

# New Musical Express

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FRIDAY  
8D

TOP POP NEWS

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on tour film

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**TASTE**

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b/w Same old story  
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# MESSAGE BEFORE THE MUSIC — AND THE MESSAGE IS L-O-V-E

**SHE** speaks the verbal equivalent of big black capital letters. "I am carving my own little niche in this world of craziness. I am into my own thing. Man, when I die I want to leave some kind of mark that is my own." Nina Simone speaking in her fascinating musical voice that lifts imploringly in tone at the end of each sentence.

It gives everything she says an extra touch of drama and importance. But then most of what she says is important — she doesn't have much time for trivia.

She sits regally, dramatically, dressed in gold brown silk blouse and dark brown silk trousers, a striped headscarf worn Egyptian-style rising up and away from the back of her neck. She's in London with husband and daughter on her way back to New York after extensive concerts in Europe. At her hotel she's meeting the press.

"I try to say something through my music what lots of people think but are not able to do or say

themselves" she is saying. "That's all. "I am just a medium. Millions of people can have some identification with what I sing because they have come across these things themselves. That's all."

Chairs are drawn nearer towards her corner. She's asked if she wants a drink. She smiles, thinks: "No, I'm trying to get away from all that crap." She's brought an iced coke instead.

The flashbulbs pop. "Smile" asks a cameraman, Nina's reply is to push forward her proud chin and hold an impressive serious pose.

"Smile... say cheese" comes the repeated request. There is a half hearted attempt to comply, quickly abandoned. "No," she replies instead, laughing while trying to maintain the serious pose.

After the successes of "Ain't Got No" and "To Love, Somebody," Nina's "Revolution" single is taking a long time to get off the ground.

## Concern

She expresses concern about it and over the fact that it hasn't been getting much airplay on Radio 1. "Anybody here from the music papers?" she asks. "I'd like my fans to find out why I can't sell and what they think about it."

It can hardly be said that Nina's whole career depends on the success of "Revolution" but she appears to show deep concern about it.

"It bothers me because of the record company, the promotion

people, because of my husband. Because they are worried — but not me.

"Music is my life. It gives me a kind of freedom to write and sing what I like. I must have that freedom.

"If 'Revolution' does not sell then we will go on to something else, period. We're going to do 'Turn, Turn, Turn' as a single. I did it on the David Frost show and we had a fantastic response to it. I hope they like that."

What does "Revolution" mean to her?

## Racial

"It means what is going on all over the world. If you listen to the lyrics you will see that although it does include the racial problem it does include all the revolts and rebellions going on all over the world... black against white... poor against rich... young against old... new breed against the establishment and you can go on and on and on. I believed that young people would like it.

"I believe that the music I put out should be as close to what I feel as possible. That has always been the guideline.

"I am very happy that I had the hits, very thrilled about them. But really I just cannot change and do something that will just please them.

"I want to please them. But really I cannot change and sing what I don't believe in.

"Popularity doesn't mean that much to me. Nor does money. Music is my life."

Musically Nina's achievements are legion. Personally there is a long, long way to go. She

explained one ambition she'd like to fulfill:

"I want to take a year off to have an awful lot of reflection about my life and my music. "I really felt a glow inside when I heard about this man who took off 12 years. His name was Vladimir Horowitz — he stayed away from a concert hall for 12 years and he came back last year. But he knew what he was doing and all I want is a year or maybe two," she says, with a smile.

"You have to go away and see what you have done and that is what living is all about. You have to keep redirecting your own life."

She speaks of Amsterdam as a city of young people, a city she admires, and of the concert she played there when so many young people attended. Does she regard herself as a "freedom fighter" for you?

## Sensitive

"First of all I regard myself as a coloured woman who is very sensitive about the things I do and the things I say. I always want to represent my people.

"Young people, black and white, come second. My first identification is as a coloured woman."

She's asked on which she puts the most importance — the message or the music?

"To me the message is more important, though I think it cannot be separated from the audience."

What then, in a nutshell, is the message? "L-O-V-E," she spells out. "Love and care. People don't care enough about each other." Nuff said.



NINA SIMONE pictured in her London hotel when she spoke to MME's Nick Logan.

## WHO'S WHERE

Week starting April 19

### ONE NIGHTERS

**TONY BENNETT, COUNT BASIE:** Hammersmith Odeon (19) & (20), Bristol Colston Hall (23), Leicester De Montfort (23), London New Victoria (25), Manchester Free Trade Hall (26).

**HERMAN'S HERMITS, LOVE AFFAIR, DAVE BERRY:** Bournemouth Winter Gardens (19).

**DESHOND DEKKER:** Eastcote Bourne School (19), Crystal Palace Hotel (20), Flintshire Connahs Quay (21).

**JAMIS JOPLIN/YES:** Royal Albert Hall (21).

**LOVE AFFAIR:** Glasgow Locarno (22).

**FLEETWOOD MAC:** Royal Albert Hall (22), Newcastle City Hall (23), Cambridge Regal (24), Portsmouth Guildhall (25), Cardiff Sophia Gardens (26).

### CABARET

**BOB ORISON:** Stockton Fiesta (for one week from April 20).

# JOAN BAEZ ON VANGUARD LP SAMPLER AT ONLY 14/6

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Geordie · Hush little baby  
Plaisir d'amour · The house carpenter  
Silver dagger · Mary Hamilton  
Kumbaya

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JOAN BAEZ IN CONCERT Vol. 2 SVRL 19017; FAREWELL ANGELINA SVRL 19018; PORTRAIT OF JOAN BAEZ SVRL 19025;  
JOAN SVRL 19027; JOAN BAEZ Vol. 5 SVRL 19034; BAPTISM—A journey through our time SVRL 19000;  
ANY DAY NOW Songs of Bob Dylan SVRL 19037/8

NEW RELEASE THIS MONTH!

Joan Baez on Vanguard



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MARY HAMILTON  
KUMBYA  
SILVER DAGGER  
PLAISIR D'AMOUR  
THE HOUSE CARPENTER  
HUSH LITTLE BABY  
THE QUEEN OF HEARTS  
ALL MY TRIALS

VANGUARD

# They admit to playing it safe with 'Sorry Suzanne', but now

I HAD been knocking at Tony Hicks' front door for about ten minutes, and was about to give up and go home, when a barrage of well-known Mancunian tones reached my ears from behind. I turned round, and there, hand outstretched, was the long-haired Hollie (just returning from the previous night's outing!)

Tony opened the door to his mews cottage, picked up the mail, and up the stairs we went to the lounge, which housed several hundred assorted books, scores of records and tapes, six guitars, one banjo, a Japanese instrument called a samisham, and a couple of tape recorders, on which Tony later played me the Hollies' forthcoming "Hollies Sing Dylan" LP, which I may say is marvellous.

Tony plonked himself down on the edge of an arm-chair and asked me what I wanted to know.

"How's Terry settling in?" would be a good opener, I thought. Tony obviously thought so too, because he smiled.

"Oh, he's great. Terry's very, very happy with life, and he's been very good for us too. It's all been a new lease of life, these past few weeks."

I told Tony that Terry had always seemed to want to call the other Hollies "sir" when he first joined them.

"He was very subdued," Tony agreed, "and I supposed he was waiting to see how we would treat him. But now we have all begun to get to know him, and he us, it's just great."

"Sorry Suzanne," the Hollies' first single since Terry joined reached No. 3 in the charts, and must have given them all a big fillip.

"It was just what we wanted," replied Tony. "Really, we couldn't have hoped for a better start. If we had lost any ground at all during the last few months, we have definitely made it up now. In fact, I'd go as far as to say we have reached a higher level than ever before."

"There are so many good things happening for us at the moment, and sometimes it takes a while to sink in that it is really ME that all this is happening to. There's the LP, the BBC 2 colour show, as much work as we want, and more like the type of concerts we have wanted to do for a long time."

The BBC 2 colour spectacular Tony referred to is entitled "Hollies In Concert" and will be screened on Saturday, May 4, the day after the Dylan LP is released. Tony went on to tell me that a couple of songs from the album will be featured on the show.

While manager Robin Britten, who had just that second arrived,



The HOLLIES (l to r), TERRY SYLVESTER, ALLAN CLARKE, BERTY CALVERT, TONY HICKS and BOBBY ELLIOTT pictured for NME during rehearsals for 'Hollies In Concert' to be seen on BBC 2, May 4.

## HOLLIES PLAN TO RAISE A LOT OF EYE-BROWS

By GORDON COXHILL

poured himself a brandy, and had to spend the next twenty minutes fixing a bulb to the soda siphon. Tony told me how the Hollies firmly believed in a policy of conquering one field at a time.

"At one time it would be true to say we were an ordinary pop group."

"With a more distinctive sound, and much more talent than most," I chipped in.

"Well," Tony muttered modestly. "Anyway, we developed our act

and recordings until we were ready for something more ambitious. Then came the tour with Paul Jones and the Scaffold, which was a major departure from the normal pop concert.

"Now we are beginning to get right into TV. Top Of The Pops is a first class way of sell-

ing a product, but it can't give a group a chance to show what else it can do apart from their records."

"The BBC 2 thing will feature us in concert, and show what a live Hollies performance is all about. I hope it will make people sit up and say 'Wow, those boys have come on a lot in a few years.'

"Then there is the TV show we are making ourselves, which will show us in very different ways, shows us in very different ways."

The Hollies, right from the early days, have been resounding successes in Europe. I asked Tony how much importance he placed on maintaining their high standing on the continent.

"Very much," he replied. "In fact I personally would place more importance on Europe than on America. It would be all very nice

to be a massive hit group out there, but it entails so much work to do it, and I'm not sure whether our style could really catch on really big in the States.

"Germany is a very, very big record market now and you can sell a lot of records over there."

Had the Hollies ever considered recording numbers for particular markets?

"No, never," interjected Robin. "It wouldn't be us," added Tony. "We record what we think is a good record, and hope lots of people buy it. Anyway, it would take too long to release different numbers in different countries."

### Past sound

Getting back to "Sorry Suzanne," I remarked that the record could well have been recorded three or four years ago.

"Yes, I know what you mean," Tony agreed. "Getting back to basics and all that. I went up to Tony Macaulay's office to look through some material, and when he played me this, I knew we would have to record it."

"We wanted something we could do by ourselves. 'Suzanne' is just the Hollies, there's nobody else on it. Sometimes an orchestra or extra session musicians can add to the effect, but for this single, which was so important to us, we didn't want anybody else on it."

The song is very simple, and you could hardly call it progressive, but it got to No. 3 and you can't argue with that."

A few minutes later, Tony, Robin and myself emerged into the sunlight, and promptly had to duck to avoid a flying missile which turned out to be a golf ball hit with a No. 4 iron.

"Good morning," said Tony to an old boy, decked out in tweeds, who was practising his drives in the road, using a block of artificial turf.

"Strange fellow," whispered Tony to us, "but a very nice man, as long as he doesn't smash any of my windows."

**Tamla Jones**  
It's Getting Better  
Columbia DB8567

**Diana Ross**  
AND THE  
**Supremes**  
I'm Living In Shame  
Tamla Motown TMG695

**JUNIOR'S EYES**  
Woman Love  
Regal Zonophone RZ3018

**JOHN STEWART**  
July, You're A Woman  
Capitol CL15589

**JAMES & BOBBY PURIFY**  
Let Love Come Between Us  
Bell BLL1056

**NAT KING COLE**  
Answer Me  
Capitol CL15588

**GLORIA**  
The Last Seven Days  
Columbia DB8565

**JIMMY THOMAS**  
The Beautiful Night  
Parlophone R5773

**DANNY DOYLE**  
Ballad Of Jack Shepherd  
Dot DOT123  
(from the film "Where's Jack?")

**EMI**

THE GREATEST RECORDING ORGANISATION IN THE WORLD

# A HIT FOR JUNIOR—BECAUSE HE COULDN'T SIT STILL

*'Soul is the root of all pop music'*

**A**ROUND the Tamla Motown offices, Junior Walker became something of an oddity. Instead of sitting around, biding his time like the rest of the artists he was always dashing in and out. So much so that one day someone said to him: "Man I got one for you, you're a road runner, that's what you are."

That person was probably thinking of the hilarious cartoon chicken that is always fooling the unfortunate coyote. Whatever he had in mind, the name stuck and eventually lent itself to one of Junior's most popular numbers.

**Re-issue**

Years after it was recorded it has become the latest re-issue to

**BY RICHARD GREEN**

enter the NME chart and Junior's second hit here — he previously made it with "How Sweet It Is" which got to No 20 in August, 1966.

**Brief visit**

Junior came over for a brief visit in February and told me about his music which he puts firmly in the soul bag.

"Soul music is at the roots of all popular music," he began. "It stems from the spirituals people sing in church and I learned a lot

about it from my brother and sister who were spiritual singers.

"It gives you a good feelin' to listen to soul music, but you can't just get up and say 'I can do it.' If you hear a person that can play it, they go wild and you know they're feelin' it."

**A feeling**

He went on: "Most people feel soul the same way and that's the way they play it, maybe that's why people say a lot of soul has the same sound. That's not something you can do anything about. Soul is how you feel."

Junior really began to make it big with his tune "Shotgun" which he wrote to link up with a dance he saw two teenagers doing. It became a No. 1 in America and was nominated for a Grammy

Award as the best r-and-b record of 1965.

"I didn't like it at first, but after a time, I took to it," he admitted. "It meant a lot of extra work and, though I love to travel, I was knocked out by the end of a few weeks.

"I thought having a hit would mean an easy life, but there's a lot of hard work involved. I remember we all had to go out and spend about two hundred dollars each on new suits."

**Real name**

Junior, whose real name is Austry Dewalt, got his stage name because his step-father's name was Walker and people began calling him Junior Walker.

His group, the All Stars, got their name when a fan asked them

to play a difficult jazz number that he thought was beyond them. When they obliged, he said: "Those cats are all stars, man."

**Long play**

Thirty-two-year-old Junior has been playing sax since he was a teenager and has been professional for over fourteen years.

But after all that time on the road, he is still enjoying it, despite his initial reaction.

"It doesn't matter if we play five or ten people or to a thousand," he said with a smile. "If we feel happy, everything okay by me. You can start jammin' and make people forget everything except where they are and what they're doing. There's just the jumpin' and havin' a good time."



## Otis film captures memories of fantastic tour

I DIDN'T quite realise the significance of the tragic event on a day in December, 1967, until I saw Otis Redding's film "Sweet Soul Music" on Tuesday.

For it certainly is Otis's film, even though stars like Sam and Dave, Arthur Conley, Eddie Floyd, the Mar-Keys, Steve Cropper and Emperor Rosko also appear.

Watching it at Harrod's Way in boutique in the company of the gorgeous Miss Harrods, Rosko and the British head of Atlantic, Frank Fenter, who produced the film, was a terrific experience. The atmosphere generated by the all-action 50-minute film was amazing.

Filmed at Finsbury Park Astoria, the Roundhouse and Alexandra Park, the colour movie captures

**By RICHARD GREEN**

some of the greatest moments of his last tour here in 1967, just a few months before his death. Shots of the kids and the superb editing capture a feel that it is difficult to imagine.

The highspots almost all belong to Otis who sings "Satisfaction," "Shake" and the beautiful "I've Been Loving You Too Long," among others, at his best.



OTIS REDDING as he appears in the film "Sweet Soul Music," currently showing at Harrod's Way in boutique and due for screening on BBC TV on a date still to be fixed.

Whether leaping about or standing still, he is THE focal point. And the addition of a lithe and expressive coloured dancer on the latter number is very good.

Sam and Dave appear to be having a battle to see who can put the most gymnastics (vocal and physical) and especially on "Hot On The Spot." They generate excitement on an almost unparalleled level. Their projected September visit here should certainly be sell-out.

It's difficult to accurately assess the reaction this film will have when the BBC eventually shows it as it will lose something in black and white, but the luminating visitors to Harrods are actually applauding it — something unusual for a film.

Spring is sprung  
The grass is riz  
I wonder where the best sounds iz? Right here!

**Bernadette**  
A girl called Bernadette  
SBL 7879  
This girl from Scotland will cheer you with lots of sunny numbers



**The 4 Seasons**  
Edizione d'Oro  
(GOLD EDITION)  
DBL 003  
An excellent bargain—double value album



**Jimmy Campbell**  
Son of Anastasia  
STL 5508  
A new artist — his songs have a colour and imagery of their own



**Kaleidoscope**  
Faintly Blowing  
STL 5491  
It's a very good album, one to cream a little with



# AFTER SPENDING A YEAR AND A HALF IN THE STUDIOS

# Johnny Nash plans seven album blitz

**SHARPLY-DRESSED, young, clean-cut and with brandy glass cupped in his hand as he sits in the genteel elegance of a hotel in the heart of Mayfair, Johnny Nash is no ordinary singer travelling from town to town, country to country in the search for fame and fortune. He makes rare public appearances. Recording is his way of life . . . and when he isn't recording himself, he's recording somebody else.**

Either way, there's a golden touch about this quiet and quietly-determined American Negro with a slow smile and a breathtakingly beautiful wife and a new NME Top Twenty entry with "Cupid" — his hat-trick hits.

Most startling of all is the consuming passion with which he closes the door of his own recording studios and then sets to work on album after album after album until the time comes to come up for air. "I have," he says, "spent the last year and a half in the studios. Literally. I've got seven LPs ready to go, already. And I haven't finished . . . I've got a rhythm and blues LP I'm doing now."

## Different

"The run-down is the 'Hold Me Tight' LP, the Christmas LP, the folk LP, the Meditation late-night LP, the inspirational LP, the calypso LP, and then a country and western LP. I don't like to compartmentalise music but you could say they were just in different moods."

Round about now Johnny and his wife Cassie should be back from a brief trip to Paris and ready for a week's holiday in and around London. "This is my third time here," he says as he sips the brandy and turns himself away from the spring sunshine streaming through the window. "And this is the longest — up to now it's just like I've been running in and running out."

"I'll tell you why I'm so interested in the business side of my career, more than most artists. Most artists don't have control over their careers. They're taking instructions constantly, about where they'll appear and how often they'll do so. They're puppets."

## Just sang

"I couldn't take that. When I first entered the business I was 16 years old, I loved to sing, and at that time I wanted to sing everywhere to everybody. 'Never mind the money, I don't care.'"

"About four or five years of that and I started to realise things, and I saw different artists I'd admired for years working that way forever, and I thought, 'Well, I don't want to end up like that.' I don't think that singing isn't important to me. The fact that it

is, is why I decided I wanted to produce my own records. And strangely, I didn't have a fight to get what I wanted. I've never had any fights throughout my whole career.

"Finally I decided to start my own company, in 1964. Jad Records . . . the initials for Johnny and Danny, Danny Sims being my partner. I met Danny about almost ten years ago. He's an extraordinary business man. He liked my talents, I liked his, and our first venture was a tour promotion to the West Indies.

"As for the success of that, I guess it kinda locked in the marriage! I also developed a great affection for the West Indies, because just about the time when I was growing just a little disenchanted with what I was doing, my previous agency had booked me into Trinidad.

"The reception I got there was . . . well, so fantastic . . . that I said where's this been all my life. So right then that opened my eyes, and I told Danny, and he said well, let's produce our own things down there. And we did that, and that was the beginning of my great association with the West Indies.

## Musical

"Oh, the way of life and the music there — you didn't run into any fancy studios, but the whole island down there was musical. It came, and it comes, right out of the ground. And I loved that."

"Another thing was, a lot of the things I recorded really went down there. In the States, they never got off the ground. So I said 'This is the place for me, man. This is the place.'"

"Now, I have things arranged so that the administration end of the company is based in New York, and the production side is split between Jamaica and California.

"The importance of singing to me, I just can't explain. It's my life. My first experiences of singing were in church, with a piano . . . just right-from-the-heart singing."

"After I left that, I got into the recording business with the studios, the musicians and all that, and I kinda got away from honest-

to-goodness singing. Now I've found that again in Jamaica.

"As far as my career is concerned, I feel as if I've just begun. I've spent the past four years in preparation for moments like now. And as for the future, I feel I'd like to get into producing my own television specials, and into movies.

"I don't mean soon . . . I mean probably within the space of the next 10 to fifteen years. I'm a realist."

Of the label he owns and his hopes for it, Johnny says that what he's striving towards is something completely international and as varied as possible. He doesn't want a soul label or a pop label . . . he wants a music label.

## Likes all

He hates the way music is so often broken down into categories. Providing it's good, he likes it all, whether it's soul, jazz, pop or classical.

Of his "Cupid" hit he says: "My partner said 'Man, you gotta do some rock steady', and I agreed he had a point."

"As Sam Cooke was a giant in Jamaica I said O.K., lemme pick a Sam Cooke tune and do it rock steady; came up with 'Cupid' and then I said you know what, this is a hit, a smash."

"Then I did 'Hold Me Tight' as the flipside, and when I finished everybody said yeah, 'Cupid's nice, but 'Hold Me Tight' — that's the one! So that's how it came about. We released 'Hold Me Tight' and hung on to 'Cupid' till now."

"I'm not sure about my next single. You see, I don't know what a hit record is."

"I have nothing to do with the selling. I just sing and put it together the way I like to hear it. Then I hand it over to my friend Danny. Then I wait, and hope, and see."

## WORLD-WIDE HITS

**DENMARK**  
1 SORRY SUZANNE — Hollies; 2 ATLANTIS — Bee Gees; 3 WEST COAST WAITING — Donovan; 3 BIRTHDAY DAY — Savage Rose; 4 FIBST OF MAY — Bee Gees; 5 CRIMSON AND CLOVER — Tommy James and Shondells; 6 ROCK — Steppenwolf; 7 I AM A ROCK — Simon and Garfunkel; 8 PROUD MARY — Creedence Clearwater Revival; 9 I CAN HEAR MUSIC — Beach Boys; 10 WHERE DO YOU GO TO — Peter Sarstedt.

**SWITZERLAND**  
1 CRIMSON AND CLOVER — Tommy James and Shondells; 2 ATLANTIS — Bee Gees; 3 ALBATROSS — Fleetwood Mac; 5 SON OF A PREACHER MAN — Dusty Springfield; 6 LOVE IS LOVE — Barry Ryan; 7 FIBST OF MAY — Bee Gees; 8 SOMETHING IS HAPPENING — Herman's Hermits; 9 SABRE DANCE — Love Sculpture; 10 ZINGARA — Bobby Solo.

**HOLLAND**  
1 WHY — Cats; 2 FIRST OF MAY — Bee Gees; 3 ATLANTIS — Donovan; 4 SPOOKY — Dusty Springfield; 5 BABY WON'T YOU LEAVE ME ALONE — Barry Ryan; 6 CRIMSON AND CLOVER — Tommy James and Shondells; 7 RING OF FIRE — The Band and the Animals; 8 LOVE IS LOVE — Barry Ryan; 9 DON JUAN — Dave Dee, etc.; 10 SORRY SUZANNE — Hollies.

# YOUNGBLOODS-LATEST IMPORT FROM U.S. UNDERGROUND SCENE!

Jesse, Joe, Jerry and Banana form **THE YOUNGBLOODS**. Already well-established on the underground music circuit in the States, they're hitting the British shores this week with their latest fantastic single. Here are the titles to listen out for—"DARKNESS, DARKNESS" c/w "On Sir Francis Drake" (RCA1821).



**SUE LYNNE** has a lot going her way. She's absolutely beautiful. She's a smashing singer. And she was discovered by Chris Andrews—who produced her new disc, "YOU" c/w "Don't Pity Me" (RCA1822). Sue will—here comes a prophecy—be one of the brightest new stars of 1969!

A five-strong Liverpool group called **THE CHANTS** have a soul-ful new release this week: "I GOT THE SWEETEST FEELING" c/w "Candy" (RCA1823). These boys used to play at the Cavern Club—and even backed the Beatles!

Next new release is from an American singer called **COOK E. JARR!** His disc, "PLEDGING MY LOVE" c/w "If I Were A Carpenter" (RCA1820), is an impressive combination of solo soul singing, chorus and orchestra. Very strong sound.

Here's one of the most catchy releases in a long time—"LIMON LIMONERO" c/w "Hang On Sloopy" (RCA1819), and it's by **HENRY STEPHEN**. It's a sort of bouncy pop with a heavy Spanish accent. Quite remarkable. Will certainly be a great favourite with the DJ's!

Finally, just a reminder—if you need it—about the sensational album "ELVIS" (RD8011). The original soundtrack of his now-famous NBC-TV Special Show, this unbelievable collection of Elvis greats has been specially hurried to release date by RCA in response to the incredible demand of his fans!



MIRISCH PICTURES PRESENTS

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ALL SEATS BOOKABLE SEPARATE PERFS Daily at 2.30 and 7.45, Sundays 4.00 and 7.45 p.m.



## AMEN ANDY TAKES THINGS EASY

**H**OME to Amen Andy Fairweather-Low, the boy who causes chaos among the girls, is a large bed-sitter in a house where most of the group lives in similar bed-sitters.

His double bed has no headboard and the wall above it has three pencil drawings by himself. There's a rough cast praying statue by him on his bedside table and a clock saying that it's ten-past-five, a good time to wake up after an all-night session and a meeting in mid-morning. The clock on the Teasmade says 5.15, and in the cabinet are long players and tapes.

First job on getting out of bed is doing his hair (left). Andy sleeps in a nightshirt, by the way, sent to him by a fan. He never did like pyjama trousers and finds the gown ideal for sleeping in.

Breakfast is a simple thing for AMEN ANDY. Some yoghurt, milk and cornflakes. The boys feed themselves in a communal kitchen. Below: a quick shave with a cordless shaver, which he carries round with him most of the time.



# PHIL SPECTOR Returns to Conquer with a NEW SINGLE

THE  
CHECKMATES  
LTD.



AMS 747

'LOVE IS ALL I HAVE TO GIVE'

CW  
'NEVER SHOULD HAVE LIED'

Produced by Phil Spector  
Recorded by A & M  
Played by you

Phil Spector's second NEW single on A & M  
'You Came, You Saw, You Conquered' (AMS 748)  
by the Ronettes featuring Veronica  
Release date 25th April 1969



Andy, like several other pop stars, has a liking for guns and is seen here cleaning up a long-barrelled six shooter. Maybe he has a critic or two in mind? Anyway, he is giving the gun a fond look.

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# Foundations have never been stronger

**B**BUILT up by Buttercup, never steadier on their chart feet, and now in the happy position of being able to look back on those bad, bad old days before you loved them, the Foundations are on their way to America right now for a second major tour that will end up with them recording in the soul sound city of Detroit. What group could ask for more?

I met them in the Pye studios where group member Tim Ward lastly explained that the Foundations weren't demonstrating some trendy new group gear. Rather, the whole episode was connected with a convict gag picture on the sleeve of their forthcoming album, "Digging the Foundations." Pausing only to fonder at the pun I would add that colleague Gordon Coxhall is wondering if the LP features any rock.

**Happier**  
According to Tim: "I think we're going to be happier with this album than with our first two. The very first one was all songs by Tony Macaulay and, though it was good, it didn't sell very well because we weren't that well known."  
"Our second album was a live-

## What group could ask for more?

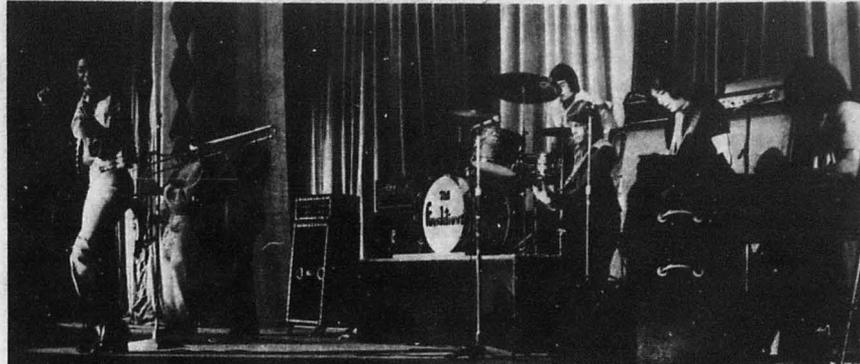
recording, but it didn't come off. It didn't come off at all.  
"This new one, though—half the numbers are by Tony Macaulay, half are by us, and it's all going to be in a double package. What we've tried to do is make the whole thing varied. None of your soul-and-nothing-else scene, and neither all underground—we've been doing things like that on a few of our 'B' sides.  
"This was everything. Some things cool, some West Indies, some wild."  
Tim adds that no title has been set for the "Bad Bad Old Days" follow-up, and that the only things certain are that it'll be recorded in Detroit and that it won't be a ballad.  
He says it's been suggested the Foundations record a ballad simply because they haven't done one as

a single before, but he isn't too keen on that philosophy. Different treatments can keep their records fresh. There's no need, he says, to go messing about with the hit formula.  
If ever it did come to a ballad, though, there's no doubt that a number called "Tomorrow" would stand the hottest chance of consideration.  
This powerful number is one the group has been featuring on stage for some time, and whenever they give it a live airing it usually takes some while for the reception for it to cool down.

### Break

One thing the Foundations are happy about is that going to the States means they'll be having a bit of break from the poor dressing room facilities there are in many British ballrooms.  
"I'm not saying they're fantastic," says Tim. "In fact, the States isn't that hot either. And when Americans come here, they probably think they're O.K. It's the change of country that makes you forget the worst of it. Like changing in a passageway without

any place to wash.  
"Anyway, this American trip should be a lot better than the last one. For a start, we've just had a smash hit with 'Buttercup,' and now 'Bad Old Days' is climbing. Last time, we went so late they'd forgotten who we were.  
"It was a bad scene, too, because in spite of this we went a bit rash and stayed at the Hilton hotels wherever we went.  
"Not this time. We'll be a bit modest and save our money."



The FOUNDATIONS in action on the stage of Lewisham Odeon during their recent stormer of a tour with Stevie Wonder.

By ALAN SMITH

# RELUCTANT START FOR HI-WRITER MACAULAY

**T**IME was when most of the big chart singles were conceived on upright pianos in the back rooms of Denmark Street—London's famed but now slightly faded "Tin Pan Alley"—by middle-aged gents with an ear for a hit and a flair for schmaltz. There's no crime in middle age, but it's a fact that most of the men behind today's chart tunes are a very different breed indeed.

Either they're long-haired group members knocking up a song in a van zooming along the M1 between gigs. Or they're the sharp-tipped men-around-town like mouse-tailed Tony Macaulay, who's written or co-written such world success as "Build Me Up Buttercup," "Bad, Bad Old Days," "Something Here In My Heart," "I Can Take Or Leave Your Loving," and so many more that this paragraph could be in danger of becoming boringly unreadable.

Good friends with Mike D'abo, with whom he penned "Buttercup," Tony is a suave-biased quick talker who progressed to the music business via sewage designing ("rolling around in the big boats"), advertising, and then to music. He's a player eternally trying to interest people in his own brand. He also confesses to having been in one of those pseudo-shadows groups that sprang up all over the place in the 60s.  
He says all his first songs sounded like "Listen To Me" by Buddy Holly but that things seemed to get better as time got by and when he

joined Pye Records as a producer. One day somebody told him they had a soul band and would he come and listen and, somewhat reluctantly, he agreed.

There were eight of them and he said well, they weren't really him. But nothing much was happening for him, so he and John Macleod, with whom he'd written a stack of now cube-centered songs in the past, decided to look through all the old stuff to see what came up.

The group was the Foundations and the song they found in the pile was no less than "Baby Now That I've Found You," which jumped to No. 3 and put all concerned up there in front.

"None of us," says Tony, "thought much about it. We just put the record out and forgot it. Then Radio 1 started to push it eight times a day and suddenly it was away. Four and a half million, it sold them in the States."  
"Back On My Feet Again" followed, then "Let The Heartaches Begin" with Long John Baldry.

"We slowed it right down when we first wrote it moved along like a raver," and "Something Here In My Heart," which had been the Foundations' LP track before we did



Hi-writers TONY MACAULAY (left) and JOHN MACLEOD.

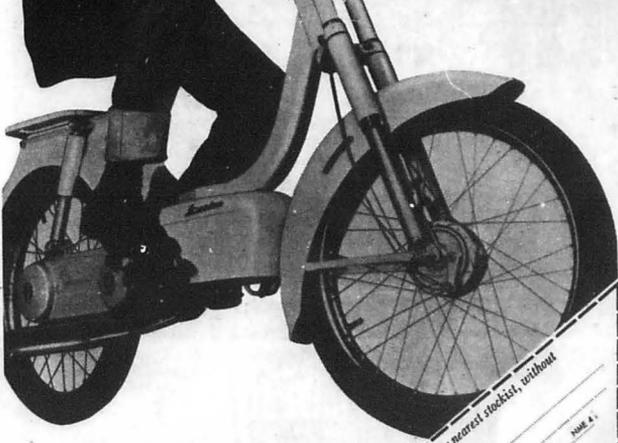
it as a single with the Paper Dolls. "Tony doesn't exactly glow with affection for the Paper Dolls these days, alleging that they turned down "Build Me Up Buttercup" and once failed to turn up for a session without telling him.  
Nevertheless, he is understandably happy that "Buttercup" got away, and nostalgically remembers the difficulty he and Mike D'abo had trying to come up with the final word of title.  
"We wrote the song in 20 minutes," he smiles, "but the worst days was trying to find that name. We even thought of "Build Me Up Beatrice," but it didn't fit."  
To swiftly follow up another song in which Tony was involved, the Beatles current pop fever Susanne," he's just written and produced a number called "Smile A Little Smile For Me" which is a hit if ever I heard one.  
The group is called The Flying Machine, and if they're not in the NME Top 20 within the next few weeks then I'm Japanese, ah so.  
Tony's big ambition, now that producing and writing hits for others seems to come so naturally to him is a hit for himself.  
"I sing in tune all right," he says, "but at the moment, the sound that comes out is too nasal. I'm having that fixed, though. It got like that when I had a riding accident, but I'm having an operation.  
"I had one record with big sweeping strings and magnificent orchestra and everything going, and in the middle there was this little tin-voiced sounding like a code id d'ness."  
"We can't have that."

Alan Smith

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The FOUNDATIONS, busy finishing their next LP before their six-week American tour, welcome their trailblazers Name-A-Group prize-winners to the recording studio last week. They are (l to r) JANET JARVIS (12), of Coventry; SIMON TRUVES, of Wimbledon; and IRENE DAY, of Sunderland.



PETER GREEN

# Not as good as Mac No. 1

FLEETWOOD MAC: †Man Of The World (Immediate)

FOUR weeks ago, the NME revealed that Immediate had signed Fleetwood Mac. This prompted Immediate executive Tony Calder to phone me (in my capacity as News Editor) and deny it completely. Well, as usual with NME news stories, we were proved right.

But I couldn't help wondering whether Immediate did, in fact, realise that they had actually secured Mac — because the group's new single has only just reached me two weeks after scheduled release date! So quickly repairing the omission, let me say that it isn't as good as the last one.

Strictly from the commercial viewpoint, that is, will doubtless find favour with the boys' countless admirers, because it's sensitive constrained blues of the kind which Mac dispenses with such expertise. But may well get into the Chart on the strength of "Albatross," even though it doesn't have its mass appeal.

# TAILOR-MADE MANFRED HIT

MANFRED MANN: \* Ragamuffin Man (Fontana)

WRITTEN by Mitch Murray and Peter Callander, who are probably best known for their "Ballad Of Bonnie And Clyde" — and there's every likelihood of this song giving them their biggest hit since that Georgie Fame opus.

It's been carefully tailored to the Manfred Mann style — a fervent soloed verse by Mike D'Abo, leading into a catchy sing-along chorus in which the boys all join lustily. And carrying it along is the distinctive Mann jangle sound of clavichord, rattling tambourine and throbbing beat.

It's ideal dance material, generates tremendous atmosphere and a highly individual sound, and is also catchy and undemanding. Which, let's face it, is what pop is all about! Manfred's last one took six weeks to get off the ground — this won't take nearly as long.

DAVE BERRY & THE SPONGE: † Muma-Lama (Decca)

Dave Berry's first single for more than a year, and well worth waiting for. Following this lengthy lapse, it will obviously need considerable promotion if it is to succeed. But if it's favourably treated, it must stand a very real chance, because it has all the ingredients of a hit.

A strong melody line, a convincingly expressive vocal by Dave, a thumping beat and a vibrant tingling group sound from the Sponge — this phrase is repeated over and over in the chorus, which creates an insidious compulsion and is a good sales gimmick, but it has little bearing on the main lyric.

TONY & TANDY: Two Can Make It Together (Atlantic)

An interesting get-together between Sharon Tandy and one of the guys from her backing group, the Fleur-de-lis. An energetic work-out tinged with a pronounced soul feel, and highlighted along an array of blaring brass and lively strings.

There's also a driving beat that'll keep your toes tapping remorselessly.

CHICKEN SHACK: I'd Rather Go Blind (Blue Horizon)

I like this disc enormously. On the face of it, the record would seem to have only limited appeal — but material this kind has occasionally appeared in the Chart, so you never know!

It's a slow soul ballad, meaningfully handled by the smooth-voiced Christine Perfect — backed by sighing organ, guitar figure, background brass and an insistent plod beat. Charged with emotion and feeling, it's a disc to stand alongside the best in American blues.

HENRY MANCINI, HIS ORCHESTRA & CHORUS: The Windmills Of Your Mind (RCA)

An improbable hit, now that Noel Harrison's version is so well entrenched in the Chart — but a lovely record, all the same.

A showcase for Henry Mancini's flowing keyboard virtuosity, it develops into a duet between harpichord and piano, encased in an imaginative mood scoring that's rich in shimmering strings.

A gorgeous concerto-type arrangement of a beautiful song.



# Moodies — sheer poetry in music

MOODY BLUES: † Never Comes The Day (Deram)

THIS is sheer poetry in music — a delightful record. Opens quietly with just an acoustic guitar accompaniment, builds gradually as the tempo increases and the beat is unleashed — then it talls off into the delicate realms of fantasy once again.

The classical-styled scoring is both piquant and tasteful, the lyric intriguing, and the beat — when it does make its presence felt — is penetrating. This is a disc to listen to, and to be swallowed up by. It isn't a background record to create atmosphere at a party — it's a carefully conceived, deftly performed, work of art. And because of this, not an automatic Chart entry, I would have thought. But I'm going to hope for the best.

# BEATLES ROCK GETS BACK TO THE BEAT

BEATLES: \* Get Back/Don't Let Me Down (Apple)

GET back to where you once belonged," beseeches the lyric. And the Beatles have taken their own advice, by getting back to their 1964-5 approach. Here we have the group knocking down to bare essentials, in what is now termed as its "pre-Sergeant Pepper" style.

This is sheer unadulterated rock'n'roll — admittedly rather more polished and clean-cut than emerged in the "Twist and Shout" days, but still dependent almost entirely upon the beat, and without any orchestral clutterings or lengthy fade-outs.

Paul sings with vehemence and spirit, urged on by some frantic Ringo drumming and George's guitar at its scintillating best — plus, for good measure, a swinging Billy Preston organ break. There's nothing adventurous or experimental about this track. Just honest-to-goodness pop-rock, stamped with the unmistakable hallmark of the masters.

FLIP: A powerful blues item, reminiscent of the group's "Yer Blues." John wails the lyric with a burning intensity, supported by an effectively pungent backing.

# Leapy reverts to hit formula

LEAPY LEE: \* Little Yellow Aeroplane (MCA)

ADMIRE Leapy Lee's courage in breaking away from the multi-million formula of "Little Arrows" in order to tackle ballad material. But obviously course itself isn't enough, because it didn't work out. So understandably, Leapy has reverted to something approaching his original style.

This isn't quite as zippy as "Arrows," but it has a solid mid-tempo beat intensified by tambourine, plus an attractive rippling guitar figure.

Above all, the tune is catchy and the lyric is appealing — telling of a youngster who forsakes his toys for the love of the girl next door! Leapy relates it with charm and personality — and has, in the process, come up with a potential hit. Hope I'm right, for the sake of both Leapy and the composer — ex-Shadow John Rostill.

ERMA FRANKLIN: Gotta Find Me A Lover (MCA)

Just in case you didn't know, Erma Franklin is Aretha's sister, and she is blessed with all the inherent soul qualities of the more famous member of the family. Here she gives a vital full-blooded rendition of desperately pleading lyrics, set to a raving up-beat tempo — with twangy guitars and attacking brass. Even allowing for the lack of melodic content, a very good r-and-b disc.

HEIDI BRUSH: The Drifter (Phillips) I've received four copies of this disc, so obviously someone has faith in it. Which, to be honest, is more than I have. Mind you, I think it's a very enjoyable disc — and the delectable German star Heidi Brush sounds as beautiful as the looks. Easy-on-the-ear. But I just don't see it as Chart material.

\* TIPPED FOR CHARTS † CHART POSSIBLE

OHIO EXPRESS: † Mercy (Buddah) Buddah has established a reputation as the bubblegum label, and this does nothing to shatter the illusion. The pounding shuffle beat is great stuff for discotheques, and the routine exudes a wonderfully happy party atmosphere. The pipe-organ is missing from this track, but the piping effect is simulated vocally behind the soloist. This is probably Ohly Express' most commercial since "Yummy." If only because the frequently-repeated chorus is so familiar — it's based upon the old French roundelay "Alouette." In with a chance, I feel.



# SPARKLING PAUL

PAUL JONES: † It's Getting Better (Columbia)

I'M still puzzled as to why Paul Jones' "Aquarius" didn't make the grade, because everyone I spoke to regarded it as a super disc. This one is equally as beatty, and every nearly as good — but obviously, in view of Paul's inexplicable absence from the Chart, my enthusiasm with caution. This is a hands-off swinger, with Paul's inspired punch-packed solo supported by a spirited girl group, hand-claps and a bustling orchestral backing. It's a disc that bubbles and sparkles with youthful zest and vitality. Sounds like something from "Hair," but isn't! With sufficient plugs, could get a touch.

# New from CBS

## Singles

- 4122 Gary Puckett & The Union Gap Don't Give In To Him
- 2865 The Kool Step Out Of Your Mind
- 4163 Mike Leroy If You See Diana
- 4164 The High Long Live The High
- 56-4165 White Rabbit Ain't That Something
- 57-3153 Chicken Shack I'd Rather Go Blind
- 3683 Big Brother & The Holding Company, Featuring Janis Joplin Piece Of My Heart Janis Joplin is in the UK for TV Dates and an Albert Hall Concert on April 21
- 4062 Andy Williams Happy Heart See and hear Andy on the Petula Clark TV Spectacular. BBC-1 Saturday April 19

## Albums



- (S)63428 Johnny Cash The Holy Land
- (S)63431 Marty Robbins I Walk Alone
- (S)63570 Flatt & Scruggs Nashville Airplane

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**JOHNNY NASH**  
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**TOMMY JAMES**  
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RO506

**CRAZY ELEPHANT**  
Gimme Gimme Good Lovin'  
MM609

**RAYMOND LEFEBRE**  
Catherine  
MM605

**SECOND CITY SOUND**  
The Dream Of Olwyn  
MM600

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# NME TOP 30

(Week ending Wednesday, April 16th, 1969)

WEEK	RANK	ARTIST	TITLE	RECORD COMPANY	
6	1	THE ISABELITES	Desmond Dekker (Pyramid)	4	1
1	2	I HEARD IT THROUGH THE GRAPEVINE	Marvin Gaye (Tamla Motown)	9	1
2	3	GENTLE ON MY MIND	Dean Martin (Reprise)	8	2
3	4	BOOM-BANG-A-BANG	Lulu (Columbia)	6	3
5	5	THE BAD BAD OLD DAYS	Foundations (Pye)	6	4
4	6	SORRY SUZANNE	Hollies (Parlophone)	7	3
17	7	GOODBYE	Mary Hopkin (Apple)	3	7
7	8	GAMES PEOPLE PLAY	Joe South (Capitol)	6	7
10	9	WINDMILLS OF YOUR MIND	Noel Harrison (Reprise)	7	9
16	10	PINBALL WIZARD	Who (Track)	4	10
14	11	I CAN HEAR MUSIC	Beach Boys (Capitol)	7	11
11	12	GET READY	Temptations (Tamla Motown)	6	10
12	13	GOOD TIMES	Cliff Richard (Columbia)	7	12
8	14	MONSIEUR DUPONT	Sandie Shaw (Pye)	10	7
18	15	HARLEM SHUFFLE	Bob & Earl (Island)	4	15
13	16	WHERE DO YOU GO TO	Peter Sarstedt (United Artists)	11	1
9	17	FIRST OF MAY	Bee Gees (Polydor)	8	7
26	18	CUPID	Johnny Nash (Major Minor)	3	18
23	19	I DON'T KNOW WHY	Stevie Wonder (Tamla Motown)	4	19
15	20	SURROUND YOURSELF WITH SORROW	Cilla Black (Parlophone)	9	2
19	21	PASSING STRANGERS	Sarah Vaughan & Billy Eckstine (Mercury)	5	19
20	22	IF I CAN DREAM	Elvis Presley (RCA)	8	13
23	23	COME BACK AND SHAKE ME	Clodagh Rodgers (RCA)	1	23
21	24	THE WAY IT USED TO BE	Engelbert Humperdinck (Decca)	11	4
22	25	HELLO WORLD	Tremeloes (CBS)	3	22
27	26	ROAD RUNNER	Junior Walker & the All Stars (Tamla Motown)	2	26
27	27	MY WAY	Frank Sinatra (Reprise)	1	27
28	28	DICK-A-DUM-DUM	Des O'Connor (Columbia)	1	28
29	29	MICHAEL AND THE SLIPPER TREE	Equals (President)	1	29

## Britain's Top 15 LPs

1	1	GOODBYE	Cream (Polydor)	7	1
2	1	THE BEST OF THE SEEKERS	(Columbia)	22	1
5	3	SCOTT 3	Scott Walker (Philips)	3	3
4	4	SOUND OF MUSIC	Soundtrack (RCA)	209	1
6	5	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS	(Tamla Motown)	13	1
9	6	POST CARD	Mary Hopkin (Apple)	6	5
7	7	LIONEL BART'S OLIVER!	Soundtrack (RCA)	1	7
8	8	LED ZEPPELIN	(Atlantic)	1	8
9	9	ENGELBERT	Engelbert Humperdinck (Decca)	8	3
8	11	HAIR	London Cast (Polydor)	11	4
9	12	20/20	Beach Boys (Capitol)	4	8
7	12	GENTLE ON MY MIND	Dean Martin (Reprise)	4	7
13	13	I LOVE YOU	Rock Machine (CBS)	6	4
14	14	THE BEATLES	(Apple)	20	1
11	15	THE WORLD OF VAL DOONICAN	(Decca)	19	4

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**RAMSEY LEWIS**  
CRY BABY CRY  
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**HOWLIN' WOLF**  
EVIL  
CRS 8097



**CHESS**

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### 5 YEARS AGO

1	1	CANT BUY ME LOVE	Brothers (Parlophone)
2	2	WORLD WITHOUT LOVE	Peter and Gordon (Columbia)
3	3	BELIEVE	Bachelors (Decca)
4	4	LITTLE CHILDREN	Billy J. Kramer (Parlophone)
5	5	TELL ME WHEN APPLAJACKS	(Decca)
6	6	MY BOY LOLLIPPO	Millie (Fontana)
7	7	I LOVE YOU BECAUSE	Jim Reeves (RCA)
8	8	DON'T THROW YOUR LOVE AWAY	Searchers (Pye)
9	9	NOT FADE AWAY	Rolling Stones (Decca)
10	10	JUST ONE LOOK	Hollies (Parlophone)

### 10 YEARS AGO

1	1	SIDE SADDLE	Russ Conway (Columbia)
2	2	IT DOESN'T MATTER ANYMORE	Buddy Holly (Coral)
3	3	PEITTE FLEUR	Chris Barber (Pye-Nix)
4	4	SMOKE GETS IN YOUR EYES	Platters (Mercury)
5	5	DONNA	Marty Wilde (Mercury)
6	6	CMON EVERYBODY	Eddie Cochran (London)
7	7	STAGGER LEE	Lloyd Price (DIN)
8	8	CHARLIE BROWN	Coasters (Mercury)
9	9	GIGI	Billy Eckstine (Mercury)
10	10	MY HAPPINESS	Connie Francis (MGM)

### 15 YEARS AGO

1	1	AQUARIUS/LET THE SUN SHINE IN M/LET THE SUN SHINE IN M/LET	5th Dimension (Philips)
2	2	HAPPY WANDERER	Oberlin Choir (Parlophone)
3	3	SEE THE MOON	Stargazers (Decca)
4	4	SUCH A NIGHT	Johnnie Ray (Philips)
5	5	DON'T LAUGH AT ME	Norman Wisdom (Columbia)
6	6	CHANGING PARTNERS	Kay Starr (Capitol)
7	7	OH MEIN PAPA	Eddie Calvert (Columbia)
8	8	BELL BOTTOM BLUES	Alma Cogan (DIN)
9	9	THE KID'S LAST FIGHT	Frankie Laine (Philips)
10	10	TENDERLY	Nat 'King' Cole (Capitol)

### BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"

(Tuesday, April 15, 1969)

1	1	HAWAII FIVE O	Ventures
2	2	DON'T GIVE IN TO HIM	Gary Puckett & The New Seekers
3	3	LOVES TRAVELLING SALVATION SHOW	Nail Dile
4	4	GIMME GIMME GOOD LOVIN'	mondo
5	5	SWEET CHERRY WINE	Tommy James & The Shondells
6	6	THE BOXER	Simon & Garfunkel
7	7	FIRST OF MAY	Bee Gees
8	8	YOU GAVE ME A MOUNTAIN	Frankie Valli & The Four Seasons
9	9	HEAR MUSIC	Beach Boys
10	10	TIME OF THE SEASON	Zion Train
11	11	WANT YOU	Watts 103
12	12	MR. SUN, MR. MOON	Paul McCartney & The Wings
13	13	YOU'RE BEING STAYING AFTER SUNDAY	Peppermint Rainbows
14	14	THE LETTER	Arbors
15	15	MEMORIES	Elvis Presley
16	16	STAYING AFTER SUNDAY	Peppermint Rainbows
17	17	THE CHOKIN' KIND	Joe Simon
18	18	THE WAY IT USED TO BE	Engelbert Humperdinck
19	19	IT'S ONLY LOVE	B. J. Thomas
20	20	THE BAD BAD OLD DAYS	Foundations



# LULU: TWO BBC-TV SPECS — plus two each for Shirley & Glen CLIFF, VAL, DODD, GENTRY, GEES SHOW DATES

LULU and Shirley Bassey will each star in two spectaculars to be filmed by BBC-TV in Stockholm for transmission in Britain and Sweden. Tony Bennett and Count Basie telecord a 50-minute special for BBC-2 at the end of this month. Screening date of the Cliff Richard showcase has been brought forward, and Ken Dodd is set for his own spectacular. Val Doonican's show, first seen on BBC-2 on Easter Sunday, is being repeated by BBC-1. Transmission dates have now been finalised for the Bee Gees special and the start of Bobbie Gentry's new series. Glen Campbell is to make three major BBC-TV appearances — including two shows of his own — during his now-confirmed British visit in May.

## DES'S STAR GUESTS Hank Marvin showcase

HANK MARVIN is the guest star in a Thames-TV special titled "Frankie Howard At The Poco-A-Poco" to be screened on Wednesday, May 7 — it was filmed recently at the Stockport night club, and the Mike Sammes Singers also take part. Cilla Black and Scaffold guest in another Frankie Howard special which is in production this week — it is being made by David Frost's company for the U.S. market, but may be seen in Britain after its American transmission.

Dea O'Connor's new ATV series begins tomorrow (Saturday), and the first two shows are devoted to highlights from his previous series — these will include extracts featuring Engelbert Humperdinck and Mireille Mathieu (tomorrow) and Esther and Abi Ofarim, Frankie Vaughan, Malcolm Roberts and Matt Monro (April 26). The first of the brand new shows is on May 3, with Sacha Distel and Trisha Noble guesting.

Transmission of "This Is Tom Jones" has now reverted to Sundays in London, thus bringing it into line with the rest of the country. Complete guest lists for the final two editions are: Esther Ofarim, Sonny and Cher, Herman's Hermits, Cleo Laine and Henry Gibson (May 4); the Dave Clark Five, Sally Ann Howes and John Davidson (11). Davidson is an up-and-coming American singer, who will be resident in the Mireille Mathieu 13-week series which goes into production on May 2.

The U.S. TV special "Johnny Cash In San Quentin" — which was to have been screened in March, but was delayed by tape editing — will now be networked by Granada this weekend. Most regions will see it tomorrow — but London, Wales and Anglia screen it on Sunday.

Peter Sarstedt, the Foundations, the Moody Blues and Eire Apparent have been added to the guest list for Gramplan-TV's "Pop Scotch" series which begins next Tuesday (22).

## BARRY MAKES PROGRESS, AS NEW ALBUM WINS GOLD DISC

BARRY RYAN was discharged from London Clinic on Monday, with the burns which he sustained on his face having now practically healed. A spokesman told the NME: "The doctors are very pleased with his progress — but his right hand is likely to remain scarred, and this will probably mean a skin graft." Barry will spend the next two weeks convalescing at the home of his mother Marion Ryan, and next month he leaves for a cruise on QE2.

Paul Ryan is currently working on Barry's new single, which is planned for June release. He has written four new songs, but it has not yet been decided which of these will be the follow-up to "Love Is Love." As previously reported, the orchestral backing will be recorded at the end of this month, and Barry will add his vocal track when he has recovered from his incapacity.

### JOE SOUTH HERE SOON

JOE SOUTH—whose "Games People Play" hit is still firmly placed in the NME's Top Ten—has been set for a promotional visit to Britain starting at the end of this month. He will be here for about seven days and is expected to guest in BBC-1's "Top Of The Pops" and the first edition of Bobbie Gentry's pre-recorded BBC-2 series.

It is likely he will undertake one or two other TV spots during his visit, but no definite arrangements will be made until his manager Tim Hudson arrives in London this Sunday (26). Hudson will also finalise details of Joe's follow-up single.

### NOTTS CO.'S HOME WINNER

Booked for an open-air pop festival at Notts County football ground on Saturday, May 10 are the Tremeloes, Move, Marmalade, George Fame, Jethro Tull, Status Quo, Love Sculpture and d-j's John Peel and Ed Stewart.

**DEFINITELY IN THE AIR!**  
**BRIAN AUGER & THE TRINITY**  
**A GOODBY!**  
 SPREAD BY POLYDOR.

Producer Stewart Morris and a BBC-TV team travel to Stockholm next month to film six hour-long shows. Three of these will be in cabaret form, hosted by the Young Generation — and with Lulu, Shirley Bassey and Udo Jurgens topping the bills. These are for BBC-1 screening. Lulu, Shirley and Udo will then star in their own solo showcases, for colour transmission by BBC-2.

The Cliff Richard BBC-1 special with Hank Marvin guesting, originally planned for Whit Saturday, has now been brought forward by one week to May 17. The "Val Doonican Show," with Roy Castle and Ray Barrett guesting, will now be screened in its place on May 24. The following three Saturday nights are devoted to variety from Scotland, as already reported, followed by a Ken Dodd special on June 21.

The Bee Gees' showcase in BBC-2's new Saturday-night series is now set for June 7 transmission. As revealed last week, the series starts on May 3 with "Hollies In Concert" — and the following week (10) is devoted to "Matt Monro At The Talk Of The Town."

Tony Bennett and the Count Basie Orchestra film their own BBC-2 special on April 30, and the following week the Woody Herman Orchestra films its own show — but neither is yet set for transmission. An hour-long tribute to Duke Ellington will be screened by BBC-2 on Tuesday, April 29 — his 70th birthday — and artists taking part include Cleo Laine, Johnny Dankworth, Acker Bilk, Ian Carr, Don Rendell and Stan Tracey's Big Brass.

Glen Campbell is now set to visit Britain in mid-May. He will star in three BBC-TV shows — his own special from the Talk Of The Town, a studio-produced solo showcase, and a guest spot in the new Bobbie Gentry series. BBC-2 will screen the Gentry shows on Wednesday nights starting June 18.

Guest bookings for BBC-2's "Colour Me Pop" include Jimmy Campbell tomorrow (Saturday) and Jefferson with Sight And Sound (April 26). Jefferson is also in BBC-1's "Dee Time" on April 26. Chicken Shack appears in "How Late It Is" on Friday, April 25.

## ENGELBERT MISSES FINAL FIVE DATES OF HIS TOUR

ENGELBERT HUMPERDINCK suffered a severe attack of influenza at the end of last week, and missed the final five dates of his concert tour with Mary Hopkin. On the first two of these shows, Roy Orbison deputised for Engelbert at short notice. But the remaining three concerts — at Cork (Friday), Manchester (Saturday) and Golders Green (Sunday) — had to be cancelled, and Humperdinck now hopes to play these venues later in the year.

Although still suffering from a heavy cold, Engelbert flew off on Monday to America, where he was opening in cabaret at Las Vegas Riviera Hotel yesterday (Thursday). Humperdinck's autumn plans — following his summer season in Blackpool — are currently being set and are expected to include his first film role.

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STATESIDE S52M3

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# DES BIRD SPOTTING KINGS ROAD

## SINGLES REVIEWS FROM PAGE 8

**DES O'CONNOR: \* Dick-A-Dum-Dum (Columbia)**

MUCH livelier and more beatty than "O'Leary." It's a happy-go-lucky dittie penned by Jim Dale, and bears the sub-title "King's Road." This is because the verse tells of Des' intention to stroll around Chelsea looking for a girl to pick up—which, you may well think, is a bit out of character for him!

But the song's major sales appeal lies in its catchy and repetitive chorus, based upon the scat phrase of the title—and which finds a vocal group merrily singing along with Des.

It's one of those songs that registers immediately, because it's so simple in construction—and whilst it doesn't have the haunting charm of his ballad hits, it's still an irresistible novelty with which fans will be joining in for several months to come. Another Top Tenner!

**RAY STEVENS: Gitarzan (Monument)**  
One of America's most under-rated singer-composers. This is a swinging punchy tune that drives along like crazy and really soaks it to us.

The novel lyric is the tale of a jungle man who takes up sand-b—in other words, Guitar Zarzan!

Semi-recited in a dark-brown Southern drawl, rather like an up-beat Roger Miller—enhanced by this sensational block-busting brass backing, that sounds as though Count Basie had been let loose in darkest Africa! Great!

**POP WORKSHOP: Punch And Judy Man (Page One)**  
A good gutty sound from the Harrow quartet, who display their close-harmony technique with verve and gusto in this bright medium-paced.

Full marks also to the busy scoring which incorporates violins, cellos, brass and a forceful beat to excellent advantage.

Unfortunately, the song isn't the novelty which the title implies—and is, indeed, rather run-of-the-mill.

**DANNY DOYLE: Ballad Of Jack Shepherd (Dot)**  
Main interest in this disc is that it comes from the soundtrack of the new Tommy Steele-Stanley Baker film "Where's Jack." It relates the saga of the notorious highwayman, and has a medieval folksy quality, admirably captured by Irish singer Danny Doyle.

Pictureque scoring by Elmer Bernstein, ideal moments of the movie but definitely not Chart material.

**FLIRTATIONS: "Will need the breaks." (See review right)**



**GARY PUCKETT & THE UNION GAP: Don't Give It To Him (CBS)**  
Reason why the Union Gap was unable to follow up "Young Girl" in Britain is patently obvious—the group's subsequent releases sounded almost identical to its chart-topper.

The approach to this latest offering is also similar—Gary Puckett's powerful tones gliding smoothly over an all-happening backing of chanting, biting brass, dancing strings and tambourine.

A good wholesome sound, but one we've heard before. In its favour, though, is the fact that the song itself—a good one—isn't too closely allied to "Young Girl." It's a flowing rhythmic ballad with a strong melodic hook-line. Pleasant listening.

**SAMMY DAVIS JR. & Ensemble: Rhythm Of Life (MCA)**  
The show-stopper from "Sweet Charity," which you've probably seen and heard the Young Generation perform so well on the "Boff Harris Show." An incredibly well-written song, involving counterpoint, complex harmonic exchanges between soloist and chorus, and a touch of pseudo-classical set in the Swingle Singers style.

An ideal showcase for Sammy Davis' radiant personality. I regard this as one of the best show numbers for many years and, whilst it may not be an immediate pop hit, this is a disc which will retain its appeal indefinitely.

**FLIRTATIONS: What's Good About Goodbye My Love (Deram)**  
An ideal vehicle for the Flirtations—a fast-moving rhythmic ballad, which enables the girls to pour their hearts out and project fervently.

Tambourine lends a finger-clicking compulsion to the beat and the orchestral scoring is full and expansive.

It's in the style of the Paper Dolls' "Something Here In My Heart," but with soul undercurrent. In other words, good enough for a hit—if it gets the breaks.

**CRAZY ELEPHANT: Gimme, Gimme, Good Lovin' (Major Minors)**  
Start chewing folk! Here's the latest bubblegum song from the Kaseket-Ma stable.

And Crazy Elephant sticks to the tried-and-true recipe of strumming insistent beat, twirling organ and a catchy little jingle of a song that adapts effortlessly to the carnival approach of the idiom.

It's a blues-based, light-hearted, whistleable track—but very similar to all the other bubblegum discs.

## Phil Spector's comeback

**CHECKMATES LTD: \* Love Is All I Have To Give (A & M)**

THIS disc marks the comeback of that producer extraordinary, Phil Spector, and he's quick to show the unexpected, the dramatic and the startling.

This is an intense blues ballad, soloist in style by the pipe-volunteer soloist-backed by a voluminous wall of sound that comprises swirling strings, trumpet fanfares, mandolins, rumbling tympani, tambourine and chugging bells! A breath-taking work-out of what is extremely strong material. If this doesn't make the Chart, there just ain't no justice!

\* TIPPED FOR CHARTS  
\* CHART POSSIBLE

**BACHELORS: † Where The Blue Of The High/Caterina (Decca)**  
A thoroughly predictable disc from the Bachelors—which means, of course, that it will prove immensely popular. Bing Crosby's signature one needs no introduction, and the boys revive it in characteristic easy-going log-along style.

Mainly untuned vocal, with dubbed-on 1-2-3 accompaniment, with dubbed-on 1-2-3 accompaniment, with dubbed-on 1-2-3 accompaniment.

This is double-A disc, which means that the disc-jockeys could award a preference for "Caterina." In any event, this could lead to split sales and minimise its Chart chances. Another oddie, this time with a liting Latin flavour.

**JAMES ROYAL: I've Something Bad On My Mind (CBS)**  
James Royal is a Londoner who's so far met with more success in Europe than here at home. But he must be keeping his fingers crossed for his latest disc, because he's acquired Les Reed-Barry Mason beat-beat.

It's typical of their style—a tender verse, exploding into a pulsating sing-along chorus.

A compelling delivery by Jim—but, although this would have been a hit for Engelbert, it may not work the oracle for a lesser-known artist.



The BACHELORS (l to r) JOHN STOKES and DEB and BOB CLUSKEY. Their new single is reviewed left.

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A compelling delivery by Jim—but, although this would have been a hit for Engelbert, it may not work the oracle for a lesser-known artist.

**AL KOOPER: You Never Know Who Your Friends Are (CBS)**  
Al Kooper is one of America's most progressive musicians so it's a bit of a surprise to find him tinkering with the Good-Time idiom. Nevertheless, this is much closer to the pop market than much of Al's work.

A rolling bar-bell-house piano and walking sax form the early backing, but the routine becomes much more modern in conception in the latter stages, when a soaring brass section makes itself heard in no uncertain terms.

## RECOMMENDED

**STEAMHAMMER: Juniors Wailing (CBS)**  
A British group that lives up to its name! It beats out the blues with verve and vigour in this 12-bar opus. Features the fruitily-voiced soloist, with a tender back-drop of twangs and walloping beat.

**THE GLOBE SHOW: Yes Or No (Page One)**  
An eight-piece outfit spotlighting its new vocalist John Dreyer. This is insistent, contagious, rocksteady, with the secret on the... The vibrant beat should delight all discotheque patrons. A happy disc!

**PYRAMIDS: Do-Be-M (President)**  
More blue beat, but of the authentic Caribbean variety, the familiar melody from "Sound Of Music," adapted remarkably well to the idiom—and for ripples, there's a phrase from "Colonel Bogey" that keeps cropping up!

**FLAMMA SHERMAN: Move Me (SNE)**  
A name that conceals the identity of four Librarian sisters. They inject compelling and incisive soul harmonies into this self-penned item, aided by a throbbing beat and a sensitive John Cameron string backing.

**MIKE QUINN: Toothbrush Neil (Jay Boy)**  
Imagine a jaunty vaudeville-singing act set to a bouncy beat with strumming banjo and group joviality in the amusing chorus—and you have a fun-packed novelty that's good value in enterainment.

**JOHN STEWART: July, You're A Woman (Capitol)**  
A beautiful song with a wistful country flavour.

Very reminiscent of Glen Campbell singing Jim Webb—except that this is self-penned. It's a strong rhythm, golden strident, descriptive lyric.

**ALMOND LETTUCE: Magic Circle (Philips)**  
A full satiating group sound, soloed with car-catching falsetto harmonies, organ adding richness and depth to the backing, and tambourine accentuating the mid-tempo beat. Pretty good tune, too.

**MICROBE: Groovy Baby (CBS)**  
This, of course, is three-year-old Ian Dooly who is always making his presence felt on the "Dave Cash Frog." And here he chips in with saucy remarks as a girl group harmonises in smooth swing.

Included in this column because of its obvious appeal to Radio 1 listeners.

**LEVATHAN (Elektra)**  
Not 20 much a group, as four individual musicians expressing themselves in several different fields. And to prove it, they have two simultaneous and highly contrasting singles out: "The War Machine" is a biting indictment of war, with a heavy rumbling sound and bitter lyrics. And "Remember The Times" is straight-forward pop with a snappy danceable beat.

**GLASS MENAGERIE: Hey You Forgetter (Polygram)**  
Mellow organ and ripping guitars support the soloist in the poignant beat-billed which has the same pastel quality as many Bee Gees songs.

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## RE-RELEASES

The Chess label has gone berserk this week, and has put out no fewer than six re-issues. It's almost impossible to determine the Chart prospects of such oldies, because all depends upon the amount of radio exposure they receive. But I imagine that the '63's will be going in a big way for that sizzling rand-b opus by Fontella Bass "Rescue Me," a track that optimist Chuck Berry at his surging electrifying best. No Particular Place To Go.

There's also Sugar Pie DeBono's strutting and provocative "Soulful Dress," Billy Stewart's galvanic up-beat treatment of Gershwin's "Summertime"; some delicate piano jazz from Ramsey Lewis with "Cry Baby Cry"; and the little-known Tony Clarke with a soulful item of considerable merit titled "The Entertainer."

The captivating up-beat Latin-flavored "Ciao Baby" (Psy) by the Montanas was one of the best records of 1967 that didn't make the Chart, and I can't really see any point in releasing it again. On the other hand, fans of the late lamented Nat Cole will welcome an opportunity of hearing him at his superb best in the memorable "Answer Me" (Capitol).

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reviewed

Spring Soul blitz

THE Atlantic/Alco labels I have got spring fever and are issuing 29 LPs in one "Soul Blitz"...

ARETHA FRANKLIN: SOUL (Atlantic 28219) This girl leaves most of the soul singers way behind and out-sings As NME's Canadian writer,

Ritchie Yorke, says on the sleeve notes, on Soul '69, Aretha heaves "inhibitions in the wild winds" yet retains "a rare dignity and respect..."

Other titles: nambury, River's Invitation, Piffful, Crazy He Calls Me, If You Gotta Make a Fool Of Somebody, So Long, I'll Never Be Free.

WILSON PICKETT: HEY JUDE (Atlantic 28210)

Even though he makes something new of Hey Jude and is annoyed that the Beatles weren't grateful, this is an album which must give Pickett great happiness. It will hit fans! Backed by an 11-piece band and the Sweet Inspirations group, Wilson goes to town with The Hold, Search For Heart, Born To Be Wild and Night Owl. He makes it all add up to intense entertainment with his means and grunts and hysterical outbursts. Other titles: Save Me, Back In

A new picture of DUSTY SPRINGFIELD all soft and loving looking.

Your Arms, My Own Style Of Loving, A Man And A Half, Sit Down And Talk This Over, People Make The World.

WILLIAM BELLI: A TRIBUTE TO A KING (Atco 22803) The title tune is a heartfelt song about Otis Redding, sung with great feeling by William

Bell, who was part composer. He goes on to win you over with a dozen other songs, including the slow sorrow-song, I've Been Loving You Too Long; the soft rhythm of Them, You Can Tell Me Goodbye; and the more dramatic Any Other Way, written by himself. Great backing music.

Other titles: Everybody Loves A Winner, You Don't Miss Your Water, Do Right Woman Do Right Man, Nothing Takes The Place Of You, Every Man Ought To Have A Woman, Heloise (Hang On In There), It's Happening All Over, Never Have A Girl Like You're Such A Sweet Thing.

ATCO BLOCKBUSTERS (Atco, 22802)

A wonderful sampler to the stars of the Atco label, plenty of good soul and blues and under-ground group sounds. I liked especially Arthur Conley's version of Ob-La-Di, Ob-La-Da, Buffalo Springfield's Blue Birds and King Curtis' Memphis Soul Slow.

Other artists and tracks: Arthur Conley (Aunt Sara's Love Soul Shack), Vanilla Fudge (Take Me For A Little While, Shotgun), Dr. John (Mama Be I'm A Loner On Glided Splinters), Buffalo Springfield (Hello Mr. Soul), Iron Butterfly (Soul Experience, In A-Gadda-Da-Vida), King Curtis (A Whiter Shade Of Pale).

SAM AND DAVE: I THANK YOU (Atlantic SB 154)

This is a great album for dancing. Right from the start, this team ask listeners to get up on their feet and start their

by ALLEN EVANS

DUSTY IN MEMPHIS

DUSTY SPRINGFIELD: DUSTY IN MEMPHIS (Phillips, SBL 78)

This is the album Dusty made late last year with Jerry Wexler, Tom Dowd and Arif Mardin in charge of recording. Already she has had a big single from it, Run Of A Preacher Man, and there are many other good things to go with it. Dusty seems to be more related and in control than on previous LPs. I love her breathy, sexy Breakfast In Bed track (one of four on this disc written by Goffin and King), and her charmer, In The Land of Make Believe, by Bacharach and David. Dusty comes over crystal clear on the slow, rhythmic No Easy Way Down, and her low-key, whispering Windmills Of Your Mind. A very good bit of work by La Springfield.

Other titles: Just A Little Lovin', So Much Love, I Don't Want

To Hear Any More, Don't Forget About Me, Just One Smile, Can't Make It Alone.

LIBERACE: SOUND OF LOVE (Dot, SLPD 528)

The frilly-laced, candelabra pianist certainly knows how to pick 12 top tunes for a lushly played LP, backed by a large and majestic-sounding orchestra conducted by Jimmie Haskell, and assisted by great session, Lee and country such winners as a Man Very Good Year, Honey, Sunny, Chopin's Harp Etude and It Was A Very Good Year. Very good stereo instrumental album.

Other titles: The Look Of Love, By The Time I Get To Phoenix, Tip Toe Thru' The Tulips With Me, Try To Remember, My Man, Live For Life, I Love My Heart In San Francisco, Bye Bye Blackbird.

DION (London, SPP 590)

You can hear some of the old Dion (when he had his Belmont) rocking mildly on Sonny Boy and doing a best ballad in Loving You is Sweeter Than Ever. But for the other eight tracks, Dion is the new Dion. He sings in the folk idiom, a bit like Dylan and Donovan, and includes Dylan's Tomorrow Is A Long Time and two of his own songs in this style. He Looks A Lot Like Me and Sun Fun Song. He sings very well.

Other titles: Abraham, Martin and John, Purple Haze, Everybody's Talking, The Dolphins, Both Sides Now, Sister Of Mercy.

AROUND GRAPEFRUIT (Stateside SSL 5008)

The group named Grapefruit by John Lennon offers an interesting set of a dozen tunes, ten of which are bass guitarist George Alexander's compositions. And one other is by lead guitarist John Perry. The group sings well together and adds a gutsy instrumental sound. Or they can relax on their sound, as in Lullaby. They get the happy music going well with Round Going Round and prove their instrumental imagination with Theme For Twister, which one might think would be a bit thin, but it isn't.

Other titles: Another Game, Yesterday's Sunshine, Slowly, Yes, C'Nece Marianne, Dear Delilah, This Little Man, Ain't It Good, Someday Soon.

DYLAN'S ALL LOVE NEW

BOB DYLAN has changed again. His latest album, NASHVILLE SKYLINE, the 14-months-later follow-up to "John Wesley Harding," presents the folk-rock star in a completely different guise.

There is virtually no connection between the Dylan of "John Wesley Harding" and "Nashville Skyline." Vocally, you could be excused for thinking Dylan has started all over again. His voice is unlike the Dylan of old, acoustic, electronic, or otherwise.

More's the surprise, because no inkling of this new phase had leaked out. Dylan is very sensitive about things like that. His new contract with American Columbia (CBS in Britain) firmly stipulated that no advance publicity would be accorded any of his albums.

Ten tracks

"Nashville Skyline," released in the U.S. on April 9 and to be issued in Britain on May 9 by CBS (No. 6261), consists of 10 tracks, nine of which are Dylan originals. The other cut, a collaboration between Dylan and country star Johnny Cash, is called Girl From The North Country.

If the content of the songs is any indication of the composer's present state of mind, Dylan is carefree and careless. Gone is the bitterness of

says NME's RITCHIE YORKE from TORONTO

Dylan's early work, the sharp-edged satire of other albums. The lyrics are straightforward, simple and (seemingly) honest. Dylan appears to be writing plain, simple songs about plain, simple people. Love predominates.

Take for example, the first verse of Tonight I'll Be Staying Here With You.

Throw my ticket out the window, Throw my suitcase out there too, Throw my troubles out the door, I don't need them any more.

On tonight I'll be staying here with you."

The instrumentation is likewise simple, but deceptively so. His studio group is tight and probably the best he's ever worked with. It punches out the backings with precision and authority.

At 27, married with a son, Dylan seems to have found whatever it was he was searching for. His seven

years of writing, singing and the ensuing world idolatry, appears to have gone full circle. In many ways, Bobby Zimmerman, the boy from the boondocks (Hibbing, Minn.) has brought it all back home. His music is a magical marriage of these two things.

"Nashville Skyline" seems destined to be Dylan's biggest selling album to date. He has just abandoned the leadership quest in pop. He brought together folk and rock and now he seems to be happy just being himself. Cash collaboration on a 1963 country hit, Girl From The North Country. This singer offers several verses separately, and then they team up to carry the song to its conclusion. It's an easy rolling, inoffensive sort of song, which is likely to be issued as a single.

Country tune

Nashville Skyline Rag is an instrumental, country all the way, with acoustic guitars, fiddles and piano. Dylan offers several highlighted harmonies, which blends well with the tune's overall light-hearted feel.

But the album is not all country. To Be Alone With You is a funky, modern uptempo blues number, with powerful instrumentation. Producer Bob Johnston has treated Dylan to the fore, and utilized a swag of Mississippi guitar licks. This is Dylan at his most commercial, and in this context, the most rewarding.

I Threw It All Away is simple and to the point. He doesn't want it and he needs nothing else. But he didn't realize it until too late. A universal theme, and far from new, but in the hands of Dylan, it is refreshingly enjoyable. There are shades of Like A Rolling Stone in the whimsical outbursts.

In the final track on side one, Dylan makes it abundantly clear he's still in the country with Peggy Day. Eminently humbly, and probably the Ob-La-di Ob-La-di of "Nashville Skyline." In terms of mass appeal: The guitars chatter as if on a pedal guitar, and a rousing blues-like climax. A very strong cut.

Lay Lady Lay makes no pretensions as to its meaning. Dylan is frustrated by a girl who won't love her to "lay across my big, brass bed." The song is symbolic of the so-called New Morality, where sexual relations are as inevitable as a box of chocolates.

Mountain music

Out in the country again on One Month Night, simply the music with some sharp Nashville guitar picking.

Reminders of the Jim Webb style of writing in Tell Me That Isn't True, Empty, punchy song with excellent backing. Dylan winds around the melody, contrasting the full flow of sadness. The arrangement is similar to what you'd find on a Cream or Led Zepplin album.

Country Pie is reminiscent of the Beatles as they are now, seem likely that Dylan wrote the song after hearing the last Beatles' album, humorous lyrics and a heavy-handed pianist. In brief, this is funky country, a rare music.

In the final cut, Dylan becomes all schmatzy, in the rock concept, Tonight I'll Be Staying Here With You is so cute, it isn't difficult to imagine Nancy Sinatra recording it. Again, heavy backing, and Dylan singing in unrecognisable fashion. You can't help but be amazed at the change in his singing style. That, in a nutshell, is what this album is about - change. Copyright Feldman's Music, 4 Dean Street, London, W.1.

See Colour Me Pop this weekend. And you'll want to hear a lot more of jimmy campbell So... Start with his first single... (TF 1009) And follow-up with his first LP 'Son of Anastasia' (STL 5508)

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# As 'Piebald Lizard' leaps to No. 10, NME visits the Highgate Palace of . . .



ABOVE: Relaxing (if that's ever possible with such an impish looking daughter) in the lounge of their Highgate flat are KEITH, KIM and daughter MANDY. RIGHT: In a fit of rage Keith hurled this bottle only to find it became imbedded in the wall. He was so delighted by the result (he missed) that he framed it. INSET, RIGHT: Well, who wouldn't want to throw a bottle at a face like that!



## Moon: Drummer extraordinaire

**PRINCE** Pizzow! Teenuque Moon, self-styled Ambassador to Highgate, made his grand entrance in the local exactly one hundred minutes late and graciously explained: "Matters of State, you know."

His subjects, instead of showing the required respect, fell about laughing. This because "his Highness" is the latest guise of Keith Moon, Who drummer extraordinaire.

Since he advertised in a national newspaper recently for a title, Keith has been enjoying his own brand of regal status. He likes being introduced as a prince and he screws up his eyes and shakes with mirth when people respond.

**Pictures at home by STUART RICHMAN**  
**Words in the local by RICHARD GREEN**

Keith is feeling pleased that "Pinball Wizard", or "Piebald Lizard" as he insists it be called, is doing well. Apparently this means the group will not have to work so hard on it.

### Holiday

"Oh, good," he replied when I told him its high NME position. "We can have a holiday now. That's the best time to go away, when they all want you here."

Keith has been spending some time recently in Bournemouth.

prevent panic among the more staid members of that community, I hasten to add that he has only been staying with his parents-in-law and has no evil intent.

"You have to get away now and again, else you'd go mad," he grinned. "That's why I won't have a phone. You'd get home from a gig about four a.m., get the baby off to sleep and the phone'd go there'd be people yelling 'We're coming round' and the next thing, they'd be lugging crates up the stairs."

"You'd lie in bed watching them troop through, absalians, performing elephants, the lot. They can't phone me now, so I'm safe."

And he broke up into another period of squeaking laughter. Whoever wrote "laugh and the world laughs with you" must have had Mr. Moon in mind.

He ordered another round of "tomato juices with the wonder ingredient — vodka," then told me: "The LP's finished. Actually, it was quite a quick one, it only took about four years! There's only the mixing to do now."

### Stage act

As Pete Townshend revealed in the NME a few weeks ago, the Who's act is to be based entirely round the "Dead Dumb and Blind Boy" album. Keith, in a rare moment of seriousness, elaborated.

"We may have to cut a bit because the album lasts about two hours," he commented. "Maybe we'll cut it to ninety. We're doing that now on stage, though."

Specially places like universities where it goes on until one. We go on about eleven and there's no hurry.

"It doesn't mean the group'll change, just the act. That's only to get the feel of a continuing story across. All the songs are linked by a theme and one carries on from another."

A friend asked Keith what the growths at the side of John Entwistle's mouth were. He had been seen on "Top Of The Pops" sporting them.

"Oh, the best way to annoy the Ox (a Who-ism for J.E.) is to keep

### LAST WEEK'S POPWORD ANSWERS

- ACROSS:** 2. (Little Green Apples), 7. Baby, 9. Traditional, 10. Tommy Roe, 12. Kiki, 13. (Paul) Anka, 14. Amen Corner, 15. Nine, 16. Moody Blues, 18. (Peter) Asher, 22. Role, 24. Major-Minor, 26. Gene (Pitney), 28. Dion, 29. Jeff Beck, 29. Accs, 32. Snow, 33. Mexico.
- DOWN:** 1. Ah!, 2. Polydor, 4. Lagoon, 5. Surf, 6. Blankley, 8. Bookends, 10. Timi (Yuro), 11. Mine, 12. (Eden) Kane, 13. Ario, 17. (Walt) Dornican, 18. Alley cat, 19. Home, 20. Born (Calvert), 21. Traffic, 22. Ride, 23. Look, 25. Joe Tex, 26. Sam (Costa), 31. Two.

calling him Peter Sarstedt," Keith advised, once more the Satanic smirk playing about his mouth.

Someone else asked Keith what the programme had been like and he replied: "We were about the only group down there, they're filming most of it now. One bloke that was on was that coloured guy who's good with his hands — Black and Decker's his name I think."

At this point, a reporter phoned and asked to speak to Keith. Keith decided it was time for a merry jape and put me on the line to answer the questions for him. We wait with baited breath for the resultant feature.

### Outrageous

Enter Pete Townshend to try and persuade Keith that a rehearsal is necessary. Keith tells Pete that I've already written the feature while waiting for him and I add that Keith's statements have been outrageous.

"Oh, Christ, what's he been

saying," Pete moaned. "I can just see next week: We'll be holding auditions for a new drummer!"

Pete dragged a protesting Keith away before further harm was done. Keith wanting to go back to his fifteen-room flat above a garage.

### Make noise

"It's useful being above a garage, you can make as much noise as you like," he pointed out. "I only use two rooms and let some to a little old lady. There's one where a bloke had a party about a year ago and I haven't bothered to take the decorations down yet."

There is also the room where a champagne bottle emerges from a wall. Keith alleges that having got upset with Kim, his wife, once he aimed the bottle at her head from a distance of two feet and missed. It stuck in the wall where it has remained ever since. Much to the amusement of two year-old Mandy who is used to seeing Daddy do funny things.



Keith might have thousands of fans, but when you're Mandy's age this is what Dads are for.



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# JIMI HENDRIX BLOCK: HE WAITS TO RETIRE FOR A YEAR!



UP the creaking stairs, past the accommodation agency, up the stairs again, then to a hardboard door in the gloom. Knock on the hardboard and wait. Footsteps. Then the strangely soft voice of Jimi Hendrix—"Who's there? Who's there?"—and I mention my name and he opens the door and up I go.

There may be more space upstairs, but this room mainly seems to be his home... 10ft x 10ft, a big double bed in the middle with a canopy overhead, personal possessions, a monster dog, and the immensely affable Noel Redding and Mitch Mitchell, all not necessarily in that order.

It's 3 p.m. but he pulls the curtains and blinks his eyes beneath the pastel brim of an Ascot hat and bunches down over Alley Cat and the largest circulation weekly music paper in the world.

I find Hendrix, articulate master of the guitar, wild exponent of sex and soul, a shy and introverted man away from the stage and the electric involvement of working before an audience.

If his friends were not here, watching and listening in the cramped room above the hiss of traffic on a rainy day in London's Brook Street, I suspect he might be different. But he pours me a white wine, and one for himself, and he sits low in the seat and we talk about his affection for Britain and the way he sees his future.

### By Alan Smith

real complaints about the quality of recording facilities in Britain. Some artists wall about it, sure. But not him.

"Mainly," says Jimi, "it depends what kind of music you go into. You can get sixteen tracks in the States, but who needs sixteen? You need only four really. If you go into something straight, only occasionally do we need more, like some of the things we did on our last LP. That's what I call expression music."

I ask about break-ups and Noel says he can't see the Experience and Jimi spitting up at all.

"I've got my thing going with Pat Maitres," says Noel, "and nobody's gonna stop me doing my thing."

Just because of Pat Maitres, it doesn't mean it's gonna break us up. Why should it? The pop business is getting more free, and that's fine by me.

"The only time you get groups coming together and then breaking up soon after, the way it's happened recently, is when you've got people like Dave Mason. Dave shouldn't be in a group. He's not made that way."

There is no comment on all this from Jimi Hendrix because, once again, he is back among the pages of the largest-selling weekly music paper in the world!

But I do get him to talk about the future if he found himself poverty-stricken tomorrow. He laughs and says he'd probably do what he's doing now, but without the money.

Talking about the past, he remembers how he once played with Wilson Pickett and Ike and Tina

Turner and the Isley Brothers. "Once in a while I like to listen to that soul stuff, but I don't like to play it too much anymore. Soul isn't adventurous enough. It's just the one same thing."

About himself, "I like to treat people fair until they screw you around. You can be terribly honest these days, but this tends to bring out a certain evil thing in people. Sometimes I'd like to say 'f---' to the world, but I just can't say it because it's not in my nature."

"I don't know, sometimes everything makes me uptight once in a while. What I hate is this thing of society these days trying to put everything and everybody into little tight cellophane compartments."

"I hate to be in any type of compartment unless I choose it myself. The world is getting to be a drag."

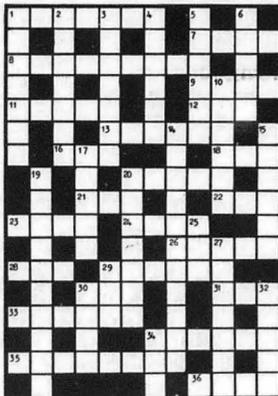
He picks up the paper and sits up with a flash of the Untamed Hendrix bristling across the ten by ten.

"I ain't gonna be any cellophane socialite," says The Wild Man of Pop. "They don't get me in any cellophane cage. Nobody cages me."

## NME POPWORD

Compiled by Julie Logan, Leytonstone, E.11

- ACROSS**
- 1 What Cream and Mary Hopkin have in common
  - 7 Foxy Lady?
  - 8 Once backed Brian
  - 9 That former Irish hit group
  - 11 Mary's picking from a garden (1, 4)
  - 12 Useful to listen with
  - 13 Brotherly name
  - 16 Comic singer?
  - 18 Heavy part of Mr. Page's gas group?
  - 19 Film, theme, of which was hit for Cilla
  - 21 Male singer with bird's name
  - 22 New group you can't say no to
  - 24 A spinner?
  - 26 Hit label of the moment
  - 28 Alf Garnett's daughter
  - 29 Half "Love Story" group
  - 30 Dorsey's hit animal
  - 31 Has star-studded TV show
  - 32 New Zealand singer
  - 34 Of "Liverpool Sound" fame
  - 35 A decade in Alvin Lee's language (3, 3)
  - 36 Russia the Beatles'...



- DOWN**
- 1 Good bet for a future No. 1 (2, 4)
  - 2 Love Affair on single carriageway? (5, 4)
  - 3 Group named from initials of singer (3, 4)
  - 4 Barry's No. 1
  - 5 French singer
  - 6 A man of the world? (4)
  - 10 Star of "The Family Way"?
  - 14 Always walking his dog (5, 4)
  - 15 Latest album by 3 down
  - 17 Mr. Floyd the soul singer
  - 18 I job use S.R.N. (anagram) (5, 5)
  - 20 TV man for upset stomachs?
  - 25 "Drive My Car" baby
  - 27 Inventive maternal group?
  - 29 "Friends" give him No. 1
  - 30 William's earthy partner
  - 32 Lesser part of Johnny Nash disc label
  - 34 Box Tops did, like a baby

## Milder

"It's a different type of atmosphere here. People're more mild mannered. But in the States there's more money to be made—that's why you have to go there. And not too many people say No specially when the money's about ten times better."

"Emotionally, though, I dig anywhere as long as it doesn't bore me to death. I always have music, but it's pretty hard to say what else I need in life to turn me on. Anything, I guess (laughing)...

anything! I'm as human as anybody else, and I'm not so involved that it's possible for me to work on and on without ever needing to take a break and forget and rest for a while. Like right at this moment—we've been working solidly for about three years, and there has to be a time when you have to get away from it all."

"What I want to do is rest completely for one year. Completely. I'll have to, maybe something'll happen and I'll break my own rules, but I'll have to try. It's the physical and emotional toll I have to think of."

Mitch Mitchell says he knows the feeling only too well and how so many people out there in the public don't realise the way life can pile up on an artist, what with the food and the time changes and sometimes seeing a different country only for a few hours every day.

Noel Redding says it's not really so bad, because Jimi and the Experience went to the States last year, and in a way it's now just like getting on and off a bus.

Somehow we're then talking about an advance in disadvantages of recording in America and in this country, and Jimi returns from a temporary departure into the pages of the NME to say he has no

## NEW RELEASE FROM HOHNER.

Answers next week and last week's solution is on page 14

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# BRITISH FILLMORE EAST

IT SEEMS that the Americans have deserted their home ground. At least temporarily! The Fillmore East was featuring four British acts over the last week, Julie Driscoll, Brian Auger and the Trinity were touring the East Coast, and the Led Zepplin are all set to open at the Fillmore West.

That's without mentioning Joe Cocker, set for the Ed Sullivan Show on April 27, followed by his first U.S. tour. And the imminent returns of the Who and, we hope, Jeff Beck.

Easter weekend was spent in Boston with Julie, Brian and the Trinity. At the same time, the Crazy World of Arthur Brown did a date there with Steppenwolf, but then Harvard, the huge university compound directly outside Boston, was founded on British money by the English settlers!



# AMERICA CALLING

TWO striking things have emerged so far from the Jools/Brian tour — Brian's incredible organ playing and Julie's heartwarming, footstomping, handclapping version of "Let The Sunshine In" from "Hair."

Somebody said to me that it's like watching two acts for the price of one, but all those rumours about them splitting up might be wrong. The success that Brian and Julie now know they can build up in America, Brian told me, sufficient for them to continue as one unit.

The group's double album, which they completed in London just before coming, and featuring such good material as Laura Nyro's "Save The Country,"

"Light My Fire" and Augie's "Ellis Island," is being rash released. The success of an album here is really all that Jools, Brian and Trinity need to make it happen in an incredible way.

WITH merely two day breathing space between Boston and New York, it was down the Fillmore again in the middle of last week for what they called their "British Invasion," a triple bill starring the return of Ten Years After (for the second time on their current tour), along with the Nice and Family.

Ten Years is perhaps one of very few groups who continue to remain consistently great. Encores I've heard before at the

Fillmore, but this time on all four shows the screams for their return continued. All they appeared on stage again. The group has a closer in "I'm Going Back Home," which is one of the most amazing I've ever heard!

The Nice are in a very short time, quickly gaining the reputation of being one of the finest British groups on the road today. After a break in period — this first tour should be sufficient — they'll be on the road to great heights. They're tremendously theatrical, and that counts for a lot in this country.

Nerves, and one or two problems at the Fillmore, marred Family's first show, but by their second time on stage, upsats had

straightened out sufficiently for their performance to be pretty good. There's still room for improvement, lightning up and so forth, but in all fairness I understand they generally are a lot better.

THE Beatles' new Apple label will make its debut on May 1 with three albums, among which is a new John Lennon-Yoko Ono LP titled "Two of Us." Music 2 — Life With The Lions, an electronic offering on a Moog synthesizer which was and produced by George Harrison.



## in Hollywood

### EL'S COLONEL PARKER ASKS FORTUNE FOR HIMSELF

EVERYONE knows that Elvis Presley's manager, Col. Tom Parker, sets the terms for Elvis' deals and his terms are always high. "Los Angeles Times" columnist Joyce Haber reported last week that Hal Wallis wanted Parker, not Presley, to play Grady in Paramount's "Norwood," starring Glen Campbell and Nancy Sinatra.

Grady is described as "a fast-talking, hard-drinking small town con-artist. He has his finger in every minor vice and a few major ones. Grady in the stereo-scope southern (TV) moviegoer sees him at a carnival selling Kewpie dolls."

The offer went out, and the answer came back "The Colonel finally consented to play the part. He wants \$50,000, if it doesn't go over two weeks. If it should run only a day or two days, the price is the same. Plus 25 per cent of profits, dressing room and gas and oil (has own car)."

He wants to be off from Thursday afternoon until Monday as he has to go to Palm Springs. No billing problems — for an additional \$25,000 you can leave his name off billing. If he is engaged for the job he will guarantee that he gets an Oscar nomination for his role. If he doesn't get it, he will refund \$50,000.

Meanwhile, over at MGM, reports say Elvis has been visiting the set of Dan Rowan and Dick Martin movie. They say he's interested in doing a "Laugh-In."

We dig that," chuckles Dan Rowan. "But we don't dig the salary." Col Parker, who was also visiting MGM, made a counter-proposal to Dick Martin: "If Elvis was too expensive, how about a 'Laugh-In' appearance for his famous gold suit?"

ARETHA FRANKLIN, whose latest LP is reviewed on page 13.

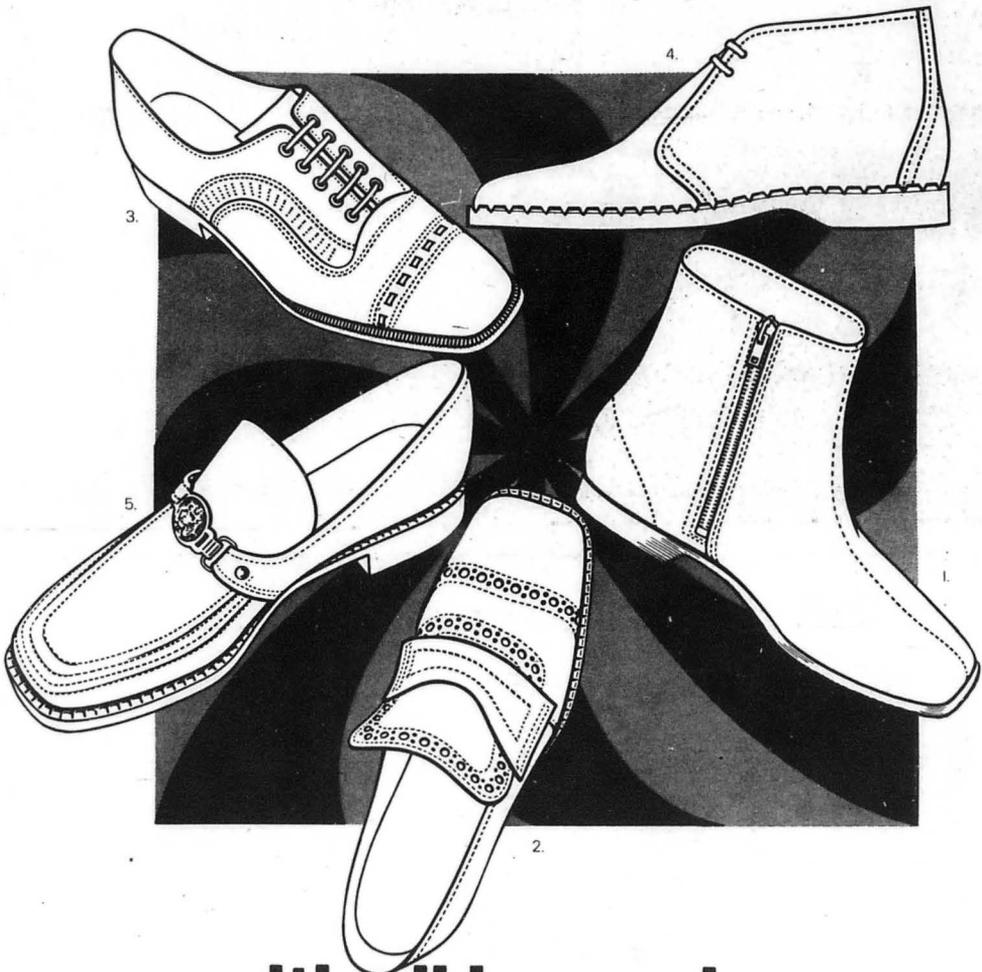
## ARETHA FRANKLIN 'SOUL BOWL'

ARETHA FRANKLIN, world renowned First Lady of Soul, will headline a galaxy of stars who will be performing in the famed Houston, Texas, Astrodome from June 13-15.

The three day gala, known as "Soul Bowl '69" was organized by the International Afro Musical and Cultural Foundation, of which Arettha's father, Reverend C. L. Franklin, is president.

The purpose of the "Soul Bowl '69" is to raise money to promote low-cost housing in the nation's ghettos and to promote lending institutions designed to aid in the establishment of small businesses.

In addition to Arettha Franklin, other top recording artists who will be appearing in "Soul Bowl '69" include Ray Charles, Sam and Dave, Percy Sledge, Jimmy Witherspoon, Red Foxx, Johnny "Guitar" Watson, Dave and Annette Ospina, etc. will be devoted to Gospel Music with such attractions as The Staple Singers and Clara Ward. Arettha is also set to tape an hour long television special to be shown next fall. Part of the programme will take place at the church in Detroit where with the father is pastor and where the singing star received her first musical training.



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# From YOU to US

**L. SARGENT (Mendon):** Regarding Andy Gray's article on the new Elvis Presley LP (NME, April 12), I could not help noticing that he thinks Elvis says, "I like the groups such as the Beatles and the Beaches." If Mr Gray listened carefully he would hear that Elvis is in fact saying that he likes the group the Byrds, and it is just his accent which makes it sound like "Beards". It is therefore a group and not a "sic" joke as Mr Gray obviously thinks.

**FRANCES MITCHELL (Pembrokeshire):** George Harrison was quoted the other day in one of the daily newspapers as saying, "It is only Britain, that doesn't like the Beatles." Doesn't he remember that the Beatles had a tremendous number of fans and that all age groups liked them? Surely it is not the British who have let the Beatles down — but the Beatles who have let us down! Their success went to their heads and bit by bit they have shattered their images.

**PETER MOORE (Huddersburgh):** In the NME dated August 23, 1963, there was an article called "Close

## Edited by TONY BROMLEY

**Up On A Beattie:** The subject that week was Ringo Starr. Your writer, Alan Smith, asked Ringo if he had written any songs. Ringo's reply was: "No, I haven't really got round to the idea of composing. I did write one tune called 'Don't Pass Me By'. And every time I play it to the lads they just laugh." This song is on the Beatles' double album. Does this mean that the Beatles have come round to Ringo's way of thinking? Was Ringo five-and-a-half years ahead of his time? Or did the Beatles just stick any old thing down on record to make up the thirty tracks?

I personally think that it's the best track on the album. Let's have some more oldies Ringo!

**G. WHITE (Gillingham, Kent):** Last week I went to five record shops (trying to get the "Hair" album. At the third shop I noticed the cover in the rack, but it was bent and buckled.

When I asked the assistant if another one was available she was most indignant and said that as it was the only one they had in stock I would have to accept it, which I didn't!

**Do people think that everybody neglects records and covers?** The cost of records is continually rising so I think we're entitled to a decent sleeve for an article costing just under two pounds!

**LYN EVANS (Urmston, Manchester):** I have decided to write to you because I feel that I want to tell the world how wonderfully Sony and Cher treat their fans. My friend and I came down from Manchester on Wednesday, April 9, and waited for them outside their hotel from 5.30 to 7.30 pm. When they arrived we explained to them who we were and Sony asked us to come up to their suite. Sony had an interview with Cher and the two of us went into their bedroom and Cher spoke to us while we looked at photos of Chastity and their daughter. When Sony had finished we took photos of them both.

They asked us if our parents knew where we were and asked us if we



Pop soccer players in the Top Ten XI. From left (kneeling) **TONY GÓMEZ**, **BARRY HANSON**, **ALLAN WARMER**, **PETER MACBETH** ( indicates Foundations group members) and **JOHN LINE** of "Mrs Wilson's Diary." Others in the team are Ed Stuart and Don Partridge.

would like to phone them from the hotel. They asked us to stay the night in their hotel so we did. They were so kind they gave up their own bed for us—they slept on a bed that came down from the wall! They seemed very pleased that we had come from Manchester just to meet them. The next morning they asked us if we still had our return tickets and Sony gave us £1 to get from the hotel to Euston Station. Altogether they treated us with great respect. That Wednesday and Thursday are two days I will never forget. Sony and Cher are just too good for words.

**MARK NEWCOMBE (Gloucester):** I must agree with Mr. P. Wilson's letter (FTU April 12) regarding the problem of stereo singles. Considering the large amount of stereo juke boxes there are throughout the country and the increasing number of record companies issuing LP's in stereo only, proving that quite a large percentage of people have stereophonic equipment, it seems ridiculous that so few stereo singles are issued.

Alternatively may I suggest that if record companies are opposed to issuing singles in stereo only, why not issue singles with the A track on both sides. One side could be the mono version and the other the stereo. This would cater for everybody and do away with the B side, which is usually a second-rate song that nobody wants.

# From YOU to the charts

## Clodagh adds more glamour to pop

**HALF** the red-blooded male population are currently raving about Clodagh Rodgers. The other half didn't see her singing "Come Back and Shake Me" on last week's "Top Of The Pops."

The RCA disc gives Clodagh her first hit after eight years of show business. Indeed, she admits that she had given up hope of ever having a chart record and at the time of writing still has no label or agency contract.

By RICHARD GREEN

She was born twenty-two years ago in County Down and had her first break in 1958 when she joined a show which her father was promoting, starring Michael Holliday. Then she was just a skinny little kid — how she's changed!

A green-eyed blonde with a great figure and a soft, warm voice, Clodagh took third place against heavy odds in last year's Greek Song Festival and that sparked off renewed interest in her. Interest which, I am glad to say, has finally led to a hit.

Lately, Clodagh has been on many Radio One country programmes and spends a lot of her time performing at American bases in Britain.

She has become closely associated with Country and Western music though she intends to devote more of her time to becoming established as a pop singer.

With the help of "Come Back and Shake Me" she could well do it. One word of warning though to all those aforementioned males—she is married to Johnny Morris, a tall man! He is a plugger for the Decca label (a rival to Clodagh's RCA outlet) and is also her manager.



## JOIN THE ARMY AND GET IN A POP GROUP!



The six groups in the picture are all in the Army and were photographed at the BBC's Playhouse theatre in London last week, when they competed in the Army's annual competition for the Royal Artillery and Army Benevolent Fund Cups for light music. Two groups tied for first place in the competition, which was judged by David Jacobs, Frank Chackfield, Tony Hatch, Jackie Trent and Hank Marvin. They were the **OLAND PATCHES**, in dark shirts (top left of picture) and the **DIE HARDS**, a 10-piece steel band (top right). Other groups in the picture are the **KING TONES** (bottom left), the **KAIRNS** (two girls), the **BATS** (bottom right) and the **MAGIC UNION** (kneeling on stage).

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NIGEL HOPKINS on FONTANA TF 1007

(INSTRUMENTAL)

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What did Tom Sloan (BBC-TV chief) think of Simon Dee's remark on Saturday? ... Swiss TV for Lulu next month ... Is Andy Stewart taking the bread from Dusty Springfield's mouth? ... Surprise exit of Jimi Hendrix Experience new single from Top 30 ... Monkees' new personal managers are Brendon Cahill and David Pearl ... Any truth in rumour Malcolm Roberts' manager-agent Tony Lewis may join Danny La Rue's West End revue? ...



In U.S. Top 100, Andy Williams' "Happy Heart" ahead of Petula Clark's version ... Death of Siegi Sessler, close friend here of Frank Sinatra and Sammy Davis ... Next U.S. single by Glen Campbell another from pen of Jim Webb, "Where's The Playground Suzie" ... Home again with Paul Ryan aiding his recovery—Barry Ryan ... Arsenal soccer star George Graham keen fan of Jose Feliciano ... On imminent visit here, will Tony Bennett have new wife? ... Monkees have signed like and Tina Turner's former backing group ... O'Keaysions next single revives Gene Pitney's "Tulsa" ... Planned by Roger Miller chain of motels ...

Death of Marvin Kahn, noted U.S. composer ... "Oscar" for Noel Harrison ... "Windmills" (penned by Michel Le Grand) well-deserved ... Capitol and Beach

Boys parting company ... Vikki Carr waxing tune sung by Mary Hopkin at San Remo festival ... Wife of Hollies' lead singer Allan Clarke infanticating ... Ace track on Engelbert Humperdinck's new LP is Burt Bacharach and Hal David's "Love Was Here Before The Stars" ... Young trumpet star Nigel Hopkins signed new long-term contract for Jack Baverstock on Fontana ... Music publisher Cyril Simons handles both sides of Tom Jones' next single ... D-J Jimmy Young "send-up" by Bill Odde's new Decca release ... Harry Gibb and girlfriend ... Grey joined honeymooning Lulu and her husband Maurice Gibb in Acapulco ... Ginger Baker duetting with African drummer Guy Warren on LP ... In Ireland, Guy Mitchell bought 50-acre farm ... Next Jose Feliciano single a composition of Bee Gees, "And The Sun Will Shine" ... First Apple Billy Preston record produced by George Harrison, with contributions from Eric Clapton and Ginger Baker ... "Too Busy Thinking About My Baby" Marvin Gaye's next single ...

Great U.S. composer Sammy Cahn visiting London ... In U.S. Lloyd Price now records for Johnny Nash's own Jad label ... House-warming presents for Leapy Lee included a greyhound from Troy Dante and a piano from Jess Conrad ...

A son for Anne and Carl Wilson (of the Beach Boys) ... 645,000 house for Des O'Connor in Hampstead ... Next book on Frank Sinatra by his daughter Nancy Sinatra ... Planned by Moody Blues: new Circle label ... BBC-TV producer Johnnie Stewart should try and improve Scott Walker's miming ... Chart combats for current Roger Miller hit after 11 months ...

Formed by Tom McGuinness of



McKENNA MENDELSON MAINLINE stink

the Manfred Mann group: film production company ... Keith Goodwin now British publicist for Glen Campbell ... U.S. Gold Disc for disbanded Zombies' "Time Of The Season" ... Partnered by a psychiatrist, Joe South starting Atlanta recording studio ... Peter Starstedt writing film theme song for Julie Christie's "In Search of Gregory" ... Donald Peers joining Decca label.

Holidaying in Scotland, Donovan also writing songs ... Two fishing cups for Beaky of the Dave De group ... How about Lulu combining with Des O'Connor for "Boom-Bang-A-Dum-Dum"? ... Columnist Jack Bentley hints at romance between Diana Ross (leader of the Supremes) and screen star Marlon Brando ... Great admirer of Stevie Nicks' talent ... "Laugh-In's" Judy carne ... How about Dean Martin's hit retitled by Esther and Abi Ofarim: "Gentle On My Mind" ...



Next week HOLLIES SING DYLAN A track-by-track chat by Tony Hicks about new album

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TAIL-PIECES BY THE ALLEY CAT

In their comparatively short career, record sales by Monkees equivalent to 35 million singles world-wide ... Current Dean Martin hit lipside of Aretha Franklin's next release ... U.S. TV show starring Jose Feliciano on April 27 includes guest artists Andy Williams, Glen Campbell, Dionne Warwick and Burt Bacharach ...

Your Alley Cat in raptures over Saturday's Shirley Bassey BBC-TV performance, but not Noel Harrison's guest appearance ... Can Lulu top British chart, like Sandie Shaw and Cliff Richard did with Eurovision

song? ... Eve Taylor's new vocal protégée Jackie de Little changes his name to Heathmore.



NEWCASTLE GIRLS REACH FOR THE STARS!



No doubt about the appeal of the star groups on tour together at present ... just look at the girls at Newcastle's City Hall trying to get closer to HERMAN (left) and STEVE ELLIS, of the Love Affair.

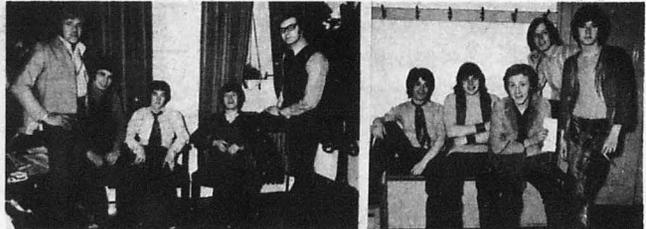
They opened a short tour in Newcastle supported by Dave Berry and the Sponges, the Parking Lot and compere Johnnie Walker.

It ends tomorrow night (Saturday), at Bournemouth Winter Gardens and is at Brighton Dome tonight.

The whole show went with a great zing and already there is a move to renew the tour at a later date.



Meanwhile back in the dressing rooms



Dressing room pictures show HERMAN'S HERMITS (1 to 7) KARL GREEN (bass), BARRY WHITWAM (drums), KEITH HOPWOOD (rhythm), HERMAN and LEK LICKENSBY (lead guitar), LOVE AFFAIR (from left) REX BRAYLEY, MO BACON, STEVE ELLIS, MORGAN FISHER and MICK JACKSON.

MIND MUTILATION IN THE MONTH OF MAY FROM STEPPENWOLF AM 'BORN TO BE WILD'



Recorded by GARY PUCKETT AND THE UNION GAP on CBS 4122

PEACE LOVIN' MAN BLOSSOM TOES

SPREAD BY POLYDOR

MARBLE ARCH PRESENTS A NEW LOOK FOR SPRING



Tammi Terrell/Chuck Jackson The Early Show MAL 1110



Spring Chartbusters MAL 1114 (M) MALS 1114 (S)



Peter Lee Sings Tom Jones And Engelbert Humperdinck Hits MAL 1121 (M) MALS 1121 (S)



King Scratch & The Bay Street Boys Let's Go Calypso MAL 885

DON'T GIVE IN TO HIM WHAT'S GOOD ABOUT GOODBYE MY LOVE

Recorded by GARY PUCKETT AND THE UNION GAP on CBS 4122

Recorded by THE FLIRTATIONS on DERAM DM 252

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# The Beatles as nature intended.

"Get Back" is the Beatles new single. It's the first Beatles record which is as live as can be, in this electronic age.

There's no electronic watchamacallit.

"Get Back" is a pure spring-time rock number.

On the other side there's an equally live number called "Don't let me down".

Paul's got this to say about Get Back... "we were sitting in the studio and we made it up out of thin air...we started to write words there and then... when we finished it, we recorded it at Apple Studios and made it into a song to roller-coast by".

P.S. John adds, It's John playing the fab live guitar solo.

And now John on Don't let me down. John says don't let me down about "Don't let me down".

In "Get Back" and "Don't let me down", you'll find the Beatles, as nature intended.

**Get Back/Don't let me down (Parlophone 5777)**

**EMI** / Apple Records