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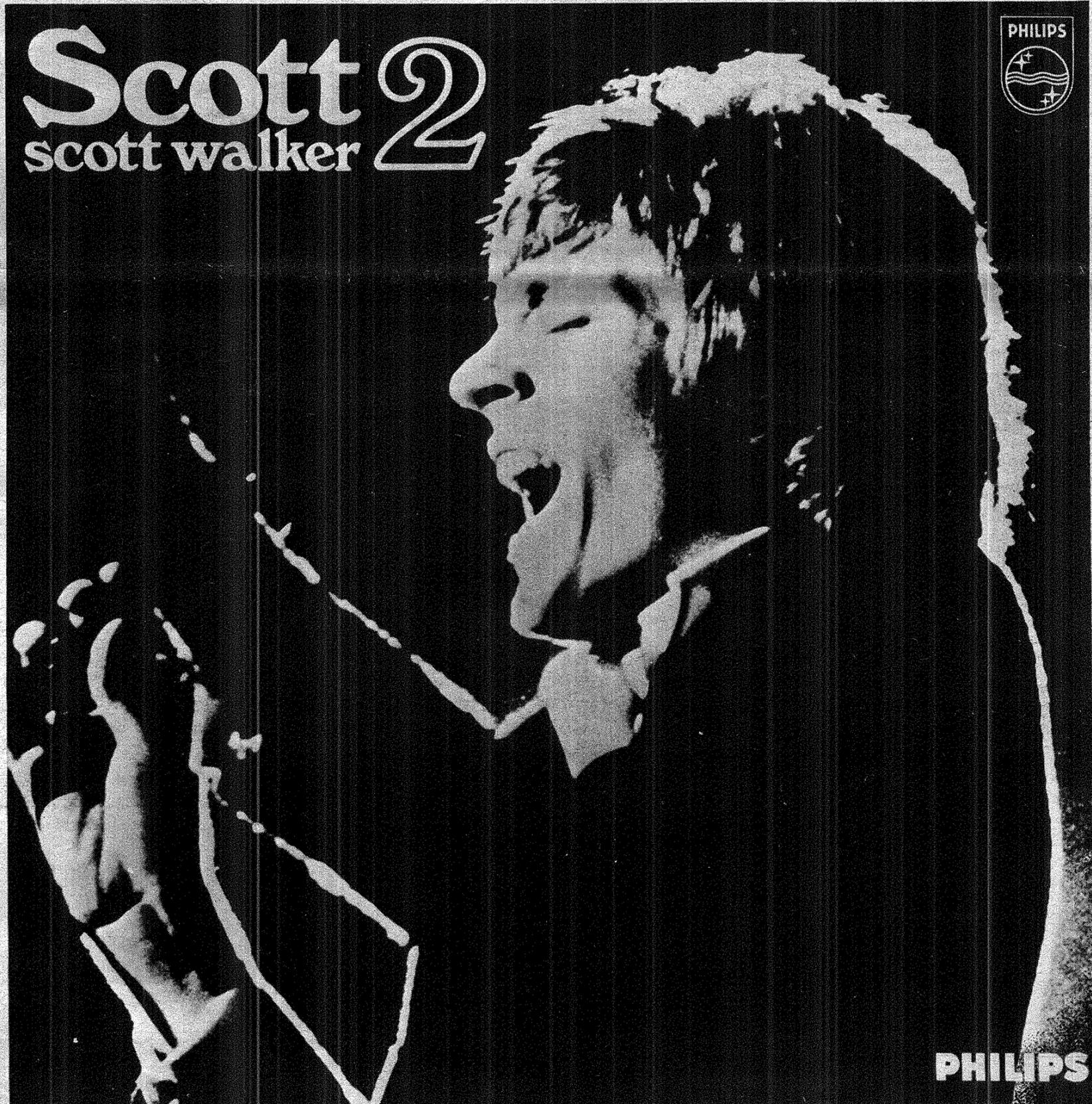
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Marriage is now groovy says newly-wed Sandie

By KEITH ALTHAM

WHEN Sandie is difficult she is very difficult and when Sandie is lovely she is very lovely. I found Sandie Shaw now Mrs Sandie Banks (from a "sandy shore" to "sandy banks" — how about that?) in a recording studio cutting a French version of "Gipsy Eyes" which was tres bien. But she was to prove difficult—alhors!

At first she was going to have nothing to do with my questions about her marriage for the very good reason that she believes it to be so important that others should not intrude.

More important still she does not want her husband to be hurt or embarrassed by probing questions which put their private lives on display.

I explained that if she felt my questions were impertinent or embarrassing we would forget the whole thing and talk about the weather. Mrs Banks was lovely!

June meeting

"It was not a case of love at first sight," smiled Sandie. "When Geoff came to our offices to talk about a fashion design scheme last June he had a huge moustache and very long hair."

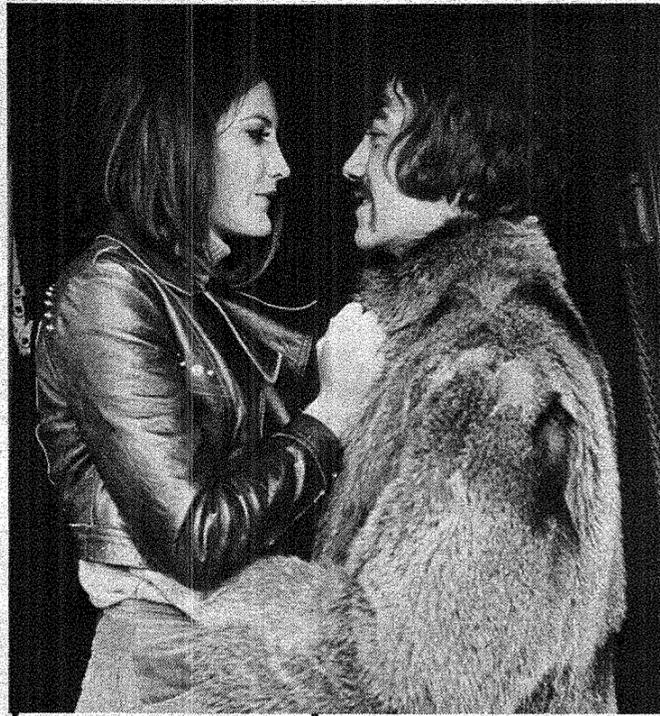
"I think Eve almost fell out of her chair when she first saw him!"

"I didn't see Geoff again until the following September when my designs were under way with his company. He's really quite shy to begin with—I had to chat him up at first."

"He's a very kind, generous and tenacious person—I like that. He's really a great help to my career because he is so enthusiastic about things and makes me feel the same way."

"I've really concentrated on things and taken more interest in them since we've been together."

"We have a house in Black-



SANDIE and husband, fashion designer GEOFF BANKS, soon after their wedding.

heath and a maid who helps with the housework. We're both much too busy to get those sort of things done ourselves.

"I like cooking but not the 'Mumsy' kind. I love trying out Italian foods and salads."

"It's funny how the ideas of marriage change in show business. I mean, at one time, it used to be very ungroovy for eligible males to get married and they all rushed around with as many girls as possible."

"Then Terry Stamp was quoted saying that it was groovy to live

with a girl. That was the vogue for a while.

"Geoff and I thought we would try and make marriage groovy."

"We hope to go to New York for a few days over Easter on a special charter flight—a kind of belated honeymoon but we are taking a few friends including, we hope, Chris Andrews."

Finally Sandie gave me a neat little bit of philosophy. "Geoff and I both believe that if you give much more than you get—you will get a little more than you give."

So far there is only one discordant note in their lives. Sandie likes treacle pudding and Geoff does not. But it's hardly grounds for divorce.

Good luck to both of them!

EXCLUSIVE FROM

IT was beginning to sprinkle outside as Peter greeted me good morning from the Monkee outdoor set on the lot of their first movie. When I arrived they were in the midst of filming a scene about the boys riding in a bright yellow "dune buggy". A group of soldiers was trying to stop them for some unknown reason.

The confusion only got worse when we all moved to an indoor set — a replica of a small road-side diner. Here I saw a bevy of costumed extras — sultans, hippies, soldiers, teenyboppers — and even a plumber.

As the Monkees began to rehearse the scene for the day (one portion of this scene took almost eight hours to shoot) their dialogue made no more sense than the conglomeration of extras mingling around the cafe.

In this particular episode—and from what I can tell its nonsensical lines are representative of all the subplots in the film—all the extras rushed out of the cafe, then the Monkees (Davy in a Little Lord Fauntleroy outfit, Peter in a sultan's costume, Mike in buckskins with gun and holster and coonskin cap, and Micky in a U.S. Cavalry uniform) enter and exchange strange lines with T. C. Jones, a well-known Hollywood female impersonator, today dressed as a waitress!

The dialogue begins:

T.C. to Davy: Well, if it isn't God's gift to the eight-year-olds.

Davy: If you don't watch out you may be replaced by a female.

T.C.: Oh, changing your image? ... While you're at it why don't you write some talent into this film?

Micky: Excuse you.

Mike: Oh, that hurt.

Micky to Peter: What's the matter?

Peter: What's the matter with you?

Micky: I asked you first.

Peter: I ordered this ice cream cone and now I don't want it.

Micky: Why don't you throw it away?

Peter: There are people starving ...

Micky: ... in China, I know.

Peter: This is serious.

T.C. to Micky: Are you still paying tribute to Ringo Starr?

Micky: How would you like a

punch in the mouth?

T.C.: I'll think about it.

Mike: I'd like a finger sandwich and hold the mole.

Davy: I'll have a glass of cold gravy with a hair in it.

T.C.: One of your own?

And the dialogue continues.

Between rehearsals and finally some actual shots, I questioned Peter about the baffling dialogue. I wondered if it might make sense in context.

He told me: "No ... actually there are several levels of understanding and a couple of levels of meaning," one of which he would explain in detail, later.

And who were Davy, Peter,

By ANN MOSES

Micky and Mike portraying—the struggling musicians they portray on TV or the real-life, world-wide, successful Monkees? Peter's reply: "Both perhaps, maybe neither."

Peter Fonda came by the set about this time and Micky and Peter exited to talk with him. Meanwhile I found Mike in his dressing room playing with the



PETER TORK, in one of the costumes he wears for the film, chats to our Hollywood correspondent ANN MOSES.

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MONKEES HOLLYWOOD FILM SET



Far left: DAVY JONES snapped on the film set. Centre: the MONKEES in the Army in a scene from the film. Above: Windswept MICKY.

pistol that was part of his costume that day.

All Mike was able to contribute about the film was: "It's not going to be funny."

And: "We (the Monkees) are not the stars. The movie stars Victor Mature and Annette Funicello. We won't even be billed as the stars!"

Peter explained later that the audience will no doubt see some changes in the Monkees of the present. The "untitled" movie will extend the characters very strongly of the TV Monkees.

What is the plot? Peter replied: "The movie is about what it looks like . . . whatever you see when you go to see the movie, that's what it's about."

The incidental soundtrack music for the film, Davy thinks, will be written by Mike. The songs for the film will be written by the Monkees, specifically for the scenes in which they are heard.

Very confusing and it's not meant to be funny

The Monkees spent the month of January recording their fifth album, the first LP to be produced exclusively by them.

Peter explained to me why they decided to produce themselves.

"We couldn't find a producer that we liked. I mean, I liked Chip Douglas on the first album he did with us—Headquarters—but the second album was not a true Monkees album. It was a Chip Douglas album performed by the Monkees.

"I don't think the 'Pisces'

album was as groovy to listen to as 'Headquarters.' Technically it was much better, but I think it suffers for that reason.

"I felt much more involved in the music that I wrote for the next album. The only trouble with the next LP is that it's going to be too scattered. It's not going to have a unifying factor.

"Like Mike's things will be all Mike. He's producer on those cuts. We did almost no collaboration, except one of Mike's

cuts has me on banjo, which you'll be able to hear. That's groovy," Peter concluded.

Even though the Monkees are doing more writing than ever before, the next album they record will not contain Monkee songs exclusively. Davy has written six new songs, Mike nine, Micky two or three, and Peter has already penned five. From these they will pick a few for the LP.

"Everybody makes the mistake," Davy commented, "of

putting all their own songs on an album. In fact, when the Beatles first started they had other people writing; now they're doing all their own stuff.

"I think there are too many good songwriters around today to put all our own things on an album. There are songwriters better than the Beatles around — Gerry Goffin and Carol King, Harold Greenfield, people like that. They all write unbelievable songs.

"So if you use all your own songs, you're really cutting your own throat.

"For the next album we have a couple of monologues by Peter and we have some different endings and different beginnings. There will be some very weird chord changes and songs that are not ultra-com-

mercial like most have been. I just hope that the kids go into this new phase of music, accept it for what it is—the Monkees are growing."

Back on the set in the early evening they had finished a portion of the restaurant scene. As I was leaving Davy was instructing Peter on how to knock out T. C. Jones convincingly in front of the camera, but in a way they didn't even touch each other.

After that they filmed the scene and I watched Peter "knock out" T.C., who looked so feminine it was weird.

Minutes later they filmed a short bit of Peter sitting on a rock in a snow storm. Umm . . . yes . . . and in it Peter wears different coloured socks, because nothing is the same!

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'Fans have got to shuddup and listen' says Graham Nash

WHEN the screaming had to stop. Or rather, as far as the Hollies are concerned, when the screaming should have stopped was February, 1967.

But it didn't, so they stopped instead. They stopped making so many appearances in Britain, concentrating on television and radio work and frequently going abroad to entertain live.

"We've just spent six weeks in America," Tony Hicks told me as we relaxed in his mews flat not a cheque's bounce away from Harrods. "It was far too long, we'll not be away that long again."

Graham Nash got up and joked as he left the room: "There's nowt like t'British Isles. Nowt like it."

Complete new act

It transpired that during their American marathon, the Hollies developed a whole new approach to their act. Gone are the days of waving to the audience, egging the girls on and doing the happy-go-lucky bit all the time.

"We got the act up to an hour and a half," Tony revealed, much to my astonishment.

"We just walk on and start playing when we're ready. At one place, they applauded for three minutes when we went on. That's a lifetime when you're just standing there setting up."

"It's really difficult to describe our act now. We talk to the audience, make a few jokes. It's not a bit like it used to be, all non-stop music."

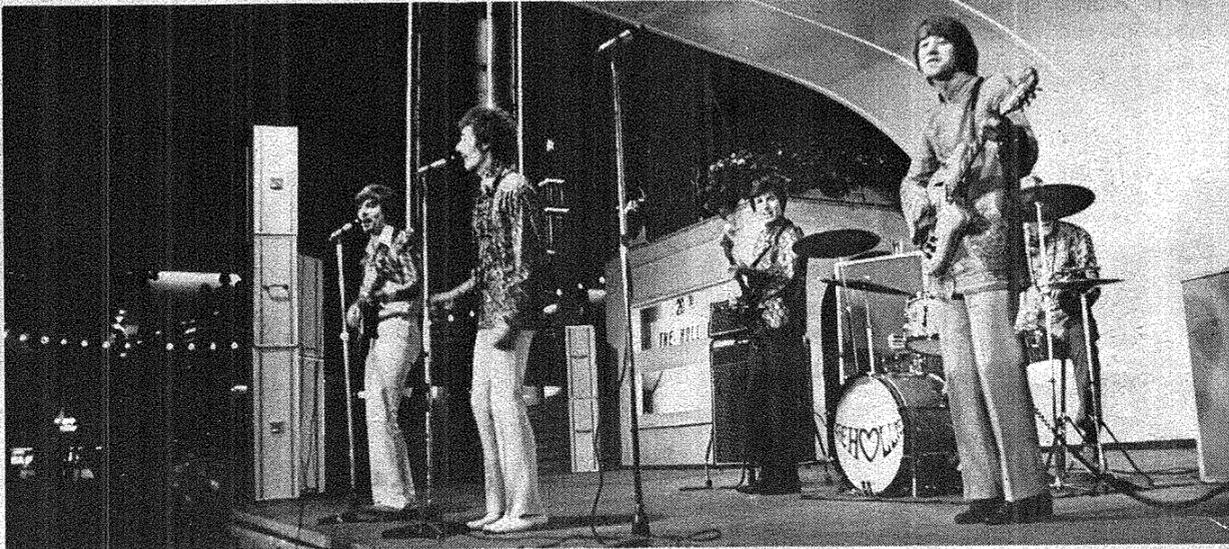
"We're on stage for an hour or more and I find I haven't sweated for weeks. I used to come off wringing!"

The criticism that the Hollies are neglecting their fans by their lack of British appearances was a point which Graham was quick to answer.

Two sides

"They won't shuddup," he complained. "We don't want to play to the screamers any more. There's two sides to this—it's nice to be screamed at and have the girls going mad down the front. But, artistically, it's no good nobody being able to hear a thing you're playing."

And that is the basis of the Hollies unwillingness to become involved either in the endless



The Hollies during one of their many tours overseas—this time in Scandinavia. Left to right they're Graham Nash, Allan Clarke, Bern Calvert, Tony Hicks and drummer Bobby Elliott.

America. But even that single hasn't met with one hundred per cent Hollie approval.

"It is bad for us that 'Jennifer Eccles' is put out at this time," Graham said.

"It's another pop record and we would have liked to start doing something different now so that by the time we got our concerts fixed, the people would have been ready."

"The money doesn't mean a thing. When I say this, Richard, I mean it sincerely. We don't care if we don't make a penny, so long as the people shuddup and listen."

Respect

It seems, then, that after four or five years of touring and playing dismal little gigs, the Hollies have reached the stage where they need artistic satisfaction. This is a thing that they will get when their audiences pay attention and stop treating them like a "cor, ain't he smashing, let's grab 'im" group.

"I was talking to Peter Frampton in a dressing room last week and he said he was envious of us going to America and doing all those things," Graham recalled. "He said he'd like to do what we've been doing and not have all the screaming all the time."

"But I told him that it'll take a couple more years yet before the Herd can expect that. He was pretty brought down about it. Don't forget, we had it for years and years."

I, for one, hope that it works for the Hollies. Since they first came South, I've been visiting them regularly watching them record, discuss and perform. There has been a gradual change in their attitude toward the business and now they are on the verge of a major breakthrough.

If any screamers don't agree, wait for the Hollies new LP which they are currently recording. Listen to it and realise what they have to say. Then go to a concert and listen again, but NO screaming, and be pleasantly surprised.

SCREAMERS DRIVE HOLLIES FROM HOME

By RICHARD GREEN

ger, Robin Britten, who pointed out that because of the unavailability of theatres during much of the year, it was only possible for a group of the Hollies' calibre to work here for about ten weeks a year.

"In the past four years, we've never played the same place twice in America," Tony stated. "We've never played in Los Angeles or San Francisco or New York."

"It was Chicago that got us off, we've done places like Miami and loads of towns all over the place, but never any of those others. It's so huge that you can work all the time and still thousands of people won't have seen you."

"It's not the same in England where there are only a certain number of venues. When we finished the tour last February, we'd been seen everywhere three or four times."

Has the fact that the Hollies haven't toured here for over a year affected their popularity?

round of ballroom scenes where "they're boozing and snogging," or part of a pop tour which is all guitar groups pounding away.

Tony sipped a large beaker of tea as I asked him if the Hollies have ever considered the possibility of going on stage with an orchestra.

"Yes, we have. We talked about it in America. It could happen," Tony told me. "I think it's a good idea. It'll be nice if the Bee Gees tour works out with the orchestra."

"I think that rubbish!" Graham exploded. "You don't need a sixty-piece orchestra. Just a few selected musicians would do."

"If we do this sort of thing,

we'll only use them on certain numbers... if we want something like 'Butterfly' augmented."

Both Tony and Graham agreed that the Hollies would like to do a series of concerts with themselves and a few other musicians on the bill.

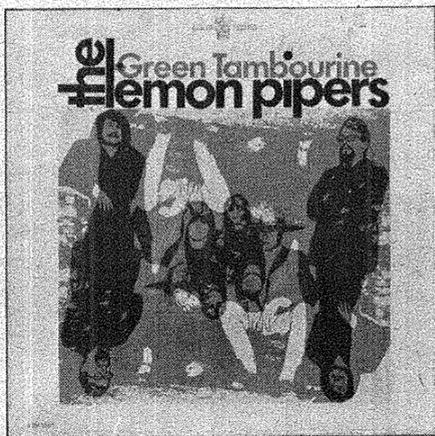
"Just an evening of us," Tony expanded. "At somewhere like the Festival Hall. If you appear there, the screamers won't come. They wouldn't go to a place like that and scream."

"It'd be nice if a lot of eleven- and twelve-year-olds did come and listen, though," Graham mused. "If they did and heard what we were doing, it'd be better all round."

With us was the Hollies' mana-

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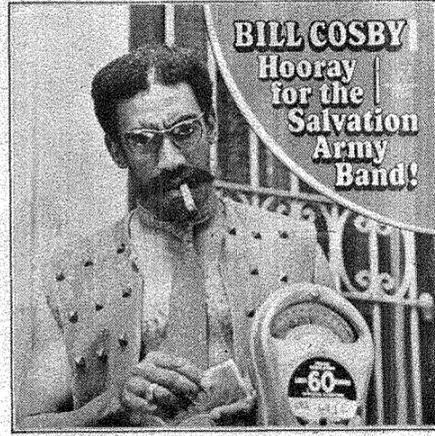


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MAHARISHI links BEATLES and BEACH BOYS

WE had a lovely time admiring the plastic palm trees and listening to the clockwork birds. Then there were the home-made, dunky doughnut stands situated discerningly alongside the appeal for Oxfam booth and as a special treat we all went to see "Mista Bright" and his super polish demonstration for silverware.

We were of course at the Ideal Home Exhibition and "he" was Beach Boy Mike Love, who insisted I accompany him on this expedition (for which I do not forgive him) to Olympia to see if the hall were large enough for "World Peace II".

"World Peace I is the first in a series of world wide concerts that we are planning for this year," Mike informed me in the taxi on the way to the hall. "We are hoping to open in London and then go on to play most of the major European and Continental countries like Paris and Copenhagen.

"We are hoping to involve as many creative people in all forms of art and entertainment as possible from Picasso to Heffners bunny girls.

"Some of the most famous names in the pop world have guaranteed their assistance. The movement is aligned to the Maharishi Mahesh Yogi's drive for 'Permanent World Peace' and the proceeds of the concerts will remain the countries we play to promote that end.

"In this way we hope to go into phase two which, will be 'World Peace II' playing venues as far apart as Moscow and Bangkok."

History

And just before you run away with the idea that Mike is talking a lot of "Bangkok," remember where he has just come from at the Maharishi's meditation centre and who he was with! "World Peace I" may well turn out to be the rallying point of all those sincere and concerned people among our top pop people and that could make it the most important event of pop music history.

Mike mingled with the shoppers and the watchers and stoppers in the huge Olympic Hall and was adamant that this could be the place if they could book it in time. Back at his London hotel he sat cross legged upon his chair and waving his hands to emphasise his

NME helps find World Peace venue

By KEITH ALTHAM

points elaborated on the projects possibility.

"I know a lot of people are beginning to think that we are taking too long to get things together. It may take time and maybe we'll be too old to sing by the time it gets together but we're going to try.

"The world is ready for some form of spiritual reawakening. This is not going to be another pop concert it is going to feature artists like ourselves doing the things that they do best. What do you do otherwise—you can't go on doing a Dave Dee, Dozy, Beaky, Mick and Tich rave for ever! People are ready for something new.

"This concert will feature classical music, jazz and pop and 'skoopie-doo.' It will be a non-political festival of the arts. The message of peace is for everyone. Did you know that the Maharishi met the U.N. secretary general U Thant in America and Thant said that the Maharishi made more sense in 15 minutes than he had heard in thirty years!"

There is no doubt that Mike has returned from his month in India fired with earnest conviction and there is little doubt that others now feel the same way.

Mike told me that he had composed a number of new songs out there—some about Paul and Jane

and others about "uncle" John Lennon. He read me one piece of poetry concerning John meditating in the sun on a roof top while birds and monkeys chattered in trees below.

"Have you seen this?" asked Mike proudly and produced a little silver necklet from his shirt on the end of which was a small piece of transparent celluloid. Inside was a photograph of the Maharishi, on the other side was a miniature portrait of the Maharishi's own guru. "That was a present from John," said Mike.

I deliberately provoked him with a question to which I knew the answer and got a deserved mental jab. Why did the Maharishi not give some of his wealth away to the poverty stricken people of India instead of keeping it for his Foundation? Did Mike see no poverty in India?

Poverty

"Of course I saw poverty. What kind of a question is that? We motored over several hundred miles to the centre and through some of the poorest villages. The reason the Maharishi retains the money for his Foundation is that he believes he can do the most good by altering the way men look at life.

"There is enough food for all if we would get our perspectives right and distribute our excess where it is most needed. The Maharishi is trying to show us things as they are and not how we want to think they are—only by change of mind will we change our world."

Mike ordered in some food for



The BEACH BOYS in London (left to right) MIKE LOVE, CARL WILSON, AL JARDINE, DENNIS WILSON and BRUCE JOHNSTON.

us all and began to fork at his vegetarian salad and drink some red wine. He gazed out across the traffic below to the park and began relaxing and indulging in his favourite sport—teasing the English, namely me!

"Look at those double decker buses," he said. "The English are so mean they won't build long ones they have to stack two little ones one on top of the other. The English are so slow to catch on—by the time they look around and think about it—it's tomorrow."

I mentioned that I had been talking recently to Bruce on the Transatlantic phone and he had played me a Beatles' waltz. I couldn't remember the name of the song at that moment so I whistled it.

"He's still playing that!" smiled Mike. "And you don't know what it's called, you dummy. 'A Little Help From My Friends' is what it's called. What business are you in—show business?"

Mike had apparently tried to call Bruce that morning at about 11 am. It was about 3 am in Los Angeles!

The operator told him that the phone had been lifted off the hook in Los Angeles but there was a funny noise!

"How do you mean?" said Mike. "Well," said the operator, "it sounded like someone picked up the phone and threw it into the air!"

Bruce is not appreciative of early morning calls!

I tossed Mike over a copy of "Life" magazine which contained a picture of Marlon Brando dressed like the Maharishi and wearing a long flowing wig for a film in which he is satirising a guru.

Mike shook his head. "Wait till I see that guy again! You know we gave him a lift to the Hilton from the airport in our car on our last trip. He was a nice guy but I'll have to talk to him about this. They only make fun of something that they don't know about."

In May, the Beach Boys begin a tour of U.S. colleges with the Maharishi. Who ever christened Mike "Love" knew what they were doing.

LPS By Allen Evans

★★★★ SCOTT WALKER: SCOTT 2 (Philips, BL7846)

Scott sings well, we know that. He is backed by intelligent, advanced arrangements (by Wally Stott, Reg Guest, Peter Knight) and good production by John Franz. Jonathan King's sleeve notes are all about Scott and his inability to be satisfied with his good work. Nothing about the songs or composers: Jacques Brel's Jackie. Next (with its very raw lyrics), The Girls And The Dogs: Scott's own cynical writings — The Bridge, the soft Plastic Palace People, Girls From The Streets (Scott seems to have a phobia about prostitutes); The Amorous Humphrey Plug; and five more tracks by various composers. Scott warbles his voice attractively through Mark London, Don Black's Best Of Both Worlds, goes Western with Tim Hardin's Black Sheep Boy (does Scott think of himself as this?) and Mancini's romantic Wait Until Dark.

Other titles: Windows Of The World, Come Next Spring.

★★★★ ELVIS PRESLEY: "CLAMBAKE" (RCA Victor, SF 7917)

The deep-throated, clear-dictioned Elvis is back and giving as usual an immaculate performance. The music is lively, but the lyrics are so contrived and the film songs are still in the same corny groove Elvis was in almost ten years ago. Six tunes are from the movie — Clambake, Who Needs Money, A House That Has Everything (softly sung by El), Confidence (is that Elvis?), Hey Hey Hey, The Girl I Never Loved. Added are his current single hit, the rocking Guitar Man, plus another rocker in Big Boss Man; a bluesy How Can You Lose What You Never Had; and three ballads — You Don't Know Me, Singing Tree, and Just Call Me Lonesome. The "bonus" tracks are best.

SOUL SINGERS

JOE TEX (Atlantic 588104) makes it "Live And Lively" in this 11-track scorcher, including Show Me, That's Life, Papa Was Too, Skinny Legs And All Besides as standouts.

SOLOMON BURKE (Atlantic 587105) certain has a soulful sound on this album which is rather confusing at first sight because it is titled "King Solomon." 12-track and all good, particularly Detroit City.

THE HERD

I DON'T WANT OUR LOVING TO DIE

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TOP SINGLES REVIEWED BY DEREK JOHNSON

CLEVER FACES—MOST ORIGINAL YET

* Lazy Sunday/Rollin' Over (Immediate)

A GAS, folks — don't miss it! Quite the most original single the Small Faces have waxed, it's light-hearted, thoroughly entertaining — and, by the way, extremely clever. Opens with Steve singing, in an exaggerated Cockney accent, about Sunday suburban life — with a few asides thrown in for the neighbours' benefit!

LEE DORSEY

Can You Hear Me?/Cynthia (Bell)
Very much the mixture as before from Lee Dorsey. A driving jerk beat, honking saxes and encouraging shouts of "Hey, hey" support Lee, who's in great form as he bubbles and chatters through this happy r-and-b opus.

It has a wonderful feeling of good humour and well-being, almost as though Lee and the boys were singing and playing for their own amusement—they really sound as though they're having a ball.

FLIP: A jerk-beat rhythmic ballad, with soaring strings, thundering drums and rattling tambourine. Sounds as though Lee's got a touch of the Motowns.

EQUALS

Baby Come Back (President)—EP
Title track of this EP was a No. 1 hit for the Equals in Germany, Holland and Belgium. It's an exuberant performance, with a storming beat and a vibrant performance—combining the best elements of r-and-b and ska.

The rhythm is absolutely compelling—yet it doesn't detract from the melody line, which is catchy and quick to register.

Other tracks are a revival of the Bill Haley oldie "Giddy-Up-A-Ding Dong"; a soul blues ballad with sighing organ called "Is It Right," and another intense ballad with a slowly swaying beat "Butterfly Red White And Blue."

This EP is receiving full singles promotion—hence its appearance in this column—and it's good value for money.

There's a kazoo sequence, scat vocal passages, birds twittering, bells ringing and a church organ. Add to this a very catchy and cute melody, and you've got the novelty of the year. A huge hit!

FLIP: This is actually part two of "Happiness Stan," and it's the Faces in their more accepted style — mean, moody and twangy, with an impassioned vocal by Steve.

PETER AND GORDON

I Feel Like Going Out (Columbia)
A welcome reunion of Messrs. Waller and Asher with a thundering up-beat opus. Swings along like mad, with the duo singing vigorously, and supported by a positively startling backing—in which the dominant factor is what sounds like the entire U.S. Army on the march!

There's also violins, cellos, brass—and practically everything else in the arranger's calendar. The outcome is alive and sparkling.

FAMILY DOGG

Sly Grin (Fontana)
This was produced by Dave Dee and Steve Rowland—the latter, of course, being one of the members of the Family Dogg. I've always been enchanted by the group's vocal blend—the dovetailing of three male voices and two female makes for particularly easy listening. It's a bright number, in which the boys and girls warble lustily, aided by a full orchestral accompaniment.

ZOMBIES

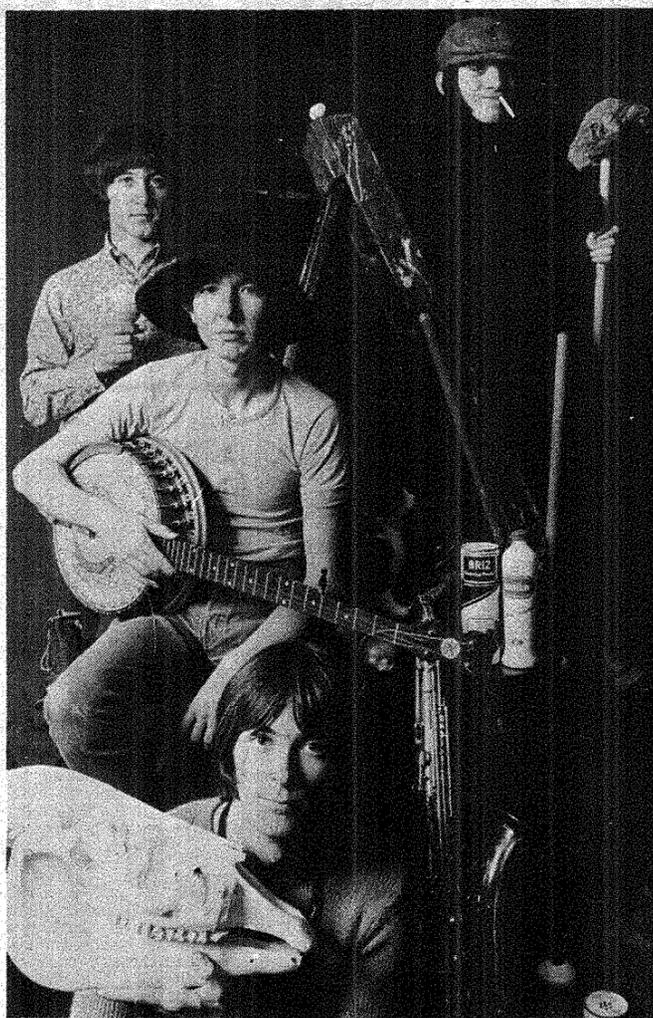
Time Of The Season (CBS)
The very last single from the Zombies before this talented group disbands. And this disc makes us realise just what we're going to miss, because it's a very good farewell offering.

Pity is that it's not the sort of thing one can confidently tip for the Charts, but the discerning listener will enjoy it immensely.

Not Supremes best

* Forever Came Today/Time Changes Things (Tamla Motown)
I HAVE always regarded Diana Ross as totally irresistible, but I find that I am able to resist her on this disc! It's far from being the supremes best. Mind you, Diana pouts as seductively and prettily as ever, and that in itself is always sufficient to make a record worth-while.

The producers have gone out of their way to create a different sound for the girls, but the result sounds contrived and over-produced and the Holland-Dozier-Holland number is below par. FLIP: Another switch from the Supremes' usual style—and this one comes off! A captivating cha-cha beat, and the girls at their scintillating best.



The new look (!) SMALL FACES and their idea of a lazy Sunday. From top to bottom they're STEVE MARRIOTT, KENNY JONES, RONNIE "PLONK" LANE and IAN McLAGAN.

GREAT PIPERS SOUND

* Rice Is Nice/Blueberry Blue (Pye International)

A GREAT sound, in which the Lemon Pipers' counter-harmonies blend smoothly with the beautifully-scored dancing strings and the pounding mid-tempo beat. As the title implies, this is a much simpler song than their last—in fact, it's more of a jingle.

But it's dressed up so admirably, and tailored with such perfection, that you scarcely notice the shortcomings of the song. Being such a simple melody, it registers instantly, and that's bound to help its chances.

FLIP: I would much prefer to see this as the "A" side, as it is in America. It's a superbly produced disc, with rich sounds from cellos, harp and sitar. The song itself is melodious, and the boys harmonise it to perfection.

KARL DENVER TRIO

You've Still Got A Place In My Heart (Page One)

It's been many moons since Karl Denver last appeared on disc, let alone had a hit, but now he pops up again on a different label—and I must confess it seems as though he's never been away, because the Denver formula hasn't changed one iota.

This is a lilting country-flavoured ballad, with a gently jogging beat and a sentimental lyric.

Appealingly warbled by Karl in that unmistakable yodel-flecked voice, with nice backing of strumming guitar, tinkling piano and humming. Eminently listenable—if you're a bit square!

* TIPPED FOR CHARTS
† CHART POSSIBLE

DO-IT-YOURSELF AFFAIR

* Rainbow Valley/Someone Like Me (CBS)

A PREDICTABLE follow-up from Love Affair — the song is similar in concept to "Everlasting Love", and the arrangement almost identical. There's the same cantering rhythm and explosive orchestral accompaniment. Steve Ellis' earthy voice handles the lyric — and, due to one or two intricacies and tempo breaks — he's given more chance to display his dexterity and flexibility than on the group's No. 1 hit.

We are assured that all members of the Affair

VERY SAMEY

actually play on this disc, which is augmented by the Keith Mansfield Orchestra — but as it doesn't sound any different from the last one, I'm sure I don't know what all the fuss was about.

The song itself is good and catchy, and — provided the fans don't object to the sameness — it looks like another big one.

FLIP: A soulful ballad receiving a heartfelt rendition from Steve. No orchestral backing here, so the boys can showcase their own musical ability.

Good Potmen

† Man Without A Woman/You Can Never Be Wrong (Deram)

THEY'VE never been able to cash in on their initial success with "Let's Go To San Francisco," but this is easily the best disc the Flowerpot Men have made since then.

Because of their Chart lapse, this will need tremendous plugging if it is to succeed — but the group could secure a well-deserved comeback.

It's a poignant ballad, strongly emotive by the leader, with ear-catching contrapuntal harmonies — and with a gorgeous scoring of sweeping and pizzicato strings. And the song itself is way above average. Full marks for a classy disc.

FLIP: Not such a strong song, but a more forceful performance of a heavy ballad, again spotlighting those rich harmonies. Added harpsichord here.

NEIL DIAMOND

Red Red Wine (London)
This singer-composer, so closely associated with the Monkees' early hits, has several times been on the brink of the British hit parade—but has never quite made it.

And I'm afraid he won't with this latest one, either. It's a slowly lilting ballad, with a wistful lyric, far removed from his usual happy style.

Another Neil Diamond number crops up on Parlophone, with William E. Kimber relating the effervescent gallop-pace "Shilo," with its absorbing lyric. And of the two Diamond compositions, I'll take this any time!

MORE SINGLES PAGE 10

CRISPIAN ST PETERS

That's The Time (Decca)

It's now two years since Crispian St. Peters achieved his peak of fame, and he's never recaptured his initial popularity in this country. Strange, because he's an extremely competent performer.

His versatility is fully demonstrated on this disc, which is far removed from anything he's recorded previously — a dreamy and romantic ballad, softly and intimately crooned, with a delicate and wispy backing.

CREATION

† Midway Down (Polydor)

A fairly good one from the Creation, this—the lyric is a colourful description of a travelling fair, with all its intriguing sideshows. The boys present it well, with rich harmonies and background heavenly chanting embellishing the soloist.

There's also plenty of those guttural twangs for which the group is renowned, plus a catchy la-la chorus which everyone can join in.

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NEW SINGLES

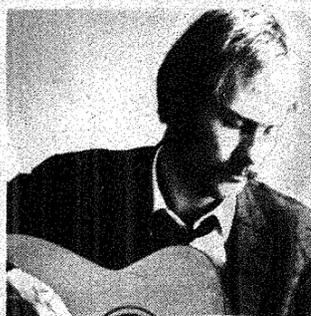
The LOVE AFFAIR

RAINBOW VALLEY 3366

ROY HARPER

LIFE GOES BY

3371



THE ZOMBIES: TIME OF THE SEASON

3380

JOHNNY DUMAR: YOU JUST GAVE ME HEAVEN

3379

THE FOX: MR. CARPENTER

3381



IS THE WAY IN BARBRA MASON: OH, HOW IT HURTS

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(Signature tune from Mike Raven's BBC R&B show)

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MGM 1397



Formations



'At the top of the stairs'

(High in the American charts)

MGM 1397

MGM Records Ltd 2 Dean Street London W1 REG8321

NME TOP 30

(Week ending Wednesday, April 3, 1968)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	LADY MADONNA.....Beatles (Parlophone)	3	1
2	2	DELILAH.....Tom Jones (Decca)	6	2
6	3	WHAT A WONDERFUL WORLD.....Louis Armstrong (HMV)	8	3
7	4	CONGRATULATIONS.....Cliff Richard (Columbia)	3	4
4	5	THE DOCK OF THE BAY.....Otis Redding (Stax)	7	4
3	6	CINDERELLA ROCKEFELLA.....Esther and Abi Ofarim (Philips)	8	1
11	7	STEP INSIDE, LOVE.....Cilla Black (Parlophone)	4	7
5	8	LEGEND OF XANADU.....Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	8	2
12	9	IF I WERE A CARPENTER.....Four Tops (Tamla Motown)	4	9
17	10	IF I ONLY HAD TIME.....John Rowles (MCA)	2	10
8	11	ROSIE.....Don Partridge (Columbia)	8	3
10	12	ME, THE PEACEFUL HEART.....Lulu (Columbia)	6	9
15	13	LOVE IS BLUE.....Paul Mauriat and His Orchestra (Philips)	6	13
9	14	JENNIFER JUNIPER.....Donovan (Pye)	7	6
20	15	VALLERI.....Monkees (RCA-Victor)	2	15
22	16	AIN'T NOTHIN' BUT A HOUSEPARTY.....Show Stoppers (Beacon)	2	16
21	17	CAN'T TAKE MY EYES OFF YOU.....Andy Williams (CBS)	2	17
23	18	SIMON SAYS.....1910 Fruitgum Co. (Pye Int.)	3	18
13	19	FIRE BRIGADE.....Move (Regal-Zonophone)	9	3
14	20	SHE WEARS MY RING.....Solomon King (Columbia)	12	3
23	21	CAPTAIN OF YOUR SHIP.....Reparata and the Delrons (Bell)	2	21
22	22	JENNIFER ECCLES.....Hollies (Parlophone)	1	22
18	23	DARLIN'.....Beach Boys (Capitol)	12	11
24	24	SOMETHING HERE IN MY HEART.....Paper Dolls (Pye)	1	24
25	25	SOMEWHERE IN THE COUNTRY.....Gene Pitney (Stateside)	1	25
26	26	I CAN'T LET MAGGIE GO.....Honeybus (Deram)	1	26
27	27	LITTLE GREEN APPLES.....Roger Miller (Mercury)	1	27
16	28	GREEN TAMBOURINE.....Lemon Pipers (Pye Int.)	8	9
29	29	CRY LIKE A BABY.....Box Tops (Bell)	1	29
19	30	GUITAR MAN.....Elvis Presley (RCA-Victor)	7	18

Britain's Top 15 LPs

1	1	JOHN WESLEY HARDING.....Bob Dylan (CBS)	6	1
2	2	THIS IS SOUL.....Various Artistes (Atlantic)	3	2
3	3	HISTORY OF OTIS REDDING.....(Volt)	6	3
5	4	SOUND OF MUSIC.....Soundtrack (RCA Victor)	156	1
4	5	SUPREMES GREATEST HITS.....(Tamla Motown)	12	1
6	6	FOUR TOPS GREATEST HITS.....(Tamla Motown)	12	2
7	7	WILD HONEY.....Beach Boys (Capitol)	5	7
8	8	FLEETWOOD MAC.....Fleetwood Mac (Blue Horizon)	5	8
9	9	2 IN 3.....Esther and Abi Ofarim (Philips)	5	6
12	10	DIANA ROSS AND THE SUPREMES LIVE AT TALK OF THE TOWN.....(Tamla Motown)	2	10
10	11	TOM JONES 13 SMASH HITS.....(Decca)	14	4
14	12	SGT. PEPPER'S LONELY HEARTS CLUB BAND.....Beatles (Parlophone)	45	1
15	13	THE HANGMAN'S BEAUTIFUL DAUGHTER.....Incredible String Band (Elektra)	1	13
16	14	OTIS REDDING IN EUROPE.....(Stax)	1	14
17	15	MOVE.....Move (Regal-Zonophone)	1	15

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"

(Tuesday, April 2, 1968)

Last This Week

1 THE DOCK OF THE BAY.....Otis Redding

7 2 YOUNG GIRL.....Union Gap

3 VALLERI.....Monkees

6 4 LA-LA MEANS I LOVE YOU.....Delfonics

5 5 SINCE YOU'VE BEEN GONE.....Aretha Franklin

15 6 CRY LIKE A BABY.....Box Tops

9 7 LADY MADONNA.....Beatles

8 8 THE BALLAD OF BONNIE AND CLYDE.....George Fame

2 9 LOVE IS BLUE.....Paul Mauriat

23 10 HONEY.....Bobby Goldsboro

11 11 MIGHTY QUINN.....Manfred Mann

4 12 SIMON SAYS.....1910 Fruitgum Co.

13 13 SCARBOROUGH FAIR.....Simon & Garfunkel

14 14 DANCE TO THE MUSIC.....Sly & the Family Stone

16 15 KISS ME GOODBYE.....Petula Clark

18 16 IF YOU CAN WANT.....Smokey Robinson & the Miracles

10 17 THE VALLEY OF THE DOLLS.....Dionne Warwick

19 18 I GOT THE FEELIN'.....James Brown & the Famous Flames

12 19 JUST DROPPED IN.....First Edition

17 20 I THANK YOU.....Sam & Dave

21 21 PLAYBOY GENE & DEBBIE.....Sam & Dave

22 22 SUMMERTIME BLUES.....Blue Cheer

25 23 CAB DRIVER.....Mills Brothers

24 24 WILL YOU LOVE ME TOMORROW?.....4 Seasons

28 25 LOVE IS ALL AROUND.....Troggs

27 26 SWEET INSPIRATION.....Sweet Inspirations

27 27 THE UNICORN.....Irish Rovers

28 28 COWBOYS TO GIRLS.....Intruders

30 29 JENNIFER JUNIPER.....Donovan

30 30 TAKE TIME TO KNOW HER.....Percy Sledge

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Congratulations
7N 17511

SCRUGG
Everyone Can See
7N 17492

COLUMBIA BOYS
Baby Come Back
7N 17513

ANTOINE
La Tramontana
VRS 7028

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5 YEARS AGO

TOP TEN 1963—Week ending April 5

3	1	HOW DO YOU DO IT.....Gerry and the Pacemakers (Columbia)
1	2	FOOT TAPPER.....Shadows (Columbia)
4	3	FROM A JACK TO A KING.....Ned Miller (London)
2	4	SUMMER HOLIDAY.....Cliff Richard (Columbia)
7	5	SAY WONDERFUL THINGS.....Ronnie Carroll (Philips)
5	6	LIKE I'VE NEVER BEEN GONE.....Billy Fury (Decca)
11	7	RHYTHM OF THE RAIN.....Cascades (Warner Bros.)
6	8	CHARMAINE.....Bachelors (Decca)
12	9	BROWN EYED HANDSOME MAN.....Buddy Holly (Coral)
8	10	THAT'S WHAT LOVE WILL DO.....Joe Brown (Piccadilly)

10 YEARS AGO

TOP TEN 1958—Week ending April 4

1	1	MAGIC MOMENTS.....Perry Como (RCA)
5	2	WHOLE LOTTA WOMAN.....Marvin Rainwater (MGM)
4	3	NAIROBI.....Tommy Steele (Decca)
2	4	DON'T.....Elvis Presley (RCA)
9	5	MAYBE BABY.....Crickets (Coral)
3	6	THE STORY OF MY LIFE.....Michael Holliday (Columbia)
8	7	LA DEE DAH.....Jackie Dennis (Decca)
7	8	AT THE HOP.....Danny and the Juniors (HMV)
18	9	MANDY.....Eddie Calvert (Columbia)
18	10	SWINGIN' SHEPHERD BLUES.....Ted Heath (Decca)

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"OFFENSIVE" BEE GEES TV PLAY?

SCREENPLAY for the Bee Gees' first full-length feature film "Lord Kitchener's Little Drummer Boys" is being specially written by Johnny Speight—creator of the BBC-1 series "Till Death Us Do Part." To enable Speight to complete work on the script, shooting of the film has been delayed until October. The group may also have acting and singing roles in a television play—also written by Speight—which has previously been rejected by the BBC and Rediffusion as "too controversial."

The movie casts the five Bee Gees as youngsters press-ganged into the army as bandsmen during the Boer War. It will be produced by Associated London Films, with the group's manager Robert Stigwood as executive producer, and will be filmed in colour with a budget of £500,000.

It was only last week that Johnny Speight agreed to write the screenplay when—after the Bee Gees' concert at London's Royal Albert Hall—he attended a reception and enthused about the group's music. The idea of the picture was then outlined to him. Six new songs will be written by the group for the film, which is described as "a comedy with music."

Speight will join the Bee Gees for a few dates on their current tour in order to familiarise himself with their personalities. After the tour, the group will take acting lessons as—except for Colin Petersen—they have no previous dramatic experience.

The Speight TV play is titled "If There Weren't Any Blacks, You'd Have To Invent Them," and was originally commissioned by the BBC two years ago. It went into production but was halted because it was considered "too offensive." Rediffusion also rejected it for the same reason. Speight told the NME that public opinion had now changed, and that fresh offers were being considered. If a deal was finalised, the Bee Gees would have major roles in the production.

Trems for Musica '68

THE Tremeloes, Lulu, the Incredible String Band and Tim Rose have been added to the all-star line-up appearing in the first World Festival of Jazz and Popular Music "Musica '68" to be staged in Majorca from July 22 to 27. Lulu appears in the first concert of the festival, and the Tremeloes on the final day. Bills so far assembled for the six concerts include:

The Jimi Hendrix Experience, Eric Burdon and the Animals, Lulu and Grapefruit (22nd); Esther and Abi Ofarim, Georgie Fame, Françoise Hardy, Tim Rose, Cleo Laine and Johnny Dankworth (23rd); Donovan, Julie Felix and Blossom Dearie (24th); The Count Basie Orchestra, the Dutch Swing College Band, Maynard Ferguson, Salena Jones and the Charles Lloyd Quartet (25th); Gene Pitney, Gilbert Becaud and Marian Montgomery (26th); Sandie Shaw, Scott Walker, the Tremeloes and the Peddlers (27th).

TITO NEW TV BOSS

TITO BURNS—for many years one of Britain's leading agents and promoters—this week took up his new appointment as Head of Variety Programming at the new London Weekend Television company. He leaves the Harold Davison Organisation, of which he was a director and for which he presented many successful concert tours, as well as representing Dusty Springfield and the Rolling Stones.

★ POPLINERS ★

JULIE FELIX planning mammoth six-hour concert at London's Royal Albert Hall in May or June, showcasing herself and most of the guest artists who appeared in her recent BBC-2 series. ● Eric Burdon's new British manager is Terry Slater, formerly assistant to Mike Jeffreys. ● Move at Streatham Silver Blades next Monday (8th). ● Winners of Granada-TV's third "First-timers" contest are the Rock 'n' Roll Revival Band (Best Group), Richard Fox (Best Male Singer) and Nina Shaw (Best Female Singer). ● Pink Floyd makes month-long debut tour of America from June 3, playing State Fairs. ● Julie Driscoll, Brian Auger, Chris Barber and Blossom Toes in Marmalade Records' concert promotion at Paris Olympia on April 22. ● Mireille Mathieu's April 21 concert will be at London Palladium, not Royal Albert Hall. ● Eddie Cochran exhibition to be staged at Bath Regency Ballroom on April 13.

ENGELBERT FOLLOW-UP SET

And singles by Solomon, Troggs, Kinks

ENGELBERT HUMPERDINCK'S next single is an Italian ballad—originally featured in this year's San Remo Song Festival—with new English lyrics by Barry Mason. Solomon King's follow-up to "She Wears My Ring" is a Les Reed-Barry Mason composition. Titles of new singles by the Kinks and Dave Davies have been revealed. The Troggs have a new single coming out next week, even though their current U.S. tour will prevent them from promoting it. Also scheduled are another Mark Wirtz "Teenage Opera" excerpt, a Jerry Lee Lewis re-issue, and new singles by Stevie Wonder and Vanilla Fudge. A cheap label LP by Sandie Shaw is issued today (Friday); also set are albums by Dionne Warwick and the Lovin' Spoonful.

The new Engelbert single is titled "A Man Without Love" which—although an Italian entry at the San Remo event—did not win the contest. It is published by Tom Jones' company. Decca hopes to release the disc next Thursday (11th), although as Engelbert plans to re-record the number this weekend, its issue may be delayed until April 19.

Ray Davies wrote and produced the new Kinks' single "Wonderboy," which Pye re-releases today (Friday). Ray also produced Dave Davies' self-penned "Lincoln County," to be issued by Pye later this month. Two Pye EPs, "Kinks" and "Dave Davies Hits," are out on April 19.

Solomon King's new single is the Reed-Mason ballad "Live For Love," issued by Columbia on April 26. Out the same day are Mark Wirtz's "Mrs. Raven" (Parlophone), Stevie Wonder's "Shooby Dooby Do Dah Deh" (Tamla Motown), Vanilla Fudge's "Where Is My Mind" (Atlantic) and a Jerry Lee Lewis reissue coupling "Great Balls of Fire" and "Whole Lotta Shakin' Goin' On" (Mercury).

The Troggs' "Surprise Surprise" (Page One) is another Reg Presley composition. Described as "rock-influenced," it features the group's producer Colin Fretcher on piano. Pete Staples is lead vocal on the coupling, "Four Marbles And Some Gum." Release date is next Thursday (11th).

"The Golden Hits Of Sandie Shaw" LP is issued today on the Marble Arch cheap label. Other album releases include the Lovin' Spoonful's "Everything Playing" (Kama Sutra, out today) and Dionne Warwick's "Valley Of The Dolls" (Pye International, out April 19).

● Donovan recorded three numbers last weekend from which his next single will be chosen. They are the previously reported "Hurdy Gurdy Man," "Swan Song," and a number he wrote in India recently about the Maharishi.

P.J. GETS NEW MOVIE OFFER

P. J. PROBY has now been offered a second leading role in a movie. The first—revealed in last week's NME—is a Western, which begins shooting on location in Texas in September. The new offer, which carries the option of a further two films, is for a major role in a spy thriller.

Proby hopes to accept both offers, providing their shooting schedules do not overlap. He would not sing in either picture, but would contribute to the composition of the scores.

On May 10, Liberty is to release Proby's first LP since his return to this country—titled "Believe It Or Not," it has already been delayed several weeks because of a controversy between Proby and the record company.

Amen's own TV Show

Amen Corner is to star in its own series of six hour-long spectaculars, to be screened by BBC-1's Welsh Region at a peak viewing time on Saturday nights from June 29. The show will also feature guests, mainly Welsh artists. Amen's next single, originally planned for April 19 release, has been postponed until early May.

Hump, Lulu, Solomon, Affair, Hollies Shadows, Ryans, Sinatra TV news

ENGELBERT HUMPERDINCK and Lulu are set for guest appearances in ABC-TV's "Eamonn Andrews Show." Solomon King is the first star name to be booked for BBC-1's new "Billy Cotton Music Hall" series. Running order of pop guests in ATV's "Des O'Connor Show" has been announced. A Frank Sinatra spectacular, previously screened on BBC-2, is to be repeated by BBC-1. The Love Affair is set for its first promotional TV appearance on its new single. New TV dates have been fixed for the Hollies, the Shadows, Chart newcomers Honeybus and Paul and Barry Ryan.

Engelbert appears in Eamonn Andrews' Sunday night show on April 14, when he is joined by Al Jolson Jr. Lulu is booked for this Sunday's edition (7).

Guests so far set for ATV's Des O'Connor series include Solomon King and Matt Monro (Saturday, April 20), Frankie Vaughan and Clinton Ford (27), Mireille Mathieu (May 4), Mrs. Mills (11), Vince Hill (18) and, subject to confirmation, Tom Jones (June 8).

Solomon King also guests in BBC-1's "Billy Cotton Music Hall" on Saturday, May 4—this series begins a 12-week run on April 27. The previous Saturday (20) BBC-1 screens a Benny Hill spectacular, with Janie Marden guesting.

The Frank Sinatra special "A Man And His Music," with Ella Fitzgerald as star guest, is transmitted by BBC-1 on Saturday, April 13. Sinatra also stars in BBC-2's Hollywood musical "Till The Clouds Roll By" next Wednesday (10), in which the cast also includes Judy Garland, Lena Horne, and Tony Martin.

SURPRISE

The Hollies and Roy Harper are booked for BBC-1's "Dee Time" on Saturday, April 13. Set for tomorrow's first birthday edition (6) are Matt Monro, Reparata and the Delrons, Jimmy Young, Arlo Guthrie, Brian Auger and Julie Driscoll—and a "surprise" item is promised. Other BBC-1 bookings include Paul and Barry Ryan, who star in the cabaret spot of the "International Ballroom Queen" contest next Monday (8), and the Love Affair in "Whistle Stop" (Friday, April 19).

Line-up for this weekend's edition of Southern-TV's "Time For Blackburn" comprises the Paper Dolls, Reparata and the Delrons, the Honeybus, Anita Harris, Billy J. Kramer, the New Faces and Joe Cocker.

The Shadows guest in the final edition of ATV's "Jimmy Tarbuck Show," to be screened in most areas during the week beginning May 6. Des O'Connor and the New Faces appear in "The Golden Shot" on Sunday, April 14, and Dickie Valentine and Lita Roza are set for the May 5 screening.

● The Eurovision Song Contest, to be transmitted by BBC-1 tomorrow evening (Saturday), will be repeated in colour in BBC-2 this Sunday afternoon.

● BBC-TV is submitting a Julie Felix show (with the Alan Price Set guesting) for the non-competitive section of this year's Montreux TV Festival. As already reported, a Charlie Drake special is the BBC's official entry for the Golden Rose Award. U.S. TV is entering "One Night Stand" with Bing Crosby, Johnny Rivers and the Woody Herman Orchestra—and Diana Ross and the Supremes star in German-TV's entry, "The Happening."

STOP PRESS: ON WEDNESDAY EVENING, WE LEARN THAT REPARATA AND THE DELRONS HAVE BEEN REFUSED A WORK PERMIT TO APPEAR ON "TIME FOR BLACKBURN" AND "DEE TIME" THIS WEEKEND.

FORMER MONKEES MAN PLANS NEW TV SHOW

A NEW Monkee-type TV series is being planned by Don Kirschner, the U.S. impresario who was closely involved in launching the Monkees in 1966. But the new series would be in the form of an animated cartoon. A four-piece group is being formed by Kirschner specially for the project, although it will be only heard on the soundtrack. British composers Tony Macaulay and John Macleod have been approached—and have agreed—to write all the music and songs for the initial run of 16 half-hour shows.

Kirschner, who visited London last week, told the NME: "My new group—which I haven't yet named—will comprise two American boys and two British lads. Although they won't actually be seen performing in the series, I shall put them out as an attraction in their own right as soon as the TV shows hit the screen."

He added that the group's recordings would be distributed through RCA, and that the TV series has already been pre-sold to America, Japan and Australia. Said Kirschner: "Once the TV series is established, we shall make a live, full-length cinema film starring the group. It will be produced by Harry Saltzman." Kirschner returns to London next week for further discussions on the venture.

● Macaulay and Macleod are to record the Everly Brothers in mid-May during the duo's brief visit to Britain. The Everlys will wax a complete album of compositions by the hit song-writing team, from which two tracks will be selected for singles release.

TOM OF SULLIVAN TV

Tom Jones has been booked for a guest appearance in U.S. TV's "Ed Sullivan Show" on Sunday, April 21. This will be his farewell date in America before flying back to Britain the following day. As already reported, Jones opens a 4½-week season at the London Palladium on April 25.

SEEKERS FIX 16 CONCERTS

THE Seekers are to star in their own British concert tour starting next month. They will star at 16 venues, spread over a period of four weeks. The show is expected to open in mid-May, and dates, together with supporting attractions, are now being lined up.

The group's first single recorded under Mickie Most's supervision, "Days Of My Life" (Columbia), is issued on April 19. In order to undertake promotion on the new disc, the Seekers have postponed their U.S. college tour—due to have begun on April 20—until later in the year.

The Seekers will not be starring in a summer season show this year, but are set for a 16-day Scandinavian tour in July followed by brief visits to France, Belgium and Holland. Group member Athol Guy is at present suffering from throat trouble and is convalescing in Cornwall.



TRAFFIC—currently touring America two weeks in Los Angeles—has tour in September. The trio was British and Swedish commitment offer until two months later. (left to right) JIM CAPALDI, CHAS

ARETHA LON

Aretha Franklin, America's soul, visit Britain next month. She has two days, making promotional two concerts—one at London and other at Hammersmith. She has not yet finalised the exact dates, but they will probably be on May 10 and 11.

Next week's THUR

Next Friday is a holiday, so forward a day. Don't forget to see KEE MIKE NESMITH interview sides of DON PARTRIDGE

THUR

HONEYBUS

NEW NME Chart group, the Honeybus, will play during the second Hemstead Pavilion on April 18 (19th) Bishop's Stortford Rhode (26th), Sheffield University (27th) Eddy (28th). The group also departs Pitney package tour at Birmingham.

SOLD OUT!

ALL tickets are now completely sold out for the NME Pop Winners' Concert on Sunday, May 12 at Empire Pool, Wembley.

Regrettably, it is not possible to reveal this week the names of additional artists taking part in the concert. Since his return from America, Maurice Kinn (who staging the event) has not had sufficient time to conclude various negotiations—but the announcement will be made next week.

Wishful Thinking IT'S SO EASY F 12780

Mantovani & His Orchestra

MY CUP RUNNETH OVER F 12759

Crispian St Peters

THAT'S THE TIME F 12761



Grapefruit

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Beatles to make concert return as soloists? BEACH BOYS MAY OPEN PEACE CAMPAIGN AT LONDON OLYMPIA

THE Beach Boys are discussing the possibility of taking over London's huge Olympia stadium for the first concert of a lengthy world tour, which the group is planning to begin in late June under the operational title of "World Peace I." This ambitious project—revealed to the NME last week by Beach Boy Mike Love—may encourage the Beatles to return to the concert platform despite their announced intention never to do so.

PAPER DOLLS SIGNED FOR TOUR, TV PLAY, BOURNEMOUTH SUMMER?

THE Paper Dolls, who make their NME Chart debut this week, are expected to join the Herman's Hermits-Amen Corner-John Rowles concert tour. They are also being negotiated for the 6½-week summer season bill at Bournemouth Winter Gardens, opening June 6 and starring Tom Jones. The girls are to star in a stage musical which is being specially written for them by Tony Macaulay and John Macleod—this is in addition to their own television series, which is now likely to be produced by ATV. The Dolls have landed acting roles in an ABC-TV "Armchair Theatre" play to be screened next month, their cabaret debut has been set, and their first LP is being prepared.

The girls have been verbally set for the Herman's Hermits tour, and were due to sign contracts later this week—it opens on May 10 and runs for ten days. Immediately this commitment is completed, they will film a pilot show for their own TV series, details of which were exclusively revealed in the NME two weeks ago. It is expected that the Dolls will then join Tom Jones' summer season at Bournemouth.

The stage musical is based upon the three girls' own lives. Provisionally titled "Well, That's Show Business!", it will feature the Dolls in leading roles—singing, dancing and acting. Macaulay and Macleod have already been working for six weeks on the book and score, which are now nearing completion. A spokesman told the NME that a promoter had guaranteed a West End opening early in 1969.

DOLLS' HOUSE

The girls' previously-reported TV series is to be called "The Paper Dolls' House," taking its title from their own recently-opened record shop. A script-writer has now been signed for the initial six shows, and ATV—the company which will film the pilot show—has first option on screening the series. Commented the group's manager David Cardwell: "We want to make sure the series doesn't become a sort of female Monkees."

Meanwhile, the Dolls have acting roles in an "Armchair Theatre" presentation to be screened on May 1—they will devote 16 days this month to rehearsing and filming the play, which is titled "Ballad Of The Artificial Mash." They promote their hit single on BBC-1's "Whistle Stop" (April 12) and "Radio One O'Clock" (15), and at the end of the month make TV appearances in Norway (29) and Switzerland (30).

The group's first LP will comprise six standards and six pop numbers, backed by a 35-piece orchestra—it will be issued in July, shortly after the girls' follow-up single (another Macaulay-Macleod composition) is released. The Dolls are to make their cabaret debut on April 21, when they play a week at Stockton Fiesta.

Herman - Amen - Rowles venues

THE remaining three venues have now been set for the Herman's Hermits-Amen Corner-John Rowles concert tour, promoted by Danny Betesh and Peter Walsh. The package opens at BIRMINGHAM Town Hall on Friday, May 10. Additional dates are at SLOUGH Adelphi (12) and NOTTINGHAM Theatre Royal (19). All other venues were exclusively reported in last week's NME.

Hollie - Paul - Scaffold dates

THE first two venues to be confirmed for the Hollies-Paul Jones-Scaffold concert tour were revealed this week by co-promoters Robin Britten and Danny Betesh. The package plays LIVERPOOL Empire on Saturday, May 18, and visits MANCHESTER Palace the following day (19). As revealed in last week's NME, all three main attractions will be supported by the Mike Vickers Orchestra.

Mike McGear of Scaffold told the NME: "This will be a completely new departure for us—we shall have to adapt our act quite a lot to meet the challenge of this tour, and for the first time in concert, we shall be making use of a big orchestral accompaniment." The Scaffold is also set for a week's engagement at Liverpool Everyman Theatre from Easter Monday (April 15).

On tour with Mantovani

MANTOVANI and his Orchestra set out on their annual British tour on Easter Day. Full itinerary comprises COVENTRY (April 14), HEMEL HEMPSTEAD Pavilion (15), BRISTOL Colston Hall (16), CROYDON Fairfield Hall (17, 18), BOURNEMOUTH Winter Gardens (19), PORTSMOUTH Guildhall (20), EASTBOURNE Congress (21), WESTCLIFF Pavilion (24), KILBURN State (25) PORTSMOUTH Guildhall (26), LONDON Royal Festival Hall (27) and LEICESTER De Montfort (28).

Mantovani returns to America in September for his 12th U.S. coast-to-coast tour. It was announced this week that his American album sales have now passed 25 million.

'WONDERFUL' SATCHMO COMING TO BRITAIN

LOUIS ARMSTRONG, who jumps to No. 3 in this week's NME Chart, is to visit Britain for a concert tour in June. Provided a reciprocal exchange agreement can be arranged with the Musicians' Union, he will be bringing his All-Star group with him. Although details have not yet been finalised, it is planned that Louis would open with a week in cabaret at Batley Variety Club in mid-June.

This would be followed by seven or eight concerts at principal theatres throughout the country, including two major venues in London. Talks are now in progress between the impresario Harold Davison and agent Bernard Hinchcliffe, to conclude the deal. Armstrong is already set for a European tour this summer, and it seems most probable his British visit will be arranged to tie in with this.

Another jazz attraction, the Oscar Peterson Trio, is set for a 17-day British tour in the autumn, opening at London's Queen Elizabeth Hall on September 28.

STARS AT BRANDS HATCH

Tom Jones, Frankie Vaughan and Tony Blackburn are among the many show-business personalities attending a special motor race meeting at the famous Brands Hatch circuit on Sunday, May 19, staged by the Grand Order of Water Rats. The event was conceived by "King Rat" Frankie Vaughan, and profits will go to charity. Other artists present at the seven-race programme will include Bruce Forsyth, Jimmy Tarbuck and Mike and Bernie Winters.

Spanky and Gang here

American hit group Spanky and Our Gang arrives in Britain this Sunday for a one-week visit to promote its new Mercury single, "Like To Get To Know You." Among radio and TV dates are BBC-1's "Top Of The Pops" next Thursday (4th) and "Dee Time" (April 6). Spanky and Our Gang had a major U.S. hit with "Sunday Will Never Be The Same."

AMERICAN DEBUT OF FOUNDATIONS

THE FOUNDATIONS are set for their first trip to America next month, and are already booked to return to the States in October for a college tour. They will also undertake an extensive tour of the Far and Middle East on the way home from their spring U.S. visit.

The group flies to New York on May 14, then travels on to Montreal for its opening performance three days later. It then embarks on a coast-to-coast U.S. tour, ending in San Francisco on June 16.

While in America, the Foundations guest in several TV programmes including the "Ed Sullivan Show." On their return journey to Britain, they make concert and TV appearances in Japan, the Philippines, Hong Kong, Singapore, Israel and the Lebanon.

MAX, BACHELORS AT BLACKPOOL

MAX BYGRAVES opens the 1968 season of Sunday concerts at Blackpool Opera House on Easter Day (April 14), and the Bachelors top the bill there on Spring Holiday Sunday (June 2). The Bachelors return to the venue on June 30, after which there will be a concert every Sunday throughout the summer. Stars are now being set by impresario Harold Fielding.

SOLOMON CABARET DATE

Solomon King plays this week in cabaret at Batley Variety Club from April 21—and on the day of his opening at this venue, also appears in a charity concert at Harrogate Royal Hall. King flies to Belgium on April 16 for a TV appearance.

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ODEON

SAT · 27 APR · MANCHESTER

FREE TRADE HALL

SUN · 28 APR · FINSBURY PARK

ASTORIA

TUES · 30 APR · BIRMINGHAM

ODEON

America, where it is at present spending (already been booked for another U.S. invited to return in July, but heavy commitments prevented it from taking up the new picture of the group shows **OTIS WOOD** and **STEVIE WINWOOD**.

LONDON CONCERTS

Britain's top girl soul singer, is to be here for only a few TV appearances and starring in *Man's Finsbury Park Astoria, the London. Promoter Arthur Howes exact dates of the concerts, but May 12 and 13.*

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TIMETABLE

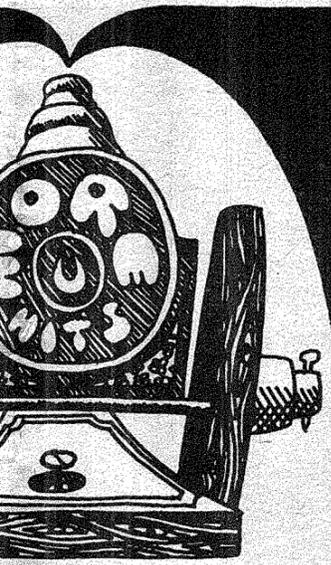
Honeybus, is booked for a string of one-half of this month. It visits Hemel Hempstead followed by Ross-on-Wye Top Spot Centre (20th), Stockport Tabernacle and Portsmouth Guildhall with Duane Eddy and Amen Corner at the General Odeon on April 25.

Agent Terry King and manager Terry Noon have turned down an offer for the Honeybus to join the Herman's Hermits-Amen Corner-John Rowles tour in May, because they are working on other plans for the group covering that period.

On future concert dates, Honeybus intends to augment its sound with a woodwind section, although it will retain its basic line-up in clubs and ballrooms. A one-week tour of the West Country begins on May 1, but venues have not yet been finalised.

MORE SUMMER SEASONS

Mark Wynter appears in summer season at Scarborough Floral Hall from July 2, co-starring with Roy Hudd. Donald Peers and Myrna Rose are set for the Great Yarmouth Britannia Pier summer show.



The Flower Pot Men

MAN WITHOUT A WOMAN DM 183

Granny's Intentions

JULIE DON'T LOVE ME ANYMORE DM 184



Neil Diamond

RED RED WINE HLZ 10187

The Webs

THIS THING CALLED LOVE HLU 10188



A group records

MORE SINGLES contd from page 6

Tarback tries for chart

† Your Cheatin' Heart/All My Loving (Parlophone)

ANYONE with the slightest knowledge of pop is familiar with this evergreen Hank Williams c-and-w classic. And most people are fully aware that Jimmy Tarback isn't the world's greatest singer—but he more than compensates for his lack of musical artistry in his wealth



JULIE DRISCOLL (above)
BRIAN AUGER

† This Wheel's On Fire (Marmalade)

YOU'RE either an ardent fan of Julie Driscoll's, or you just don't dig her. Personally, I reckon she's great—her delicious husky tones are impregnated with artistry and rhythm.

She has a tremendous inventiveness in her singing, and she's heard to splendid advantage in this interpretation of a Bob Dylan number.

Rich support from the Trinity includes bluesy pounding organ, wailing, chanting and dramatic oscillations. Besides being a credible performance, it's also very commercial—and, with exposure, might just make the Chart.

of personality. However, put song and singer together—mix in a bouncy toe-tapping beat backing group, brass and strings—and they all gell remarkably well.

FLIP: The Lennon-McCartney standard treated as an up-tempo swinger, with a punchy brass backing. Not really Jim's cup of tea. But let's be charitable—it's only the "B" side!

EDDIE COCHRAN

Summertime Blues/Let's Get Together (Liberty)

It's now almost eight years since Eddie Cochran was so tragically killed in a car crash—but he will forever be remembered as one of the pioneers of rock 'n' roll, and one of the greatest exponents of beat music. Liberty has coupled two of his very best numbers on one re-issue, and this is one item no self-respecting collector should be without.

NITE PEOPLE

Morning Sun (Fontana)

Written by the Spencer Davis Group, and produced by Spencer—which should be sufficient recommendation in itself. It's a good sound—with a spirited solo vocal, strident twangs, organ, and an underlying rumbling bass.

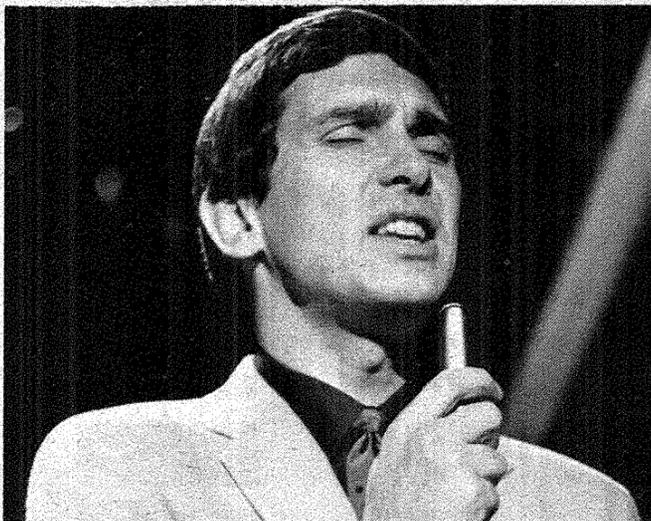
Pounds along at mid-tempo pace, with a genuine feel for r-and-b, but not a great deal of substance in the material. Recording's a bit muffled, too. But performance-wise, it's good!

KENNY BALL

I Wanna Be Like You (Pye)

A disc that's chok full of good f'n, and brimming with vitality. If you big trad jazz, you'll go for this in a big way—because there are lengthy ensemble passages featuring the front line blowing their tops like crazy. But the main interest revolves around the novelty vocal.

MARRIAGE HAS MELLOWED GENE PITNEY



EXIT the tough, shrewd, pop businessman. Enter proud loving father and family man. Back in Britain for his sixth major countrywide tour, Gene Pitney showed himself in a different light when I met him recently in a cosy flat tucked away somewhere behind Buckingham Palace that he is using for his stay over here.

Gene opened the door, barefooted and dressed in casual trousers and a blue crew necked short sleeved shirt, looking not quite the impeccable not-a-hair-out-of-place figure I had met on his last visit to Britain.

In the lounge, children's programmes were showing on the television. On the sideboard was a kid's rag book of farmyard pictures and in one corner a cardboard box of children's toys.

The mystery was cleared up by a gurgling noise from an adjoining room and Gene's explanation that he had brought his wife Lynn and his seven-month-old baby son Todd over with him this time.

"We've been bringing him out to show him off to people," said Gene proudly, "but right now he's sitting out there with cookie all over his face."

The three of them had flown

in two days earlier. "He slept all the way," said Gene. "I was all ready to pretend he wasn't mine because I know how people feel when they see a baby come on a plane. But he was very good."

Gene starts his tour with Amen Corner, Don Partridge, Simon Dupress and Status Quo today (Friday) and will be in this country until near the end of May.

However, Lynn and baby Todd are staying only until the tour starts. "He can scream all the way back," said Gene laughing, "I don't care."

I asked Gene about his new single, "Somewhere In The Country," which has entered this week's NME Chart at No 25.

He obliged profusely: "It's a very different thing for me; written by George Tobin and Johnny Cymbal, you know the guy who had that 'Mr. Bass Man' hit. It's not a big ballad with big production."

"I think you can wear this out; the public can tire of it. The new one is not like anything I have done before and might be a shot in the dark."

"I don't know whether it will be in my best interests or not but I wanted to make something different."

"There are two interpretations that can be put on the lyric. That the girl has been shipped away from home or that the girl, who was pregnant, has been left by humanity and disowned by everybody. That, I am sure, is going to be the interpretation put on it."

All change

In came baby Todd and Gene's wife Lynn, who professed amazement at the way the weather had suddenly changed from blazing sunshine to pouring rain.

Nevertheless she said she loved England and was thinking of staying here. Todd, who has a mop of brown hair — "It grows sideways like Gene's," said Lynn — contented himself by crawling around the floor.

We talked about the tour business. "I don't think it is as strong as it was but that is inevitable," said Gene. "The public has become more aware and wants more entertainment that just a hit record. Certain tours will do well and a lot won't."

"You can't just go out and sing your hits and walk off. For a start you will be compared to other people on the tour and if you do a bad act all over the country you can just die."

Gene, for obvious reasons, wasn't prepared to name groups that had put over weak acts and died accordingly, but was full of

praise for two acts he had toured with which had really done down well, Dave Dee, Dozy, Beaky, Mick and Tich and the Rockin' Berries.

I asked him if he'd seen tour-mate Don Partridge yet. "No, but I've heard a million things about him," said Gene, and joked: "He's going to provide all the orchestral backing for the show."

The phone rang and Gene answered it. A big business deal I wondered. No, it was to ask how many pints of milk they'd need.

Gene attempted to get hold of Mike Cotton, another member of the tour, to talk over some details, but kept getting wrong numbers. Meanwhile Todd proceeded to crawl up his leg.

"It's wonderful watching them grow up you know. The smallest things you notice that you'd never dream of... It's hard to imagine but just think they've never seen sunlight before and have no idea what it is. It's fascinating watching them trying to catch the rays of sun coming through a window."

Diversion

Todd diverted his attentions to a copy of Time magazine on the coffee table. "He doesn't read. He just eats things," said Gene, adding: "You might say he digests the news." We all groaned at his laboured joke.

Further incidental information: Lynn is expecting another baby in October and Gene is looking for a piece of land on which to build a new larger house. At present he lives some 100 miles from New York, where he spends most of his working time, but the trip by jet takes him only 18 minutes. "It takes me longer to get to the New York airport than it does to get home," says Gene.

I bade goodbye to the jet age commuter. "Say goodbye Todd," said Gene. Todd eyed me with suspicion, gurgled, and went back to Time magazine.

THE MOVE

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"VALLERI"

GRAPEFRUIT

"DEAR DELILAH"

NEXT FROM

NEMS

LOOK FOR UPCOMING CHART ENTRIES OF THESE NEW RELEASES!

- ★ MATT MONRO: "ONE DAY SOON" (CAPITOL)
- ★ GRAPEFRUIT: "YES"/"ELEVATOR" (RCA VICTOR)
- ★ BILLY J. KRAMER: "1941" (NEMS)
- ★ ROGER WHITTAKER: "TALK TO THE ANIMALS" (COLUMBIA)
- ★ TONY RIVERS AND THE CASTAWAYS: "I CAN GUARANTEE YOU LOVE" (POLYDOR)
- ★ AT LAST THE 1958 ROCK AND ROLL SHOW FEATURING FREDDIE 'FINGERS' LEE: "I CAN'T DRIVE" (CBS)

ANDY RELAXES!

THE art of relaxation is something Andy Williams has mastered and which he projects every time he appears. It is, perhaps, this very style that appeals to most of his fans.

But how can a man who has to face up to the pressures of a busy life at the top of show business manage to stay cool, calm and collected?

"I feel flattered when people tell me how relaxed I look," Andy said with a smile, the ever-present smile. "I suppose that really I don't notice."

"If I sound relaxed and comfortable, whether on records, television or at a concert, then that's just great."

Perhaps because of the vast organisation that goes to make up Andy's career he can let others do the worrying and concentrate himself on his singing.

"Contact is the word for me," he explained. "I like to have close contact with my audience."

"The way I see it, I have an obligation to an audience. I owe them the best that's in me and I feel the constant need to try and improve on my best for them."

To Andy Williams, his work is of the utmost importance. That comes before everything else.

"My work is a very serious business to me," he agreed. "The important thing as far as I am concerned is that my audience should get everything from my performance."

Andy also puts a great deal of thought into his recordings and said he was delighted "Can't Take My Eyes Off You" is climbing the NME Chart.

Surely the strain must be a worry to him? All that travelling and the hundred and one things that he, personally, has to check before he takes the stage.

"No, I love doing concert tours," Andy admitted. "Every night is different. Every night is opening night in a new location with new people."

"It is always a new experience to appear anywhere even though I may have played that particular concert hall before."

Andy Williams has become known to millions of Britons through his highly-rated television series. He thinks a great deal of the show and what has happened to it during the years.

"I have never had to do anything on the show I didn't want to do," he stated firmly. "That is one of the reasons why everything runs so smoothly and we are able to project the appearance of relaxation. Because there are no pressures being put on me by sponsors or anyone else."

"Being accepted by a wide audience range has also helped a lot. I don't have to select my material to appeal to one particular age group, they all seem to enjoy the show."

The only time that he ever gets run down is after weeks of working on the television show. For,



By **RICHARD GREEN**

despite the co-operative atmosphere around the studio, things can sometimes pile up.

"On a weekly show you get into a groove," Andy pointed out. "With your production staff, you can plan things out as far as three weeks ahead. You know exactly who is going to appear, what material will be required and any organisation that has to be done."

"However, after all this, you have to take one week in five off to rest up."

Last year, Andy went to Japan. It was his first overseas appearance in five years and the welcome was astounding. Andymania was waiting for him everywhere he went.

"I had no idea that things would be the way they were. I had buttons ripped off my suits and my shirts torn in hotels and it was almost impossible to be able to stroll

around the shops," he recalled. "Now I can understand what the Beatles go through all the time. Boy!"

He went on: "I had always wanted to go to Japan and I was very excited about the trip. There had been discussions about the tour for a long time, but I think the thing that finally settled it was the huge amount of fan mail that I received from there."

"Until then I hadn't realised how popular the television show was in Japan."

Now he is to visit England. With a very special friend of his, Henry Mancini. Together Andy and Henry have played to sell-out audiences everywhere they have appeared.

In America, they have been concentrating on not so big towns so that the fans would have a chance to see them. Last year, Andy had made over eighty personal appearances.

Perhaps the best final word about Andy Williams' drawing capacity is to say that at one concert in Japan he played to 14,400 people. The Beatles played to 9,000 there and the seating capacity is — 13,000!

AMERICA CALLING U.S. ROCKERS HEADING FOR BRITAIN

SO far, the British rock swing hasn't yet rubbed off on America, except that American rock artists are all suddenly clamouring to make visits to England!

Actually, there are very few Americans who don't want to go to Britain, so your visits by Bill Haley and Duane Eddy this month would well act as the forerunners to a whole spate of "oldies" but "goodies" who'd really like to get back on their feet again!

Anyway, since you're going for the sheer rock of it, John Fred and his Playboy Band are looking you up from May 30 through June 16. Their act is a sort of combination rock and r & b—they can play anything from early Beatles to Sam and Dave — featuring a strong brass section, and visually, look very good.

This week, the Who are in New York, having made the long trek East via a highly successful tour, opening in late February on the West Coast. It's their first days off in the six week tour, and just looking at them briefly on their first day in, I must say they needed them. This last visit undoubtedly throws the Who into the Jimi

Hendrix, Cream class here in America, establishing them as firm favourites on college campuses throughout the country, and creating a demand which must surely bring them back here before the summer's out.

On April 6 and 7 they wind up with two dates at Fillmore East in New York. Talk has it that they would like to complete a "live" album during this stint, a marvellous idea.

No less than 12 British groups are scheduled for upcoming tours here, with probably more to be added before April is out. The list is headed up by such good names as Dave Dee & Co, Alan Price Set, New Vaudeville Band and Pink Floyd.

Dave Dee is pencilled in for May 13 through 26 while the Alan Price Set, hopefully coming in all in one piece, will play five weeks from September 26 through November 3, mainly in colleges and for the underground movement. The New Vaudeville Band will

June Harris in New York

according to manager Peter Grant, return here at the end of May for a series of night club engagements and summer fairs, and Peter also feels that the time is ready for Jeff Beck to come in with a four piece group, which he's scheduling in for two months from May 30. The Pink Floyd are scheduled in from July 3 till August 4, and Spencer Davis, on the first lap of his current tour, is already being noted for another one in August. Likewise, the Troggs who are already here, will come back at least twice this year, during the months of August and October.

Lots of characters in Monkees film

MORE MONKEE MOVIE NEWS.—Some of the guest stars in the Monkee movie include: Annette Funicello (lately of the Beach Party Movie Set), heavyweight Sonny Liston, Timothy Carey, T. C. Jones (a female impersonator), Green Bay Packers' all-pro rugby bruisers; Ray Nitschke; San Francisco topless queen Carol Doda (called Sally Siltone in the film), and Victor Mature.

Said Bob Rafelson, who's directing the film: "What we're doing is not a comedy, but it's funny. It sounds campy, but it's the enemy of camp. It opens with one of the Monkees committing suicide. It's kind of a trip."

ELVIS PRESLEY was awarded a gold album for "How Great Thou Art" by RIAA (Record Industry Association of America). With this award, Elvis hits the phenomenal figure of 42 domestic (American sales only) Gold Records — 32 for singles and 10 for albums.

JOAN BAEZ, 27, after her marriage to David Harris, 22, in a small Episcopal church in New

Ann Moses in Hollywood

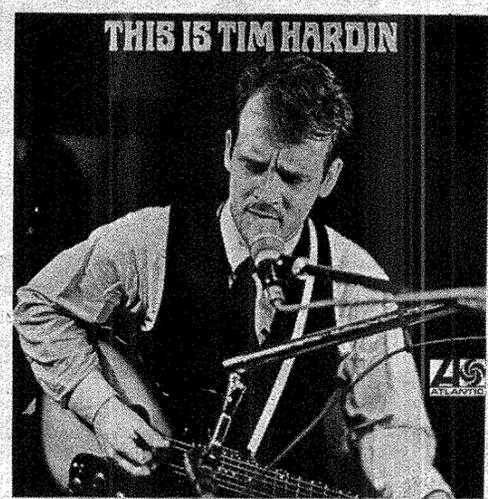
York City (Harris is the leader of a Peace and Liberation Commune in Palo Alto, California) led the gospel songs, had a glass of champagne, then left in a limousine, with David.

QUOTES FROM LULU about Davy: "When I was in Los Angeles, Davy just sort of took care of me like a big brother. He was so sweet. It sounds silly to say we're just good friends, but we are. He's such a friendly guy and

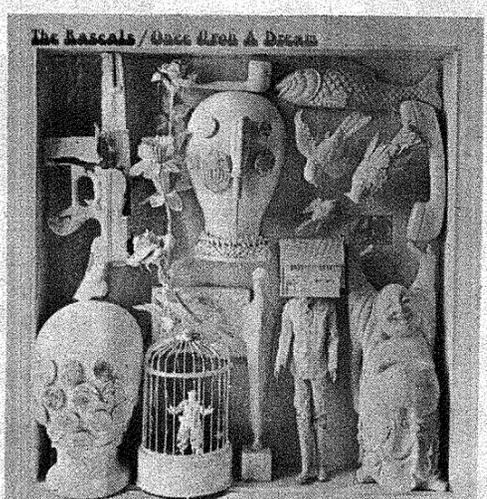
he's not ready to get involved with any one girl and I don't particularly want to get involved with any one guy. What I love about Davy is that he's really humane. He's not pretentious, he's not phoney... he's him! Now I understand why all the kids go mad for him, because his real self does come over. I think he's adorable!"

THE LATE OTIS REDDING was honoured last month when the members of the Georgia State Senate unanimously passed a resolution honouring the memory of the state's most renowned musical native son. Sales of "Dock Of The Bay" now over one and a half million.

KALEIDOSCOPE, a new teenage nightclub, opened here last week with Jefferson Airplane, Canned Heat and a new group from Texas, the Fever Tree, providing the entertainment. The club features a 360-degree round light show and a dance floor, plus carpeted areas for fans to sit and watch the groups.

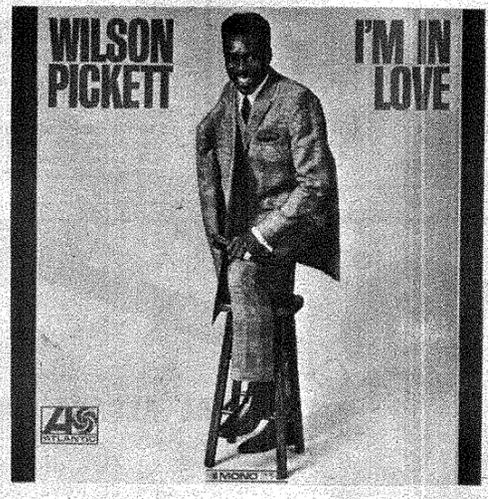


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The Unsquare Root Of



AMEN CORNER—Alan Smith continues his in-depth profiles

AMEN CORNER'S Blue Weaver is a slightly-nervous, unsure-of-himself fellow with a complex about the way he looks and the way he dresses. If you ever meet Blue, calm your nerves and don't let it worry you. He's probably more het-up than you are.

His real name is Derek Weaver (son of George and Doris, brother of Alan and Ken) and he was a clerk with Cardiff Co-op before he got fed up and left. At the age of 17 he found himself a job in a musical instrument shop, met the redoubtable Andy Fairweather-Low, and started out on the proverbial road to fame and fortune.

Blue is a sensitive person. "I'm not trying to put him down, but I get the impression he could bruise very easily. Success with a big group like Amen Corner must suit him nicely; he can hide away in the crowd, though still taste the good things of showbiz and all it can offer."

He's no millionaire, but he's still better off than at Cardiff Co-op.

Blue's musical interest started via his Mum and Dad, who got him to take piano lessons. Then he began to play with some of the boy-ops at Radnor Road Secondary—who played guitar—and it more or less went on from there.

"I'm quiet and easy-going," says Blue, in a quiet, rolling Welsh accent, "and I take what's going. I'm happiest playing with the group."

"Money is important to me, and like the rest of the lads, I have it banked for me every week and I take an allowance."

"I wouldn't be that choked if we didn't have a hit record though. I'd still want to play and I'd still be as interested. I take things as they come."

"Religion? I was confirmed in church and that, although I don't really get the time to go now. I'd like to think that when you're dead, that's it."

"What happens to your soul? I don't know really. I think I'm too nervous to ever think about it. These are funny questions, aren't they?"

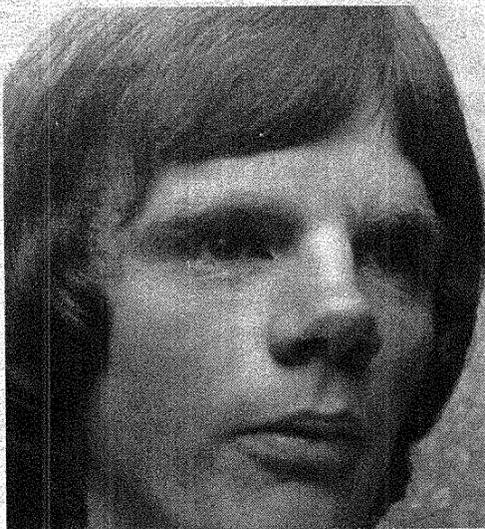
"Mind you I did the upturned glass thing once. I did it for a laugh, but it was frightening. I was with some friends, and we did it for hours and it wouldn't work. Then it moved to some people it didn't want in the room, and spelled out the name of somebody who'd taken money left in the van. It was a French name—and there was no mistaking it."

"I don't want to know about politics though if I was really pressed hard to vote... I'd vote Conservative. But that's only my view, isn't it? It's just that we're all in business, and I think they help people who want to get on."

"No I don't really think about what happens in outer space. It's a bit frightening. It's all too much."

Blue often searches for the words when he speaks. He isn't the most abrasive of people, and I found myself warming to his gentle, embarrassed honesty about himself as **A Face in the Crowd**.

He admits: "You know, I've always



BLUE WEAVER

wanted to be able to dance. Not fox-trot-waltz dancing... like they do in clubs and that. I think I could do it you know. I see everyone getting up and I see them raving about and enjoying themselves, and I know I could do it. I just haven't got enough confidence."

"There's a lot of things I'd like to do like that, but it's just that I've got a complex. Not that I think I'm inferior, it's just that I see fans looking up to me and I think: 'Why look up to me?' I'm not special."

"And the thing is, I can't smile when I'm on the stage. Not to order, anyway."

Rarely smiles

"I suppose a lot of it is to do with me having this tooth missing—I don't like to smile too much because it shows."

"It's funny. I wasn't in a fight, I was just sitting watching TV, and I had a biscuit, and I turned round and my elbow slipped off my knee and hit me in the mouth and snapped it."

"If they could fix it for me straight away, I wouldn't mind, but I went to one dentist and they said make an appointment and you'll have to come back a few times. All that put me off."

"I wouldn't say I was shy, it's just that I get embarrassed by the way I look and the way I dress."

"I buy clothes in the shop, and in the mirror there they look fine. Then I get home and I think I look terrible in them. I hate them and I never wear them again. I've got loads of clothes like that."

Blue says that what he likes about Amen Corner is that they've all got the same interests, and they can all have an equal say in picking their records. Mind you he didn't realise the pop business was such hard work, what with the travelling, the sleeping, the performing, the travelling and the performing over and over again.

He thinks that one of the biggest kicks he's going to get out of being in the pop business is travelling, except that going to America will bother him because of the race riots they have over there.

"I don't like all that," he says. "I hate violence."

"I steer away from fights even if I think I can get the upper hand. And as for war—well, I don't know what I'd do if I was called up. I couldn't kill. I think most people in the groups are like that."

"War is stupid. Nobody wins in the end."

"All we all do," he said sadly, "is blow ourselves up."

LIKE Blue, Neil is one of The Quiet Ones. There's more than a touch of the Peter Frampton-Davy Jones' about him, but he hasn't gone all pop-star and "Look at me, girls." He is, in fact, a modest person who occasionally gives out with the impression he feels he isn't important enough to be interviewed.

Neil candidly admits to being: "Quiet, reserved and shy." He regrets he doesn't have the confidence to be all showbiz and walk up to people and introduce himself; he needs to be helped along.

Neil thinks one of his biggest drawbacks, particularly when he's met likely females, has been his smallness. He told me: "Two years ago I was very small, but I've grown a bit and I don't think about it now."

Girls: "I don't like quiet girls," he volunteered, "I like girls who like parties and know as much as me."

Neil isn't too keen on having to smile to order (I told you he was a bit like Blue), although when he added: "People always say I look sad, but I'm happy inside," I was rather reminded of the Ringo of a few years ago.

He loves the open air, the freshness and the cleanness, and one of his greatest pleasures is to be miles from anywhere soaking it all up. Give him a tent and isolation except for a few friends, and he's a happy guy indeed.

"I like to think I haven't changed," says Neil, "although I suppose I must be a bit different. Nowadays I feel I can walk into a cafe and not be embarrassed. And that wasn't always the case."

"I'm not big-headed, I can't believe I've been involved in a hit record, for instance. And I'm sure nobody really notices me."

Neil has a great respect and affection for his parents, whom he feels have done a lot to help and encour-



NEIL JONES

age him. "My father's got a great job as Chief Building Superintendent for Cardiff Corporation," he says proudly, "and my mother loves pop music. She'll come up to me and she'll say something like: 'I see 'Judy In Disguise' went down this week.'"

He also has a great regard for his 10 years old brother and two sisters, aged 21 and 23, and makes the point

of saying they're both very young-minded.

Neil wants to be married. Maybe not tomorrow or this year, but certainly in the not-too-distant future. His eyes light up when he talks about it.

"About two or three times a year," said Neil (and he meant it), "I meet a girl I feel I would like to marry."

NEW to the charts

Paper Dolls are 'in' people

By RICHARD GREEN

ONE of the most played records at the "in" clubs recently by one of the most seen groups in the clubs has finally made it into the NME chart at No. 24.

For weeks, people have been tipping "Something Here In My Heart" by the Paper Dolls—an attractive girlie trio—for the best sellers.

The girls, Tiger (Suzi Mathis), Copper (Sue Marshall) and Spider (Pauline Bennett) have been together for three years, but this is their first record. The rest of the time they have been playing cabaret and ballroom dates all over Great Britain.

They joined forces while at school and were appearing one night at a club in Sheffield. In the audience was Tony Macaulay who, with John Macleod, had written "Let The Heartaches Begin" and "Baby, Now That I've Found You" and who was looking for someone to record "Something Here In My Heart."

So impressed was he with the Dolls' act that he went backstage later and asked them to record it. Just like that.

All three now live in London, but only Tiger was born there. Copper is from Northampton and Spider from Bletchley. They share a common liking for night clubs, Scotch and Coke and casual clothes.



Chart newcomers the PAPER DOLLS (l to r): PAULINE "SPIDER" BENNETT, SUZI "TIGER" MATHIS and SUE "COPPER" MARSHALL.

WHO'S WHERE

ONE-NIGHTERS

GENE PITNEY, DON PARTRIDGE, STATUS QUO, SIMON DUPREE, AMEN CORNER

Lewisham Odeon (5); Hanley Gaumont (6); Coventry Theatre (7); Glasgow Odeon (9); Manchester Odeon (10); Wolverhampton Gaumont (11); Leeds Odeon (12)

*Amen Corner not appearing

BEE GEES, DAVE DEE, DOZY, BEAKY, MICK and TICH, GRAPE-FRUIT

Slough Adelphi (5); Sheffield City Hall (6); Birmingham Hippodrome (7); Carlisle ABC (10); Glasgow Greens Playhouse (11); Edinburgh ABC (12)

KINKS, TREMELOES, HERD, GARY WALKER and the RAIN

Mansfield Granada (6); Walthamstow Granada (7); Bedford Granada (8); Exeter ABC (9); Gloucester ABC (10); Cardiff Capitol (11)

ESTHER and ABI OFARIM

Bournemouth Winter Gardens (6); Liverpool Odeon (7); Birmingham Town Hall (8); Royal Albert Hall (9)

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BIG NIGHT FOR THE BEE GEES



WHAT we got last Wednesday (and "wotalot we got") at London's vast Royal Albert Hall from the Bee Gees was a cross between an epic, stereophonic, operatic "Charge of the Light Brigade" ("choir in front of them—orchestra behind them—into the valley of sound strode the 600") and a "Ralph Reader Gang Show".

The Bee Gees are a precocious talent who deserve to be encouraged to realise their full potential, but there is really little point in having a 67-piece orchestra (two harps!) if you are going to drown them with amplified guitars and the incessant screaming of several hundred fans.

There is not much point in marching in a hundred assorted Air Force and Army brass bandmen if they march into the stalls and blow their contributions toward the stage so that two-thirds of the audience behind hear virtually nothing.

It is true, of course, that you can pick your musicians but not your audience. Those that had come to hear Robert Stigwood's brave attempt to give the public value for money were disappointed—like me—at not being able to hear the Bee Gees' often beautiful lyrics. And maybe those who came to scream were disappointed by the listeners' apparent lack of enthusiasm.

Sadly I have a feeling that the Beatles would suffer from the same kind of split reaction if they ever played 'live again.

But what did we get? Plenty of Bee Gees—over forty minutes, in fact—but through the cacophony of screamers the first few numbers all sounded like "Have You Seen My Wife Mrs Jones?" and I think "I Can't See Nobody" was in there. When Robin Gibb could make him-

Concert review by Keith Altham

self heard—ear cupped optimistically by a hand—his voice was for me far the most interesting. There is a broken quality about it—not unlike the same trod-on plaintiveness that is Tim Hardin's—which is especially appealing.

One unrecorded title was "I've Decided To Join The Air Force," which was the signal for a "sortie" by the Air Force band. "Early Talkin'" signalled the uprising of a 100-strong mixed choir who appeared vastly amused at their inclusion and sang into one boom mike! Fortunately, the screamers, whose main target was Maurice Gibb, had begun to scream themselves out by the end of the concert and the Bee Gees were able to show their worth with "Words," "Massachusetts" and a final stirring rendition of "World."

I am really sorry that I cannot be more enthusiastic about this "Poperama." Those of you seeing the tour should fare better.

The others

What else? The **Grapefruit** sang well, played well, harmonised well and left me stone cold with their stage presentation. But they are new to it all and can only get better. "Deilah" was probably their best received number. The **Foundations** achieved a nice

sound balance and put plenty of punch into their act. "It's All Right" kicked off and Clem Curtis was soon into their big hit, "Baby Now That I've Found You." Two Go-Go dancers—Liz and Lindsey—bumped and ground around to "Help Me" and the good act wound up with "Back on My Feet Again."

Dear old **Dave Dee, Dozy, Beaky, Mick and Tich** socked it to the teeny boppers without any inhibitions. "Hold Tight!" and Dave is prancing and dancing producing screamer-ama—which is how it was and may be again. "If I Were A Carpenter" in Four Tops style and then the number dedicated to Dozy—"Little Darlin'." All good raw rock and roll. Dave gets pulled off the stage—of course—and has to be rescued. His shirt has now come agape—surprise—to reveal manly chest.

Some ribald comedy variations on "Rosie" and "Cinderella Rockefeller," with Dozy leaping into Dave's arms. Onto a string of big hits: "Zabadak," "Bend It" and suddenly the group had six stalwart men in khaki march in, salute smartly and fire a deafening round of blank cartridges from self-loading rifles before marching off to thunderous applause.

On with the show and Dave beat into "Paint It Black" and got the whip out for "The Legend of Xanadu." Oh yes—all good healthy sex! You have to admire this group for what they are—not what they are not! Competent Tony Hall did his usual competent job but was expected to hold the fort for too long between acts.

MEANWHILE, BACKSTAGE... by Richard Green

A TINY, bespectacled man of Oriental origin buying drinks all round; two scantily clad Go-Go dancers; Maurice Gibb talking about a little white dog; Dave Dee's managers being treated as fans and having trouble getting backstage while girls sneak in unnoticed... Just a few of the more interesting aspects of life backstage on the opening night of the Bee Gees-Dave Dee tour at the Royal Albert Hall!

Seldom have so many been denied so much by so few, as most of the legitimate visitors were kept out by a handful of "I've-only-got-a-job-to-do" types, while clutches of tiny, mini-skirted fans found no difficulty in wandering about where they shouldn't have been.

Foundation Clem Curtis was seen with a bunch of flowers in each hand murmuring: "I'm gonna look a right poof going on stage with these, aren't I?" while two most wowee dancers followed in his wake.

In the bar, Grapefruit's George and Pete expressed their nervousness as the little Oriental insisted on forcing Scotch on them. "We are a bit apprehensive, but it's the Albert Hall that frightens us," George admitted. "In twelve minutes what can anyone do, except for the Beatles?"

Similarly unhappy about the time situation were the various members of the Dave Dee camp. Their rehearsal time for a twenty-five minute act had, it seemed, been reduced to fifteen.

Later, Ken Howard commented: "They started letting the audience in halfway through the rehearsals. An important tour like this means so much to us. It is important to have adequate rehearsal time."

MEET MY DOG

Maurice Gibb was telling an attentive audience all about his little white dog and how he hoped that everyone would come to see it. Foolishly expecting to find the creature in the Bee Gees' dressing room, I entered.

"The boys are just putting their feet up," said Robert Stigwood, rising to show me back to the door.

(Memo to M. Gibb: Please apologise for me to the dog, I really would like to say hello to him.)

Uniforms of a military nature were in profusion and at least two dressing rooms contained a complete arsenal.

Confusion broke out again backstage and a mass exodus to the bar was called for. It was there that Peter MacBeth, the Foundations' bass guitarist, told me: "As far as the Bee Gees' act is concerned, no reflection on the boys themselves, but most of what they did was so boring."

Clem added: "It's a very good show and everything else, but we've been playing to the wrong type of audience. If we had been playing with Geno or somebody it would have been better for us. They didn't strike me as a soul audience."

At the other venues, it will depend on our spot whether or not we alter the act later on during the tour. We will have to create something for ourselves. It takes a couple of numbers to get the feel of the audience."



The BEE GEES as Army drummer boys, the roles they will play in the film being written for them by JOHNNY (Till Death Us Do Part) SPEIGHT.

from you to us

MISS G. MAY (Ilford): Tony Blackburn has had a holiday. Dare I suggest that Jimmy Young has one too... say for a few years. He could take his telephone with him. Ugh!

R. A. BOX (Bristol): In reply to two of last week's letters, I should like to bring to readers' attention the existence of the Free Radio Association at 239 Eastwood Road, Rayleigh, Essex.

This organisation joined forces with the Broadside Free Radio Movement in an attempt to bring back unfettered radio.

If there are any readers who feel the same way and would really like to bring back Caroline, I suggest they write to the Association for information.

ROBERT REID (Melbourne, Australia): I was very disappointed to read in the NME that the Zombies are breaking up as I have always loved their records. Their highly original sound is to me distinctive, as are the sounds of other great groups such as the Hollies, Rolling Stones and Procul Harum. I just can't understand why the Zombies have not been successful.

COLIN HILL (Hull): Hazel Stones, of Car Colston (FYTU last week), ought to think herself lucky hav-

ing a few tours in Nottingham. In Hull, we don't have as much. Recently, we were lucky to have Engelbert Humperdinck and we are expecting the Bee Gees tour. It is in places like Hull, Bradford, Barrow, York and Grimsby that more amusement is needed to curb vandalism. So please, pop promoters, let's have a few more tours at Humberside, Hull and Grimsby. After all, Hull is the third port and tenth largest city of Britain.

COLIN BRINTON (Harwich): How much longer must Simon and Garfunkel be shrouded by the fog of pop music? Their mantle of stardom is long overdue and why they are completely ignored is an enigma to me.

Paul Simon's poetic and angelic songs must rate him as one of the best composers on the scene, yet he is constantly ignored. Why?

K. KELLAND (Plymouth): Although Esther and Abi are very popular at the moment, they don't seem to have caused the same sensation as Sonny and Cher did. In my opinion, Sonny and Cher are a much better boy and girl duo, as Cher has a better voice than Esther and Sonny writes and produces their records.



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TAIL-PIECES BY THE ALLEY CAT

OFFICIAL U.S. Gold Disc winners in February: Otis Redding's "Dock Of The Bay," Lemon Pipers' "Green Tambourine," Paul Mauriat's "Love Is Blue," Union Gap's "Woman Woman," 1910 Fruitgum Company's "Simon Says," Dionne Warwick's "I Say A Little Prayer" and Monkees' "Valleri" . . . Liberty label sold by Al Bennett for £9 million . . . Her version of John Rowles' hit on next Petula Clark LP . . .

Chart return of reissued Bill Haley and late Buddy Holly discs forecast by your Alley Cat . . . For 50,000 sales of Beatles' "Hello Goodbye" in Denmark, George Martin received special award . . . Advance orders for Engelbert Humperdinck's next single almost quarter million . . .

Penned by Peter Asher: both sides of Peter and Gordon's next single . . . Composer Randy Newman's wife infanticiding . . . New chart entrants Paper Dolls managed by publicist David Cardwell . . .

For music publisher Mike Collier's wife, a daughter . . . Next Eric Burton and the Animals single, "Anything" . . . U.S. Gold Disc for Jimi Hendrix Experience LP "Are You Experienced?" . . . Money spent by Peter, Paul and Mary like it's going out of style . . . Liberace with singer, Gale Sherwood and violinist Florian Zabeck tours South Africa next week . . . Dave Carr (organist with Fortunes) managing disc duo Blonde On Blonde . . .

On his TV show, Eamonn Andrews acknowledged NME when introducing Anita Harris . . . LP of his hits by Matt Monro in Spanish . . . First single by Florence Ballard (formerly with Supremes) coming on HMV . . .



Will Monkees yield No. 1 to Beatles in U.S. chart? . . . Kenny Everett should revive Alan Price hit retitled "I Put Aspel On You" . . . Last week, Colin Petersen of the Bee Gees was 22 . . . "Sunday Express" reports Billy Fury engaged to model Judith Hall . . . Follow-up discs by John Fred and the Playboys, Procol Harum and Simon Dupree proving sticky . . . Geoff Swettenham (drummer with Grapefruit) dating screen Juliet, Olivia Hussey . . . New York Copacabana owner Jules Podell quick to sign Tom Jones for return booking . . . Retitled version of Caterina



Eurovision contestants (left to right) CLAES-GOERAN HEDERSTROEM (Sweden), WENCKE MYHRE (Germany), ODD BORRE (Norway), KRISTINA HAUTALA (Finland), and PAT MCGEEGAN (Eire).

Let's hope we can all say 'Congratulations' to Cliff

By ANDY GRAY

CAN Britain — and songwriters Bill Martin and Phil Coulter — retain the Eurovision Song title with "Congratulations"? Already the song is at No 4 in the NME Charts and Cliff Richard's ailing throat is okay again. So all is set for a victory at the Royal Albert Hall on Saturday, where television will beam the programme for 150 million (not only Western, but Eastern Europe takes it this time, plus parts of Africa).

Sandie Shaw sang Bill and Phil's "Puppet On A String" to first place in Vienna last year, which followed a whole string of second places: Kathy Kirby in Naples with "I Belong", Matt Monro (1964) in Copenhagen with "I Love The Little Things"; Lennon and Paul McCartney wrote ten songs . . . French heart-throb Sacha Distel here recording several Jack Fishman compositions; sessions directed by Norrie Paramor . . . "Honey" first single by Bob Shane — formerly of Kingston Trio . . . Singer Billie Davis starting talent

agency . . . A miss from Tony Blackburn for current Paper Dolls hit — which Derek Johnson tipped . . . At Pye's party for Arlo Guthrie, fellow-American folk singer Julie Felix, just back from African season . . . Arriving in Las Vegas, Tom Jones and personal manager Gordon Mills' first call to see Little Richard cabaret performance . . . The Dakotas (former group with Billy J. Kramer) now backing Wayne Fontana . . . How about Dave Dee retitled version of Louis Armstrong's hit dedicated to Rosemary Frankland, "What A Wonderful Miss Ex-World"?! . . .

A truly international cast will be seen on Saturday, with Norwegian Wencke Myhre in with

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MEMORABLE NIGHT FROM ESTHER & ABI

FOUR (or was it five?) curtain calls. Not one vacant seat. A rapt audience, absolutely still in the darkness until the final moment of thundering applause. And most of all — a heady atmosphere of warmth and affection in the air.

This was the scene when Esther and Abi Ofarim made their London concert debut at the Royal Albert Hall last Saturday, performing for the entire evening in a magnificent programme that skipped from the sadness of "Freight Train" to the soul of traditional Hebrew songs. Yes, they sang "Cinderella Rockefeller." But Esther and Abi deserve to be instantly recognised for more than simply a hit record. They are superb song stylists, equally at home with folk and pop.

There were songs from the Deep South, Russia, Spain, England, Israel, France and Germany — old songs — new and beautiful songs like Lennon-McCartney's "She's Leaving Home" — and songs of love and tragedy. Providing the backing were four brilliant Dutch musicians (the duo's regular group) with a strong, silky sound. An Evening With Esther and Abi Ofarim was, as they say, an evening to remember. Very much so. ALAN SMITH.

NEW to the charts



Chart newcomers the HONEYBUS (left to right), PETE DELLO, COLIN HARE, PETE KIRCHER and RAY CANE.

HONEYBUS THIRD TIME LUCKY

IN FAR off days when Moon and June were standard entries in every songwriters' phrase book the charts were full of hit titles containing girls' names. Then came the new wave writers. Now we've turned full circle and we have a Maggie coming into the picture by way of London-based group the Honeybus who enter the NME Chart at No. 26 this week with their third time lucky single "I Can't Let Maggie Go."

Her creator is 23-year-old Honeybus Pete Dello, singer, writer, arranger and producer of the record, and for her success Maggie owes much to the favourable comments and plugging she has had from Radio 1 deejays, particularly David

By NICK LOGAN

Symonds, John Peel and Kenny Everett. Besides Pete, other boyfriends of Maggie are Honeybuses Ray Cane, 22-year-old bass guitarist from Hackney, Colin Hare, 21-year-old rhythm guitarist from Hornchurch, the drummer Pete Kircher, aged 21 and originally from Folkestone.

Founder members of the group are Pete Dello and Ray Cane. Both were working as session men and Pete had been writing songs for other groups when they decided to form a group and record the compositions themselves. Their first record was "Delighted To See You."

It was after this and just before the release of their second record "Do I Figure In Your Life" that Colin and drummer Pete joined the group to take the places of two others who left.

Neither records got anywhere and because Honeybus had little work, the boys would spend up to five hours a day just practising and working out arrangements for their own numbers.

Work did come eventually however and the group has managed to amass quite a following during its short seven months' life.

WHO IS FANNY FLICKER?

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