TOM • FLEETWOODS
SUPERGROUPS
COMPETITION
Discs
to be
won
JIMI
NMExclusive
show review
MARY
First album
Manfred D’Abo
Sarstedt • Amen
Lulu - Maurice wedding

No. 23
SURROUND
YOURSELF
WITH SORROW
by
CILLA BLACK
ON PARLOPHONE K3759
K.A.M. 37 MAUNCASTLE STREET, W.C.3
01-826 8855

Plaza de Discos de FONTANA
21 DE FEBRERO DE 1969

DON JUAN
DAVE DEE, DOZY, BEAKY, MICK Y TICH

VIVA!
DDDBMT!
The 1, 2 & 3 of an unrequited Love Affair

Let’s LOVE AFFAIR crossed STEVE ELLIS over it on stage, but below, before he can get in his feet again, a fan has broken through the line of bouncers and reached the stage. Below, right: it has to end. Bathers, including the local licker who helped organize the show, carry the protesting fan away.

and 4!

LOVE AFFAIR had gutted the BARLEY, but someone — who didn’t want us to love him. Shortly after this taken this was hit on the head by a throne bullet and needed hospital attention.

3000 BEAT FREEZE TO SEE AMEN-LOVE AFFAIR

TONY BLACKBURN, AMEN ANDY FAIRWEATHER-LOVE and NICK RICHARDS were at London Airport prior to the flight north.

This has been one of the strangest, it’s more so. We didn’t want to go on using heavy orchestras all the time, but this has made it possible to have something fresh.

By RICHARD GREEN

ANDY LOVE on stage during Friday’s Valentines Night show at Paisley, Scotland.

TONY and I chopped our diet during Ran and had a second lunch during which we hit it in the corner. As he put it, the joint has its sausage ladies at £1.50 a pop, and the being welcomed there was Captain Wellington-Sailor.

BLUE Waver sat beside me and said, "It’s all right but I think we’re getting a little too close to the audience."

Tony informed me that during the show flocks of birds of this kind liquid onto the stage. He is now keen to build up the audience for a free holiday in Paris.

Our party was met at the other end by a picture who took us to the luggage area. We had just time to exchange one story before the luggage area was full of people, and then we left for the station.

After three records the same, these were in time for a quick one. He had not been in London for so long that the picture had not been to him. We were there by 10am.

FREE TONS OF SOBS ALBUM

Released soon on

RECORDS

SHIRLEY and the SHIRELLES

Emmaretta

Pirkophone RS763

Look What You’ve Done To My Heart

Deep Purple

The Sensational Epics

Step On My Heart

Shiomet 5565

BRIITISH MORTON CHARTBUSTER'S COMPETITION

ENDING SOON! All entries must be received no later than midnight February 28th.

FOUR TOPS

Yesterday’s Dream

Fannie Morris

TML 11089 - STML 11089

SMOKEY ROBINSON & THE MARVELETTES

Special Occasion

Darlene Love

TML 11090 - STML 11090

DIANA ROSS & THE SUPREMES

I Found Love

Fannie Morris

TML 11091 - STML 11091

DIANA ROSS & THE SUPREMES

You Can Do Magic

Fannie Morris

TML 11092 - STML 11092

JUNIOR WALKER & THE ALL STARS

Home Cookin’

Fannie Morris

TML 11093 - STML 11093

STEVE NUGENT

For Once In My Life

TML 11094 - STML 11094

MARVIN GAYE

Too Many Times

TML 11095 - STML 11095

EMI
PROTESTER
PETER HAS TO CENSOR HIS SONGS

Bob Dylan straightened me out
Oscar Brown Jnr. gave me the importance of a song
The World gives me ammunition
And love gives a reason to carry on
I am your friend.

PETER SARSTEDT wrote the above notes himself for his new album and after talking to him for a couple of hours I am pretty well sure that he means it. He seems to be a sincere sort of chap and is certainly likeable.

"Good subject... I want to protest through my songs," he explained. "This song was written in October 1968, and I've been singing it since. It's comment on a society that is killing the class system, but it's such a good subject."

"The songs I do on my records aren't as strongly-worded as they are when I do folk clubs... I write obscene lyrics and it upsets my mother. She says 'Why do you have to write things like that?' and I say that it's just something I feel and I have to do it.

Peter is quite softly-spoken and often had to lean closer to hear him over the noise of the juke box. He looks sometimes intense as he explains his opinions and outlooks. "No," he agreed, "I'm not really happy about having to tone down my lyrics, but I've got to do it for the money.

Peter is an admirer of Bob Dylan and speaks highly of him. "There's so much in his songs. Each time you hear them, you are something different in them. That's why he's so good, you never know what he's thinking or saying."

"I listened to a Joan Baez album of Dylan's songs the other day and they're amazing. So, no one has compared me with him. I can't write like that. My songs are easy to understand, his are very complex.

"Things are getting better for Peter these days, especially now he has his film on his hands. Times have been a bit rough, however.

Peter spent some time in Paris busking, but says that it's not the ill-paid way of making a living that some people imagine it to be. "It's not a case of living on fifteen bob a week," he pointed out. "I sometimes collected six pounds a night in my hat."

Busker
"I used to play on one side of the road and Leonard Read would be on the other. Buskers would be squaring up to go on. I sang in English, not French... they couldn't understand you were singing anyway."

Peter sees his career becoming concentrated on albums, not singles, and can't see himself as a pop star. He only listens to the usual pop songs with half an ear and is generally quite happy with his life at present. "I'm not as bitter as I was," he commented. "Cathedral" is a love with a woman and when you're in love you become more tolerant. Things don't tend to annoy you as much."

"I spend a lot of time in Copenhagen with her and my life is much calmer now.

Peter has written hundreds of songs but finds that he has to play for about six hours before he gets the right ideas. He can't sit on a bus or in a cafe and get inspiration, though much of his writing is based on his personal experiences.

"I once wrote a hundred and two songs in a day," he revealed. "Someone brought me the tunes and asked me to put the lyrics to them. I just sat there and did it, but that's not happened since."

With his mound of hair, moustache and college scarf, Peter resembles one of the LSE lot who are never happy unless they're having a fight.

On the contrary, he finds life okay and will continue his efforts to sing his songs (to the constant concern of his mother) but to his satisfaction.

Here come the BEACH BOYS
with a new MONSTER HIT
I CAN HEAR MUSIC

By RICHARD GREEN

Here come the BEACH BOYS
with a new MONSTER HIT
I CAN HEAR MUSIC

Capitol CL15584

Cliff Richard
Good Times (Better Times)
COLUMBIA DB8548

EMI
THE GREATEST RECORDING ORGANISATION IN THE WORLD

LULU
MAURICE

3,000 turn up for quiet wedding

Marie MacDonald Lawrie married Mr. Maurice Gibb at St. James's Church, Gerrard's Cross, Bucks, last Tuesday. In other words, Lulu and Maurice are married!

But the pop wedding of the year — so far — was not the quiet family affair that the couple hoped for. Some three thousand fans, who had been left stranded by the church's half-term holiday, turned up to watch the happy couple in earnest.

After the ceremony, Lulu, lovely in a white mini-dress and hooded coat trimmed with mink, took one look at the cheering crowd and ran back into the church!

Among the guests were Cynthia Lennon, former wife of Beatle John, Lulu's recording manager, Mickie Neil, and of course the other Bee Gees, who couldn't have been more pleased.

Maurice took the lead very well. Lulu, who looked less like a tiger than ever, and Maurice are planning a honeymoon later in the year.

Only six policemen were at the church to hold back the large crowd. It was an impossible task. Lulu and Maurice only have themselves to blame for not having a quiet wedding, by announcing the exact time and place of the ceremony. Which all goes to prove you can't have your publicity and peace.
After surviving gangsters, floods, cops and Chicago's notorious Negro quarter, the No. 1 hit group is home.

WHITE faced in a frame-work of jet black cars, Peter Green sought the look of either a saintly devil or a devilish saint. I suspect there's a bit of both in Fleetwood Mac leader born in Alf Garrett-land at Bethnal Green East, London.

The first time I met him was at the NME offices and the impression he left was of someone continually on guard, aggressive and taciturn, virtually defying you to like him.

A more recent meeting was on Monday. Still there is now the hint of instant aggression and the nonchalance he don't gives-a-shit attitude. One can't help feeling that Mr Green now is a changed man, immediately lovable and less ostentatious. Nowadays he doesn't have to be very Fleetwood Mac around to get publicity; the journalists are the ones eager to see him and perhaps therein lies the clue to the change.

Monday's meeting was on home territory - home being a house called Albatross in suburban New Malden, Surrey. Peter bought it for his parents, who out of pride with their son away, gave in and erected the metal replica of the Mac's No. 1 long that hangs over the front door.

Hell's Angels

A Mr Green was in faded blue denim with a hole at one knee and show was there, one hole and two, and showed me into a back room filled with the straws of 'All You Need Is Love' and where his girlfriend squatted at the rear and the stuffed animals' heads that glowed down from the walls, a parrot and a budgie that squeaked at each other from roughly adjacent cages and where Peter's girlfriend squatted before the open budgie window knocked down a decently black canvas and a red flag: "Fleetwood Mac." The jacket was a gift to Peter in his absence from a friend who took it off a number of the Big Apple models, gang in Chicago.

Those guys who look like they're too cool for school, they just get cool look and knives with me and I took one in the eye and I explained, 'They'reúbakens for life if they die,' and they can't, I am.

As I conjured up a picture of a poor disheartened Big Apple model, my boy, I could still see the look in my eye. It was, I sensed, the look of a man who had his hopes raised too high.

I felt as if it was是一座 the stage announcements that Fleetwood Mac were No. 1, said I. "It didn't come true for a couple of months," was the reply. The group really found a home in hotel rooms over there. We got on discussing a lot of things, like the kind of weather, and I don't mind if I have a religion. I believe in God now. We got on talking about the music, and I don't mind if I have a religion. I believe in God now. It's what gives me strength," he said, suddenly producing several sheets of a new叫做 "The Thoughts Of Confusion" and a couple on Confidential.

Peter put on a tape of one of the Fleetwood's dance and there was much hilarity over Jeremy Spencer's hilarious Elvis

Fleetwoods always were commercial!

Presley impersonations which nearly always verge on the obscene.

"He really lives these characters, he really believes in Elvis," Peter said, before recounting the story of the night in Sacramento when they nearly ended up in jail on obscenity charges. Fortunately, the court was content to give Peter and Jeremy, a ticking off in the street outside the club.

Apart from that brush with the law and the floods that caused havoc and left Los Angeles during their stay, there were two other incidents on the tour that may have been more memorable.

On both he might have lost it.

One was the night he and an American girlfriend fled from a New York club pursued by a gang with a grenade at the gate and a desire to show Mr Green's life span.

How they bled up in the hotel with what they thought to be the gang hammering on the door outside and turned out to be the rest of the group makes humorous, listen to it in vivid detail by Peter to the safety of suburban New Malden.

Carrying knife

"Danny was asleep in the next room," Peter recalled, "I had two knives with me and I took one in the eye. He was shaking like this.

"Please tell me it's a joke," I was babbling on about being sorry to have him there.

One of the reasons perhaps, according to Peter, Danny went to the States a boy and came back a man. "I may seem to look back at it now but that was the most frightening time I have ever spent in my life. These guys really are hard criminals and it's a bit of a shock when you realise you are mixed up in the New York drug business.

The second memorable incident, also fraught with danger, happened when Peter ventured into Chicago's notorious South Side Negro district to play a solo spot at Pepe's Lounge before all Negro audience. His companions there were Negro bluesmen Billy Dixon and Muddy Waters but even then it was a lousy kind of safety.

"That is their whole territory, the South Side," said Peter. "That is all they have left after being pushed by the white man and any white who walks the streets there it dead.

You can't play, in a place like that, that they are just waiting to be shot. I feel the whole attention of the club and on them, they were all singing and shooting at the end. I was feeling so high, so proud after the performance. It was a lifelong ambition of mine to play before an all Negro audience."

Dreamy quality

Peter put on the Cream's "Goodbye" album he bought home from the States and then New York and the States, "Mac Of The World," track he wrote and sings and which with probably be their follow up single, it has the same dreamy quality of "Albatross" and the makings of another hit. "When you can't play, it is definitely a blue," he commented when it finished. "But people won't think it is because they won't have heard a blues in that environment before.

"We are not trying to get away from doing the blues or get away from doing anything. We are just trying to broaden our field of music.

"I can guarantee that there will never be a night in Fleetwood Mac's history when they didn't do something that they won't have heard a blues in that environment before.

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The latest release from The King hits the stores this week. And what a King-size chart climber it promises to be.

"Spectacular' release from Elvis

The titles to watch out for are—"IF I CAN DREAM" c/w "Memories" (RCA 1979). Both tracks come from the sensational Elvis 'Spectacular' staged by the American NBC-TV.

When this show was screened in America and Canada it caused two nation-wide tidal-waves of El-thusiasm! And now, while Stateside fans are raising a clamour for a second showing, negotiations are afoot for European rights.

While the talks continue, at least we have the consolation of the show-stopping number from this terrific new presentation of Elvis. "IF I CAN DREAM" was penned by W. Earl Brown, and it's already climbed high into the U.S. charts.

The privileged few who've been lucky enough to spin the disc over here, confidently predict that it will be one of the greatest Elvis releases. Ever.

February 21st is 'E' Day! Stand by your radios and turntables for the biggest thing since "Heartbreak Hotel!"
Squires CHRIS and VERNON recall their 7 year friendship with TOM

Tom always had a confidence and faith in his singing ability and was never really afraid to proclaim it.

"He always had this sort of stage fright. Sometimes, you know, he'd almost fall off the stage and then he'd be never afraid to tell anyone."

Chris, a former backing group, the SQUIRES (1 le f back row) with Parkinson, Chris, Mike Stevens and (Front) Vernon Hawkins.

The young singer was then unknown Tom Jones in the days when he was Thomas Jones Woodrow, bricklayer by day, and Tommy Scott, singer, by night.

"Danny Williams task is very well considered," recalled Vernon Hopkins, who was with Tom at this time and a member of his backing group the Squires. "It was just as a scene from a Hollywood musical where the spotlight and camera suddenly swing round on the young singer at the back of the club and he becomes a star."

Only it didn't happen that way not then."

Squire Chris Slade took up the story: "Tom was singing so loud and strong everybody turned round to see who it was. When Danny Williams sang the last bit of Moon River' Tom sang louder and kept the note longer than him.

"Then he went down there the following night — specially to do the same thing again.

As the story serves to illustrate, Tom always had a confidence and faith in his singing ability and was never really afraid to proclaim it.

"He was doing rock and roll, country songs and had a strong, potent voice and act. His idol was Jerry Lee Lewis and he was doing numbers like 'Yiddah Mama' and 'Mama Don't Allow.'"

"But a lot of the younger kids didn't use to like him because they said he used to shout too much. Some of the young girls used to be frightened of him. He was very naughty on them.

Tom, in fact, cut quite a figure around Pontypridd in those days. "A typical Ted" in his sky blue country 10011 and had a strong singing ability and was never a bad habit, according to his friends.

Some of the Squires didn't want Tom with them at first but Vernon's faith in him and his voice was true ones. Their singer was sacked and they started up at Tommy Scott and the Senators.

News soon spread of the new singer and soon there were long queues even at the working men's clubs where they played.

Potent force

Tom's act was a potent force even then. "I remember one night we were working a club where this bloke's wife called the singing Tom, recalled Chris."

"Her husband throw a bottle which didn't reach the stage and fell into the front room."

"There was a big family in that row and they didn't take kindly to having a bottle thrown at them. Within minutes the whole club was fighting each other and it was uproar. There were chairs and bottles flying and one man was lashing out with his crutches. Eventually the police came and took the whole club away."

And where were Tom and the others? "We were peeping out from behind the curtains," laughed Chris.

It was on one of these club performances that they were seen by Gordon Mills, now manager of Tom and Engelbert, who was holidaying in Wales. A friend had persuaded him to go along and see the new singer.

"He was just sort of popped over when he saw Tom," said Chris. The group gave up their jobs and Gordon brought them to London, installed them in a flat and about finding work and to record. It was a difficult task.

Encouragements were rare and many times they were near to giving up.

Back home

"It was more worse for Tom," said Chris, "because his wife was back home. We thought many times that he was going to pack it all in and go back home."

"We were virtually living out of such other's pockets. Gordon used to allow us a £1 a day whether we had earned anything or not and he would keep the money when we old managing to find work."

"It was a July that they came out and I thought they looked like being a sorry state. They returned to Wales and worked both Christmas Eve and Christmas Day to keep the band up."

"Some of the work Gordon did find for them was the recording of demos and it was in this way that Tom was allowed to sing 'It's Not Unusual,' which gave them their break and a No. 1."

"They celebrated with a party at Gordon's flat. Engelbert Humper-
APPLE RECORDS
POST CARD

OUT THIS WEEK

MARY HOPKIN
**NEW MUSICAL EXPRESS**

**TOP SINGLES REVIEWED BY DEREK JOHNSON**

**SHORT MEASURE CLIFF — BUT A HIT!**

CLIFF RICHARD: *Good Times* (Columbia).

Since his No. 1 hit with "Congratulations," all of Cliff Richard's releases have appeared in the Chart, but none has climbed very high. It's conceivable that this could do better, because it's a big beaty sound, with a walloping bass drum, dancing strings, organ, background brass and vocal riff chasing. A happy light-hearted and immensely danceable disc — though I don't rate the material as particularly memorable, even though it was written by the joint talents of Jerry Lordan, Roger Cooke and Roger Greenaway.

And the playing time of just over two minutes is extremely short by today's standards, but Cliff is as personable as ever, and he should maintain his unbroken record in the Chart.

* TIPPED FOR CHARTS + CHART POSSIBLE

**AN EXTRAVAGANZA OF A DAVE DEE SMASH**

DAVE DEE, DOZY, BEAKY, MICK & TICH *Don Juan* (Fontana).

A NOTHER one-act drama from the Howard-Blakley team, this time with a Spanish setting — and the Dave Dee group attack it with its customary gusto and flair. Open rather like Herb Alpert's "Lonely Bull," then breaks into a raving up-beat saga of a matador — who, after many triumphs, finally meets a gory end.

No effort has been spared to recreate the atmosphere of the Corrida — exultant shouts of "Ole!" fanfare trumpets, rippling Spanish guitars and an exotic rhythm that varies between flamenco and rumba.

But I could have been spared from the fiendish build to a palpating climax.

**ELVIS PRESLEY: *If I Can Dream* (RCA).**

HOORAH — at last long, an excellent disc from Elvis!

This is a powerful beat-ballad, soulfully intoned by the King — and you'll be amazed at the intensity of his delivery, and the impassioned manner in which he grows as the routine builds to its palpitating climax.

The tune is simple and hummable, and he's supported by organ, punchy brass and gospel-type chanting. Taken from the soundtrack of his recent U.S. TV special, which means that the backing is not as well-balanced as in the recording studio — and the closing applause has been left in.

But it's charged with atmosphere, and represents Elvis at his supremest. This could well be his biggest hit for ages.

**OHIO EXPRESS: *Sweethearts Are Forever* (Burghead).**

It's that unmistakable buldoggin' sound again — simple with burling beat, piano and catchy stuttering rhythm. The same old vehicle for support from the rest of the group.

The hook is equally as infectious and embarrassing as the Ohio Express' previous singles, including "Yummy Yummy" — but the tune isn't nearly as silly. And that's the crux of the matter.

**NEW from CBS**

New Singles

4029 Jerry Vale She Gives Me Love (La La)
4032 The Pattersons Monterey Bay
4030 Colin Giffin Changes In Our Time
4031 Laura Nyro Once It Was Alright Now (Farmer Joe)
3832 Chuckles Never
58-4033 Squibby & The Reflections You Got It
4041 The Fourmost Rosetta
57-3150 Garfield Love (with Jimmy Spruill Orchestra)
Next Time You See Me

**Albums**

Marty Robbins

A Portrait Of Marty

A Superb Material Album

(S)66211

Marty Robbins

A Portrait Of Marty

Tremendous Value: At 43½!

THE COLLECTION

One Of The Great Films

Of 1969

(S)70049

Original Sound Track Recording

Lion In Winter

Music Composed and Conducted by John Barry

A Fabulous Sampler Album

(S)1161

**PROFESSOR HOLLISONS' LULLABY**

LaURENCE POOL AND ANNE MARIE"We should be getting a shot of a film-trailer featuring a rousing score by the Professor — in the hoop-de-doo and ho-ho-ho style.... It all strikes me as a typically Americanist rock production, and this is an exception. It's a smart pop-and-beat-ronic tune — a perfect example of what the Professor is capable of.

MOTHER EARTH: *I Did My Part* (Mercury).

A San Franciscan group specializing in the latest American electronic pop, this is a beatifically sung and written pop which dominates this beatifically produced album.

The rich-voiced girl singer is aided by weak chamr, clacking piano and organ.

The whole thing is little more than a repeat hit, but that's what makes it sound so authentic.

**SIR DOUGLAS QUINTET: *Medicine* (Mercury).**

A group that had one instrumental hit with "She's A Lady A" — returns with a vocal track — and it's a great disc for dancing.

Sir Doug Quintet has been augmented by two for this comeback, which sounds rather like listening to "The Street" set in a California bar.

**IMPACTORS: Apache '67 (Mercury).**

Apparently, this is a well-known group working under a pseudonym, which provides the Impactors with the opportunity of releasing a copy of this hit which also happens to be the original version.

The Impactors, a group from Australia, have up-dated it, but still preserved an earthy rock 'n' roll sound — also the impressionism is more flexible, and the final is a bit morendo, possibly because the group played without TV exposure. Its chances should be considerable.

**NEW FROM RECORD STORES**

**DISCOTHEQUE RECORD CABINET**

With Doors for 100,000 Records

9962

Jazz, Folk, Blues And Soul

Records to match the world's greatest names in music. 600 albums from £1...

**harpertone**

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On sale, Friday, week ending February 22, 1969

**MORE SINGLES PAGE 12**
NEW HITS!

The Raisins
I THANK YOU

Miss White & Mr. Green
DON'T YOU KNOW IT'S JUST A GAME LOVE?

Tommy James
CRIMSON & CLOVER

Second City Sound
THE DREAM OF OLWYN

Majors Minor Records Limited
58-59 Great Marlborough Street, London. W1
Johnny Cash TV spec in jail

HYRYS IN RUSH ROUND EUROPE

THEY SINE

NEW INSPIRATION

POLL CONCERT TICKETS FORM

MNE POLL CONCERT - BOOK NOW FOR SATURDAY, MAY 11

Here is the exact announcement thousands of readers have been waiting to hear—the date of the fabulous NME Poll Winners Concert. This thrilling all-star event will be staged on Saturday, May 11, at the Empire Pool, Wembley. Once again, Maurice Kinn is assuming a colossal cast of the world's top groups and artists. The initial list of confirmed acts has now been announced either for this or a following issue. Readers will recall that last year's Poll Concert, the Rolling Stones took part without any previous announcement: so sensational surprises can be expected.

There is always an eager interest in this eagerly-awaited event and consequently entered throughout the world as the produce of enquiries have been pouring in to the NME offices for weeks and to accommodate anxious to secure reservations at the first available opportunity, the NME is now accepting applications.

Applications should be addressed to

THREE MILLION

THE TIMES AND DATES

JUNO CAHILL is to appear in a TV special filmed in one of America's most infamous prisons. The Tom Jones series is switched to Friday-night transmission for London viewers, and Sonny and Cher are added to the guest list. Amos Corn, Peter Sarstedt, the Love Affair, Marbles and Country & Western have all appeared recently in latest entries for the "Discothèque" series. Screening has now been fixed for Vicki Carr's new series, and several guest attractions have been booked. Malcolm Roberts is introducing this latest entry.

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POLL CONCERT TICKETS FORM

MNE POLL CONCERT - BOOK NOW FOR SATURDAY, MAY 11

Here is the exact announcement thousands of readers have been waiting to hear—the date of the fabulous NME Poll Winners Concert. This thrilling all-star event will be staged on Saturday, May 11, at the Empire Pool, Wembley. Once again, Maurice Kinn is assuming a colossal cast of the world's top groups and artists. The initial list of confirmed acts has now been announced either for this or a following issue. Readers will recall that last year's Poll Concert, the Rolling Stones took part without any previous announcement: so sensational surprises can be expected.

There is always an eager interest in this eagerly-awaited event and consequently entered throughout the world as the produce of enquiries have been pouring in to the NME offices for weeks and to accommodate anxious to secure reservations at the first available opportunity, the NME is now accepting applications.

Applications should be addressed to

THREE MILLION

THE TIMES AND DATES

JUNO CAHILL is to appear in a TV special filmed in one of America's most infamous prisons. The Tom Jones series is switched to Friday-night transmission for London viewers, and Sonny and Cher are added to the guest list. Amos Corn, Peter Sarstedt, the Love Affair, Marbles and Country & Western have all appeared recently in latest entries for the "Discothèque" series. Screening has now been fixed for Vicki Carr's new series, and several guest attractions have been booked. Malcolm Roberts is introducing this latest entry.
TOM'S ROUND-THE-WORLD PLANS
Australia, U.S. dates; more TV, British concerts

AFTER completing his current TV series, Tom Jones is to undertake a major tour of the Far East and America which will take him out for three months. Among cabaret engagements lined up are Sydney Chevon Hotel, New York Copacabana and Las Vegas Flamingo. Tom is due to start work on the second batch of his TV shows in late August and these will occupy him throughout the autumn. But he is, nevertheless, hoping to fit in a one-week concert tour of principal British cities.

HERMAN'S HERMTS are to make their Las Vegas cabaret debut this summer—in a deal worth $100,000 dollars, they will play either Caesar's Palace or the Flamingo for four weeks from Nov. 10th. This will be preceded by a month-long visit to Australia during which the group will star in a three-week cabaret season at Sydney's Chevrons Restaurant from June 10th. From Australia, the Hermits will play a concert in Hong Kong—and another concert is set for Hawaii en route for Las Vegas.

HERMAN'S HERMTS

HERMAN'S HERMTS

BIG SOUL, BLUES

SOUND INVASION

MANY big name American attractions have been lined up for spring tours by promoter Roy Temple, who flew into London last week-end after completing negotiations in New York. He has already visited by Gene Vincent (April 11-17), Mary Wells (May 2-13), Isaac and Charles Fox (May 18-June 13), Rufus Thomas (May 30-June 16), Sam and Shone (June 12-23), Solomon Burke (June 12-23), Louis Leary (June 27-July 12).


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You'll either love or loathe the LP

MARY HOPKIN
tells NME's Alan Smith

and here she gives her track-by-track comments

"ONE OF THE REDdy RIVER"...this is a beautiful song. It took me days to learn it in a dreamy way along. I worked on all the words, and sang it as softly as I could. . .

"HAPPINESS SONG"...I recorded a happy song I like doing. It was written by Mary Hopkin and Andy Fox. The girls could sing it on the whole album. It's no mistake, though, because I had a problem with that one too. The thing is, I don't think my voice is old enough for this kind of material. . .

"I BLOODY CRY"...This is the song they always sing at the beginning of the show. It makes me feel so emotional and almost want to cry when they hear it, just for the fact that it translated from the French, and that it reflects the mood and sentiment well. . .

"THE HONEYMOON SONG"...This was written by Don Ulrick. It's very sweet and I love it. It seems to do it because it's got a brighter side of life and the mood and sentiment well. . .

"STAGE AND FILM NUMBERS"...I wanted to have a Latin stamp, so I picked a couple of songs, a duet and a solo. I recorded a solo with Mary Hopkin and Andy Fox, and a duet with Mary Hopkin and Andy Fox. . .

"VOYAGE OF THE MOON"...I had to finish off the album. I meant to do it. I had to finish it, so I had to do it. . .

"SOMEONE TO WATCH OVER ME"...I'm afraid about this one. I love it, but I'm not sure how. I can't do it. It's a song about a boy who wants to be loved by someone. . .

"Here are some tracks to watch over you"...I'm afraid about this one. I love it, but I'm not sure how. I can't do it. It's a song about a boy who wants to be loved by someone. . .

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Marianne Faithfull
SOMETHING BETTER
c/w SISTER MORPHINE
Produced by Mick Jagger
F 12889

Decca
WE WANT TO BE LIKE FRESHMEN

TERRY QUINN'S

Pickett's no fan of the Beatles

DESPITE the recent success of "Hey Jude," I get the impression that Wilson Pickett is NOT a big fan of the Beatles—at least not any more. In fact I can tell you that when Wilson left London after his appearance on Lulu's show he was convinced that the four Liverpool lads had snubbed him.

I spent a couple of hours with Wilson while he was at the Phoenix Centre and naturally the conversation got around to the Beatles. Pickett confirmed that he has a certain amount of respect for the Beatles—more than a little admires at all four Beatles and John and Paul in particular.

"I've been here in town for days and not one of them eats out as much as jumps up a phone. I've tried to phone—but they act like they're all invalid."

I mentioned something about how busy the Beatles were these days but Wilson wasn't saying any excuses.

"I would love Paul to write me some original songs but the way I feel right now I could go round to that attic place and ask for my records back..." he said, adding, "But I'm not a fan of the Beatles."

He laughed when he said that, but I got the feeling he was only half joking.

TALKING about Pickett's problems—they didn't end with his snub (credit where credit's due) from the Beatles or the cancellation of his planned British concert appearances.

Wilson was back in L.A. following the Arizona tour, and was playing a few shows for the unpublicized purpose of earning some money.

Wilson was in town when I called him recently, and I mentioned that I had a story about his problems at the Beatles concert, and about his recent decision to split up his group, Harmony Grass.

"It's a beginning... "Move In A Little Closer Baby"..."

Says Tony: "It's a beginning... "Move In A Little Closer Baby"..."

Wilson Pickett finally looks as if he might be going somewhere—after seven years of struggles, hopes, disappointments and disillusionments. Seven years of break-ups and make-ups. And seven years of bickering with Wilson..."

Seven years of struggles, hopes, disappointments and dreams paid off for Tony Rivers and the Castaways the day they switched their style and name to Harmony Grass. Seven years of break-ups and make-ups. And seven years of bickering with Wilson..."

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You will soon be seeing Ringo in a very different role from the quiet, shy, mop-top drummer we all know. In "Candy," his first solo role. Ringo is a randy, passionate Mexican gardener, moustache twirling, lust gleaming in his eyes at the sight of the noble, lascivious Candy, Lotta's natural successor — Eva Aud. You're certainly nothing quiet or uneventful about Ringo, so in a way it's likely to be heavily colored. Whether Candy and Evaleen are going to be watching him, I'm not sure; where he makes love to her, I'm not sure. But I'm sure he's good, you know, he's keeping up a certain mixture of stage Mexican and Loverboy obviously in a delirium of seduction. At that moment Candy's father comes in and it is clear that he doesn't think his gardener should be on the hillside table in a state of undress with his daughter. Candy leaves for New York to avoid scandal, she is in the car on her way to the airport when there is a traffic jam and a car appears at the car window followed closely by three of his evening sisters. (Lotta's answer to Hell's Angels?) Ringo's sisters are determined to do Candy over and preserve the honour of their young brother who was a viable proposition for any prancing before he met Candy. Well, that's their story.

Despite Ringo's pleas, the sisters are looking very nasty, the jagged edges of broken liquid bottles are being used to explain bruised and blue noses. But all this is past and Ringo is broken hearted and frustrated once more.

Richard Burton and James Coburn star in "The Last Tycoon," which is based on the novel by F. Scott Fitzgerald and features a campus set and talents like Sylvia Thorson. The movie is about Candy Clark, a Greenwich Village blackout, who is married to a wealthy man, and is played by Marsha Hunt, a surgical wittic kid who insists on examining Candy but not for medical reasons. It is said whether it is easy to see why Richard Burton was handed here and why a certain American state arrested the production. But Candy is an entertaining, light-hearted sex movie and we're sure it's a new Ringo Off. 7.30-12

ON SALE, Friday, week ending February 22, 1969

NEW MUSICAL EXPRESS

From you TO us

WIRGINIA REEKS (Westham, Linlithgow): Then Tony Blackburn got a preference of Barry White's record. Is this why he does keep playing his records continually? Everybody seems to like Barry White but I wouldn't expect to hear his symphonious gushings coming from Mr. X.

Why do we have to have the overworked Barry Ryan infused on us, we switch on the television, lady and boy Barry may have his own gushy symphonious gushings and his orchestral productions of "Love Handy" and the like.

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Tony Blackburn

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**SUPERGROUPS**

**A GOOD IDEA?**

AND COULD THEY WORK?

Peter Walsh, the noted promoter-manager-agent, says supergroups sound a great idea from the artistic angle. I can't see it ever working. Fans won't pay $3.50 to go to a place like the Albert Hall in the announcement that Cliff Richard and Billy Fury, who no longer work together, are going to form a supergroup called Cliff Richard and Billy Fury, who told him they would.

I can see a danger in such an idea, too. An unscrupulous promoter could advertise that all names are guaranteed to appear, but not be able to put him with three of four other personalities and he may not shine as much. Each star might kill the other.

John MacLeod, singer, and Sodium Super, named like Cliff Richard and Billy Fury, obviously great selling points when it comes to live performances. But when it comes to records, the image they are all trying to get over, it would be like 11 star footballers from 11 different teams coming together for the first time in an international match. They would be better off if they did 11 separate groups.

By, while admiring the freedom of thought and mobile supergroups would enjoy, I can't really see them as a lasting or commercial proposition.

**Now name your Super group and win FREE records!**

Our Super Group idea has created so much interest recently that we have decided to run a Super Group competition, in which we invite you to name your Super Group in the form below.

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The best 25 entries, on the Editor's opinion, will win £20 record tokens. So fill in your coupon now, attach it to a POSTCARD and send it to:

**NME SUPERGROUP COMPETITION**

NEW MUSICAL EXPRESS

LONDON, W.C.2.

Closing date is first post on March 10 and the results will be announced in the NME dated March 15.

**On sale, Friday, week ending February 22, 1969**

**AMERICA CALLING**

**Superstar Tom Jones**

**Firstly,** a word of praise for the new Tom Jones series, which kicked off on a run on the ABC network last Friday (7), at peak viewing time.

By now, with all he's got going for him, Jones should have no problem

**Elvis Out of Hiding**

Elvis Presley appears to be coming out of hiding this week. This week he hit a Las Vegas nightspot without all the usual press "hoo-hoo" that usually accompanies him wherever he goes, and about two weeks ago, he popped back to Memphis and recorded 18 new tracks at the American Record Studios. These new Elvis sessions are the first in some 13 years that are not for a movie soundtrack or TV. He used the studio's own musicians (the same ones that were used by Sun and the '50s and '60s rockabilly label that was originally intended to be used for Presley's comeback album, but was delayed to be the backing recording for the TV show that was taped in Memphis last month. If you recall, he started out from there with that early version of "Love Me Tender." Shortly after completing all sides, Elvis split his hometown back to Los Angeles, where his next major project is expected to be movie for Universal early in March.
THE FUTURE I HOPE FOR

By Alan Smith

THE scene is the elegant drawing room of Mr. Michael D'Abol's Georgian home only an LP's throw away from the fresh green open spaces of London's Hyde Park. Mr. D'Abol is well-scrubbed and direct from the bath and the dialogue is centred on his future plans with—and apart from—the enormously successful Manfred Men.

"I really like it so much around here," he says, "as he waves his hand towards a chill winter non-streaming through the window, because it's so terribly central and so convenient when one is working in town."

Unfortunately, the whole street is going to come down eventually, it's all owned by the Church Commissioners and they want to build a giant block of flats, which is why all these klotties are outside. I'll take five years and it'll be a nightmarish place.

"I wouldn't want to live out of London. Not at the moment. It's not worth it, until I could actually plan my time just writing songs and then come up once a week. But being in and out of recording studios is a different matter.

"London is still the place to play my own music—from the piano. This cannot be an option anywhere. It's not necessary anything to do with Manfred Men...I think I would want to make an album of my own material.

"I'm always writing, but I never discipline myself. In fact I have to discipline myself at all. If I had a whole free day and I didn't discipline myself, I'd spend the whole free day at the piano.

"Sometimes I can compose quickly, other times it takes ages to finish one song. About three months ago I wrote ten songs in a month, just like that. And that can tire you over. If I want the time to make demos and they're being played to the right people, I'm quite happy.

"This unsuitable creative side of the singer seems to double up as a monumental force within him. He's written beautiful songs like "Handbags and Gladrags" and "Lover's Rock" which should have been hits and weren't, and co-wrote "Build Me Up Buttercup" which was obviously a hit and is.

But music isn't all of him. Stimulated by the satisfaction of appearing in the lead acting role of "Gulliver" in London, and the challenge of giving two full-length performances a day until recently, he now finds himself filled with strong leanings towards legitimate theatre.

"It's a drift. For someone who has been involved in pop music, this is a far more rewarding way of getting the message across."

"I'm not really sure about it. I'm aware of what's happening in the current world and I'm aware of what's happening in the current world and the things you're trying to do. The future is concerned, it now all depends on what I get offered.

""Gulliver" in obviously a good stepping stone. But it may go to America, it may not. It may be a film, it may not. Someone may offer me something as a result of seeing me in "Gulliver"...they may not.

""The thing is that the theatre and film business is so terribly vague. There are so many plans which never materialise, and you simply want around and hope for the ride. There can be 200 different offers to you going on at the same time, and not one of them materialises. From the financial point of view, I'd naturally like to try and reach a time when it wasn't absolutely necessary to work again—although

Modern lyricist and composer and now actor

MIKE D'ABO

"Nothing excites me very much. If I had just heard I had sold ten million records I would sort of quietly smile to my wife Maggie and say, 'Look, we may be able to get that car,' or something.

"And then, if I know that if I had sold ten million records, and the company had gone bust and I wasn't going to get a penny from it...I'd shrew.

"And I'd say, 'Oh — that's a drag.'"

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(Offer closes 31st May 1969.)
THE TAIL-PIECES BY THE ALLEY CAT

THE room (for British single hits in America declining. Only three entries (by Foundations, Bee Gees and Cream) in current U.S. Top 30... Chris Peers, considering big film offer for Peter Sarstedt - No. 1 success overseas: "Lulu" singer ("New Zealand, Beatles "Hey Jude" (Do De Janeiro), Barry "Roo's "Elvis" (Norway), Mary Hopkin "Those Were The Days" (Japan), Troggs "You Can Cry If You Want To" (South Africa) and Beatles "Oh-La-Di" (Switzerland).

Hollywood columnist Hank Gross announces announcement on Diana Ross' part, from Supremes... Eurovision songs in Latvian BBC-TV series are disappointing. Young Alley Cat big for Stars" new single with great Graham Bonnet.

Next, Malcolm Roberts single once recorded by Perry Como and Eddy Arnold... Facially, doesn't Peter Sarstedt remind you of former.shirt, "Lulu" sing "To SR With Love"... Planned for Johnny Hare's BBC TV show... free of charge to see her seeking divorce from Jack Jones...

Grant for ecas t a n n o u n c e m e n t a n d S i n g a p o r e) , Marmalade "Ob-La-Di" (Norway), Mary Hopkin "B e.. ll es "H e y Jude" (Ri o De Janeiro), Barry Ry a n "El o ise " (Spain)

Lines

SPRING Field married Prince Husnud lnck she'd he J e r i ~:r H i! i~ /~ o/ T~ : ;;t • w o uld she

2 MARCH

7.45 and FRIENDS

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THEMEHUES Show from London recently toured for a break from an American show... for Peter Sarstedt's voice... for Eddy Arnold's... for J. J. Cale's death... for Dionne Warwick's... for Peter Sarstedt's No. 1 success overseas: "Lulu" song ("New Zealand, Beatles "Hey Jude" (Do De Janeiro), Barry "Roo's "Elvis" (Norway), Mary Hopkin "Those Were The Days" (Japan), Troggs "You Can Cry If You Want To" (South Africa) and Beatles "Oh-La-Di" (Switzerland).

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had a hit with "I Love You, baby" and has been
with a group of young talent looking for new
American painter, who is a member of the "Artists of the World"

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