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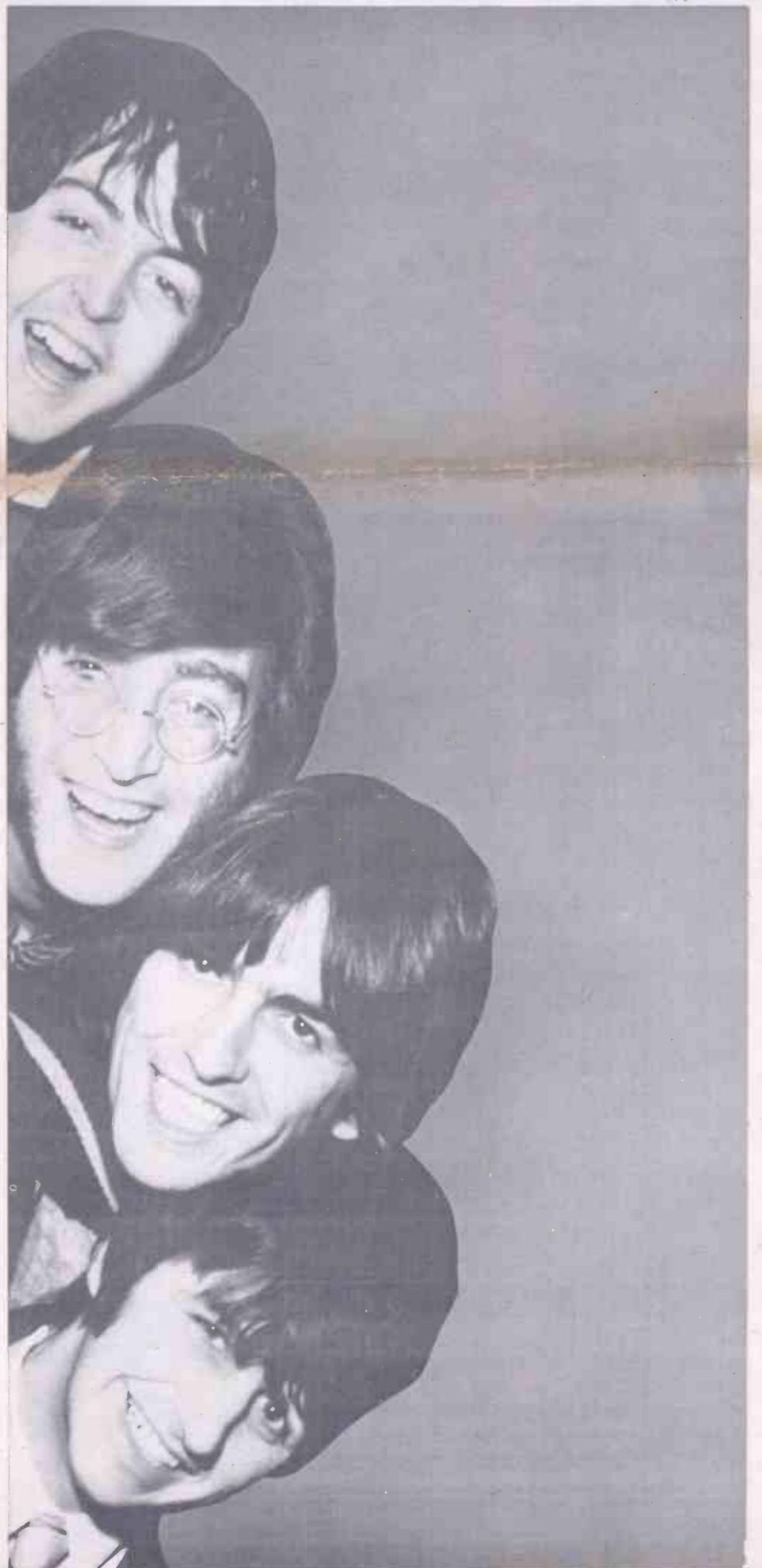


Chart positions don't bother us any more, says Stevie Winwood

It was, we agreed, an unearthly hour to attempt an interview. There sat Stevie Winwood hunched in a chair, all ghostly pale and drawn, tinted specs masking his tired eyes. After playing with Traffic at the Speakeasy until the early hours and then tripping through London by night to watch Spooky Tooth recording a Bob Dylan song, Stevie had managed to catch only a few hours' sleep at a time when all good men and true are rising to a new day's work.

And here he was, at 11 on a Monday morning, trying to answer questions as intelligently as he could.

"Anyway, it's a nice day," said Stevie, peering sleepily through the windows of Island Records on to Oxford-street below and sipping a cup of machine-made hot chocolate to soothe his battered nerve ends.

Chris Wood and Jim Capaldi, whom he had left at Jim's flat, were on their way to join us but, Stevie explained, they were hampered by the fact that they had only one car between them.

"Chris has a jinx with cars. He only has to drive one for five minutes and it's sure to break down," said Stevie, bravely mustering a smile. Apparently the jinx had struck Chris last week while on his way home to London. He was forced to abandon his car half way down the A40 and hitch the rest of the way into town. "I expect the fuzz have got it by now," said Stevie.

Traffic are now back amid the seclusion of their cottage in Berkshire whenever they have the time but in the charts they are not as yet moving too well with the Winwood soul-buster, "No Face, No Name, No Number."

This fact doesn't perturb Stevie overmuch. "It is a track from our already issued 'Mr. Fantasy' album and I don't think it's as commercial as our other singles," he opined.

"Anyway we're not too bothered about singles because in the future we'd like to concentrate more on LPs.

Not good

"In the past a lot of things have relied on our singles being in the charts and we want to get over that. In some ways popularity can rely on the charts and I don't think it is a good thing. It is for some people maybe but it isn't for us."

Stevie is of the opinion that a rock 'n' roll revival is now a fact. But he says: "I don't think any group has really been so far from

rock 'n' roll. It's never been that far away."

As a member of the one the leading progressive groups, did he feel that progress had reached a stalemate as some rock revivalists are saying.

"No, not really, because this rock thing is progression itself in its own way. There is still room to go ahead. There are lots of ways to go and one of the ways can involve rock 'n' roll. We might do some rock, but I think we are on our own road."

What then are the influences affecting Traffic? "They have been based on each other, rather than through other groups and

By NICK LOGAN

musicians," said Stevie. "When we started and were living in the cottage we began by talking together and getting to know each others' ideas on music before we actually did anything."

"What we really wanted to do was to take things that were going on around us and just express them in musical terms. Not necessarily political things, just things that were happening

around us. We have reached some of these achievements but there is still a lot we have to do."

Film song

Traffic have recently been involved in a sudden glut of performances but they have set aside time to work on the title song for a new film "The Touchables," to be released in a month or two. The song, which will run over the title tracks and at the end of the film, will have the same name and could be released as a single. As composers, Traffic have no clear cut roles but roughly they work



TRAFFIC (l to r) JIM CAPALDI, CHRIS WOOD and STEVIE WINWOOD.

TRAFFIC WANT TO PUSH ALBUMS NOW

as Stevie, the musician; Jim, the lyricist; and Chris, the one concerned with the overall sound.

As the NME was going to press, Traffic were on their way to America for their first US tour, which will take in an appearance at San Francisco's famed Fillmore Stadium. They finish in New York where they will be going into the Record Plant studios to record tracks for their new album.

I asked Stevie how much of Traffic's act was improvised on stage. "We work on basic structures. Practically every number is improvised from there. And we've found that since there's only three of us, since Dave left, it has been easier for us to do it that way. We can get a lot more spontaneity on stage."

Good and bad

"But because so much of it is improvisation," Stevie continued, "you must have bad nights as well as good nights. At the Speakeasy we thought we weren't much good but afterwards friends were coming up and saying we had been the best they'd seen us for ages."

"You can easily get all screwed up thinking about it and probably the best thing to do is just to go out and play. You can think too deeply about it at times."

"Unfortunately we have got this thing in America where everybody has heard of us and everybody is going to be there watching. And if we thought about that too much it could screw us up. I suppose really it is a matter of nerves and you should just go out there and do it."

There was still no sign of Chris and Jim, who were probably still at home in bed, so with Stevie regaining his alertness and getting quite deep at times we chatted on about a number of things including rock, progression, the Beatles' new single, Spencer Davis and Bob Dylan.

Stevie is an ardent Bob Dylan fan and tells a story of a time two years ago when he met Dylan in England and they went to visit some haunted ruins somewhere in the countryside. Later in the day, back in London, Dylan sat down and started talking about everything and anything that came into his head.

"It all began with him talking about his mother," said Stevie, "and he went on for about three or four hours before ending up

talking about his mother again. Perhaps he was just trying to baffle people. It would be nice to meet up with him again in America."

Stevie said Traffic would love to record a Dylan song and in fact there were seven or eight demo discs by Dylan floating around in London. These included "Mighty Quinn" and "Too Much Of Nothing," the song Spooky Tooth had been cutting the night before.

The talk turned back to progression. "In a way progress is always backward looking, one step forward two steps back," said Stevie. "The Who and the Small Faces have gone back. This rock and roll thing is going back to the roots and starting again from there, maybe out on a different limb this time."

As long as there are groups like Traffic around with their eyes always on new horizons I don't think there is any danger of music reaching a dead end.

TONY BENNETT NEVER BETTER

TONY BENNETT gets better all the time and that is saying a great, great deal. On his latest tour he packs some twenty songs into his 50 minute act, backed by the raving Buddy Rich orchestra of 4 trumpets, 3 trombones, 5 saxes, piano, bass and drums, under Tony's MD, John Bunch.

Caught at Hammersmith Odeon on opening night, Tony delighted the two packed houses with sentimental songs ("She's Funny That Way," "I Left My Heart In San Francisco," "If I Ruled The World" and "Someone Who Needs Me"), swinging tunes ("Bubbles Will Soon Fly Away," "Don't Mean A Thing If It Ain't Gotta Swing," "Sunny Side Of The Street") and some humour with a Charlie Chaplin take off during "Firefly."

Tony is also a great compere, giving band soloists, his musical director, Buddy Rich and the band itself several plugs during his own performance. Tony assures maximum applause with his belting, attacking endings of songs, and he starts them all with an arresting intro. What makes him such a good singer, though, is that he makes the songs sound good in the middle, too!

The Buddy Rich Orchestra takes up the first half, with Bud's terrific drumming during "Bolero" and the "West Side Story" finale medley. He also chats away in humorous style. A.E.

MANFRED MANN

NEXT HIT SINGLE - OUT NOW

MANFRED MANN



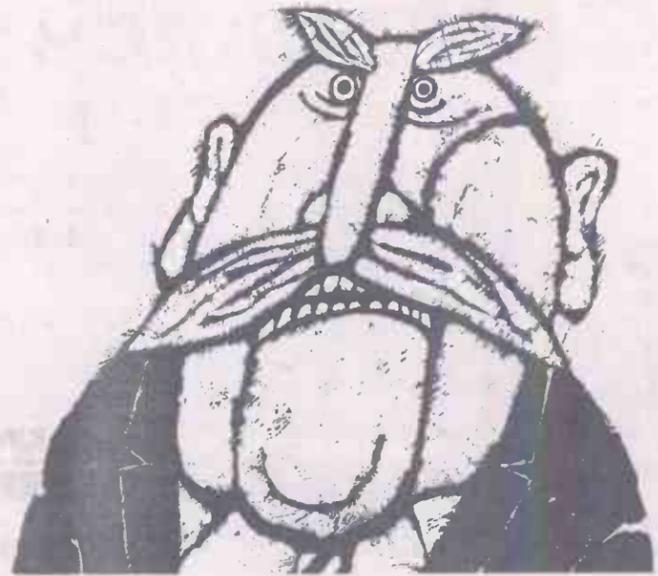
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cue

STONES ARE ON THE RAMPAGE

ONCE MORE

NME's Keith Altham finds to his cost!

"Lady Madonna?" asked Mick. "Yes, I've heard it. It's great!"

"No," I replied, the best straight man in the business. "Bill Wyman's single—Shades Of Orange, which he produced for the End."

"Bob Dylan," said Keith, "Yeah—great number!"

But what about Bill Wyman?

"The Byrds?" queried Mick.

"Yeah, they're great too."

You don't have to hit me with a brick—I know when someone does not want to talk about Bill Wyman's single he produced for the End. But we got the plug in didn't we, Bill?

"What about Mother Earth?" I asked, referring to Mick's independent label, which he is hoping to launch.

"Yes, her single's coming out soon," agreed Mick. "Really, I didn't want anyone to know about Mother Earth until we had time to get it off the ground but a lot of people started shooting their mouths off too soon." A few straight words from Jimmy Miller might help sober the situation, I thought, and so was



Chief antagonist MICK JAGGER.

he pleased to be producing the Stones?

"I'm delighted," agreed Jimmy. "The idea of me being down here with the Stones while they are rehearsing is much the same policy as I adopted with Traffic in the seclusion of their country cottage. You get to know and feel the music

(Continued on page 10)

THOSE of you who have followed my series of word-by-word battles with the Rolling Stones may have been disappointed to read in the last episode how our anti-heroes appeared to have mellowed! But now is the time for reporters with faint hearts to run for the shelter of a nice 'safe as milk' interview with Dave Clark—for the news is that abnormal service has now been resumed! The Stones are rampaging again!

Straight into the jaws of the "Jaggerwock" I ran when attending a "Rolling Stones Rehearsal" in a small private recording studio in Surrey. Outside the studio and guarding the doors were Stu, all-round road manager and tour manager Tom Keylock, who greeted me again after some 14 months by removing the upper portion of his jaw, containing five new teeth (originals were lost in action during 1967, while defending Lewis Briq Jones on stage in Athens)!

Inside the studio were three of the Stones—Keith Richard, Charlie Watts and Mick Jagger (on guitar)—going it at several hundred watts per second while a flower-child wilted in time to the music, cross-legged on the floor. Bill Wyman and Brian Jones were conspicuously absent.

Mick was apparently suffering from a mental-hangover after listening to Trogg Reg Presley being interviewed on the radio recently. Every now and then he would burr to a question he found embarrassing: "Ooh arr, but o'd rather live in Andover!" in mimicking tones.

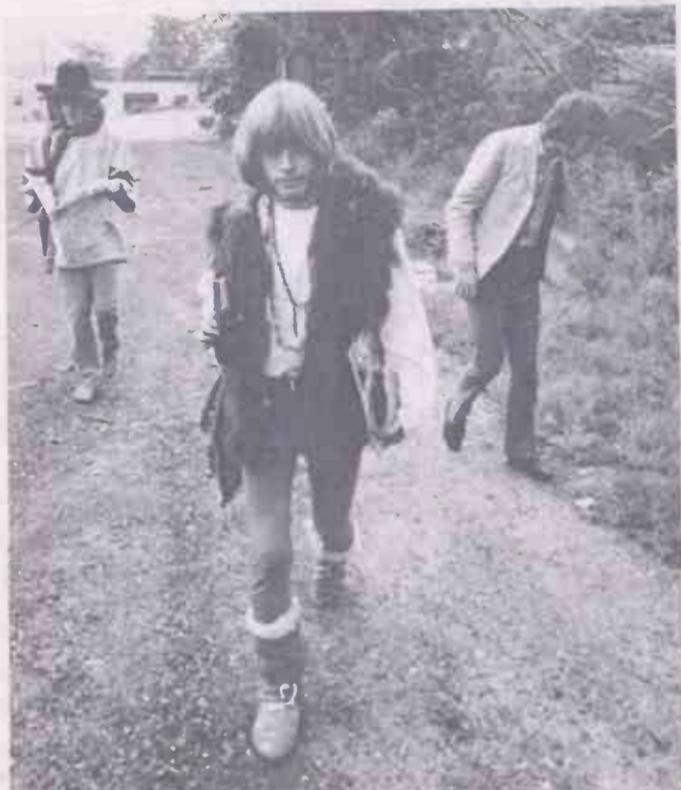
Was this rehearsal a prelude to the Rolling Stones making more live appearances? Is Mick to play guitar on stage?

Sarcastic

"Oh yes," smiled Mick sweetly. "We are hoping to make several live appearances shortly from our wheel-chairs. In fact, I think you can safely say that live appearances are a thing of the future. No, of course, I don't want to play a guitar—I want to go on stage and do all that leaping about, don't I?"

"No—we're rehearsing because we've forgotten how to do it. We've forgotten how to put the plugs in the amplifier. We're just having a good time rehearsing."

Filling in the gaps elsewhere I ascertained that Mick has been playing guitar now for almost nine months and from what I heard is making creditable progress. The group has been using Mick as a guitarist with both Brian and Keith



Out on what looks like a leisurely stroll with BRIAN JONES leading the way are STONES KEITH RICHARD (who could have a nasty accident if he doesn't look up from that paper) and CHARLIE WATTS doing some hedge-row nature study.

and the combined sound of all three going it is enough to blow any other group off the stage.

Keith Richard, in a violent purple suit, had also adopted his best 'being-interviewed' manner and to the question 'Have you written many new songs?' replied: "In fact, we have!"

Was Jimmy 'Gentleman' Miller—also in the studio—to be the producer on their next single and

album?

"In fact, he is?" agreed Keith. Brian Jones was not there, was he?

"In actuality he is not," agreed Keith. "He is in Paris, celebrating his birthday."

Why was Bill Wyman not there?

"He's got a bad leg," suggested Mick.

What about this rumour of a world tour?

No ego

Mick became a little more forthcoming. "I liked the work that Jimmy did on the early Spencer Davis recordings. 'Gimme Some Of Your Loving,' and on Nirvana Spooky Tooth and the 'Chris Blackwell Experience.' Most of the producers I know are on some weird kind of ego trip—he is not."

Both Mick and Keith felt that with Jimmy's assistance they could have a new LP ready in a much shorter time.

Were they satisfied with the sales of the last album and why had they released a single, 'She's A Rainbow,' in America but not in Britain?

"How many did it sell? I don't know," said Mick. "I never count them. Anyway, we didn't want to release a track off the album as a single in Britain because the two or three hundred people who bought the album would have already got 'She's A Rainbow'. We want to give them value for money."

Had Mick heard Bill Wyman's composition, "Shades Of Orange," which has been recorded by the End?



Dozing time for BRIAN JONES, but KEITH'S more interested in our cameraman.

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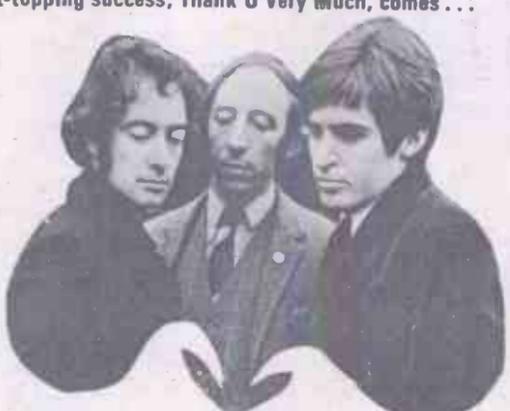
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MIREILLE MATHIEU Je Ne Suis Rien Sans Toi (I'm Coming Home) Columbia DB8375	SMOKEY ROBINSON & THE MIRACLES If You Can Want Tamla Motown TMG648
KIPPINGTON LODGE Rumours Parlophone R5677	RAY CHARLES That's A Lie Stateside SS2099
THE DELFONICS La-La Means I Love You Bell BH1005	WAYNE THOMAS I'll Be Yours Stateside SS2100
THE BLADES OF GRASS Charlie and Fred Stateside SS2101	MRS. MILLS Candy Floss Parlophone R5678
	DAVID AND MARIANNE DALMOUR Little Flower (Petite Fleur) Columbia DB8373

TOP SINGLES REVIEWED BY DEREK JOHNSON



The SCAFFOLD being far from serious (l to r) ROGER MCGOUGH, JOHN GORMAN and MIKE MCGEAR.

Gimmick spoils Symbols latest

† A Lovely Way To Say Goodnight/Pretty City (President)
A FASCINATING vocal blend from the Symbols, whose falsettos and counter-harmonies make them sound like Britain's answer to the Four Seasons. They even have the high-pitched soloist weaving in and out of the ensemble, just like Frankie Valli.

The tune itself is pleasant, and one which you can hum quite easily after a couple of spins—and the steady mid-tempo beat makes it equally acceptable for dancing. But I found the gimmick of swirling oscillations both unnecessary and distracting.

I don't rate this quite as good as their recent hit, but now they're established it could get a touch.

FLIP: Soloed with chanting support, this has a descriptive lyric that holds the interest, but isn't as tuneful as the top side. Medium-pacer.

PARADE

†The Radio Song (A & M).

A wonderfully happy disc with an infectious bouncy beat, a fairly catchy tune, a glowing brassy backing—and more of those delicious West Coast harmonies, complete with falsettos. It's a compelling, bright and very commercial disc that's bound to appeal to the Radio 1 d-ers—because it could almost be a signature tune for the station!

* **TIPPED FOR CHARTS**
 † **CHART POSSIBLE**

PEDDLERS

Handel With Care (CBS).

If you're familiar with the beautiful "Largo" by Handel, you'll know that it's in much the same category as Bach's "Air On The G String"—which helped to provide Procol Harum with its first hit. This has the same sort of treatment—with rich cathedral-like organ, but rather more of a snappy rhythm. Roy Phillips' soulful vocal is aided by spectral voices. I'm in two minds about this one—Pete Murray's lyric is fine, and the performance is splendid. But I felt the "Largo" seemed singularly out of place with this peppy beat.

SERIOUS SIDE OF THE SCAFFOLD

* Do You Remember?/Carry On Krow (Parlophone).

NOT such an obvious novelty as "Thank U Very Much," this displays the more serious side of the Scaffold's nature. The lyric is nostalgic, almost sentimental—while the

tune is simply constructed and very quick to register.

There are several obvious gimmick attractions—such as the way in which the word "do" is repeated five times on every occasion the title phrase crops up. Then there's the cute shuffle-beat sand-dance passage in the middle, and the chugging lilt beat that permeates the rest of the disc.

Another McGough-McGear composition, it's catchy and entertaining. Doesn't have the immediate impact of the last one, but the group's current popularity should carry it.

FLIP: A traditional folk song, treated in the Scaffold's inimitable style—complete with country dialects and roundelay chorus. Harpsichord backing.

TURTLES

†Sound Asleep/Umbassa And The Dragon (London).

The Turtles seem to have fallen from favour since their initial British impact nearly a year ago. This is an extremely good record, full of contrasts, overflowing with original ideas but I can't help thinking it might be a bit too complex for the Chart, specially as the constantly changing tempo won't appeal to dancers.

The basic tune and oom-pah martial beat are catchy, and the boys' harmonies are delightful.

FLIP: As you might expect, this has a jungle setting. But it's wholly disappointing, as it consists of nothing but tribal chanting and tropical noises.

SMOKEY ROBINSON

†If You Can Want/When The Words From Your Heart Get Caught Up In Your Throat (Tamla-Motown).

Smokey Robinson has a high-pitched voice almost like a girl's—so that on this characteristic Tamla disc he sounds not unlike Diana Ross! All the frothy bubbling urgency that we've come to expect from the label is utilised to the full, and the tambourine-accentuated heavy beat is as irresistible as ever.

FLIP: A shuffle-beat rhythmic ballad with a never-ending title! Toe-tapping backing includes brass, chanting and what sounds like Rolf Harris' wobble-board!

SUPER SOUL—EDDIE'S BEST

† Big Bird/Holding On With Both Hands (Stax)

A great disc—I'm inclined to say it's the best Eddie Floyd has ever made. Produced by Booker T., who also wrote it with Eddie, this is super soul. There's a mean, insidious jerk-beat backing—plus quivering twangs, and a vast enveloping brass-and-strings backing that savours of the Motown sound.

Eddie wails imploringly, with spirited chanting to back him up. I must admit there's not a very substantial melody, but it's the overall effect that's so breath-taking.

FLIP: Still sticking to an insistent jerk beat, this has a considerably lighter approach than the coupling. There's a rolling piano and crisp brass.

NASHVILLE TEENS

†All Along The Watchtower (Decca).

Can't understand why the Nashville Teens are persistently ignored by disc buyers, because they always produce good discs. Still, perhaps the fact that this is a Bob Dylan composition will help to boost them. Mind you, apart from the highly individual lyric, it doesn't sound like Dylan—as the group has adapted it to its own style.

Intense solo vocal, clanking piano, a busy string sound and a rumbling beat—these are the ingredients, and the end product is both effective and commendable.

DEL FONICS

La-La Means I Love You (Bell).

A smash hit in America, this one. Not sure that I understand why, because there's nothing out-of-the-ordinary about it. It's a bluesy rocka-ballad, with a heavy plod beat and shimmering strings.

Features the lead singer with "slurp" chanting support, giving it the feel of a Tamla disc.

RAY CHARLES

That's A Lie (Stateside).

I have yet to come across a Ray Charles disc that isn't good value, and this is no exception. It's a bluesy rhythmic ballad, with a nagging jerk beat and a backing of brass, piano and organ.

Ray pours his heart out in his distinctive throaty and beseeching style, while the Rascals chant "Oh yes, you know that's a lie" incessantly.

★ Recommended ★

SUNSHINE COMPANY: "Look, Here Comes The Sun" (Liberty). A haunting tune, opening poignantly and gently swelling into an expansive chorus. Rich in West Coast harmonies, it's beautifully scored with mellow strings, oboe, acoustic guitars and tambourine.

BLADES OF GRASS: "Charlie And Fred" (Stateside). Written by Holmes Clark and Nash, this is a jaunty gallop-pace number. It tells of Charlie the rag-man and his horse. A fascinating, enjoyable record.

DAVID AND MARIANNE DALMOUR: "Little Flower" (Columbia). Remember the Chris Barber smash hit "Petite Fleur"? Well, this is a vocal version. The duo treats the romantic lyric tenderly, and Sidney Bechet's memorable tune is as appealing as ever.

SAM, ERV AND TOM: "Soul Teacher" (Direction). An incredible r-and-b item, showcasing a raving vocal exchange between the three coloured boys—plus a sizzling beat and the most unusual string sound ever heard on a soul disc.

WE UGLY DOGS: "First Spring Rain" (E.T. Puppy). Do try and catch this one! More of those gorgeous West Coast harmonies, coupled with an imaginative lyric and melodic tune.

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ENGELBERT turns songwriter to provide the latest release for PETER GORDENO

ENGEL SONG FOR PETER

Born To Be Wanted (MCA)

WRITTEN by Engelbert Humperdinck (under his real name of Dorsey) and published by Tom Jones, this disc arouses immediate interest. It's a swaying ballad, with lush strings, heavenly choir and a gentle beat.

Peter Gordeno sings intimately in hushed tones, occasionally breaking into a big belt—and when he gives his voice full rein, he sounds not unlike Engelbert.

A nice song, and a thoroughly acceptable performance—but with so many good records of this kind on the market, it will have to struggle.

BOBBY VEE

Maybe Just Today (Liberty).

A clean, highly-polished disc with a professional gloss. It's a tender ballad set to an unobtrusive mid-tempo beat. Bobby warbles softly, slipping into dual-track in the chorus, and supported by a girl group chanting quietly in the background. It has an appealing tune and an easy-going restful quality.

COLORS OF LOVE

I'm A Train (Page One).

Fun fun, this. It's in the folk-beat idiom, with a novelty tongue-twisting lyric, a chugging railroad beat and frequent thumps on the big bass drum. Backing includes dancing strings and an underlying tinkling sound.

The Colors of Love feature an attractive blend of boy-and-girl voices, and the whole thing has a country feel about it.

LONNIE DONEGAN

Toys (Columbia).

Lonnie Donegan's first for his new label, and a song which he helped to write. And a very pretty song it is, too. I love the colourful, slightly fanciful lyric—and the ear-catching contrapuntal harmonies. First-class performance by Lonnie.

JERRY LEE LEWIS

Another Place, Another Time (Mercury).

Last week, I reviewed three rock revival discs in the Jerry Lee Lewis style, and now we have the master himself. But if you're expecting more fuel for the rock fire, you're sadly mistaken.

Because this is country blues—a plaintive lyric, a liting rhythm, steel guitars, fiddle and humming group.

It's hummable, with a sing-along chorus you can join in—rather like an Eddy Arnold disc. Well done—but a rock number would have served him better.

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NME TOP 30

(Wednesday, March 13, 1968)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	CINDERELLA ROCKEFELLA . . . Esther and Abi Ofarim (Philips)	5	1
2	2	LEGEND OF XANADU . . . Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	5	2
5	3	ROSIE Don Partridge (Columbia)	5	3
10	4	DELILAH Tom Jones (Decca)	3	4
3	5	FIRE BRIGADE Move (Regal-Zonophone)	6	3
7	6	JENNIFER JUNIPER Donovan (Pye)	4	6
15	7	THE DOCK OF THE BAY Otis Redding (Stax)	4	7
4	8	MIGHTY QUINN Manfred Mann (Fontana)	9	1
6	9	SHE WEARS MY RING . . . Solomon King (Columbia)	9	3
9	10	GREEN TAMBOURINE Lemon Pipers (Pye Int.)	5	9
13	11	ME, THE PEACEFUL HEART Lulu (Columbia)	3	11
12	12	DARLIN' Beach Boys (Capitol)	9	11
8	13	PICTURES OF MATCHSTICK MEN . Status Quo (Pye)	7	6
11	14	BEND ME, SHAPE ME Amen Corner (Deram)	8	3
14	15	WORDS Bee Gees (Polydor)	7	13
24	16	WHAT A WONDERFUL WORLD Louis Armstrong (HMV)	5	16
23	17	LOVE IS BLUE Paul Mauriat & His Orchestra (Philips)	3	17
21	18	GUITAR MAN Elvis Presley (RCA-Victor)	4	18
20	19	AM I THAT EASY TO FORGET Engelbert Humperdinck (Decca)	10	2
20	20	IF I WERE A CARPENTER Four Tops (Tamla Motown)	1	20
17	21	GIMME LITTLE SIGN Brenton Wood (Liberty)	10	8
16	22	SUDDENLY YOU LOVE ME Tremeloes (CBS)	9	6
23	23	STEP INSIDE, LOVE Cilla Black (Parlophone)	1	23
19	24	BACK ON MY FEET AGAIN . . . Foundations (Pye)	7	18
25	25	NEVERTHELESS Frankie Vaughan (Columbia)	2	25
18	26	EVERLASTING LOVE Love Affair (CBS)	10	1
29	27	DEAR DELILAH Grapefruit (RCA)	4	27
30	28	JUDY IN DISGUISE . John Fred & his Playboy Band (Pye Int.)	10	3
22	29	ANNIVERSARY WALTZ Anita Harris (CBS)	8	19
28	30	NO FACE, NO NAME AND NO NUMBER Traffic (Island)	2	28

Britain's Top 15 LPs

2	1	JOHN WESLEY HARDING Bob Dylan (CBS)	3	1
1	2	SUPREMES GREATEST HITS (Tamla-Motown)	9	1
4	3	SOUND OF MUSIC Soundtrack (RCA)	153	1
5	4	HISTORY OF OTIS REDDING (Volt)	3	4
3	5	FOUR TOPS GREATEST HITS (Tamla-Motown)	9	2
12	6	2 IN 3 Esther and Abi Ofarim (Philips)	2	6
8	7	THIS IS BERT KAEMPFERT (Polydor)	3	7
6	8	TOM JONES' 13 SMASH HITS (Decca)	11	4
11	9	WILD HONEY Beach Boys (Capitol)	2	9
14	10	FLEETWOOD MAC . . Peter Green's Fleetwood Mac (Blue Horizon)	2	10
9	11	HORIZONTAL Bee Gees (Polydor)	4	9
7	12	BRITISH CHARTBUSTERS Various Artists (Tamla-Motown)	22	3
13	13	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (Parlophone)	42	1
15	14	VAL DOONICAN ROCKS, BUT GENTLY (Pye)	14	1
15	15	OTIS BLUE Otis Redding (Atlantic)	16	4

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, March 12, 1968)

Last Week	This Week		WEEKS IN CHART	HIGHEST POSITION
3	1	THE DOCK OF THE BAY Otis Redding	4	1
2	2	THE VALLEY OF THE DOLLS Dionne Warwick	4	2
1	3	LOVE IS BLUE Paul Mauriat	4	3
4	4	SIMON SAYS 1910 Fruitgum Co.	4	4
6	5	JUST DROPPED IN First Edition	4	5
5	6	WISH IT WOULD RAIN Temptations	4	6
9	7	LA-LA MEANS I LOVE YOU Delfonics	4	7
24	8	VALLER! Monkees	4	8
17	9	SINCE YOU'VE BEEN GONE Aretha Franklin	4	9
11	10	I THANK YOU Sam & Dave	4	10
7	11	SPOOKY Classics IV	4	11
10	12	EVERYTHING THAT TOUCHES YOU Association	4	12
13	13	BOTTLE OF WINE Fireballs	4	13
14	14	WALK AWAY RENEE Four Tops	4	14
15	15	THE END OF OUR ROAD Gladys Knight & the Pips	4	15
19	16	DANCE TO THE MUSIC Sly & the Family Stone	4	16
26	17	THE BALLAD OF BONNIE AND CLYDE Georgie Fame	4	17
18	18	WORDS Bee Gees	4	18
20	19	TOO MUCH TALK Paul Revere & the Raiders	4	19
8	20	I WONDER WHAT SHE'S DOING TONIGHT Tommy Boyce & Bobby Hart	4	20
16	21	WE'RE A WINNER Impressions	4	21
27	22	KISS ME GOODBYE Clark	4	22
23	23	THERE IS Della	4	23
24	24	YOUNG GIRL Union Gap	4	24
25	25	MIGHTY QUINN Manfred Mann	4	25
12	26	BABY, NOW THAT I'VE FOUND YOU Foundations	4	26
28	27	WILL YOU LOVE ME TOMORROW? 4 Seasons	4	27
28	28	CRY LIKE A BABY Box Tops	4	28
29	29	SCARBOROUGH FAIR Simon & Garfunkel	4	29
30	30	IF YOU CAN Smokey Robinson & Miracles	4	30

NEW SINGLES

THE ASSOCIATION
EVERYTHING THAT TOUCHES YOU

WB 7163

BILL COSBY
HOORAY FOR THE SALVATION ARMY BAND

WB 7096

YOUNG BLOOD
GREEN LIGHT

7N 17495

HERBIE MANN

Unchain My Heart

AMS 719

THE PARADE

The Radio Song

AMS 720

THE TEE SET
What Can I Do

7N 25452

WE UGLY DOGS
First Spring Rain

BTS 45537

JON LEDINGHAM
Love Is A Toy

7N 17488

MARY CONNOLLY
A Nobleman's Wedding

7N 17489

NEW ATV SUNDAY VARIETY SHOW • SAMMY DAVIS SERIES • TOM IN ROYAL GALA LULU, OFARIMS SERIES STARTING DATES • POP STARS IN COLOUR SPECIALS

FANTASTIC POP LINE-UP FOR YOUR SPRING TELE-VIEWING

AN incredible line-up of pop talent is being assembled by BBC and ITV for spring viewing. A new ATV Sunday-night series showcases such stars as Dusty Springfield, Shirley Bassey, Mireille Mathieu and the Dave Clark Five. Val Doonican and Rolf Harris are among the stars of a string of BBC-2 colour specials. Tom Jones and Tommy Steele are featured in a televised Gala Performance in the presence of the Queen. Sammy Davis is to have his own BBC-1 series, and starting dates for the Lulu and Ofarim series have been announced. A 50-minute extract from the "Record Star Show" is being televised in a fortnight's time. New TV dates have been set for Solomon King, Esther and Abi Ofarim, the Scaffold, Paul Jones and the Bachelors.

SUNDAY EVENINGS

ATV's pattern of Sunday-night viewing undergoes a radical change next month, with the introduction of a new weekly series "The Big Show"—filmed primarily for U.S. TV under the title of "Showtime." Guests so far set include Mireille Mathieu and the Dallas Boys (April 7); Dusty Springfield, Frank Ifield and the High Windows (21st); Shirley Bassey, Matt Monro, the Acker Bilk Band, Los Paragayays and Shelley Berman (28th). The sequence is interrupted on April 14 by the screening of the final "Spotlight" show, starring Frankie Vaughan and Vikki Carr.

Two more editions of "The Big Show" are being filmed within the next three weeks. The first features Liberace, Nina and Frederik and Dave King. The second stars Juliet Prowse, Buddy Greco and the Dave Clark Five. Transmission dates for these two shows have not yet been set.

Sammy Davis is to star in a series on 13 half-hour BBC-1 shows, starting in the spring. These will be screened on Sunday evenings from the Mayfair Theatre in London, and are expected to begin in early June. Davis arrives in Britain on May 20, and ten days later opens his three-month season in "Golden Boy" at the London Palladium.

BBC-2 is to produce a series of 13 hour-long colour specials, which it is hoped will also be sold to America. Stars so far signed include Val Doonican, Rolf Harris, Roy Hudd and Jimmy Tarbuck. Screening begins in May—probably on Sunday evenings.

Latest bookings for ABC-TV's Sunday-night "Eamonn Andrews Show" include John Rowles (this weekend, 17th), Liberace (24th) and U.S. soul singer Lou Rawls (May 19). Also on Sundays, BBC-1 is killing off its "Smothers Brothers Show" series at the end of this month.

Tom Jones and Tommy Steele are among the stars of a Special Royal Performance, which ATV is presenting at the London Palladium on Monday, May 13. The Queen and the Duke of Edinburgh are attending the show, which is to provide financial aid for Britain's Olympic team. The whole show will be filmed and subsequently screened the following Sunday (May 19).

Another Sunday highlight is on March 31, when BBC-1 telecasts an RAF charity concert live from London's Victoria Palace. The two-hour show includes the Bachelors, Vera Lynn, the Kaye Sisters, John Hanson, Sam Costa, Terry Lightfoot's Jazzmen and a host of comedians.

WEEKDAY HIGHLIGHTS

Lulu's six-week BBC-1 series is now scheduled to begin on Tuesday, May 14. It will be preceded by a seven-week season of "Moir Anderson Sings," screened from BBC's Glasgow studios—this series begins on April 2 (the week after the Cilla Black show ends) and features such guests as Frankie Vaughan, Russ Conway, Edmund Hockridge, Ivor Emmanuel and Kenneth McKellar.

BBC-1 is to transmit a 50-minute excerpt from the Record Star Show on Friday, March 29. The event is being filmed at Wembley's Empire Pool the previous Sunday. Line-up includes Amen Corner, the Dave Dee group, the Foundations, the Move, the Spencer Davis Group, Simon Dupree and the Big Sound, Cat Stevens, the Easybeats, Chris Farlowe and the New Vaudeville Band.

Next Monday (18th), BBC-1 screens the presentation of the annual Carl-Alan Awards from the Leicester Square Empire Ballroom. Among award winners—who are expected to collect their trophies in person—are Engelbert Humperdinck, the Bee Gees and Tony Blackburn.

Featured in BBC-1's "All Systems Freeman" tonight (Friday) are the Symbols, the Scaffold, Jimmy Young, Lena Martell, the End and guest critic Spencer Davis—plus the Beatles' promotional film clip on their new single. The Beatles' film was also seen in "Top Of The Pops" and "Late Night Line-Up" yesterday (Thursday).

SATURDAY NIGHTS

Esther and Abi Ofarim's BBC-2 colour series, announced in last week's NME, will now begin its six-week run on Saturday, May 18. This is later than originally planned, as a short series of farces is being inserted in the Saturday schedules when the current Julie Felix show ends.

The Ofarim duo are also paying a return visit to BBC-1's "Rolf Harris Show" on Saturday, March 23, when they join French musical director Paul Mauriat. Guesting in Rolf's show tomorrow (16th) are Vikki Carr, the High Windows and the Jacques Loussier Trio.

The Rolf Harris series ends on March 30, and the following Saturday (April 6) BBC-1 screens the Eurovision Song Contest. Thereafter, the Saturday-night variety spot is devoted to the return of "Billy Cotton's Music Hall."

ATV's new Des O'Connor series begins a nine-week run on Saturday, April 20. Guests so far lined up include Solomon King, Frankie Vaughan and Matt Monro.

Full line-up for BBC-1's "Dee Time" tomorrow (Saturday) includes Max Bygraves, Paul Jones, Anita Harris, the Peddlers, Joy Marshall and trumpeter Nigel Hopkins. The Paper Dolls join the Scaffold in the following week's show (23rd), and Matt Monro is set for April 6.

Guesting in this weekend's networked Southern-TV show "Time For Blackburn"—in most areas tomorrow (Saturday)—are the Scaffold, Procol Harum, Simon Dupree and the Big Sound and Wayne Thomas.

More ESTHER, ABI concerts

SEVEN more major concert dates have been set for Esther and Abi Ofarim from the end of this month by promoter Robert Paterson. The husband-and-wife duo, currently at No. 1 in the NME Chart for the third week in succession, appears at: NEWCASTLE City Hall (March 31) MANCHESTER Free Trade Hall (April 1) BRISTOL Colston Hall (2nd) LEICESTER De Montfort Hall (3rd) BOURNEMOUTH Winter Gardens (6th) LIVERPOOL Odéon (7th) BIRMINGHAM Town Hall (8th)

These are in addition to the Ofarims' previously-announced concerts at Chatham Central Hall (March 27); Croydon Fairfield Halls (28th); and London Royal Albert Hall (March 30 and April 9).



VIKKI CARR

ATV's new Des O'Connor series begins a nine-week run on Saturday, April 20. Guests so far lined up include Solomon King, Frankie Vaughan and Matt Monro.

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Seasons delay, but Beach Boys, Conley and Association trips definite

THE Four Seasons have had to postpone their April visit to Britain because lead singer Frankie Valli is going into hospital—but the Beach Boys are now "virtually certain" to play several British concert dates in early summer. Another U.S. group, the Association, pays a promotional visit to this country in May—and soul singer Arthur Conley is due here next week. Revised dates have been set for the Simon and Garfunkel concerts which were cancelled last week due to Art Garfunkel's illness. Also arriving here shortly are folk singer Arlo Guthrie and America's New Christy Minstrels.

With Frankie Valli entering hospital next week for an ear operation, the Four Seasons will not now be visiting Britain in April. The only firm date from which they have had to withdraw is ABC-TV's "Eamonn Andrews Show" on April 7. Promoter Arthur Howes told the NME the group now plans to visit Britain in the late spring or early summer for concerts.

Howes also confirmed that discussions have reached an advanced stage for the Beach Boys to undertake British concert dates in June or July. He is also bringing in the Association for a two weeks' promotional visit from May 6, and Arthur Conley—currently touring the Continent—is expected in London next week for radio and TV appearances.

Simon and Garfunkel were unable to fulfil the final two dates of their British tour last weekend, after Art Garfunkel was taken to hospital on Thursday suffering from exhaustion. Promoter Tito Burns has now rearranged the two cancelled dates, and the U.S. duo will now play Birmingham Town Hall on May 30 and London Royal Albert Hall the following day (31st). The box office for both venues is expected to open in two weeks.

Arlo Guthrie arrives in London on April 1 and plays London Queen Elizabeth Hall (6th), Croydon Fairfield Hall (11th) and London Middle Earth (12th). A concert in Bristol on April 8 is being finalised, and Guthrie will also make several TV appearances.

The New Christy Minstrels are due here in early May. They will play club, concert and TV dates, and probably at least one cabaret season.

The NME understands that the Byrds are to visit Britain for TV and club dates in mid-May.

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COMING UP

NEW singles by Diana Ross and the Supremes, the Lemon Pipers, Tony Blackburn, Jim Reeves, Tony Bennett and Matt Monro have been scheduled for release. Date of issue of Status Quo's follow-up to "Matchstick Men" has been announced. Bob Dylan's previously-announced single has been cancelled, and Dusty Springfield's next release has been delayed. Scaffold's recent London concert was recorded for issue as an April LP, and coming up the same month are albums by the Bee Gees and Jimi Hendrix. The Supreme's single, again penned by the Holland-Dozier-Holland team, is titled "Forever Came Today"—it is issued by Tamla Motown on April 6. On the same day EYE-International releases the Lemon Pipers' "Bico Is Nice."

NME UP A PENNY FROM NEXT WEEK

ONE penny more. That's what you will have to pay for your NME from next week. We regret this increase, small though it is, and have done all we can to try to avoid it.

But the material on which we print—paper—costs more because we import it and the devaluation of the pound sterling has forced us to pay quite a bit more for our supplies. Printing costs, too, have risen.

So NME goes from 6d. to 7d.—the first increase in price since it began in 1952—16 years ago!

If you have to pay more you should get more, and that is what we are setting out to do. We at the NME are determined to give you bigger and better service, more information and more pictures than ever before.

So don't miss next week's NME. It will be worth 6d. more—but you'll have to pay only 1d. more for it!

Dave Dee, Herman, Symbols radio—Tony Blackburn rests

THE Dave Dee group, Herman's Hermits and Freddie and the Dreamers guest in Radio 1's "Jimmy Young Show" every morning from Monday, March 25, to Friday, March 29. They are joined by the Bystanders, the New Faces, the Californians, O'Hara's Playboys and the bands of Kenny Ball, Terry Lightfoot and Bob Miller.

Booked for the same period in the afternoon "Pete Brady Show" are the Move, the Easybeats, the Barron Knights, the Mizil Five, Mark Wynter and the Acker Bilk Band. Appearing in the evening "David Symonds Show" during the same week are Simon Dupree and the Big Sound, Geno Washington's Ram Jam Band, Ways And Means, the Dakotas, Jackie Trent and Tony Hatch.

Guests in lunchtime pop shows include the Symbols in "Parade Of The Pops" (Wednesday, March 27), the Spencer Davis Group in "Pop North" (Thursday, 28th) and Tony Blackburn in the "Joe Loss Show" (Friday, 29th).

Paul Jones joins the Shadows and the Easybeats in "Saturday Club" on March 23, and the same evening the Peddlers and the Acker Bilk Band guest in "Pete's People." Set for the Sunday afternoon "Top Gear" on March 24 are Procol Harum, Peter Green's Fleetwood Mac, the Nice, and Tyrannosaurus Rex.

Tony Blackburn takes his first break from his early morning disc show during the week commencing Monday, March 26—Chris Denning takes over the programme during Tony's absence.

The Bachelors, Joe Henderson, the Settlers and Bert Weedon guest in Radio 2's "Golden Parrot Club" on Saturday, March 23. Also on Radio 2 the Four Freshmen host the disc show "Be My Guest" on Tuesday, March 26.

RCA PLANS C&W BOOST

RCA is planning to enter the concert promotion field in Britain, as part of an extensive campaign to promote its artists. Terry Oates, the label's Chief Of Artists' Development, discussed the project in New York and Nashville last week—and initial concert presentations are now being lined up. First of these is likely to feature Eddy Arnold and Al Hirt at London's Royal Albert Hall.

Also envisaged is a string of at least three concerts at major British venues co-starring Chet Atkins and Floyd Cramer. It is probable that other artists featured on the bill would be Boots Randolph and Jerry Reed, who plays solo guitar on Elvis Presley's "Guitar Man" hit.

As part of its overall policy to develop interest in country and western music in Britain, RCA is also planning to bring over Jim Ed Brown, George Hamilton IV and Skeeter Davis in the near future.

★ POP-LINERS ★

SMALL FACES, Simon Dupree and the Big Sound, the Symbols and P. P. Arnold in concert at Newcastle City Hall next Tuesday (19th) • Ken Dodd in week's variety at Bournemouth Pavilion from Easter Monday (April 15) • Andy Stewart tours Australia and New Zealand for eight weeks from March 26, then plays summer season at Aberdeen Her Majesty's • Foundations donating fee for their March 27 concert at London Royal Albert Hall (with Bee Gees and Dave Dee group) to the Stars' Organisation for Spastics • Doubling at Nantwich Civic Hall and Chester Clockwork Orange are Ike and Tina Turner (April 27) and Status Quo (May 11) • Dickie Rock and the Miami Showband play London Royal Albert Hall concert on Monday, April 22 • Frank Ifield visits America for three weeks from April 1, playing TV and concert dates as well as recording in Nashville • Captain Beefheart and his Magic Band return to Britain on May 7 for tour of clubs and ballrooms • Four Freshmen's final date of their current British tour is at London Ronnie Scott's Club next Monday (18th) • During a two-day break in its concert tour with the Bee Gees, Grapefruit flies to Germany for TV dates on April 8 and 9.

Pinky & The Fellas

Manchester & Liverpool F 12748

The Fire

Father's name is Dad F 12753

The Nashville Teens

All along the watchtower F 12754

45 rpm records



RELEASE THIS WEEK



P—HOST OF BIG-NAME SINGLES

Out next Friday (22nd) are Matt Monro's "One Day Soon" (Capitol), Tony Blackburn's recording of a Vic Flick-Barry Mason song, "She's My Girl" (MGM) and Billy Fury's "Silly Boy Blue" (Parlophone). Jim Reeves' "That's When I See The Blues" is rush-released by RCA today (Friday).

Among March 29 releases are Status Quo's "Black Veils Of Melancholy" (Pye), Tony Bennett's "Fool Of Fools" (CBS) and Jackie Trent and Tony Hatch's "Thank You For Loving Me" (Pye). Radio 1 disc-jockey David Symonds debuts on April 5 with "Here Is The News" (Phillips), and the Bell label issues Lee Dorsey's "Can You Hear Me" the same day.

Bob Dylan's "I'll Be Your Baby

Tonight," due to have been released next Friday by CBS, has been cancelled due to contractual difficulties. Dusty Springfield's waxing of the Jim Webb number "Magic Garden," planned by Phillips for March 29 release, has been delayed as Dusty has still not been able to complete the disc.

The collection of early Bee Gees recordings, titled "Antique Bee Gees," comes out on Polydor next month. Simultaneous LP releases include "Jimmi Hendrix's Smash Hits" (Track), Vanilla Fudge's "The Beat Goes On" (Atlantic) and Simon and Garfunkel's "Old Friends' Book Ends" (CBS).

Scaffold's recent concert at London's Queen Elizabeth Hall was recorded by producer Norrie Paramor for release as a Parlophone LP in April—but all the music has been cut out! Mike McGear told the NME: "We're making this an all-dialogue comedy LP."

TOM JONES IN SUMMER SERIES OF TV SPECS?

TOM JONES is likely to star in a major series of television spectaculars throughout the summer. An offer has been made by one of the principal ITV companies, which would showcase Tom in his own weekly hour-long special—he would be featured prominently throughout as both performer and host. His agent Colin Berlin and manager Gordon Mills are at present discussing the offer, and a decision is expected shortly.

Because of these summer plans, his South African tour has been put back to the end of October. It will last 17 days. Immediately on returning to this country he will set out on his British concert tour backed—as he was last year—by a big band.

He is also expected to pay a return visit to America towards the end of September, primarily for concerts and TV engagements. Another overseas project is for him to visit Australia and New Zealand early next year, probably in January.

Tom was flying back to America yesterday (Thursday) to prepare for his opening at Las Vegas Flamingo on March 21. He then plays concerts in Chicago and Washington, before returning to Britain for his 4½-week London Palladium season from April 25.

● Tom's stable-mate, Engelbert Humperdinck, was named "Show Business Personality of the Year" by the Variety Club of Great Britain on Tuesday.



The second successive "Song For Europe" triumph for composers PHIL COULTER (left) and BILL MARTIN (right), whose song "Congratulations" was chosen by 171,000 of the quarter-million viewer voters. The result was announced in the CHILLA BLACK TV show on Tuesday, and the winning number will be performed by CLIFF RICHARD in the Eurovision Song Contest at London's Royal Albert Hall on April 6. Among his rivals will be Norwegian girl singer Wenche Myrhe representing Germany with a Horst Jankowski composition; Czech Kark Gott performing a Udo Jurgens song for Austria; Juan Manuel Serrat appearing for Spain; and Pat McGeeagan singing "Chance Of A Lifetime" for Ireland.

Beatles next movie planned for June — Ringo Kong?

THE Beatles' long-awaited third film under their deal with United Artists—to follow "Help" and "Hard Day's Night"—will almost certainly go into production in Britain this summer. Ringo Starr told NME this week: "We plan to start in June; scripts are being considered right now. I don't know which one we'll choose, but I'd like it if we all played more than one role." Royalties from an already-recorded Beatles' composition—not yet selected—will go to the Wildlife Fund following a request from Spike Milligan, who was at the "Lady Madonna" session.

Amen package shock, 'part-Scottish' single

OWING to a prior commitment, Amen Corner has had to withdraw from seven dates on its package tour with Gene Pitney, Status Quo, Don Partridge and Simon Dupree. The group will NOT be appearing at Glasgow Odeon (April 9), Wolverhampton Gaumont (11th), Blackpool ABC (13th and 14th), Derby Gaumont (15th), Birmingham Odeon (25th), and a still-to-be-advised venue on May 3.

Added Ringo: "We have about six unreleased tracks at the moment, although five of them will be featured in the "Yellow Submarine" cartoon film this spring. I would describe them as a continuation of "Sergeant Pepper."

"The ideas we considered for a film western, and for us to play the split personality of one person, were fine in theory. But they just didn't work out as a 90-minute script."

"So far, no one seems to have thought very much about using us more as individuals than as a group. For instance, if we could all take several roles, one minute I could pop up as a chauffeur, and the next as King Kong. I hope people wouldn't recognise me."

DON PARTRIDGE MAY FILM LIFE STORY

AN offer for Don Partridge to star in a 40-minute feature film, based on his life story, is at present under consideration. It would be shot in colour, for cinema screening as a supporting film. Although still in its early stages, Don is enthusiastic about the project and expects to clinch the deal. Work on the screenplay for the picture has already begun.

SUMMER SUNDAYS FOR THE AFFAIR

LOVE Affair is to play a string of 16 Sunday concerts at principal seaside resorts this summer. The group will alternate between Blackpool, Great Yarmouth and Torquay, visiting each resort in turn from June 9 to September 22.

It flies to Paris on March 22 for a TV date, and begins a four-day Irish tour on March 28. Love Affair will devote most of next month to promoting its new single, due for release in early April. The group's "Fan Club Convention" is being arranged for Wimbledon Palais in June.

It is planned that the movie would be shot on location, both in Britain and abroad. This would take Don to various countries where he "bused" before finding fame with his debut disc "Rosie," which moves up to No. 3 in this week's NME Chart.

Another offer for Don to play the part of a one-man band in a film version of the stage musical "Oh! What A Lovely War" has been turned down. His manager Don Paul told the NME: "We didn't think the part was right for him."

DONOVAN DATE CHANGE
Donovan's charity concert at London's Royal Albert Hall in aid of the Leukaemia Society, planned for March 25, has been brought forward to next Thursday (21st).

FAME—BASIE SWITCH
The Georgie Fame-Count Basie tour now opens at London's Royal Festival Hall on April 20, and not Royal Albert Hall as originally planned. An extra date has been added to the tour—Finsbury Park Astoria (April 28).

PERMIT HOLD-UP ON TRAFFIC'S U.S. VISIT

TRAFFIC—which was due to leave London this week for its U.S. tour—had to delay its departure because working permits had still not been granted on Wednesday.

A spokesman for the group told the NME: "Traffic was due to begin bookings at the Fillmore Auditorium on Thursday, but it is unlikely it will now arrive in time. But we are sure the permits will be issued within a matter of days."

POLL CONCERT TICKETS — HURRY, BOOK TODAY!

IF you require tickets for the NME Poll Winners Concert at Empire Pool, Wembley, on Sunday afternoon, May 12, complete the coupon below, not forgetting to enclose remittance and stamped addressed envelope.

As announced last week, all 30s. and 20s. tickets have been sold. Supplies of 25s., 15s., 10s. 6d. and a few 7s. 6d. tickets are still available.

Among the stars taking part (listed in alphabetical order) are: Amen Corner, Tony Blackburn, Dave Dee Group, Herd, Love Affair, Lulu, Move, Don Partridge, Procol Harum, Cliff Richard, Jimmy Savile, Shadows, Status Quo, Tremeloes and Scott Walker.

CUT HERE

To: NME (Concert), 15-17 Long Acre, London, W.C.2.

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ALBUM COMING SOON!

BACKING BRITAIN! AND BACKING AMERICA!

TREMS in S.A.

The TREMELOES' arrival in Argentine brought thousands of fans to the airport (see right) and for the next 18 days (l to r) ALAN BLAKELY, CHIP HAWKES, RICK WEST and DAVE MUNDEN were guarded against hysterical fans.

They played 14 shows in Argentine and six in Uruguay to more than 500,000 spectators (biggest crowd 35,000 and one night at four stadiums to a total of 80,000). With a one-hour TV show and three half-hour shows on their own, it added up to a lot of foreign currency earned for Britain.

Reason for their popularity: they've had three No. 1 single hits and have No. 1 and No. 2 in current LP charts in the Argentine. They flew back to Britain on Wednesday, but will return to South America before the year is out.



WHO in FRISCO

AFTER our last visit to San Francisco, just before the Monterey Pop Festival last year in the summer, we were all left with an impression of really good social relations between the town's straight and not-so-straight residents.

They had the friendliest police force, the country's best pop promoter—Bill Graham—aware audiences, good groups, Haight Ashbury, Chinatown, and lots of other things to combine to give San Francisco a great atmosphere. We felt at ease and happy there.

Today things are different. At the airport we were approached by several young people—not hippies and not fans. They were asking for "spare change" and looked as if they needed some. Unfortunately we were completely broke and just had to tell them to go away. I tried to explain to one guy why we didn't carry any money, but it seemed he didn't really care. He certainly wasn't well enough to open his eyes wide enough to know we were who we were.

In Haight Ashbury now this is a common occurrence. Lots of kids live solely by begging: for many, times are hard. If the summer's drop-outs want to drop back in they must drop in via Vietnam.

The Fillmore Auditorium, however, and its big sister, Winterland, are very much the same. The audiences seem younger, but then the last time we played was the Hippy summer, with hippies of all ages coming from all over the States to SF.

The audience there is always friendly and the sound is the best in the world for rock 'n' roll. Bill Graham, the man who runs both

venues, has installed over \$35,000 worth of microphone system. It's fantastic, and it couldn't happen in Britain. Nobody could make that much as easily as he can. He's a

Exclusive from PETE TOWNSHEND

brilliant man and works hard to make sure the shows he puts on are the best in the States.

Despite the general decline in atmosphere, SF is still the centre for the States' hippies. There are rumours that many will spend this summer in Vancouver, Canada. We hear that Vancouver isn't too pleased at the thought. Although Flower Power wasn't condemned quite as smartly as it was in England, it's dead now.

If there's anything the American man in the street hates, it's happiness that isn't paid for, or earned.

Pop music in this area is as good as ever. We realise that most of the English record buyers haven't cottoned on to West Coast groups yet, but we think they soon will. Country Joe and the Fish are easily the least contrived group from the U.S.A., and there are countless numbers of equally refreshing groups with guitar front lines that could break in England. The Buffalo Springfield, the Moby Grape, the Association are all capable of consistently good records and personal appearances.

Jimi Hendrix, the Cream, the Bee

Gees, Traffic, the Nice, John Mayall (and ourselves) have all played successful shows on the West Coast.

On most of our shows in SF we played alongside Cannonball Adderley and his band. He was well received by the rock-hungry audience and so encouraged, played brilliant sets. His pianist, Jose Zawinul was fantastic, playing the kind of music which comes from somewhere inside, possible for anyone to like. Despite their talent for r-and-b, I don't think it could happen outside of a discotheque in England, but who knows until it's tried?

In England our music came first. Here our music comes second, similar to the way the Move made it in England as guitar smashers!

Our albums are well liked here, though, and our singles sell well now. I'll be happy to see the day when some of the energy that goes into a Who "finale" goes into something useful like quarrying or demolition!



NANCY WILSON

Four Tops, Vikki, Nancy great — but no Dusty at Gala

BRITISH pop prestige, which the Beatles era boosted to peak popularity, took another knock in Europe last week. Following the shambles of the British gala night at Cannes in January came the blow of Dusty Springfield, only British performer in the annual Dutch Grand Gala du Disque, not appearing!

The trouble is alleged to have been rehearsal facilities.

Dusty spent almost three days in her Amsterdam Hilton hotel room where I tried to contact her (I was staying five floors below) to hear her side of the story. I talked with her manager, Vic Billings, who said he'd try to arrange a meeting. Nothing happened.

Piet Beishuizen, the organiser of the Grand Gala, which went out on TV in colour and black-and-white to a wide area, told me: "Dusty is a wonderful artist, but she made impossible rehearsal demands and her manager was insulting to everyone. I had no option but to ask them to leave."

No complaints

I asked other stars in the Grand Gala if they thought rehearsal and orchestral facilities were inadequate. Nancy Wilson said: "The orchestra doesn't thrill me, but it isn't my type. I realise that in an all-star show, like this one, you must not expect the same treatment as in a show in which you are the only star. I have no complaints."

Vikki Carr said she liked the orchestra, and the Four Tops told me everything was "just great."

In the actual Gala on Friday night, all three gave wonderful performances, proving themselves a cut above the others, who were all very good.

Nancy sang six songs, including the Beatles' "Can't Buy Me Love," a novel "Strike Up The Band," and an amusing "I'm Always Drunk In San Francisco." Donn Trenner MD-ed expertly for her and diminutive Andy Thomas batonered well for Vikki Carr, who powered her way through "It Must Be Him," "I Love You Baby" and other songs, including her latest record, "She'll Be There."

The Tops closed the show in dynamic fashion. After "Reach Out I'll Be There" and "Walk Away" and others, they wound up with a torrid "Mack The Knife," with Lawrence Payton taking the lead instead of Levi Stubbs.

Sponsored by the record trade of Holland and put on in the giant RAI exhibition building with makeshift ballrooms around the theatre for a swing party after the performance, other successes were Jimmy Smith, on

By ANDY GRAY

his sizzling organ; Esther and Abi Ofarim (representing Germany); suave singer Udo Jergens from Austria; plaintive warbler Sandy Posey and Dutch folk singers Ramses Shaffy and Boudewijn de Groot. Biggest novelties were Red Indian Buffy Sainte-Marie, from Saskatchewan, Canada, playing fascinating music on an archery bow, and Manitas de Plata making his guitar sound as if six guitarists were performing!

No hitches

The whole show went off without a hitch, and if there was too much talking in Dutch for me, there wasn't for the Dutch audiences, who laughed a great deal at the comperes.

During the evening Peter Brown received one of the many Edisons statuette awards for the Beatles' "Revolver" LP. The Beach Boys' "Pet Sounds," Donovan's "Mellow Yellow" and Four Tops' "Live" also won awards.

Once again I enjoyed Holland's biggest recording social night of the year, and thank my hosts, the organisers and publisher-impresario Paul Acket for inviting me. And once again I ask: When is the British recording industry going to have a similar event in London?

FOUR TOPS in Amsterdam (l to r) LEVI, RENALDO, ABDUL and LAWRENCE.



FLASHES...



Am I a criminal? I went aboard Mt Amigo (above) in Amsterdam dock at Captain's invitation. My second visit to the Radio Caroline ship, which rocked a bit off Frinton on my first trip two years ago. Now all is still—the sea and the sound.

Abdul Fakir, of Four Tops, still hopes to visit properly he inherited from his father in East Pakistan.

New discotheque called Bird Club had noted "till 5 am" scal-jam session, with Four Tops and Nancy Wilson singing and Jimmy Smith leading "backing" group. "Just like Birdland in old days," they said.

British disc company bosses Leslie Gould (Phillips) and Roland Rennie (Polydor) much in evidence.

Famous manager Arnie Mills (with goatee beard) looking after Vikki Carr like a Dutch uncle.

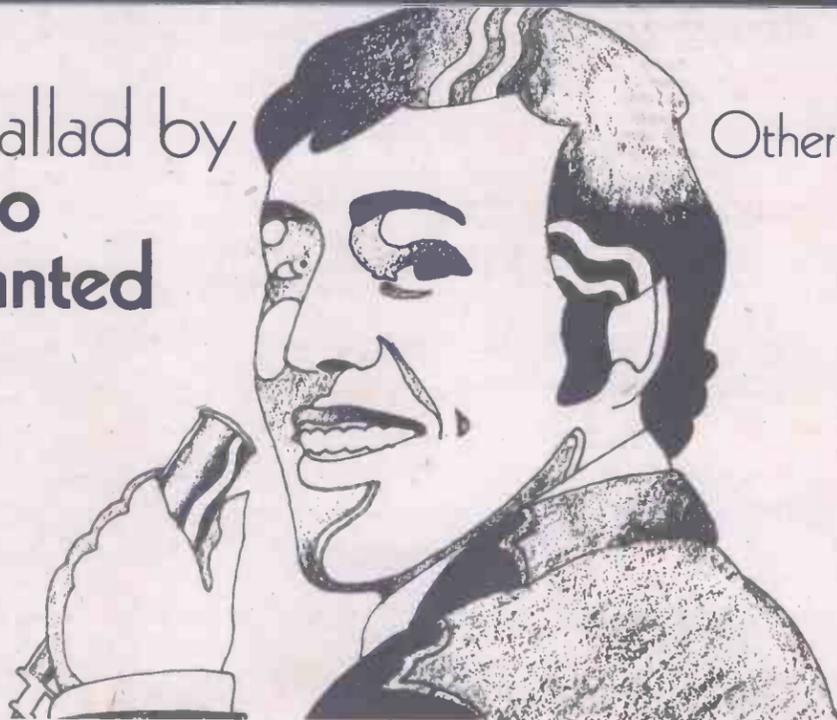
Agent Tito (and wife Terry) Burns spreading much charm around the scene. ANDY GRAY.

Peter Gordeno

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I can't forget/by Barry Noble (MU 1008)

'QUINN' HIT STOPPED US SPLITTING

claims Manfred McGuinness

THE Pillars Of Hercules remained erect and through its portals trod Tom McGuinness—the arch cynic of Manfred Mann—to talk to me about, among other things, the threatened break-up of the group, why they don't play more dates here, and Tom's possible documentary films.

It should be explained that the Pillars Of Hercules is a pub situated close to the Charing Cross Road where Tom used to drink with "all the young Dylan Thomases" eight years ago.

As we arrived, one door would not open and Tom joked: "They saw you coming. They're all laying low." Then we found an unlocked door and settled ourselves behind pints and brandy.

Tom, it transpired, is seriously considering producing a number of documentaries on such subjects as rock 'n' roll, the Mississippi Delta, the Cajun area of America, and an island off the American coast.

"I'm doing it with Luke Kelly, who is a Dubliner with a small 'd' in the film department of the Royal College of Art," Tom explained. "I'm trying to get some money to make three different films. They will be documentaries linked with music, which is where I come in."

"People like Muddy Waters and Robert Johnson come from the Mississippi Delta area. They've still got a system called share cropping. A Negro rents the property from a company, then buys the seed to plant and never makes a profit. He only makes enough to buy next year's seed. There are lots of companies like that and one has its headquarters in Manchester."

Images

"In the film, we want to tie together the visual images with interviews with people who have left and ask them why they've left, and blues records. The visual images would be of a very beautiful area which is also poverty-stricken."

Then there is the Cajun area of America which, Tom says, is a small area down South where French is the language spoken and the music is a mixture of French and American.

"There are all sorts of piano accordions playing the blues," he pointed out, sinking the last of his first brandy. "I became interested in Cajun music via the blues. It is interesting as a community which has been left on its own. They still broadcast the music locally."

The other American community to interest Tom is on a small island where "the people are almost pure African." It seems that they have been separated from the mainland ever since the slaves arrived and have never become affected by another nationality.

Back towards home, Tom is intrigued by a series of folk festivals which are held throughout the summer in Ireland. They have a name which he has difficulty in pronouncing and which he cannot spell at all.

"It would be either a film or a TV thing, again with this bloke Luke. I've had the idea on and off for about a year and now is so the right time. I'm going back to 1957 with links and everything."

"There is a wealth of material you can get hold of—bits from 'Six Five Special,' 'Oh Boy' and 'Drumbeat,' and things like 'Rock Around The Clock' and 'The Girl Can't Help It.' I've written out a treatment and now Luke can do the film part. We'll do interviews with rockers like Breathless Dan and Righteous Rick Winckley."

Tom's last remark reminded me of something Manfred said when we met a few months ago, that the group had gone through a bad period before "Mighty Quinn," but were feeling much better as a result of the reviews it had received.

"After so long, there was a lack of purpose within the group. There was no creativity, we didn't know where we were going," Tom agreed. "If 'Mighty Quinn' hadn't been a hit, we would probably have broken up."

"If it hadn't been a hit, I thought it was a bit of a sinking ship. This is only my opinion, but I felt that things were drifting apart."

"Everyone in the group has very strong ideas about how a song should go and we just don't agree. When we were doing the producing, the deci-

sions weren't getting made. Now Mike Hirst makes the decisions. We used to argue about how three notes should go on a flute. They weren't bitter arguments, nobody walked out of the studio, it was just that nothing ever got done."

I had heard a flower power sort of track at Manfred's house and I asked Tom whether this had ever been considered as a single.

"Ye gods, no," he gasped with astonishment. "It would never have made a single. Do you know the Swedish producer Peter Goldman? He made a half-hour programme around it. We want it to come in and out between the tracks of the next LP. Now all we have to do is convince Philips."

"All it was, was Mike on piano and vibes, Manfred on Melotron and Klaus on flute. It was just one microphone in Manfred's front room."

The subject changed to the lack of British appearances of the group, and Tom proudly proclaimed: "We've just done our second gig this year."

By RICHARD GREEN



MANFRED MANN (l to r) KLAUS VOORMAN, TOM MCGUINNESS, MIKE HUGG, MIKE D'ABO and MANFRED.

"Why don't you do many ballrooms?" "We're doing one next month," he laughed. "In fact, we're doing two."

"We don't do so many ballrooms because we only like doing universities, where people listen," Tom explained. "I can play guitar solo for three minutes. At Sussex University, we did a version of 'Norwegian Wood' as an Indian thing and it went down as the best thing of the evening."

"In ballrooms, people come to listen to hits, which would be a drag for us to have to do all the

time. We don't want to do that all night."

During the vast gap between "Ha Ha Said The Clown" and "Quinn," the group didn't appear so much. This, it seems, was on purpose and with a definite reason in mind, Tom explained.

"We were in the fortunate position that when we didn't have a hit, we could afford not to work and didn't have to lower our money. If you haven't got a hit, you play to ever-diminishing audiences. We were shielded from the worst effects of not having a hit."

Davy and Lulu together in L.A.



Looks as if a new romance is blossoming between LULU and DAVY JONES pictured together (above) in Hollywood recently and, reportedly, seen frequently in each other's company since Lulu opened there at the Coconut Grove night-spot. It seems as if it's all over now between her and Maurice Gibb.

AMERICA CALLING

NME SPENDS TWO DAYS ON MONKEE FILM SET

A DAY on the Monkee set is always fun, but when you're visiting them on their first movie on location in Palm Springs (in the California desert), sitting by the pool on their day off and talking to all four Monkees at once, it's a pretty wild scene!

This week was the third week of filming their feature film, still called "Untitled." During my two days in Palm Springs I found out that in the film you'll see Micky, Davy, Peter and Mike romp through 100 minutes of sight gags, 11 songs and 20 totally different plots.

Other bits of information I gathered beside the pool were: Phyllis Nesmith had her first holiday since the birth of Jonathan Darby when she spent the week-end in Palm Springs with Mike... Each Monkee will have 11 different costumes in the film...

Davy fights Sonny Liston

Davy fights Sonny Liston and gets badly beaten in a prize fight for the film and as a result Davy's formed a personal friendship with Sonny and flew to Reno, Nevada to see him fight...

Mike has sold the master of his solo album to MGM-Verve Records and it will be released in three months... Davy and several friends took a four-wheel jeep and drove over the sand dunes in the desert... they also played water polo, tennis, soccer and cards to pass the time...

Micky flew in a life-size glider in the desert... and Samantha Juste is looking for the right location to open a boutique in Hollywood.

Though cancellation of the Monkees TV show had been announced, the Monkees and NBC-TV still continued to try to reach an agreement on next season's programming!

The Monkees, eager to change the current format of



Ann Moses Editor of "Tiger Beat" in Hollywood

their shows with which they were openly displeased, wanted to put on a number of hour-long specials. NBC wanted to keep things static.

This week it was announced that the Monkees are scheduled for three television specials next season. Screen Gems President Jackie Cooper indicated that the Monkees will be making two one-nighter tours a year now, instead of one, and will be putting out more singles and albums.

Already in the planning stages is another summer tour of the United States. The projected Japanese tour for this spring is now off, though the Monkees will play dates in Australia and New Zealand when the movie is finished.

Another revolutionary idea in the works is that the Monkees are recording two albums at the same time and are hoping to release one on a Monday and another seven

days later. This would be a record industry first if it comes about.

RASCALS FILMING TOO

THE YOUNG RASCALS have been keeping busy by making short film clips to promote their records. When they visited Hollywood recently on their way to do some Hawaiian concerts, I talked with drummer Dino, who told me about their plans for a full length film for Warner Brother-Seven Arts Studios.

Things are only in the planning stages, but they're hoping to follow a story line of a scavenger hunt—one that sends each of them to a different country. They even hope to do some shots behind the iron curtain.

Dino wasn't sure if they would play the Young Rascals or fictional characters. He was in on the idea that the Rascals come up with something new.

"Like so many groups are putting out films and there's no class in it. The only ones that put any class into pop films are the Beatles. They're class."

"We hope to do something on the same level, but in a different way, because we're not the Beatles," he said.

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'ROSIE'—No 3 IN THE CHART—PRODUCED FOR ONLY £8

DON PARTRIDGE, who wears his jacket of Java python skin on the outside, for the very good reason that "it kept the snake dry", wears his heart on the inside because "I don't want to exhibit all my feelings."

He considers that five years as a street singer is good training for the pop world. "You have to play the music that the public will pay money to hear!"

He left his "Central School for border line cases" at the age of fifteen, after too many summers of gazing through classroom windows at the sunshine and wishing he was out in it. He worked and played around the world, becoming an intelligent and articulate man and a graduate of the University of Life.

"I think most people learn the really important things after they have left school," says Don. "I know I did. I became interested in English literature for its snob value at first, because I was running with a group of students."

"Then I read Shaw and Dickens and others because I began to like their work. But I'm a snob really. I'd never talk to someone like myself who is so obviously interesting!"

Don is full of terse little comments like that and specialises in

By
KEITH ALTHAM

dead-pan humour. He has the kind of immobile features which look as though they were once, a section of an Indian totem pole, but occasionally the mirth in his eyes betrays the firm line of his mouth when he voices theories, like the one about splitting Solomon King in half to form a group!

He likes to shock people and includes in his repertoire a selection of bawdy ballads guaranteed to raise a blush to the sergeant major's face. He carries the same direct manner to the people who offend him.

"I got into a first-class carriage going North recently," relates Don, "and in the corners were four pillars of the Establishment."

"As I'm loading my bass drum, cymbals, tambourine and the like into the luggage rack, one of them says: 'I say, wouldn't that junk be better in the guard's van?' I ignored him but seconds later he had another go, so I says: 'If you don't keep quiet I'll give you a smack on the ear!' He shut up after that."

Soccer man

At the time I met "impalong" Partridge he was not exactly feeling "Rosie" all over, if you will kindly not pardon the pun! Don was suffering from the after effects of playing his first game of football in some years, with the All Stars XI in which he played right back and made his most notable contribution to the game at the bar after the match!

"I'm stiff all over," said Don.



DON PARTRIDGE—wearing his Java python-skin jacket.

"We had ex-boxing champion Dick Richardson and ex-England Centre-forward Bobby Smith and Dave 'I want to mark Tony Blackburn' Davies playing for us. We drew four-all!"

Don informed me that "Rosie" was probably the cheapest hit ever produced and cost him and his

manager Don Paul the princely sum of £8 to produce in a private recording studio last January.

The only obvious sign of success with Don is that he now smokes far more cigarettes than he used to.

says DON (I like to shock people) PARTRIDGE

He noticed one other sign when we visited his local bank. Instead of checking whether his account was in order they promptly cashed his cheque with the enquiry: "Is it No. 1?"

"No," answered Don, "but it's in the Top Ten and 'Wiv' A Little Bit Of Luck'..." and he started singing the "My Fair Lady" song. I noticed in his brief case he had a copy of Tommy Steele's "The Happiest Millionaire."

I asked Don what his own reaction was to other people who performed as buskers in the street. "I usually give them something," said Don. "If a beggar comes up to me and asks for a handout I ask them to entertain for two minutes for half-a-crown or ask them to say something interesting. If they can give me something then they're entitled to the money."

Don likes . . .

People who do entertain Don (not in the street!) include Tony Hancock, who makes him laugh, and Mick Jagger, whom he watches whenever he appears to "see what he does with his hands!" He also enjoys the Beachcomber humour column.

At present Don is much concerned with what he will record as a follow-up and is fairly sure that he will drop the one-man-band backing.

One number he would like to record is "The First Girl I Loved," written by the Incredible String Band.

Before leaving, Don gave me a copy of a book of poems that he wrote in collaboration with street singer Alan Young. They had the book published at their own expense for £40 and got back £140

selling it themselves. They are planning to publish an omnibus edition of their work shortly, adding new material. Here with kind permission of D.P. is one of his poems:

THIS TIME AND BANANA

Blue sky and green fly
And arrows whistling in the wind,
Watches bound with bacon rind
And all the world's amiss.

Wise men and young men
And chickens laying golden store,
Don't keep you now from wanting
more
And stop the losing game.

Old hat and black cat
And salmon whispering in the tin,
To help the new day's joys come in
Spring out from dull repose.

Cease care and won't bare
Wind up dolls that trot around,
Are busted in the snowy down
No thoughts to fling away.

ROLLING STONES

(Continued from page 3)

that they are making. You become one of them, which not only makes for a feeling of brotherhood and love, but also keeps you in sympathy with the ideas.

"It saves a lot of time and misunderstanding in the recording studio later."

Meanwhile Mick was 'burring' on about 'Andover!' Was Mick of the opinion that rock 'n' roll would come back? Were any of their future numbers to be influenced this way?

"WADDYA MEAN?" snarled Mick in a loud voice. "We of the Luton Rock 'n' Roll Appreciation Society contend it's never disappeared. It's all rock 'n' roll—i'n it?"

Perhaps Charlie would like to say a few words? "Go on then, offered the usually silent drummer, "but whatever you ask me, I bet I can't answer it?"

With all the other Stones attempting film scores and independent record production, was Charlie doing anything on his own?

"I knew it! That's beautiful. I knew I wouldn't be able to answer it. No—of course not—you must be joking. I couldn't produce a record."

Jagger by this time has almost collapsed double with suppressed mirth and thinks I ought to mention how he is going to India shortly to record the High Commissionaire.

Might there be a film soon with Mick and Marianne Faithfull starring together?

"It's possible but then it's no good me shooting my mouth off way before anything is likely to happen. It just looks silly if things break down. You may have noticed the Rolling Stones film," said Mick. "Coming shortly," interposed Keith.

And so ended another good clear fight. This was their contest on a majority decision. I must get back into training again perhaps an interview with Them might help.

TOP TEN of JOHNNY MORAN

RIVER DEEP-MOUNTAIN HIGH by Ike and Tina Turner: I have a great admiration for Phil Spector as a record producer. It's a unique sound he has achieved on this disc. Although it reached a high position here it did absolutely nothing in the States.

TOYLAND by Alan Bown: They made some pretty ordinary stuff to begin with but this is a completely different sound . . . a very pretty record.

AT BASIN STREET EAST LP, by Della Reese: Recorded live—it has a fantastic atmosphere even though she recorded it with the resident house band. An electric performance.

STRANGER ON THE SHORE, by Acker Bilk: It still has the record for the longest run in the charts and it's still selling. Acker Bilk is one of the all-time greats for me.

MARIA by P. J. Proby: I'm a great fan of Proby. He is so talented and can handle any type of material. This was the first song that made people listen to him seriously.

IT'S NOT UNUSUAL by Tom Jones: This is the greatest single Tom Jones ever recorded; I only wish Les Reed and Gordon Mills could find another like it.

I ONLY WANT TO BE WITH YOU by Dusty Springfield: I chose this one from all of Dusty's marvelous recordings because it was the only one to reach No. 1 over here.

SERENATA by Sarah Vaughan: A number of people have recorded this but Miss Vaughan's is still the most successful. I'm very pro-coloured singers as I am Irish actors—they are so uninhibited in their performances.

MR. TAMBOURINE MAN by The Byrds: I first played this on Radio City when I was out there with Mark Roman. It was a terrible shambles—very primitive. This was their only big hit in Britain and even Dylan has said it is his favourite recording.

YOU'VE GOT YOUR TROUBLES by The Fortunes: Their first big hit and it has become a standard. Nearly all the top American singers have recorded it. To date I think there are 53 versions. A great credit to David and Jonathan.

from you to us

Edited by
TONY BROMLEY

LINDA SMITH (Dudley, Wores.): It is most unfair that Molly Hullis (whose views I share) should invite Neil Smith to see the Bee Gees at the Royal Albert Hall (FYTU March 9) free of charge.

The point is that Neil Smith doesn't even like them. Did he save his money to buy their records as soon as they were released? Did he spend all his time writing "pleases" to the Home Secretary, begging him to let Colin and Vince stay in Britain?

If he didn't why is he being allowed to see them when loyal fans willing to pay for tickets have to miss them because their local theatre isn't included in the tour list or the nearest one is already fully booked?

ROBERT EMBLEM (London): What a pleasure it is to see Diana Ross and the Supremes at No. 1 in the LP Chart with their "Greatest Hits."

Their recent successes in the NME Poll and at the Talk of the Town prove what a talented and professional group they are. It is wonderful to see that their ability has all last been fully recognised.

BRIGITTE ROELEN (Krefeld, Germany): It is sad to see that Alan Price's latest single "Don't Stop

The Carnival" hasn't reached a top position in the charts. Filled with original and interesting ideas, played with charm and enthusiasm this song reveals the splendid talent of Alan Price. He is certainly one of the finest musicians to emerge from the British pop scene and deserves full recognition as such.

CHRISTINE SNELLING (London): As a regular reader of NME I cannot fail to notice the absence of a comprehensive review of the music played in pubs up and down the country.

An enormous number of people are missing a great deal of excellent free entertainment. The music is equal and in many cases superior to that obtainable in the better known clubs where one has to pay an entrance fee and then exorbitant prices for drinks. Those who have not yet heard the wonderful music of publand don't know what they are missing.

DEREK PALMER (London): John Fred and his Playboy Band's LP "Agnes' English" is the most dynamic "modern rock" (as opposed to rock of the fifties) album out.

"When Lights Go Out," "Up And Down" and "Most Unlikely To Succeed" are all superb rock numbers and although there are some slower soul numbers included, this LP will lead the "rock revival" just as "Judy In Disguise" (included on the LP) began it.

TONY CLEWETT (Birmingham): Is it any wonder that Jeff Beck is being slammed? When he formed his own group many people expected a great blues happening, like when Jack Bruce, Eric Clapton and Ginger Baker formed the Cream. Jeff quickly built a good reputation but then released "Hi Ho Silver Lining," which shattered his blues image. His latest record too is completely on the wrong track. Why doesn't he go back to blues so that he can fully exploit his own talent and that of his group as well as satisfying his fans?

H. M. BENFIELD (Ash Vale, Surrey): John Rowles is a new singer who, if properly managed and given good material, could become a very good performer.

He has a beautiful voice, presents a song well and unlike many, this New Zealand singer is not a carbon copy of a British artist. I hope his record "If I Only Had Time" makes the charts and that we see a lot more of him.

A. JONES (Ebbw Vale, South Wales): Every time I see Esther and Abi Ofarim I am reminded of Sonny and Cher.

They have not had a chart success since "Little Man" although they have released many fine records. Their new one "Good Combinations" is their best for a long time and should make the charts.

Perhaps the success of "Cinderella Rockefeller" marks a new interest in boy girl duos and Sonny and Cher could very well regain their old popularity.



BILL WYMAN—fruit power takes over from flowers.

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WEDNESDAY 7.30 Disc Drive; 7.45 Sounds Like Tomorrow; 8.00 'Happenings'; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Jimmy Saville; 9.15 '20's' Turntable; 9.30 Just Denning; 10.00 Peter Murray Show; 10.30 Teen And Twenty Disc Club; 11.00 Dave Cash Show; 11.15 Presenting Elvis Presley; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

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

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IN America, Monkees' "Valleri" passed million-sales mark three days after release, their tenth Gold Disc in 18 months... £1,000 a week for Lulu from fashion tie-up... Old-timers come-back in U.S. Hot Hundred—Mills Brothers, Perry Como, Al Martino and Frankie Laine...

Opportunity knocks: Bee Gees hits album by the Robert Stigwood orchestra... Will some fans miss "Lady Madonna" Beatles advertisement joke?... Arthur Howes tips Mickie Most newcomer Terry Reid for No. 1

Pye's Jack Dorsey hopeful for Dusty Springfield backing girl Kay "Slyboots" Garner's "L David Sloan" waxing... At Munster, Germany, Bee Gees spent night at Army base because hotel besieged by fans... Blossom Dearie's tribute to "Sweet Georgie Fame" on Tony Bennett's new album...

Next Seekers single penned by Bruce Woodley—flipside a Keith Potger composition... Recording manager Snuffy Garrett reunited with Bobby Vee... New U.S. group named Blood, Sweat and Tears!

Suggestion for Harold Davison's consideration: how about Paul and Barry Ryan reviving some of Everly Brothers' earlier hits?... On his new single, Adam Faith seems influenced by Long John Baldry's style... "Sky Pilot" by Eric Burdon and the Animals has crashed...

Will British fans remain loyal to Otis Redding as they did to Buddy Holly and Jim Reeves?... Dislike to flying of Alan Price shared by



Vital man behind the Beatles' sound is EMI recording engineer GEOFFREY EMERICK (centre), who recently won one of America's 1968 Grammy Awards for "The Best Technically Engineered Album Of The Year" with the Beatles' "Sgt. Pepper" LP. Congratulating Geoff are Beatles' recording manager GEORGE MARTIN and RINGO. More news of Ringo next week when he talks to NME.

rock "Othello" starring Jerry Lee Lewis, last week... Why does Ray Davies spring to your Alley Cat's mind when hearing Beatles' new single?... Young trumpet virtuoso Nigel Hopkins could become the Eddie Calvert of the future...

Veteran singer Rudy Vallee screen co-star in Elvis Presley's "Kiss My Firm But Pliant Lips" ... Ray Charles signs ex-boxing champion Emile Griffith to disc contract... For Otto Preminger's "Skidoo" film, Jefferson Airplane sing over screen credits...



Baby daughter Paula for George Peckham of Fourmost... Have Lulu and Maurice Gibb had "Words"?. Neither Tony Bennett nor Dusty Springfield successfully got thru Palladium TV sound barrier on Sunday...

Personally selected by Paul McCartney: photographs appearing in Apple advertisements... Cliff Richard reveals in his "The Way I See It" hundreds of feet of "Two A Penny" shooting was on dud film... Is Lulu singing "Don't Bring Maurice"?

Appearing 8th March 1968

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MOVE DEBUT LP BEST OF ITS KIND

THE MOVE are one of the best out and out commercial groups around and full credit to them for not claiming to be anything more than that. Their long awaited first LP, to be released next Friday by Regal Zonophone, is purely and simply commercial pop and is probably one of the best albums of its kind.

Its strong point is in its variety — "Every track is different from the next," says Carl Wayne.

Production by Denny Cordell is excellent all the way through, and Roy Wood takes songwriting credits for all the tracks other than the three rock numbers.

By NICK LOGAN

SIDE ONE opens with "Yellow Rainbow" and a rock intro gives way to a soft vocal from Ace Kefford. The others in the group fuse together for the chorus and there is plenty of typical Move guitar work and some good drumming from Bev Bevan.

"Kilroy Was Here" is slower and Roy and Trevor handle the somewhat humorous lyrics.

The next track for me is the most commercial due to its catchiness — I can't get the tune out of my mind. "Here We Go Round The Lemon Tree" is the title and Roy sings it. Violins come in too and the whole is very good production. Would have made a good single.

The Move on the old Eddie Cochran

rocker "Weekend" are a real knock out. Trev drains every possible ounce of excitement from it and theirs must rank as one of the best versions made.

"Walk Upon The Water" features Roy, Carl and Trev taking different parts of the vocal, Bev excelling on drums and a weird Beatlish fade out. "Flowers In The Rain," the group's first big hit, sounds even better with the passing of time.

And it's raved up time again for the final track on side one, "Hey Grandma," a Moby Grape special. Carl, Trev and Roy sing it, rock guitar and Jerry Lee Lewis piano are in there somewhere and there's a piece of very 1968 guitar thrown in as a contrast. Here the excitement is intense and the musicianship of the whole group really shines.

SIDE TWO opens with "Useless Information," Carl and Roy sharing vocals. Not a particularly outstanding Wood composition—but the next track is a real humdinger.

Featuring the groaky Clarence Frogman Henry voice of drummer Bev Bevan and the softer, higher voice of Ace, this version of the old Coasters' rock hit "Zing" really must be heard to be believed.

There's no attempt to bring this one up to date and the end product emerges as a nostalgic novelty piece. "The Girl Outside" has Trevor surrounded by lots of strings and is a sad contemplative composition, very un-Move-like but nice. "Fire Brigade" you all should know and the next, "Mist On A Monday Morning," is in similar vein to "Girl Outside."

Roy sings his own composition with great feeling; there's lots of orchestral happenings as well and the whole has something of a "She's Leaving Home" sadness about it.

Final track is "Cherry Blossom Clinic," which was to have been released as a single at one time. It should have been. Trev and Roy sing it and it comes over as a cross between their last two hits.

Overall sound and excitement on this LP is paramount. It was made to be played at high volume and should go into your collection along with your Tamla Motown LPs as an album for parties and dancing.

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