

PARENTS 'BUILT UP' SON PAUL SO HE COULD PLAY

MAMA and Papa found some old magazines and a telephone directory, plonked them on a stool, and placed the chubby infant fingers of four-years-old Paul Mauriat on the black and white keys of the drawing room piano.

A short period of random clunking about followed and then — alone! sacre bleu — suddenly there came from the ivories a presentable version of "Can You Wash Your Papa's Shirt?"

A star was born.

Little Paul Mauriat was whisked into serious classical tuition by his father—himself a musician—and during the next few years of his childhood he spent many a summer evening conscientiously weaving

his way through Chopin and Debussy. Not for him le football and le pinching of birds' eggs.

The professionalism and lush, stringbeat sound of "Love Is Blue" is a direct result of those early years of hard work and musical involvement.

At the age of ten Little Paul had become a piano-playing prodigy at the Paris Conservatoire; four years later he had completed his studies;

and then for a year or two he seriously thought of becoming a classical concert pianist.

"I became absorbed with jazz," he smiles today, "and that idea faded away. From jazz I went on to discover light music, and by the age of 17 (against my father's opposition), formed my own orchestra and we toured cabaret and theatres in France and Europe.

"All the time I wanted to have, how do you say it, a trademark of my own. I did not just want to play music. I wanted people to hear my sound and know instantly that it was the sound of Mauriat.

"Things went well for me. I was able to base myself in Paris, and eventually I was asked to accompany a recording star with my orchestra. Other sessions followed and in time I met and recorded with the great Charles Aznavour.

"That was a turning point in my life. In the beginning I had sleepless nights, thinking about the importance of recording and arranging these sessions, and there were many times when I was surrounded by crumpled sheets of paper and consumed by stage fright.

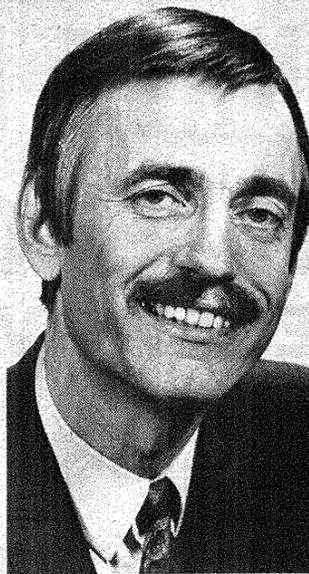
Confidence

"Finally, I gained the confidence I needed. And now, I regard my association with Aznavour as the most important step of my career.

"With Aznavour, I can express myself in so many styles. I have orchestrated more than 120 chansons (songs) with him, but it is still an enduring pleasure. Aznavour can never be fully fathomed. One discovers him anew each time."

To those who don't really know him, Mauriat's appearance is sometimes in frosty contrast to the warm, sensitive and penetrating sounds he brings forth from his orchestra.

In reality, he's a quiet, friendly enough fellow with tastes that run from Satchmo to Ella, Simone



PAUL MAURIAT — turning point came when he played with Charles Aznavour.

De Beauvoir, Georges "Maigret" Simenon, and Debussy, Stravinsky and Bach.

He's a man of many moods and many tastes—which is maybe why his music has become such a widespread favourite with people of all ages, both in America and in Europe. If you're in love, you'll love those silky, romantic sounds, and if you're a little older — they're a pleasure to sit back and relax to.

Not that all Mauriat music is placid music. On various Philips albums you can hear his orchestra happily bouncing through tracks like "Puppet On A String," "Black Is Black," "Winchester Cathedral," "Penny Lane," "Jingle Bells" and "Granada."

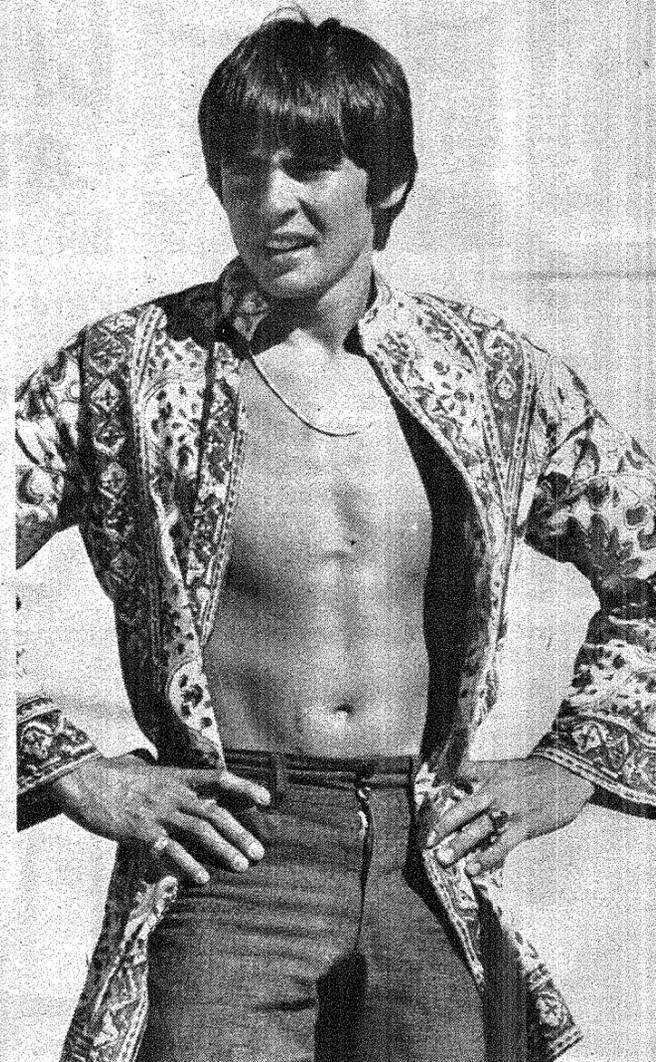
On the "More Mauriat" LP, he even gives out with a touch of the Tamias: the Four Tops' "Reach Out, I'll Be There."

Me, I'm enchante about his style. So often the Mauriat sound is a nifty combination of the soaring lilt of French strings, and a big, pumping beat sound dear to the heart of every real pop fan.

Sometimes, in fact, he puts me in mind of a rocking Mantovani—and I don't mean that with any disrespect.

Mais non!

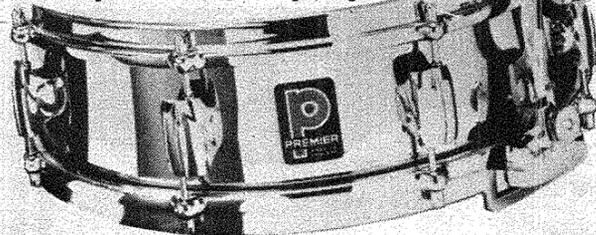
Look: it's Davy's operation!



Here's the first picture we've seen of Davy's appendix operation. A neat scar, eh what! Photo was taken on set of their first full-length film.

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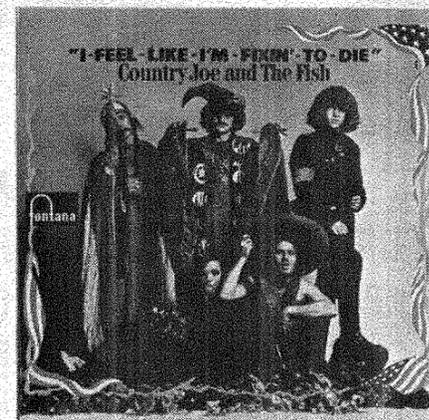
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PHILIPS
**PAUL MAURIAT
AND HIS ORCHESTRA**
Blooming Hits
SBL7837 (Stereo playable mono)



Fontana
COUNTRY JOE AND THE FISH
I feel like I'm fixin' to die
STFL6087(S) TFL6087(M)

VERY EARLY MORNING CHAT WITH MIKE

It was 6.45 am in Los Angeles when I called Mike. He was just waking up and due to be on the film set in fifteen minutes. For a man who claims to drive like a "little ole lady" he moves fast.

"Our film is going to astound the world," he drawled, launching into his super publicity officer role. "I think it is fair to say that not even the Beatles would be able to duplicate what we are doing in this film. It's not at all like our TV series. It doesn't go 'bang, bang, bang'; it has a more liquid composition and we stick to the script."

"Everyone is in it, from the Mayor of Los Angeles and Annette Funicello to Sonny Liston, who beats up Davy in the film. He follows that with a scene in which the 'midliner' (position in American football) from the Green Bay Packers throws body blocks at him. Davy is having a tough time of it!"

Coke machine

"We've just finished a scene with Micky in the desert dying of thirst when suddenly he sees a coke machine in the middle of all the sand. He can't get his 30-cent piece in the machine because the only one he has is bent."

"When he does finally get the machine to accept it a little light comes on saying the machine is empty. Then an Arab on a camel arrives from nowhere and whispers in his ear—next minute the entire Italian army comes over a hill and surrenders to him!"

Mike further claimed that the film is not really all that funny and that they make a number of personal statements in the film which reflect their real selves. There is a comment on war for example.

"We don't actually say 'war is hell' but we imply it in the film. There is another sequence

A TRANSATLANTIC phone call to that talented Texan string-bean Mike Nesmith provided some interesting answers to the questions of what the Monkees are doing in their first film. What he thinks of "Valleri." And what he believes is next boom in pop music.



in a sewage factory where we get shut in a black box."

Confused? Stick around it gets absolutely insane in a minute.

"The Monkees are dead," continued Mike. "We've been gently moving away from that prefabricated image of the four of us in the last few TV episodes. That was why we put the little ad-lib pieces on the end of stories. We want to be thought of as real people."

"We are still largely victims of the monsters we helped to create and people still expect us to act our TV parts in real life. Our next record is a reflection of that—in my opinion 'Valleri' is the worst record I have heard

By **KEITH ALTHAM**

in my entire life! It isn't a step forward—it's a step back. 'Tapioca Tundra' on the flip-side is the kind of musical progression we are trying to make."

What of those musical booms of yesteryear—where have all the flower children gone? Is rock and roll a thing of the future?

"I think flower-power smoked itself to death," said Mike. "And the only thing that the rock and roll revivalists are doing is to underline the event of its death! 'Lady Madonna'

is a type of rock and roll of course but the brilliant Beatles have done it again by giving it an entirely new twist.

Similar

"I'm hoping to do something similar with the 'Wichita Train Whistle' which will go out as an 18-piece big band playing a fusion of rock 'n' roll, country 'n' western and jazz. We could just start that big band era rolling all over again. I'm hoping to play concerts in some of the big cities—Chicago, New York, San Francisco and conduct and direct the band myself."

The "Wichita Train Whistle"

DAVY, MICKY, PETER and MIKE in a shot from their first full-length film

is something that Mike wrote to me about some weeks ago and is the name under which he grouped over 50 first-class jazz musicians to produce what he calls the first rock 'n' roll symphony. It is already issued as an album in America and should be released in Britain shortly.

One story about this which Mike told me, and bears repeating, concerned his difficulty of translating into musical terms just what he wanted from the jazzers. Mike knew what he wanted all right but had to

explain it in terms of 'A Shearing thing with organ' here and 'An Artie Shaw clarinet solo there.'

At one point he instructed a guitarist from the control room: "Aw! right guitar—guitar at bar 60—you should kinda get lost that run. It would be groovy if you didn't end up where you're supposed to."

Big laugh

The musician clearly understood. At the end of the next take not even his guitar ended up where it was supposed to. He threw it bodily into the centre of the studio!

"We kept the laughter on the finished tape," said Mike.

What of the Monkees TV series were rumours that they were to do no more after their present series true?

"Yes," said Mike. "At present we are negotiating on the basis of several hour spectaculars with NBC but we've gone as far as we can with the series. We can't go on forever on the same line and we can't go on forever working as hard as we have. Now is the time for new directions."

Finally I asked Mike if he was taking any interest in the current American political scene with the race for Presidential nomination hotting up who did Mike tip for the top?

"Wal," drawled a voice from 5,000 miles away. "The way I see it is that it'll either be Kennedy or McCarthy or Bill Cosby or Micky Dolenz!"

Mike hopes to sneak into Britain later this year. I hope he does—a rare honest and amusing personality is Tex Nesmith.

EMI's EASTER PARADE



DES O'CONNOR
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Columbia DB8397

THE KARLINS
Everybody Wants To Go To Heaven
Columbia DB8394

BOBBIE GENTRY
Louisiana Man
Capitol CL15544

JACK DOUGLAS
Swanee River
Columbia DB8393

PETER & GORDON
I Feel Like Going Out
Columbia DB8398

FLASH & THE BOARD OF DIRECTORS
Busy Signal
Bell BLL1007

WILLIAM E. KIMBER
Shilo
Parlophone R5690

CHUCK JACKSON
Girls, Girls, Girls
Tamla Motown TMG651



LIBERATE
Liberate Now
Dot LPD501 @ SLPD501 @

THE MOVE
Move
Regal Zonophone LRZ1002 @ SLRZ1002 @

THE AMERICAN BREED
Bend Me, Shape Me
Dot LPD502 @ SLPD502 @

CILLA BLACK
Sher-oo
Parlophone PMC7041 @ PCS7041 @

DIANA ROSS and the SUPREMES
Live at London's "Talk of the Town"
Tamla Motown TML11070 @ STML11020 @

THE NOCTURNES
Columbia SX6223 @ SCX6223 @

JOE COCKER
Marjorie
Regal Zonophone RZ3006

DON CHARLES
The Drifter
Parlophone R5688



Paper Dolls 'wreck' the NME office!

IT is not often that the normally quiet and relaxing atmosphere of the NME offices is transformed into something akin to Brighton race course on a good day. But then, of course, the Paper Dolls don't often pop in for a chat.

They were in the other day and it didn't take them long to organise things. Likewise, it didn't take me long to realise that here was a force to be reckoned with.

You have Tiger, a good South London lass dancing and leaping about all over the shop, cracking jokes and being generally merry.

You have Copper, sitting quietly until, spurred on by Tiger, she decides to engage in some double Dutch back-chat and add to the weird happenings.

You have Spyder, who arrives half-an-hour late and then sits there saying very little but all the time looking at you. And you can't help wondering what she's wondering.

"All our boy friends have run away, dear," volunteered Tiger. "I would have thought it would have been better now that we've got a hit but they've gone. I wonder why."

For no apparent reason, Tiger got up and started dancing about. Looks of puzzlement all round. Then she sat down again, gave me one of those "what's next?" looks and waited.

Why, I asked, did Tiger and Copper think that the Paper Dolls had found their way into the charts via "Something Here In My Heart."

"They were waiting for us," was Tiger's explanation, delivered, as usual, tongue in cheek.

"There weren't many girls, were there?" asked and stated Copper. "There will be now" from Tiger. "Forty thousand next week," was Copper's comeback.

It also came out that because there were so very, very few girl singing acts in the country, the Paper Dolls were booked up far in advance of everything. The fact that they are three talented young ladies also helped.

But that all came to an end when they were performing one



The PAPER DOLLS looking, for them, rather subdued. It's a rare event as NME's Richard Green discovered. Left to right the girls are PAULINE "SPYDER" BENNETT, SUZI "TIGER" MATHIS and SUE "COPPER" MARSHALL.

Girl group comeback by RICHARD GREEN

night in a cabaret club in the North and songwriter Tony Macaulay saw them, dug them and decided to ask them to record "Something Here In My Heart." "We were having to do what the audiences wanted until then," Tiger revealed in a moment of seriousness. "We were doing things like 'Puppet On A String' and 'Big Spender.' We've got more freedom now."

The Dolls were together for three years before they made a record. They would have liked to have done something earlier, but their full engagement book kept them away from London for so long that they literally had no time at all to go into the studios. Tony's arrival was a blessing for them.

Teas and coffees arrived via the NME's tame office boy who did a double take when he spied the Dolls' pelmets — skirts that short can't be called minis — and the girls told me what happens at gigs when stage door johnnies turn up.

"Most of them are quite all right," Tiger pointed out. "They are nice really and just want to talk to us and buy us a drink. We are really ourselves all the time. We are very straight with people, we don't lead anyone on." "If three chaps turn up and do the full bit, we disappear," Copper said. "We slide off," added Tiger with a sly grin.

By this time things were getting a bit too noisy so we adjourned to a nearby hostelry where the friendly host was extra chuffed at

having such lovely company.

"I got another poodle today," Spyder told Tiger.

"Another one... not another! How many does that make?"

"Hundreds. Poodles and bunnies all over the place," said Spyder.

A gentleman known as Cliff makes bunnies and poodles as toys and showers them upon the Dolls. He also opened a record shop for them recently.

Many Scotches and cokes later, the Paper Dolls (nee Rag Dolls, later the Dolly Set) got to talking

about their long-lost caravan, known affectionately as Ada Camp.

"This was when we were living in Leeds," Tiger began. "We bought it for £40 off a scrap heap. It was painted black and orange and on the door we hung a sign saying 'Use Other Door' and people used to walk all round the thing looking for the other door, but there wasn't one!"

"We didn't realise that we were supposed to have a bucket underneath the water outlet and there was a great puddle," Copper smiled. "We put a bucket there when they told us, but we never emptied it and the caravan started sinking."

Accused

"We got accused of running it into someone's grandmother's caravan, so they threw us off the site," Spyder laughed, not caring one little bit about their fate.

"All the clubs we played at ran out of ash trays and things, spoons and everything used to disappear and end up inside Ada Camp," Tiger admitted. "Watch out Speak-easy!"

While they were living in Leeds, the Dolls frequently had to appear in places like Liverpool and Bradford. As they had no means of transportation, they used to thumb it.

"You'll find that all the lories going up North have pictures of us up in them," Spyder said, as the trio got up to leave, inviting me to continue what had become a party back at their hotel.

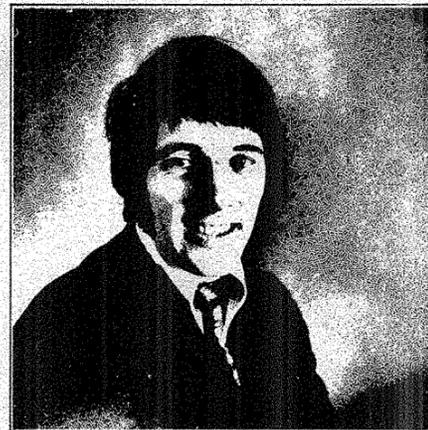
Later, at the hotel... oh well, perhaps not.

Artistes requiring help and assistance in obtaining recording contracts — publishing outlets — personal management and all aspects of the business are asked to send full details with photos, etc., to: Box No. 2385, "New Musical Express", 15/17 Long Acre, London, W.C.2.

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Wed. " 17
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Mon. " 22
Wed. " 24
Thurs. " 25
Fri. " 26
Sat. " 27
Sun. " 28

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Newcastle City Hall
De Montford Hall, Leicester
Town Hall, Birmingham
ABC, Northampton
ABC, Peterborough
ABC, Chesterfield
ABC, Chester
Empire Theatre, Liverpool
Odeon, Manchester
ABC, Cambridge
Granada, Slough
Central Hall, Chatham
Bournemouth Winter Gardens
Coventry Theatre

SETS OF THREE

'Captain' hit big surprise for Reparata

AS soon as they heard that they were to visit England, Reparata and the Delrons rushed out and bought three heavy duty raincoats and prepared themselves for three weeks of pelting rain. They laughed as they told me this when we met for morning coffee in an attractive square in the heart of the West End.

The weather in England, in fact, means quite a lot to the three American girls. They even use it as the reason for their record, "Captain Of Your Ship," making it here.

"It's a foggy record!" Reparata laughed when I asked her why she thought it had taken off here and not in America, then added: "No, I don't really know. I can't think of a reason."

"We did it for America because we wanted to try and compete with the boys. Nobody bought it, but everybody said they liked it. We can't understand it."

"Captain," it seems, is not the type of song that the trio normally record.

They prefer straight, non-nonsense songs which don't rely on gimmicks for their appeal. But it has been some time since they have registered big with a hit on the other side of the Atlantic.

"Yes, we talked about breaking up and discussed it, but we never really considered it seriously," Reparata admitted. "We were pretty well miserable with things at one stage."

While Reparata and I talked, Delron Nanette sat quietly saying

hardly anything and looking for all the world like a little squirrel. Lorraine, on the other hand, chipped in now and then with some witty comments while giving the appearance of the sexy one of the group.

Going back to the origin of the group, Reparata explained that Nanette and Lorraine were not originally Delrons. There had been two other girls when the trio started out and made its early mark.

"There was this fight and the manager said — 'out,'" Reparata recalled. "We were going on a tour and they didn't want to do it, so we would have been breaking a contract if we hadn't appeared."

So in came Nanette and Lorraine, as they put it "on a feather bed" which they soon found became a lot of hard graft.

"We were going out with different bands and rehearsing the whole



REPARATA (left) with DELRONS NANETTE (centre) and LORRAINE

act in an hour," Lorraine told me as she pulled her blouse tighter, "now we spend days on one number. Things have changed!"

Because Reparata (whose real name is Mary), Nanette and Lorraine were good friends at school,

they found that being in the same group helped a lot. They understood each other only too well and were able to settle little differences without much trouble.

"People won't buy records in America unless they can dance to

Trogg Reg phones from U.S.

BURRING across the Transatlantic phone the other evening came the dulcet tones of Trogg Reg Presley to inform NME that the Yanks are all right but "you 'ave to smarm 'em a bit!"

"We just finished a job with the Who in Montreal," said Reg. "About 17,000 people turned up to hear us. We'd been going down very well when half way through the act everyone started applauding and I thought that's good—cos we weren't actually playing at the time."

"Then we discovered that the news of Lyndon Johnson's resignation had just reached the auditorium!"

"The Who went down fine but they keep getting their equipment nicked. Every time Keith Moon kicks over the drums the audience consider that he has given them a present of his kit and walk

off with the drums and cymbals!

"Most of the Americans remember us from 'Wild Thing' which was a No. 1 here and now that 'Love Is All Around' is in their Top Twenty we are drawing good crowds."

"In New York we played a funny gig where a lot of hippies turned up and they put a light show on before us."

"By now you should have heard that we are releasing another single, 'Surprise Surprise' while we are away. It's a rock and roll influenced number and we're confident that without our promotion personally it will still get away."

"I was disappointed about 'Little Girl' but that's the way it goes."

"The Yardbirds are still out here milking what's left of the British group scene — we move on to the West Coast shortly."

them," Reparata stated "That's why so many new dance records make the top ten."

How did they feel when "Captain" made the English charts?

"Shocked!" — Lorraine. "Shocked? We didn't believe it!" — Reparata. "Wow!" — Nanette.

From which you can gather that it came as something of a surprise to them that, after years of trying, they had finally scored over here.

So what?

"Our records had been released in England before and we just said 'So what?' when people told us because nothing ever happened," Lorraine put in.

"When they said that we had a hit over there, we weren't sure, then we got pretty excited."

"We thought that the day before we were due to leave someone would phone and say that our permits had been cancelled and the whole trip was off," added a cynical Reparata.

As the only white girl group that means a lot in America right now — "we haven't heard anything about the Shangri-Las for ages" — Reparata and Co. have quite a good time working the clubs where there is a demand for their kind

of act.

The lovely trio were feeling elated that the night before we met they had received a good response at one of London's notably tougher, audience-wise, clubs.

They visibly marvelled when I told them it had been known for the Beatles and the Stones to frequent that very night spot. And that Jimi Hendrix et al sometimes sat in.

After recovering from that shock, the girls received another when I told them about the rock revival here. They said that only one radio station in New York plays oldies but goodies all day long, but rock really meant very little nationally.

"Bill Haley? How will they get them all together?" asked Lorraine.

The trio think that the Beatles and their transcendental meditation bit was quite a good idea, and Reparata sensibly pointed out that even when a person sits alone and thinks things out it does them good, so doing it seriously with the Maharishi must be even better.

It sounded as though Lorraine said that her aunt is a yogi.

"I want to teach philology when I graduate," she revealed, which seemed a good enough time for me to say "thanks" and leave.

TOP SINGLES REVIEWED BY DEREK JOHNSON

Frenzied rocker
from the Troggs

* Surprise Surprise (Page One)

If you're expecting a disc of equal charm and warmth to "Love Is All Around"—forget it! The Troggs have decided to climb aboard the rock'n'roll bandwagon, and they've plunged straight in at the deep end without any messing about! This is an uninhibited wildie, which doesn't let up from the word "go" to the final frenzied fade-out.

* TIPPED FOR CHARTS
† CHART POSSIBLE

BARBRA STREISAND

Our Corner Of The Night (CBS)

A durable singer of Barbra Streisand's ilk can only aspire to the Charts when she strays off the beaten track—as in the case of "Second Hand Rose." And this new one is out of character, too.

It's virtually a rocker—complete with bounding beat, falsetto overdubbing and electronic effects. But the glossy impeccable production is hardly in keeping with the rock image—and I doubt if the tune is strong enough to succeed. Makes quite a change, though.

TOKENS

Till (Warner Brothers)

One of my favourite discs is Tony Bennett singing this lovely standard, and quite frankly I can't work up much enthusiasm about this beat revival, even though it's extremely well done. Full of falsettos and counter harmonies, like the Four Seasons, with a driving rhythm—plus brass and insipid string section.

GENE CHANDLER

Nothing Can Stop Me (Soul City)

Older fans may recall Gene Chandler's "Duke Of Earl" hit, and this is in the same swinging r and b style. A re-issue of a track that did him proud in America three years ago, it sizzles like crazy with a punch-packed backing and gospel-type chanting. Although of 1965 vintage, it certainly doesn't sound dated.



GRAPEFRUIT (left to right) GEORGE ALEXANDER, PETE SWETTENHAM, JOHN PERRY and GEOFF SWETTENHAM.

PHILOSOPHIC KINKS
DESERVE HIT* Wonderboy/Polly
(Pye)

RAY DAVIES has an incredible flair for writing lyrics of a beautifully descriptive nature—he always gets straight to the point, combining simplicity of thought with a penchant

for the more colourful and pleasurable thing in life. And his dislike of complex, enigmatic words is again evident in this charming philosophic song.

What's more, the tune is as catchy as anything he has written—harmonious and lilting, with the Kinks providing a continuous la-la accompaniment to his solo vocal.

Hill-billy
Bobbie

Louisiana Man (Capitol)

NO mistaking this for anyone other than Bobbie Gentry. It has the same earthy, hill-billy flavour that characterised her smash "Billie Joe" hit. But this is rather more light-hearted, with a bouncy mid-tempo beat—and I specially like the chorus in which she duets with herself. The tune is very repetitive, but it's treated with such authenticity and appeal that you don't really notice its shortcomings. All the same, I don't rate its chances too highly.

COULD DO
THE TRICK

† Honey (United Artists)

BOBBY GOLDSBORO has never quite made it in Britain, but his record company is certain that his latest U.S. hit will at last do the trick in this country. And they could be right!

It's a delightful and charming ballad about a husband-and-wife relationship, in the "Little Green Apples" mould. Gets a bit sickly towards the end, when it turns out the wife has died—and the intimate enchantment gets bogged down with a heavenly choir. But very melodic, and with considerable potential.

CHUCK JACKSON

Girls, Girls, Girls (Tamla Motown)

To my knowledge, this is Chuck Jackson's debut on the Tamla label—and the company has thrown in all the familiar trappings to mark the occasion. There's a heavily accented jerk beat, sweeping strings, attacking brass and slurr chanting. All of which tends to swamp even Chuck's rich blues-impregnated tones.

SPANKY & OUR GANG

Like To Get To Know You (Mercury)

A hit U.S. group currently visiting Britain to promote this single. It's a pleasant rhythmic ballad which starts quietly with gentle harmonic support for Spanky's solo, then breaks into stronger tempo midway through. The gentle parts are the best—willowy and pastel-shaded—but the central core of beat is undistinguishable. Doubt if it has enough punch for the Chart.

MORE SINGLES ON PAGE 10

Yes to more
commercial
Grapefruit

* Yes/Elevator (RCA)

MUST admit I wasn't over-enthusiastic about "Dear Delilah"—which, however, I tipped as a hit largely on the strength of the vast publicity campaign surrounding Grapefruit's advent.

I like this second one much more—and I reckon the fans will, too, because it's infinitely more commercial. Pounds along at a driving mid-tempo pace, with the boys singing lustily, and a fat solid sound going behind them.

FLIP: Fairly similar—perhaps even more gutsy, but not quite so catchy. Ostensibly, this is a double-A side, but I think "Yes" will be the track that makes it.

DAVID GARRICK

Rainbow (Pye)

These days, the Macaulay-Macleod partnership is almost as prolific as the Reed-Mason team. And now Tony and John have provided David Garrick with his new single.

The happy, romantic lyric, the bouncy, jogging beat, the dancing strings, the biting brass, and the chirping girls counter-harmonising behind David's refreshingly clean-cut solo—they all make for a bright, blues-chasing disc.

LETTERMEN

Sherry Don't Go (Capitol)

The Lettermen were one of the original groups to pioneer what is now known as the "West Coast sound" and they blend admirably in this beaty ballad—noteworthy for its contrapuntal harmonies and changing tempos. Well-conceived backing of strings and pipe-organ makes for relaxing, easy-on-the-ear listening.

MADELINE'S U.S. SMASH

† I'm Gonna Make You Love Me (Philips)

THIS is the disc with which Madeline Bell earned a place in the U.S. Top Thirty. Good for her—this talented artist deserves recognition! Alas, it's not a foregone conclusion that she will emulate the feat in Britain, because this is the type of number that goes down much better in the States than here.

Very Dionne Warwick-ish! A punchy beaty ballad, with an enveloping backing and girl group—and superbly handled by the lass. Let's keep our fingers crossed for her, eh?

HONEY
BY
BOBBY GOLDSBORO
UP-2215

STORMS THE

BILLBOARD TOP 100

Now No.1
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TOP THIRTY

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'SOUL
COAXING'

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ORCHESTRA

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Happy Easter

In need of a friend?
Another great American hit for this talented family

MGM Records Ltd 2Dean Street London W1 REG8321

NME TOP 30

(Week ending Wednesday, April 10, 1968)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
4	1	CONGRATULATIONS.....Cliff Richard (Columbia)	4	1
3	2	WHAT A WONDERFUL WORLD.....Louis Armstrong (HMV)	9	2
2	3	DELILAH.....Tom Jones (Decca)	7	2
1	4	LADY MADONNA.....Beatles (Parlophone)	4	1
5	5	THE DOCK OF THE BAY.....Otis Redding (Stax)	8	4
10	6	IF I ONLY HAD TIME.....John Rowles (MCA)	3	6
7	7	STEP INSIDE, LOVE.....Cilla Black (Parlophone)	5	7
18	8	SIMON SAYS.....1910 Fruitgum Co. (Pye Int.)	4	8
9	9	IF I WERE A CARPENTER.....Four Tops (Tamla Motown)	5	9
6	10	CINDERELLA ROCKEFELLA.....Esther and Abi Ofarim (Philips)	9	1
16	11	AIN'T NOTHIN' BUT A HOUSEPARTY.....Show Stoppers (Beacon)	3	11
17	12	CAN'T TAKE MY EYES OFF YOU.....Andy Williams (CBS)	3	12
22	13	JENNIFER ECCLES.....Hollies (Parlophone)	2	13
15	14	VALLER!.....Monkees (RCA-Victor)	3	14
8	15	LEGEND OF XANADU Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	9	2
13	16	LOVE IS BLUE.....Paul Mauriat & His Orchestra (Philips)	7	13
24	17	SOMETHING HERE IN MY HEART.....Paper Dolls (Pye)	2	17
21	18	CAPTAIN OF YOUR SHIP.....Reparata & the Delrons (Bell)	3	18
11	19	ROSIE.....Don Partridge (Columbia)	9	3
26	20	I CAN'T LET MAGGIE GO.....Honeybus (Deram)	2	20
29	21	CRY LIKE A BABY.....Box Tops (Bell)	2	21
14	22	JENNIFER JUNIPER.....Donovan (Pye)	8	6
12	23	ME, THE PEACEFUL HEART.....Lulu (Columbia)	7	9
25	24	SOMEWHERE IN THE COUNTRY.....Gene Pitney (Stateside)	2	24
25	25	FOREVER CAME TODAY.....Diana Ross & the Supremes (Tamla Motown)	1	25
26	26	I DON'T WANT OUR LOVING TO DIE.....Herd (Fontana)	1	26
20	27	SHE WEARS MY RING.....Solomon King (Columbia)	13	3
28	28	RAINBOW VALLEY.....Love Affair (CBS)	1	28
29	29	LAZY SUNDAY.....Small Faces (Immediate)	1	29
30	30	ROCK AROUND THE CLOCK.....Bill Haley & the Comets (MCA)	1	30

Britain's Top 15 LPs

1	1	JOHN WESLEY HARDING.....Bob Dylan (CBS)	7	1
2	2	THIS IS SOUL.....Various Artistes (Atlantic)	4	2
3	3	HISTORY OF OTIS REDDING.....(Volt)	7	3
4	4	SOUND OF MUSIC.....Soundtrack (RCA Victor)	157	1
8	5	FLEETWOOD MAC.....Fleetwood Mac (Blue Horizon)	6	5
5	6	SUPREMES GREATEST HITS.....(Tamla Motown)	13	1
6	7	FOUR TOPS GREATEST HITS.....(Tamla Motown)	13	2
13	8	THE HANGMAN'S BEAUTIFUL DAUGHTER.....Incredible String Band (Elektra)	2	8
7	9	WILD HONEY.....Beach Boys (Capitol)	6	7
9	6	2 IN 3.....Esther and Abi Ofarim (Philips)	6	6
10	10	DIANA ROSS AND THE SUPREMES LIVE AT TALK OF THE TOWN.....(Tamla Motown)	3	10
13	11	SCOTT 2.....Scott Walker (Philips)	1	12
15	12	MOVE.....Move (Regal-Zonophone)	2	13
16	13	ROUND AMEN CORNER.....Amen Corner (Deram)	1	14
14	14	OTIS REDDING IN EUROPE.....(Stax)	2	14

★ HIT SINGLES ★

a double "A" side record

sandie shaw

don't run away stop

7N 17504

david garrick

rainbow

7N 17509

CHRIS BALDO
Living For Your Love
VRS 7029

ETTA JAMES
Security
CRS 8069

THE TOKENS
Till
WB 7169

J. J. JACKSON
Down, But Not Out
WB 2090

BILL HALEY
Crazy Man Crazy
7N 25455

McFARTHING KISSOON
When She Touches Me
7N 17500

Distributed by Pye Records (Sales) Ltd., A.T.V. House Great Cumberland Place London W.1.

5 YEARS AGO

TOP TEN 1963—Week ending April 12

- 1 HOW DO YOU DO IT
Gerry and the Pacemakers (Columbia)
- 2 FROM A JACK TO A KING
Ned Miller (London)
- 3 FOOT TAPPER
Shadows (Columbia)
- 4 RHYTHM OF THE RAIN
Cascades (Warner Bros.)
- 5 SAY WONDERFUL THINGS
Ronnie Carroll (Philips)
- 6 SUMMER HOLIDAY
Cliff Richard (Columbia)
- 7 BROWN EYED HANDSOME MAN
Buddy Holly (Coral)
- 8 SAY I WON'T BE THERE
Springfields (Philips)
- 9 LIKE I'VE NEVER BEEN GONE
Billy Fury (Decca)
- 10 THE FOLK SINGER
Tommy Roe (HMV)

10 YEARS AGO

TOP TEN 1958—Week ending April 11

- 1 MAGIC MOMENTS
Perry Como (RCA)
- 2 WHOLE LOTTA WOMAN
Marvin Rainwater (MGM)
- 3 NAIROBI
Tommy Steele (Decca)
- 4 LA DEE DAH
Jackie Dennis (Decca)
- 5 MAYBE, BABY
Crickets (Coral)
- 6 SWINGIN' SHEPHERD BLUES
Ted Heath (Decca)
- 7 DON'T
Elvis Presley (RCA)
- 8 THE STORY OF MY LIFE
Michael Holliday (Columbia)
- 9 TEQUILA
The Champs (London)
- 10 WHO'S SORRY NOW
Connie Francis (MGM)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, April 9, 1968)

10	1	HONEY Bobby Goldsboro	Box Tops
2	2	YOUNG GIRL Union Gap	Otis Redding
3	3	THE DOCK OF THE BAY	Box Tops
4	4	CRY LIKE A BABY	Box Tops
5	5	SINCE YOU'VE BEEN GONE	Aretha Franklin
6	6	LADY MADONNA	Beatles
7	7	THE BALLAD OF BONNIE AND CLYDE	Georgie Fame
8	8	LA-LA MEANS I LOVE YOU	Delphonics
9	9	VALLER! YOU	Monkees
10	10	MIGHTY QUINN	Manfred Mann
11	11	I GOT THE FEELIN'	James Brown and the Famous Flames
12	12	LOVE IS BLUE	Paul Mauriat
13	13	SCARBOROUGH FAIR	Simon & Garfunkel
14	14	DANCE TO THE MUSIC	Sly and the Family Stone
15	15	SIMON SAYS	1910 Fruitgum Co
16	16	IF YOU CAN WANT	Smokey Robinson and the Miracles
17	17	PLAYBOY Gene & Debbie	Cowboys
18	18	COWBOYS TO GIRLS	Intruders
19	19	SUMMERTIME BLUES	Blue Cheer
20	20	KISS ME GOODBYE	Petula Clark
21	21	AIN'T NO WAY	Aretha Franklin
22	22	THE VALLEY OF THE DOLLS	Dionne Warwick
23	23	CAB DRIVER	Mills Brothers
24	24	SWEET INSPIRATION	Sweet Inspirations
25	25	LOVE IS ALL AROUND	Troggs
26	26	THE UNICORN	Irish Rovers
27	27	I THANK YOU	Sam and Dave
28	28	JENNIFER JUNIPER	Donovan
29	29	FOREVER CAME TODAY	Diana Ross and the Supremes
30	30	TAKE TIME TO KNOW HER	Percy Sledge

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Express**

'SATURDAY CLUB' IS AGED 500!

THE Hollies and the Tremeloes are the first bookings for the special gala edition of Radio 1's "Saturday Club" on May 4 to celebrate its 500th edition. Other new bookings for this series include the Flowerpot Men, Peter Green's Fleetwood Mac, Madeline Bell and Chris Farlowe (this Saturday 13); Herman's Hermits, O'Hara's Playboys and Matt Monro with the Johnnie Spence Orchestra (20); and Spanky and our Gang (27).

Line-up for the next two weeks in Radio 1's three major daily programmes includes: **JIMMY YOUNG SHOW:** Don Partridge, the Move, the Flowerpot Men, the Peddlers, Spencer's Washboard Kings and the Alex Welsh Band (April 15-19); the Swinging Blue Jeans, Freddie and the Dreamers, the Bystanders, the Frugal Sound, Friday Brown and Terry Lightfoot's Jazzmen (April 22-26).

PETE BRADY SHOW: Amen Corner, the Marmalade, Cliff Bennett and his Band, David Garrick, the Orange Bicycle and the Alan Elsdon Band (April 15-19); the Searchers, the Fortunes, Unit Four Plus Two, Donnie Elbert, Sharon Tandy, the King Brothers and the Chris Barber Band (April 22-26). These same guests appear in the Saturday-afternoon show, hosted by Pete Drummond, this weekend and on April 20 respectively.

DAVID SYMONDS SHOW: Grapefruit, Long John Baldry, the Lemon Tree, the Shevels, the Candy Choir and Kenny Ball's Jazzmen (April 15-19); Gene Pitney, Status Quo, the Alan Price Set, the Flowerpot Men, Amboy Dukes, the Loot, Episode Six and Elmer Gantry's Velvet Opera (April 22-26).

Guests set for Radio 1's lunchtime pop shows include the Paper Dolls in "Radio One O'Clock" (next Monday, 15); Herman's Hermits in "Parade Of The Pops" (next Wednesday, 17), with the Scaffold set for the following edition (24); Plastic Penny in "Pop North" (Thursday, April 18); and John Rowles and the Easybeats in the "Joe Loss Show" on Friday, April 19, with Billy J. Kramer set for the following edition (26).

The Scaffold, the Family, Skip Bifferty and Love Sculpture appear in "Top Gear" on Sunday, April 21. Only booking so far for the April 28 show is the Crazy World Of Arthur Brown.

The Symbols, Dorian Gray, Jackie Trent and the Bystanders are among the guests in a special Bank Holiday show, compered by Ray Moore, on Easter Monday evening.

The Easybeats, Plastic Penny and Matt Monro are booked for the Pete Murray show "Pete's People" this Saturday (13). Line-up for the April 20 edition includes the Spencer Davis Group and Jackie Trent with the Tony Hatch Orchestra. The Symbols are an advance booking for the May 11 show.

Stuart Henry introduces "Family Choice" throughout next week (April 15-19).

EASYBEATS FEST

THE Easybeats are to represent the Commonwealth at the Czech International Song Festival to be staged in Bratislava from June 7 to 12. Gene Pitney is the American representative, Eurovision winner Massiel sings for Spain, and—as already reported—Cliff Richard appears for Britain.

The Easybeats' Dutch-born member Harry Vanda flew to Holland at short notice this week, on learning that his small son was seriously ill in The Hague. The group cancelled a guest spot in Radio 1's "Pop North," but Vanda hopes to be back in Britain this weekend to resume promotion on the Easybeats' current single, "Hello, How Are You."

★ POPLINERS ★

ENGELBERT HUMPERDINCK plays Sunday concert at Portsmouth Guildhall on April 21; his previous two engagements at this venue were called off due to the singer's illness.

● Easter one-nighters for Move include Warrington Carlton (Good Friday), Folkestone Lees Cliff Pavilion (Saturday), Manchester Riverboat (Sunday) and Narbeth Queens Hall (Monday). ● Procol Harum at Birmingham Belfry this Saturday (13th). ● Amen Corner doubles Doncaster Co-operative and Hull Skyline on June 6. ● Scottish singer Bernadette to be resident in BBC-1 series "Degrees Of Folk," starting May 27. ● Adam Faith co-stars with Dame Sybil Thorndike in classic thriller "Night Must Fall" opening at Oxford New on April 29, prior to West End presentation. ● Jefferson Airplane-Doors concert at London Royal Albert Hall this Saturday (13th) has been cancelled and will be re-scheduled for the autumn.

HENDRIX, ASSOCIATION, DOLLS—POLL CONCERT

THE Jimi Hendrix Experience making its first major concert appearance after returning from its lengthy stay in America... U.S. Chart-topping group, the Association, playing its first-ever British concert date... and one of the newest British hit parade sensations, the Paper Dolls... these are the latest three attractions to be added to the all-star line-up at the NME Poll Winners' Concert at Wembley's Empire Pool on Sunday, May 12.

Cilla colour; Mireille series in June; Scott, Sandie in TV shows

CILLA BLACK is to star in her own hour-long colour spectacular for BBC-2. Mireille Mathieu's first British TV series begins in June. ABC-TV's Frankie Howerd special, with Scott Walker and Sandie Shaw guesting, will be transmitted next month. Tony Bennett and Peggy Lee are Andy Williams' guests in his BBC-1 show this weekend. Screening plans for Andy Williams' Royal Albert Hall concert have been set. The Seekers and Sandie Shaw are among latest bookings for the new "Billy Cotton's Music Hall" series. Also set for new TV guest spots are the Kinks, Status Quo, Frankie Vaughan and the Shadows.

Cilla's own 60-minute BBC-2 showcase is being tele-recorded on June 2 and 3, for transmission in late June or early July. Principal guest is French star Sacha Distel. It is one of several colour specials which the BBC is filming for world-wide distribution.

Mireille Mathieu begins filming her ATV series on June 8. Screening of the six half-hour shows begins during the week beginning June 24, although the exact day of transmission varies according to region. This will immediately follow the previously-announced Dusty Springfield series.

ABC-TV's "Frankie Howerd Show" — tele-recorded in December, with Scott Walker and Sandie Shaw guesting — is to be screened on Sunday, May 12. Other newly-set Sunday-night variety shows on the ITV network include the Shadows, Frankie Vaughan and Dickie Henderson in "The Big Show" (May 26); Trini Lopez and Georgia Brown in "Spotlight" (June 2); and Vikki Carr and Frankie Vaughan in "Spotlight" (June 16). This latter programme was originally planned to have been transmitted this Sunday (April 14), but has now been replaced by another show in the same series featuring Benny Hill and Paul Anka.

Guests so far booked for BBC-1's "Billy Cotton's Music Hall" include Sandie Shaw, the Clancy Brothers and Jack Douglas (Saturday, April 27); Solomon King, the New Christy Minstrels and the Osipov Balalaika Orchestra (May 4); the Seekers (11th); and Sacha Distel (18th).

Tony Bennett and Peggy Lee guest in the first of BBC-1's new series of the "Andy Williams Show" — previously shown on BBC-2 — this Sunday (14th).

The Andy Williams-Henry Mancini concert at London's Royal Albert Hall which BBC-TV cameras are filming on May 20, is scheduled for transmission by BBC-2 on Sunday, June 2. It will subsequently be repeated by BBC-1.

So far booked for this weekend's edition of Southern-TV's "Time For Blackburn" are the Kinks, Status Quo, Jimmy Young, Jackie Trent and Tony Hatch, with Muriel Young as guest disc-jockey.

CABARET, OLYMPICS FOR FOUNDATIONS

THE Foundations are set for their British cabaret debut, playing a five-week tour of major provincial clubs in July and August. The group is also booked for appearances in Mexico City during the Olympic Games, and more details of its first American tour have been finalised.

On July 21, the Foundations commence a week in cabaret doubling South Shields Latino and Newcastle La Dolce Vita. After a week's break, they then play further weeks at Blackburn Cavendish (August 4 week), Birmingham La Dolce Vita (11), Sheffield Cavendish (18) and Darlington Tito's (25).

The group flies to Italy on April 29 for a seven-day engagement at Rome's Piper Club. It then flies direct to America, where its visit begins with a coast-to-coast TV show also featuring the Mothers Of Invention. During their stay in the States, it is probable the Foundations will record several tracks in New York. Coinciding with the Olympic Games, they are due to arrive in Mexico City on October 12 for a 16-day visit. This will consist primarily of cabaret dates but they will also make one or two TV appearances.

SEEKERS CONCERTS SET IN SOUTH ENGLAND

THE first three dates for the Seekers' British concert tour were set this week by promoter Eddie Jarratt. The tour opens at BRIGHTON Dome on Friday, May 17, and other venues so far confirmed are PORTSMOUTH Guildhall (18th) and LEICESTER De Montfort (26th). Practically all the remaining dates, currently being finalised, will be on the Rank circuit.

As revealed last week, the group will play between 16 and 20 concerts, spread over a period of a month. The presentation will be titled "The Seekers Show," and the group will occupy the entire hour-long second half. Two musical acts and a compere have still to be booked for the first half of the bill.

Donovan at the Dome

Donovan stars in a concert at Brighton Dome on Wednesday, May 8, as part of that town's Students' Arts Festival. As previously reported, another concert at this venue on May 10 stars the Tremeloes and Sandie Shaw. Newly-booked is a psychedelic event at Brighton Falmer House on May 11—titled "The Gentle Sound Of Light," it features the Pink Floyd and the Soft Machine.

LP INSPIRES MOVIE

Folk singer Arlo Guthrie's "Alice's Restaurant" LP is to form the basis of a full-length cinema film. Arthur Penn, who directed "Bonnie And Clyde," has acquired the screen rights of the album and plans to adapt it into a big budget picture. Shooting begins in August with Guthrie playing himself.

PROCOL MAN'S FILM SCORE

Matthew Fisher of Procol Harum has written the entire musical score for a new British film, "Separation," starring Anna Lynn — and the group performs the music on the soundtrack. Procol is also seen in one sequence, playing "Salad Days" from its LP. The movie opens at the Essoldo in Chelsea on May 26.

ROCK WITH

THE latest attraction to join the mini-invasion of Britain by former U.S. rock'n'roll stars is Johnny and the Hurricanes, who pay their first-ever visit to this country on July 5. They will be here for two weeks, playing club and ballroom dates, the fly to the Continent for a similar period.

Promoter Roy Tempest confirmed this week that Jerry All

Hollies, Scaffo

TWO more venues have been booked for next month's Scaffold. One of the highlights is a specially-produced sequel. The package is now set to open at other newly-booked dates.

Definite dates revealed last week are at LIVERPOOL Empire (18) and MANCHESTER Palace (19). Venues subject to confirmation—with more still to be set—include STOCKTON ABC (22), COVENTRY Theatre (26) and GLOUCESTER ABC (27).

Betesh is currently completing arrangements for the Eric Delaney Show Band to join his Herman's Hermits — Amen Corner — John Rowles — Paper Dolls package. As previously reported, this tour opens at Birmingham Town Hall on May 10.

John Fred and his Playboy Band are set to make their British debut at Nantwich Civic Hall on Saturday, June 1. Betesh is lining up a string of British ballroom dates for the group, which begins its European tour with TV appearances in Germany and Switzerland (May 28-30).

Sandie, Scott, Felice; Dusty delay, Foundations, Sinatras and oldies

NEW singles by Sandie Shaw, Scott Walker and Felice Taylor have been scheduled for release—but Dusty Springfield's next disc has been shelved indefinitely. Release date of the Foundations' third single has been set. MGM is to launch a series of "Golden Goodies" consisting of smash hits of yesteryear. Reprise singles by Nancy Sinatra (April 19) and Frank Sinatra (May 10) have been programmed, but titles have not yet been determined.

Sandie Shaw's next single is a Chris Andrews composition titled "Don't Run Away" (Eye)—it is being rush-released today (Thursday). On Friday of next week (19), the same label issues the Foundations' previously-reported single "Tear Jerker, Music-Worker, You."

Jackie Trent and Tony Hatch wrote the new Scott Walker single "Joanna," released by Philips on April 26. Scott's recording of this number may also be featured in the forthcoming film of the same name. Dusty Springfield has scrapped plans to issue Jim Webb's "Magic Garden" as her new single, and will not be recording an alternative title until later this month.

President issue Felice Taylor's "Captured By Your Love" on April 26. Two 1958 smash hits and a 1960 chart-topper are issued by MGM the same day—they are Conway Twitty's "It's Only Make Believe," Tommy Edwards' "It's All In The Game" and Jimmy Jones' "Good Timin'"/"Handy Man."

STOP PRESS: SOLOMON KING'S NEW SINGLE WILL BE "WHEN WE WERE YOUNG" — NOT "LIVE FOR LOVE" AS PREVIOUSLY PLANNED.

COAST-TO-COAST MOVE U.S. TOUR

The Move is to undertake an extensive coast-to-coast U.S. tour, opening on June 2 and running for six weeks. It will include college and club dates, plus promotional TV and radio appearances.

The group had originally been booked to co-star with the Beach Boys in New York's Environmental Pop Festival from May 31 to June 2—but this event has now been postponed until after the U.S. presidential election in the autumn.

PADDY MALYNN & JOHNNY JONES
PRESENT
ROCK & ROLL REVIVAL SPECTACULAR
BILL HALEY & THE COMETS
with
DUANNE EDDY & THE QUOTATIONS
KOOKIE ETAN — THE SAINTS & SINNERS
COMPERE — MIKE QUINN

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ONLY LONDON PUBLIC APPEARANCE
ROYAL ALBERT HALL, at 8.00 p.m.
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THURSDAY, MAY 2nd
ONLY APPEARANCE IN WALES
SOPHIA GARDENS — CARDIFF
(2 SHOWS: 6.15 and 8.30)
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STEPPENWO
Sookie Sookie RCA 1679

DON GIBSON
Ashes of love RCA 1680

TH HALEY, HURRICANES, CRICKETS

arrives on June 21 for a ten-day ballroom tour.

Six more one-nighters have been set for Bill Haley and the Comets, who commence their British tour on April 28. The group — whose "Rock Around The Clock" hit returns to the NME Chart this week after an absence of 12 years! — play Leeds Locarno (May 6), Streatham Silver Blades (20), Ilford Palais (21), Stevenage Locarno (22), Bristol Locarno (23) and Folkestone Tofts (25).

son will now definitely be appearing with the Crickets, who arrive on May 24. Allison is on stand-by for Army service in Vietnam, and his inclusion in the group had previously been in doubt.

Chuck Berry's visit has been put back by one week. He now

Paul Jones and ... as one act!

been confirmed—and a further three are provisionally set concert tour co-starring the Hollies, Paul Jones and the ... of the show—promoted by Danny Betesh — will be ... featuring the three star attractions working together. ... open at SHREWSBURY Granada on Friday, May 17, and the ... is at GLASGOW Odeon (20).



MR. AND MRS. ELVIS PRESLEY made the 800-mile journey from Los Angeles to Las Vegas last Saturday to catch TOM JONES' cabaret act at the Flamingo. They arrived with a party of eight friends and, after Tom's performance, Elvis led the audience in a standing ovation. After the show, the Presleys went backstage and chatted with the British star for an hour. It was their second meeting. Our picture is one of the first ever taken showing Elvis smoking.

ARETHA TO LONDON

Details of Aretha Franklin's two London concerts next month—plans for which were exclusively revealed in last week's NME—have now been finalised by promoter Arthur Howes. The U.S. soul star plays Finsbury Park Astoria on May 11, and Hammersmith Odeon the following day (12). She will be supported by a vocal group comprising her three sisters, plus a ten-piece band. Aretha is also being lined up for selected concert dates in major European cities.

Arthur Howes is planning to present another soul revue in the autumn—featuring artists who record for the Atlantic and Stax labels, including Carla Thomas and Arthur Conley, it would play a 14-day schedule in September.

CREAM AUTUMN TOUR?

The Cream is likely to star in a major British concert tour in the autumn. Negotiations are in progress for the group to headline a bill, which would also feature several other pop attractions including the Mike Stuart Span. Assuming the project will be finalised satisfactorily, the first five venues for the tour have already been set. They are BRIGHTON Dome (November 26), PORTSMOUTH Guildhall (27th), BRISTOL Colston Hall (28th), LEICESTER De Montfort (29th) and BIRMINGHAM Town Hall (30th).

SOLOMON, DON PARTRIDGE IN BLACKPOOL SUMMER SHOW?

TWO of this year's hottest Chart newcomers, Solomon King and Don Partridge, are expected to co-star in a lengthy summer season presentation at Blackpool Central Pier. Both stars have been announced by the theatre as definite for the show, and the NME understands that Partridge has already been contracted. King's booking has, however, not yet been confirmed—although there is every likelihood of the deal being completed within a few days.

The show, for which comedian Ray Martine is also set, is scheduled to open on Saturday, July 13. More attractions have still to be set for the cast.

One of the highlights of the production will be the featuring of the band on stage throughout the show. This will be the first summer season show for both Solomon and Don. Closing date has not yet been fixed, but the season is expected to continue into October.

Tough opposition for Solomon and Don at Blackpool this summer comes from Engelbert Humperdinck and Lonnie Donegan, who—as previously reported—star at the ABC for the season. Among other Blackpool attractions are Ken Dodd (Opera House) and Vince Hill (Winter Gardens).

'TEENAGE OPERA' TEAM SPLITS-UP

KEITH WEST has broken away from Mark Wirtz, the composer-producer for whom he recorded the hit single "Excerpt From A Teenage Opera." West will in future record under the supervision of David Paramor.

This means that West will not be associated with any future "Teenage Opera" excerpts—but it is not yet clear whether he will still be heard on the forthcoming LP of the entire work, for which he has already recorded several tracks.

Delrons' next

REPARATA and the Delrons have already set their follow-up to "Captain Of Your Ship," which jumps to No. 18 in this week's NME Chart. The new disc, again written by Kenny Young, is titled "Saturday Night Didn't Happen." It will be issued by Bell at the end of May, shortly before the girls return to Britain on June 14 for their four-week tour.

The group's current British visit concludes with one-nighters at Southampton Royal Pier Pavilion (Good Friday), Chester Clockwork Orange and Nantwich Civic Hall (this Saturday), London Hatchett's (Sunday), Bath Pavilion (Monday), Felixstowe (Tuesday) and Hemel Hempstead Pavilion and Beckenham Mistrale (next Thursday). The girls return to New York on April 19 to resume their college studies.

Summer concert tour for Cliff, Shads; film date?

CLIFF RICHARD and the Shadows are expected to open a lengthy string of British concert dates with a mid-summer appearance at London's Royal Festival Hall. Cliff revealed this week that he and the Shadows plan to play selected concert dates throughout the second half of this year—thus confirming the exclusive NME forecast in January. The concerts will be weekend dates only (Fridays and Saturdays).

Following his brief European gospel tour at the end of this month, Cliff begins rehearsals for his London Talk Of The Town cabaret season opening May 13. After this four-week engagement, he will take a short holiday.

Film premiere

The premiere of "Two a Penny," the semi-religious film which Cliff has made for Billy Graham's company, is being lined up for a West End cinema at the end of May. Negotiations are in hand for the movie to be generally released in June on one of the major circuits. Also set for June is the transmission of the Redfusion spectacular, which Cliff and the Shadows tele-recorded in February.

Cliff told the NME: "There is a plan for me to star in a West End stage play for a seven-week season in the autumn, but it depends on the script proving satisfactory. Meanwhile there is still no progress on my next film but something may develop when I go to America for talks in August."

SCOTT, HERD AT BRIGHTON

Scott Walker, the Herd and the Mike Stuart Span star in a concert at Brighton Dome on Friday, June 21.

EUROVISION HIT IN ENGLISH

SPANISH singer Massiel rush-recorded her Eurovision-winning song "La, La, La" in English on Monday, and Philips hope to have the disc available for sale today (Thursday). The English lyric, titled "He Gives Me Love," has been written by Michael Julian, and this will occupy one side of the record—with the original Spanish version on the other side. Massiel features her winning song in BBC-1's "Top Of The Pops" tonight.

DRISCOLL, AUGER DUTCH TV

Julie Driscoll and the Brian Auger Trinity fly to Holland for TV on April 18. They then travel to Paris (21st) for promotion—including the French pop TV show "Tilt"—before starring in their previously-announced Olympia Theatre concert.

U.S. WANTS THE TROGGS

The Troggs' current U.S. tour has, for the second time, been extended. The group is now fully booked until May 4 in America—its "Love Is All Around" single is No. 25 in the Hot 100—so lengthening its tour to a total of six weeks.

MANFREDS' GERMAN PRIZE

The Manfred Mann group has received a special award for chart consistency from German-TV's "Beat Club" pop show. Klaus Voorman flew to Bremen last week to collect the trophy on behalf of the group. The Manfreds visit Ireland for three days from April 18, and begin a ten-day Swedish tour on May 18.

Just one vote prevented Britain from scoring its second successive victory in the Eurovision Song Contest. "Congratulations"—written by Bill Martin and Phil Coulter and sung by Cliff Richard—earned 28 votes from the European jury, but was beaten into second place by the Spanish entry with 29 votes. It was the sixth time Britain had finished as runner-up.

Massiel was a last-minute selection for the event. She replaced Spain's original choice, Juan Manuel Serrat, who had insisted on performing the song in the Catalan dialect. This is a language officially banned in Spain because it stems from the anti-Franco districts around Barcelona.

Continental Kinks

The Kinks pay a three-day visit to Italy from May 29, for TV dates in Rome and Milan. The group is also set for a 16-day Scandinavian tour from June 8, playing concerts in Folkparks and principal outdoor stadiums.

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LPs by Allen Evans

**** **MATT MONRO: THE LATE LATE SHOW** (Capitol, ST 2919)
A British-made album, produced by George Martin and using six conductor-arrangers, this is Matt at his singing best. He makes a work of art of each of the dozen top songs, but stand-outs for me were Maria, I've Grown Accustomed To Her Face, Autumn Leaves and Time After Time. Matt packs a great deal of attractiveness into his voice. He puts over his romantic messages with telling effect.
Other titles: If She Should Come To You, When I Fall In Love, Hello Young Lovers, September Song, This Is All I Ask, Days Of Wine And Roses, Shadow Of Your Smile, The Party's Over.

**** **CILLA BLACK: SHER-OO!** (Parlophone, PCS 7041).
The great attraction for most Cilla fans is the contrast Cilla offers, from the soft, quiet passages, suddenly bursting out into loud, almost uncontrolled volume, as in Step Inside Love, which is her current big single. There are many other good things. I liked specially her A Man And A Woman, Misty Roses, and her comedy Follow Me, Mike Vickers, Johnny Scott and Johnny Harris have done a good arranging and conducting job on this George Martin-produced LP.
Other titles: What The World Needs Now Is Love, Suddenly You Love Me, This Is The First Time, Follow The Path Of The Stars, Take Me In Your Arms And Love Me, Yo Yo, Something's Gotten Hold Of My Heart, I Couldn't Take My Eyes Off You.

**** **SELECT ELEKTRA** (Elektra, EUK 261)
Here is a sampler package of some of the up and coming, and top, American pop attractions. Each track is picked as a better-than-average example of each attractions work.
Artists and titles: The Doors (Light My Fire), Love (She Comes In Colours), Tom Paxton (Leaving London), Cosmic Sounds (Aries), Incredible String Band (First Girl I Loved), Tim Buckley (Morning Glory), Clear Light (Black Roses), Judy Collins (Suzanne), Tom Rush (Shadow Dream Song), Butterfield Blues Band (Born In Chicago), Earth Opera (Home Of The Brave).

**** **BYRDS: THE NOTORIOUS BYRD BROTHERS** (CBS 63169)
An easy-on-the-ears set by three of the originally five Byrds. Accent is on pleasantly played guitars and harmony singing. There is some intricate harmony on Tribal Gathering and a far-away sound on Space Odyssey. But for the most part it is just good, straightforward listening.
Other titles: Artificial Energy, Goin' Back, Natural Harmony, Draft Morning, Wasn't Born To Follow, Get To You, Change Is Now, Old John Robertson, Dolphins Smiles.
**** **SAMMY DAVIS IN "GOLDEN BOY"** (Capitol, SW 2124)
In plenty of time before Sammy Davis opens at the London Palladium in Golden Boy, here is the original Broadway cast LP of the stage musical. It has some lively numbers by composer

Charles Strouse and lyricist Lee Adams, starting with a novel rhythm of the noises of the boxing gym (breathing, punch-bag, skipping, punches), then Sammy sings Night Song, first of five big numbers—the fast Stick Around; the colour song, Colorful; Can't You See It and the bluesy, operatic No More. He is also heard with others singing Gimme Some (with Terrin Miles); a satirical song about Harlem, Don't Forget 127th Street (with Johnny Brown); This Is The Life (with Billy Daniels); the big romantic song, I Want To Be With You (with Paula Wayne). Paula also sings the sultry Golden Boy and Lorna's Here well, while Billy Daniels has a big number, While The City Sleeps. Yep, it should be a great show.

**** **LEMON PIPERS: GREEN TAMBOURINE** (Pye International, NPL 28112)
The group which got the big hit with Green Tambourine provides a varied bag of music here, using a lot of interesting effects to bend their pleasant music a bit. Such as in Shoeshine Boy, Straglin's Behind (with some imaginative instrumental work), and the croaky vocal on Fifty Years Void. I liked the less complicated Ask Me If You Care and Blueberry Blue. And they have a remarkably long track, Through With You, which gives each member a chance to show off considerable instrumental prowess.
Other titles: Green Tambourine, Rice Is Nice, Turn Around Take A Look, Rainbow Tree, Shoemaker Of Leatherware Square.

AMERICA CALLING

Paul may take 'tour' to States

HEARD on good authority this week we can expect a visit to New York from Paul McCartney this June. Unfortunately he will not be here to discuss another American tour, but to attend a private screening of the Beatles' "Magical Mystery Tour," which still hasn't been shown on any networks in the U.S. The screening would be a purely private thing, Paul inviting only Bob Dylan and the Young Rascals, and hosting a party at the same time.

Five Golds for Bob Dylan

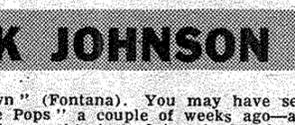
● Talking of Dylan, the long-expected Gold Disc for "John Wesley Harding," signifying sales of over a million dollars, will soon be his. In fact, with the album at No. 1 in England and Top Ten here it's sold over a million copies, and is very likely to join the ranks of his other albums which have gone down in the annals of folk music. "John Wesley Harding" brings Dylan's fifth Gold Disc. His others were for "Blonde On Blonde," "Highway 61 Revisited," "Bringing It All Back Home" and "Dylan's Greatest Hits."
● The Who concluded their successful tour of the U.S. by cutting a "live" album at the Fillmore East last weekend, featuring almost their entire act. It's been a six week trip for them, and at least Keith Moon and John Entwistle were anxious to return to England.



NEW YORK
June Harris
"I've got this 16-room town house in Highgate," Keith told me, "and I want to get back and settled into it because there's still a lot of furnishing to be done."
John would also like to finish up his house in Ealing, which he's also in the process of decorating. "My dining room is all bamboo with rush carpeting and an antique dining suite," he told me. "And my lounge is green and red."
There's also a nice prospect of a two-week holiday coming up for members of The Who.

NEW LPs FROM THE MONKEES AND MAMAS AND PAPAS

THE Mamas and Papas, who have kept themselves very well isolated in the past few months, have been working on a new album which is scheduled for release in the United States today.
They were still recording last week hoping to make today's deadline. Their publicist assured me that the album would feature all new material predominantly that written by the group members themselves. He also said there was currently no internal strife within the group, but refused to comment on any individual or outside efforts of any of the group members.
BITS AND PIECES: The new Beach Boys' single was released last week, entitled "Friends." They had to miss a scheduled concert in San Diego, California, when Mike Love did not return from India. Mike was home in time to join them in Texas for a string of concerts.
The Monkees took a week's vacation from filming this week, while Davy Jones worked every day for eight hours learning a spectacular dance number for the movie. Their new album—called "The Birds, The Bees and the Monkees"—is due for release in America next week.
It's usually the British who get the points for being broadminded, but not in the case of the film "Here We Go Round The Mulberry Bush." Even though that film was blasted by the National Catholic Office for Motion Pictures with the lowest possible rating because of the nude swimming scene featuring Barry Evans and Judy Geeson, United Artists executives chose to quietly ride out the Catholic board's censorship.
The scene, where Miss Geeson leads the more puritanical Evans into a lake for an uninhibited swim, was mostly cut for British audiences.



HOLLYWOOD
Ann Moses
Editor of "Tiger Beat"

DES COULD DO IT AGAIN!

* I Pretend/Thinking Of You (Columbia)
"CARELESS HANDS" didn't make any great demands upon Des O'Connor's ability as a singer — the strength of the song itself, coupled with constant plugging on TV, carried it into the Chart. This new ballad calls upon rather more subtlety, expression and versatility from Des — and I'm pleased to report that he does it well.

It's a Les Reed-Barry Mason song and, as you might expect, has the inevitable join-in chorus melody. But the verses are delicate and gentle, and he handles them surprisingly well.
This disc doesn't strike me as so instantly commercial as his last one—but with a new TV series coming up next week, Des will doubtless promote his way into the Chart again.
FLIP: More in the style of his recent hit—a swaying sing-along with a jogging beat and sweep-

ing strings. Written by Des together with Pat Dodd.
HUMAN BEINZ
Turn On Your Love Light (Capitol)
This group's had a couple of smash hits in America, though its sound is distinctly dated by British standards. There's a rocking beat, reverberating twangs and a nasal semi-shouted vocal—and this, together with the maracas, is all very reminiscent of the early Stones.
Still, there's no denying that they generate plenty excitement and the rip-roaring beat is sufficient to make anyone wanna dance.

MORE SINGLES BY DEREK JOHNSON

JOHN BROMLEY
What A Woman Does (Polydor)
A very pretty little song with a philosophic lyric and haunting melody. Backing consists mainly of strumming guitar, but it's enhanced in some passages by delicately scored strings and harp.
Written by John Bromley himself, I found it charming and totally appealing—with a suggestion of the early Donovan in both the material and the singer's delivery. Worth hearing.
DAVID SYMONDS
Here Is The News (Philips)
One of Britain's top d-j's making his disc debut, and sounding as though he's got the New Vaudeville Band supporting him!
Don't be misled by the title—this is a tongue-in-cheek number about the way in which gossip circulates, and it's presented in deliberately dated pre-war style.
David Symonds makes an adequate job of it, but it doesn't strike me as a disc with much impact.

RANEE AND RAJ: "Feel Like A Clown" (Fontana). You may have seen this duo from Ceylon on "Top Of The Pops" a couple of weeks ago—and quite an impact they made, too. Mind you, this isn't Oriental. It's beaty, harmonic and colourful, with a bustling backing. Like a forceful Esther and Abi.
TIM BUCKLEY: "Wings" (Elektra). I've always had a great admiration for this delightful folksy artist, though much of his work doesn't have instant Chart appeal. This is an enchanting ballad with an imaginative lyric. Backing consists of flowing strings and a beat that builds steadily. Very pleasant.
JACKIE WILSON AND COUNT BASIE: "Uptight" (MCA). Put together one of the most dynamic r-and-b performers of the past decade and the most swinging band in the business—and you've got a sizzling display of fireworks. Excitement galore on this disc!
TONY RIVERS AND THE CASTAWAYS: "I Can Guarantee You Love" (Polydor). And I can guarantee you that, sooner or later, this under-rated group will secure a whacking hit! Try whetting your appetite with his happy bouncer with its infectious beat.
ROY HARPER: "Life Goes By" (CBS). He's often called Britain's Bob Dylan, but to my mind Roy is a highly individual performer. You'll enjoy this off-handed novelty number, with its vaudeville flavour, brassy backing and kazoo effects.
LUCAS WITH THE MIKE COTTON SOUND: "We Got A Thing Going Baby" (MGM). A basic r-and-b sound without any "progressive" complications. Insistent jerk beat, copious twangs, punchy brass and background chanting adding depth—and a drawled suitry vocal. Commercial, yet not to the detriment of the blues quality.

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AMEN IN DEPTH

by ALAN SMITH

ALAN JONES

ALAN JONES is a tall, fresh-faced, good-to-know Amen with an easy and ready smile, brown hair, blue eyes, and an uncomplicated personality.

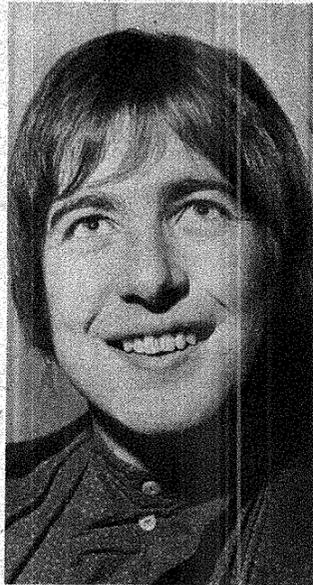
For this interview we adjourned to a local Salt Beef Bar, whereupon Alan attempted to destroy this pleasant image by telling me all about his very bad temper. When he was at school, said Alan, he was really temperamental — "always blowing up." But he stressed he'd now settled down a bit.

Alan was a store salesman before becoming a full-time musician. He was an assistant selling furniture materials. The trouble was that sometimes it used to get him down so much, he felt as if he'd explode at the end of the day.

Alan's father has his own drapery business, and Alan supposes the idea was for him to get a good training so that one day he would be able to take it over.

"I thought my father would go mad when I told him I wanted to be with a group full-time," he says. "But he just accepted it — and said he'd see how long it was before I got bored."

Startlingly—and it shows you just how quickly Amen Corner has zoomed to success — all this took place only a year and a half ago.



It hasn't changed Alan that much. "Even if I hadn't joined the group, I'm sure I'd be out of Cardiff by now," he says firmly. "I always wanted to get away."

"I'm not saying I don't like Cardiff. What I mean is I always wanted to see the world. I always wanted to know what else there was."

"This is what I can't understand when I go home. Sometimes I meet people who have never been out of Cardiff, nowhere, and they don't want to, either. They live and die and they don't give a damn what's going on around them."

"I know everybody can't just pull up roots and move, obviously. I'm not saying they should. It's the attitude of mind I can't understand."

I offered him the salt and he declined. "I think I am fairly easy to

Conley cuts tribute to Otis

A RECORD tracing the deep bond of friendship and artistic respect between Otis Redding and himself has been waxed by Otis' "Soul Protege," Arthur Conley. BUT THE SONG WILL NEVER BE RELEASED AS A SINGLE. "I made this record as a small token of the love I felt for Otis and to tell people just how much I owed him," Arthur told me when he passed through London recently.

"Now I want to hide it right in the middle of my next LP, so fans will realise it's just something I had to get off my chest."

"I want to tell the world just how much I admired and loved Otis—sure. But if I release it as a single, a lot of people would be only too quick to accuse me of commercialising our friendship. And that will never be true."

"I talk about Otis because he is still my greatest idol. When I was a kid, my father was good friends with Sam Cooke—another very fine and much mourned artist—and I met Otis on one of the tours."

"I never looked back after that. Otis signed me to his label and made my records, and he gave me advice that I will always treasure."

"What I want to do now"—Arthur's voice cracked slightly with emotion—"is to try and follow that advice throughout my career. He told me to always try and write my own songs, and I'm doing just that."

"Most important, I want to try and follow in his footsteps by trying to help others. It is my ambition to one day go looking for some of the talent—the great



ARTHUR CONLEY (above) and the late, great OTIS REDDING.

talent—that so often never gets to the surface because it doesn't get a chance. I want to find these artists and record them and produce them."

Lest there be any cynics who feel that the normally good-humoured Arthur does trade on his association with the late Otis

Redding, let me make it plain that it takes a good deal of persuasion to get him to talk about it.

His admiration and his gratitude for Otis is genuine through-and-through. Normally he doesn't care to bring up the topic—he realises the dangers of being too associated with this late-lamented King

get along with," said Alan, warning to the subject. "but I go home now, and I try to talk to many of my old friends and I find we're a world apart."

There's a terrific enthusiasm, excitement and lack of cynicism when Alan talks about the life Amen Corner has brought him. He raves at the possibility of seeing the world and far and exotic places like Japan.

He is ambitious. "I won't be content for us to just have a couple of hit records," he says. "After one, I want another. After that, another. After that, another one again."

"Our manager told us to save, so I do. But I still like to live life to the full, and go down to the clubs for a break."

"I think that when you're working five or six nights a week, as I do, and then you just go straight

home... well, you're bound to crack up. There's no break. I don't loon around when I go to a place like the Speakeasy, but I do like to meet people and chat."

Alan is happily and normally interested in women—but they have to be attractive. "I imagine them 30 years on," he says, "so that's why they have to be nice. But I do realise there has to be more than a physical relationship. It's got to be right. One day the time will be right and that's when I'll get married."

"On the face of it, you know, if I meet a girl for the first time she'll probably think I'm a bit flash. So might other people. The thing is that sometimes I'm so self-conscious

I tend to over-do it. But I don't mean to."

"Another thing about me is that I might go out with a girl, a really nice girl, but I lose interest very quickly. I can't help it. Maybe it's because I am always travelling. "Did you see 'Here We Go Round The Mulberry Bush.' I tell you, that was so me. And he lost in the end, didn't he?"

We got up to leave and before we bid farewell we suddenly began talking about Wales. "I love Wales," said Alan. "I do like to travel but there's nothing like being in a Welsh rugby crowd and hearing them all singing together and the voices floating in the air."

"It's a beautiful sound."

By ALAN SMITH

of Soul—but questioners are insistent, and sooner or later Arthur gives in and talks about it.

Not that he's an Otis Redding Mark II, by any means. Anybody who ever saw him perform will tell you... little Arthur is a force all to himself. When he gets on that stage he bubbles with a brand of humour and soul that's all his own.

One of the highlights of his act used to consist of him happily taking the mickey out of Otis' own performance—and Otis loved it so much, he insisted it stay in "Sweet Soul Music" when he produced Arthur's record of the song.

Feeling

Since the Redding tragedy, Arthur's records—including "Funky Street" and his upcoming album, "Directions of Arthur Conley"—have been produced by Atlantic vice-president Tom Dowd.

Says Arthur: "Tom is a great guy whom I've known a while, so there's no disrespect when I say he can never replace Otis."

"Did you hear 'Sittin' On the Dock of the Bay'?"

"Man, there is such beautiful feeling."

"Gone."

● Arthur's deep affection for Otis must have been strengthened by the pleasure last week at seeing "Dock of the Bay" sitting at No. 1 in the American "Billboard" Hot 100.

Reported the magazine: "Redding, who died in a plane crash last December, is achieving the success that eluded him during his lifetime."

"This week Redding's Volt record of "Dock of the Bay" passed the one million sales mark. It is the first single of his ever to hit a million."

The Otis "Dock of the Bay" album is notching up gigantic sales, too. And one of the previously unreleased sides, "Open The Door," is receiving such strong airplay that it is a hot contender for a follow-up single.

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FROM YOU TO US

Edited by TONY BROMLEY

CAROL EDWARDS (Deptford): Unlike Keith Altham I enjoyed the Bee Gees concert at the Royal Albert Hall very much. Although I could not hear the RAF apprentices' band or the chorus very much (and they sang "Birdie Told Me" and not "Early Talkin'") I thought it was a very good show indeed.

The orchestra was excellent and I do not think it was too big. The Bee Gees were better than they were at the Saville Theatre last November and I am sure they will become one of the biggest groups ever.

Thank you, Robert Stigwood, for producing such a marvellous show, and also Bill Shepherd, for a marvellous orchestra.

GUY MITCHELL (Dumfries): In last week's NME, Hollie Graham Nash said he wants the fans to shut up and listen. This is being a bit unfair, surely, as these screamers, as he calls them, will have bought their records in the past and they'll listen to them at home without screaming.

But to see their idols in the flesh makes a whole lot of difference to those young female hearts. So don't go all "big" boys. Years ago you were glad of the screams — you still should be. Remember, it was them that made you, it is them that can break you.

D. HARPER (Glasgow): I have just bought the Doors' LP "Strange Days" and it is simply fantastic. It is about time American groups such as Love, the Doors, Jefferson Airplane and the Electric Prunes got some recognition.

BILL WOOLHAM (Newton-le-Willows, Lancs.): I am trying to find out which are NME readers' favourite single, LP and EP tracks by Otis Redding. Readers can write to me at 99 Billington Avenue, Newton-le-Willows.

PAULINE GARDNER (Stratford-upon-Avon): I am most disappointed on learning that producer Mike Mansfield has banned the Love Affair from appearing on "Time For Blackburn". It is not fair that one group should get a bad name when there are probably more groups that don't play on their records. When a group admit that they didn't play on their first record, people give them a bad name, but the fans still think they are great.

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JEKYLL AND HYDE SIDES OF DON PARTRIDGE

AND now ladies and gentlemen — straight from his long run in the gutter — I present an inquiry into Don Partridge who is almost a figment of his own imagination. To understand what appears incomprehensible about Don Partridge you have first to realise that there are two of him.

By **KEITH ALTHAM**



A poet who knows the rough justice of London's streets

One is the man who has learnt the crude, hard ways of the London streets and its rough justice, loves and hates! The other man is an articulate, self-educated poet who knows that to expose a sensitive soul to the wrong people means you get hurt.

He has become the master of the double bluff and the remark for the sake of effect.

Over a pub salad he came up with a few priceless items:

"I'm a nine day wonder. I have to get in while I've still got the enthusiasm. I'd rather be sincerely disliked than insincerely liked!"

We talked of the recent theft of his one-man-band kit and the difficulty he had in convincing the police it was not a publicity stunt.

No stunt

"I mean, I didn't need the publicity at the time, did I? I was a publicity stunt to begin with! Some people were very helpful though, like Shaw Taylor who did an appeal for me on ITV's 'Police 5' and now I've got the kit back."

"Someone's tampered with it though and it's all messed up. I'm using another kit I had to piece together to replace it."

Mr. Partridge on women is a revelation. "I never had any crushes on film stars when I was a kid. Never drooled over Marilyn Monroe, or anything. But I used to fall in love with the little girl who sat next to me in class."

"I don't believe in beating about the bush with a bird. I just go straight in and tell them what I want. Basically that's what they

want to hear anyway. That way they never forget you. I mean you just get straight in there!"

"One girl told me recently that she always knows when a man is interested in her and makes up her mind about him immediately, but she has to wait hours before he gets around to asking her."

Don is about to embark on his first pop tour with Gene Pitney which opens today (Friday) at Lewisham Odeon. What was he planning to do on stage?

"Well, for a start, I shall give 'em a bawdy ballad," declared Mr. P. "and then I shall do 'Rosie' or some number I can do with me one man band gear."

"I think the bawdy ballad will be the 'Wayward Boy.' I'm looking forward to the tour—I thrive under pressure!"

Don then started to confuse me by playing his true and false game.

"At the moment I'm keeping the pop people at bay," said Don. "They don't really interest me—

actually that's a lie. I like to lie a lot!"

I asked him if anything amusing had happened recently. He thought for a few minutes and shook his head sadly. Anything sad?

"Yes I keep having this recurring nightmare about drowning and I'm dragged out of the river with little wet curls stuck to my face."

"That's a lie of course," I rejoined.

So sad

"Yes," almost smiled Don. "Well what's sad about it?"

"It's sad that I had to lie!" replied Don.

What does Don think of comparisons that have been made between his work and Donovan's?

"I think his new double album is pretentious in its unpretentiousness and that I am pretentious to say that about him."

"I like people with a bit more life in them. Like Frankie Vaughan—he leaps about a bit."

one uncomfortable night in the prison cells. He also declares that he was once a burglar, albeit a bad one!

"I got caught breaking into a Pakistani's gas meter," he said. But then that's probably a lie, too.

He has written a song about being in jail and another about a girl — both of these are under consideration for his next single.

"Once I was in jail in Paris," recalled Don. "I got kept in for 3 days for 'busking' but an American who had knifed somebody was released in twenty four hours!"

That, I think, was the truth.

A gentleman with bad teeth spotted Don across the room.

Any fines?

"Hello," said Don, recognising one of his old street working compatriots. "Had any fifty pound fines lately?"

The gentleman in question—who proved to be a hot dog salesman—ambled over. "Hello Don—going all right for you now, isn't it?"

"About time," agreed Don.

The other nodded. "I taught him all he knew about the nick," he said to us. "He'd never been inside before when I met him in the police station."

"Yeah," said Don, "you were stuffing pound notes down your boots."

"Oh yes," said the old man. "I showed you the ropes."

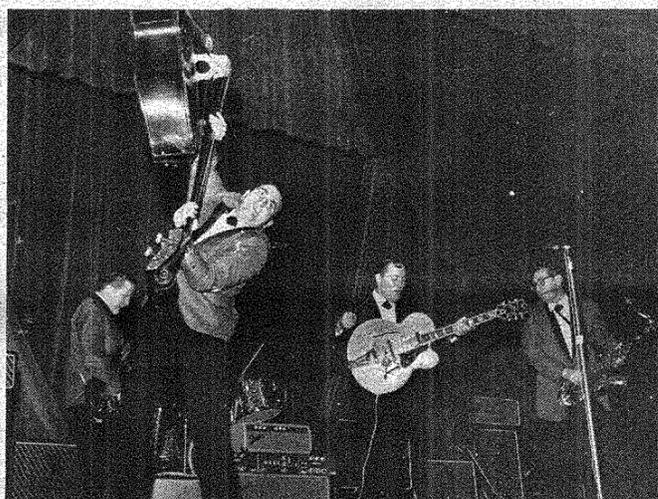
They recalled old times when Rosie the man who prances about the West End wearing a tiara and carrying flowers, was about and "Jumping Jim" whose act used to consist of jumping up and down in front of a line of traffic until they paid him to get out of the way!

I like Don Partridge. He smiles with his mind and not with his face!

What is important to Don Partridge? What does he really care about? I put the old proposition to him that if his house was on fire — what would he save?

"The bed," he declared emphatically.

Largely due to his career as a busker Don has spent more than



The look of shows to come? **BILL HALEY** (kiss curled) and the **COMETS** when they played Sophia Gardens, Cardiff, almost four years ago.

KISS CURL HALEY IS BACK IN CHARTS!

If you haven't yet turned to Page 7 of this week's NME, let me recommend an immediate visit. Now cast your eyes down the Chart . . . to No. 30. See it—**BILL HALEY** with "ROCK AROUND THE CLOCK" (MCA)!

I've campaigned and hoped for 1968-style rock 'n' roll a la John Fred, but to see old kiss-curl raving it up again brings waves of nostalgia indeed. After this revival anything can happen — Buddy Holly's "Rave On"/"Peggy Sue," or maybe the Jerry Lee Lewis "Whole Lotta Shaking," which Mercury releases shortly.

The mind boggles. If we don't watch out we could get a Chart full of Marvin Rainwater, vintage Elvis, Freddy Bell, Gene Vincent, Little Richard and Carl Perkins.

Incidentally, we decided that old rockin' Bill was so unknown to many younger NME readers, he almost deserved a mention in "New To The Charts." And looking through the faded clippings I'm reminded that it all first happened in 1958; that Bill was born William John Clifton Haley in Detroit in March, 1927; that this makes the fourth separate time "Rock Around The Clock" has entered the NME Chart; and that the record was the first to sell one million in this country alone. One more time now: "Rock 'n' roll is here to stay, rock 'n' roll will always be, it'll go down in history."—A.S.

TOP TEN of BOB HOLNESS

BEST OF THE BEACH BOYS—Vol. 2. Simply the best collection of numbers by one of the most inventive groups ever. And, of course, it contains "Good Vibrations," probably my all-time favourite pop recording.

THE KENTON ERA by Stan Kenton. The years of the Kenton Orchestras were among the most exciting of jazz development—particularly the late forties. And Stan Kenton was one of the two most exciting big-band leaders at that time. This collection is the most concise yet issued of his music.

THE THUNDERING HERDS by Woody Herman. Exactly as above, but for "Kenton," read "Herman." The other most exciting big-band leader in the swing era . . . Woody Herman.

TCHAIKOVSKY PIANO CONCERTO No. 1 played by Van Cliburn. Yes, I know this is the simple man's guide to classical music—and it didn't really mean much to me, apart from being the classic which everyone knew until I heard (and bought) the Van Cliburn version. To me it represents one of the most brilliant pianists of our time captured at the peak of his form on a faultless recording.

SERGEANT PEPPER'S LONELY HEARTS CLUB BAND by the Beatles. What can I say? It's obvious isn't it? THE pop LP BY THEM. Clever—original—sad—funny—puzzling—pleasing. A pop milestone.

THE BEAT OF MY HEART by Tony Bennett. One of Bennett's earliest and best. Superb jazz backing by the Ralph Sharon group, alternating—on the best tracks—with four trombones and five flutes, these being my favourite instruments in jazz.

ONCE UPON A MATTRESS (Original Cast). To me, one of the most underrated Show LPs. The show was a flop over here, but not being in the country at the time I don't know why. Beautifully funny and wonderfully musical LP.

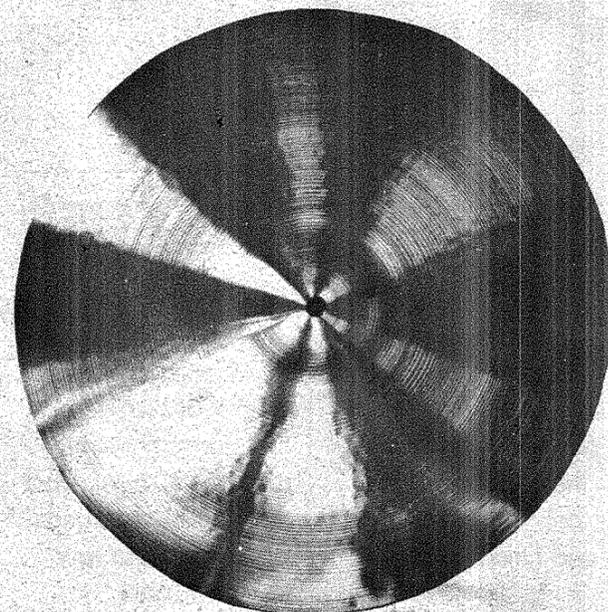
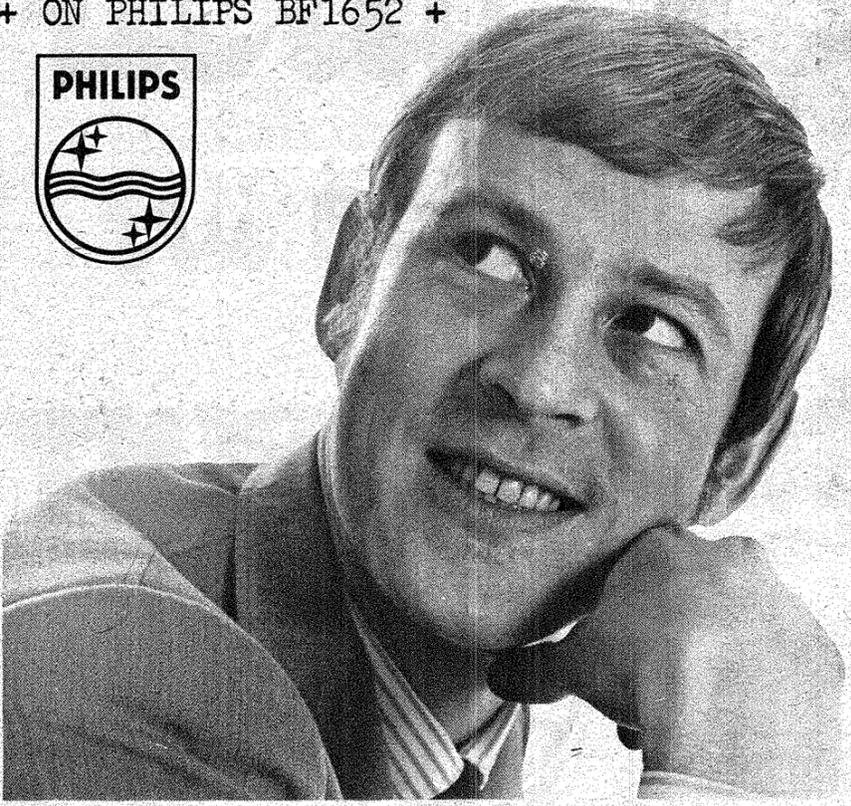
EINE KLEINE NACHTMUSIK. The most elegant and melodic work by my favourite classical composer. Music to wallow in.

THE BEST OF STAN FREBURG SHOWS. A representative disc from the most valued corner of my record collection—Comedy. Sahl, Newhart, Berman, Sellers, Ustinov, Goons, Hancock, Crosby. I adore them all.

IT MIGHT AS WELL BE SWING by Sinatra/Basie. I was beginning to despair of ever hearing Sinatra in top form again. Then—pow!—along came this album in 1964. The perfect combination.

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TAKE IT EASY FOR EASTER

with some smiles for the BOYS . . .

Good sound advice is always worth bearing in mind when on a DATE. So here are TEN TOP TIPS for the girls — and the boys — on your next date. But don't take it too seriously . . . or else! By JAMES CAMPBELL.

- 1 Certainly don't turn up on time. Girls are always late in appearing, so why should you hang around waiting, eh? No, try to manage things so that you appear on the scene a couple of minutes or so after her—do her no harm at all, that.
- 2 If she's sporting long black kinky boots and a mini-skirt so short that, on catching sight of her you walk slap-bang into a lamp-post, try to laugh. Not at your black eye but at the two motorists who've crashed head on; also at the old man who's fallen off his bicycle.
- 3 Be a gentleman and ask her where she'd like to go for your evening out together. If it's somewhere you fancy, agree. If it's not, tell her where you're going. After all, you are doing the paying, aren't you?
- 4 Should she be one of those girls who tries to play "hard-to-get,"

read her the Riot Act good and proper. Ask her if she thinks over with you. Leave her in no doubt that if anybody's doing a favour it's you—that she should consider herself lucky that you got around to dating her. You'll know you've won this first round when she bursts into tears. And if she dries them up and really gets with it, well, you can make with your grins: as long as you don't let her see them.

5 Put your hand in your pocket should she turn out to be the type of girl who can only enjoy herself if the boy is spending, spending, spending. And keep it there: don't even treat her to a glass of water.

6 If the pair of you go dancing don't let her dance with practically every boy in the place and then expect you to pay for a taxi home because she's "absolutely exhausted." If she tries that one on let her walk home: on her own at that. Of course, all this shouldn't prevent you having an occasional dance with another girl should you want to because it's not as if you were tied hand and foot to her, is it?

7 You'll probably find she talks too much. You'll have to get used to it because all girls talk too much. Resist any impulse to go and buy some sticking plaster to shove across her lips; it probably wouldn't make much difference, anyway.

8 Romance is a wonderful thing. Also a frightening thing if she proves herself to be the over-romantic type. So beware if she wants to start making with the kisses practically before the evening-out has started; "man-eaters" are girls to laugh about as long as you are not the man who's about to be eaten. At the other end of the scale if it's obvious that even a good-night kiss is simply not on, well, that's your hard luck, isn't it? And hers.

9 To ply a girl with drink isn't clever, even if it is only orange-squash. And what would even ten orange-squashes leave you with, eh? A very sick girl friend. A very sick you too if you'd matched her drink for drink. Stick to coffee: buy her two coffees if you like. With sugar if she's thin; without sugar if she's as fat as a barrel. And, if you've actually dated a girl as fat as a barrel, chances are that you too are fat enough to benefit from going without sugar.

10 Take her home. But only if she lives on a 'bus route and you know you'll be able to get one back again. None of this nonsense about seeing a girl home and having to hike back about five miles in the middle of the night. Of course, if she's a big strong girl and you are afraid of the dark, ask her to see you home, she's doing you a favour coming

and GIRLS

1 Turn up about six or seven minutes late. Certainly don't get there right on the dot, far less ahead of time—you don't want to let him run away with the idea that you're just falling over yourself with excitement at being dated by him,

do you? But if he should turn up even as little as six seconds after you have got there, let him see that you are not at all pleased at having to hang around waiting for him.

2 Certainly wear very swinging gear—you'd be daft if you didn't. But don't appear in a mini-skirt so terribly short that the poor fellow's eyes pop out of his head and all

he can do is stand there making half-strangled sort of sounds in his throat and generally acting as if he'd had some sort of stroke which had paralysed him.

3 Have your mind made up where you want to go for the evening. If he asks you, tell him. And if he doesn't ask you, tell him. And if he doesn't agree—with unbounded enthusiasm at that—tell him where to go.

4 Don't for a single minute put up with any condescending attitude or off-handedness on his part. Make sure that, right from the start, he gets the message: and that he gets it good and proper. The message, of course, being that he should consider himself highly honoured at even being seen with you, far less being dated.

5 Should you happen to know that he's rather well off but so mean that, compared to him old Scrooge sounds like Santa Claus, go flat-out for the most high-spending evening out you've ever had in your whole life: all, of course, at his heart-rending expense. On the other hand, if he's the type who tries to impress a girl by throwing his money around, don't be impressed—not one little bit.

6 If the pair of you decide to go dancing, make sure he doesn't dance with any other girls—after all, he's taking you and it's you he should be dancing with, surely. Which needn't, of course, prevent you from having an occasional dance with another boy should you want to—after all, you've got to be sociable, haven't you?

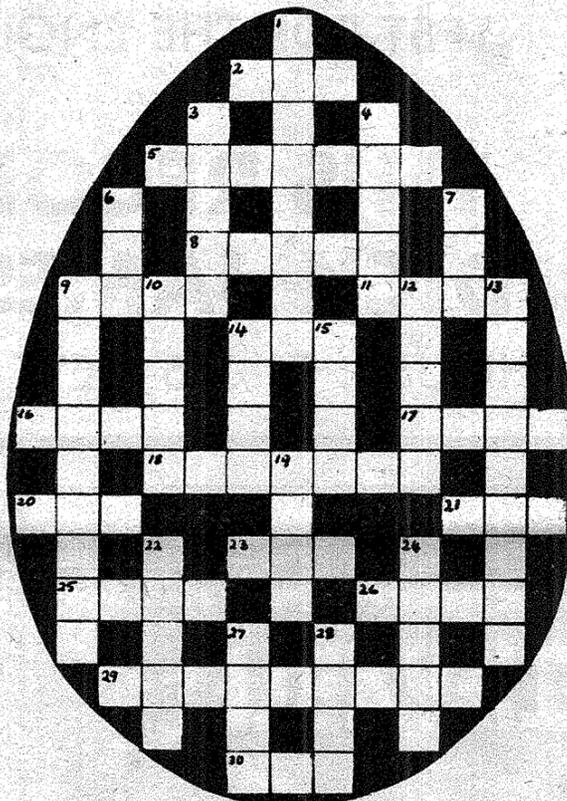
7 Try to keep patient if he turns out to be a practically non-stop talker, mainly about the Number One person in his life—himself. But when your patience is exhausted, ask him if he's got a sore throat as a result of all that talking; and, before he can reply, tell him you have at home just the thing for his throat—a razor blade: a rusty razor blade.

8 Slow him down if he's just too eager to start making with the kisses: he's simply got to realise that you're not the type of girl who's desperate to start a kissing session at the earliest possible moment. And yet, if it's just about time to part company and there's no sign of even a good-night kiss coming up, well, no harm in jogging the slow-coach along a bit, is there?

9 Be on your guard should he attempt to ply you with drink. Even if it's only with orange squash. And watch out if he tries to slip something into your glass. Yes, maybe he says it's only a cherry, but still don't trust him.

10 Make sure that he sees you home. Insist on it, even if it does mean a gruelling five-mile hike back for him. During which time you're all comfy and snug in your bed reflecting that if he wants another date with you after that he's jolly well earned it. You're probably also reflecting as you lie there that a request by him for a repeat performance will prove that he's really rather fond of you. Or that he's a bit of a nut-case.

and a little brain-teasing with our Pop Easter Egg



- ACROSS**
- 2 Mr. McLagan
 - 5 He wanted a little sign
 - 8 Mr. "Guitar Man"
 - 9 He has a set
 - 11 The four most popular
 - 14 Sally was this, says Trini Lopez
 - 16 Keith
 - 17 At that time
 - 18 Replies
 - 20 Recording company
 - 21 We a r s. Solomon's ring
 - 23 Drunk by the Dub-liners?
- DOWN**
- 1 Alan Price didn't want it stopped!
 - 3 Tambourine colour?
 - 4 Where to find the Beach Boys?
 - 6 He rocks, but gently
 - 7 Our type of music?
 - 9 The result of listening to the Stones
 - 10 Albert's owner?
 - 12 Each No. 1 does it to the last
 - 13 "I'm Into . . . Good"
 - 14 He sits on the dock of the bay
 - 15 A Kink
 - 19 Suggested to Renee
 - 22 A plastic or copper one, or a lane?
 - 24 A Bee Gee
 - 27 Are they from the Underworld or Paradise?
 - 28 Musical instrument

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 Week commencing April 15
KEN DODD: Bournemouth Pavilion.
ONE NIGHTERS
BEE GEES, DAVE DEE: Glasgow Playhouse (11), Edinburgh (12), Stockton (13), Liverpool Empire (14), Portsmouth Guildhall (17).
KINKS, TREMOLOES, HERD, GARY WALKER: Cardiff Capitol (11), Newcastle City Hall (13), Leicester De Montfort (14), Birmingham Town Hall (15), Northampton ABC (16), Peterborough ABC (17), Chesterfield (18).
GENE PITNEY, SIMON DUPREE, AMEN CORNER, DON PARTRIDGE, STATUS QUO: Wolverhampton Gaumont (11), Leeds Odeon (12), Blackpool ABC (13), Derby Gaumont (15), Cardiff Capitol (17), Bristol Colston Hall (18).
 * Love Affair replace Amen Corner.
SCAFFOLD: Liverpool Everyman (15).

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ANSWERS ON PAGE 16

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9.30 Tony Murphy Show; 10.30 Peter Murray;
11.30 It's Alan Freeman; 12.40 Other Side Of The Tracks; 1.10 Late Night Final.

TUESDAY
7.30 Paul Burnett; 8.30 Tony Blackburn;
9.30 Tony Murphy Show; 10.30 Peter Murray;
11.30 It's Alan Freeman; 12.40 Other Side Of The Tracks; 1.10 Late Night Final.

WEDNESDAY
7.30 Paul Burnett; 8.30 Tony Blackburn;
9.30 Tony Murphy Show; 10.30 Peter Murray;
11.30 It's Alan Freeman; 12.40 Other Side Of The Tracks; 1.10 Late Night Final.

THURSDAY
7.30 Paul Burnett; 8.30 Tony Blackburn;
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11.30 It's Alan Freeman; 12.40 Other Side Of The Tracks; 1.10 Late Night Final.

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7.30 Paul Burnett; 8.30 Tony Blackburn;
9.30 Tony Murphy; 10.30 Peter Murray;
11.30 It's Alan Freeman; 12.40 Other Side Of The Tracks; 1.10 Late Night Show; 2.10 Late Night Final.

SATURDAY
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