

New Musical Express

EVERY FRIDAY
7^D

No. 1114 Week ending May 18, 1968

WORLD'S **LARGEST** CIRCULATION OF **ANY** MUSIC PAPER

● **HERD** ● **LOVE AFFAIR** ● **HOLLIES**
● **JOHN ROWLES** ● **DUSTY** ● **MOVE**

TOP POP NEWS

STONES POLL
CONCERT
COMEBACK

FULL
REPORT
AND
PICS



No. 3
HONEY

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No. 11

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ON THE STAGE



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BRIGHTON, DOME
Friday, 17th May, 6.15 & 8.45

PORTSMOUTH, GUILDHALL
Saturday, 18th May, 6.30 & 8.50

HAMMERSMITH, ODEON
Sunday, 19th May, 6.00 & 8.30

BIRMINGHAM, ODEON
Friday, 24th May, 6.30 & 9.00

WORCESTER, GAUMONT
Saturday, 25th May, 6.15 & 8.45

LEICESTER, DE MONTFORT HALL
Sunday, 26th May, 5.40 & 8.00

EXETER, A.B.C.
Saturday, 1st June, 6.00 & 8.30

* TORQUAY, PRINCESS
Sunday, 2nd June, 6.00 & 8.30

BOURNEMOUTH, WINTER GARDENS
Monday, 3rd June, 6.10 & 8.30

HANLEY, GAUMONT Friday, 7th June

MANCHESTER, ODEON
Saturday, 8th June

LIVERPOOL, EMPIRE
Sunday, 9th June, 5.40 & 8.00

* At this venue Russ Conway is replaced by DICK EMERY and JOHN ROWLES

A SUPER SHOW! — AND A TERRIFIC

Dynamic vocal action at Wembley Pool!

ANOTHER smash hit all the way — that's the only way you can sum up the over-three-hours of pop sensations at the 16th annual NME Poll Concert at Wembley Pool on Sunday afternoon before 10,000 cheering fans. Jimmy Savile kept hinting at a big surprise in store later, and when he announced that it was the ROLLING STONES, the crowd went mad! What a climax to a show full of top highlights, and presented without a hitch by Maurice Kinn.

The Stones were making their first stage appearance in Britain for two years and they proved they have lost none of their zing. The Herd got a tremendous welcome on stage, too, as did all the artists. It is always hard to make one's mark in a star-studded show and with only two or three numbers, but everyone did exceptionally well. Congratulations to all, including the well-behaved audience which came from all over the country and Europe... and here's to the 1969 Poll show. See you there (writes editor Andy Gray).

FIRST HALF by Richard Green

IT is always a difficult job to open a show of this magnitude. This year the first spot went to South London's STATUS QUO, who acquitted themselves very well on "Pictures Of Matchstick Men," "Black Veils Of Melancholy" and their R&B rouser, "Gloria." Their flash clothes and stage act, which involves prowling around like hungry panthers, made quite an impression. Looking like a walking music shop wrapped in a snakeskin jacket, DON PARTRIDGE raised laughs before he did anything. Using three mikes, he made a string of ad-lib cracks between "Keep Your Hands Off Her," the rather blue "Wayward Boy," and "Rosie." He adopted the Russian trick of clapping himself and had the audience appreciating his Cockney wit and undoubted musical talent. He threatened to send the hat round and, judging by the applause, would have collected a fair penny if he had.

Next came the LOVE AFFAIR or, as it seemed, the Love Affair Showband. The group wore full evening dress, complete with tails and dickies, were augmented by a strong brass section and even a couple of girl singers thrown in for good measure. The combination of all that lot meant accurate reproductions of "Everlasting Love" and "Rainbow Valley" and the way singer Steve Ellis leaped around reminded me of Freddie Garrity.

In between the acts, JIMMY

Pictures by NAPIER RUSSELL DOUG MCKENZIE

SAVILE and his co-No. 1 disc jockey, TONY BLACKBURN, came on and introduced the acts, livening up the proceedings with gags and lively antics. More about Tony later, but Jimmy deserves special mention for his silver lamé tunic, wide gold bracelet and ash blond hair. He gave away some souvenirs from the artists and kept up his line of fast chat that has made him so popular for so long.

Making their first visit to this country, the SHOW STOPPERS adopted the usual coloured American group method of leaving one member of the outfit to take lead vocals while the others perform choreographical gymnastics nearby. What a show! They sounded like the Temptations on "I'm Gonna Miss You" with perfect timing and harmonies and switched lead singers for "Ain't Nothing But A House-party." Whipping up the excitement to fever pitch and blasting the eardrums of everyone in the first ten or so rows, they finally danced off-stage in unison to hearty applause.

Mastery

The astonishing musical and vocal mastery of the ASSOCIATION followed and what a treat they were. All six of them sing and all except the drummer stand in a long line across the stage, each with his own mike, and give out some wonderful sounds. The poignant "Cherish" was a delight, "Windy" was greeted with applause and "Too Many Mornings" sounded perfect. Surely, on this form, it cannot be long before the big strong and at the same time, delicate, sound of the Association makes it big over here.

We all expected something special from the PAPER DOLLS and we got it. Wearing bikini tops and mini skirts, connected by a single strand back and front, and exposing bare midriffs, they shimmed and shook their way through "Simon Says" and "Something Here In My Heart." They never stood still for a moment



LULU

and raised the male temperatures by quite a few degrees. They combine well both vocally and when dancing and smile all the time. Nice.

Dee-jay and sometime singer TONY BLACKBURN, looking very smart in a powder blue suit, showed the audience one of his famous knees before moving into his solo vocal spot. With an orchestra and the BREAKAWAYS, he gave a sincere version of "Baby I Need Your Loving" and got a lot of screams and he walked about the stage singing to groups of fans at a time. One particular fervent section was a group of mums at the side who never stopped calling to him throughout his act.

Trotting forward in a bright yellow mini dress came LULU to a roar of approval from girls and boys alike. She launched straight into a version of "The Letter" which her nitty gritty voice made sound quite soulful. Then she calmed down a bit



MICK JAGGER • ANDY FAIRWEATHER-LOW • SCOTT WALKER • CLIFF RICHARD



ALAN BLAKELY • STEVE ELLIS • CARL WAYNE • DON PARTRIDGE • TONY BLACKBURN • TIMMY SMITH

for "Me, The Peaceful Heart," still exhibiting her hip shaking and knee wiggling excitement and closed with a tender version of Tim Rose's "Morning Dew" which she sang with compassion. Backed throughout by the MIKE LEANDER ORCHESTRA, Lulu showed why she was voted top British girl singer.

The effortless elegance of the SHADOWS was a joy to behold and a pleasure to listen to. Their mathematical precision is a constant source of amazement to me. In their tasteful dinner suits and frilly shirts, they opened with the old favourite "Apache," then led into a romantic "Lara's Theme" which demonstrated HANK MARVIN'S musical

skill to the full. Suddenly, they livened the pace of the "Dr. Zhivago" melody and turned it into an up-tempo rocker which had the Shads grinning. Then on to "FBI" which included a snatch of "Land Of 1,000 Dances" before they introduced their "good friend," Cliff Richard.

On he came, our very own CLIFF. In a light brown suit and frills on his shirt, he again proved the master showman. He teamed up with the Shads for his first number, "In The Country," and it was good to see the old firm together again after so long. The boys left the stage and for the rest of his faultless performance Cliff was backed by the

Mike Leander Orchestra and the Breakaways.

Rocked along

He rocked his way through "Shout," cooled it for "The Day I Met Marie" and wound up with "Congratulations." This last one earned him storming applause and the audience really showed who they thought should have won the Eurovision Song Contest. At the close of his act, Cliff was presented with his award as Top British Vocal Personality from Robert Knight who had the original U.S. hit version of "Everlasting Love."



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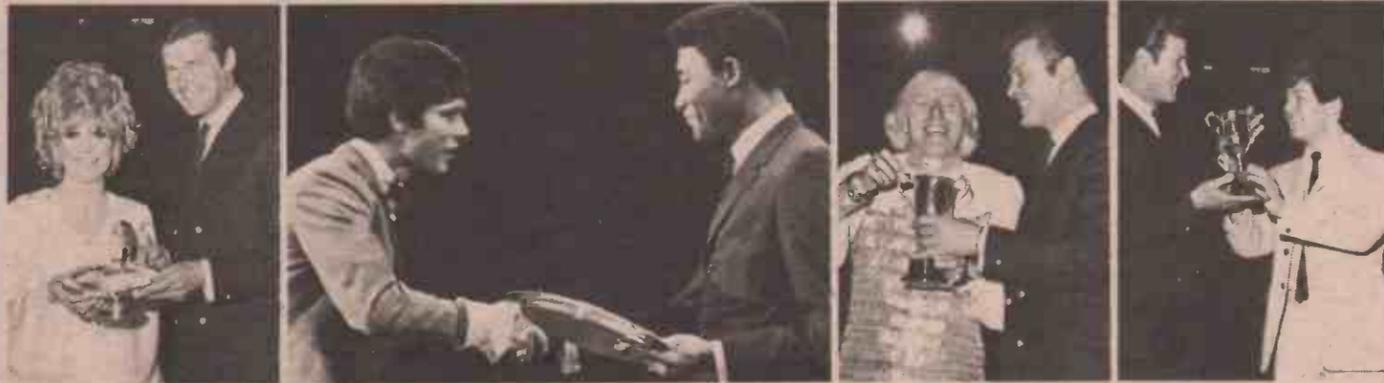


A collection of bus tickets and travel vouchers arranged around the central image of Anita Harris. The tickets include:

- LD 7750: The Comfort Services GIBSON ROAD WALSLEY
- AQ 6949: R.C.T. WORK-PEOPLE'S RETURN Ticket 2d
- VJ 4950: 5 1/2d
- FK 0600: 2d
- UJ 5601: SINGLE FARE IN
- R 0500: The Comfort Services
- CU 1650: 4d
- CU 2804: 4d
- E2 9900: 2d
- L 9400: The Comfort Services
- RJ 9650: The Comfort Services

BONUS: STONES 'LIVE' AFTER 2 YEARS!

Presentations to the Poll Winners



DUSTY SPRINGFIELD (World Female Vocalist), CLIFF RICHARD (British Vocal Personality), dj's JIMMY SAVILE and TONY BLACKBURN, who tied for Top Disc Jockeys. Below: LULU (British Female Vocalist) with NME's MAURICE KINN, ROBIN GIBB for BEE GEES (Best New Group) and SHADOWS (Instrumental Group).



TELEVISION famous character, The Saint, ROGER MOORE presented the NME Awards to Poll Winners (above). Robert Knight presented Cliff Richard's.



MICK JAGGER receives the trophy for the ROLLING STONES for the best R-and-B group.

SECOND HALF by Nick Logan

FROM Wales to start the second half came the AMEN CORNER in their first Poll Concert appearance. The aim of the seven Amens is excitement and originality and this they achieved by laying down a big gusty backing

behind the impassioned vocals of ANDY FAIRWEATHER-LOW, who makes up in vocal power what he may lack in size. Mike Smith and Alan Jones in the brass section swayed and pounded out the guts of the sound as Andy poured forth the vocals on "Shake A Tail Feather" and "Bend Me, Shape Me." A deafening roar drowned the end of Tony Blackburn's announcement and on came the HERD. I'm sure I heard the seams of his silver suit plead for mercy as organist ANDY BOWN leapt and pivoted in the air on

"Oop Poo Pah Doo" like Rudolph Nureyev gone mad. Then it was back to the organ for Andy as the spotlight swung to PETER FRAMPTON and GARY TAYLOR for the vocals of "I Don't Want Our Loving To Die." It was an exciting and well worked out act and confirmed my opinion that the Herd will be there carrying off major honours at future Poll Concerts. We had the TREMELOES with the familiar happy-go-lucky act and sound that has made them one of the country's most consistently successful groups. CHIP

and ALAN shared the lead on "Suddenly You Love Me" and for "Helule, Helule" Chip took lead while DAVE, ALAN, RICK and GEORGE provided the backing and the harmony. Who's George you're asking. You may have noticed him winking an electronic eye from his perch atop an amplifier, because George, in fact, is the Trem's electronic drummer! On then to the MOVE—"sher-riff" CARL WAYNE and his Birmingham baddies. After the initial astonishment at their clothes — TREV BURTON in a

velvet suit(?) and ROY WOOD in sequined jacket and jester's trousers were the main offenders — they launched into one of the most visually and musically exciting acts on the scene today. Carl did "Hey Grandma" and ended up hurling the mike stand over his right shoulder! More was to come. Playing like he was handling a machine gun, the newly bearded Trevor stunned the crowd into silence as he snarled and blasted his way through guitar work of amazing ferocity to close a sensational act on the Spooky Tooth number "Sunshine Help Me." "Follow that" was the musical statement they left behind and here to do just that was DUSTY SPRINGFIELD. Bouncing on stage in cream trousers and a frilly white silk blouse, Dusty went straight into "Don't Fight It," followed by "Wishin' And Hopin'" and "You Don't Have To Say You Love Me"—all of which made us mourn even more the fact that we haven't had a pop single from the lady

for what seems like ages. "A Natural Woman" came next as a tribute to Aretha Franklin and then it was back to the bouncing Dusty of old for the raving closer "Sweet Soul Music." Then it was screaming time again. Casually dressed in a black roll neck sweater, cord trousers and jacket, SCOTT WALKER trotted onto the stage with a nervous smile playing on his lips. The Mike Leander Orchestra struck up as Scott went into his expressive version of the Jacques Brel composition, "Amsterdam." It was a pity though that we couldn't have heard more of the lyrics above the screams. There was obvious dissatisfaction among the fans when Scott left after only one number, but all was quickly forgotten by what was to follow. Scott Walker has asked us to explain why he only sang one number. The reason was that he intended to sing "Joanna," but found that Mike Leander has not had it arranged for his orchestra.

Contd on page 10

EMI STARS ★★

SPECIAL RUSH RELEASES



Vince Hill
The Importance of Your Love
(L'Important C'Est La Rose)
Columbia DB8414



Don Partridge
Blue Eyes
Columbia DB8416

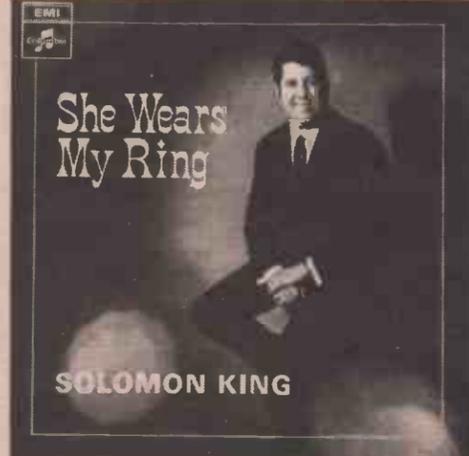


Paul Jones
When I Was Six Years Old
Columbia DB8417

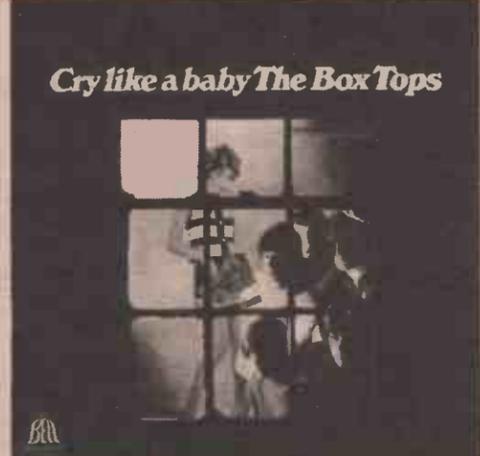


Mary Wells
The Doctor
Stateside SS2111

Lou Rawls (Currently in U.K. for concert appearances)
You're Good For Me
Capitol CL15548



SOLOMON KING
She Wears My Ring
Columbia SX6250 @ SCX 6250 @



THE BOX TOPS
Cry Like A Baby
Bell MBLL105 @ SBLL105 @



CLIFF RICHARD
Congratulations
Columbia SEG8540 @

THE ORANGE BICYCLE
Jenskadajka
Columbia DB 8413

JULIE ANDREWS
Star
Stateside SS2109
Theme song from the forthcoming film musical starring Julie Andrews



HEARD — THE PUN KINGS OF POP

HERD we are again — which is almost the worst pun of the week but not quite as bad as Andy Bown's, "Waiter, there's a fly in my soup. Don't worry sir, it won't drink much!" But then I haven't had as much practice as he. Andy is currently the Herd's champion worst joke teller, hotly pursued by Peter Frampton, Andrew Steele and Gary Taylor who keeps making the mistake of telling funny bad jokes.

What it all boils down to, Andy told me as he pierced the (wait for it) joke of an egg in a coffee bar on Monday, is that seeing who can tell the worst jokes is how the Herd pass the time on the way to faraway gigs.

How the conversation got round to bad jokes I cannot remember. But to relieve the tortured expression Peter adopted when Andy cracked the worst of his awful collection—and before he could tell any more—we moved on to other matters.

TOO MANY

Matters such as their recent tour with the Kinks, Tremeloes and Gary Walker. "Audiences were a bit disappointing," said Andy, "but not as bad as some people made out. The thing was that there were three tours going round at the same time."

"You'd have the Bee Gees one day, us the next and the Pitney tour soon after," said Peter. "They'd even announce the next tour when you were appearing."

I asked if he thought tours might change in the future. "No, they will just carry on as before. What they should do is not put out any more tours for about nine months and then put out one with a really good bill. But it won't happen."

Cigarettes were flourished and Andy warned me about Peter's "petrol bomb" lighter. To demonstrate, he offered to oblige the protesting Peter and left his

By NICK LOGAN

cigarette with an inch of smoked black paper at the end. I was luckier.

"We were probably a bit spoilt by the first tour we did with the Who, Tlems and Traffic," said Peter, "because it was the best tour of that year. It was the best possible initiation for us at that stage in our career—and we gained a great deal of experience from it."

"There were so many different characters, from the Keith Moons of this world who blow up doors to the Stevie Winwoods and Chris Woods."

"But it was quite frightening for us. There were all these big groups turning up one after another. I was hiding behind an amplifier when in came the Tlems with 'Hello Peter, hello Andy, etc.' Just like they'd known us for ages. They really got everyone together."

Andy took up the story. "The Tlems really are good blokes and we are great mates. On the last tour we were against each other to see who could be the most sarcastic. It all started when I was backstage once wearing my stage gear—my gold suit, white silk shirt, the bow-tie, white shoes."

"Alan Blakely's comment was: 'You'd better change then and get ready, Andy.' And from then on it was a battle to the death to see who could be the most sarcastic."

A wicked grin appeared on his face as Andy debated to himself whether or not he should tell me



More Poll Concert pics

HERD on stage at last Sunday's NME Poll Concert (l to r) Andy Bown, Gary Taylor, Andrew Steele and Peter Frampton.

about "Alan's mask." He decided he would. "Alan let it slip, you see, that he wore a mask." He paused, seemingly having second thoughts.

"You'll have to be careful how you say this. Anyway, he took it off one day. And do you know there was this really handsome guy underneath!" Naughty, naughty, Andy—it's a good job the Tlems are "such great blokes."

NO HITS

Still on tours, Andy suggested that all three hadn't been helped by the fact that many of the groups didn't have hit records at the time—"that is something that would have helped enormously."

Did they think pop interest was on the wane? "I don't think there's a lack of interest in the records," Andy replied. "It is just that there is a lack of money among the younger kids."

"It wasn't long ago that records were only 6s. 3d.," said Peter. "Now when the kids buy a record out of their ten bob

pocket money, they don't get much change."

"What is happening is that they are buying less records," offered Andy. "Instead of one a week, they will buy one every four weeks. But there is no slump in ballroom attendances."

"That 'Young Girl' that has shot up the charts is being bought by older teenagers, those who are out at work," said Peter.

Did they think, then, that groups would have to aim for an older audience to survive? "No," replied Andy. "The younger fans can still put records in the lower regions of the charts, though maybe not in the top five."

"But then older people won't go to ballrooms. You cannot live off an older audience—unless you are Frank Sinatra."

"There's only one thing to be done. Pocket money must definitely go up. I could never afford to buy records. I got about tenpence. How about you Pete?" Said Peter: "I got about two bob." "Meet the Baron," retorted Andy.

"They should put down the price of records and raise the royalties," concluded Andy in a broad sweep of optimism.

I asked how the group's song-writing was progressing. Peter answered sadly: "It is very disappointing that we don't get as much time as we like for writing. You cannot take your piano round with you and this is why we are getting a portable piano."

Recently they have been working on material for a new LP and

WHO'S WHERE

Week beginning May 17

DUANE EDDY: Stockton Fiesta (May 19 for 1 week)
DON PARTRIDGE: Greaseborough Social Club and Doncaster La Scala (May 19 for 1 week)
ENGELBERT HUMPERDINCK: Batley Variety Club (May 19 for 2 weeks)
ANDY WILLIAMS, HENRY MANCINI: Royal Albert Hall (May 19, 20, 21)
ALLAN PRICE SET: Billingham La Ronde (May 19 for 1 week)

One-nighters

JOHNNY CASH, CARL PERKINS: Edinburgh Usher Hall (17), Carlisle ABC (18), Newcastle Odeon (19)
LOVE AFFAIR: Preston Top Rank Ballroom (17), Bridlington Spa Royal (18), Southampton Top Rank (20), Croydon Top Rank (22)
HERMAN'S HERMITS, AMEN CORNER, JOHN ROWLES, PAPER DOLLS: Wigan ABC (17), Blackpool ABC (18), Nottingham Theatre Royal (19)

HOLLIES, PAUL JONES, SCAFFOLD: Shrewsbury Granada (17), Liverpool Empire (18), Manchester Palace (19), Glasgow Odeon (20), Stockton ABC (21), Peterborough ABC (23)
SEEKERS: Brighton Dome (17), Portsmouth Guildhall (18), Hammersmith Odeon (19)

EDWIN STARR: Sheffield City Hall and Nottingham Clifton Technical College (17), Chester Clockwork Orange and Nantwich Civic Hall (18), Warrington Grange Club and Manchester Sloop's (19), Purley Orchid and London Bag O'Nails (20), Hemel Hempstead Pavilion (22), Liverpool Victoria (23)
BILL HALEY: Wakefield Locarno (19), Streatham Silver Blades and Beckenham Mistrale (20), Ilford Palais (21), Stevenage Locarno (22), Bristol Locarno (23)

GUY MARKS

"LOVING YOU HAS MADE"
ME BANANAS

on STATESIDE
K.P.M. SS 2107

intend to go into a studio as soon as they have the time. "The whole business is such an incredible rush," moaned Andy. "It is really soul destroying sometimes."

"When we did the first LP, we had a few tracks in the can," said Peter. "And we did the rest in two days, starting at ten in the morning and working through until I am the next day."

"We hope to be using a brand new studio this time and do a few tracks a day—and really concentrate on it."

Andy broke in. "Before we were playing all over the place and we didn't know what had hit us. It is the same now, but we have got more used to it."

"But, by golly, do you look forward to the day off!" said Peter. I asked what we could expect from the new LP. "We hope it will be a bit more of a progression," Andy replied. "There will

be more Bown-Frampton numbers and more Howard-Blakley numbers. Yes, Gary will be singing. So will Andy."

Peter took it up. "When we first met Steve Rowland we recorded about nine tracks and I sang on only one of them—and that was virtually the first time I had sung. Gary has got the best voice in the band."

Back with Andy. "People don't realise this, that we all sing. That is why the public was shocked when Gary sang 'Sad.'"

More coffees and teas appeared. Andy demolished his poached egg and talk turned to Bill Haley's Albert Hall concert, whether Peter and Andy could get into the Scotch to see Duane Eddy and to a comic strip on the Herd story in a young girls' magazine.

"That one wasn't bad," said Andy. "The drawings actually looked like me, though they didn't look like you," he said to Peter. "But in one in a different magazine we all looked like Garths. Great hulking shoulders we all had!"

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O'HARA'S PLAYBOYS

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(S)BPG 62177
GREAT MOVIE THEMES
Love Is A Many-Splendored Thing - A Summer Place - Maris - Never On Sunday - As Time Goes By - Theme From Exodus - Moon River - Tonight - The Second Time Around - Tender Is The Night - It Might As Well Be Spring - Three Coins In A Fountain



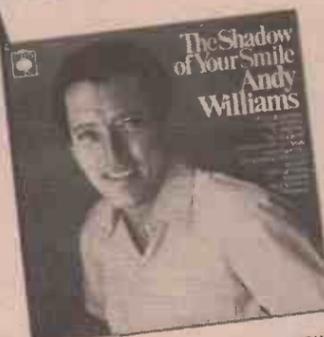
(S)BPG 62658 **MAY EACH DAY**
Canadian Sunset - I'll Remember You - Bilbao Song - Don't Go To Strangers - Quiet Nights Of Quiet Stars - May Each Day - Don't You Believe It - Roses And Roses - Loved One - The Village Of St. Bernadette - Lonely Street - How Wonderful To Know



(S)BPG 63027 **BORN FREE**
Born Free - Alfie - Somewhere My Love - Strangers In The Night - I Want To Be Free - Spanish Eyes - I Will Wait For You - Sunny - Then You Can Tell Me Goodbye - Sherry - Kisses Sweeter Than Wine - You Are Where Everything Is - Music To Watch Girls By



(S)BPG 62533 **ALMOST THERE**
Red Roses For A Blue Lady - It Had To Be You - I Can't Stop Loving You - Till - I'm All Smiles - Who Can I Turn To? - You're Nobody Till Somebody Loves You - Emily - Almost There - My Carousel - Everybody Loves Somebody



(S)BPG 62633 **THE SHADOW OF YOUR SMILE**
The Shadow Of Your Smile - That Old Feeling - Meditation - Try To Remember - Michelle - Somewhere - The Summer Of Our Love - Peg O' My Heart - How Insensitive - Yesterday - Bye Bye Blues - A Taste of Honey

OTHER ALBUMS AVAILABLE: (S)BPG 62110 - Warm & Willing · (S) BPG 62183 - Danny Boy · (S)BPG 62886 - The Andy Williams Christmas Album · (S)BPG 62372 - Call Me Irresponsible · (S)BPG 62430 - My Fair Lady · (S)BPG 62526 - Hawaiian Wedding Song · (S)BPG 62634 - Merry Christmas · (S)BPG 62802 - In The Arms Of Love

TOP SINGLES REVIEWED BY DEREK JOHNSON

FRANKIE MAY BE TOO LATE FOR THE CHART

*Mame/If I Had My Way (Columbia)

THIS Broadway show tune has now become almost as well known as "Hello Dolly," which it strongly resembles—both melodically and in its bouncy vaudeville quality. It's a number that calls for an uninhibited personality styling and, in consequence, is right up Frankie Vaughan's street.

No holds barred

†Think (Atlantic)

HAVING seen Aretha Franklin in live performance, I'm even more convinced that she is one of the greatest r-and-b exponents of our day. And this is riveting, electrifying r-and-b at its most dynamic.

A spirited no-holds-barred performance from Aretha, with enthusiastic gospel chanting from the Sweet Inspiration, and a gutty growling brass backing.

The beat drives along like crazy, accentuated by rattling tambourine. It's a supercharged, punch-packed disc which thoroughly deserves Chart rating—and may well get it!

Mysterious Cream

† "Anyone For Tennis" (Polydor).

SUB-TITLED "The Savage Seven Theme," this is a strangely fascinating disc, though I'm not sure what it's all about. It has one of those puzzling enigmatic lyrics, and it's set to a throbbing beat.

WILSON PICKETT

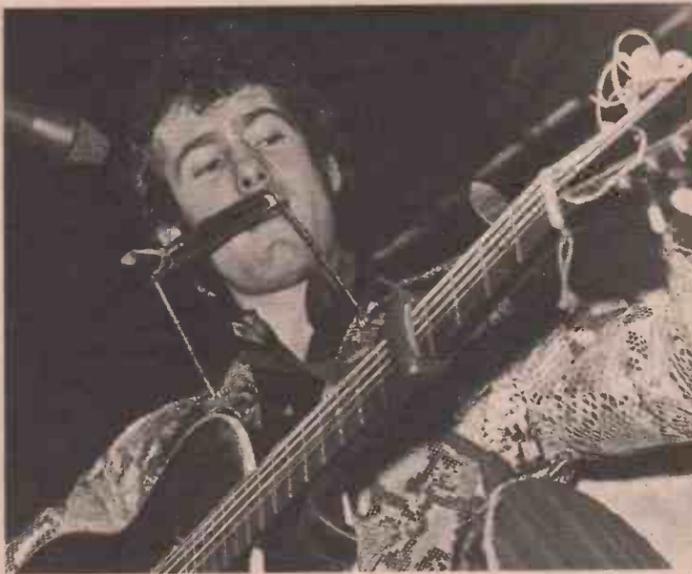
She's Looking Good (Atlantic) A pounding r-and-b opus, in which the hoarse-voiced Wilson Pickett ranges from honest-to-goodness blues singing to shouts, grunts and screams.

The insistent beat keeps the toes tapping all the time.

With a Dixieland beat complete with banjo, plus punchy brass and backing group joining in the chorus, it's thoroughly infectious and exudes a sparkling vitality from start to finish.

A great party or pub disc, because you just can't stop yourself singing along with it! My only reservation is that the song has now been doing the rounds for a couple of years and, unlike Frank's recent hits which were straightforward revivals, this may simply be regarded as "late." A probable hit, though.

FLIP: The old Bing Crosby favourite, set to a lazy sway-along rhythm, with lush strings and background humming.



MOMENT OF TRUTH FOR DON

*Blue Eyes/I've Got Something for You (Columbia)

THIS is the moment of truth for Don Partridge. The next three weeks will tell whether "Rosie" was a fleeting gimmick, whose main appeal was in the novel one-man-band approach, or whether Don has real durability and is genuinely here to stay.

Having seen this boy at work on stage, I'm convinced that he has both talent and person-

ality, and I'm convinced that his new disc will consolidate his Chart status.

It's another catchy song, with a jaunty gait and a wonderfully happy feeling. And besides his lusty warbling, Don plays kazoo, harmonica and guitar—and pounds away on the big bass drum.

FLIP: In quieter vein, with Don singing rather more intimately, and guitar playing the principal role in the backing. Lilted rhythm. Self-penned.

It's another big hit for Otis Redding

*The Happy Song/Open The Door (Stax)

OTIS REDDING'S "Dock Of The Bay" developed into his biggest hit ever—yet, although undoubtedly a good record, it was far from being the best track waxed during his career. I'm sure there was a considerable amount of sentiment attached to its success—and I'm sure this sentiment is equally prevalent today.

On the surface, this isn't so blatantly commercial as the last one, in that it's much more closely allied to authentic r-and-b and soul. Otis gives out with the fiery abandon we've come to associate with his beat offerings, backed by biting brass and a nagging jerk beat.

Yet it also has considerable mass appeal—because the repetitive "dum-dum" chorus and basically simple tune can be quickly assimilated by even the most plebeian tastes. Another hit!

FLIP: Opens with a spoken monologue to a guitar accompaniment, then breaks into an impassioned soul ballad, with bluesy organ and brass. Self-penned.

ERIC'S BETTER

†Anything/Monterey (MGM)

A DOUBLE-A-SIDE disc, though I'm told that "Anything" looks like being the disc-jockey's favourite. And I must say it's a vast improvement on Eric Burdon's last release "Sky Pilot."

Indeed, this is vaguely reminiscent of "San Franciscan Nights"—a haunting tune, an intensely sincere performance by Eric, and a gently lilting rhythm enhanced by rippling guitars.

Full marks to the delightful string section scoring, too. The lyric is gripping—and all things considered, this must be rated as the Animals' best for some time.

But the fact that they're doing very little promotion on it won't help its chances.

FLIP: This has already been a hit in America—an up-beat number, with sizzling brass, twangs and Eric at his most vital. A tribute to the famous Monterey Festival, it's fascinating but singularly lacking in melody.

• TIPPED FOR CHARTS
† CHART POSSIBLE

Courageous Anita Harris

†We're Going On A Tuppenny Bus Ride/Artie (CBS)

ANITA'S principal Chart successes have so far been confined to sentimental ballads, so it took courage to attempt something so completely different. It's one of those good-to-be-alive songs conjuring up visions of hot summer days.

Bounces along merrily, with a fluffy accompaniment of flutes and pizzicato strings, and beautifully handled by Anita—who has a kiddies' chorus singing along to provide commercial appeal.

FLIP: A warm and glowing ballad, with caressing strings and concert-type piano.

VAL DONICAN

† Now/The Sun Always Shines When You're Young (Pye)

Don't know about this one—it's a good record and immensely appealing, and Val Donnican commands a vast following. But I can't be too optimistic about its chances, if only because Val's hits always seem to coincide with his TV series, and he doesn't have one at the moment.

It's a rhythmic ballad with a bustling accompaniment and girl group, which flows smoothly along rather like "Elusive Butterfly."

FLIP: A tender ballad, with a nostalgic lyric looking back to the carefree days of childhood. Co-written by Val, and well suited to his mellow style.

LOU RAWLS

You're Good For Me (Capitol) Solomon Burke is usually known as the King of Soul, but I reckon this guy comes close to taking his crown.

This is an r-and-b ballad, sung in heartfelt style by the rich-voiced Lou Rawls, and backed by shrieking brass, rasping trombones and slurp chanting.

Jogs steadily along with a jerk beat, and builds to an intense climax. With Lou's current visit to Britain to boost it, this should sell well.

THE MARCH HARE

Cry My Heart (Chapter One) A new group and a new label, which is actually a Decca subsidiary. The March Hare have been fortunate in securing a Les Reed-Barry Mason song for their debut.

Attractive vocal blend, whistleable tune and a backing of pipe-organ, brass and drum thumps.

BYRDS SING DYLAN

† You Ain't Going Nowhere (CBS).

SEEMS that everyone has discovered Bob Dylan all over again, and is rushing to record his songs! Still, we can hardly blame the Byrds for doing so, as they've been right in there from the beginning.

This, of course, is a new Dylan number—an essentially country number, typical of the influence which seems to have dominated Bob since he started writing again after his accident.

A jogging beat, a nonchalant lyric, an effortless and thoroughly relaxed vocal and a hummable tune—these are the principal ingredients.

SINGLES: MONTY BABSON: SONIA 3449

JAMES ROYAL: HEY LITTLE BOY 3450 □□□

PANDAMONIUM: CHOCOLATE BUSTER DAM

3451 □ TONY HAZZARD: THE SOUND OF THE

CANDYMAN'S TRUMPET 3452 □□□□□□□□

DIRECTION SQUIBBY & THE REFLECTIONS:

RAGAMUFFIN 58-3353 □□ ANITA

HARRIS: TUPPENNY BUS RIDE 3468 □□□□□

CBS RECORDS NEW OBS SOUNDS

ALBUMS: JOHNNY CASH: GREATEST HITS (S) 63062 □□□□□

MARTY ROBBINS: RETURN OF THE GUN FIGHTER (S) 62190 □□□

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★ STAR OF THE WEEK □□□□□

ANDY WILLIAMS: 'LOVE, ANDY' □

(S) 63167 INCLUDES HIS GREAT HIT SINGLE 'CAN'T TAKE MY EYES OFF YOU' □□□□□



GUY MARKS "LOVING YOU HAS MADE" MEBANANAS on STATESIDE 55 2107 K.P.M.

THE BREAKAWAYS Santo Domingo So in love are we MU 1018

A Mike Leander production on mca

eric burdon
and the animals
new double 'A' release
'Anything'
'Monterey'



MGM1412



Orpheus

'I've never seen love like this'



MGM1413

The Waikikis

'Sweet Leilani'



MGM1414

**The Johnny Spence
Orchestra**

'Step inside love'

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NME TOP 30

(Week ending Wednesday, May 15, 1968)

| LAST WEEK | THIS WEEK | SON | ARTIST | WEEKS IN CHART | HIGHEST POSITION |
|-----------|-----------|---------------------------------|--|----------------|------------------|
| 5 | 1 | YOUNG GIRL | Union Gap (CBS) | 3 | 1 |
| 1 | 2 | WHAT A WONDERFUL WORLD | Louis Armstrong (HMV) | 14 | 1 |
| 6 | 3 | HONEY | Bobby Goldsboro (United Artists) | 4 | 3 |
| 4 | 4 | A MAN WITHOUT LOVE | Engelbert Humperdinck (Decca) | 4 | 4 |
| 3 | 5 | LAZY SUNDAY | Small Faces (Immediate) | 6 | 3 |
| 2 | 6 | SIMON SAYS | 1910 Fruitgum Co. (Pye Int.) | 9 | 2 |
| 8 | 7 | I DON'T WANT OUR LOVING TO DIE | Herd (Fontana) | 6 | 7 |
| 9 | 8 | CAN'T TAKE MY EYES OFF YOU | Andy Williams (CBS) | 8 | 6 |
| 7 | 9 | IF I ONLY HAD TIME | John Rowles (MCA) | 8 | 3 |
| 11 | 10 | WHITE HORSES | Jacky (Philips) | 5 | 10 |
| 18 | 11 | RAINBOW VALLEY | Love Affair (CBS) | 3 | 11 |
| 20 | 12 | JOANNA | Scott Walker (Philips) | 3 | 12 |
| 23 | 13 | SLEEPY JOE | Herman's Hermits (Columbia) | 3 | 13 |
| 10 | 14 | CONGRATULATIONS | Cliff Richard (Columbia) | 9 | 1 |
| 22 | 15 | HELULE, HELULE | Tremeloes (CBS) | 2 | 15 |
| 12 | 16 | AIN'T NOTHIN' BUT A HOUSEPARTY | Shaw Stoppers (Beacon) | 8 | 9 |
| 13 | 17 | JENNIFER ECCLES | Hollies (Parlophone) | 7 | 5 |
| 16 | 18 | CRY LIKE A BABY | Box Tops (Bell) | 7 | 14 |
| 14 | 19 | I CAN'T LET MAGGIE GO | Honeybus (Deram) | 7 | 11 |
| 25 | 20 | THIS WHEEL'S ON FIRE | Julie Driscoll & the Brian Auger Trinity (Marmalade) | 2 | 20 |
| 15 | 21 | SOMETHING HERE IN MY HEART | Paper Dalls (Pye) | 7 | 10 |
| 21 | 22 | HELLO, HOW ARE YOU | Easybeats (United Artists) | 5 | 20 |
| 17 | 23 | DELILAH | Tom Jones (Decca) | 12 | 2 |
| 19 | 24 | SOMEWHERE IN THE COUNTRY | Gene Pitney (Stateside) | 7 | 19 |
| 26 | 25 | LITTLE GREEN APPLES | Roger Miller (Mercury) | 6 | 21 |
| 29 | 26 | WHEN WE WERE YOUNG | Solomon King (Columbia) | 2 | 26 |
| 27 | 27 | U.S. MALE | Elvis Presley (RCA) | 1 | 27 |
| 30 | 28 | ROCK AROUND THE CLOCK | Bill Haley & the Comets (MCA) | 4 | 28 |
| 24 | 29 | DO YOU KNOW THE WAY TO SAN JOSE | Dionne Warwick (Pye Int.) | 2 | 24 |
| 30 | 30 | SURPRISE SURPRISE | Troggs (Page One) | 1 | 30 |

Britain's Top 15 LPs

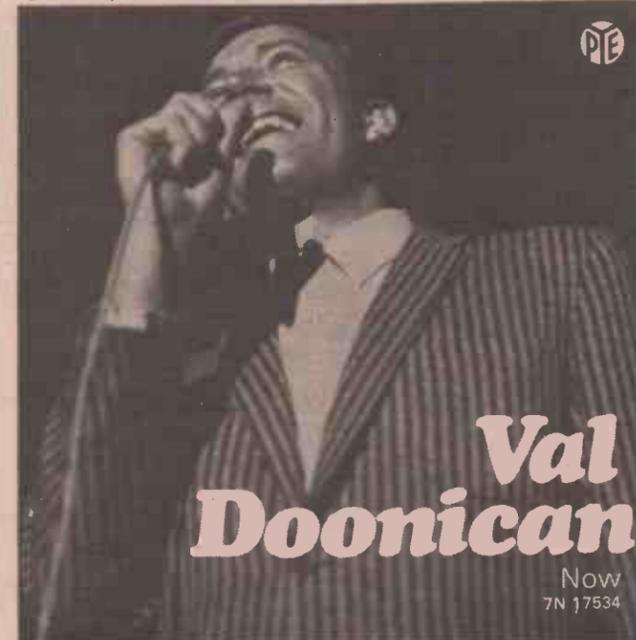
| | | | | | |
|----|----|--|----------------------------------|-----|----|
| 1 | 1 | THIS IS SOUL | Various Artistes (Atlantic) | 9 | 1 |
| 2 | 2 | JOHN WESLEY HARDING | Bob Dylan (CBS) | 12 | 1 |
| 3 | 3 | SCOTT 2 | Scott Walker (Philips) | 6 | 3 |
| 4 | 4 | HISTORY OF OTIS REDDING | (Volt) | 12 | 3 |
| 5 | 5 | SOUND OF MUSIC | Soundtrack (RCA-Victor) | 162 | 1 |
| 6 | 6 | SMASH HITS | Jimi Hendrix Experience (Track) | 3 | 6 |
| 7 | 7 | SUPREMES GREATEST HITS | (Tamla Motown) | 18 | 1 |
| 10 | 8 | THE HANGMAN'S BEAUTIFUL DAUGHTER | Incredible String Band (Elektra) | 7 | 8 |
| 13 | 9 | JUNGLE BOOK | Soundtrack (Disneyland) | 3 | 9 |
| 8 | 10 | FLEETWOOD MAC | Fleetwood Mac (Blue Horizon) | 11 | 5 |
| 11 | 11 | FOUR TOPS GREATEST HITS | (Tamla Motown) | 18 | 2 |
| 12 | 12 | A GIFT FROM A FLOWER TO A GARDEN | Donovan (Pye) | 3 | 12 |
| 9 | 13 | DIANA ROSS AND THE SUPREMES LIVE AT TALK OF THE TOWN | (Tamla Motown) | 7 | 9 |
| 14 | 14 | SHER-OO! | Gilla Black (Parlophone) | 4 | 11 |
| 15 | 15 | TOM JONES 13 SMASH HITS | (Decca) | 16 | 4 |

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"
(Tuesday, May 14, 1968)

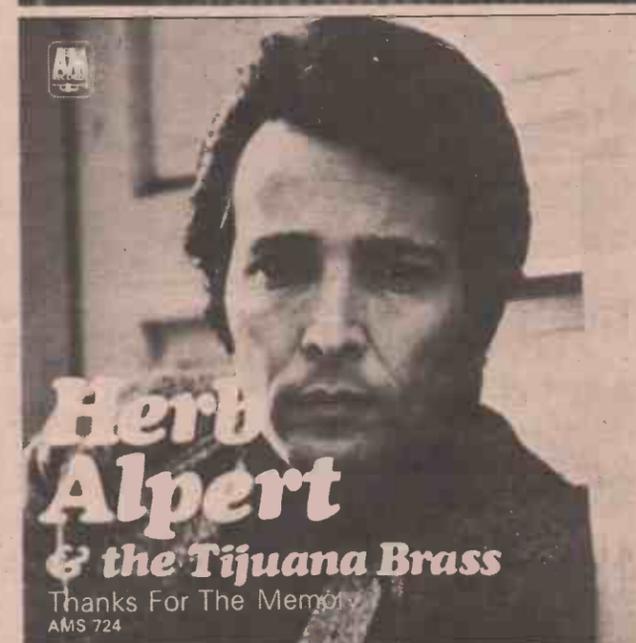
| | | | |
|----|----|-----------------------------------|---------------------------------|
| 1 | 1 | TIGHTEN UP | Archie Bell & the Drells |
| 2 | 2 | MRS ROBINSON | Simon & Garfunkel |
| 3 | 3 | HONEY | Bobby Goldsboro |
| 4 | 4 | THE GOOD, THE BAD AND THE UGLY | Hugo Montenegro |
| 5 | 5 | BEAUTIFUL MORNING | Rascals |
| 6 | 6 | COWBOYS TO GIRLS | Intruders |
| 7 | 7 | LOVE IS ALL AROUND | Troggs |
| 8 | 8 | THE UNICORN | Irish Rovers |
| 9 | 9 | YOUNG GIRL | Union Gap |
| 10 | 10 | DO YOU KNOW THE WAY TO SAN JOSE | Dionne Warwick |
| 11 | 11 | SHOO-BE-DOO-BE-DOO - DA-DAY | Stevie Wonder |
| 12 | 12 | CRY LIKE A BABY | Box Tops |
| 13 | 13 | TAKE TIME TO KNOW HER | Percy Sledge |
| 14 | 14 | AIN'T NOTHING LIKE THE REAL THING | Marvin Gaye & Tammi Terrell |
| 15 | 15 | LADY MADONNA | Beatles |
| 16 | 16 | SUMMERTIME BLUES | Blue Cheer |
| 17 | 17 | I GOT THE FEELIN' | James Brown & the Famous Flames |
| 18 | 18 | FUNKY STREET | Arthur Conley |
| 19 | 19 | MONEY MONY | Tommy James & Shondells |
| 20 | 20 | LIKE TO GET TO KNOW YOU | Spanky & Our Gang |
| 21 | 21 | AIN'T NO WAY | Aretha Franklin |
| 22 | 22 | SHE'S LOOKIN' GOOD | Wilson Pickett |
| 23 | 23 | SOUL SERENADE | Willie Mitchell |
| 24 | 24 | SWEET INSPIRATION | Sweet Inspirations |
| 25 | 25 | I COULD NEVER LOVE ANOTHER | Tom Jones |
| 26 | 26 | DELILAH | Tom Jones |
| 27 | 27 | THE HAPPY SONG | Otis Redding |
| 28 | 28 | I WILL ALWAYS THINK ABOUT YOU | New Colony Six |
| 29 | 29 | IF I WERE A CARPENTER | Four Tops |
| 30 | 30 | DOES YOUR MAMA KNOW ABOUT ME | Bobby Taylor & Vancouver |

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The Satin Bells
Baby You're So Right For Me
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Joanna
7N 17535

Ohio Express
Yummy Yummy Yummy
7N 25459

The Dells
Wear It On Our Face
CRS 8071

Guy Fletcher
Keep On Loving Me
7N 17523

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5 YEARS AGO

| | | | |
|----|----|------------------------------|-------------------------------------|
| 1 | 1 | FROM ME TO YOU | Beatles (Parlophone) |
| 2 | 2 | SCARLET O'HARA | Jet Harris-Tony Meehan (Decca) |
| 3 | 3 | CAN'T GET USED TO LOSING YOU | Andy Williams (CBS) |
| 4 | 4 | LUCKY LIPS | Cliff Richard (Columbia) |
| 5 | 5 | DO YOU WANT TO KNOW A SECRET | Billy J. Kramer (Parl) |
| 6 | 6 | HOW DO YOU DO IT | Gerry and the Pacemakers (Columbia) |
| 7 | 7 | IN DREAMS | Roy Orbison (London) |
| 8 | 8 | TWO KINDS OF TEARDROPS | Del Shannon (London) |
| 9 | 9 | NOBODY'S DARLIN' BUT MINE | Frank Ifield (Columbia) |
| 10 | 10 | FROM A JACK TO A KING | Ned Miller (London) |

10 YEARS AGO

| | | | |
|----|----|---------------------------|--|
| 1 | 1 | WHO'S SORRY NOW? | Connie Francis (MGM) |
| 2 | 2 | A WONDERFUL TIME UP THERE | Pat Boone (London) |
| 3 | 3 | WHOLE LOTTA WOMAN | Marvin Rainwater (MGM) |
| 4 | 4 | LOLLIPOP | Mudlarks (Columbia) |
| 5 | 5 | WEAR MY RING | Elvis Presley (RCA) |
| 6 | 6 | TOM HARK | Elias and his Zig Zag Jive Flutes (Columbia) |
| 7 | 7 | GRAND COOLIE DAM | Lonnie Donegan (Pye-Nixa) |
| 8 | 8 | SWINGIN' SHEPHERD BLUES | Ted Heath (Decca) |
| 9 | 9 | LOLLIPOP | Chordettes (London) |
| 10 | 10 | IT'S TOO SOON TO KNOW | Pat Boone (London) |

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LOUIS, LULU, FAME SINGLES—OTIS LP

LOUIS ARMSTRONG'S follow-up to "What A Wonderful World" is scheduled for release next month. Also set are new singles by Amen Corner, Georgie Fame, Reparata and the Delrons and ex-Righteous Brother Bill Medley. Release date of Donovan's new disc has been fixed. Lulu is recording her new single this week, for rush-release next Friday. Albums by the Union Gap and Solomon King are being issued later this month.

The Armstrong follow-up is "The Sunshine Of Love" and is issued on June 7—but, as the HMV label is no longer associated with pop, Louis transfers to EMI's Stateside outlet for his new disc.

Georgie Fame's new single is "By The Time I Get To Phoenix," which was a U.S. hit for Glen Campbell and has already been recorded in Britain by Marty Wilde—it is released by CBS on May 31. Out the same day is Reparata and the Delrons' "Saturday Night Didn't Happen" (Bell).

June 7 releases include Amen Corner's "High In The Sky" (Deram), Bill Medley's "I Can't Make It Alone" (MGM) and the Marvelettes' "Here I Am Baby" (Tamla Motown).

Donovan's "Hurdy Gurdy Man" has now been scheduled for release next Friday (24) by Pye. Out the same day are Lulu's "Boy" (Columbia), Frank Sinatra's "I Can't Believe I'm Losing You" (Reprise) and Tim Rose's first single waxed in this country "I Guess It's Over" (CBS).

The CBS album "Gary Puckett And The Union Gap" is issued on May 31—it includes the Beatles' "Lady Madonna." Solomon King's debut LP "She Wears My Ring" is rush-released by Columbia immediately.

BEE GEES BOSS IN U.S. PLANS

AGENT Robert Stigwood — whose London clients include the Bee Gees, the Foundations, Cream and Frankie Howerd—flew to America last weekend to announce the opening of his own organisation in the States. It is to be named Stigwood-Fitzpatrick Inc., and the president is former Beatles' U.S. attorney Robert Fitzpatrick. The new set-up—to be launched in New York in July—will sign U.S. artists, produce records and handle its own music publishing company.

The Bee Gees this week all departed on global holidays. Australian members Vince Melouney and Colin Petersen are in the Bahamas, Barry and Maurice Gibb have flown via America to Surfers' Paradise in Australia, and Robin Gibb is visiting Ceylon. They return to London on June 8 for extensive recording sessions.

STARS AT BRANDS

TOM JONES, Frankie Vaughan and disc-jockeys Tony Blackburn, Jimmy Young and David Symonds are some of the top pop personalities among a line-up of dozens of stars attending the gala motor-race meeting at Brands Hatch this Sunday (19). The event is organised by the Grand Order of Water Rats, and the programme includes six championship qualifying races.

Between races at the famous Kent circuit, stars will sign autographs and pose for pictures with fans — they will also present trophies and awards to winning drivers. King Rat Frankie Vaughan hopes to make the meeting an annual event. All proceeds will go to show business charities.

Lulu cabaret in L.A.

LULU is set for two more cabaret weeks in the summer—she doubles Batley Variety Club and Greaseborough Social Club (from July 28), then plays Darwen Cranberry Fold Inn (August 4). As previously reported, she is also booked for a week at Stockton Fiesta (from July 14), followed by a visit to the "Musica '68" festival in Majorca.

Additional dates for Lulu on her forthcoming U.S. trip include a week in cabaret in Los Angeles (from June 23) and a guest appearance at Disneyland on July 1. She then films guest spots in the "Smother's Brothers Show" and two other U.S. TV programmes, before flying back to London.

BLACKBURN TV WILL SHOW STONES' CONCERT TRIUMPH

THE Rolling Stones' sensational success at last Sunday's NME Poll Winners Concert was captured on film by Southern-TV cameras—and viewers will be able to see the group in action at Wembley's Empire Pool when "Time For Blackburn" screens 15 minutes of highlights from the event this weekend.

Director Mike Mansfield has scrapped all previous plans for this week's show, in order to include a much longer Poll Concert excerpt than he had originally intended. Mike told the NME: "It was such a fantastic occasion that I have decided to devote most of this week's programme to it."

In addition to the Stones' return to the concert platform, this weekend's Tony Blackburn

show includes all the award presentations to Poll winners. There are also interviews—filmed backstage at Wembley—with Mick Jagger, Dusty Springfield, Cliff Richard, Lulu, Dave Dee, Scott Walker and Don Partridge.

To make way for this extended coverage of the Poll Concert, at least two acts originally booked for this week's "Time For Blackburn" will now move back to next week's edition. It seems probable that, besides the Wembley extracts, this week's show will include live performances by Scott Walker, Sandie Shaw and Paul Jones. This will necessitate Eric Burdon and the Animals and the Troggs switching to the May 25 transmission, when they will be joined by P. J. Proby.

AND AFTER THEIR WEMBLEY SUCCESS LAST SUNDAY... Stones tour comeback?

THE possibility of the Rolling Stones playing British concert dates in the near future strengthened this week, following the group's surprise appearance at Wembley on Sunday. The Stones have, for some while, been considering the prospect of touring again—and the overwhelming success of their "trial run" at the Poll Con-

cert has given them every encouragement to do so.

A spokesman for the group told the NME: "The boys now feel the time is ripe for more personal appearances. But any future Rolling Stones concerts will be of an entirely different nature from the traditional 'pop show' format."

It is emphasised, however, that no definite concert plans can be laid until the group's filming commitments—reported in last

week's NME—are finalised.

Meanwhile, the Stones have filmed three promotional clips on their new single which is released by Decca next Friday (24). Two of the sequences are on the 'A' side of the disc, "Jumpin' Jack Flash"—and the third clip features the 'B' side, "Child Of The Moon." The films were made by U.S. producer Sandy Lieberman, and are being offered to British and American TV companies.

SECOND HERMAN TOUR

HERMAN'S HERMITS — currently engaged in a package tour with Amen Corner, John Rowles and the Paper Dolls — are to undertake a second British tour in the autumn. Promoter Danny Betesh told the NME that he was "sufficiently encouraged" by the response to the present tour to book the group for a more extensive schedule of dates in November. The autumn itinerary will take in Scotland, Ireland and major British cities not being visited by the present tour.

Meanwhile, the Hermits are booked for two lengthy American tours—they play concerts throughout the States from July 18 to August 20, and return to the U.S. for their first-ever college tour occupying the whole of October.

After the completion of their current British tour on Sunday, Herman's Hermits—whose "Sleepy Joe" registers the biggest jump of the week in the NME Chart—spend all next week completing their new LP and cutting their follow-up single.

John Rowles, who was suffering from a strained throat, missed appearances with the Hermits at Slough (Sunday) and Maidstone (Monday). He returned to the package at Worcester on Tuesday.

'Oliver,' El film dates

THE screen version of Lionel Bart's musical "Oliver!" is to have its world premiere at London's Leicester-Square Odeon on September 26. It will be a gala charity event, sponsored by the Variety Club and attended by Princess Margaret. The movie—one of the most spectacular ever filmed in Britain—stars Harry Secombe as Mr. Bumble, Shani Wallis as Nancy, and Ron Moody as Fagin.

The British premiere of the new Julie Andrews musical "Star!" will be at London's Dominion theatre on July 18. Julie plays the role of the pre-war musical comedy idol Gertrude Lawrence. Also in the cast are Bruce Forsyth and Beryl Reid.

Elvis Presley's 25th film "Clambake" opens at London's New Victoria on May 30, and is generally released on June 9 as a double bill with the Bob Hope movie "Eight On The Run."

SIMON SAYS YES TO U.S.

Simon Dupree and the Big Sound have been booked by the William Morris Agency for a month-long tour of America in September — it will be their first U.S. visit and is at a guaranteed fee of 40,000 dollars. The group has been offered separate tours of Israel and Iran in the summer — but, in view of the Arab-Israeli situation, these cannot be played consecutively.

Anita TV spectaculars

ANITA HARRIS is to star in a series of six one-hour colour TV spectaculars, directed by Mike Mansfield of "Time For Blackburn" fame. The shows will be potted musicals, each one having its own story line, and with guest artists involved as part of the story. The specials are being independently produced by Anita's co-managers Brian Lane and Mike Margolis — together with Mansfield, whom they also represent.

Shooting begins in early June, with Jimmy Tarbuck guesting in the first edition. All shows will be made on location — mainly in East Anglia, as Anita is appearing in summer season at Great Yarmouth ABC from June 1 with Jimmy Tarbuck.

A budget of £125,000 has been allotted to the series, which is being made for world-wide distribution.

This week, Anita was recording three guest appearances in ATV's "Today" series — for transmission on Mondays, May 20 and 27 and June 3. Other TV spots lined up for Anita include BBC-1 "Billy Cotton's Music Hall" (tomorrow, Saturday), ATV's "The Golden Shot" (this Sunday, 19), Southern-TV's "Time For Blackburn" (May 25) and ATV's "Des O'Connor Show" (also May 25).

DELRONS SUMMER VISIT

Reparata and the Delrons will spend three months in Europe during their summer school holidays. They arrive in Britain on June 14, and spend a total of five weeks in this country. First dates to be set are Hastings Pier Pavilion (June 15), Swansea Top Rank (19) and Oxford University (28). The group will also visit Scandinavia, Germany, France, Italy and Yugoslavia.

'GOLDEN BOY' CO-STAR

Gloria De Haven — star of many Hollywood musicals of the 1940's — will be Sammy Davis' leading lady in the London production of "Golden Boy." It opens for a limited run at the London Palladium on June 5.

CZECH-QUO-SLOVAKIA

Status Quo is to undertake a 16-day tour of Eastern European countries in the autumn. The group flies to Czechoslovakia on September 27 for a six-day stay, followed by five days each in Poland and Yugoslavia.

This will be preceded by a 16-day tour of Australia and New Zealand scheduled to begin on September 24. A more immediate booking for the group is a three-day visit to Holland from May 27 for TV and radio, followed by a two-week U.S. tour during which it will record its next single.

ROWLES, HO TREMMS, SAM Three guests

THE Tremeloes, Herman's Georgie Fame and the near future. Transmission of two weeks, but Mireille Mathieu's British visit is not cancelled. Davy Jones will guest in

The Tremeloes and trumpeter Nigel Hopkins join Solomon King in "Billy Cotton's Music Hall" on Saturday, May 25. Guesting in "Dee Time" the same evening are Herman's Hermits and P. J. Proby. Another BBC-1 booking is the Honeybus in "Whistle Stop" on Friday, May 24.

Cilla Black's BBC-2 colour spectacular will now be screened in the "Show Of The Week" spot on Sunday, June 16. On the same channel, the Clancy Brothers at London's Talk Of The Town is transmitted on Friday, June 7.

It is hoped that Davy Jones, if he arrives in London in time, will guest in BBC-1's "Top Of The Pops" next Thursday (23)—alternatively he would appear in the following week's edition. An open booking is also being kept for Davy in "Dee Time." His guest spot in the "Lulu's Back In Town" series will now probably be in the edition to be screened on July 2—for which Georgie Fame is a new booking — which is due to be filmed on May 29.

Eric Burdon and the Animals guest in ATV's "The Golden Shot" this Sunday (19) and Sandie Shaw is set for the same channel's "Des O'Connor Show" on Saturday, May 25. John Rowles is booked for ABC-TV's "Eamonn Andrews Show" on Sunday, May 26.

Mireille Mathieu's ATV series, originally planned to begin on June 24, has been postponed to make way for a John Bird series. It will now be transmitted in August, and Mireille arrives in London to start filming her shows early next month.

Bobbie Gentry arrives in London on May 18 for a six-week stay to film her own BBC-2 series — during her visit she will make guest appearances in BBC-TV's "Jimmy Tarbuck Show" and "Billy Cotton's Music Hall."

HERD FILM, TOUR OFFERS

HERD co-managers Ken Howard and Alan Blakley are currently considering four separate offers for the group to star in a film. Scripts have been submitted in each case, and a decision on which of the offers has been accepted will be announced shortly. The group has already filmed a cameo sequence for the soon-to-be-released picture "Otley," but this latest movie project casts the Herd in a starring role.

Also under consideration are three offers of U.S. tours in the summer. The Herd has been invited to join package tours headed—respectively—by Jimi Hendrix, the Who and the Cream. Agent Danny Betesh hopes to tie up an American visit for the Herd in August.

Betesh, Howard and Blakley fly to

the States at the end of this month. Betesh will finalise plans for the group's U.S. tour while the Herd's managers visit Hollywood for discussions with film companies — including the possibility of Peter Frampton's solo movie debut.

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HONEYBUS, HERMAN TV ANDIE, FAME DATES TV spots for Davy Jones?

Hermits, John Rowles, Eric Burdon and the Animals, Honeybus are all booked for TV guest appearances in the Cilla Black's colour special has been brought forward by the series has been postponed until August. Provided his due to filming commitments, it now seems likely that at least three BBC-TV shows.

More Chart names on Radio 1—Savile date

THE Move, Herman's Hermits, the Symbols, the Swinging Blue Jeans, Friday Brown and the Orange Bicycle guest in Radio 1's "Jimmy Young Show" every morning next week (20-24). The Move also appear throughout the following week (27-31) when they are joined by Jacky, the Marmalade, the Alan Price Set, the Flowerpot Men and Chris Barber's Band.

Eric Burdon and the Animals—paying a brief promotional visit to Britain—top the bill in "Top Gear" on Sunday, May 26, for which Alan Bown, the Family, David Bowie and the Mike Stuart Span are also booked. The Bonzo Dog Doo Dah Band, Fairport Convention and the Fleetwood Mac are set for the June 2 show. This weekend's line-up (19) includes the Small Faces, Tim Buckley and Elmer Gantry's Velvet Opera. Appearing in the afternoon "Pete Brady Show" are Gene Pitney, the Tremeloes, Freddie and the Dreamers, Billy Fury and the bands of Ken Mackintosh and Terry Lightfoot (all next week); Herman's Hermits, John Rowles, the Settlers, the Merseys, Long John Baldry, Dorian Gray, the Montanas and Spencer's Washboard Kings (May 27-31). Bookings for the evening "David Symonds Show" include the Easybeats, Julie Driscoll with the Brian Auger Trinity, Simon Dupree and the Big Sound, the Marmalade and Brian Poole (all next week); the Everly Brothers, the Tremeloes, the Symbols, Cliff Bennett and his Band, the Byrlanders and the Equals (27-31). Solomon, King and the Seekers guest in "Saturday Club" on May 25 and the line-up for tomorrow's edition (18) includes Paul Jones, Cliff Bennett, Clodagh Rodgers and Kenny Ball's Jazzmen. Other Radio 1 bookings include the New Christy Minstrels and Episode Six in tomorrow's "Pete's People" (18), with the Moody Blues set for the May 25 edition; Robert Knight in "Radio One O'Clock" (next Monday, 20); the Marmalade and Dave Berry in "Pop North" (next Thursday, 23); and the Tremeloes and Don Partridge in the "Joe Loss Show" (Friday, May 31).

Jimmy Savile's first-ever BBC radio series—announced two weeks ago, and forecast in the NME as long ago as last September—will begin on Whit Sunday (June 2) at 2 p.m. This means that the weekly "Top Gear" show moves back one hour and will subsequently be heard from 3 to 5 p.m.

Stuart Henry is to take over the two-hour Sunday morning disc show (10 a.m.-noon) from Kenny Everett. His first programme in this series is on June 9, the week after Kenny finishes his run. Stuart will be relinquishing his Friday "Midday Spin" spot from June 14. Kenny will return to Radio 1 on July 22 with a daily early-evening show.

Petula Clark will not now arrive in Britain until the end of May to begin shooting her film "Goodbye Mr. Chips," co-starring Peter O'Toole and Sir Michael Redgrave. She will, however, begin preliminary rehearsals in Paris this weekend.



ARETHA FRANKLIN is congratulated by soul star LOU RAWLS backstage at London's Hammersmith Odeon, after her immensely successful concert on Sunday. Lou told our reporter that he is soon to star in a Hollywood film biography of Louis Armstrong.

Donovan, Hollies, Seekers in TV Gala — Paul, Monkees too?

AN incredible Royal Gala of Pop is to be staged at the London Palladium on December 8—Donovan, the Hollies and the Seekers have already agreed to take part, and invitations are going out to Paul McCartney, the Monkees and other world stars. The event is being lined up by Graham Nash of the Hollies, and the NME understands that a member of the Royal Family has already tentatively agreed to attend. Proceeds from the concert will help to build a home for

under-privileged children, a charity in which Nash is particularly active. It is estimated that over £30,000 will be raised from the show—in which even the artists participating will each pay £100 for the honour of taking part!

TV and film cameras will record the concert for world-wide screening—it is likely to be transmitted in this country by BBC-2 in colour, as a highlight of this year's Christmas programmes. Also envisaged is a charity LP recorded at the concert, but this is dependent upon agreement being reached with the labels to which the various performers are contracted. Graham Nash told the NME: "I want to use the magic of these star names in a positive way. For a long time I've wanted to do something really worthwhile for charity—and this is it!" This week, d-j Alan Freeman confirmed that he will join the line-up, and invitations were going out to major names in the current Chart.

HOLLIES WORLD TRAVELS; VISITS TO 12 COUNTRIES

THE Hollies have been signed for an important concert tour of South America in November. They are also set for visits to Finland, Denmark, Iceland, New Zealand, Australia, Germany, Canada and the United States—and the group is now fully booked for the remainder of the year. Opening date of the Hollies-Paul Jones-Scaffold package tour at Shrewsbury tonight (Friday) was sold out for both performances by Tuesday afternoon.

The Hollies' tour of Swedish folkparks from July 26 to August 4, they play concert dates in Helsinki, Copenhagen and several German cities. As previously reported, the group returns to Sweden on September 25 to help promote British Week in Stockholm—after which it flies direct to Iceland for a concert in Reykjavik. It then travels on to Canada for a short concert tour of that country.

As reported in the NME two weeks ago, the Hollies will undertake their second British tour of 1968 in the autumn—and this is now expected to occupy the second half of October. The group then jets to South America for two weeks of appearances in Argentina, Brazil and Chile—before flying to New Zealand for concerts and TV, followed by a brief visit to Australia for a concert in Adelaide.

The Hollies then return to South America for further dates, and subsequently travel direct to the United States for a college tour. They are due to arrive back in Britain at the beginning of December.

After its current British concert tour, the group will spend the first half of June in the recording studios. It will be cutting 17 brand new songs, from which its next single and LP will be chosen.

Zoot bows in
Eric Burdon and the Animals make their first British appearance since Zoot Money joined the group at London Middle Earth tomorrow (Saturday). They then play Purley Orchid (Monday) and London Revolution Club next Wednesday before flying to Scandinavia for eight days.

BEATLES CARTOON OPENING DATE, LENNON'S NOVELS TO BE FILMED

"YELLOW Submarine"—the animated cartoon film for which the Beatles wrote all the music, and in which the group is represented as cartoon figures—is to have its London première on July 17, though the venue has not yet been announced. A full-length feature film based upon John Lennon's two novels, "Spaniard In The Works" and "John Lennon In His Own Write," is to be produced by the Beatles' own Apple Films company. The Beatles themselves will definitely make their third picture later this year. These facts emerged from a press conference given by John Lennon and Paul McCartney in New York.

John and Paul had flown to America to launch the Apple Group of Companies in that country. They announced that three other Apple Film productions are currently in hand—these are "The Jam," "Walkabout" and "Gorgeous Accident." John Lennon is writing the screen adaptation of his novels, but it is not yet clear whether he will appear in the picture—as already reported, the stage version of his books is to be presented at the National Theatre this autumn.

Apple now has seven subsidiary companies—dealing with films, records, music publishing, merchandising, tailoring, electronics and the foundation of the arts. This latter company has been established to encourage the development of unknown talent.

George Harrison and Ringo Starr, together with their wives, flew to the Cannes Film Festival this week to attend the screening today (Friday) of "Wonderwall"—the picture for which George composed and recorded the soundtrack music. When the Beatles are all re-united in London next week, they will begin work on their next album.

Dates for Crickets and Coasters set

THE CRICKETS' British visit has been postponed for a month, to ensure that Jerry Allison will definitely appear with the group—by that time he will no longer be on the reserve list for service in Vietnam. Promoter Roy Tempest has now finalised the Coasters' itinerary of British clubs and ballrooms, which begins next Thursday. Also set for a tour of this country are Ruby and the Romantics.

The Coasters open at Camberley Agincourt on May 23, followed by Southport Casino (24), Walsall Tower (25), Loughton Wake Arms (26), Swindon Locarno (27), Malvern Winter Gardens (28), Shrewsbury Music Hall (29), Soho Whisky-A-Gogo (30) and Liverpool Mardi Gras (31). June dates include Derby (1), Barrow Club 99 (3), London Scotch of St. James (4), Birmingham Cedar (5), Shrewsbury Music Hall (6), Manchester Sloop's (8) and Manchester Sloop's (9). The Crickets are now due to fly in on June 20, and they open the following day at Tottenham Royal. Other dates set in their revised schedule include Southampton University (22), Manchester Sloop's (23), Purley Orchid (24), Great Yarmouth Towers (26), Camberley Agincourt (27), Manchester Princess and Domino (28) and Manchester New Century (29). Ruby and the Romantics arrive in Britain on June 7 and are so far set for Purley Orchid (10), Malvern Winter Gardens (11), Liverpool Dino's (14), London Scotch (18), Cleethorpes (19), Soho Whisky-A-Gogo (20), Manchester Princess and Domino (21), Manchester New Century (22) and Manchester Sloop's (23).

Affair drop orchestra!

LOVE Affair—recently the centre of the "ghosting" controversy when it was revealed that none of the group played on its "Everlasting Love" hit—were cutting their new single yesterday (Thursday) WITHOUT ANY AUGMENTATION WHATSOEVER!

The disc, for early June release, is the Affair's first recording without orchestra support. The group has also started work on its first LP, which includes four self-penned numbers—this is planned for late June issue.

Cilla's 'Work' premiere at last; summer release

THE Cilla Black film "Work... Is A Four-Letter Word," in which she co-stars with David Warner, is to have its world premiere at London's Carlton Theatre at the end of May or in the first week of June—the exact date will be announced next week. The premiere will be attended by a host of pop celebrities, and the picture will go on general release in mid-summer.

Cilla's recording of the title song from the movie, written by Don Black, will be issued as a single in June—but it has not yet been decided whether it will be the "A" or "B" side. It will, however, be the top side of Cilla's next U.S. release.

A 30-minute documentary concerning the production of the film is to be screened by BBC-2 on Saturday, June 1, in its weekly "Release" magazine series. The sequence is subtitled "Work... What It's All About."

In tomorrow's edition of "Release" (Saturday), viewers will see excerpts from the recent Rome Pop Festival—including the riot incident in which the Move was involved.

TRINITY CZECH DATE

Julie Driscoll and the Brian Auger Trinity fly to Czechoslovakia next month to take part in the Bratislava Pop Festival for which Cliff Richard, Gene Pitney and the Easybeats are already set. Russia is to stage its first-ever Pop Festival in Moscow from October 25 to 30, and the Symbols are the first attraction announced for the event.

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CHAPTER

Move to play with octet?

CARL WAYNE and Trevor Burton of the Move have launched a company which will handle and promote other song-writers and groups. First composer to be signed is Dave Morgan—bass guitarist with Birmingham group, the Uglys—and one of his songs is likely to be the Move's next single. This would mark a complete change of policy, as all the Move's previous hits have been written by group member Roy Wood.

The Morgan song under consideration is "Something," which calls for extensive orchestral augmentation—if it is released, the group will employ two concert pianists and an octet for promotional appearances. Said Carl Wayne: "We'd like to give Roy Wood a rest while he is getting new ideas together."

A second composer signed by Wayne and Burton is jazz guitarist Rick Tandy. The duo has also opened a second company, Move Recordings Ltd., for which they have gone into partnership with a Birmingham producer-engineer and have made a substantial investment in a local recording studio.

PRESENTING JOHN FRED

Seven British dates have now been set for John Fred and the Playboy Band by promoter Danny Betesh. They play Morecambe Central Pier (May 31), Nantwich Civic Hall and Chester Clockwork Orange (June 1), Dunfermline Kinema (2), Hemei Hempstead Pavilion (5), Kelso Corn Exchange and Bonnyrigg (7), Nelson Imperial (8) and Warrington Parr Hall (9)—interim dates are being kept free for TV appearances. The group then plays three days each in Sweden and Ireland before returning to America.

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BEACH BOYS, MAHARISHI TOUR—MORE DATES CANCELLED

DESPITE all prior reports concerning great box office activity for the Maharishi-Beach Boys tour, all was decidedly not well, with two weeks of dates being cancelled.

Dogged from the start, the Maharishi failed to arrive in time for a Press conference with the Beach Boys in New York because he was hung up in Istanbul. Arriving a day later, he joined the group in Washington for a Press reception there and the first concert at Georgetown University.

Then came the Singer Bowl date in New York. The Beach Boys arrived some time before the concert and set up their equipment ready to go on stage, when the news reached them that the Maharishi was still in his New York hotel suite, unwilling to appear before a reported crowd of less than 1,000 people. He did, though, join them for an evening concert at Iona College and two more dates, in Philadelphia and Connecticut.

With that, the tour should have got underway. Unfortunately, it didn't. They start again tonight (Friday) when the Maharishi has promised to show up at a Denver (Colorado) date and three or four more California concerts following that.

What happened? For reasons best known to himself (possibly because the tour wasn't going as well as he hoped), the Maharishi decided to honour a prior movie contract he'd signed with Four Star productions in Hollywood. It seems he was supposed to have made this film some time ago, but his illness prevented it.

The Beach Boys are very uptight and upset about the whole situation, but seeing that the tour was all in the cause of "love, friendship and peace," will not press charges for the cancelled dates.

They also chose not to play the rest of the dates on their own and returned to California, where they're sitting out their time till the concert in Denver.

June Harris in New York

Brown steps in

IF the Beach Boys didn't get the opportunity of playing too many of their dates, the Crazy World of Arthur Brown certainly did when the group opened a tour at the Fillmore East, with the Jefferson Airplane.

It was hoped that Arthur would make his grand debut by flying through the audience attached to a string with his headpiece on fire!

But there was a depth problem so instead, he was borne down the aisle in a chariot carried by four helpers, throwing flowers to the audience.

The big hang up was that for the first show, despite a superb performance, Arthur's headpiece didn't catch fire, sort of blowing the opening.

But things righted themselves for the second show as he burst into flames half way through his entrance and proceeded to go into his first number still on fire, enveloping the entire stage in black smoke!

Arthur Brown takes a lot of getting used to, but the exposure will cause him to be a major act in this country. He told me this week he's received some fan mail at the Fillmore which he's happy about.



BEACH BOYS when they made their last British tour one year ago (l to r) DENNIS WILSON, AL JARDINE, CARL WILSON, MIKE LOVE and BRUCE JOHNSON.

Zoot's U.S. debut

"ZOOT" Money made his American debut with Eric Burdon and the Animals at a special midnight show at the Whiskey A Go Go last Thursday night, which brought in a jammed house of enthusiastic followers.

Eric's show was typically good and it was definitely strengthened by the addition of an organ. The best thing about the Animals' presentation now is the excellent light show that goes on behind the performers.

It is probably one of the most highly synchronised shows of its kind. As Eric sings "Monterey" there is a movie running of him in Monterey at the Pop Festival. When he sings "San Franciscan Nights" there is a colour film of Eric walking through San Francisco.

The highlight of the evening — which was witnessed by Al Jardine, Dennis Wilson, Jim (Doors) Morrison and Nico (Andy Warhol's superstar) — was the introduction of the Animals' new single "Sky Pilot."

The song itself is a bit disappointing, but the film fits so

Ann Moses in Hollywood

well with the songs it's unbelievable. The climax of the film is a mushroom-shaped atom bomb exploding while on stage the Animals are completely hidden in a cloud of white smoke.

The stage almost blends into the background film! There's no doubt the films and combined light show greatly strengthen the entire act.

LPs by Allen Evans

DIONNE WARWICK: VALLEY OF DOLLS

Soft intimate singing from the cream-smooth voice of Miss Warwick with Burt Bacharach conducting most of the tracks. The infuriating thing is the sleeve, which lists the tunes but not in the order Dionne sings them. Another thing to detract from the LP is only ten tracks — companies are starting to cut down from 12 to 11 to 10. But the performance of Dionne makes up for it. She makes You're My World even more dramatic than Cilla did, and the title tune, which she did for the film, is most exciting.

Other titles: As Long As There's An Apple Tree, Silent Voices, For The Rest Of My Life, Do You Know The Way To San Jose, Where Would I Go, Let Me Be Lonely, Up, Up And Away, Walking Backwards Down The Road.

VIKKI CARR

This lovely American girl injects a personal intimacy into her singing, at the same time giving the song a vigorous punch when it calls for it. She varies the mood and volume with great skill, as in the up-tempo Can't Take My Eyes Off You and The Real Me. She also charms with the low-key items, such as A Million Years Or So and So Much In Love With You. She does a great Alie and her By The Time I Get To Phoenix is terrific. Tommy Oliver puts a solid orchestral backing behind her.

Other titles: For Once In My Life, One More Mountain, This Is The House That Jack Built, A Bit Of Love, Go (Vois), Never My Love.

ROYAL GUARDSMEN: RETURN OF RED BARON

This Florida group, who made the charts last year with "Snoopy v. Red Baron," comeback with the "Return" and 11 other "happy sounding" beat tracks. I liked their crisp organ and drum work and their singing in I Need You Girl, So You Want To Be A Rock 'n' Roll Star, and Gimmie Some Lovin'.

Other titles: Airplane Song, I'm A Man, Any Wednesday, Shot Down, I'm Not Gonna Stay, Return Of Red Baron, Om, Searchin' For The Good Times, Leaving Me.

MCGOUGH & MCGEAR

Roger McGough and Mike McGear (Paul McCartney's brother) got together in the studio with some friends and made strange sounds, sang little ditties, spoke poetry and put over their Liverpool humour. Wistful piano, wistful songs from two thirds of the Scaffold group, it is a "different" LP, quite amusing and restful, including Do You Remember and the long, raving Ex-Art Student. And some good flute and sitar.

NERO'S SOUL PARTY

This is a swinging soul-sound from a groovin' band of tenor saxes, organ, percussion and a girl group

coming in occasionally, making a big Paul Nero sound through 28 soul hits, including Land Of 1000 Dances, Satisfaction, Show Me, Let The Good Times Roll and Tribute To Otis Redding (by Nero). In fact this LP is dedicated to Otis and the Bar-Keys, and I feel they would have liked it a lot.

GOLDEN HITS

Two disc referring to Gold Discs are PAT BOONE: GOLDEN HITS (Dot SLPD 504), which puts together his early best sellers of the late '50s, when he was constantly in the charts and is now seen on such shows as Andy Williams'. Included is Pat's Love Letters In The Sand, Speedy Gonzales, April Love and 12 other tracks of good singing. Singing

GOLDEN DUETS: PEACHES AND HERB (Direction, 8-63263), this vigorous and rhythmic set gives you one of America's most popular coloured singing duetists in a dozen rocking tunes, including Something Stupid, Two Little Kids and I Do.

STEREO ORCHESTRALS

Three *** albums of exceptional orchestral standards have come my way. The first, JAMES LAST GOES POP (Polydor 249160) with 28 punchy tunes, many of which you know — Pleasant Valley Sunday, Death Of A Clown, etc., and some new ones we missed because they were Continental hits only. This is Last's fifth LP to be issued in quite a short time and is one of his best. Dreamy, romantic music comes from ROBERTO MANN: GREAT LOVE THEMES (Deram, SML 1019), who imparts a majestic tunefulness into 12 popular love songs, like Till The End Of Time, O Sole Mio, La Vie En Rose. From one of his exciting concerts comes a four-medley LP from the lofty, heady music of HENRY MANCINI: ENCORE (RCA Victor, SF 7929) which comprises a Portrait Of The Beatles, Foreign Film Festival, Music From Hollywood — each with six tunes; and Three From Mancini, with Henry at the piano for Days Of Wine And Roses, Charade and Moon River.

EPs by Allen Evans

DAVE DAVIES HITS (Pye, NEP 24289) brings you Death Of A Clown, Love Me Till The Sun Shines, Funny Face, and Susannah's Still Alive. The Kink vocalist in good form.

KINKS (Pye 24296) in four typical numbers of their style — David Watts, Two Sisters, Lazy Old Sun and Situation Vacant.

VAL DOONICAN (Pye, NEP 24295) offers a "Mixed Bag" as he sings about O'Rafferty Private Eye (with Paddy Joyce), Party Coats, As Long As There Is You, and Ten Girls Ago. Kenny Woodman arranged and conducted this tuneful set.

POLL CONCERT

Contd from page 3

The NME's DEREK JOHNSON had announced earlier that there was to be an added surprise attraction and throughout the show speculation had been building up. Now the moment had arrived. Jimmy Savile made the announcement and here they were — the ROLLING STONES.

You could feel the Empire Pool shaking to its foundations as the roar went up and onto the stage and into the lights for their first British concert appearance for nearly two years came Mick, Keith, Brian, Bill and Charlie.

The initial applause died down slightly as they prepared their equipment — there was a momentary pause. Mick removed the mike from its stand glanced round at the other Stones in position — gave a shake of his long brown hair and suddenly it was all happening.

Here, again, were the Jagger gymnastics from the days we feared might have passed for good — the hair whipping down over the tortured face — the contortions and movements that threaten to tear his body in half. Cameramen rushed forward, Marianne Faithfull threw tulips on the stage and many of the stars who had gone before stood and joined in the applause.

"Jumpin' Jack Flash," their new single, was inaudible above the din and "Satisfaction" was only really recognisable because of its familiarity — but no one cared about that.

So who says today's pop lacks excitement? Who needs a rock revival? For my money, all we need is the Rolling Stones back as they were on Sunday.

Volunteered

When they had gone and the screams had died away, concert organiser MAURICE KINN commented that in the past the Stones had been subjected to a lot of bad publicity and he wanted to point out that they were appearing at the Poll Concert completely at their own suggestion. This brought renewed applause.

And then it was awards time: Derek Johnson doing the an

nouncing as Tony Blackburn, Jimmy Savile, the Shadows, Lulu, Bee Gee Robin Gibb, Dusty and all of the Rolling Stones received their Poll trophies from TV's "The Saint," Roger Moore.

Finally it was left to DAVE DEE, DOZY, BEAKY, MICK and TICH to close the show, Dave Dee appearing in the sartorial stunner of them all — tight fitting jeans, leather boots and, of all things, a see through shirt! Away they went with "Hold Tight," followed by "Bend It," with Tich on mandolin, and then into the highlight of the act, "Legend Of Xanadu," Dave using his famous whip to incite the audience to a riotous reception.

And then it was all over; the thousands of fans making their way home with enough memories to sustain them until the next Greatest Show On Earth — the 1968 Poll Winners' Concert, of course!

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DISCFILE RECORD CABINET advertisement featuring a record cabinet with 25 discs each, postage and packing 5/-, and a coupon to request more information.

LOVE AFFAIR AIM FOR QUALITY

SO much for that endless "Do-the-Love-Affair-Play-On-Their-Records" scene. How about the future? With "Rainbow Valley" firmly entrenched in the NME Chart, what comes next for the group that so far tops the poll as the most controversial pop name of 1968?

According to bassist Mick Jackson: "The aim is to try and do numbers rich in quality... not just a three-chord free-for-all."

Mick really means it—and if that "rich in quality" line gets any guffaws from cynics, none of the Love Affair is smiling. According to Mick: "We've had a stomachful of knocks and frankly, we just want to forget the past and start thinking about something else."

"For instance, how about somebody mentioning the brilliant voice of Steve Ellis? Steve was on 'Everlasting Love' and he's with us on 'Rainbow Valley,' and he's a fantastic singer and also a very

They tell NME's ALAN SMITH

pleasant bloke.

"As far as I'm concerned he also happens to be potentially the best singer in the country."

According to Mick the "anti-Love Affair" affair is still pretty strong in some parts of the country. "There's a distinct chill in the air," he says, "and in some quarters, resistance to us is extremely strong. It's no good denying it."

But never mind just the question

of the group playing on its own records, I asked Mick as he interrupted a four-hour rehearsal to speak to me at a Birmingham ballroom this week. How about some of the other criticism that had come their way?

I pointed out that one of the knocks was that Love Affair had become "big-time" on the strength of one No. 1, that it was now confessed most of them hadn't even been on! So how did they feel about the "big-for-the-boots" tag?

Said Mick, with realisation: "Maybe we're now less excitable than we used to be, and maybe that's a good thing."

"I don't think we were ever big-time, though. You have to remember we're young and high-spirited, and we have a giggle now and again. But that's as far as it goes, and if we've ever caused offence, I'm sorry."

"We've also changed in other ways, in that whereas we used to be frightened of the audiences, we now find it easier. We're more confident and more relaxed."

"Come to think of it, I suppose we've all matured a heck of a lot in many ways. We've mentally grown up so much in the past few months. Our career is a serious thing and life isn't one great big loon."

But why, I asked, follow-up "Everlasting Love" with a number in the same style—at the time of release, didn't Love Affair think it might have been Chart poison for them?

Said Mick: "I suppose it could have been a mistake, but we definitely do want to get right away from the kind of sound on our next single. It'll probably be a slow one, with just us and no augmented sound. We'll have to see."



A get-together at last week's "Top Of The Pops" HERMAN and ENGELBERT HUMPERDINCK with LOVE AFFAIR (l to r) MICK JACKSON, MO BACON, LYNTON GUEST, REX BRAYLEY and lead singer STEVE ELLIS.

"We've got to do something to get away from the knockers, haven't we?" said Mick with some feeling.

"They're getting a bit boring."



PAPER DOLLS in the costumes they wear on their tour (l to r) SPYDER, TIGER and COPPER.

...and Herman is giving it to them

A REMARKABLE phenomenon has taken place during the last two years. From a mass scream-appeal act, Hermans Hermits have matured immensely and now produce a much more adult and greatly improved routine.

When I caught their tour at Slough Adelphi on Sunday, co-star John Rowles was ill and unable to appear so all the acts had to do extra numbers. Tour manager Fred Perry worked marvels and the end result was a well-balanced and highly entertaining show.

There can be no doubt that this tour is going to increase Herman's popularity no end. While still appealing to the teeny-boppers he and the musically more competent Hermits have a lot more to offer.

They opened with "No Milk Today" and at once showed a marked improvement. In a brown and white check suit Herman led into Jeff Beck's "Tally Man", then "I Can Take Or Leave Your Loving." At this stage he announced that they would sing some other people's numbers for fun. The numbers were Frankie Laine's "Jezebel" which Herman sang with a strong voice, the Bee Gee's sad "New York Mining Disaster", the Honeybus' "I Can't Let Maggie Go" and a remarkably good version of the Impressions' "It's Alright."

"Sleepy Joe" and "There's A Kind Of Hush" completed the routine.

Closing the first half were the Amen Corner who seem to be making a profession of tours these days. They are a fine group who deserve more than the success they have already gained.

Perhaps their years of slogging in Wales has made them so polished, I don't know. But I do know that they give value for money with a varied repertoire which ranges from Arthur Conley's "Sweet Soul Music"

RICHARD GREEN reviews his tour

to their emotion-packed "Gin House."

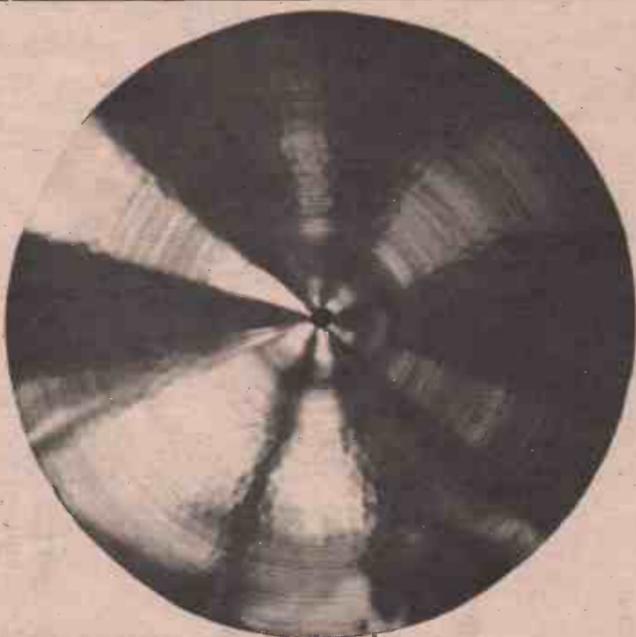
Still the man of mystery, Dave Berry continues to draw more screams from the audience by wiggling his forefinger than all the hip shaking practised by many others. He is one of the few complete showmen still around.

His voice seems to have taken on more of a foggy, Georgie Fame type feel, demonstrated particularly on "Now" and "Do I Still Figure In You Life."

Marching on stage in file wrapped in white cloaks looking for all the world like miniature Knights Of The Round Table, the Paper Dolls whisk off their coverings to reveal the spectacular costumes that they had unveiled earlier at the NME Poll-winners Concert. They told me that they designed and made the dresses themselves. They certainly economised on material!

They opened with "Simon Says" and went straight through "Darlin'" before singing a pleasantly romantic "Will You Still Love Me Tomorrow" which proved that they can sing slow songs as well as ravers. "Yakety Yak", "Ain't Nothing But A Houseparty" and "Something Here In My Heart" were the rest of their numbers all performed with sexy gusto by one of the most original acts on the current scene.

Completing the bill were the very polished Echoes, Dusty Springfield's former backing group.



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GRAHAM MAY SPLIT THE HOLLIES

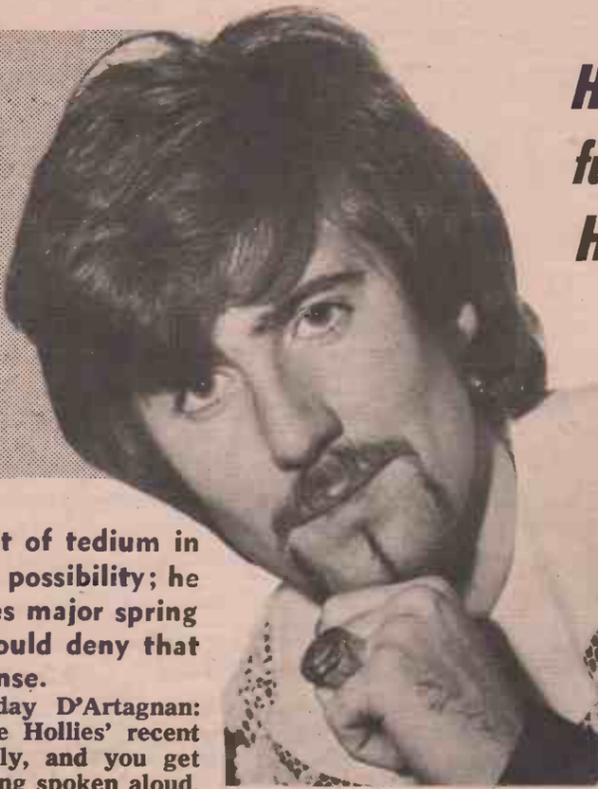
I HAVE quite a job getting this interview. First of all, it's raining. Then I end up with a loser taxi driver who doesn't know where the address is, and who keeps stopping at florists and chemists for advice, then coming back to the cab and giving me a thumbs-up sign and saying: "Don't worry, mate, we're on our way." Then we arrive at our destination (a deserted mews with the rain beating down and nowhere to shelter), and I hammer at the door without reply.

After this, I stagger miles to the nearest phone box, wait whilst a lady allows her poodle to have a conversation down the line with some unknown friend, make a call and find I had the right mews but the wrong number, stagger back, then I can't find the house anyway.

The Monsoons have come, I am cringing against a wall very wet and cold and lost and lonely, when from somewhere above I hear a distant voice crying: "By, Smivvy, Over ere!"

I look up and around this deserted mews, but find my vision restricted by giant drops of rain hammering down onto the window panes of my glasses. Then suddenly, I see him: y' actual Hollie, y' actual Graham Nash, waving from the upper-storey warmth of a house cunningly disguised as a Post Office garage.

Within moments I am inside, warm, sipping hot black tea — and involved in one of the most intriguing interviews I've had since the one I had recently with Ringo Starr.



He talks about this... his ego... the future... his faith in God... and the Hollies, Scaffold, Paul Jones tour

of love-hate thing, although I'm not too keen on him at the moment!

"But mostly, I think Allan is now searching for something I was searching for nine months ago and which I have now found.

"I now have strong religious beliefs... I believe in God, very much... God is the spark of life in everything... in us, in animals, in wood, in things.

Never kill

"I now never kill anything. I remember that even when I was a kid I would apologise if I killed anything, like a fly. Now I am beginning to develop a complete respect for every form of life — I was in Spain for a few days, and there were some ants on a log I put on the fire. But I got all of them off."

This complex and self-analytical Graham Nash frankly admits that he doesn't know his own mind when it comes to his future with the Hollies — he might leave, but then perhaps he could continue to record with the group and as a solo artist—says that spending the rest of his days performing in a small folk club would make him just as happy — admits to being a big spender — and happily tells of an old astrology book (he's Aquarius) that depicted his character with frightening accuracy.

Bearing in mind that the Hollies once announced the end of their connection with the pop package business, I asked Graham if he had any comments on this upcoming series of dates with Scaffold and Paul Jones.

"I look at it this way," he

said — "it's a halfway stage. And it's a damn good show, a bit like an old-time variety bill. There's a good straight singer, a comedy act and then us as a larger musical item! You could even have someone coming on with a card marked 'Act No. 3.'

"People want entertainment these days. They're fed up with ten group guys and a million amplifiers and noise."

Ever blunt, ever honest, dedicated to good, but probably getting a few backs up in the process. That's Graham Nash.

But I'm sorry — I can't help liking him.

THERE must be those who now, frankly find an element of tedium in the doings and sayings of Mr. Nash. (He admits to the possibility; he says he knows he's egotistical). But on the eve of the Hollies major spring tour with the Scaffold and Paul Jones, few of his critics could deny that what Graham Nash says often makes a heck of a lot of sense.

When we met, he sat there looking like an amiable present day D'Artagnan: buckle shoes, black trousers, deep-blue shirt, hair lightened by the Hollies' recent visit to the Land of the Rising Sun. He speaks quickly, articulately, and you get the impression that every comment is literally a new thought being spoken aloud.

He told me: "I believe in a completely different musical direction to that in which the Hollies are going, and right now I feel as if I'm letting myself down not doing as I want.

"I also need to be alone a lot to get the best out of myself as a songwriter... it's very stimulating for me, and it's something I enjoy.

"I can't say if I'll be leaving the Hollies soon. I can't answer that.

"All I know is that last year I came close to it twice, and it could happen at any time again."

What it boils down to, says Graham, is that the rest of the Hollies have valid musical beliefs and so has he... most of them now happen to be different, that's all.

He says he wasn't happy with

By ALAN SMITH

a lot on the last album by the group — there were mistakes and things he didn't want, but there came a point when he shrugged his shoulders and accepted them.

He doesn't want to have to do this in the future, and this is why he feels it might be better if he thought about carving out a solo career — both as a songwriter and as a performer.

"That way," Graham told me, "I answer to myself and to the public. At the moment, I'm just getting bored with the recording scene."

"It's selfishness on my part, and I know it. I want to do everything. I want to write songs and sing them and produce them and mix them and have a say in the cover. This is because I think I'm right.

"Songwriting is now one of the biggest things in my life. I could be consumed completely in the fire of writing songs."

Apart from this deep-rooted urge to fulfil himself within his own solo recording scene, Graham's wish (with or without the Hollies) is to be part of a recording operation where he will no longer have to rub shoulders with "small mindedness."

He talks bitterly of artist's difficulties — up against the brick wall of their record companies —

and sadly of the fact that people like him so often end up fighting the wrong people.

"We have to fight record companies for album covers, man," he says, "and journalists to make them tell people what we really said. It shouldn't be."

How about his relationship with Allan Clarke, his friend, his buddy before and since the advent of the Hollies?

Graham smiled a wry smile and walked from one side of the room to the other, looking out at the rain as he spoke.

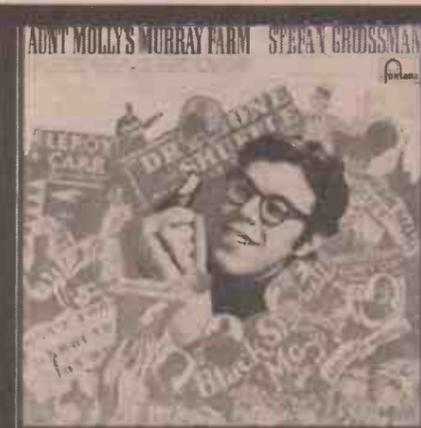
"Allan depends on me to a certain degree," he said, "as I depend on him. For instance, I sing far better with him. And the rapport between us is fantastic.

"I think we go through a kind

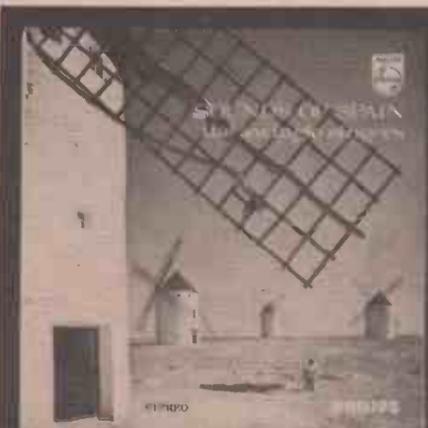
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JOHN ROWLES, SO NICE IT HURTS

says **Keith Altham**

JOHN ROWLES is so nice it almost hurts. The first thing he wants to do with his money from "If I Only Had Time" is to buy his parents a house!

Those of you who read my earlier tale of "Mr. Nice" may remember I thought his attitude defensive and his lack of any really strong opinions was due to nervousness.

For John is the original easy-going, smiling, nice'n'easy guy. And perhaps it is not entirely insignificant that his cool demeanour is a reflection of his manager, Peter Gormley, who seems to influence all his artists in this polite pattern (Cliff Richard, the Shadows and, until recently, Frank Ifield).

Heralded

Unaccustomed as I am to being heralded by a 24-piece orchestra on walking through a door—which boasted such stalwart session-men as ex-Tornado drummer Clem Cattini—that was the majestic sound which greeted my arrival at Chappels recording studio where John was cutting tracks for his first album.

Conducting the session was the dapper Mr. Mike Leander, who perched upon a stool, was taking the ensemble, which also boasted the delicious Breakaways (that's a lovely wife you have, Joe Brown) through a little thing entitled "Say Goodbye."

Mike ushered me into the control room where John was listening to the run-through and politely informed me (always his best PR) that "If I Only Had Time" was the 50th Top Twenty hit which he has been associated with over many years.

Wide range

"I counted them the other evening," he explained.

For those who have not heard much of the Rowles vocal range, apart from the hit, let me be the first to inform you that he has a great deal of the depth of early Presley — much of the power of present Tom Jones and a great deal of the richness of Scott Walker.

There are, possibly, two newcomers abroad on the pop scene at the present time with unrecognised potential of entirely different types — Don Partridge and John Rowles.

John sat nonchalantly on a seat after doing one take—one track—they do not mess about at MCA, and talked of the forthcoming album with a smile.

"We've cut about 21 tracks with compositions by people like Mitch Murray and Geoff Stephens," said John. "It's very much a mixed bag and should give people some kind of idea of the different things I can do."

"I've also written some songs of my own. I'm not sure what style you would describe them as. One is called 'It Takes Time To Do What I Have In View.' What can you put that down to?"

John offered me a cigarette and all but set light to me with a flame thrower carefully disguised as a cigarette lighter. We progressed to talking about his stage act and the first few "live" appearances.

Fire myself

"I'm doing about 20 minutes," said John. "If it is a teenage audience I include a lot of rock'n'roll material. I like to 'fire' myself on stage and get worked in with some good solid beat numbers like 'Land Of A Thousand Dances,' 'Hold On I'm Coming,' 'Chain Gang' and 'Work Song.'"

"If they scream I always encourage it—it makes me feel good inside. It's encouraging to get the kind of reaction which makes you realise you are going down well."

On the assumption that you can often "tell the man by his books" I asked what material John read. Unfortunately he is a person who waits for the film of the book!

"Saw 'Valley Of The Dolls' recently," said John. "I enjoyed that because it was about show business and shows the kind of corruption and bad things that can happen to an artist."

Apart from John's excursion to the zoo he also took a trip to Windsor Castle which impressed him as something out of a "Robin

Hood" film and another visit was to composer Lionel Bart's house.

"Now that's the kind of house I'd like to get," said John. "Really mysterious — all those corridors and winding staircases. Lionel was very kind."

"He mentioned that he could envisage me in one of the roles of one of his forthcoming musicals. That's something I'd really like to do."

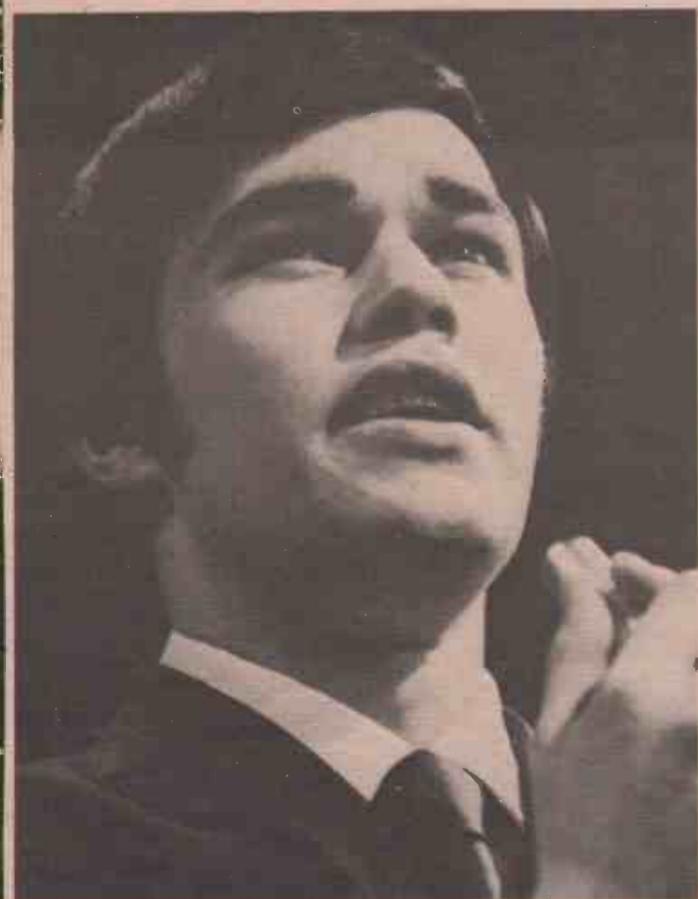
We talked on about the state of pop music at present and how there seemed to be a lull. But John felt the lull was only reflected in the young people's music and "it is all happening for the adults now."

Finally we chatted about Presley and the myth that he has built up around himself by never letting anyone close enough to find out what he is really like.

"I grew up with Presley records like 'All Shook Up,'" said John. "He was really an idol of mine. I think he's been very clever. By not putting himself about all over the world he has kept a mystique."

"I think it would be possible for someone to do that again if they were clever. As long as you can keep people guessing and wondering about what you are really like you have their attention."

And so I "wondered" off. Sometime I'd like to conduct a little experiment by shutting John up in a broom cupboard with someone like Mick Jagger for an hour. But then I'm wicked.



JOHN ROWLES — who has had to miss some dates on the current Herman's Hermits tour (see centre pages) — is out to encourage the screamers.

from you to us

Edited by **TONY BROMLEY**

the Fish with his beloved British groups (Jimi Hendrix?) by saying that the former are "not a patch on" the latter.

Has he ever heard "Notorious Byrd Brothers," "Strange Days," "Forever Changes" or "I Feel Like I'm Fixing To Die?" I doubt it.

G. HUGHES (Blackpool): I am very indignant at the second billing allocated to Scott Walker on Billy Cotton's show on May 11. Surely an artist of his calibre should be allocated time for more than one song, we see precious little of him on television anyway.

DENNIS McCULLOUGH (Holywood Co. Down, Ireland): I cannot figure out why the record-buying public neglect all the artists on the Elektra label—the Incredible String Band, Judy Collins, Tim Buckley for example.

If the record buyers don't take notice of this progressive and entertaining label it will probably go bankrupt and die.

DAVID GARSON (London): While agreeing wholeheartedly with practically all of the spate of letters printed in recent weeks singing the praises of West Coast music, I'd hate anyone to think that English music was entirely without merit or originality — the impression that these letters tend to give.

The West Coast groups, spurred on by the outbreak of hippiedom and psychedelia which has encouraged the avant-garde over the past year, have produced what amounts to brilliant new sophistication in pop music, but little originality of form.

Most of their music is simply extravagantly stylised blues. However, the British underground groups have been making music which, if not so well produced or attractive to listen to, has in general much greater originality of ideas.

The Pink Floyd (particularly in their free-form instrumentals), the Soft Machine (who will, I hope, soon get their LP out), the Nice (though only sometimes), the Move, Traffic, even the Who—try to produce a new kind of music.

N. P. DRAPER (New Malden): What a terrible state the charts are in at the moment. Not only are half the records American, but the only discs played by Radio 1 — are those that are already in the chart. What chance do new groups stand, faced with this gross under-exposure?

Most of the current chart entries have been plugged to death — "Jennifer Eccles," "Captain Of Your Ship," "Cry Like A Baby" — on the other hand records like Traffic's "No Face, No Name, No Number" and Procol Harum's "Quite Rightly So" have been ignored (with the exception, of course, of John Peel and Kenny Everett).

Groups like Traffic and Procol Harum shouldn't have to fight to get into the charts. They outclass such units as the Love Affair and Herman's Hermits.

STEVEN LUCAS (Bath): My blood boils when I see such low-intelligence, ungrounded remarks as those of R. Fitzpatrick (May 11). How can he compare the Byrds, Doors, Love, or Country Joe and

ROUND THE WORLD

SWITZERLAND: 1 DELILAH Tom Jones; 2 CONGRATULATIONS Cliff Richard; 3 PICTURES OF MATCHSTICK MEN Status Quo; 4 LADY MADONNA Beatles; 5 LEGEND OF XANADU Dave Dee; 6 A MAN WITHOUT LOVE Engelbert Humperdinck; 7 MIGHTY QUINN Manfred Mann; 8 SIMON SAYS 1910 Fruitgum Company; 9 CRY LIKE A BABY Box Tops; 10 LA LA LA Masiel

AUSTRALIA: 1 HONEY Bobby Goldsboro; 2 LOVE IS BLUE Paul Mauriat; 3 LEGEND OF XANADU Dave Dee; 4 LADY MADONNA Beatles; 5 YOUNG GIRL Union Gap; 7 DELILAH Tom Jones; 8 DOCK OF THE BAY Otis Redding.

NEW ZEALAND: 1 LEGEND OF XANADU Dave Dee; 2 DELILAH Tom Jones; 3 CONGRATULATIONS Cliff Richard; 4 LADY MADONNA Beatles; 5 LOVE IS BLUE Paul Mauriat; 6 VALLERI Monkees; 7 POOR JENNY Paul Jones; 8 SIMON SAYS 1910 Fruitgum Company; 9 MIGHTY QUINN Manfred Mann; 10 DOCK OF THE BAY Otis Redding.

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Swinging Dusty



DUSTY SPRINGFIELD caught by NME cameras at last Sunday's Poll Concert at Wembley.

Sorry to neglect British fans

IT WAS ALL TRUE Say Move about Rome riots

FRESH from what might be described as their explosive impact on the Italian pop scene, arch villains and disturbers of the pop peace the Move were back in London on Friday with their version of The Great Pop Festival That Went Up In Smoke. Dressed in sinister black, Carl Wayne, moustached chief villain of the Move, was doing the explaining as we drank beers in a London pub.

To fill in the background, the story begins with a four-day pop festival held at a huge indoor sports stadium in Rome. The Move appeared on the third day... were involved in certain happenings... and the fourth day never came about.

Why the fourth day never came about and what the happenings were that caused it will be explained by Carl.

"The Festival was originally being organised by a group of San Francisco hippies who, because of lack of money, had to hand it over to Bavarian Television. They set up equipment which was really good gear and everybody was being very polite to them because they had helped to put it on.

"We had warned them beforehand exactly what our act entailed and we were booked to do seven numbers. We started with 'Hey Grandma' and I did my pornographic bit with the mike stand but unfortunately I snapped the stand and fell on my backside, which delighted the multitude in the audience but didn't delight the multitude of sound technicians from Bavarian Television, the chief of which ran on stage and gesticulated he was annoyed... and promptly received two fingers up his nose.

"Then the trouble set in," continued Carl, in what struck me as a bit of an understatement.

And there's more yet. "Instead of him being cool about the whole affair he went back and turned the lights off and made us look like idiots. So we kicked their equipment into the pits and someone ran on at Trevor who duffed him one.

"Then Upsy, our huge road manager who's about 6ft. 3, picked him up and carried him off stage about three feet above the ground and dropped him down a hole at the back of the stage.

"There was obviously no use in carrying on. So we said we would do our last number, 'Sunshine Help Me.' Then came the fun and games. We couldn't get the TVs for the act and the axe had been confiscated at the airport so we planned a grand finale with our theatrical explosives, which are powerful, very powerful and if you get within three feet of them they can knock you straight over.

"By this time the crowd was in uproar and being the temperamental lot they are they were just waiting for a riot. As soon as the first explosion went off, four trucks of army police with guns and 100 ordinary police with guns started to rush everywhere.

"So we blew up their equipment and stormed off without finishing," concluded Carl with a deadpan expression.

In retrospect, how did they view what had happened? "We don't consider ourselves responsible because they had been forewarned about our act, although I don't think they thought they were going to be that big," said Carl, referring to the explosives. "But if they had sat down and kept cool it would have been alright.

"Afterwards Trev and I ended up in the middle of a punch up with ten coppers and Alan Harris (road manager) was arrested and questioned for six hours. Tony Secunda (group's manager) was punched in the face six times by officials who ran the whole affair."

And so another page in the chequered and incident-strewn history of the Move is written. — NICK LOGAN.

THERE was genuine concern in Dusty's voice. "I have not been neglecting my fans," she said. "Nobody has given me any good songs, I just haven't had the right material to record." And she added sadly: "But if they feel that way it is bad, and I am sorry." The question—Did Dusty feel she was neglecting her British fans?—had evidently struck a chord.

By NICK LOGAN

I was talking to Dusty in her dressing room at the Empire Pool on Sunday as she prepared for her appearance in the NME Poll Winners' Concert. Assorted officials, managers, publicists and stars, including Lulu who was sharing the room, were nipping in and out and the tension was obviously having an effect.

Would she be spending more of her time away from Britain in the future, I asked. "Certainly, not more than I spend at home," she replied, head bowed as her hairdresser buzzed about with curling tongs. "Anyway I've just bought myself a house in Kensington."

Dusty moved to a stool in front of the dressing table and apologised for the comings and goings. I changed seats too and noticed an Aretha Franklin album on a cardboard box.

Had Dusty seen her at Finsbury Park the night before? "Yes, she has such great control," said Dusty enthusiastically. "What about you Lu?" "Isn't she fantastic," was the equally enthusiastic reply.

The announcements opening the concert came over the loud speakers and a worried look appeared on Dusty's face. "I think this is the sixth year I have been in this concert, including those with the Springfields, and I feel even more nervous than before."

"I get so frightened out there," said Lulu. "I wonder what shape

the award will be. I want to put it on the wall of my new house."

Dusty allowed herself a smile. "The first year I got it I filled it full of banana pudding and the second year with champagne."

I returned to her career. "My sort of public peak was about one and half years ago," said Dusty. "I think I can sustain my career as it is now, but I don't think my records will zoom out and be smash hits, and I am not saying I don't want them to, because it is nice to have a hit."

"I think I would like to go back to the jazz field because that is where I started. I got channelled into pop. But I am not an all round entertainer. Maybe in the future I will be able to get into jazz, thought not particularly as a night club artist."

A distraction was provided by Lulu's manager at the door. "Tell this man who I am," said a voice from the corridor. "She's my manager," said Lulu.

Returning to the conversation, I suggested that perhaps Dusty would like to develop as a singer in the Aretha Franklin mould.

"No, not particularly," she answered.

were. "I'd like to develop as Tony Bennett is to male singing.

"This is the kind of work I would like to do and I would like, very much in the future, to enjoy the status of someone like Peggy Lee, who is not exactly in the jazz style.

"I want to stop belting 'em out and go back to the lazy, more relaxed way I used to sing. I think Tony Bennett is the best to compare it with."

And what about her parting from her manager Vic Billings. "We have done as much for each other as we can," said Dusty. "I have never been one for dragging anything out. When the Springfields split everyone said 'Ooh

eee,' but it was the right thing to do. He has not got the time to give to my career that I need. But we are still the best of friends."

The hairdresser was nearing the end of his work, Lulu vanished to fetch refreshments, sounds of Status Quo came over the speakers and I bade goodbye and rose to leave.

Dusty called after me. "Really, I am terribly upset if people think I am neglecting them. But if it gets printed that you are going to the States for a few weeks then people think that you are going for ever, but it is just not true. I want to divide my time to please everybody." And the look on her face was of genuine concern.



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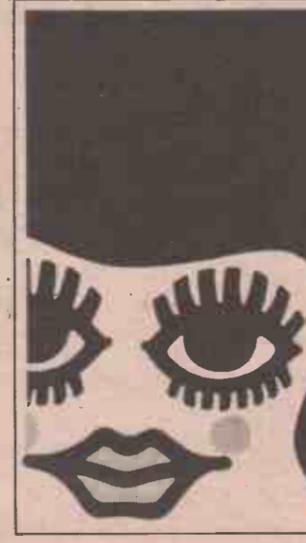
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Soul stars meet in London—ARETHA FRANKLIN (right) with BRIAN AUGER AND JULIE DRISCOLL.

TAIL-PIECES BY THE ALLEY CAT

"CONGRATULATIONS" is biggest international hit of Cliff Richard's career — No. 1 in Holland, Denmark, Belgium, Sweden and Norway, besides Top 10 entries in Spain, France, Germany and New Zealand... Hollies' "Jennifer Eccles" approaching U.S. Top 30, also Who's "Call Me Lightning," Richard Harris' "MacArthur Park," Engelbert Humperdinck's "Man Without Love," Cream's "Anyone For Tennis" and Herman's Hermits' "Sleepy Joe" ... Maurice Kinn anxious to credit Les Perrin — for appearance of Rolling Stones at NME Poll Concert

On Tuesday, John Lennon and Paul McCartney interviewed by Johnny Carson on U.S. TV ... will RCA lure Dean Martin from Reprise? ... Dusty Springfield greatly enjoyed Aretha Franklin's Saturday concert

Cliff Richard's audience included Shadows and the Seekers at Talk Of The Town ... Is P. J. Proby interested in palmistry? ... At Poll Concert, Dusty Springfield visibly nervous and Keith Richard sporting black eye

All No. 1: Tom Jones' "Delilah" (France) Manfred Mann's "Mighty Quinn" (Singapore) and Love Affair's "Everlasting Love" (Malaysia) ... Don Kirshner named new group Archies to compete with Monkees ... "Grand Ole Opry" originator Georg Hay died in Nashville

"Choo Choo Train" Box Tops' next single ... In U.S., Robert Goulet has covered current Louis Armstrong hit ... Revived for

Gary Lewis and the Playboys' next release, Brian Hyland's "Sealed With A Kiss"

Jackie Rae co-writer with Les Reed of current P. J. Proby single —not Barry Mason ... Sued for divorce: Bruce Welch of the Shadows ... How about Davy Jones waxing "Be-Bop-A-Lulu"?

Separated again: Michael King of the King Brothers and screen-star wife Carol White ... Second race-horse for Pete Brady ... Major film deal for Frankie Vaughan being discussed by agent Billy Marsh

For short London visit, Aretha Franklin brought 60 pairs of shoes! ... Leslie Grade delighted with record breaking Tom Jones Palladium business ... Will Singing Postman reply to Elvis Presley with "U.K. Mail"?

Dec Cluskey of the Bachelors marries dancer Sandra Williams on October 5 ... Petula Clark's husband-manager Claud Wolff

handling business for Sacha Distel outside France ... Was "Daily Mirror's" James Wilson sleeping at Poll Concert — saying Rolling Stones came on unannounced? ... On BBC-2 Saturday, Donovan duets with Esther Ofarim ... Infanticiding: publicist Chris Hutchins' wife ... To marry: Georgia Brown and agent Gareth Wigan ... Future billing: Gary Puckett and the Union Gap ... Choice from 20 tracks for John Rowles' first LP ... MCA re-issuing Brenda Lee's "Let's Jump The Broomstick" ... Your Alley Cat's forecasts sent haywire by Union Gap—replacing Louis Armstrong at No. 1 ... U.S. Gold Disc for Dionne Warwick's current hit ... Andy Williams' wife, singer Claudine Longet, competes with Jacky's "White Horses" in America ... In next NME poll, Julie Driscoll could strongly challenge Lulu and Dusty Springfield ... After British rebirth, how can Bill Haley face America again? ... Bob Hope's description of Bing Crosby: the revived 78! ... For U.S. market, Pat Boone may cover current P. J. Proby single ... Special praise for Mike Leander's work at poll concert ... Brilliant Bruce Forsyth impression of

Sammy Davis on his BBC-2 show

Since Tito Burns' departure from his agency, Harold Davison now personally handling Dusty Springfield ... U.S. sales of "John Wesley Harding" LP earned fifth Bob Dylan Gold Disc ... Bought by Bobby Darin: film rights of Earl Shorris' "Boots Of The Virgin" ... £70,000 paid by Beach Boys for new sound equipment ... Composer Barry Mason was once Tommy Bruce's manager ... Signed to sing for Fred Foster's Monument label — Susan Sands, daughter of film producer Harry Suckman ... Honouring Maurice Chevalier, Paris gala features Petula Clark and Harry Belafonte this autumn ... Over credits of Barbra Streisand's "Hello Dolly" film, Louis Armstrong sings title song ... Will Alan Freeman and his secretary Caroline Walker record "The 'People' Will Say We're In Love"?

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Hailed beforehand as the world's greatest female singer, there were few in the crowd packing the Astoria left doubting her rights to that title in the emotional atmosphere she left behind.

Backed by her own 12-piece orchestra, playing with sympathetic softness and modesty, plus her three girl singers, Aretha blasted her way through a programme almost an hour long and left the audience on their feet for more at the end.

"Satisfaction" she belted out like a man; "Groovin'" she sang like it's not been heard before; "Piece Of My Heart," "Chain Of Fools" and "A Natural Woman" were full of earthy emotion; and the standout of the act, "Dr. Feelgood" (Aretha at the piano) was a stunning piece of spine tingling blues.

The extrovert Lucas, backed by the Mike Cotton Sound, closed the first half with an exciting set, including "Dock Of The Bay" (screams greeted every mention of Otis Redding), "Piece Of My Heart" and "Ain't Nothin' But A Houseparty."

Robert Knight, who made the original "Everlasting Love," showed nervousness before the vast audience and, despite a powerful voice, he really needs to improve his presence

on stage, Joe E. Young and the Tonicks opened the bill with a fast moving set and ex-Caroline man Johnnie Walker was an intelligent, easily-heard compere.—NICK LOGAN.

BREEZY CLIFF

AT HIS Talk Of The Town opening on Monday Cliff Richard could do no wrong (except perhaps while playing the guitar!). His 45-minute act is full of pleasant singing and cheerful chatter ("I'm not becoming a monk and I am not becoming a nun, either, and I have no stained glass windows in my E-type").

I liked his "Ain't Nothin' But A Houseparty," aided by the shapely Breakaways and Norrie Paramor conducting the augmented house orchestra. This zipped along. Other popular moments came from his medley of four hits, his "La La La La," his dramatic c-and-w song, "Girl You'll Be A Woman Soon," and his breezy "Congratulations," heralded in by a trumpet fanfare of sour notes!

Cliff should keep TOTT audiences happy for the next four weeks.

ANDY GRAY

Next week MICK JAGGER SCOOP
Andy Williams ☆ Trens ☆ Julie Driscoll

Jimi Hendrix Experience :
SMASH HITS

STEREO 613004
MONO 612004

This man has talent...

One day he sang his songs to a tape recorder (borrowed from the man next door). In his neatest handwriting he wrote an explanatory note (giving his name and address) and, remembering to enclose a picture of himself, sent the tape, letter and photograph to *apple music* 94 Baker Street, London, W.1. If you were thinking of doing the same thing yourself—do it now! This man now owns a Bentley!