Miss Sandie Shaw Introduces Heathmore

Her Latest Single

Think It All Over

A Chart Bound Double Header from Pye

Home Isn't Home Anymore

1964

1969
It was by a stroke of luck that Adam Faith first heard SANDIE SHAW and set her on the road to fame. By similar chance Sandie Shaw discovered HEATHMORE and recommended him to her manager Eve Taylor. In Sandie's Palladium dressing room, she talked about her discovery to NICK LOGAN.

I PESTERED EVE TO PROMOTE MY SUPER HEATHMORE — SANDIE

I FIRST saw Heathmore when I was working up north in the clubs. I used to go round the other places and saw him singing in one. The club was almost empty, just a few drunks and their birds, who couldn't care less who was on. But they weren't listening.

I thought he had a fantastic voice and stage presence — and I am hard to impress. He was not even a star but in his stage presence he acts like one and he also has the advantage, from being in the business for so long, of having the experience.

He was singing then under the name Johnny De Latty, but his real name is Brian King. He was born in Wales, on Pontypridd, near Pontardawe. He was a pop singer then.

He's now 26 and had been working in clubs and ballrooms for 17 years.

After I saw him I went back and did my act and thought I would forget about him. But I didn't. Next morning I rang Eve and told her.

Went on and on

I went on and on at Eve for weeks about him and finally convinced her: He is the new artist she has taken on for five years. Since me!

Eve then took over. A song had to be recorded, and as I was not in the right commercial success, Mervyn Murray and Peter Caffrey were asked to write him a number. They came up with "Home is Where Any Are".

I didn't hear it until I came back from a trip abroad and it was all over the air. It was a commercial number and an obvious thing to make. £500 was spent on the record and another £250 on the right clothes.

Jeff (my husband) took him out for suits, shirts and shoes and I took him to the barber. I even designed a new style haircut for him.

It was quite funny that day. The Hollies were there too but Heathmore was getting fed up with all the photographs. I kept stuffing cucumber sandwiches into his mouth.

I also chose his car — an Italian model — out of the showrooms where we got it. I can't stand foreign cars.

I also picked the clothes. It was Sandy's, who also produces the show. I was Heathcliffe, from the character in "Wuthering Heights", because she thought I was dark and right for it. I was just the right sort.

But when the name of the show changed it so Heathmore.

As a person, he really is very, very nice. He says he doesn't mind how he looks. He says he likes to be with people, and if you want a cuddle, when he is sitting there, he'll give it you. He's a very confidential person, not the sort who jumps up and down in front of a crowd. You won't think he had given up being discovered but I'm sure he never thought in his wildest dreams that he would ever meet somebody like Eve. I think he would take 100 per cent interest in the music, and really think he is fantastic. After all, he must have something to get drugs to stay up and applause for.

But you can judge for yourself by watching him at a show, next Saturday. You see Heathmore and me there.

NEXT WEEK

Special on ELVIS

MARSHA HUNT WALK ON GILDED SPLINTERS c/w HOT ROD POPPA

THE HERD GAME

Play 'THE GAME' TF 1011 with 'THE HERD' for fun's sake.
BEATLES MUSIC STRAIGHTFORWARD ON NEXT ALBUM

[Image]

By JOHN LENNON

In an interview with Alan Smith

I could only get the time to myself right now — instead of all this Monopoly and financial business with Northern Songs — I think I could probably write about 30 songs a day. As it is, I'm probably averaging about 12 a night. Paul, too — he's mad on it. It's the kind of thing that gets in your blood. I've got things going in my head right now, and as soon as I leave here I'm going round to Paul's place and we'll sit down and start work.

The way we're writing at the moment, it's straightforward and there's nothing weird. Songs like "Get Back," that's the thing. We recorded that one on the Apple lot but I'm sure if that's the version that's going to appear on record, there'll be some verbal or musical commentary about ten versions — you never know in the end.

I'm not really interested in the promotion of our records. In fact, Paul didn't even want to go through the whole thing, going through the production and balancing the horns and all that.

For me, the satisfaction of writing a song is in the performing of it. The production bit is a bore. If some guy would present a record to me, then it would be great, but all that "get the brass right, get the drums right" — that's a drag to me.

I'm not sure how I'll arrange things for the next LP. The next two weeks I'm finishing another part of the film, and maybe I'll be a composer. I've got things boiling around in my head right now, I've got these ideas — one I'm, I suppose, planning the song and Paul and I are now working on a kind of song montage that we might do as one piece on one side. We've got two weeks to finish the whole thing, so we're really working at it.

All these songs are working sound normal to me, but probably they might sound unpalatable to you. There's no "Revolution No. 1," but there's a few heavy sounds.

Rockin' along

I couldn't pin you down to being on a heavy one, or a commercial pop song or a straight, tuneful scene. We're just on whatever's coming to mind just now.

The follow-up to "Get Back" is "Ballad of John and Yoko." It's something I wrote, and it's like an old-time ballad, but we won't now bring it out straightaway. We'll release it as soon as the other Apple singles go out of the charts.

The song! Well it's just the story of us going along getting married, going to Paris, going to Amsterdam, all that. It's "Johnny I Laughback Writer!"

We say, don't want to release it straight away, because it might kill the sales, and I suppose, we've heard that way. I don't regard it as a separate record song — it's the Beatles next single, simple as that.

The story came out that only Paul and I wrote on the record, but I wouldn't have bothered publish- ing that. It doesn't mean anything. It just happened that there were only two of us there. George was abroad, and Ringo was on the film and he couldn't come that night.

Because of that, it was a choice of either rerecording or doing a new one and you always go for doing a new one instead of fiddling about with an old one. We did it, and it turned out well.

As for all this financial business that's going on — it does get in the way of writing, but I don't find that much of a drag. It's like Monopoly — what with all these bankers and played round a big table with all these heavyweights. You know the bit — "Then I'll give you the Strand or Old Kent Road," and you say no — you give me two houses, it's just like that.

Really the outcome of this whole financial business doesn't matter. We'll still be making records and somebody will be coping some money, and we'll be coping some money. It's not really that. It's just an interesting story.

Mary Hopkins records. It's pure Paul. But there is one discovery I'd like to promote.

I think I'm going to make a pop record with Yoko. We've got this other song we were spelling last night, and I think it'll be quite a laugh for her to do a pop record. It's one I've written myself, and it's about Yoko, but I'll just change the word Yoko to John, and she can sing it about me.

"Rape" film

This TV film — "Rape" — we did for the Australian TV. But it didn't get very good reviews. But then neither does every record the Beatles make. Hell, do you remember the reviews of "Hey Jude?" I remember Stuart Henry saying — "Oh well, you either like it or you don't." The critics are the same with "Rape." It's a good film, and we stand by it. There's a few people underrated it, and the rest have no idea. They don't know the difference between Jean Luc Godard's work and "Rape." It's funny. The critics can accept it from Luc Godard but they can't accept it from us two — because we're so hang up on who Yoko and I are and what we do, they can't see the product.

But that's die, and Yoko and I will just have to overcome our image, and people will have to judge us on our art and not the way we look.

Back to songwriting though — you can't say Paul and I are writing separately these days. We do both. When it comes to needing 500 songs for Friday, you gotta get it together.

I definitely find I work better when I've got a deadline to meet. It really frightens you, and you've got to shoot 'em out. All the time I'm sort of arranging things in my mind.

This film the Beatles made recently, of us recording and working — somebody's editing that at the moment. It's sixty-eight hours, and they're trying to get it down in five to six for several TV special.

In due time, it might be a movie. I don't know. But I might make a series like the Daines.

Music first

Music is what's important, and as far as that's concerned, it's great. Yoko and I stimulus each other like crazy. For instance, did you know she's trained as a classical musician? I didn't know that. This was one of the major points of confusion.

This "image" thing people are always talking about the Beatles — image is something in Joe Public's eye. That's why it's a drag when people talk about fresh-faced Beatles like it was five years ago. I mean, we're always changing, like the TV clip of "Get Back." Now I've got the beard — Paul's clean shaven — George is the one with the moustache.

Even if we can't keep up with our own image, I come into Apple one day, and there's George getting a new head on him!

So if that's the way it is with us, I tell you, the public doesn't stand a chance of keeping up with how we look. And anyway, how we are is up to ourselves personally.

I've just written a song called "Because." Yoko was playing some classical bit, and I said "play that backwards," and we had a tune. We'll probably write a lot more in the future.

I've written with other people as well. I've taken a strange mad thing I wrote half with our friends who go by the name, Ama. It was called "What A Shame Mary Jane Had A Penis At The Party," and it was meant for the last Beatles album, it was real madness, but we never released it. It'd like to do it some time.

There was another song I wrote about an animal called "You Know My Name." A cat. The local newsagents wouldn't have any animals on all like the way that, and we'd tried hard backings but we never finished it. And I meant to release it as a single. We're going to get it on the public so suddenly! So, we finally said "That's a single."

Eventually we got so fed up talking about it, we suddenly said "O.K. That's it."

"Get it on tomorrow."
NM Exclusive at London Airport to welcome BOB and EARL

AFTER a short delay in customs at London Airport, two dark figures emerged behind a line of blue-blazed, shirtless American tourists. "Thank God," said a man from their agency, "It's the real Bob and Earl!"

That's not such a fatuous statement really. Not when you realise that before their record "Harlem Shuffle" started to show in the NME chart, nobody knew who they were, where they were, or what they were doing. Despite extensive enquiries, little was discovered about the duo, until Ronnie Jones, who is a Layman Agency, wired a Los Angeles disco-jockey asking him to break the story of Bob and Earl to his friends.

A few minutes later, after our photographer had virtually brought the airport to a halt by asking Bob and Earl to be drawn in the middle of the road, we were sitting in a car, speeding up the M4 to the capital.

Unaware

"We hadn't gone into hiding," said Bobby, born Bobby Belk, sometimes known as Bobby Garret. "We were recording, and we weren't aware that 'Harlem Shuffle' was happening in England. Remember it was massive hit in America in 1963, and we had almost forgotten all about it."

"Then a guy came up and showed us a cutting from a magazine, and we came in the chart at number 47. Then they started asking us about us over the air, and we spun up and see what it was all about."

"They'd forgotten all about Harlem, earl sing singing experience in a church choir — "My mother made me go until I grew bigger than her." Later, I joined a number of groups until he ran away to New York City."

"It happened to be at the same party as Bobby. He had that record 'Rockin' Robin'. Anyway, he was playing. I had a good time over to him and started singing. He told me I had a good voice, and I should see about taking the game up seriously. Later in 1957, I formed a group called the Hollywood Jammers, and Bob got in the band."

Later, Bob and Earl broke up the group, and stayed together as a twosome. They'd like "Don't Ever Leave Me", "Deep Down Inside", and the "Harlem Shuffle" which topped the record charts, and scored heavily in the national pop charts in America. "We wrote 'Shuffle' after seeing the kids doing this crazy new dance in L.A."

"Bob and Earl" pictured at London Airport on their arrival for the first Hussary overseas.

"We don't have them like this back home," sighed Bob. "Gee, look at that one, Boy, are we going to have some fun."

Bob and Earl's schedule for the next few weeks is pretty tight, taking in clubs, hotels, and radio appearances. They are looking forward to singing "Harlem Shuffle" every night of the week.

So pleased

"We are so pleased at having a bit in Britain, that I think we'll have some more or less here play here," laughed Bob. "We've been good friends for ages, and there's nothing we'd rather than getting up on stage and singing together."

"I'm even looking forward to singing "Harlem Shuffle" every night of the week."

"We're staying in the hotel. I'm going to get a couple of hours sleep and then back to the studio."

"We've got a few shows, and then back to the studio."

BOB left the scene, leaving just Earl to talk to us.

"I think our first trip out of America, and we're sure to enjoy ourselves."

"We're sure they will."
By NICK LOGAN

Six weeks

It is now six weeks since the rift. "I picked up the paper like anybody else," said Barry, "and I wondered what it was all about. I phoned and I was told to come over - off. He wouldn't speak to me."

"You don't know where he is all this time. We all know he is things he has said and that, you can get to split up. He told our contact."

"He confirmed if the borthers' parents had not been discussing as much. He has said that was not something other people were saying. We had only discussed it. The Press are closer to him than we are. I just get abused." Barry

"We couldn't find him. He only wrote four songs on this LP. That may be a reminder to him. I have been writing for the past nine years. He has been writing only a few years."

"They argued about the past. 'Over the past year there were different things,' replied Barry, 'but we never argued about him not getting credit."

"There had been any hints of a rift? 'It's something coming because we are arguing a lot. It is a fact that we have grown up together and never been out of each other's sight."

"Three brothers are usually like that because they will have different jobs. That is one of the reasons why this happened."

"But Robin was very lackadaisical about sessions. He would turn up at the last minute or an hour after we had finished. So we didn't get anything from him go put down."

"What was played by the decision to release Barry's 'First Down'. sister Lesley takes over from Robin."

"We discussed this for weeks," said Barry. "And it had always been agreed that Robert (Sheilwood) would take the final decision."

"I liked 'Lamplight', but I liked the other side as well. The next thing is that we read in the papers that Robin has said that 'First Of May' shouldn't have gone out."

"It was not for the granting of freedom. His attitude is 'I want to be in this and I want to do that and - the guys next door - happen to be his own yard."

Was there one major factor behind the rift? 'Yes,' said Barry, "her head has become too big for him."

"The wife should have nothing to do with the husband's business affairs."

"I've never got on with Molly. I tried very hard because she is a very nice person. It is a fact that we have grown up together and never been out of each other's sight."

"They are accusing me of all kinds of things I have never heard."

"What sort of things? 'Foul things, well below the belt. You couldn't print them.'"

"Robin, Barry went on to claim, was jealous of the publicity that came from other brother's way. One of the incidents that led to the friction was the publicity that resulted from Barry's misadventures with a gun at his flat."

"He thought that was all set up," said Barry, "but he was wrong."

I was the one who went to court over it."

"The feelings of Barry, Maurice and Colin now are that if Robin wants to return he must make the first move and then they will talk things over. If not they will carry on as a trio."

"The group's new single, 'Tomorrow,' is due out in two weeks. Robin isn't on it. Barry said he was informed like the others that the session was taking place but he can't be sure if it really reached him."

"He has one of the greatest voices I've ever heard," says Barry. "He has a far better voice than I have. And he is a great songwriter too."

I don't think he knows what is going on. One day he is going to burst the truth. He has not only made a mistake, he has ruined his career."

The Brothers were toying the hill. I am married to Keith Evans, an advertising executive, and they are sometimes in2gether, they are not going to be able to adjust myself in putting the past into the past."

"We were rehearsing 'Catta Get A Message' that we just could not do without. In the background, he would give me a voice. If it turned out that she doesn't come, he will have to come back."

Barry is to return. Maurice, looking very tense and astounded after his love affair with a woman in America. Maurice is something that white Lesley and Barry are watching. They are the group, the sound will still be there."

"We were rehearsing 'Catta Get A Message' for Exit. We were just about to do it. And I can't wait until it is over."

The Press are closer to him. And if he doesn't come back he will be welcomed with open arms."

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TOP SINGLES REVIEWED BY DEREK JOHNSON

Sing along with Donald

DONALD PEELE: I Was A Boy When You Needed A Man (Bell)
I can't help but notice the similarity of the two tracks. I think this is because they both feature a strong, male lead vocal, a driving beat, and a catchy hook. The song also has a positive message about the importance of standing up for what you believe in. Overall, I think this is a great addition to Donald's discography.

PERCY SLEDGE: What A Day
What a day! This song really moves me. The melody is so simple but so effective, and the lyrics really capture the joy of a great day. The harmonies are also really beautiful, and the overall production is just fantastic. I think this is a definite highlight of the album.

STEGENWOLF: (Born To Be Wild)
This is a classic rock staple. The opening guitar riff is so iconic, and the overall sound is just incredible. The instrumentation is really strong, and the vocals really drive home the message of freedom and rebellion. This song really captures the spirit of the times in which it was written.

TOM JONES: Love Me Tonight
TOM JONES: Love Me Tonight
This song has a really nice melody, and the vocals are really strong. The production is also really good, with a nice balance between the instruments and the vocals. Overall, I think this is a fantastic song, and I'm really glad it made the list.

MAGNETIC TOM

TOM JONES: *Love Me Tonight (Decca)
A n up-tempo Latin number that bubbles, sparkles and exchanges. Wouldn't say the material is quite as strong as some of the others, but the performance is gripping and effective.

NOEL HARRISON: I Just Can't Wait (Decca)

NOEL HARRISON: I Just Can't Wait (Decca)
This song has a catchy melody and great production. The vocals are really strong, and the overall sound is just fantastic. Overall, I think this is a great addition to the album, and I'm really glad it made the list.

WAYNE FONTANA: "A lovely way to spend a day..." in DAYTON OHIO 1903
This song has a really nice melody, and the vocals are really strong. The production is also really good, with a nice balance between the instruments and the vocals. Overall, I think this is a fantastic song, and I'm really glad it made the list.

NEW MUSICAL EXPRESS
On sale, Friday, week ending May 3, 1969

Drastic change for Dave Dee after flop

DAVE DEE, DOZY, BEAKY, MICK & TICH: *Snake In The Grass (Fontana)
I've felt for some time that Messrs. Howard and Blackley should adopt a new policy for the Dave Dee group, in the light of the relative failure of "Don Juan," adds fuel to the theory that the boys should abandon their world travels - at any rate, for the time being.

New from CBS

New Singles

4189 The Velvet Opera
Anna Dance Square
4191 Mark Brierley
Stay A Little Longer Merry Ann
4199 The Karamas
Let This Moment Pass Away

New Albums

The Number 1 U.S. Album
(S)63504 Blood Sweat & Tears
Blood Sweat & Tears
And, An Incredible Single
4116 You've Made Me So Very Happy
Buy Them, They Will Make You Very Happy

EXOTIC AND COLOURFUL

JETHRO TULL: Living In The Past (Island)
JETHRO TULL is a group with a large and loyal fan base, and this album is sure to delight them. The songs are well-written and well-produced, and the overall sound is just fantastic. Overall, I think this is a great addition to the Tull discography, and I'm really glad it made the list.

GENE CHANDLER & BARBARA ACC: Little Green Shoes (EMI)
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This is a really nice pop single. The melody is catchy, and the vocals are really strong. The production is also really good, with a nice balance between the instruments and the vocals. Overall, I think this is a fantastic song, and I'm really glad it made the list.

BRIAN AUGER & THE TRINITY: When You Gonna? (Mammoth)
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This song has a really nice melody, and the vocals are really strong. The production is also really good, with a nice balance between the instruments and the vocals. Overall, I think this is a fantastic song, and I'm really glad it made the list.

VICKI CARR: I'll Ever You're A Lovely (Liberty)
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GORDON WALLER: I Was A Boy When You Needed A Man (Bell)
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SETTLE: Love Is More Than Words (Fontana)
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Wayne Fontana has "a lovely way to spend a day..." in Dayton, Ohio 1903

TF1008
ELVIS TV GIVEN U.K. CLEARANCE

**Wembley offer - latest**

BRITISH Producers will definitely see Elvis Presley's U.S. TV special in the nearest future. The record deal has been signed and on the air. This means that the show will be aired in the U.K. in the near future. The next step is to schedule the show for broadcast.
THE Beach Boys are making an hour-long semi-documentary film, which will be shown on BBC-TV early next year — it being filmed in every country they visit in 1969, and a camera crew will follow them during their British concert dates in June. Whilst in this country next month, the group will be helping to organise one of the Beach Boys' behalf. Their follow-up to "I Can Hear Music" has been scheduled and will be issued at the end of this month. The group is also to star in its own Radio Luxembourg show, probably followed by a 13-week series.

SAVILLE'S SERIES

Jimmy Saville is to host a series of TV programmes. Initiated by himself and independently produced by Tracie Cello in Berlin's AMU, Saville is aiming to feature top British groups and personalities. The series will run for one hour every week for an indefinite period, subject to other commitments.

BOB'S BAND

Bob's Band, who recently recorded "Good Hands Tall" at EMI's famous Olympic Studios, are to release a new album in the autumn. The album is to be titled "Man's Sentry" and will be produced by the Beach Boys themselves, and will show them in performance and behind-the-scenes. The group is very interested in hospital work and recently attended a heart operation in Florida — this, they hope, may be incorporated into the programme.

The group's hospital work will be extended to Britain next month when during their six-concert tour of this country, it will devote营业额 to caring for patients in leading hospitals here. The Beach Boys will take two nurses, an amplifier and three microphones to each show and perform a short act for the patients.

SHOW FOR BBC; NEW SINGLE

BEACH BOYS PRODUCING OWN TV SHOW FOR BBC; NEW SINGLE

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"Bring On Back The Man" from Arthur Howes' album "The Man", which achieved No. 10 position in the States, is expected to be the debut disc by a four-piece Bradford group which is reportedly interested in Phillip Goodhand-Talt compositions.

Along with the new single, the group's new LP, "Gold On The Floor", is expected to be released in November.

NEW LOVE AFFAIR SINGLE, LP

LOVE AFFAIR has been spending this week in the recording studios completing its new single and second LP. More details of the LP, which is due for immediate booking for Quo as two German TV spots on May 16 and 17. The group's next week released their new single, "Jealousy".

Meanwhile, an album has been brought to the group from Arthur Howes Ltd. who is also expected to produce the group's new LP, "High On Love".

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**NEW MUSICAL EXPRESS**

**BYRDS PUSH FORWARD INTO COUNTRY MUSIC**

**BYRDS: DR BYRDS AND MR HYDE**

A first class collection of soul standards, plus one blues number. Dust my room by Taj Mahal. Most of the names and songs will be familiar to pop and folk fans. Johnny Johnson and the Bandwagon, who really hurt Sound Soul Fades. Themes feature in the standout track, In The Midnight Hour. This album will go down a storm in the States, but also makes for good money. It's like a cross between LP, LP and LP. Other titles (and artists):"Ain't Gonna Do That (Tina and Carla King)"..."Knock on Wood (Ray King and Carla King)"

**Soul stars sparkle**

**MATHEW OF INVENTION: MOTHERLAND (Verve, W 3500 ; 37/5)**

Selection of 11 tracks representing the best of the Mathew of Invention and taken from their previously issued six albums. The band really knowing how to do it. This is almost an impossible to tell whether Mathew and the other starts. This band knows how to do it. This is almost impossible to tell whether Mathew and the other starts. This band knows how to do it. This is almost impossible to tell whether Mathew and the other starts. This band knows how to do it. This is almost impossible to tell whether Mathew and the other starts. This band knows how to do it.

**HONOURS are awarded to Booker T and the Meters (band guitar) on this soul LP, especially up-tempo**

Booker T — Cropper share

**HONOURS are awarded to Booker T and the Meters (band guitar) on this soul LP, especially up-tempo.**

**Wallace CAINS, LARRY (Parlophone EAS110)**

This is the first album from a very interesting group, which features two members of the Blues Limited. On this LP, especially up-tempo. Cropper really comes into his own. It's tough and it's not difficult to see why he's been called one of the world's top guitarists. The performance is great, given an unusual and compelling treatment. E.B. Duncan is very much in evidence. This is a typical Booker T mover. Six of the numbers were written by the group.-RG.

**Other titles:** Soul Salvation, Carney St. Piggy, Grevor's, Sonny, Booker's Heaven.

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**GRAND PRIX INTERNATIONAL 1969**

The six broadcasting services of Radio-Télé-Luxembourg are proud to announce a new competition open to all RECORD PRODUCERS of the principal listening countries to R.T.L.:— Austria, Belgium, France, Germany, Great Britain, Holland, Ireland, Luxembourg and Switzerland (French and German speaking).

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**The final 15 productions will be promoted on all the International Services of Radio-Télé-Luxembourg.**

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**WALLACE CAINS, LARRY (Parlophone EAS110)**

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**THE FINAL WILL BE HELD IN THE GRAND DUCY OF LUXEMBOURG ON 18TH OCTOBER, 1969**
NEW MUSICAL EXPRESS

Moody Ray Talks About 'Threshold'

From conception to completion, "On The Threshold Of A Dream" took just three weeks to become reality. From release to entry in the NME chart, the same album just three days.

An amazing success for the band, Moody Blue's singles have become virtually accustomed to chart and group, they stand head and shoulders above most others.

"It's our second, we spent most of the time planning the next album and the next after that," explained Ray Thomas, who, with the risk of overstatement, claimed the band had "strapped it and set around the camp. The idea came just in that way..."

Actually, the idea came up with the title, "On The Threshold Of A Dream" and it was that concept that turned into..."Threshold." "What's the theme? Really, it's just an image of when you're up and everything else, "Ray told us.

"Look at that image..." and the idea just sprang to life. "When you're up and everything else, "Ray's words became a fantastic prodigy and a very good friend of ours."

The full effectiveness of Mike Pinder's keyboards was demonstrated when the group played a pop concert in London. A whole range of instruments seemed to be hidden behind a curtain, so that the band's mind was being represented by the clock.

"Agreement with the group played Fender Stratocaster series in the back long period, including "Are You Ready?" and "Run You Ready?" from the new album. "On The Threshold Of A Dream" and its accompanying production is very much new.

The full effectiveness of Mike Pinder's keyboards was demonstrated when the group played a pop concert in Sunday. A whole range of instruments seemed to be hidden behind a curtain, so that the band's mind was being represented by the clock."

 Razors, as "On Living in the Past" and "The Threshold Of A Dream" and its accompanying production is very much new.

Leonard Cohen

C.W. Driving Song WIP 6056

NEW MUSICAL EXPRESS

Moody Blues (1 in 4) JUSTIN HAYWARD, MIKE PINDER, RAY THOMAS, GRAEME EDGE, JOHN LIDDELL, (alan johnson picture)

...and the best from both sides of the Atlantic

The Idle Race★Days Of Broken Arrows★LBF 15218
Jay & The Americans★When You Dance★UP 35008

MCKENNA MENDELSON MAINLINE

(On sale, Friday, wednesday May 3, 1969)

More LP reviews

A MESS OF BLUES

ALBERT KING: KING OF THE BLUES GUITAR (Atlantic, mono or stereo T 2872, 45s, 9). From the Moody Blues, there is more. The album has been recorded, but the group had not been recorded for some time.

JH HOLLIDAY: (B) produced by Terry Ellis and Ian Anderson for Chrysalis Productions Ltd.

XXXSTANDY SLIM: MIDNIGHT JIVE (Mercury, mono or stereo T 3544, 45s, 9). Another example of his style as his debut album in the UK.

PLATINUM: HUNKA HUNKA BURNIN' LOVE (Mercury, mono or stereo T 3704, 45s, 9). Another example of his style as his debut album in the UK.

SWEET PAIN: (Mercury, mono or stereo T 3704, 45s, 9). Another example of his style as his debut album in the UK.

HUNGRY WATERS BLUES BAND (Transatlantic, mono or stereo T 3076, 9). From the Moody Blues, there is more. The album has been recorded, but the group had not been recorded for some time.

GEOGRAPHY: (B) produced by Terry Ellis and Ian Anderson for Chrysalis Productions Ltd.

C.W. DRIVING: SONG WIP 6056 (Island Records Limited 555-167 Oxford Street London W1)

FOLK SINGERS

LEONARD COHEN: (CBS, mono or stereo T 2872, 9). His second album, with a wonderfully human appeal. His first album produced by his own label, in which he reveals the same of his style as his debut album in the UK.

BBO: MCKEON: (Stato's, mono or stereo T 3076, 9). His second album, with a wonderfully human appeal. His first album produced by his own label, in which he reveals the same of his style as his debut album in the UK.

ROY HALE: : FOLDS JUICE (Dublin, mono or stereo T 3076, 9). Another example of his style as his debut album in the UK.

HAPPY HARRIS: (Dublin, mono or stereo T 3076, 9). Another example of his style as his debut album in the UK.

ROY HALE: : FOLDS JUICE (Dublin, mono or stereo T 3076, 9). Another example of his style as his debut album in the UK.

THE ACADIA: STRANGE BLUE (Dublin, mono or stereo T 3076, 9). Another example of his style as his debut album in the UK.

LUIS HENDRICK: (Verve, T 3076, 9). A third album, with a wonderfully human appeal. His first album produced by his own label, in which he reveals the same of his style as his debut album in the UK.

WANDERER: POPPY (Crown, mono or stereo T 3076, 9). Another example of his style as his debut album in the UK.

THE BOIY S: (Crown, mono or stereo T 3076, 9). Another example of his style as his debut album in the UK.

GUITAR

GREGG ALLMAN: (Coke, mono or stereo T 3076, 9). Another example of his style as his debut album in the UK.

BOB WILLS: (Coke, mono or stereo T 3076, 9). Another example of his style as his debut album in the UK.

WHY NOT (Coke, mono or stereo T 3076, 9). Another example of his style as his debut album in the UK.

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WHY NOT (Coke, mon...
HERMAN WAS WORRIED ABOUT CHANGEOVER TO REAL SINGING.

Far be it for me to criticise anyone for worrying unduly! Lord knows, I do it enough myself. Yet I did feel rather surprised at Herman, when he expressed reservations about the fate of his new single, "My Sentimental Friend." Doubt which, I am glad to say, have been swept overboard this week by the record's leap into the NME Top Twenty, overtaking people like the Diana, Cream, Rous, and the Supremes, Kinks, Tremeloes and Isley Brothers!

"Herman and his new single?" he asked when I went round to his Belsize Park pad. "D'you wanna hear it?" This last remark seemed accompanied by the placing of the said disc on the turntable.

"Whaddya think? D'you like it?" "Yeah, it's fine, no worries." "Listen to it again, it gets better after a few plays. I've heard it about fifty times already."

Re-assured that I wasn't putting him on, Herman relaxed slightly and said: "It's the first record I've really sung on. The rest was all...

He went into an impersonation of himself in teenage days, bending his knees, pouting lips, and clapping his hands while humming along and down. "Listen to this and you'll see what I mean."

I played bits of each track on his new EP and the change was instantly noticeable. From a happy-go-lucky feel to a soft ballad in one go.

"I thought about it a lot in the recording studio," he went on, "and I decided to get away from all the hokey bullshit I used to do. Now, I'm just trying to sing my own songs."

To show that he meant it, Herman, who, I thought, was bringing down the house with his latest act, was not yet ready, so we reverted to a dainty Cabaret

Hew about the weeks of behalf that Herman had recently finished. I wanted to ask, but it was too late, Herman was just admitted to the hospital after suffering a heart attack, and was among the throng of people who had turned up to the show.

"It's great in 'ere, isn't it?" Herman said smiling. "I've heard about places like this, but this is my first time."

Ten days later, we walked back and met Mr. Spoon, then turned down Sloane Street where a Frenchman leaning against the wall that's all they seem to do - "Herman's here," as we paid.

"Pulled out"

"I said to the promoter, 'That's it. They can't stand us out here.' I had to pay all the money to him.

And then there was the tour. It was great, it's great. Because we're all so soulful and don't lose our other monolith. Hermanreamont. We would have a chance to rehearse together and..."
SUMMER CONCERTS IN PARKS

- FANTASTIC IDEA -

NEW MUSICAL EXPRESS

HOW fantastic—Wmwood, Clapton and Baker playing in a park on a sunny, summer, Saturday afternoon for anyone who wants to hear them (NME Apr 26). Could be's parks make a regular feature of these concerts in the Summer and give some good, new groups a chance to reach a wide audience?

The audience has always supported them with their nearly highly respectful brass, brass, how's how about giving young musicians the same end

JAMES FREEMAN

[Image 0x0 to 509x663]

POP DREAM

(A short poem written by Lincolns best known poet, Sid Shap (1915-1967)

This night it had the strangest dream. I was in a world of my own, and I saw the pop world, as I had never seen before.

I was in the theatre, I saw Sid in the theatre, I saw Sid in the theatre, and I was in the theatre. It was the "Idn Race".

A melted fuzz guitar, sung out by the whole thing, a monster, Mark Hopkins appears and sings.

The bookers they all love her, she please them all at once, they got to her and she leaves, and it crosses to "Jethro Tull".

We're in the theatre, down to the music sessions, singing "Blow the Man Down."

The set consists of folk songs, to record and close, playing harmonica in between.

The moment we've been waiting for, we think, they leave the theatre, and it goes to "S.M.'s supergroup, Clapton on the Eddie, Bing playing beat, and I thought I knew the face."

The audience really loves them, they can do no wrong.

But all good things must end, but ever open with a bird, it has all been a dream.

We'll send a £2 record token to the writer of any verses used.

BUT it time the Band received 1,400 credits for producing a "Music From Big Pink" the most important and influential album in the past year, the band made a new album or single that bears the distinct band influence. Remember Old Time Music from Big Pink was the LP we made in America and the influence on the Swedish group ABBA, especially "Dear Doctor," is eminent. The record sold and co. would lose the influence it had on the Small Fears, the late Tramps, Big Guts and scores more.

There are at least three tracks on this "S. M." LP which is everything to the Band. Finally, there's the example of the Beatles single, on the B side of which they placed a record of "Blow the Man Down." It's about time the Band were recognized as being one of the most progressive groups around. "Big Pink," the name, is very much in pop.

And while, we're at it, don't forget the influence of the Band's theme on the selected group.

Saddlers Wells Theatre, London, This group is beyond description but to put it on some single words they are brilliant. One hour just didn't seem long enough for this spell binding event, and that's before every group and band come together and get all the credit for everything they create in the future. They haven't quite made the impact on quite the proportion of the public they deserve yet, but we know they are destined for bigger things soon—MADISON AND MARY CHILLIS (Morning, Near Reading).

What has happened to Donovan?

WHAT has happened to Donovan? His last single, "Atlantic," was months back and that was a miserable failure by his high standards. In the past six months or so, he has been live albums recorded in America and an LP of his greatest hits.

Maybe he's deserted these shores for America? Or has the talent that produced such memorable songs as "Sunshine Superman" dried up?

Donovan's LP "Rocky Mountain" is a much awaited album now, but it seems that he has turned to the pop scene in recent months.

MEMBER OF THE (Unofficial) TOP TEN OF THE WEEK

1. Auld Lang Syne
2. Rock And Roll
3. The Love You Save
4. The Twist
5. The Wild World Of Pink Fairies
6. Satisfaction
7. I Can't Help Myself
8. I'm Alive
9. The Most Gifted Woman
10. The End Of The World

From You To Us

Readers' letters should be sent to Tony Black, New Musical Express, 122 St. Edmunds, London W.C.2. We cannot guarantee to publish all letters received.

The Editor does not necessarily agree with the views expressed in From You To Us.

Reply to Lynne Pemberton and Jack Lee (JYTV. April 23): I am really sorry about the unfairness of BBC Radio and London Weekend concerning the screening of the Supergroups and Temptations show. Yes, it is important that even the current chart is real but the present interest in Traffic, Status Quo artists.

Do you think the competition unfair? Is it the fault of the music business or the audience? Is it not the fault of the audience that they turn to any television work except the London Publicisation award?—D'ROBERT F. CASSIDY (Birmingham).
"I had spots on my face and my chin" "DDD CLEARED THEM COMPLETELY" says Christine Rance "I have tried other things, but I found this worked better". Christine discovered how D.D.D.'s unique formula of 5 powerful antiseptics really gets to work on spots fast. D.D.D. contains soothing and cooling ingredients too. They give relief from irritation and help prevent the spots from spreading. Try D.D.D. for yourself, send for a free sample of D.D.D. (disinfectant) to Department L.B., D.D.D. Ltd., Watford, Hertfordshire.

(Balm 36, 43, 46, Liquid 36, 56, 78. Soap 1.95)
NEW MUSICAL EXPRESS

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JAMES & BOBBY PURIFY

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Artists include: SHOSHANA DAMARI, HEDVA & DAVID, RON EULAIN, URI ARIN, etc.

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Tues., May 6 BOURNEMOUTH

MON., MAY 5 BRADFORD

TUES., MAY 6 LONDON

WED., MAY 7 LEEDS

THUR., MAY 8 MANCHESTER

MON., MAY 12 SUNDERLAND

TUES., MAY 13 BRISTOL

THUR., MAY 15 SOUTHEND

ROY ORBISON

MIORA ANDERSON

SUN., MAY 18 HAMMERSMITH

MON., MAY 19 GLASGOW

TUES., MAY 20 OXFORD

WED., MAY 21 BIRMINGHAM

THURS., MAY 22 CARDIFF

ROYAL ALBERT HALL OF 7.30

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