to Graham: "Our trouble is that we've always been thought of as 'nice guys.' We go out of our way to help the Press, just because we're made that way. We'd feel odd if we tried to play it big and keep people waiting. "It's a funny thing, but you find that the groups who do keep people waiting are the ones who get themselves the big moody images.

"We've always been thought of as nice, ordinary chaps. If we tried to change that now it would just make us look big-headed and phoney."

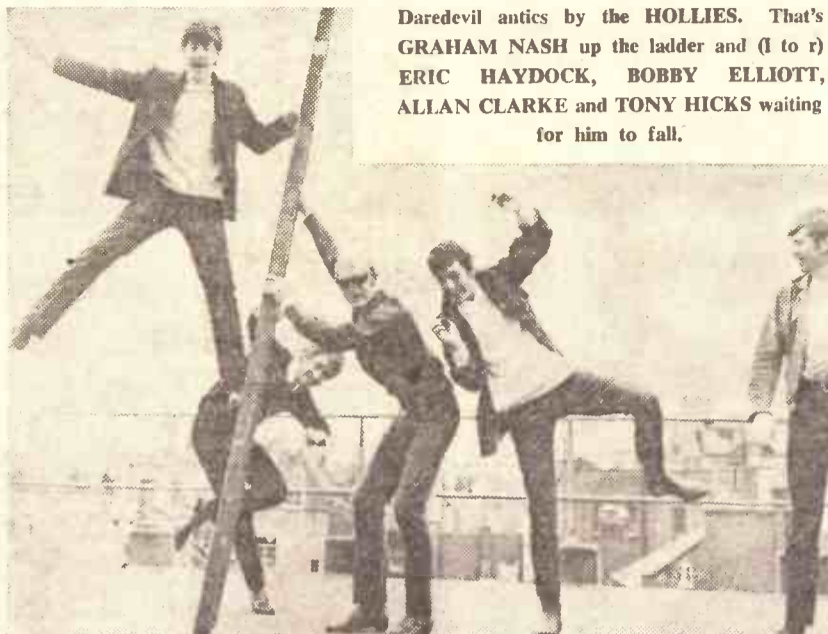
Suddenly he looked hopeful. "Mind you, things are getting a lot better. A lot more people are becoming aware of us, 'nice guys' image or not."

They calmed down almost as quickly as they'd flared up, but the Hollies still had plenty on their minds when I saw them. The day before, for instance, they'd been "sent home" from BBC-TV's "Top Of The Pops" after a camera breakdown.

"It's no good saying we weren't a bit choked about it," said Graham, "but it was just one of those technical things, and we had to take the situation and lump it. Obviously the producer had to do what was best for the programme."

Another depressing phase in the Hollies' recent activities was their visit to Poland. They found the place, quote, "A drag, man."

Allan Clarke describes the weather as being like "Manchester in January," and he told me that



Daredevil antics by the HOLLIES. That's GRAHAM NASH up the ladder and (l to r) ERIC HAYDOCK, BOBBY ELLIOTT, ALLAN CLARKE and TONY HICKS waiting for him to fall.

because there was so little to do and so few things worth buying, the group gave away £50 in Polish currency to an old tramp they took pity on!

Said Graham: "It was worth it just to see the look in his eyes. He went delirious with delight, and started jumping up and down!"



STONES sit chatting after Paris meal.

Keith Altham (flying as Keith Richard!) reports . . .

BILL STOPS BOMB EXPLOSION!

MARSEILLES, WEDNESDAY

KEITH RICHARD wanted to come to this French port on the Mediterranean by car from Paris (some 485 miles), so he gave me, a fellow-Keith, his air ticket.

So here I am with the four other Stones, basking in the Mediterranean sun as I phone the NME office to report for you last night's fantastic events at the Paris Olympia and Georges V Hotel after it.

It was a terrific concert. But, as always, some fans went berserk and five Gendarmes had to receive hospital attention and 57 arrests were made.

The Stones themselves demonstrated conclusively that they now have the most exciting stage act in the world, and in Mick Jagger have a provocateur capable of whipping any audience into an hysterical frenzy as he writhes, revolves and ricochets across the stage for 14 numbers!

The capacity audience reacted with football-crowd verve, swaying in unison in their seats during "Time Is On My Side" and chanting deafeningly through "We Say Yeh."

They cheered thunderously when, during the performance, a smoke bomb was hurled on to the stage and was speedily stamped out by Bill Wyman before it could explode!

The entire audience at the finale stormed over the top of their seats in the stalls and were only just prevented from reaching the stage by a battalion of bouncers. Mick wound things up by hurling his split tambourine into the hysterical crowd, all with hands upraised to catch it.

The supporting bill consisted of Wayne Fontana, who got a good reaction with "Game Of Love" and "Can I Get A Witness," and Ian Whitcomb scored with "You Turn

Me On," his big U.S. hit, but they were all eclipsed by the Stones.

Unbeknown to many fans, the Stones almost had to appear with only four members. Drummer Charlie Watts had severe blood poisoning but, against doctor's orders, he insisted on playing at the Olympia.

MICK MEETS BRIGITTE

AFTER the concert the group and I sped through the Champs Elysees back to their luxury suite at the Georges V Hotel, where they threw a small celebration party—at which a most interesting, and interested, guest was shapely French star Brigitte Bardot.

She had specially asked to meet the group and at midnight on Tuesday she got her wish. Wearing a flame-coloured dress, Brigitte chatted excitedly with Mick Jagger, Francoise Hardy, Marianne Faithfull and myself for over an hour.

The outcome of the meeting was that she asked Mick and Keith to write a tune for her next film—a spy thriller," she said—and they agreed they'd "have a bash at it."

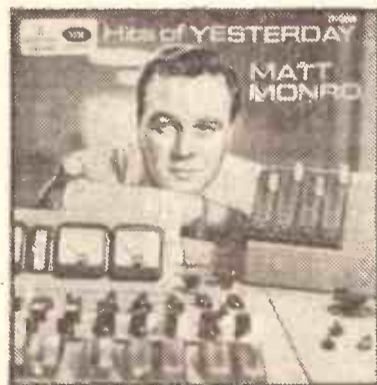
(On the opposite page is Keith Altham's early report from Paris, covering the Rolling Stones happenings during the early part of the week.

MATT MONRO

EMI ARTIST OF THE MONTH

latest single

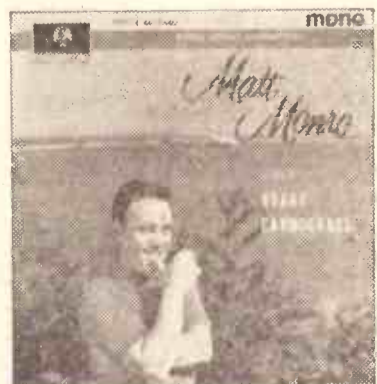
BORN FREE
CAPITOL CL15436



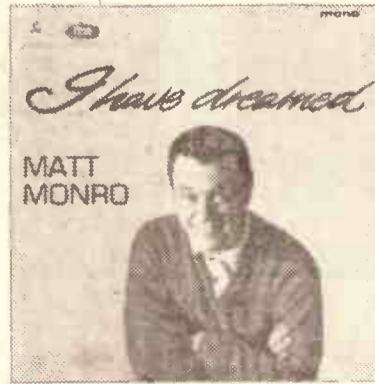
Hits of Yesterday
Parlophone PMC1265



Love is the same anywhere
Parlophone PCS3020 @ PMC1151



Matt Monro sings Hoagy Carmichael
Parlophone PCS3034 @ PMC1185



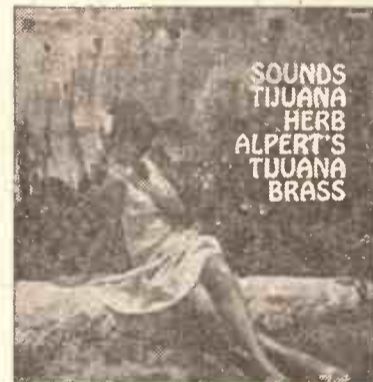
I have dreamed
Parlophone PCS3067 @ PMC1250



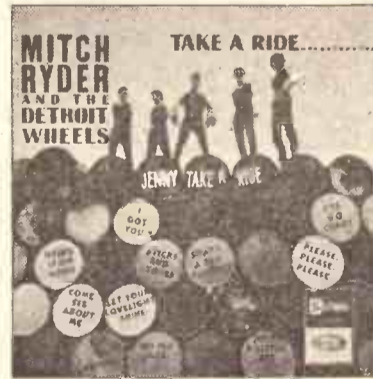
More big names on EMI records



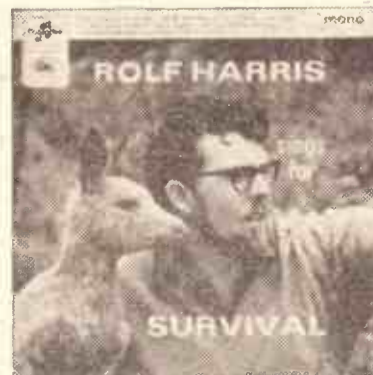
DAVID & JONATHON
Columbia SCX6031 @ SX6031



HERB ALPERT'S TIJUANA BRASS
Sounds Tijuana
Stateside SL10176



MITCH RYDER
Take a Ride
Stateside SSL10178 @ SL10178



ROLF HARRIS
Survival
Columbia SEG8481 @ E.P.

LATEST SINGLES

AMERICAN

THE TEMPTATIONS
Get Ready
Tamla Motown TMG557

CONNIE FRANCIS
Love is me, Love is you
M.G.M. 1305

BRITISH

DAVID & JONATHAN
Speak her name
Columbia DB7873

DON & PETE
And I'm Crying Again
Columbia DB7881

THE BARRON-KNIGHTS
Round the World
Rhythm & Blues
Columbia DB7884

THE BONZO DOG
DOO-DAH BAND
My brother makes the noises for the talkies
Parlophone R5430

MORECAMBE & WISE
Now that you're here
H.M.V. POP1518



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WITH THE ROLLING STONES

LIKE the pied piper the Rolling Stones call the tune in France and wherever they drive in Paris their two long, sleek, black limousines are followed by an auxiliary motorcade of fans and photographers in cars and taxis.

On Monday morning, when I arrived at the Georges V Hotel, I found all five Stones together in a luxury oak-panelled suite, decorated with chandeliers, oil paintings, antique furniture and Brian Jones's girl friend, Anita Pallenberg.

A portable record player was on—it is seldom off—and they were playing some of the Jagger-Richard compositions recently recorded in Los Angeles, which will make up their next album, "Aftermath."

Keith complained that the player's amplifier sounded poor and Brian solved the mystery by removing the extension speaker from the bureau drawer, where Bill Wyman had concealed it. He was jokingly accused of having placed it there so the bass predominated.

"We just keep replaying these tracks to ourselves until one number emerges," Keith told me. "This is the way we've picked every single since 'Satisfaction.' If a lot of tracks stand out that also means we've got a good album; like this one!"

The telephone rang. Brian answered, replied "Right" and everyone arose. I ascertained we were going "A-la-boutiques" and that our two hired cars were at the hotel door.

An interlude was provided in a dash from the hotel entrance, across the road, through the group of fans clamouring outside. Signing autographs on the run, Bill narrowly averted being run down by a Cadillac when he vaulted clean over the bonnet of the on-rushing car and I provided an impromptu comedy turn while racing for the other car by tripping on the kerb and ploughing up a section of the Rue with my chin!

Once in the back of the car, a puffing Bill observed: "I forgot. Over here you have to look left instead of right, or is it right instead of left—anyway, I forgot."

Our two cars threaded their way through the group of photographers and autograph hunters, but as we accelerated off one persistent long-haired youth attached himself, limpet-like, to the tail fin of our car.

"Accelerate now," Brian Jones shouted enthusiastically to our driver,

Keith Altham finds there's never a dull moment!

"I want to see him bounce." But to no avail. As soon as we stopped at traffic lights the youth jumped off, pursued by Mike Grueber, the Stones' American road manager, who chased our human barnacle around parked cars, threatening all kinds of violence. As the traffic moved off again, Mike returned to his car and the hitchhiker renewed his position on top of our rear light!

In this manner we travelled through two-thirds of Paris, passed the Arc de Triomphe, through the Place de la Concorde and by the Eiffel Tower, without batting an eyelid at our unofficial passenger.

Finally, we shook off the pursuers and walked into a café for a lager, with a few Pressmen circling expectantly outside.

Questionnaire

One journalist did approach us inside with some typewritten questionnaires. "These are the things the Beatles filled in," observed Mick. "Their answers were printed all over the world. It's supposed to be a form of psycho-analytical questionnaire which shows your character. The magazines printed Paul, George and Ringo's, but wouldn't print Lennon's for some reason."

"Oh, John Lennon was ter-eeble," confirmed our French interviewer, "Monsieur Epstein threatened to sue me if I printed his answers."

Everyone immediately demanded to know what kind of answers our "lurid Lennon" had printed, but they were all double-X certificate.

On the way back to the hotel Keith talked about Brussels, where the Stones had played on Sunday night. "Good concert there," he reflected,

"all the kids leaping and screaming about, with the police giving them plenty of truncheon. Nothing much to do at night there, so we came to Paris a day earlier."

"Europe is a big scene for us now and France has been fantastic for the past eighteen months, since 'Carol' got into the French EP chart and stayed there for nine months. Our only big European competitors are the Beatles generally, the Kinks in Scandinavia and the Who here in Paris."

We stopped for a few minutes so I could send a message and five minutes later, on returning to the car, I opened the door to find Georgie Fame squatting on the floor talking to Keith.

"Hi," he smiled sheepishly. "I'm staying just down the road. Did a French TV this morning. It was great after I produced it, directed it, and practically arranged the choreography myself!"

It was decided we should all meet later that night and Georgie departed while we continued back to the Georges V, where we found Mick and Brian already returned and playing a Peter Cook-Dudley Moore LP full blast.

Brian changed into his red corduroy hipsters for lunch and a number of pre-luncheon observations were made.

"The Righteous Brothers' 'Soul And Inspiration' is going to be number one in the U.S. and very big in Britain, and Cher's 'Bang Bang' will make the Top Ten," prophesied Mick. Both discs please him a lot.

"Next week I expect to see Ravi Shankar in your 'New To You' section and his single in the Top Twenty. I understand George Harrison and Jeff Beck are buying up all his discs to put him in the NME Chart!"



NME's KEITH ALTHAM (left) with the ROLLING STONES in their Hotel Georges V suite in Paris this week. (NME exclusive pictures by Bob Lampard).

Keith mentioned that Mike Dorsey, the ex-tour manager who mysteriously disappeared some months back in the U.S., turned up a few days ago from South Africa. "He's running an Alfra Romeo and has a house with a swimming pool and his own club," Keith informed me.

Lunch arrived and Brian appeared intrigued by the head of my trout which he picked up and waved about with abandon. He then proceeded with a chemical experiment in a saucer which we were informed was an attempt to make Irish whiskey, but turned out looking remarkably like porridge.

Psycho-analysis

Five LPs and a photographer later, Chrissie Shrimpton arrived to join the evening's festivities and enlivened proceedings considerably by conducting her own psycho-analysis on everyone. We were asked to draw a house, a sun, a tree, a serpent and some water. From this Chrissie read our personalities.

Mick, apparently, has no desire for a home—no abnormality in his sex life—was close to his mother—is not over-emotional, but likely to frequent outburst she surmised!

In the evening we toured the clubs, one of which boasted a hostess with a 40in. bust, most of which appeared visible above her dress and who rejoiced in the appropriate name of

Rocky. Road manager Ian Stewart

of the English understatement," Charles Watts, is also with the party and has so far said: "Where's the food?" ... "I think I'll go to the flea market" ... and "I'm going to bed."

I must add here that "the master

Il est magnifique!"



Another shot of the STONES in Paris.

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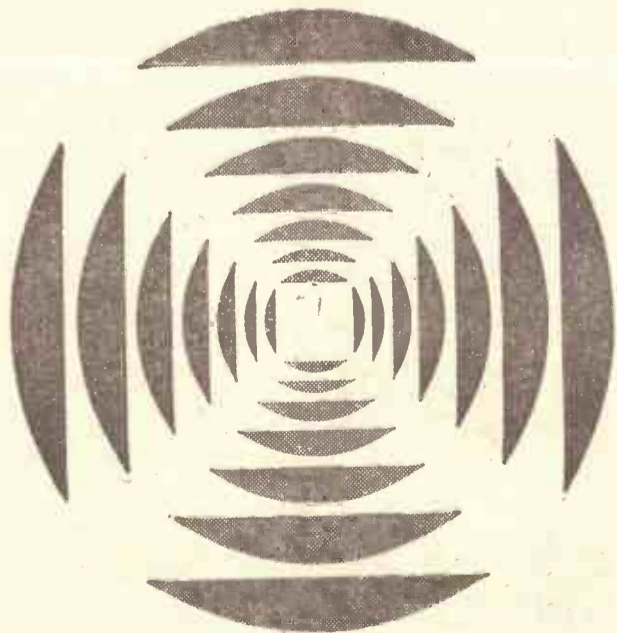
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+ Righteous Bros
usual mixture
"Soul And Inspiration"/"B Side Blues" (Verve).
THE mixture as before from the duo. Bill Medley opens this soul ballad in low-pitched tones, with a rippling backing, tambourine crashes and ethereal voices. The verse builds steadily, until it erupts into a shattering all-happening chorus, in much the same style as "You've Lost That Lovin' Feelin'".
Flip: Title speaks for itself. This is low-down mean blues, taken at a slow pace. Features some superb guitar and piano.

★ PRESLEY SHAKER
"Frankie And Johnny"/"Please Don't Stop Loving Me" (RCA).

THIS'LL shake you—it's something quite new for El. Opens with a big Dixieland bash, including tailgate trombone and barrel-house piano—then he starts relating this familiar story-in-song, first quietly and gradually becoming more intense.
The backing builds throughout, with the Jordanaires humming and chanting, and towards the end the musicians are almost blowing their tops!
I love the deliberately corny ending—almost like a burlesque or vaudeville routine. Yes, I welcome this change.

singles
by derek johnson

FLIP: The tender trembling-voice Presley with a slowly lilting romantic ballad.
As we go to press I learn that "Frankie and Johnny" has been switched to the B side. I consider this a great mistake.



BRIAN WILSON

★ Pinkerton's live up to colourful name

"Don't Stop Loving Me Baby"/"Will Ya?" (Decca).
THE group certainly lives up to its name here! The sounds they generate on this disc are both assorted and colourful! I was particularly impressed by the ear-catching vocal blend, which occasionally shoots off into flights of falsetto.
The tune is simple and easily digested, while the beat is driving and contagious, accentuated by some great guitar work and double-time rattling tambourine.
I thought the added strings and bells were a bit unnecessary, but they won't hamper its success.
Flip: Another stormer, not dissimilar in conception, which makes an extremely strong 'B' side.

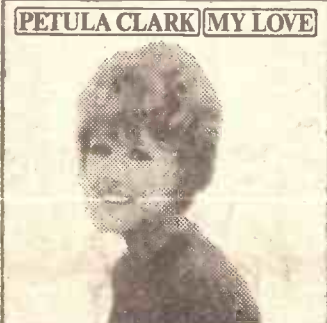
SORROWS
"Let The Live Live"/"Don't Sing No Sad Songs For Me" (Piccadilly).

These boys never fail to give out with authentic-sounding r-and-b, and this is no exception.
There's a throaty invigorating vocal by the leader, with shouts of encouragement from the others and it's set to a walloping stamp beat that's bound to set your feet tapping. I think the material's a bit uninspiring, though, and that could prove its downfall. But it's a disc well worth hearing.
Flip: Walling harmonica and an unusual tempo enhance the vocal on this track. Spirited, with a philosophic lyric.

new e.p.s



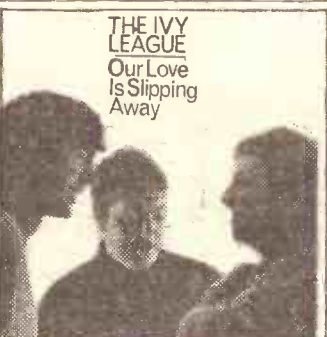
SANDIE SHAW
Tomorrow
NEP 24247 Pye



PETULA CLARK MY LOVE
Nep 24246 Pye



THE OVERLANDERS
Michelle
NEP 24245 Pye



THE IVY LEAGUE
Our Love Is Slipping Away
NEP 34048 Picc.

LEN BARRY
Havin' A Good Time
CPE 556 Cameo/Park.

THE ROCKIN' BERRIES
Happy To Blue
NEP 34045 Picc.

SOUNDS ORCHESTRAL
Ain't That Peculiar
NEP 34049 Picc.

PAT BOONE
I Believe
DEP 20010 Dot

CYRIL STAPLETON, THE LAURIE JOHNSON ORCHESTRA, THE JOHN SCHROEDER ORCHESTRA
T.V. Themes 1966
NEP 24244 Pye

† BRIAN WILSON
"Caroline, No"/"Summer Means New Love" (Capitol).

If you're expecting a stimulating surf sound from the leader of the Beach Boys, you're very much mistaken.
Supported by background humming, Brian only once zooms to falsetto. Might just make it on the strength of the group's popularity, but not normal chart material.
Flip: Another dreamy filter, of slightly slower tempo, but this time an instrumental featuring solo guitar and lush strings. Self-penned.

GARY LEWIS & THE PLAYBOYS
"Sure Gonna Miss Her"/"I Don't Wanna Say Goodnight" (Liberty).

Don't know why it is, but Gary's discs always seem to have a dated sound—and that even applies to this one, despite its bossa nova rhythm. He dual-tracks this whistleable and quite catchy tune, with trumpets, maracas and some good guitar work.
Flip: Girl group chirps along with Gary in this more orthodox mid-tempo shaker.



Connie Francis: happy-go-lucky
"Love Is Me, Love Is You"/"I'd Let You Break My Heart All Over Again" (MGM).

ALREADY covered by Jackie Trent and Truly Smith in this country, here's the original of this Tony Hatch number, which is strongly reminiscent of Pet Clark's "My Love".
Gay, infectious and happy-go-lucky, with an easy-to-join-in chorus.
Ideally suited to Connie's style, but the three different versions could well cut each other's throat.
Flip: A typical Francis sob-in-the-throat sweet-corn sing-along, with sweeping strings and vocal group humming with her.

NEW to YOU

An uproar of sound and an electrifying beat in "You're Holding Me Down" by aptly-named Scottish team, the BUZZ. . . . Brahms's famous Cradle Song crops up as finger-snapper "Lullaby Of Love" by U.S. girl group, the POPPIES, sounding very much like the Toys. . . . Don Charles and Peter Stirling emerge as DON AND PETE in mid-tempo "And I'm Crying Again", with a most effective vocal blend. All on Columbia.

Frankie and Johnny (nothing to do with Elvis's new disc!) spiritedly duet "Never Gonna Leave You", which sounds like a Chris Andrews number, but isn't. . . . Extremely attractive rockaballad "See That Girl", a Mann-Well number, delightfully handled by Jimmy Wilson. . . . A dual-tracked belter by Stevie Nicks, "Some Things Take A Little Time", commands attention. All on Decca.

★ Much better Orbison
"Twinkle Toes"/"Where Is Tomorrow" (London).

YOU probably saw Roy perform this on Palladium TV, and you may agree with me that it's infinitely better than his last couple of releases. What's more, the disc is a vast improvement on the TV version, because of the atmosphere it generates.
Handclaps and dubbed-in chatter give it a party feeling, while Roy belts out this stimulating rocker which he co-composed. There's some fascinating fuzz-guitar, and an irresistible bounce. With Roy here to promote it, he should make a chart come-back.
Flip: A more intense Orbison on this wiseful rockaballad with a Latin feel, plus strings and falsettos.

★ Tipped for charts
† Chart possible

LOVIN' SPOONFUL
"Daydream"/"Night Owl Blues" (Pye-International).

The U.S. group with the weird name offer an easy-going country-flavoured ditty, with a jog-trotting bounce beat. Solo voice with humming, it features guitar, clanking piano and even a whistling chorus.
I found it very tuneful and pleasantly hummable, but not very meaty and maybe a shade corny. But the team's British visit will doubtless boost its chances.
Flip: A slow blues instrumental (amazing the number of this week's vocal releases with non-vocal couplings) spotlighting some moody harmonica playing.

TEMPTATIONS
"Get Ready"/"Fading Away" (Tamla-Motown).

Yep, it's the usual Motown stuff—and very good of its kind. The familiar crashing beat and enthusiastic gospel-slanted chanting support the high-pitched voice of the soloist in this mid-tempo number.
Brass and woodwind join in towards the climax. It's energetic, jerky and vigorous, with a certain hypnotic compulsion.
Flip: A contrasting rockaballad with a reflective lyric and added strings. Sung in hushed tones. A Smokey Robinson production, of course.

L.P.s by Allen Evans

★★★★ PETULA CLARK: MY LOVE (Pye)
An attractive set of ballads, from the beat (A Sign Of The Times) to the big voice (Where Did We Go Wrong), with big orchestral and choral backing, supplied by Tony Hatch. Pet gives every track something extra, and I liked particularly her We Can Work It Out.
Other titles: My Love, Hold On To What You've Got, Time For Love, Life And Soul Of The Party, Thirty-First Of June, I Can't Remember, Dance With Me, If I Were A Bell.
★★★★ SINATRA FOR THE SOPHISTICATED (Capitol)
Yet another permutation of the Sinatra tracks this label still has to issue, recorded between 1953 (I Get A Kick Out Of You) to 1960 (I Love Paris). Anyway, this album swings with Billy May and Nelson Riddle conducting the up-tempo 14 tunes for the maestro.
Other titles: Brazil, Always, Too Close For Comfort, I've Heard That Song Before, Oh Look At Me Now, That Old Black Magic, Baubles Bangles and Beads, Just One Of Those Things, Day By Day, Lady Is A Tramp, I Concentrate On You, Let's Get Away From It All.
★★★★ HAVE YOU MET . . . VINCE HILL (Columbia).
One of Britain's most underrated singers, who is Mr. Versatility himself on radio for many years. Here he has top backing from Tony Osborne, Johnny Pearson and Johnny Scott. Vince takes it all at a relaxed pace. Standout tracks for me are Glad To Be Unhappy, Stella By Starlight and Getting To Know You.
Other titles: Have You Met Miss Jones, Little Girl Blue, My One And Only Love, Poor Butterfly, I Hear A Rhapsody, Like Someone In Love, Sophisticated Lady, I'm Glad There Is You, A World Without You.
THREE AMERICAN BEAT GROUPS: Plenty of audience shouts and cheers as the sax-organ-guitars-

Pick of the rest

RECOMMENDED: JOE BROWN'S revival of Don Gibson's c-and-w hit "Sea Of Heartbreak" (Pye) with shuffle-tambourine beat and a brass-strings-piano backing. . . . A throaty styling of the peppy "Walking My Cat Named Dog" by BARRY MCGUIRE on RCA, not quite so good as the Norma Tanega original. . . . A typical KARL DENVER yodelling treatment of the oldie "Marta", and a jog-trotting LESLEY GORE revival of the Tab Hunter hit "Young Love", both on Mercury.
"Sophisticated lunacy" is the official description of "My Brother Makes The Noises For The Talkies" by the Bonzo Dog Doo-Dah Band, and it's very amusing. . . . The Chanteles offer the melodic medium-pacer "I Think Of You" with the three girls singing in unison. Both on Parlophone.
An exuberant thumper from BEAU BRUMMELL ESQ., "Take Me Like I Am" (Columbia), with organ and chirping girls. . . . Dusty's backing team, the ECHOES, have a sort of "It's Not Unusual" beat for "Got To Run" (Philips). . . . ERNIE WISE warbles the soothing ballad "Now That You're Here" (HMV), with comedy interpolations from ERIC MORECAMBE. . . . and those delightful piglets PINKY AND PERKY garble the title song from the Walt Disney movie "Winnie The Pooh" (HMV).
Another two polished productions on the new Strike label—this time the insidious stamper "Given Half A Chance" by the Deputies, and the self-penned "Take Me In To Your Eyes" handled in Bono-like tones by Roy Harper. . . . Muffled drums and martial beat for the folksy "Freedom Sons" (CBS) by Ireland's Clancy Brothers. The song's written by Tommy Makem.
A hunk of really swinging r-and-b in the double-sided "You Can't Sit Down" (Sue) by the PHIL UPCHURCH COMBO—it's great. . . . Fontana's DAVID ESSEX achieves a contrived r-and-b effect in his snappy revival of Ray Charles' "This Little Girl Of Mine". . . . MIKKI YOUNG'S "The Day He Came My Way" (Polydor) is an unusually-conceived ballad with ear-catching phrasing and scoring.

drums group, which vocalises hysterically, raves through a dozen rockers in THE KINGSMEN ON CAMPUS (Pye). . . . Even more raving are THE RAIDERS (CBS), with a good rich sound (the bass guitar particularly) and some shout-singing by Mark Lindsay. The five members, who dress as American soldiers of yesteryear, have composed all their dozen tunes here. . . . More versatile, and more bluesy in sound, are THE LOVIN' SPOONFUL: DO YOU BELIEVE IN MAGIC (Pye), a quartet with a Beatles instrumentation, and a similar outlook. Group members take composing credits, specially guitar-harmonica-autoharp man John Sebastian, who has seven on his own.

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NME TOP THIRTY

FIRST-EVER CHART IN BRITAIN
—AND STILL THE FIRST TODAY!

Last This Week	Chart Position	Artist	Label
1	1	THE SUN AIN'T GONNA SHINE ANY MORE	Walker Brothers (Philips)
2	2	I CAN'T LET GO	Hollies (Parlophone)
3	3	ELUSIVE BUTTERFLY	Bob Lind (Fontana)
4	4	MAKE THE WORLD GO AWAY	Eddy Arnold (RCA)
5	5	SHAPES OF THINGS	Yardbirds (Columbia)
6	6	DEDICATED FOLLOWER OF FASHION	Kinks (Pye)
7	7	SOMEBODY HELP ME	Spencer Davis Group (Fontana)
8	8	ELUSIVE BUTTERFLY	Val Doonican (Decca)
9	9	SOUND OF SILENCE	Bachelors (Decca)
10	10	BARBARA ANN	Beach Boys (Capitol)
11	11	HOLD TIGHT	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
12	12	SUBSTITUTE	Who (Reaction)
13	13	SHA-LA-LA-LA-LEE	Small Faces (Decca)
14	14	WHAT NOW MY LOVE	Sonny and Cher (Atlantic)
15	15	BACKSTAGE	Gene Pitney (Stateside)
16	16	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra (Reprise)
17	17	BANG BANG	Cher (Liberty)
18	18	LIGHTNIN' STRIKES	Lou Christie (MGM)
19	19	BLUE TURNS TO GREY	Cliff Richard (Columbia)
20	20	I PUT A SPELL ON YOU	Alan Price Set (Decca)
21	21	ALFIE	Cilla Black (Parlophone)
22	22	A GROOVY KIND OF LOVE	Mindbenders (Fontana)
23	23	YOU WON'T BE LEAVING	Herman's Hermits (Columbia)
24	24	SOME DAY ONE DAY	Seekers (Columbia)
25	25	YOU DON'T HAVE TO SAY YOU LOVE ME	Dusty Springfield (Philips)
26	26	MY LOVE	Petula Clark (Pye)
27	27	LOVE ME WITH ALL OF YOUR HEART	Bachelors (Decca)
28	28	SUPER GIRL	Graham Bonney (Columbia)
29	29	THAT'S NICE	Neil Christian (Strike)
30	30	BALLAD OF THE GREEN BERETS	Barry Sadler (RCA)
31	31	SPANISH FLEA	Herb Alpert & the Tijuana Brass (Pye Int.)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, March 29, 1966)

Last This Week	Chart Position	Artist	Label
1	1	THE BALLAD OF THE GREEN BERETS	S/Sgt. Barry Sadler
2	2	NERVOUS BREAKDOWN	Rolling Stones
3	3	SOUL AND INSPIRATION	Righteous Brothers
4	4	DAYDREAM LOVIN'	Spoonful
5	5	HOMEWARD BOUND	Simon & Garfunkel
6	6	NOWHERE MAN	Beatles
7	7	CALIFORNIA DREAMIN'	Mama's and Papa's
8	8	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra
9	9	BANG BANG	Cher
10	10	SURE GONNA MISS HER	Gary Lewis & the Playboys
11	11	I'M SO LONESOME I COULD CRY	B. J. Thomas & the Triumphs
12	12	LOVE MAKES THE WORLD GO ROUND	Deon Jackson
13	13	634-5789	Wilson Pickett
14	14	WOMAN	Peter & Gordon
15	15	SECRET AGENT MAN	Johnny Rivers
16	16	TIME WON'T LET ME	Outsiders
17	17	LISTEN PEOPLE	Herman's Hermits
18	18	ELUSIVE BUTTERFLY	Bob Lind
19	19	BABY SCRATCH MY BACK	Slim Harpo
20	20	THIS OLD HEART OF MINE	Isley Brothers
21	21	MAGIC TOWN	Vogues
22	22	LITTLE LATIN LUPE LU	Mitch Ryder & the Detroit Wheels
23	23	SHAKE ME, WAKE ME	Four Tops
24	24	YOU BABY	Turtles
25	25	WALKIN' MY CAT NAMED DOG	Norma Tanega
26	26	IT'S TOO LATE	Bobby Goldsboro
27	27	GOOD LOVIN'	Young Rascals
28	28	KICKS	Paul Revere & the Raiders
29	29	GET READY	Temptations
30	30	I FOUGHT THE LAW	Bobby Fuller Four

BEST SELLING LPs IN BRITAIN

(Wednesday, March 30, 1966)

Last This Week	Chart Position	Artist	Label
1	1	SOUND OF MUSIC	Soundtrack (RCA)
2	2	RUBBER SOUL	Beatles (Parlophone)
3	3	TAKE IT EASY WITH THE WALKER BROTHERS	(Philips)
4	4	GOING PLACES	Herb Alpert & the Tijuana Brass (Pye Int.)
5	5	MARY POPPINS	Soundtrack (HMV)
6	6	BYE BYE BLUES	Bert Kaempfert (Polydor)
7	7	BEACH BOYS' PARTY!	(Capitol)
8	8	MAY EACH DAY	Andy Williams (CBS)
9	9	OTIS BLUE	Otis Redding (Atlantic)
10	10	MY NAME IS BARBRA, TWO	Barbra Streisand (CBS)

5 YEARS AGO

TOP TEN 1961—Week ending March 31

1	1	WOODEN HEART	Elvis Presley (RCA)
2	2	ARE YOU SURE	Allisons (Fontana)
3	3	THEME FOR A DREAM	Cliff Richard (Columbia)
4	4	WALK RIGHT BACK	Everly Brothers (Warner Bros.)
5	5	MY KIND OF GIRL	Matt Monro (Parlophone)
6	6	EXODUS	Ferrante and Teicher (London)
7	7	LAZY RIVER	Bobby Darin (London)
8	8	WILL YOU LOVE ME TOMORROW	Shirelles (Top Rank)
9	9	AND THE HEAVENS CRIED	Anthony Newley (Decca)
10	10	FBI	Shadows (Columbia)

10 YEARS AGO

TOP TEN 1956—Week ending March 30

1	1	ROCK AND ROLL WALTZ	Kay Starr (HMV)
2	2	IT'S ALMOST TOMORROW	Dream Weavers (Brunswick)
3	3	POOR PEOPLE OF PARIS	Winifred Atwell (Decca)
4	4	ZAMBESI	Lou Busch (Capitol)
5	5	ONLY YOU HILTOPPERS	(London)
6	6	MEMORIES ARE MADE OF THIS	Dave King (Decca)
7	7	MEMORIES ARE MADE OF THIS	Dean Martin (Capitol)
8	8	SEE YOU LATER ALLIGATOR	Bill Haley and the Comets (Brunswick)
9	9	CHAIN GANG	Jimmy Young (Decca)
10	10	THEME FROM THE "THREE-PENNY OPERA"	Dick Hyman Trio (MGM)

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202205 c/w Shake it Up

Dave Walton

Love Ain't What it Used to Be

c/w Tell Me a Lie

202057

THE POZO SECO SINGERS

TIME

c/w Down the Road I Go

202060



PAUL McCARTNEY and JANE ASHER arriving for the premiere of the film "Alfie," in which Jane has a love affair with Alfie, played by Michael Caine.

Now West End cabaret, TV series for Seekers

FOLLOWING their successful one-night debut at the Talk Of The Town last week the Seekers have been booked for a season at the London night spot this summer. Next week they telerecord four "Date With The Seekers" ATV shows, for which transmission dates are set. They have also been booked by Lew Grade to appear in the first of the London Palladium TV spectaculars to be filmed in colour for America.

The Seekers — whose new record "Some Day One Day" enters this week's Chart at No. 24—will commence a four-week season at the Talk Of The Town on August 1. This important booking is a direct result of their appearances at the venue last week, when they deputised on one night for Vikki Carr.

Next Thursday the Seekers telerecord their four 20-minute ATV shows — for screening in the London area at 11.45 pm (immediately after "The Braden Beat") on consecutive Saturday nights from April 9.

On April 24 they take part in the first Palladium TV to be filmed for American screening. As previously reported the shows will be seen here at the end of the summer.

The Seekers' short ATV-London series will be immediately followed by four "A Date With The Dallas Boys" programmes.

CRISPIAN AND BERRIES FOR SEEKERS CONCERTS

CRISPIAN ST. PETERS and the (Rockin') Berries each appear on approximately half of the Seekers' British concert dates at ABC cinemas in May and June.

Crispian is booked to appear with the Seekers in May at ABCs in Chesterfield (7th), Wigan (13th) and Nuneaton (21st); and in June at Edinburgh (3rd), Stockton (4th), Carlisle (5th), Gloucester (10th), Exeter (11th) and Plymouth (12th).

The Berries dates with the Seekers are all in May — Huddersfield (6th), Hull (8th), Chester (14th), Cleethorpes (15th), Lincoln (20th), Northampton (22nd), Cambridge Regal (27th), Peterborough Embassy (28th) and Great Yarmouth (29th and 30th).

On the bill for the entire tour are the Cryin' Shames, Eleanor Toner; another Australian group, The Gibsons; and Johnny Wiltshire and the Trebletones.

Latest radio booking for St. Peters is Light's "Easy Beat" on Easter Sunday (10th). On April 24, he flies to Barcelona for an appearance on Spanish TV.

More dance dates for Pinkertons

SEVERAL new club and ballroom dates have been set for Pinkerton's Assorted Colours before and after their forthcoming tour with Herman's Hermits and the Mindbenders which begins next Thursday.

They play Manchester Princess and Domino clubs tonight (Friday), Bishop's Stortford Rhodes Centre (Saturday), Stockport Manor Lounge (Sunday) and Malvern Floral Hall (Tuesday).

After the tour, Pinkerton's go to the Kendall Town Hall (22nd), Southport Floral Hall (23rd), Hemel Hempstead Pavilion (27th), Welshpool Town Hall (29th) and Boston Gliderdrome (30th).

Several TV and radio dates are currently being lined up for the group, to coincide with their new record "Don't Stop Loving Me Baby" out today (Friday).

MAX BYGRAVES' SON RECORDS

ANTHONY BYGRAVES has recorded the first pop single for his father Max Bygraves' Lantern Records. On it he sings "I'll Walk A Little Of The Way," a song by his friend Jimmy Jaques. The disc is released on the independently distributed Lantern label this weekend.

Lantern has previously specialised in records for children. Its singles retail at 6s. 3d. — a shilling below normal prices.

The decision for Anthony's record was made after he sang the song to a good response from the audience in last Saturday's filming of a Max Bygraves spectacular, to be screened on BBC-1 tomorrow (Saturday).

Millie in Styne TV show

Rediffusion's tribute to composer Jule Styne will now feature Milliecent Martin, as well as Matt Monro and Styne himself. Titled "Funny Girl Happened To Me On The Way To The Piano," it will be screened at 9.40 pm on the opening night of "Funny Girl" — Wednesday, April 13.

SINATRA DEFINITE

Frank Sinatra will now definitely visit London early in May, his London representative Harold Davison told the NME. It will be a short visit primarily to seek locations and have preliminary discussions on his film "The Naked Runner." Shooting begins in Britain in the late summer.

Light's summer pop

The Light Programme's daily pop series "Swing Into Summer" will be returning this year starting July 4. This means there will be mid-afternoon pop every weekday from 2 pm until approximately 3.30 pm. "Woman's Hour" will switch to the Home Service for two months. Top names are currently being booked for the series.

Price Set steps in to Christie show

THE Alan Price Set replaces the Kinks at Portsmouth Guild Hall on Tuesday, joining the Small Faces, Lou Christie and David and Jonathan.

The Price group replaces the Small Faces on another concert bill featuring Lou Christie, Martha and the Vandellas, Overlanders and Truth at Slough Adelphi on April 10.

Price joins the Small Faces, Lou Christie, Crispian St. Peters and Martha and the Vandellas at Bedford Granada next Friday (8th).

MANFRED DATES

Manfred Mann's April ballroom and club bookings include Bristol Corn Exchange (6th), Kidderminster Town Hall (7th), Boston Gliderdrome (9th), London Marquee (12th), Welwyn Garden City College (13th) and Skewen Ritz and Port Talbot Lido (14th).

Further dates are Ammonford Regal (15th), Nelson Imperial (16th), Norwich Memorial (23rd), Carlisle Cosmopolitan (24th), Barrow Club 99 (25th), Glasgow University (26th), Cambridge Dorothy (28th), Manchester Faculty of Technology (29th) and Leeds University (30th). As reported last week the group's next single, "Pretty Flamingo," is released by HMV on April 15. TV and radio promotion is being lined up for the following week.

Who bookings

The Who visit Ireland for three ballroom dates from May 6. Four new British dates for the group this month are Boreham Wood Links Club (26th), Catford Savoy (28th), London Tiles Club (29th) and Chelmsford Corn Exchange (30th).

Sandie waxes in Paris

Sandie Shaw cuts her next single — another Chris Andrews number — early next week. On Thursday, she flies to Paris for a recording session in French. She begins a short Irish tour, her first, on Easter Sunday.

Beatles wax next week?

The Beatles plan to record several new tracks next week, for their next single and for inclusion in their next LP.

KINK STILL UNDER DOCTOR'S ORDERS

ALTHOUGH Ray Davies was rejoining the Kinks for their BBC-1 TV appearance on "Top Of The Pops" last night (Thursday), he is not expected to appear with them in public for at least another week.

Meanwhile, all the group's dates up to next weekend have been cancelled.

Ray is suffering from nervous exhaustion and has been ordered to rest by his doctor.

Herman, Dusty at 5

Herman's Hermits star in Rediffusion's "Five O'Clock Club" next Tuesday (5th), and are joined by Arthur Alexander and Antoinette. Dusty Springfield and Mister Murray are set for next Friday's edition (8th).

Joe Brown makes four consecutive appearances as guest compere starting April 12. He replaces Gerry Marsden.

DOONICAN 'JURY'

Val Doonican, who returns to the NME Top Ten this week, has been booked for BBC-1's "Juke Box Jury" on Saturday, April 16. Completing the panel are singer Julie Rogers, d-j Simon Dee and actress Rosemary Nicols.

TIJUANA JULY RETURN

Herb Alpert and his Tijuana Brass are early to return to Britain in July for a string of concerts, one of which would be at London's Festival Hall.

FAME, OTIS CLUB DATES

Georgie Fame, Chris Farlowe and Otis Redding are among artists booked for London's Ram Jam Club in Brixton.

Set for April are Chris Farlowe (9th), Georgie Fame (15th), Lee Dorsey (21st), Betty Everett (29th) and Zoot Money's Big Roll Band (30th). Otis Redding appears on June 9.

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ILLNESS, ACCIDENT JINX HITS ORBISON-WALKERS PACKAGE

THE Walker Brothers, Roy Orbison and Lulu — all the stars of a currently touring package — have been hit by an illness and injury jinx which has struck with a motor-cycle accident, flu, concussion and laryngitis!

Berries to wax Walker song

THE Berries return to Britain from their stay in the Bahamas on April 22—the same day as their new Piccadilly single "I Could Make You Fall In Love" is released. The song was penned by the Ivy League.

There is a possibility that the Berries may appear on ATV's Sunday night variety show — from the Prince Of Wales theatre — on April 24.

The Berries will record several more songs, including a Scott Engel composition, during their first week back in Britain.

U.S. CHART NEWS

Herman's Hermits' new American single "Leaning On A Lamp Post" enters next week's Billboard Hot 100 at No. 65, cables Nat Hentoff. The Rolling Stones' "19th Nervous Breakdown" drops one place to No. 3 and the Beatles' "Nowhere Man" stays at No. 6.

Other new positions are Peter and Gordon's "Woman" 19; Petula Clark's "Sign Of The Times" 24; Herman's Hermits' "Listen People" 28; Yardbirds' "Shapes Of Things" 32; Animals' "Inside Looking Out" 44; Dave Clark Five's "Try Too Hard" 61; Kinks' "Till The End Of The Day" 67; Hollies' "I Can't Let Go" 76 and Gerry and the Pacemakers' "La La La" 91.

THE WALKER BROTHERS were unable to appear in Wigan on Wednesday after John Maus was injured by fans who mobbed the trio as they entered a hotel in Chester late on Tuesday night. John had concussion and an ambulance brought a doctor who treated a head injury and then ordered him to bed.

Scott Engel was also seen by the doctor in Chester and advised to rest because of a severe attack of flu.

ROY ORBISON'S wife Claudette — alarmed by exaggerated reports of his injury in a motor-cycle accident—flew to Britain on Tuesday. She arrived, unexpected, at his London hotel just after he had left for concerts in Chester, and travelled there to see him.

Orbison will probably have to walk with crutches for the rest of his British stay, following his fall from a motor-cycle during a scramble course ride on Sunday. He fractured his foot, which has been encased in plaster, and is having to sing seated on a stool.

LULU is expected to rejoin the tour at Edinburgh ABC tonight, following a bout of laryngitis which prevented her going on at Walthamstow on Monday. Perpetual Langley has been deputising for her.

An extra date has been added to the tour schedule: the package will now play Oxford New theatre on April 19 as well as 20.

M.U. Swedish move

Britain's Musicians Union plans to negotiate with its Swedish counterpart an arrangement by which groups will be able to visit each country only on a reciprocal basis—similar to the present exchange agreement between Britain and the U.S.

One of Sweden's top groups, the Tages, was refused entry to Britain last week.

FAME, OTIS CLUB DATES

Georgie Fame, Chris Farlowe and Otis Redding are among artists booked for London's Ram Jam Club in Brixton.

Set for April are Chris Farlowe (9th), Georgie Fame (15th), Lee Dorsey (21st), Betty Everett (29th) and Zoot Money's Big Roll Band (30th). Otis Redding appears on June 9.

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WALKERS SENSATIONAL — ROY TRIUMPHS, TOO

MAKE no mistake, the Walker Brothers are the sensation of the year! Yet they have proved the magic of Roy Orbison once again! Two years and ten months ago, on tour with the Beatles, who had just emerged the hottest act in the country, Roy not only survived, but triumphed. At the weekend he began his new British tour with the Walkers and has done it again.

This is despite the fact that the Walkers create an excitement as great as the Beatles stirred at a similar stage in their career. And the extra detail of policemen guarding the stage doors of theatres on this tour's itinerary are not there to protect the bespectacled Texan.

But when Roy Orbison walked on stage to close the second show at Finsbury Park Asloria (the performance I saw) last Friday night, any doubts that he was in his rightful position on the bill faded as he sang the opening bars of "Running Scared."

Fit and ready for the ordeal which this five-week tour must be to a 30-year-old pop singer who hasn't fared well lately with hit records, he was in better voice than I have ever heard him. More's the pity his programme wasn't as well selected when he topped the Palladium TV bill five nights earlier.

"Only The Lonely" and "Crying" were early reminders of the songs he made famous; "In Dreams" was an endorsement of his prowess as a writer of sad but beautiful lyrics.

Toe-tapper

Orbison lightened the mood with his interpretation of "Mean Woman Blues," followed by another toe-tapper, "Breakin' Up Is Breakin' My Heart."

The audience applauded the start of "Crawlin' Back," which must have surprised Roy in view of its comparatively poor sales on record here. Next he sang his new release, "Twinkle Toes," then the more familiar "It's Over."

He closed a great performance with "Oh, Pretty Woman" and went off to an impressive show of enthusiasm from an audience which had earlier seemed ominously dedicated Walker Brothers fans.

Orbison—and earlier Lulu—were fortunate to have the backing of the Barry Booth Orchestra, augmented with strings.

BROTHERS BEST

AND how about those Walker Brothers? They are ready to headline their own tour any time now. Readers who have seen the show must surely agree that they make most British groups look like untalented show business morons.

Perhaps it's as well for another reason that Roy Orbison closes the show, since the girls in the audience I saw seemed unable to contain themselves any longer than the first half closing spot for Scott, Gary and John.

First out was Gary Leeds, dancing frantically as he sang "Dizzy Miss Lizzy" into a hand mike. Then he took up position behind his drum kit as Scott and John danced out from opposite sides of the stage singing "Land Of A Thousand Dances."

Says Chris Hutchins

I loved their versions of "Lucky Ole Sun" and "Midnight Hour"—but I was only one in a capacity audience of 3,012 who obviously felt the same way.

But the reception for "Make It Easy On Yourself," their first chart-topper, was only second to that for "The Sun Ain't Gonna Shine Any More." The Walkers are obviously destined for great things.

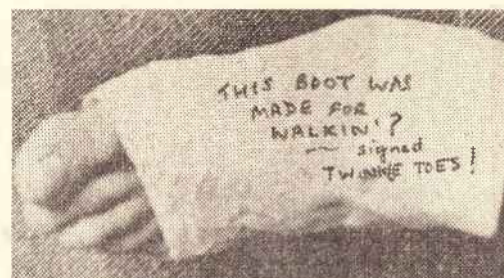
I find Lulu the most refreshing of Britain's girl singers. No moodies or dramas—just a lot of gusto and voice from the impish Scot. She bounced in with "Uptight" and out with "Shout."

Between them she fitted in "Call Me," "Leave A Little Love," "La Bamba" and (for me the highlight) "I Saw Him Standing There." Promising supporting acts: the Marionettes, and Kim Dee.

though off-stage he came a cropper!



A burning ambition for ROY ORBISON has been to try out moto-cross racing. So he went to Hawkstone Park, Shropshire, on Sunday. Champion Dave Bickers lent him his bike and off Roy went, happy as Larry! Pity Dave didn't lend Roy his boots, too. Roy only had casual shoes. Came the crash . . . and you see the result on the right. Roy's ankle in plaster. But he hadn't lost his sense of humour. He wrote on it: "This boot was made for walking, signed Twinkle Toes!"



More honours for Herb

AFTER an enjoyable and successful, if short, visit to England, Herb Alpert and the Tijuana Brass returned to Hollywood to complete their next album and accept countless honours of one sort or another.

On the night of his return, Herb donned a tuxedo to accept his Grammy awards. On March 25 the TJB packed their horns, drums and guitars and flew to Washington, D.C., to perform at the White House Correspondents' Dinner, tantamount to a Command Performance.

In April, it's Carnegie Hall, another great honour.

Last week, taping their second "Danny Kaye Show," Herb was still excited about his English trip.

As expected

"I met Brian Epstein and the Beatles, too, and they were exactly like I thought they would be—great senses of humour, but not constantly cracking jokes.

"What impressed me most of all was the slowness and ease with which the English do everything.

"They're not sluggish, just very calm. We didn't have much time there, but we never rushed.

"But I still don't understand the scene there. When 'Taste Of Honey' flopped in England, even though it was the US 'Record of the Year,' I decided to let our representatives there choose what to release as singles.

"They picked 'Spanish Flea' and look what happened!"

New York: NAT HENTOFF

Singer-actor Noel Harrison, son of Rex Harrison, has the co-starring role opposite Stephanie Powers in the new series, "The Girl From U.N.C.L.E.," next season on NBC-TV.

Bob Dylan recorded an album in Nashville with country-and-western musicians.

Trini Lopez has a straight acting role opposite Robert Ryan in "The Dirty Dozen."

The newest Byrds' release incorporates elements of Indian music, which may lead to a new trend, "raga rock." It was David Crosby of the Byrds who introduced Beatle George Harrison to the sitar, which Harrison plays on "Norwegian Wood."

"We've barely started," Paul McCartney told a reporter for "Newsweek" magazine. "We think in terms of forty years more of writing."

Columnist Earl Wilson reports that Tony Bennett will receive \$42,500 a week at the new Caesar's Palace in Las Vegas.

Quincy Jones will compose the score for the new Cary Grant Columbia film, "Walk, Don't Run." Jones and Peggy Lee will collaborate on the writing of the title tune, which Miss Lee will sing over the credits.

Roger Miller now has four Gold Record Awards for albums that have passed a million dollars in sales.

Discussing the influence of rock groups on teenage fashion, "Newsweek" lists "the Rolling Stones (plaid and checkered pants) and Herman's Hermits (round-toed boots)."

El fought off flu

HARD-WORKING, clean-living Elvis won the title "Healthiest Actor" during California's recent flu epidemic. Nearly all "Spinout's" cast and crew fell victim to the virus, but the star never succumbed.

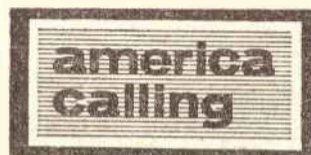
El's latest movie is being filmed at the gigantic MGM Studios in nearby Culver City. There's also some location shooting at various motor racing circuits as Elvis is pictured driving an old Duesenberg in an important race.

The role shouldn't give Elvis any trouble—he plays the popular leader of a rock 'n' roll group, and combines some wild auto racing with a California tour of one-nighters.

Hollywood:

TRACY THOMAS DONOVAN HIT

A HUSHED audience greeted Donovan at his opening night club appearance in Hollywood.



Over four hundred admiring fans crowded into The Trip with more hopefully lining up outside, to hear "The New Sound," as it was billed.

I've never seen a Trip crowd so quietly attentive during an artist's numbers, only breaking the stillness between songs for frantic applause.

For the last half of his act Donovan, in orange and black Mandarin-style shirt, was backed by a New York group, The Jagged Edge, who added a rock accompaniment a la Bob Dylan.

Hits of the show were a real live star and a song dedicated to 14-year-old fans all over the world.

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New to the Charts



GRAHAM BONNEY BARRY SADLER NEIL CHRISTIAN

'Super!' says Graham Bonney

"SUPER!" That's the obviously delighted response from chart-newcomer Graham Bonney, who enters the NME list at No. 28 this week with his disc "Super Girl." This is only his second release.

Graham was born in East London, but moved to Basildon, Essex, while still a child. He began attending a dance school at the age of four, and a few years later he seemed to really "have it bad" for show business—he was appearing in pantomime, on television and in films, and both dancing and acting!

He turned to pop music about five years ago. For a while he played with several groups, including the Riot Squad, but last year he decided to go solo to concentrate on singing and songwriting.

Seems it was a wise move!

Controversial Barry Sadler

NOT since Barry McGuire's "Eve Of Destruction" has a disc caused so much comment and controversy as Staff Sergeant Barry Sadler's ode to the American effort in Vietnam, "Ballad Of The Green Berets," which enters the NME Chart this week at No. 29. And I think we'll be hearing a lot more in the future.

Sadler is an American soldier who was severely injured in action last year in Vietnam. After treatment in a Philippines hospital he was sent back to the States to recuperate, and it was here that he took some songs he had written in Vietnam to a music publisher.

Within weeks he was under contract to the RCA-Victor label. An album was issued, and later a single which went crashing up the U.S. charts.

Barry is married, with a wife Levena, and a son, Thor, and lives in Fayetteville, North Carolina. He is aged 25 and was born in New Mexico, although raised in San Francisco.

Because of his medical training he was able to treat himself—between fainting spells—when he was wounded in Vietnam by a sharpened bamboo cane with a poisoned tip.

Neil chalks up two firsts

WHAT would you do if you wanted to be a famous pop singer and you had a real name like "Chris Tidmarsh"? I know what I'd do—change it fast!

One singer who did just that several years ago was Londoner Neil Christian, who makes his NME Chart debut this week on the new Strike label. His disc "That's Nice" stands at No. 29.

Neil was born in Shoreditch on August 7, 1943. At first he had no ambitions to be a singer, and when he left school at the age of 17 he started work with a heating and ventilating firm.

"I found the work a bit monotonous," he says, "so I left and got a job as an apprentice carpenter. There's change for you!"

Anyway, after a while I got interested in singing with a group, but it was only for kicks. I never took it seriously at that time."

Eventually, Neil changed his mind. He and the group got a recording contract with Columbia and they decided to go full-time professional. Neil's 5ft. 11ins., brown eyes and auburn hair also helped him to get a number of TV and modelling jobs.

Although he and the group did not make the charts at that time, Neil's change to the new Strike label seems to have brought him luck—and vice versa. He is Strike's first artist to get a hit.

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Life-lines of **BOB LIND**

Professional name: Bob Lind
Real name: Robert Neale Lind.
Birthdate: November 25, 1942.
Birthplace: Baltimore, U.S.A.
Personal points: 5ft. 9½in.; 11st. 6lbs; One blue eye, one brown; brown hair.
Parents names: Harry W. Lind; Marion Lind.
Brother's and sisters' names: Mike Ann and Pam.
Instruments played: Guitar, radio, TV, light switch.
Where educated: Western State, San Francisco, Strand Hotel.
Musical education: 4 guitar lessons.
Age entered show business: 15.
First public appearance: Teen Club, Fitzsimmon Army Base, Denver.
Biggest break in career: Meeting Charlie Greene and Brian Stone who were Sonny and Cher's old managers.
Biggest disappointment in career: Haven't had one that is disappointing.
TV debut: Denver local show "Montage."
Other discs which appeared in U.S. best sellers: "Don't Be Concerned," LP; "Just Let It Take Me."
Current hit: "Elusive Butterfly."
Albums: "Don't Be Concerned."
Present disc label: Pacific-US, Fontana—Britain.
Personal managers: Jack Nietzsche.
Personal managers: Charlie Greene and Brian Stone.
Road manager: Bob Lind.
Name of accompanists: Session musicians or myself.
Compositions: Hundreds, all my own on LP and singles.
Important engagements abroad: France and Holland.



BOB LIND (right) with his personal managers CHARLES GREENE and BRIAN STONE (in cap) and European representative, LARRY PAGE (seated).

Former occupation before show business: Tramp!
Hobbies: Songwriting.
Favourite colour: Blue.
Favourite food: Mexican.
Favourite drink: Coke.
Favourite clothes: Boots.
Favourite singer: Otis Redding.
Favourite actor/actress: Brando, Pat Neal.
Favourite bands / instrumentalists: Lovin' Spoonful and Yardbirds.
Favourite composers: Paul Simon, John Sebastian of Lovin' Spoonful.
Tastes in music: Blue!
Pets: Ducks—Donald, Susie.
Personal ambition: Just to keep on doing what I am doing.



The ALAN PRICE SET (l to r) CLIVE BURROWS, ROY MILLS, ALAN PRICE, JOHN WALTERS, BOOTS SLADE and STEVE GREGORY.

Alan Price's faith pays off

IT must be a terribly difficult decision for a member of a successful group to turn his back on security. To break away in an attempt to attain stardom on his own. Many have taken the plunge—some have subsequently regretted it. But there is no denying that when Alan Price decided to break away from the Animals, he knew what he was doing!

For this week sees Alan's NME Chart debut, almost a year to the day since he left the Animals—basically because he had an overwhelming fear of flying, and couldn't stand this method of transport.

Many felt that the only direction he could travel after quitting was—downhill. But Alan had other ideas, and he spent a few months hibernating in his native Newcastle experimenting with a sound of his own.

He eventually got together with five other musicians and, as the Alan Price Set, they descended upon London.

Favourites

They quickly became favourites with the beat club fraternity, enjoying a lengthy Thursday night season at the famed Marquee Club—and, incidentally, they are now featured regularly on Thursdays at the latest beat haunt, Tiles.

The group's first disc, "Any Day Now," was released in August. It didn't make the charts, but attracted considerable attention, helped to establish their reputation and gave an inkling of future potential.

Then, just two weeks ago, came the Set's second disc, "I Put A Spell On You"—a record which many consider to be one of the finest r-and-b discs ever waxed in this country.

It has certainly boosted them into the same category as Georgie Fame and Spencer Davis—and, indeed, the Animals—and is clearly destined to climb much higher, perhaps even

making No. 1. "I Put A Spell On You" is a nine-year-old Screaming Jay Hawkins number. Recently, Nina Simone included the song on one of her LPs, and it was this version that prompted Alan to record it. "I thought the Hawkins original was terrible," says Alan. "But I loved Nina's treatment of it—much more haunting and jazzy than the Hawkins disc. Nina is one of my

... but it's tough to break from a group, says Derek Johnson

IT could well be that Alan Price's departure from the Animals will prove to be the most successful breakaway of all. Unless, of course, you count DUSTY SPRINGFIELD—though hers was not so much a case of an individual leaving a group, but of the whole group deciding to disband to pursue separate careers.

This decision of the Springfields took a great deal of courage, just at a time when they were riding on the crest of international fame with "Island Of Dreams."

But events have proved the wisdom of their venture—with Dusty now the world's top girl singer in the eyes of NME voters, TOM making a big name for himself as a composer (notably of the Seekers' hits), and MIKE HURST becoming a recording manager.

Another highly successful breakaway occurred when one of the mainstays of the Raindrops singing team decided to carve out a solo career. This was VINCE HILL, of course—for so long recognised as one of Britain's most underrated singers.

favourite girl singers and I reckon this is one of the best tracks she's ever recorded."

It's a pretty safe bet we're going to be hearing a great deal more of the Alan Price Set in the future, so it might be opportune for you to meet the members of the group.

Besides Alan, who is both organist and solo vocalist, there is Steve Gregory (tenor sax and flute), John Walters (trumpet and flugel horn), Clive Burrows (baritone sax), Boots Slade (bass guitar) and Roy Mills (drums).

TONY JACKSON'S departure from the Searchers has not, so far, been quite so triumphant. He scored one small hit shortly after forming his own group, but has not subsequently been able to repeat the formula. However, I am confident that, so far as Tony is concerned, the best is yet to come!

The Shadows have also experienced several comings and goings. JET HARRIS and TONY MEEHAN left the group at approximately the same time and then, recording as a team, registered a couple of big hits.

Tony has now settled down as a most proficient recording manager and composer, but Jet has dropped out of the picture—and so too has BRIAN "LICORICE" LOCKING, though his departure from the Shadows was largely for personal reasons.

GARY LEEDS' split from the Walker Brothers only lasted as long as it took him to record "You Don't Love Me."

Still, the move was obviously a profitable one, and I expect "brother" SCOTT will enjoy similar success when his solo effort is released. And I await with interest YARDBIRD KEITH RELF'S solo debut.

Perhaps the most intriguing breakaway of all is the case of the backing group which left a star soloist. A real case of the shoe on the other foot!

I'm talking about the MIND-BENDERS, who decided to gamble on their own capabilities, without relying on the name of WAYNE FONTANA.

And, my goodness, how the gamble has paid off!

I must confess that I have the greatest admiration for an artist who leaves a set-up in which he knows he's safe for the simple reason that he has faith in himself and his own ability.

It's a shattering decision to have to take—as far reaching as, say, emigrating to Australia.

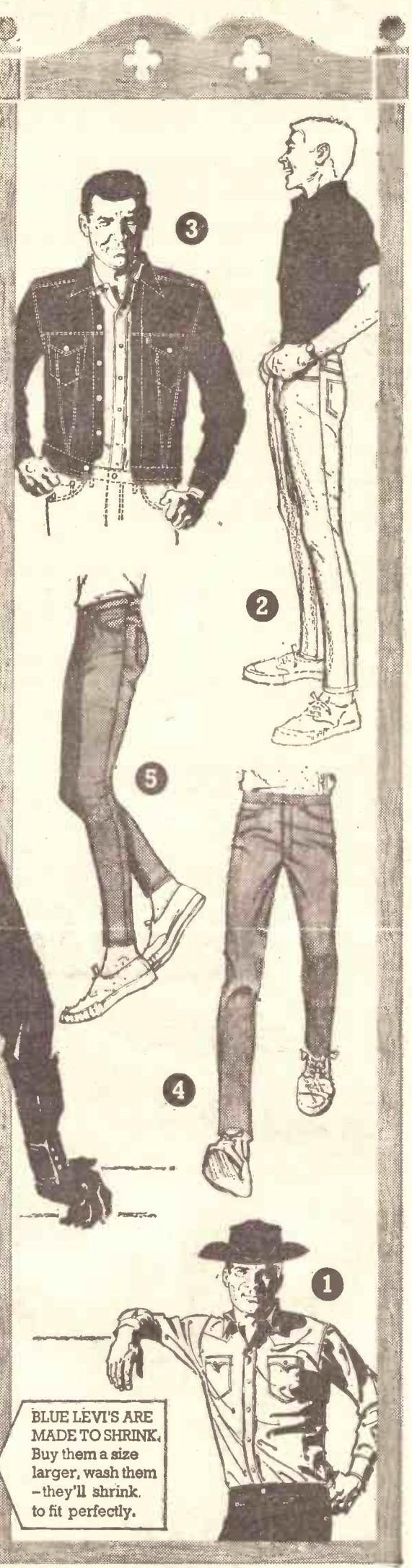
Those who have the guts to go it alone deserve special commendation when they ultimately hit the jackpot.

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CLIFF ASKS: WHAT'S ALL THE FUSS ABOUT?

DEREK JOHNSON quizzes him about Stones' song and retirement

WHEN I first heard that Cliff Richard had recorded a Mick Jagger-Keith Richard composition, I was surprised—to say the least of it! Let's face it, this is an extremely unlikely combination.

I awaited the release of "Blue Turns To Grey" with a mixture of curiosity and apprehension. Was this, I wondered, just a gimmick—with the Stones' name helping to ensure a big hit for Cliff?

Having heard the record, it's clear this was no gimmick. It might have been, perhaps, if Cliff had tried to do a Mick Jagger in his interpretation. But he has adapted the tune to his own style—and unless you happen to know in advance, there's no way of telling that it is a Stones song.

Cliff himself cannot understand what all the fuss is about, and why so many people regard his choice of title as intriguing.

I like it

"I recorded the song for the simple reason that I quite like it," he explained. "And quite honestly, I think that's the only yardstick by which one should judge material suitable for recording."

"The fact that it's written by the Stones—or for that matter, by Burt Bacharach or a complete unknown—shouldn't really influence the selection."

"What I'm always looking for are good songs that are particularly suited to my style. And personally, I felt that 'Blue Turns To Grey' fell into that category."

"Mind you, it took a bit of living down at first. You'd be surprised at the number of people who commented 'You haven't recorded a Stones song'—almost in disbelief. And it gave me quite a kick to look down my nose at them and retort, 'I have—so there!'"

The last time I spoke to Cliff he was preparing to make his West End cabaret debut at the Talk Of The Town. Now his six-week season is over I asked him how he felt about it.

"I enjoyed every single moment of it," he enthused. "And what's even more important, it was invaluable experience."

"The audiences were very good, and I think reaction was favourable. Yes, it was great—and if I were invited to do it again I wouldn't hesitate."

But for the moment, Cliff's getting down to the hard graft of preparing for his next film—approving scripts, assisting the Shadows in routing the songs they are writing, attending auditions to select the supporting artists, and beginning preliminary rehearsals.

"We're not due to start shooting until mid-May, but there's plenty to do well in advance of that date," he assured me.

Postponed

"As you know, 'Aladdin' has now been postponed until later in the year, as the specialists and technicians we wanted for that picture are not available in the spring."

"So in the meantime, we're going to do another film—and I think you'll find it's a pretty good substitute. It's going to be packed with music, and the Shads are writing ten new songs for it."

It occurred to me that it's time for the release of a new Cliff Richard



CLIFF RICHARD during his cabaret debut at London's Talk of the Town.

LP, so I asked when we could expect one.

"It won't be long now," he replied. "We're in the throes of completing the 'Kinda Latin' album, and I understand that it's tentatively scheduled for May release."

"Do you know what's given me the greatest kick in the preparation of this LP? Well, it's the fact that the sleeve is going to feature a picture of my sister, which I took myself! EMI seemed to think it was an appropriate choice, because in this photo she has

the look of a dark-eyed senorita." Even with two films planned this year, Cliff tells me he is hopeful of snatching a couple of short holidays in the summer.

"I plan to go camping in Cornwall for a fortnight with the Crusader Union," he said. "That's the same organisation with whom I went on the Norfolk Broads last year."

"And then I hope to spend two or three weeks at my villa in Portugal—I haven't been able to visit it for some time, so I'm really looking forward to a short spell in the sun. Specially as, for a change, I plan to take the car across the Channel and drive to Portugal."

Finally, Cliff had a few words to say on the persistent reports that he plans to retire in the near future.

Think ahead

"It's perfectly true that I would like to take up teaching at some time in the future," he admitted. "After all, I have to be sensible and think ahead, because I can't expect to remain a star all my life."

"It's always been my ambition to teach, and that would be my choice of work when the time comes."

"I've been widely quoted as saying that I have commitments for the next 18 months, and some writers have taken this to mean that I intend to retire in 18 months. That isn't true!"

"No decision has been taken—and if I do eventually decide to retire, it's more likely to be in the region of five years time."

EPs By Allen Evans

PETULA CLARK (Pye) kicks off with her hit, "My Love," as title tune, adding Have I The Right, the repetitive Round Every Corner and You're The One, a lively beater.

JOAN BAEZ (Fontana) devotes an entire side to the title tune, "With God On Our Side," and adds two more Bob Dylan tunes—Farewell Angelina and It's All Over Now Baby Blue on the other. Good singing throughout.

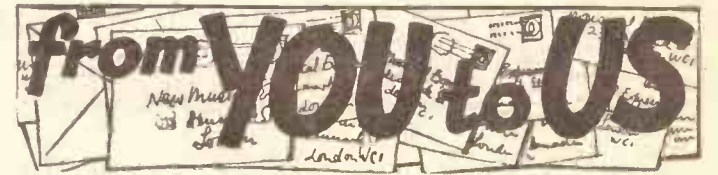
PAT BOONE (Dot) sings tenderly four religious songs—I Believe, Dear Lord And Father Of Mankind, I Walked Today Where Jesus Walked, and He.

SOUNDS ORCHESTRAL (Piccadilly) seem to play slightly off tune, but don't. Again the magic of Johnny Pearson's piano, plus what sounds a largish orchestra. Title tune is "Ain't That Peculiar," and others are Do Nothing 'Til You Hear From Me, Go Home Girl, and A Boy And A Girl.

OVERLANDERS (Pye) offer their recent single hit, "Michele," as title tune, adding other attractive tracks of The Leaves Are Falling, Summer Sides And Golden Sands, and Room Enough For You And Me.

ROCKIN' BERRIES (Piccadilly) use as the title tune "Happy To Blue," a sweet-sad song about love, adding The Water Is Over My Head (brighter), You're My Girl, and Doesn't Time Fly.

SANDIE SHAW (Pye) takes title tune "Tomorrow" at a good pace, about having to tell a man she doesn't love him; I Know and Hurting You are back on the calypso beat, while When I Was A Child is a slow, rather morose tune.



SVEN JOHANSSON (Ostra Emtervik, Sweden): Some days ago the Swedish group Tages arrived in England. They were booked for TV and club appearances but, of course, they were refused work permits.

I say "of course" because this is the fourth Swedish group it has happened to. Tages have had six singles in the Swedish Top Ten since the end of 1964 so surely they are of some interest.

Since England replaced the United States as the leading country in pop music it's impossible for foreign groups to get work permits. Yet all the time you are complaining about the difficulties your artists have in America.

Isn't it about time you took a look at yourselves.

S. A. BOOKLESS (Old Windsor, Berks.): Oh my gosh! Adrienne Posta on "Juke Box Jury." I was hot with embarrassment for her! Why doesn't her mother tell her that her lack of sophistication was extremely annoying. Some may call it youthful innocence. The majority would call it immaturity!

A. BESGROVE (Bromley, Kent): I would like to inform Paul Samwell-Smith of the Yardbirds that nowhere in the "Observer" feature on the Who was it stated that Pete Townshend of the Who INVENTED the feedback technique. However, Pete has developed this "art" to such a high degree and has produced so many fantastic sounds, that Jeff Beck stands a mere novice beside him.

DEBBIE (Nottingham): Who does Paul Samwell-Smith think he is? Let me point out that Pete Townshend is a better guitarist than Beck can ever hope to be. Beck may have experimented with feedback but the Who were the first to put it on record. The Yardbirds should go back to their Gregorian chants and leave feedback to the experts.

GILLIAN HARVEY (Shotton, Flint.): Hip Hip Hooray! At last there is a possibility of the Beach Boys visiting Britain. Like many other American groups they are underrated in Britain. Roll on recognition for the Beach Boys, the Four Seasons, Gary Lewis and so on.

Edited by TONY BROMLEY

JAMES MURRAY (Ardglass, Co. Down): I've just seen Val Doonican singing "Elusive Butterfly" on "Top Of The Pops." I am disgusted. It was quite obvious that to him it was just another song. It could have been "Walk Tall" or "Paddy McGinty's Goat" for all the difference it made to him.

Bob Lind's version is totally different. It's his own creation and the lyrics really mean something to him.

JAMES GROOM (Gee Cross, Cheshire): I knew Barbra Streisand was great but I never expected the superb performance she gave on BBC-TV on Saturday.

COURTNEY FORD (Upminster, Essex): As a Shadows fan I would like to point out to Fiona Guinness, who suggested last week that their latest single sounded like the Beatles, that if she listens to the Shadows record "Saturday Dance" / "Lonely Fella"—issued in 1959—she will discover that they had their own vocal style long before the Beatles were discovered.

C. ABBOTT (Gainsborough): Stark raving bonkers. I'm referring to the BBC bosses who have decided to scrap Pete Murray's "Late Night Show" on Saturdays. It is the only worthwhile late night show on BBC apart from "Light Night Extra."

This decision is bound to drive thousands to Radio Luxembourg. Thanks Pete for 18 months of superb entertainment.

STAR QUOTE

SAYS Roy Orbison: "I feel especially close to the British people in general. Things started happening for me over there just about when the Beatles started getting bigger and bigger. I was on tour with the Beatles when it really started for me, and I can even remember their attending my birthday party."

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