DEKKER•MAC•SCOTT WALKER
Bob & Earl
First pic
STEVE, ERIC, GINGER • ROY ORBISON
HOLLIES LP
by Tony Hicks
Reviews of B.B. KING • MAC
JANIS JOPLIN • VAL • SANDIE
BIG SMASH HIT!
GITARZAN
RAY STEVENS
ON MONUMENT MON 1033
COMING UP FAST!!
A DISHEVELLED Peter Green, looking like a drop out cricket umpire in an almost coat-length white cardigan, was sitting next to blonde girlfriend Sandra, offering round a bag of nuts. The 6ft 6ins beanpole frame of the Mac's tame giant Mick Fleetwood shook to the music like an eclectic octopus, John McVie was quietly impersonating Fe Mac Chur.

In contrast Danny Kirwan was a blur of action, trampling from control room to studio, showing not a trace of the shyness he used to be renowned for. Jeremy Spencer was, to coin a phrase, shamed.

"Fun with the Mac," observed Peter drrly, for my benefit. "Write that down."

"Mick's a laugh," suggested Mick. We were in a basement, recording studios off Holborn Kingsway where Fleetwood Mac were cutting their third LP. It will. Peter informed me, we totally different from anything they've done on albums before. Five tracks will be new numbers with the writing honours shared by McVie, Green and Kirwan. In addition, they are producing it themselves.

The track taking their current attention was a composition of Danny's, which accounted for their earnestness and endurance. The ones we have yet to go on are really creative," observed Peter, "The last album 'Mr Wonderful' was sort of rock blues.

"This one is mainly ideas, coupled with the same feel. Like I did in 'Albatross' and 'Man Of The World.' I have been quite happy rock-a-blueing but there are just things in me that have to get out."

"The Mac? No not for people who have followed us through "Mr Wonderful" 'Albatross' and 'Man Of The World.'" It is still blues? I only call a blues and sing in blues with feeling is a blues, no. It is still blues, not. I would not call 'Stop Messin' Around' blues. That was rock and roll.

"I keep it as rock and roll. We like to have some fun. We won't be too serious."
DEKKER DEKKOS*
LONDON

Time is tight
STAX 119

Singing for six years

I managed to get him to admit to having sung for six years and to have been discovered while working as a welder. But it was hard going!

Des also told me that no less than 40 of his singles have been hits in Jamaica and that since he started, he's hardly had a day out of the charts there. (Or rather his publicity man reminded him to tell me) and that every single song he's ever recorded has been one of his own compositions.

"I don't like to sing other people's songs," said Desmond in a rare burst of conversation. "I like to sing my own."

We went to Horse Guards Parade and then drove on to give him an impressive view of the House of Commons.

After this we went over the nearest bridge to Cleopatra's Needle, hoping this great historical edifice might rouse him to raptures and a little conversation. No luck.

"It's cold," said Des.

"It's shy," said his publicity man!

Protest

One intriguing point I did discover about Desmond's No. 1 "Israelites" hit is that when he wrote it he meant the number to be a protest song appealing for tolerance for hippies, or anybody for that matter. Or anybody against hippies...

If my information is correct, "Israelites" is banned par excellence for people who may be persecuted for any reasons whatsover, that includes hippies, or any other off-beat characters who don't conform to society.

*Dekho — A Cockney slang term for having a look at.
Scott is NOT STRUGGLING FOR RECOGNITION

With his newly-shorn hair, leather jacket and cord jeans, Scott Walker now bears more than a passing resemblance to James Dean. But there's nothing angry about this young man these days. With "Scott 3" battling for 1st place in the LP charts, his BBC TV series, which went from good to very good in six weeks, and his 13-week-old St. Bernard, Rasmus getting larger by the minute, life is as good as can be expected for Scott.

He tells GORDON COXHILL

as I'm using massive orchestras on most of the numbers. The way things are going, I'm hoping for an early July release date.

With the TV show over, Scott has a few weeks to himself, but my suggestion that he did a couple of weeks' cabinet was met with an icy stare.

"No thanks, I'm afraid the TV series spell for me long performances, which as you know, I never very fond of. I've been setting around all day playing music, got very warm, but not a solid thought has entered my head, and that's when I start to worry. It's nice to catch up on some music, but I feel I should be doing something else.

"I'd like to get away to Russia or Czechoslovakia, or I can't leave the dog, he's far too young. It's not that I've gone soft, but I bought him, so I do feel responsible. It's a great dog, in every sense of the word."

If a spate of singers suddenly started recording my songs, I would not be pleased, as you might expect. I write my songs for myself, and I consider them a very personal thing. I would be scared that they were not being interpreted in the way I meant them to be.

"Yes, I suppose it was the same when I recorded Brel's songs, but he does approve of Merv Schuman's translations. I know that he objected to Rod McKuen's translation of 'If You Go Away,' and said he'd kill McKuen if he ever got hold of him.

I have seen a few singers copying my TV and I cut up and laugh. They say mimicry is the sincerest form of flattery, so I suppose I should be pleased, but when I see somebody doing their best to copy me, I just try to be less obvious."

"Ahh, I really as bad as all that?"

"Some of the material I wrote as a Walker Brother might be recorded by other singers. I don't feel it is that personal any more, and some of the songs were quite good."

A criticism of his TV series has to be made, and I'm sure Scott would agree that perfection has still to be reached, it must be of his aim. Perhaps to criticise writing is not to criticise at all, but Scott has a reply.

Close their eyes

"The one or two songs I minced in the TV show were heavier ballads, which took a lot of singing. I could have sung them live, but I was more concerned with the sound than whether my lips were making the correct words at the correct time. If I could have suggested to viewers was that they should close their eyes and just listened."

"You hear so much more that way. Before the series started, I was full of apprehensions, and I asked myself: 'If it's to be a TV show again?' I would welcome an extension to the series, remember saying the thought didn't appeal to me.

"The first couple of weeks I didn't enjoy very much, then it got gradually better, and I was really pleased, because I was not used to stage shows.

"It was a shame that they finished just as I felt I was making a good job of them. In the end, it was persuading people to get on the job, you know, really got me going.

"What I was especially pleased with was the fact that I was given the opportunity to get some work done, which I never had before. As a trial, I would add, but I do mean I was using all the material I wrote."

"I'm still a man after terrible spells where I need stimulation — not sexual, Heaven forbid — but mental. That's why I'd like to get away for a while. I feel I would get very stale and complacent if I were not doing something.

"In a way, I'm very lucky in that all the positions I hold in people's minds, if I know when I stop, that would be the end of me.

I told Scott that I thought his introduction, both for his songs and his guests came across very well.

"I did them the only way I could — warm, without being schmarmy. I was in the fortunate position of knowing something about every guest I had on the show, which many hosts don't."

Scott is still adamant about not releasing a single, even a track of a TV show.

"A single would double the interest in me, I agreed, "just as the TV show has done. That would be good for me, but it would also entail getting caught up in that same old grind of photo sessions, interviews and promotion."

"I was afraid it would lead me into a whole lot of things I don't want to do."

"You ask me why I didn't put out a track of the album, 'Scott 3' as a trailer. Simple, it might not have sold, then it would have blown the albums sales."
RCA

CLODAGH	

April Music
No.1 Wardour Street W.1.

wish to thank

Clodagh Rodgers and

RCA

for giving them their first

BIG HIT- 'Come Back And Shake Me'

RCA 1792
after three or four spins, you're completely under.

SMITH & GARFUNKEL: "The Boxer" (CBS). It isn't as instantly catchy as "Mrs. Robinson," but it's a disc that quickly grows on you and after three or four spins, you're completely under.

HAPPY HERD

HERD: "The Game of Fontana." The band's first single since the departure of Peter Frampton. And a vital, dynamic offering it is, too. After all, the band is still a hit with a girl at a party, and it's unlikely that they've taken her seriously.

IT'S THE DUDE'S CHARACTERISTIC SONG—a mellow, dusty set to a rippling guitar accompaniment and blinding beat. Though the two-part vocal harmonies of the band are not quite as perfect as they were previously, there's still a lot to admire in the performance and the entire recording.

The herky-jerky lyrics are fascinating in themselves, and the melody enters Paul Simon's high standards in composition. Like most of the best songs, it's not a record you can't help liking, and it's one that even the most jaded critics can't help admiring.

MAX BYGRAVE: "Jealous, Mademoiselle" Le Professor (Pye). This is by Sandy Denny, who has recorded under the name Max Bygraves. It is a simply beautiful French ditty, with English lyrics by Max. It is a perfect example of the kind of music that Max is good at, and it is certainly an instant pop appeal.

GLEN CAMPBELL: "The Boxer" (CBS). It's a complete chance of the distinctive sound it created in "Matchstick Men." All the material is excellent—very fast music, the beat is solid enough for dancing—particularly when it's good indeed—while it's not the best melody, it's certainly not the worst.

KENNY BALL & HIS JAZZMEN: "This Is The Night" (Maidenhead). The title music from the film which automatically tells the story of the band, this record has come up with something quite different. It's not only bluesy, it's not only jazz, and it's not only...
NEW MUSICAL EXPRESS

5 YEARS AGO

1. THE ISRAELITES (Desmond Dekker) 5
2. GOODBYE (The Beatles) 2
3. I DON'T KNOW WHY (Stevie Wonder) 1
4. COME BACK AND SHAKE ME (Sly & The Family Stone) 1
5. GENTLE ON MY MIND (Dean Martin) 1

10 YEARS AGO

1. "I GUESS I'M JUST LUCKY LIKE THAT" (The Osmonds) 1
2. "DON'Twasher Me With Cold Water" (The Who) 1
3. "CAN'T YOU SEE ME SMILING" (The Beatles) 1
4. "EVERYTHING" (The Beatles) 1
5. "I'LL WAIT" (The Beatles) 1

15 YEARS AGO

1. "STILL" (The Beatles) 1
2. "ALL MY LOVING" (The Beatles) 1
3. "LET IT BE" (The Beatles) 1
4. "SOFTLY AND SLOWLY" (The Beatles) 1
5. "HELLO GOODBYE" (The Beatles) 1

Britain's Top 15 LPs

1. "GOODBYE" (Cream) 1
2. "BADGER" (Creme) 2
3. "BADDEST" (Cream) 3
4. "BADADAD" (Cream) 4
5. "BADASS" (Cream) 5

NEW SINGLES

Johnny Nash
Cupid
MM66

Tommy James
Sweet Cherry Wine
R566

Will Tura
Viva El Amor
MM66

JOHNNY NASH
CUPID
MM66

TOMMY JAMES
Sweet Cherry Wine
R566

WILL TURA
Viva El Amor
MM66

MAJOR MINOR RECORDS Limited
58-95 Great Marlborough Street, London, W.1
MONKEYS TV FOR BBC

THE BBC has acquired the Monkees' TV special — which was filmed in Hollywood last December, and first screened in America on April 14. It was the last joint effort of the original Monkees quartet, as completed shortly before Peter Tork left the group. Produced by Jack Good, the 50-minute show features Julie Driscoll and the Brian Auger Trinity as principal guest stars — and there are also guest appearances by Fats Domino, Jerry Lewis, Little Richard and the Buddy Miles Express. BBC-TV has not yet screened a screening date for the show, but a spokesperson told the NME: "It is likely to be transmitted during May or June, as soon as a suitable slot becomes available."

There is also a possibility that the Monkees' original weekly TV show, which was taped last summer and is also not transmitted, may be repeated during the autumn. In both cases, repeated transmissions are subject to the BBC's policy in this respect. The Monkees are also considering the possibility of the show being shown by American-TV, which has the right to screen it in the U.S.

LATEST TV BOOKINGS

John-Yoko chat rev

Bob & Earl 6-week stay

CILLA IS OFFERED CONTRACT OUTLET

Cilla Black has been offered a new contract by the NEMS Enterprise agency, it was revealed this week. The new deal will ensure Cilla's place in the NEMS contract, a position that has been uncertain for some time. Cilla is currently under contract with ATV, but the new deal will provide her with a more secure future. The negotiations are currently ongoing, and it is expected that a formal agreement will be reached in the coming weeks.

Cilla's current ATV contract is due to expire in the near future, and the agency is believed to be keen to secure her services for the long term. Discussions have been taking place over recent weeks, and it is understood that the new deal will offer Cilla a significant improvement in terms of pay and conditions.

The offer comes at a time when Cilla is enjoying a resurgence in popularity, following a string of successful TV appearances and recordings. Her recent work has included a Christmas single, "Mistletoe and Wine," which was a major hit, as well as a string of TV guest spots, including a role in the ATV series "Romans on the Road.

Cilla's new deal will be welcomed by fans and industry insiders alike, as it provides a much-needed boost to her career. It is expected that the new contract will allow Cilla to continue her successful career, with further TV and recording opportunities in the pipeline.

Meanwhile, the agency has also announced the appointment of a new talent scout, who will be responsible for identifying new talent and securing deals for the agency's clients. The new hire is believed to bring fresh ideas and a new perspective to the agency's operations.

The agency has a strong track record in the music and entertainment industry, with a number of successful clients, including Cilla Black, Cliff Richard, and The Shadows. The new contract and talent appointment are seen as important steps in maintaining the agency's success in the competitive music industry.
Dave Dee, Marvyn Tammi, Peers, Noel, Nina Discs

ONLY ten weeks after the release of its last single "Mad About You," the Dave Dee group - who followed up last week's No. 1 with "It's Now Or Never" - have a new single out this week. Also, Peter and Gordon have another chart hit with their recording of "I'm Not The One Who Loves You," which is now at No. 5. John Lennon and his new partner, Yoko Ono, continue to make news with their second recording of "Cold Turkey." The song, which was recorded at Apple's studios in London, is due out later this month.

Traffic's farewell album is set

Traffic's long-awaited farewell LP, produced by Jimmy Miller, was released last week. The album was recorded live at America's largest West Coast festival, and this section consists of a couple two-hour concert performances. The other side of the album contains two of the progressive music in the league with Electric Light Orchestra.

Hollywood Beckons Englebert

Englebert Humperdinck has scored a major triumph in his Las Vegas cabaret debut. He opened at the Riviera Hotel last Thursday — before a star-studded Friday-night audience, which included Paul and Linda McCartney, Elton John and Stevie Wonder. The performance was a resounding success and has already been tentatively planned for a May 16 opening in Las Vegas. As a result of his success, Englebert has received various offers which he has already accepted, including an initial contract for a year's run in Las Vegas. The concert will take place "with or without Robin Gibb."

Gees: U.S. Concert Tour

With or without Robin Gibb

The Bee Gees are to undertake a four-week tour of Canada and the United States in late summer. They open in Montreal on August 27, and will then play a schedule of four concerts per week — including appearances at New York's Madison Square Garden and the Forum in Los Angeles. The tour will last for a little over two months, with the band expected to make several stops in Canada and the United States. The group will perform their hits "Shambala" and "Nights in White Satin," among other songs.

Foundations Depute at the Copa

The Foundations have been offered a three-week cabaret season at New York's Copa Cabana. The band has accepted the offer and will start their engagement on September 7. The group will perform nightly for a total of 21 nights, with each show lasting approximately one hour. The Foundations are currently on tour in Europe and will arrive in New York on September 5.

Surprise new single planned by Beatles

A NEW BEATLES single may be released almost immediately — only two weeks after the group's "Get Back," which climbs to No. 3 in this week's NME Chart! The new record is called "The Ballad Of John And Yoko." John Lennon and Yoko Ono have made a joint statement确认 the song as "The Ballad Of John And Yoko." The song is only two weeks after the group's "Get Back," which climbs to No. 3 in this week's NME Chart! The new record is called "The Ballad Of John And Yoko." John Lennon and Yoko Ono have made a joint statement confirming the song as "The Ballad Of John And Yoko." The song is only two weeks after the group's "Get Back," which climbs to No. 3 in this week's NME Chart! The new record is called "The Ballad Of John And Yoko." John Lennon and Yoko Ono have made a joint statement confirming the song as "The Ballad Of John And Yoko." The song is only two weeks after the group's "Get Back," which climbs to No. 3 in this week's NME Chart! The new record is called "The Ballad Of John And Yoko." John Lennon and Yoko Ono have made a joint statement confirming the song as "The Ballad Of John And Yoko."
Fast opener
Sirlo opens with 'When My Ship Comes In,' a fast, lively number that Allen Clarke gives the full treatment. Bernie, Calvin is given a classical treatment, and his vocals are a great addition to the track.

The Things I Love About Dylan the Singer
Sirlo's regard for Dylan's lyrics is obvious by the way they virtually stop playing when Allen makes a point with his vocals. The first line number is 'I Shall Be Released,' which Tony says is one of Dylan's best.

Listen out for Bernie on the bass,' Tony said, and also the guitar-steel solo. It's a very interesting sound.

NATIONAL EXPRESS

Interviewed by GORDON COXHILL

Favourite
Sirlo, I chose with a song that has virtually become a standard with the Hollies, 'Blowin' In The Wind.' I saw them do it at the London Palladium last December, and I was utterly knocked out.

Again what can you say?' said Tony, 'Everybody knows the song, there's a full orchestra on that one, because we felt it needed all these extra sounds.'

For me, this is the stand-out track on the whole LP, moving, extremely musical, and very exciting. I suggest this play is at maximum volume!

We have two groups who have hit with some successful numbers, an up-tempo number which has a whole new range of the song, and a slow song with a great arrangement.

Tony's vocals are totally different, he replied, because whenever you're doing something different, particularly Dylan's.

Lovey song
"All I Really Wanna Do" is a loving song, and was well performed by the whole band. It was well performed by the whole band.

Rousing
The finale is a rousing rendition of "Mighty Quinn," which again is totally different from the Maw version. It is a song reflecting on his early life and realising that he is younger now than he was years previously. It's a very pleasant song to listen to and I'm rather pleased the way it turned out.

One of the highlights of the LP is the title track, "Moody Blues," which has been well received by the critics.

Top 10 Hits
These are the top 10 hits for the upcoming week:

1. "Biba Biba" - The Hollies
2. "Can't Help Myself" - The Four Tops
3. "You Are My Sunshine" - The Everly Brothers
4. "Goodnight I Love You" - Johnny Cash
5. "I Can't Stand Up For Falling Down" - Johnny Cash
6. "Don't Let Me Be Misunderstood" - Nina Simone
7. "What A Wonderful World" - Louis Armstrong
8. "The Man With The Golden Arm" - Dean Martin
9. "The Long and Winding Road" - The Rolling Stones
10. " OBEDIENT LPS

Other Receiver - Allen Evans
CLODAGH WANTS TO GO UP-TEMPO NEXT

WITH the season for song contests around the world just getting under way, there is one young lady who is more than thankful for them. She is Cloidagh Rodgers, who is something of a regular at them. Though she had been singing for several years and doing lots of broadcasts, she couldn't get a hit. Then last year, when she did a song contest in Greece, things started going better for her.

"I really had given up all hope of getting a record in the charts," said the green-eyed siren. "But then came 'Come Brill And Shake Me.' This one is different from the type of thing I usually do.

"I was so surprised when it got in. I really was. I haven't got used to it yet. I don't mind not having had a hit before. It's come at the right time. I don't think I'd have been ready for it before."

Cloidagh agrees with Sando. Now that it is more difficult for her to get to a hit than for a boy, adding a new name to the chart, she adds: "I wouldn't agree with that, especially with someone as attractor as Cloidagh!"

Not in Opry

Contrary to popular rumour, Cloidagh has never appeared with the famous Grand Old Opry, though for some years, been singing country music.

"I like commercial country," she explained. "Some of the traditional country is dreadful. I go for people like Hank Locklin and Glen Campbell."

"I like singing country, but I'm glad I've got a hit with a pop style. I believe I'd have to become known as a pop singer in order to get a single will be up-tempo. Then I'll do the LP and I want to do a coun-

KINKS (continued from page 5)

and he doesn't write anything like Pete which was certainly a bonus. Though he's not a bigger star, he's not as well known as the Kinks, he's still more like the Kinks than any other like him. We see each other's faults, then look at ourselves and think 'I wish I could do what he does.'"

Now that "Plastic Man" has made the hit parade, the Kinks are all set-to start appearing in the press again. It is an old thing about the Kinks that they hardly ever get a mention unless they have a hit. Here are a few statements:

"We do work a lot, but never get any mention until something like Pete leaving happens, confirmed Mick. "We've never bothered about getting a publicity stunt until now, so I suppose it'll start anyway, but don't think you or I write about."

At that very moment, three famous people kept asking. He noticed the obvious silence, but before he could say anything a large phone was pressed into his ever-receptive palm.

"Come on," Dave said to me, "I have another drink. Then I'm going to listen to this record gets in your charts."

"Well, you are what buying a drink for me does for you, Dave."

TELEPHONE WITH A LITTLE HELP FROM MY FRIENDS

"Chris is very, very cold as an artist. Because of the hit between the early singles, the kids aren't supposed to enter there or the album without knock-

It came as good news that another Traffic album is in the making. Titled "Last Exit," it is scheduled for release later this summer. Already there are several recordings made in the States and..."

"He can do what ever he likes. He is such a commodity. We're looking forward to it. The Traffic will be on the road again soon, Dave."

"The next single will be out in seven months, -- an anniversary single, "Friends.""

Coidagh started the label in America, and produced the best selling 'The Traffic' album in the Top Ten at one stage. She is delighted with all the results. Then she swapped the market and because of the huge hit with "Come Brill And Shake Me," the market steadily declined.

In the last, Friday, week ending April 26, 1969

NEW MUSICAL EXPRESS

GINGER, ERIC and STEVE

THEY'RE NO GROUP

WHEN is a group not a group? When it is Steve Winwood and Eric Clapton. Their next musical venture, with the addition of Ginger Baker, is being treated differently to any other outfit.

"They're not being treated as a group, but as two individuals," explained Island boss Chris Blackwell, who says he is co-managing them with Robert Stigwood.

"There will be a record out in July, and I think they should be going to America in June. They want to do 3, they're going to be playing together because they enjoy working together."

"It's very difficult for them to do things on their own, let alone co-manage, and at the same time do Eric."

We were talking in the lounge of the Jamaica Inn, the hotel which has three floors and it is one of the most laxest and comfortable we have ever been in.

The interview contains his views on recording ounces, on modern furniture, two secretaries, a bar, various chairs, tables and sets and the overall standard of Islands' acts. It is also about the size of a normal record-making ball.

Silent

A chaplike-like appearance, I found myself speaking in a whisper, afraid of attracting the attention of Mr. Andrew "Charlie" Kool, but "Charlie's concept of the rock world is not to fool around at bars. He's a cross between a millionaire and a stern executive but he's still a very human being."

"I'll probably be very, very cold as an artist. Because of the hit between the early singles, the kids aren't supposed to enter there or the album without knocking there."

Brum groups

He continued after much laughter from all quarters: "Through smoking a lot of dope and a lot of "bennies" in Birmingham about two groups, I don't have to this day why he drew me at what he put on it."

"One group was Carl Wayne and the Vikings (The Move) and were very pop. The other was the Moody Blues who were very rugged and rough."

"I signed Spencer's group and that was it. From there it was all Steve Winwood."

Bob and Earl have green Island. Carl Wayne, the Move, and the Moody Blues are all up there, doing very well. We decided to do a sampler and the album was called Inner Idea."

"Well, it's certainly the most exciting thing that's on the record is it, plus some who aren't. We don't want to be in a popularity contest and the stage's being set for him. We're not sure how to do it, but hard at a thing and nothing happens, then a record just does."

Remember SON-OF-A PREACHER MAN? Want more of DUSTY IN MEMPHIS? Then ask for this album

DEFINITELY SBL7864 * GOLDEN HITS SBL7737

OTHER DUSTY DELIGHTS:

SBL7889
Today's Girls Have 19 Lives

And look!

...but the essence of this American run with the smooth over-sixties-year-old sound of "Harlem Shuffle."

To almost everyone, this is a mystery for NME readers, I spoke this week to Randy Wood, their recording manager for some years, in for him a 2 am conversation at his home on Sunset Boulevard. According to Randy: "Bob, Buddy and Earl is the Buddy Day who had a big hit with 'Rockin Robin.' A few years ago, he changed his name - but had other records on release at the same time, and it was felt that two records by the same artist might not stand the same chance.

"Earl's middle name in Cosby, so that explains that name change. Earl also became known as Jacky Lee for a while, when he released a single called 'The Duck,' which was a smash hit for him in the States. I gather 'The Duck' was issued in Britain by Decca about six months ago, and it's still selling well. Come to think of it, quite a few of Bob and Earl's records are selling well under different names.

"As well as recording separately, the guys have also had several big records in the States, including 'Puppet On A String,' 'Sadie Sadie,' songs, 'Baby My Time Is Your Time,' and 'Baby It's Over.' "Bob and Earl recorded for me for three years on the Mono

wood label, but they recorded 'Harlem Shuffle' about six-and-a-half-years ago for the Marcon label. They're now with a label called Keyman.

"I have about 16 tracks recorded, so we're quite busy discussing right now which particular song might be best as a follow-up single. Obviously there'll also be material for an LP."

And what kind of people are the mysterious Bob and Earl, who are making this American run with the smooth over-sixties-year-old sound of "Harlem Shuffle."

JIMMY JAMES: Clutch the Door

Written by Peter Leroy, this is the second in which Jimmy James' inspirations were framed by Gene Pitney's "Don't Let the Sun Go Down On Me". Jimmy had made them so popular a few years before.

A breezy, take-appealing item, it shows that the fiber of the others, but, of course, it's a mandate to the audience to make the disc so outstanding and exciting. A sparkling routine - great dancing or armchair listening. In fact, a fair-rate comeback!

BOOKEI T & THE M.G.'S: Time It Right (Ready)

Knowing the irresistible beat of both the Booker and when it is slowed down and blown up by every self-respecting discographer, instrumentation, of course - and longlong, a paradigm of perfections, whether by tyngs and brasses. And at the time, there's that nagging, insistent shuffle beat that you simply can't ignore. Very pretty.

It's taken at quite a fast pace. But feel to do it. But pitiful.

GLEN ELLIOTT: Green Onions and Soul Limon

RONDONG: The Who's The Foot (Decca)

Written by Peter Leroy, this is the second in which Jimmy James' inspirations were framed by Gene Pitney's "Don't Let the Sun Go Down On Me". Jimmy had made them so popular a few years before.

A breezy, take-appealing item, it shows that the fiber of the others, but, of course, it's a mandate to the audience to make the disc so outstanding and exciting. A sparkling routine - great dancing or armchair listening. In fact, a fair-rate comeback!

BOOKEI T & THE M.G.'S: Time It Right (Ready)

Knowing the irresistible beat of both the Booker and when it is slowed down and blown up by every self-respecting discographer, instrumentation, of course - and longlong, a paradigm of perfections, whether by tyngs and brasses. And at the time, there's that nagging, insistent shuffle beat that you simply can't ignore. Very pretty.

It's taken at quite a fast pace. But feel to do it. But pitiful.

GLEN ELLIOTT: Green Onions and Soul Limon

RONDONG: The Who's The Foot (Decca)

Written by Peter Leroy, this is the second in which Jimmy James' inspirations were framed by Gene Pitney's "Don't Let the Sun Go Down On Me". Jimmy had made them so popular a few years before.

A breezy, take-appealing item, it shows that the fiber of the others, but, of course, it's a mandate to the audience to make the disc so outstanding and exciting. A sparkling routine - great dancing or armchair listening. In fact, a fair-rate comeback!

BOOKEI T & THE M.G.'S: Time It Right (Ready)

Knowing the irresistible beat of both the Booker and when it is slowed down and blown up by every self-respecting discographer, instrumentation, of course - and longlong, a paradigm of perfections, whether by tyngs and brasses. And at the time, there's that nagging, insistent shuffle beat that you simply can't ignore. Very pretty.

It's taken at quite a fast pace. But feel to do it. But pitiful.

GLEN ELLIOTT: Green Onions and Soul Limon

RONDONG: The Who's The Foot (Decca)

Written by Peter Leroy, this is the second in which Jimmy James' inspirations were framed by Gene Pitney's "Don't Let the Sun Go Down On Me". Jimmy had made them so popular a few years before.

A breezy, take-appealing item, it shows that the fiber of the others, but, of course, it's a mandate to the audience to make the disc so outstanding and exciting. A sparkling routine - great dancing or armchair listening. In fact, a fair-rate comeback!

BOOKEI T & THE M.G.'S: Time It Right (Ready)

Knowing the irresistible beat of both the Booker and when it is slowed down and blown up by every self-respecting discographer, instrumentation, of course - and longlong, a paradigm of perfections, whether by tyngs and brasses. And at the time, there's that nagging, insistent shuffle beat that you simply can't ignore. Very pretty.

It's taken at quite a fast pace. But feel to do it. But pitiful.

GLEN ELLIOTT: Green Onions and Soul Limon

RONDONG: The Who's The Foot (Decca)

Written by Peter Leroy, this is the second in which Jimmy James' inspirations were framed by Gene Pitney's "Don't Let the Sun Go Down On Me". Jimmy had made them so popular a few years before.

A breezy, take-appealing item, it shows that the fiber of the others, but, of course, it's a mandate to the audience to make the disc so outstanding and exciting. A sparkling routine - great dancing or armchair listening. In fact, a fair-rate comeback!

BOOKEI T & THE M.G.'S: Time It Right (Ready)

Knowing the irresistible beat of both the Booker and when it is slowed down and blown up by every self-respecting discographer, instrumentation, of course - and longlong, a paradigm of perfections, whether by tyngs and brasses. And at the time, there's that nagging, insistent shuffle beat that you simply can't ignore. Very pretty.

It's taken at quite a fast pace. But feel to do it. But pitiful.

GLEN ELLIOTT: Green Onions and Soul Limon

RONDONG: The Who's The Foot (Decca)

Written by Peter Leroy, this is the second in which Jimmy James' inspirations were framed by Gene Pitney's "Don't Let the Sun Go Down On Me". Jimmy had made them so popular a few years before.

A breezy, take-appealing item, it shows that the fiber of the others, but, of course, it's a mandate to the audience to make the disc so outstanding and exciting. A sparkling routine - great dancing or armchair listening. In fact, a fair-rate comeback!

BOOKEI T & THE M.G.'S: Time It Right (Ready)

Knowing the irresistible beat of both the Booker and when it is slowed down and blown up by every self-respecting discographer, instrumentation, of course - and longlong, a paradigm of perfections, whether by tyngs and brasses. And at the time, there's that nagging, insistent shuffle beat that you simply can't ignore. Very pretty.

It's taken at quite a fast pace. But feel to do it. But pitiful.

GLEN ELLIOTT: Green Onions and Soul Limon

RONDONG: The Who's The Foot (Decca)

Written by Peter Leroy, this is the second in which Jimmy James' inspirations were framed by Gene Pitney's "Don't Let the Sun Go Down On Me". Jimmy had made them so popular a few years before.

A breezy, take-appealing item, it shows that the fiber of the others, but, of course, it's a mandate to the audience to make the disc so outstanding and exciting. A sparkling routine - great dancing or armchair listening. In fact, a fair-rate comeback!

BOOKEI T & THE M.G.'S: Time It Right (Ready)

Knowing the irresistible beat of both the Booker and when it is slowed down and blown up by every self-respecting discographer, instrumentation, of course - and longlong, a paradigm of perfections, whether by tyngs and brasses. And at the time, there's that nagging, insistent shuffle beat that you simply can't ignore. Very pretty.

It's taken at quite a fast pace. But feel to do it. But pitiful.

GLEN ELLIOTT: Green Onions and Soul Limon

RONDONG: The Who's The Foot (Decca)

Written by Peter Leroy, this is the second in which Jimmy James' inspirations were framed by Gene Pitney's "Don't Let the Sun Go Down On Me". Jimmy had made them so popular a few years before.

A breezy, take-appealing item, it shows that the fiber of the others, but, of course, it's a mandate to the audience to make the disc so outstanding and exciting. A sparkling routine - great dancing or armchair listening. In fact, a fair-rate comeback!

BOOKEI T & THE M.G.'S: Time It Right (Ready)

Knowing the irresistible beat of both the Booker and when it is slowed down and blown up by every self-respecting discographer, instrumentation, of course - and longlong, a paradigm of perfections, whether by tyngs and brasses. And at the time, there's that nagging, insistent shuffle beat that you simply can't ignore. Very pretty.

It's taken at quite a fast pace. But feel to do it. But pitiful.
IT'S BEEN HIT, FLOP, FLOP, HIT FOR THE EQUALS

By GORDON COXHILL

"It's chart time again for the Equals! Just a year after making their chart debut with "Baby Come Back," the friendly quintet have bounced back into the limelight with a song of gay abandon titled "Michael And The Slipper Tree." Eddie Grant and the group's amiable road manager, Mike arrived at the NME office half an hour late, and then explained how difficult it was getting a Bentley across London.

Walking down the Strand to a quizzical scrutiny, Eddie pretended not to notice the many heads that turned his way. His temperament was that of a boy who had just learned how difficult it was getting a Bentley across London.

"Not really, apart from the fact that they didn't sell," he smiled. "See now that 'Laurel And Hardy' about the early '70s, we should have consulted our position with the same sort of round.

But I was a hit upset that "Softly Softly" didn't make it. I still think it was a good record.

"But you must realize that Britain is not the beginning and end of all for us. We are just as popular as ever on the Continent, and are breaking new ground all the time.

All our records have been big hits in one part of the world or another. But it is nice to have hits in Britain, as it is in our homeland.

"Of course I started to go down, and one of the others just managed to hold on to us. Luckily we were young enough to fight it. "When I was a kid," he told me, "I used to play with loads of bigger kids. They used to go swimming in a deep river near our home, and some day I went along with them. They all drowned in the river, and although I couldn't swim, I went in further than that, I can't divulge"

Holidays was the next item on the agenda, and Eddie's revelation that he learned to swim just as he was going down for the third time. "When I was a kid," he told me, "I used to play with loads of bigger kids. They used to go swimming in a deep river near our home, and some day I went along with them. They all drowned in the river, and although I couldn't swim, I went in further than that, I can't divulge"

"Of course I started to go down, and one of the others just managed to hold on to us. Luckily we were young enough to fight it. "When I was a kid," he told me, "I used to play with loads of bigger kids. They used to go swimming in a deep river near our home, and some day I went along with them. They all drowned in the river, and although I couldn't swim, I went in further than that, I can't divulge"

But the third time, nobody bothered to come and save me. I felt myself going down a couple of times, and I started worrying.

"Finally, I just kicked out in desperation, and found myself on the surface. Then I brought my arms over my head, and started making. And that's how I learned to swim.

The barmaid, who had been listening in all this time, finally picked up courage to ask Eddie if he was in a group.

"Well, would you be kind enough to send us an autographed picture?" she asked, when Eddie told her who he was.

"Sure," he replied. "I'll drop it in next time. I'm down here near the NME. No second thoughts, I'll post it. I might not be here until the same time next year."

---

Two New Singles

Rolf Harris sings bluer than blue

Columbia DB8553

Emi GORDON COXHILL

CANNED HEAT

Time Was

EMI 15200

Clydie King

One Part, Two Part

MLF 11014

Petula Clark

Happy Heart

JN 17323

Status Quo

Are You Growing Tired Of My Love

JN 17228
ROYS NOW BACK ON THE ATTACK

EVEN the most dedicated Roy Orbison fan would admit that of recent, his songs and his records have shown a little less brightness than greatly like "Running Scared," "Pretty Woman," "Only the Lonely," and "Crying." But then, Roy Orbison the Man has suffered some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my joint and Immense.

"Running Scared" has been some tragic distractions in recent years, and nobody takes that for granted. At the same time, I have hit records on; they are; as of such of my join
**JOE LOSS LTD**

**AMBASSADORS - GAYLORDS**

**BANDS - CABARET - GROUPS**

**NEW MUSICAL EXPRESS**

**AMALI HOUSE, REGENT ST., LONDON, W.1**

**01-350 1212/3**

**CLAYMAN AGENCY**

**7/8 AIDGATE HIGH ST. LONDON, W.1**

**SOLE REPRESENTATION**

**BOB & EARL**

**HARLEM SHUFFLE**

**NOW NO. 11 IN THE CHARTS**

**TOUR 1ST MAY-16TH JUNE**

**VIBRATIONS**

**BANDWAGON**

**FEBRUARY 26, 1969**

**MAYFAIR MUSICAL MUSIC**

**BANDS - ORCHESTRA - ARTISTES**

**76 M. L. W. HUNST JUIN LTD., 111/11 MENDEVILLE THEATRE, 0.5 8913 2/5.**

**CLARKMAN MUSICAL ARTISTES LTD.**

**BANDS - ORCHESTRA - ARTISTES**

**MAYFAIR MUSICAL MUSIC**

**CATS EYES**

**RADIO LUXEMBOURG**

**FULL PROGRAMMES**

**206 METRES**

**SUNDAY**

**10:00 AM - TO 6:00 PM**

**MONDAY**

**10:00 AM - TO 6:00 PM**

**TUESDAY**

**10:00 AM - TO 6:00 PM**

**WEDNESDAY**

**10:00 AM - TO 6:00 PM**

**THURSDAY**

**10:00 AM - TO 6:00 PM**

**FRIDAY**

**10:00 AM - TO 6:00 PM**

**SATURDAY**

**10:00 AM - TO 6:00 PM**

**ANNOUNCEMENTS**

**NEWS ON THE HOUR TRAFFIC**

**EVERY 15 MINUTES**

**200 POWERWAY **

"Are Your Growing Tired Of My Love" Status Quo

**CALLING ALL U.S.A. RECORD COLLECTORS**

**BRAND NEW U.S.A. RECORD IMPORT SERVICE**

**ALL NEW RELEASES SUPPLIED**

**THOUSANDS OF PAST HITS AVAILABLE—R&B, C&W, ETC.**

**MANY "DISCOGRAPHIES" IN STOCK**

**F.L. MOORE**

**RECORDS**

**SEND 1/- & LARGE S.A.E. TO—**

**73 MILL ROAD, LEIGHTON BUZZARD, BEDS.**

---

**HOW TO HAVE UP TO £400 ON A HOME ORGAN**

**SITUATIONS VACANT**

**BBC Popular Music Department (Cheltenham)**

**SITUATIONS WANTED**

**MUSICAL SERVICES**

**SITUATIONS WANTED**

**CALLING ALL U.S.A.**

**RECORD COLLECTORS**

**BRAND NEW U.S.A. RECORD IMPORT SERVICE**

**ALL NEW RELEASES SUPPLIED**

**THOUSANDS OF PAST HITS AVAILABLE—R&B, C&W, ETC.**

**MANY "DISCOGRAPHIES" IN STOCK**

**F.L. MOORE**

**RECORDS**

**SEND 1/- & LARGE S.A.E. TO—**

**73 MILL ROAD, LEIGHTON BUZZARD, BEDS.**

---

**LOW COST POSTAL SERVICE**

**FOR ALL READERS**

**SPECIAL EXPORT PRICES FOR OVERSEAS READERS**

**ALL U.K. ORDERS POST FREE OVER £2 VALUE**

**SEND YOUR ORDER NOW OR WRITE FOR DETAILS TO: 10 MANNERS STREET, LONDON, W.1**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---
**STANDING OVATION FOR JANIS**

It is not a voice to charm the trees off the moor, more one to kill them stone dead on the spot. But itcharms, it commands, it captivates — a voice which is the one, only, genuine拥有 amongst choices. Its beauty is in the pure, unadulterated sound, its power in the way it can move an audience to tears.

Joni herself, the voice, was superb, with an innate sensitivity running through it, a clear, sharp, direct, and honest delivery. The audience, enthralled, responded with a standing ovation, a moment of pure joy and fulfillment.

Joni's voice seemed to soar, reaching the highest and lowest notes with ease, creating an emotional catharsis. The audience, moved to tears, rose to their feet in appreciation of her performance.

*Originally Answers next week and her*.

**Feminine view by JAN NIESB**

If you like a woman with a Nile Rodgers vocal, then this performance is for you. The vocalist, Joni, captivates the audience with her powerful yet delicate delivery. Her voice carries a raw, honest emotion that resonates deeply with the listeners.

Joni's performance was a highlight of the event, captivating the audience with her compelling vocal style. The crowd was on their feet, cheering and applauding for her incredible talent.

*Originally Answers next week and her*

**GROSVENOR RECORDINGS**

If you are looking for a female singer with a memorable voice, Joni is the one. Her performance is a testament to her musicality and emotional depth. Joni's voice is a captivating force that leaves a lasting impression on the audience.

**Can you sing or play an instrument? Could you make a hit record?**

Major independent recording companies are now investing in new artists. If you have talent, you might want to consider recording your music and submitting it for possible inclusion on albums or performances. It's a great way to showcase your skills and reach a wider audience.