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No. 1149 Week ending January 18, 1969

*What's happening
to Scott Walker?*

SUPERSTAR TOM JONES

reveals extraordinary ambition

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A SECRET CHANGES SCOTT'S LIFE

By **GORDON COXHILL**

A **SUBTLE** change has come over Scott Walker in recent months. And it is not only because he recently attained the ripe old age of 25, an event Scott celebrated by going out to see a Marx Brothers film.

"I'm more patient with people," he admitted, as we talked in his manager's Baker Street office. "Something happened to me a while back that changed me, changed my life, changed my songs, changed everything.

"It's got to be kept a secret for the moment, but when it gets out, the news will be colossal.

"I can tolerate phonics a lot better than I used to. I've realised that you can't only talk to people you like, it doesn't work out that way.

Here, Scott paused to point out the outstanding tracks on a Jacques Brel LP I had just bought. "That is the best version you will ever hear of that," he said, pointing to "Ne Me Quitte Pas," which is better known in English as "If You Go Away."

"Forget all the other versions," he enthused, "and 'La Statue,' that's great too."

Then he opened a carrier bag, and proudly displayed half a dozen albums.

"That's where my money goes," he grinned. "They're mainly new recordings of stuff I've already got."

Scott's own forthcoming LP, "Scott 3," is almost completed. "There is just a bit of tidying up to do, and then it'll be ready," he said.

Knowing that Scott is no longer as "hang-up" on Brel's songs, I asked him how much of his own material would be included on the album.

"It will be all my own songs," he answered, "but for two or three Brel numbers, which turned out so well I didn't want to waste them."

"The LP as a whole won't be as introspective as the last one. It's basically a collection of love songs and songs of loneliness.

"Many people make the mistake of thinking my songs are self-pitying. They're wrong. I believe loneliness is the most under-estimated thing in the world."

Plans for two albums a year

A current fad seems to be employing a theme, running from beginning to end of an album. Is there any such theme to "Scott 3"?

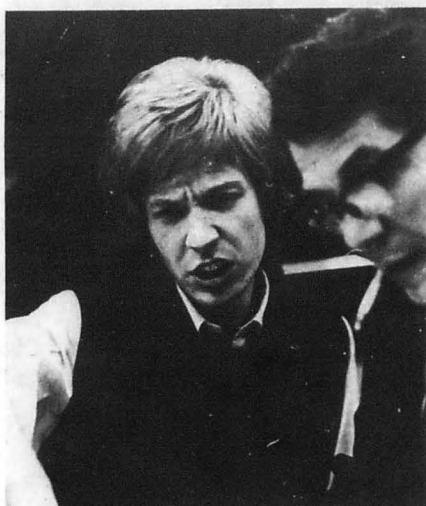
"Well," he replied thoughtfully, "I was working on the idea of a tenement, you know, a block of flats, and using different people and different stories from the tenement."

"I managed to write a few songs along those lines and they are included."

Own songs

"Some of the tracks are as short as 20 or 30 seconds," he revealed. "They are just thoughts and impressions that I wanted to put down."

In the two years since the Walker Brothers split up, Scott has released two singles.



SCOTT WALKER, seen at the recording studios last week cutting tracks for his next LP "Scott 3," discusses a point with MD ARTHUR GREENSLADE.

The first "Jackie," did well, considering it was Brel, and therefore bowdy, and was virtually banned from being broadcast.

"Joanna," albeit a song that Scott is not particularly fond of, was an enormous hit and made the mums and dads sit up.

And the third? "There will be no more singles," Scott said with extreme nonchalance.

"I went to see Les Gould, the managing director of my record label, and asked him about bringing out a single."

"He asked me whether I wanted to be an album artist or a singles artist. Naturally I said I wanted to be an album artist."

"So he said that as long as I produce two albums a year, he's happy. And of course, that makes me happy."

"So it's all down to saving up 37s. twice a year," I remarked.

"That's right," he smiled. "That's why I've got to make them good." Scott's first TV series for the BBC starts in March, and surprisingly, Scott has no apprehensions about it whatsoever.

"Television has never frightened me in the same way live appearances do," he told me, waving to the shadowy figure of former "brother" John, who had come in out of the cold.

"I'm looking forward to doing the series. Everything is still in the preliminary stages, and we haven't got round to fixing up guest artists, but I'm happy so far."

I wanted to know if Scott would be singing his own favourite songs, like "Amsterdam" and "Next," both superb examples of Brel at his most barbed.

"No, I would like to, but it's a

Continued on page 11

I'M NOT

If I was in Tom Jones' shoes and success was piling upon success and my earning power spiralling upwards at an astonishing pace I would be more than a little apprehensive that it was all too good to be true; that one day I would wake up and it would all be a cruel dream; that it would be seven in the morning and I'd be needed at the building site by eight. If I was in Tom Jones' shoes I'd be rich and getting richer every second — but a little scared.

But I'm not in Tom Jones' shoes. Tom is. And Tom can take it all with remarkable aplomb.

"I was knocked out with myself I couldn't take it — because you have to be able to take things in your stride," says Tom. "Your nerves would not be able to take it otherwise."

We were talking at the Elstree studios of ATV where Tom will be employed for the next three months on the most expensive variety series ever produced in this country. Each show will cost £160,000, and the series will be shown throughout the

world to the enhancement of Tom's reputation and financial value.

In America, for instance, he can already command an astronomical figure for a British performer. When the series is shown, he will be worth four times as much.

Tom himself can reckon on a tidy couple of million from the project, but he shrugs it all off so: "I have never really taken any interest in the money side."

When Gordon Mills, his manager, called to tell him about the series and the money involved, Tom's reaction was "Oh yes, good. That's all right," or words to that effect. To which Mr Mills, not uncharacteristically, replied with astonishment: "Is

Love Sculpture readers' help

LOVE SCULPTURE has a problem. After crashing into the NME Chart with its rocked-up version of Kharchaturian's "Sabre Dance," this brilliant Welsh trio simply just doesn't know which way to turn next.

"Maybe NME readers can help us," leader Dave Edmunds told me when I joined Sculpture for a photographic session in London's Holland Park at the weekend. "Should we follow-up our hit with another classical instrumental and risk being type-cast... or should we go vocal like everyone else? We'd really appreciate some advice."

As I see it, instrumentals are only a novelty — and you can't go on hoping they'll give you hit after hit. On the other hand, most people are probably expecting us to do another classical number with the same treatment! It's a difficult choice."

According to Dave, Love Sculpture is also generally uncertain about the type of group it wants to be. He added: "We still don't know our scene, or where we're going, or

says ALAN SMITH

what people expect from us. We're looking for our identity."

Said John Williams, the one with the black moustache and those mysterious dark glasses: for wearing on even the dullest days: "Most people know we recorded 'Sabre Dance' after it's good reaction on John Peel's programme, but I don't think they know we mainly do vocals on stage. Dave is a great singer."

"If we do do another instrumental then it could well be our own version of 'Farandole,' but we still haven't made up our minds. Frankly, I wouldn't want us to be labelled as another Nice — they've got their scene, and we've got ours."

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CRACK OUT BY YOURSELF

says TOM JONES in this NME exclusive on-the-set interview with Nick Logan

"I don't know what you can say!" he replied. "It excites me. You can do so much more with a bigger budget, so the fact that it is exciting is a boost."

Tom, who hates the mornings, is required to rise between seven and eight o'clock in order to reach Elstree from his new Sunbury home.

"It is fatal," he said. "When the alarm clock goes off I cannot believe what is happening. It is the only time I have got up out of bed and usually I am listening to him when I am going home to bed."

I mean, I didn't realise it was dark in the morning," he laughed. "I thought I was back on the building site again."

Yeah he's gone and stepped off at the first building site," joked one of Tom's aides, "and he's gone

and built half a house before he realises he's supposed to be at Elstree."

Tom laughed heartily. Later in the afternoon when I asked him if there was any secret desire he nurtured but was unable to carry through because of his position, he confessed:

"Well it's not a great ambition with me but I would like to go back on a building site for a day — just to feel what it is like. Then I think you would appreciate it more."

And another thing I'd like to do is to go back to Fontypyrdd in Wales to go back to the boys, having a drink, playing cards."

"But that's impossible, because if I went back now I'd be signing autographs and answering questions all the time. To see my mates I'd have to see a lot of other people

I don't want to see. It is a memory that is in my mind, but I know I cannot do it anymore," he mused, and shrugged his shoulders.

Tom's friends now are drawn from show business. "They have to be," he says, "because for people outside the business there is this big show big aura, and they would want to be asking questions about what it was like."

"You wouldn't dream of going and asking a surgeon what his last operation was like, but people in the business don't talk about the business when they relax."

"I'm waiting to see the Elvis TV special," said Tom, suddenly and sighed when told it was not supposed to be up to much.

At a Press preview of the forerunner to Tom's series (shown last Sunday), Sir Lew Grade of ATV said

he was confident that our Mr Jones will become the greatest of the singing stars.

What did Mr Jones think about that, I enquired?

"I think I have the vocal ability to do it," said Tom, and then qualified the remark by adding, "but that is not all that is required."

"For example Dean Martin has got it. He hasn't got a great voice — though he can sing well enough. But he's a star because he can handle himself. It comes from experience I suppose."

"There are a lot of good singers in the world but they are not all big enough to become stars like Frank Sinatra and Dean Martin because they cannot handle themselves properly. I don't buy Andy Williams' records but I watch his shows and I admire the way he does them."



need

Love Sculpture has been together for only about ten months, but John and I had some useful experience before he was working as a drummer in his father's dance band.

Ivor Williams' Avalon Dance Band, it was called," he said with a smile, "and we only really played local gigs. It was good, though. We had to play everything — fox-trots, waltzes and modern, I stepped in when the regular drummer went ill, then my dad thought I was O.K. — so I stayed."

"I'd never been with a group before. I joined Love Sculpture, so it took me a little time to get used to the different kind of life. But it's interesting. . . . I can't deny that."

Last-but-not-least member of the band is Congo Jones (there's a name for a Welshman!) whose real name is Robert and who got the name Congo at school because he couldn't play himself drumming on the desks.

Congo doesn't say too much, but since joining Love Sculpture he's turned to guitar, and more than makes up for his vocal silence via some brilliant playing. "I got most of my experience with a group in



LOVE SCULPTURE (l to r) DAVE EDWARDS, CONGO JONES and JOHN WILLIAMS.

Wales called Some People," he told me, "earning a quid a night! Those were the days."

Love Sculpture came together when John went along to hear Congo play at a dance one night; started chatting; and then they both met Dave.

Their backgrounds were diverse — John had studied classical music,

and Dave had started off as a Jerry Lee Lewis-Chuck Berry fan but they got together and found they made a distinctive sound.

There are no plans for the trio to add an extra member.

"Three is fine," says Dave. "I think we've got a big sound, and sometimes it's more of a challenge to use the instruments you've got."

Keeps fit

A subject that frequently crops up in Tom's conversation is fitness and he is planning to have a gymnasium and sauna bath fitted into his new home. He places great importance on being fit and is currently trying to lose some weight.

It was explained to me earlier that Tom smokes cigars and drinks champagne because his doctor advised him against cigarettes and warned him off spirits and beer.

"People think he is being 'flash' but he's not," his publicist protested. "It's on doctor's orders."

Tom has sold two and bought two new cars to celebrate the series; has had a spooker table installed into his new home; is trying to add to its four acres of grounds because he likes to be surrounded by open space and spends his leisure time watching television and playing records.

"A bit like a busmen's holiday," I suggested. Tom smiled and added: "I also go out and watch other singers. I love night life. That, for me, is enjoyment."

We chatted on about Tom's adventures in Las Vegas; various aeroplane stories were told; Tom said he enjoyed the concert part of his TV shows best; that he'd asked for Aretha Franklin for the series but was told she didn't want to come to England — and then Mr Jones left to change for filming.

We joined him in the studios later. If all the figures mentioned in connection with the series confuse you, it may give you some idea to know that the set in use that day cost £2,000 to construct, would be used for only two numbers and then dismantled.

The set was not one of the very elaborate ones, and the star of the show was to be featured singing "Help Yourself" with a group of young dancers. Tom appeared on stage in black trousers and waistcoat and green ruffled shirt.

On the first run through, one of the girl dancers backed into Tom who smiled forgivingly. On the second another dancer lost her balance. On the third it was okay.

Tom, who was relaxed throughout, left the stage and joined me in a corner, declining to sit down — "My trousers are a bit tight," he smiled.

I asked him if he found the pace of his success a bit frightening.

"No. As long as I can keep my voice. As long as I keep fit. As long as I can go out and give as much as I can. That is where a lot of people fall down."

"When they reach as high as they can they slacken off. They think everything in the garden is lovely and begin to ease up."

"I thought I had made it as a singer a year ago. I had had hit records. I had done every TV show there was to do."

"People say I have become more polished; more professional. But I am not aware of it myself. I suppose it comes with experience."

Gordon Mills came over, had a few words and Tom said he had to be off.

"Let us know if you go back on the building," I called after him. "It should be worth seeing."

"I don't think I could," said Tom, holding out his hands. "They've gone soft now. They'd get torn to shreds."

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ALAN SMITH discovers

THERE were plans for our intrepid girl reporter to go to Claridges and there to take tea and gaze into the blue-green eyes of Malcolm Roberts, but she went down with flu so they sent me instead.

The first thing that happened was that Malcolm's fringed leather jacket and scarlet polo necked sweater caused a slight stiffening on the part of the head waiter, who regretted that he could not admit The Gentleman without a tie, Sir. So we took this gentle booting-out in good part and repaired to a nearby coffee bar called Mister Love. Cheeky!

Malcolm is a good lad. You won't get me saying anything nasty about him, because one of the things we talked about was reporters who write nasty things.

Malcolm is a 23-year-old Players cigarette ad-type face who has his head screwed on plus a quiet determination to make the most of his career aided by his manager, Tony Lewis, for whom he has high praise.

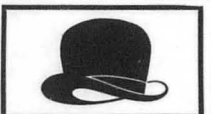
Both of them have thought long and hard about the follow-up single to "May I Have . . ." and the decision now seems to be for a February release of a country-and-western number previously released about five years ago.

"I can't give you the title," said Malcolm mysteriously, pausing only to join me in watching the waitress walk away from us, "but a lot of people have recorded it on LPs and it was very big in the States.

Now LP

"I also hope to do an LP for my new label soon, but I'm mystified about the album I did for RCA before I left. It's funny. Normally you get companies trying to cash in when one of their former artists gets into the charts, but in this case, so many people keep telling me they can't get hold of a copy."

I asked how things might have changed for him lately, and he said he was lucky in that for the past two years he'd been able to do a lot of cabaret and build himself up a good act (although he was always learning and had a long way to go yet), and now it was beginning to pay off.



Malc wants return of star magic

He thought his single was a nice commercial song, but it wasn't really the kind of number from which he got the greatest satisfaction.

"Mario Lanza's 'Be My Love,' said Malcolm. "That's the kind of song that gives me a kick. And I would have liked to have had a hit with 'Time Alone Will Tell'."

And how about those "Malcolm Roberts is doing an Engelbert" comparisons?

"Smile. I don't get irritated by them. Some people say I'm doing a Dickie Valentine, other people have written I'm trying to imitate Des O'Connor — some have said Jimmy Young. The way I feel is, if I've got a little bit of each of

those people's talent, then I must be doing O.K."

Malcolm has a mature outlook on life and he doesn't believe that show business is as much of a rat race as it's made out to be ("there are some nice people, and it's no worse than the rest of life"), or that shoulder-length hair could make him any better a singer.

"Personally," he said, "I'd like to see the magnetism come back into entertainment. I believe the fans are fed up with artists looking like the bloke next door."

"People want music again. They want escapism. They want to feel that stars are somebody."

"I'm going to try hard to be that kind of person."

LOW GUN WILL STOP GOING POP

ONE of the constant moans I hear, particularly from groups, is that they had to "go commercial" to get noticed. Once in the charts, however, they find that commerciality is not such a bad thing and

By RICHARD GREEN

that they can learn to enjoy it as much as their new-found popularity. If they are talented, they can write their own material to fit the public demand and gradually get the fans round to their way of thinking, musically.

The Gun are a case in point. "Race With The Devil" is not only ultra-commercial but a damn good number to boot. Adrian Curtis, one of Gun's two brothers, wrote it with the charts in mind and is still writing with the Top Thirty uppermost — but with a slightly different accent on the song's talents.

Gun's drummer, Louie Farrell, met me at Ronnie Scott's, led me through the midst of workmen, up a dark flight of stairs to the upstairs Club, sat me on a semi-circular padded bench-type seat and spoke of Gun's arrival on the scene.

"We had to commercialise so terribly to get through, but now we can let go," he began. "We had to earn the money we still do, but it's easier now."

"We're a rock group, not really on the West Coast sound, but a hard sound, large noise, exciting. People say 'turn down, turn down' when we play. We've got some nice new equipment and some beautiful sounds down."

Talk led to job

Louie came up the hard way, the way of so many contemporary young drummers — on the road abroad. He took drumming really seriously for the first time when he was fifteen and still at school, and began playing semi-professionally eighteen months later.

I was playing in Mannheim and met a guy from Dagenham who I didn't know, but he knew a lot of people I knew and I knew a lot of his friends, and we got talking and I joined a group with him," Louie explained.

"Eventually, I was left skint with one drum kit hanging round my neck. It must have happened to everybody. So a rather despondent and disillusioned Louie went home, and three months later got a call from Adrian Curtis, as a result of which he joined Adrian's Wall for six months."

"Then Adrian went with Crispian St. Peter's, which left us in the cart again," Louie recalled. "Then I got an offer from Paul Curtis to join the Knack, and Adrian joined us eight months ago."

"We grunted around and had premises, which didn't mean a damn thing, then Ronnie Scott saw us at the Roundhouse, asked us to come down here to see him, and he signed us up."

Ronnie appointed Peter "Chips" Chipperfield and Jimmy "New York" Parsons as Gun's managers, and things sped on. First a tour with Scott Walker, then a hit record . . . and next?

The answer is — an album with a picture of Apollo 8 on the front taking off. "We got someone to record it taking off and put it at the beginning of one of the tracks," Louie revealed. "The album should be out in February."

On the singles front, Gun are pretty well confident that "Doesn't It Drive You Mad" will be their next single, though the title may be altered slightly.

"It's gotta have brass added to it, then it's finished," he said. "I think it's stronger that 'Race' which was going to be a 'B' side, but someone high up in CBS said they were making it the 'A' side."

"It's got a few nice words. It's gonna drive people mad trying to work them out," he added with a sly grin, leaving me to make what I could of that.

Louie is quite happy about the improving standard of today's groups, but not so pleased with current sales trends.

Lot of rubbish

"The standard of musicianship is definitely getting a lot better," he commented "but there's a lot of old rubbish in the charts. There are a lot of young musicians who have been playing for five years who realise that they have got to go on improving to last, and they are doing it. There are a lot of very very good musicians about, and this is a pleasing fact."

For the future, Louie has some very definite ideas on how to avoid the abyss if it should ever loom up in front of him.

"I want to stick money into a few houses," he said in a business-like manner. "Bricks and mortar, that's the thing, I want to let my father deal with it because he has an excellent Business mind."

"Let it earn money for you until the time of reckoning. Stick a few houses up, fill them with tenants and collect all the time."

How about things like gold and jewellery, I suggested.

"Gold and jewellery don't earn rent, do they?" he replied.



GUN (l to r) LOUIE FARRELL and brothers ADRIAN and PAUL CURTIS.



... these are the sounds to weave your dreams ... says B. S.

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Cabal
20136 SMCL

... and they lived and heard happily and funkily ever after ... says Jimmy Hendrix

Buddy Miles
Expressway to your skull
20137 SMCL

JUST ARE A LISTE!!



BRITISH ACTS STAY AND OUT IN THREE-DAY MIAMI FESTIVAL

NEVER has the East Coast known an event to compare with the Miami International Pop Festival, held in the huge Gulfstream Racing Park. With a line-up of some of the hottest acts in the world, attendance for the fete was estimated at 100,000.

Two stages were located at most a mile apart; one at the actual Gulfstream grandstand, and the other, known as the flying stage, in a large meadow. The weather co-operated, temperatures being in the low 80's, as skydivers trailing colorful smoke descended on the meet; festival-goers watched art exhibits, slid down a giant slide, painted kaleidoscopic patterns on elephants, laughed at a walking catfish derby, and were nearly attacked by the dreadful Blue meenies from "Yellow Submarine."

Each day the performances began at one o'clock, extending non-stop through the afternoon, and terminated by 10:30 or 11 p.m. Many stars not appearing attended the event, including Graham Nash, Fifth Dimension and Jeff Beck.

Despite widespread rumours however, and much to my disappointment, neither of the Beatles made an appearance.

The police were lovely, the crowd orderly, and there were no major incidents.

Here is a synopsis of the three days' performances:

FIRST DAY

CHUCK BERRY: His personal performance at the Flying Stage was very good indeed, but his backing group was not. All-white musicians, the usual mix of white together and unheared. Relying on his old favourite hits such as "Memphis," "Maybelline," Chuck managed to put across the old Berry message. Very good reaction.

TERRY REID: Surely the highlight of the first day and perhaps of the entire festival. His stage presentation has continually improved until he is now one of the best performers around. Best numbers were "Tinker Tailor," the ballad "Pony," "Summertime Blues," and the excellent rendition of "The Letter."

With his personality and showmanship, Terry received a big standing ovation from the audience. It is safe to assume that Terry is in the near future.

BUFFY ST. MARIE: Gave about the same show she's been giving for the past several years. Best number was "Turn Turn Turn."

FLEETWOOD MAC: Despite a loss of equipment, Fleetwood identified themselves to the police and being very tired, Fleetwood Mac gave an excellent performance. The Flimble James style of blues was very well done in a warm Florida evening by an enthusiastic audience.

"Shake Your Money Maker" and "Black and Blue" were particularly highlighted an electric showing. The crowd was highly excited, the excitement coming through the crowded grandstand. Fleetwood Mac was truly an outstanding act.

JOSE FELICIANO introduced himself to a very receptive crowd by singing America's National Anthem. After destroying the melody of our patriotic song, he fared better with "California Dreamin'" and "Malaguena," and his "Light My Fire" world hit.

COUNTRY JOE & THE FISH: In short, they were vulgar, boring and rather dry, though well received.

SECOND DAY

MARVIN GAYE: At the time No. 1 in the U.S. charts with "I Heard It Through the Grapevine," Marvin

reports **TERRY MANNING**



TERRY REID, one of the British stars who triumphed at Miami International Pop Festival.

THIRD DAY

vin Gaye was ready for a standout performance. With an excellent 10-piece backing band, he ran through "You're All I Need," "Pride and Joy," "How Sweet It Is," "Stubbbon Kinds Fella," and, of course, "Grapevine." All in all, a very polished showing.

RICHIE HAVENS, currently a rave in America, gave a rather mediocre performance, which included "Indian Hope Man," "For Haven's Sake," and "I Pity The Poor Immigrant."

GRATEFUL DEAD, another original West Coast underground group, sounded rather irate and boring, perhaps about three years behind.

PAUL BUTTERFIELD BLUES BAND gave a very professional performance, very well received. Their best number was the Albert King song, "Born Under A Bad Sign."

BOXTOPS, led by gruff-voiced singer Alex Chilton, displayed an earthy, gutsy quality which soon had the large crowd clapping and singing along. One girl fought her way to the stage and had to be forcibly removed. Excellent performances of "The Letter," "Choo Choo Train," the country-flavoured "Break My Mind," and their latest hit, "I Met Her In Church," were followed by a standing ovation.

PROCL HARUM truly a standout performance! Easily the top act of the second day, they were musically brilliant, wearing a complete stage appearance. Led by Gary Brooker on piano, they rampaged through "Shine On Brightly," "Homburg," "Conquistador," and "A Whiter Shade Of Pale," which brought down the house with screams of "Bravo and 'More!'" Kiting several standing ovations, they encored with an instrumental flourish by organist Matthew Fisher, "Repent Walpurgis," which was received with wild applause.

Definitely an amazing performance by a very underrated group. **STAPPENWOLFF** probably the top U.S. group at the moment, finished the second day. Lead singer John Kay entered wearing a complete Florida police uniform, ripped off his helmet and started the festivities. Among several album cuts, they sang their two smash U.S. hits, "Born To Be Wild," and "Magie Carpet Ride." A very good group, and very loud!

CHARLES LLOYD: Afro-jazz group, with Lloyd on flute and saxophone. Very good jazz combo which has earned worldwide fame.

SWEETWATER: A cello, a girl in a floor-length dress, a hip little coloured jacket, and a psychedelic rendition of "Hey Jude." What more can be said?

JOE TEX REVUE: Funky Southern soulful very exciting backing group, with Joe leading the audience into an actual frenzy! Several members of the crowd actually clamoured to the stage and danced with Joe to his hit tune "Show Me."

GRASS ROOTS: Running through their U.S. hits, "Wake Up, Wake Up," "Bella Linda," "Midnight Confessions," "I Think I Should Have Said," and "Where Were You When I Needed You." Several members of the crowd actually clamoured to the stage and danced with Joe to his hit tune "Show Me."

CHARLES LLOYD: Afro-jazz group, with Lloyd on flute and saxophone. Very good jazz combo which has earned worldwide fame.

SWEET INSPIRATIONS: are four coloured female singers popular in the States from their hit "Sweet Inspiration." The churchy gospel atmosphere went across very well.

MR. WALKER & ALL STARS: Motown sound was exemplified by Mr. Walker's scorching saxophone renditions of his hits "Road Runner," "How Sweet It Is," "Come See About Me," and "Shot Gun."

CANNED HEAT: Sound! With fourteen huge amplifiers blaring, a wall of blues power crashed across the huge outdoor grandstand and everyone "Boogied With Canned Heat." After a roaring ovation, they encored enthusiastically with "On The Road Again," a key member of the afro funk, a long solo, each to a roaring acclamation from the crowd.

"Bear" Hite later said that the group had never played to such an audience.

TURTLES closed the three-day event with a show which had already evolved into a comedy routine. Interspersed with their hits "Happy Together," "Shod! Rather Be With Me," "You Baby," and "Elemore," were renditions of "Hambone" and a spoofing "Doo-wop" song of the fifties, not at all unlike Shep & the Limelights. A very funny act however, and a good ending for the pop festival.

FIRST BRITISH APPEARANCES FOR JACK JONES!



JACK JONES—one of the most exciting singing talents of the last ten years—arrives in the U.K. this week. He's been here before, but only on holiday; this time, he has a packed programme of TV and 'live' engagements lined up. He will guest on the "Lulu Show" on January 18th, and "The Rolf Harris Show" the following week. He's also going to record a BBC "Saturday Special" for release later.

No doubt Jack will be treating us all to personal performances of his terrific new single—"LOVE STORY" c/w "L.A. Break Down (And Take Me In)" (RCA 1778)—and some of his recent fabulous hits like "WITHOUT HER" c/w "Follow Me" (RCA 1703) and "I REALLY WANT TO KNOW" c/w "The Way That I Live" (RCA 1756).

And there are two exceptionally good **JACK JONES** albums in the stores now, as well. Both are very smooth listening. The titles are "IF YOU EVER LEAVE ME" (S)SF7951 (M)RD7951 and "WITHOUT HER" (S)SF7935 (M)RD7935.

Another U.S. star with an ever-growing British fan club, is **EDDY ARNOLD**. He too, has a new single out this week, "THEY DON'T MAKE LOVE LIKE THEY USED TO" c/w "What a Wonderful World" (RCA 1780). This is Eddy at his very best—listen out for it.

A young man called **MIKI** has just released a single titled "DEAR AUNTIE MARY" c/w "A Piece of Heaven" (RCA 1782). This is especially interesting because *Miki* nearly became a *Monkee*! In the now-famous auditions to choose the famous four, Miki reached the finals and missed joining the group by a hair's-breadth. Hear what the Monkees might sound like if there were five of them!



JULIE, TRAVELLER, TOM TAYLOR RAVE IN HOLLYWOOD

JULIE DRISCOLL, Brian Auger and the Trinity, Jethro Tull, Jeff Beck and Ten Years After have made it! All four British groups have been invited to appear at this year's Newport Jazz Festival, the biggest, most important one of its kind, held annually in Newport over the July 4 weekend and, up until last year, reserved exclusively for the major names in jazz and folk.

However, accepting that the underground rock movement has now become an integral part of American life, the Newport impresario George Wein is offering this bumper package for Newport fans.

Should all four groups accept, and assuming that their promoters have returned their invitation, they will be joined by the only American group that falls into the same category, *Blood, Sweat and Tears*. No other group is invited now of the British success here.

BELIEVE THE DOORS are to receive a tremendous amount of money for their upcoming concert at Madison Square Garden on January 24.

JUNE HARRIS: NEW YORK

Some rumours even put the figure up to \$50,000, but such is their appeal that they should sellout the giant building without even hurting Jethro Tull's U.S. debut at the Fillmore East on the same night.

JAMES BROWN is on the second lap of his first 1969 tour of the West which includes 23 one nighters and two television shows. Kicking off in San Bernardino, California, Mr. Dynamic remained in the state long enough to tape guest spots on the Jerry Lewis and Donald O'Connor Shows, and then moved into Texas where he stays till January 20. Following this, James and his troupe move into practically every mid-western state, winding up the mammoth tour at the hour for ABC when his series starts if this preview piece is any indicator.

HOLLYWOOD says ANN MOSES

Editor of 'Tiger Beat'

TOM JONES' one-hour Special—"This Is Tom Jones"—which was a preview of his series which will be an ABC-TV series beginning February 7, was an explosive showing for the super-talented Welshman. He got good reviews.

Bob Hull, writing in "Hollywood Reporter": "Jones has an ear-blowing singing voice and considerable stage charm. The hour had lush and mod-mod production to match the star's personality. It is one of the better musical variety hours to come out of England." And *Ess* in "Daily Variety": "This extraordinary young man, combining as he does the vocal passion and power of his Welsh heritage, the pulchrit emotionalism of an entertainer who thinks as well feels, knowledgeable physical presence and a fine suffusion of today's ambience, makes quite a pop singer. Indeed, England's current hottest, Tom Jones should sweep the hour for ABC when his series starts if this preview piece is any indicator."



RCA

TOP SINGLES REVIEWED

TROGGS BACK WITH A BANG

* Evil Woman (Page One).

THIS is the Troggs' first disc for many months, during which they've been sorting out their managerial problems. Now all is resolved, and they're back with a bang.

This disc reverts to the style of "Wild Thing," with which they made their initial impact. It's mean, bluesy and sultry—with a curled-lip Reg Presley snarling the lyric to the accompaniment of reverberating twangs and a heavy plod beat. For a change, this isn't one of Reg's compositions—in fact, I think it's an American number. There are few groups more adept at "delivering" commercialised rand-b, and this is ideal material for the boys.

FRANK SINATRA: Rain in My Heart (Reprise).

This is one of those moody poignant ballads, in which Frank Sinatra seems to specialise in his more mature years. A beautifully controlled and expressive rendition—proof positive that the master has lost none of his polish or individuality.

JOHN SEBASTIAN: She's A Lady (Kama Sutra).

And here we have the former Lovin' Spoonful leader with a self-penned solo offering, a delicate wispy ballad accompanied by rich cellos, flute and tinkling harpischord—plus an unobtrusive beat. John Sebastian warbles the reminiscent lyric with charm and intimacy. The track has a class and sheen about it that puts it in the quality "bracket," but it's hardly commercial.



LONG JOHN BALDRY — his new single is reviewed right.

GIMMICKY NEW BOX TOPS

†Sandman (Bell).
A RHYTHMIC ballad that's a showcase for lead singer Alex Chilton, backed by strings, singing organ, gentle beat and—in the passages where the routine swells and expands—humming support from the other Box Tops. It also has a built-in sales gimmick of a weird sliding guitar sound, which has the same tingling effect as the bass in Nancy Sinatra's "Boots." Written by Wayne Carson Thompson (who penned Bruce Channel's "Hold On"), it's a smooth and highly polished presentation with a hummable melody. But being ballad material, its chances are doubtful—unless that novelty gimmick catches on.

Long John's song would suit Tom

LONG JOHN BALDRY: * It's Too Late Now (Pye).
AFTER his No. 1 hit, Long John Baldry experienced a string of misses — and then came bounding back with "Mexico", which clicked largely on the strength of its topicality. In other words, John isn't an obvious Chart contender and all depends upon his choice of material and the extent of its promotion.

This is another song by Tony Macaulay and John Macleod—a throbbing rockaballed with a plaintive lyric. After a lengthy verse, it breaks into a pulsating chorus complete with backing group. In construction and style, it's rather similar to Tom Jones' "A Minute Of Your Time"—and, indeed, it would have been a good number for Tom. LJB handles the poignant lyric most effectively—and it's a catchy chorus, even though I felt the string section was a bit on the thin side, not a racing cantata, but must stand a fair chance.

SLY & THE FAMILY STONE: Every-day People (Directon).
This isn't quite as good as "Dance To The Music" (which was a hit), but considerably better than "M'Lady" (which wasn't). Sly and the Family Stone's distinctive dance-along style is again in evidence. Sly handles the lead vocal with verve, while the others maintain a repetitive chant that's reminiscent of a kiddies' skipping song—and it is this familiar chant that gives the disc its commercial appeal.

Drives along with a solid beat, and there's an atmosphere of gaily and good humour about the entire proceedings.

TINY TIM: Great Balls Of Fire (Reprise).

Sober surprise! Because, for a few brief moments, Tiny Tim shows that he's not quite the musical twit he usually appears. Indeed, when he's singing "straight"—as he does quite frequently here—one could almost believe that it was Jerry Lewis who was singing. But then, at the end of each stanza, he goes soaring away into falsetto—and generally mucking about. Which I suppose he has to do, in order to maintain his image. And by the way, there's some great boogie piano on this track.

KENNY BALL & HIS JAZZMEN: 1999 (Fontana).

A change of label for the Kenny Ball Band—and, so it would seem, an odd choice of material. Because this was written and originally performed by that rather way-out group, Nirvana. Kenny handles the happy-go-lucky lyric, while the front line weaves its eye-tapping magic around him. Good single—fun, and a great party disc. It is, in fact, a drinking song—encouraging everyone to raise their glasses to 1999.

* TIPPED FOR CHARTS
† CHART POSSIBLE

Beatles adapted to bubblegum

KASENETZ-KATZ SINGING ORCHESTRAL CIRCUS:
* We Can Work It Out (Pye-Int.).

THAT'S right, your eyes haven't deceived you — it's the Beatles' 1966 hit adapted to bubblegum music! And it's not so strange if you think about it, for the original version had a sort of lift to it.

So the Kasenetz-Katz outfit has merely speeded up to the tempo, infused its familiar pipe-organ sound in the backing, and created a sort of hurdy-gurdy quality. It's a very happy sound, and the harmonies and

counter-harmonies are specially colourful—as you might expect, with so many groups participating. Unfortunately, too many gimmick effects have been inserted—including distortions, electronics and tempo changes—which do tend to spoil it. But on the whole, it's good stimulating stuff. And coming hot on the heels of "Joey Small," a definite contender.



TINY TIM — whose version of the rocking "Great Balls Of Fire" is reviewed right.

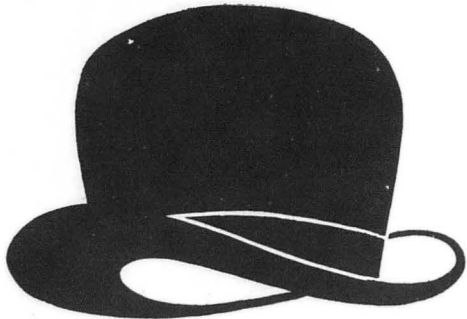
VERA LYNN: Goodnight (Columbia).

Would you believe Vera Lynn sings the Beatles? This is Ringo's solo from the new double LP. It's so toiling wait-time, and the sentimental lullaby lyric is right up Yera's street—particularly as it's framed in a sweet scoring of sweeping strings and heavenly choir. Sounds just like typical Vera Lynn material, which means that it wouldn't ordinarily be a hit. But with the Lennon-McCartney tag attached to it, I reckon it could make it.

BILLIE DAVIS: Make The Feeling Go Away (Decca).

If ever a disc deserved to be a hit, it was Billie Davis' last single "I Want You To Be My Baby." But alas, it didn't happen! This one is equally as good but, under the circumstances, I can't be too optimistic. The material is really rock—but it's been dressed up in modern style with lavish trimmings.

BOWLER HAT RECORDS



FIRST RELEASE

24th JANUARY

'CAN I TAKE IT WITH ME'

c/w

'LITTLE ROOM'

MARTIN LINFORD

BOWLER HAT RECORDS: 9 ARGYLL STREET, W.1. 01-723 1848

KINK DAVE'S BEST SOLO

DAVE DAVIES: †Hold My Hand (Pye).

A THICK, robust, Kinks-like solo accompanied by Dave Davies in this self-penned number. It's a heavy-beat mid-tempo bluesy ballad, in which the pleading lyric is well suited to Dave's beseeching style and adenoidal tones.

Performance-wise, this is the best solo he has waded to date—it's a fiery and impassioned delivery, and he really gives it all he's got. And full marks to brother Ray's production—because the slinking, palpitating backing (with added strings in the second chorus) seems to urge Dave along to even greater efforts. I like the song, as well—though it's one that takes time to register.

CLEM CURTIS: Marie Take A Chance (United Artists).

Clem Curtis is, of course, the Foundations' former lead singer, and it's obvious that arranger Des Champ has moulded his scoring to the Foundations' slap-happy style. The illusion is heightened by the fact that this is a Tony Macaulay-John Macleod number. And the result is a very fresh and extremely exhilarating number that sounds far all the world as though Clem was right back with his former group. Not sure if the song is quite strong enough—but we shall see.

JACK JONES: Love Story (RCA).
This isn't the Jetta Tull single it's a Randy Newman composition, which has previously been waded by Alan Price. And Jack Jones' styling is the last word in polished perfection! It's a good song—slow in the verses, then speeding up in the catchy chorus—and it relates the daydream of a young couple who are wondering what the future holds in store. Quality de luxe, and maybe Jack's BBC 1 show this month could even boost it into the Chart. I love it!

GARY WALKER & THE RAIN: Come In, You'll Get Pneumonia (Philips).
This is a punch-packed and impassioned beat-ballad—and very unusual in conception. One quickly, with the verse sung on muffled cello—then it erupts into a palpitating chorus, in which the Rain joins in with Gary Walker while the orchestra sets up a veritable wall of sound and a double-time chugging railroad beat.

MORE SINGLES ON PAGE 10



PHILLIP GOODHAND-TAIT, seen at the piano when he gave a performance at a luncheon to launch his new record (reviewed below with (1, 2 & 3) DICK JAMES, head of the Beatles Northern Branch; SID BACON, co-manager and father of Love Affair's Mo Bacon; Decca producer DICK ROWE and co-manager JOHN COXELL.

PHILLIP GOODHAND-TAIT: Love Has Got Hold Of Me (Decca).

For the uninitiated, let me explain that Phillip GT is best-known as a composer, in which capacity he has written several hits—including a couple for the Love Affair. Now he pops up as a singer in his own right, with Keith Mansfield (who

orchestrated the Affair's hits) as his musical director.

And, as there is a vocal group chanting in the background, the outcome is—not surprisingly—highly reminiscent of a Love Affair disc! It's a good number—strong, vital and catchy—and the scoring is expansive and imaginative.

GLEN'S NEWEST!



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 BF 1740

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 TF 990

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THE DALYS
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 TF 988

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 classic
EMIL DEAN
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 MF 1071

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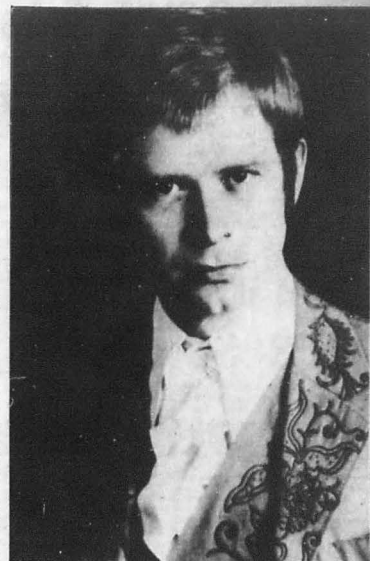
NME TOP 30

WEEK		(Week ending Wednesday, January 15, 1969)		WEEK	
RANK	TITLE	ARTIST	REMARKS	RANK	TITLE
1	OB-LA-DI OB-LA-DA	Marmalade (CBS)		6	1
2	ALBATROSS	Fleetwood Mac (Blue Horizon)		6	2
3	LILY THE PINK	Scaffold (Parlophone)		10	1
4	BUILD ME UP BUTTERCUP	Foundations (Pye)		8	2
5	SOMETHING'S HAPPENING	Herman's Hermits (Columbia)		5	5
6	FOR ONCE IN MY LIFE	Stevie Wonder (Tamla Motown)		3	6
7	URBAN SPACEMAN	Bonzo Dog Doo-Dah Band (Liberty)		9	4
8	SABRE DANCE	Love Sculpture (Parlophone)		7	6
9	PRIVATE NUMBER	William Bell & Judy Clay (Stax)		8	9
10	SON-OF-A-PREACHER MAN	Dusty Springfield (Philips)		6	10
11	LOVE CHILD	Diana Ross & The Supremes (Tamla Motown)		8	11
12	AIN'T GOT NO — I GOT LIFE	Nina Simone (RCA)		12	4
13	FOX ON THE RUN	Manfred Mann (Fontana)		3	13
14	ONE TWO THREE O'LEARY	Des O'Connor (Columbia)		8	2
15	STOP HER ON SIGHT	Edwin Starr (Polydor)		5	15
16	YOU GOT SOUL	Johnny Nash (Major Minor)		2	16
17	OB-LA-DI OB-LA-DA	Bedrocks (Columbia)		5	17
18	A MINUTE OF YOUR TIME	Tom Jones (Decca)		8	12
19	I'M A TIGER	Lulu (Columbia)		10	7
20	RACE WITH THE DEVIL	Gun (CBS)		9	10
21	BLACKBERRY WAY	Move (Regal Zonophone)		2	20
22	MAY I HAVE THE NEXT DREAM WITH YOU	Malcolm Roberts (Major Minor)		12	7
23	PLEASE DON'T GO	Donald Peers (Columbia)		2	23
24	DON'T FORGET TO CATCH ME	Cliff Richard (Columbia)		7	24
25	THE GOOD, THE BAD AND THE UGLY	Hugo Montenegro (RCA)		16	1
26	I GUESS I'LL ALWAYS LOVE YOU	Isley Brothers (Tamla Motown)		1	26
27	QUICK JOEY SMALL	Kosenez-Katz Singing Orchestral Circus (Buddah)		6	23
28	MOTHER KELLY'S DOORSTEP	Danny La Rue (Page One)		3	26
29	HEY JUDE	Wilson Pickett (Atlantic)		1	29
29	SOUL LIMBO	Booker T. & the M.G.s (Stax)		1	29

Britain's Top 15 LPs

1	1	THE BEATLES	(Apple)	7	1
2	2	THE BEST OF THE SEEKERS	(Columbia)	9	2
3	3	SOUND OF MUSIC	Soundtrack (RCA)	196	1
4	4	BEGGARS' BANQUET	Rolling Stones (Decca)	5	3
5	5	THE WORLD OF VAL DOONICAN	(Decca)	6	4
6	6	HELP YOURSELF	Tom Jones (Decca)	5	6
7	7	THE WORLD OF MANTOVANI	(Decca)	12	7
8	8	THE GRADUATE	Soundtrack (CBS)	9	5
9	9	HOLLIES GREATEST HITS	(Parlophone)	22	1
10	10	DIANA ROSS & THE SUPREMES GREATEST HITS	(Tamla Motown)	24	1
11	11	BEST OF NAT KING COLE	(Capitol)	1	11
12	12	BEST OF THE BEACH BOYS, VOL. 3	(Capitol)	5	10
13	13	VAL	Val Doonican (Pye)	7	11
14	14	FELICIANO	Jose Feliciano (RCA)	9	8
15	15	FOUR TOPS GREATEST HITS	(Tamla Motown)	21	2

NEW SINGLES



LONG JOHN BALDRY
 It's Too Late Now

7N 17864



SCRUGG

Will The Real Geraldine
 Please Stand Up And
 Be Counted

7N 17856



5 YEARS AGO

1	1	GLAD ALL OVER	Dave Clark Five (Columbia)
2	2	HIPPY HIPPIY SHAKE	Swinging Blue Jeans (HMV)
3	3	I WANT TO HOLD YOUR HAND	Beatles (Parlophone)
4	4	TWENTY-FOUR HOURS FROM TULSA	Gene Pitney (United Artists)
5	5	I ONLY WANT TO BE WITH YOU	Dusty Springfield (Philips)
6	6	SWINGING ON A STAR	Big Dee Irwin (Colpix)
7	7	SHE LOVES YOU	Beatles (Parlophone)
8	8	STAY, Hollies	(Parlophone)
9	9	WANTA BE YOUR MAN	Bolling Stones (Decca)
10	10	YOU WERE MADE FOR ME	Freddie and the Dreamers (Columbia)

10 YEARS AGO

1	1	IT'S ONLY MAKE BELIEVE	Conway Twitty (MGM)
2	2	THE DAY THE RAINS CAME	Jane Morgan (London)
3	3	HOOTS' N'OM	Lord Rockingham's XI (Decca)
4	4	TOM DOOLEY	Lonnie Donegan (Pye Nixa)
5	5	TO KNOW HIM IS TO LOVE HIM	Teddy Bears (London)
6	6	TEA FOR TWO CHA-CHA	Tommy Dorsey Orchestra (Brunswick)
7	7	BABY FACE	Little Richard (Decca)
8	8	LOVE MAKES THE WORLD GO ROUND	Perry Como (RCA)
9	9	KISS ME, HONEY HONEY	Kiss Me, Shirley Bassey (Philips)
10	10	COME ON LET'S GO	Tommy Steele (Decca)

15 YEARS AGO

1	1	OH MEIN PAPA	Eddie Calvert (Columbia)
2	2	LET'S HAVE A PARTY	Winifred Atwell (Philips)
3	3	BLOWIN' WILD	Frankie Laine (Philips)
4	4	SWEDISH RHAPSODY	Mantovani (Decca)
5	5	CLOUD LUCKY SEVEN	Guy Mitchell (Philips)
6	6	ANSWER ME	Frankie Laine (Philips)
7	7	HAS TO BE RICHES	David Whitfield (Decca)
8	8	CHICKA BOOM	Guy Mitchell (Decca)
9	9	POPPA PICCOLINO	Diana Decca (Columbia)
10	10	RICHOCHET	Joan Regan (Decca)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"
 Last Week (Tuesday, January 14, 1969)

1	1	HEARD IT THROUGH THE GRAPEVINE	Marylin Gaye
2	2	I WANNA BE YOUR MAN	Freddie and the Dreamers
3	3	SOULFUL STRUT	Young-Holt Unlimited
4	4	CRIMSON & CLOVER	Tommy James & the Shouters
5	5	HOOKED ON A FEELING	B. J. Thomas
6	6	LINEAMAN	Glen Campbell
7	7	FOR ONCE IN MY LIFE	Stevie Nicks
8	8	TOUCH ME	Doors
9	9	WORST THAT COULD HAPPEN TO A NIGGER	Ray Charles
10	10	SON OF A PREACHER MAN	Dusty Springfield
11	11	CINNAMON	Derek and the Dominos
12	12	THE COUNTRY	Canned Heat
13	13	CLOUD NINE	Temptations
14	14	QUE TE QUIERO	Rene & Rene
15	15	EVERYDAY PEOPLE	Sly & the Family Stone
16	16	I STARTED A HORE	Bee Gees
17	17	IF I CAN DREAM	Elvis Presley
18	18	LOVE HILL	Diana Ross
19	19	LOVE HILL	Diana Ross
20	20	STORY	Classics IV
21	21	MAKING LOVE	Johanne Taylor
22	22	ABRAHAM, MARTIN AND JOHNNIE	And
23	23	TOU WEAK TO FIGHT	Clarence Carter
24	24	STAND BY YOUR MAN	Tammy Wynette
25	25	CAN I CHANGE MY MIND	Tyrone Davis
26	26	WILLIE	Willie Nelson
27	27	HANG 'EM HIGH	Booker T. & the M.G.s
28	28	BELLA LINDA	Grassroots
29	29	THIS IS MY COUNTRY	5th Dimension
30	30	THIS IS MY COUNTRY	5th Dimension

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DOONICAN, PITNEY, BENNETT, FOUNDATIONS JOIN SEVERAL LONDON TOURS

VAL DOONICAN is to play major British concert dates in April. Nina Simone arrives here in March for selected concert appearances and her own TV show. The Foundations will be the main supporting attraction on Stevie Wonder's tour, which runs for three weeks in March. Remaining dates have been set for the Gene Pitney-Marmalade-Joe Cocker package tour, and for the Tony Bennett - Count Basie concert itinerary. The complete schedule for Mantovani's 1969 British tour has been announced. Spring visits by the Kasenetz - Katz outfit and Canned Heat are now confirmed, but Little Richard's projected tour has been cancelled.

Val Doonican is to star in a string of concert dates in April. Principal supporting attraction on the bill will be Scottish singer Lena Martell. The tour opens at GLASGOW Odeon on Good Friday, April 4, then plays MANCHESTER Odeon (6), LIVERPOOL Empire (7), LEEDS Capitol (11), BIRMINGHAM Odeon (12) and BRISTOL Colston Hall (13). Other dates are being set for the tour, which is being promoted by the Grade Organisation.

NINA SIMONE: CONCERT DATES SET

NINA SIMONE is to play several British concert dates in March, accompanied by her own group. During her visit, she will also telecast her own TV special. After a concert in Dublin on March 12, she plays BELFAST Sir William Whitla Hall the following day (13). Nina then flies to London for her TV showcase, before resuming at EDINBURGH Usher Hall (19), WOLVERHAMPTON Gaumont (21), LONDON Royal Festival Hall (22) and MANCHESTER Odeon (23). She then travels to Europe for concerts in several continental countries.

Foundations delay U.S. trip

THE Foundations are to join Stevie Wonder's British concert tour, scheduled to run from March 7 for three weeks. Promoter Arthur Howes is currently setting 18 venues for the tour—and among cities to be visited are London, Birmingham, Manchester, Sheffield, Southampton, Bristol, Cardiff, Newcastle, Leicester and Croydon. This has meant a change in plans for the Foundations, who have had to postpone their U.S. tour yet again — they are now expected to fly to America on April 1. Meanwhile, the group is currently undertaking ballroom dates in Ireland until next Monday, and on soon as it returns to London next week it goes into the studios to cut its follow-up to "Buttercup."

PITNEY: FIVE MORE VENUES

REMAINING dates for the Gene Pitney-Marmalade-Joe Cocker package tour have now been set by promoter Arthur Howes. These are SLOUGH Adelphi (February 18), IPSWICH Gaumont (19), PETERBOROUGH ABC (20), DONCASTER Gaumont (22) and EAST HAM Granada (25). Remaining 22 venues and dates were exclusively reported in last week's NME. Apple group the Iveys complete the package line-up, which also includes Lucas and the Mike Cotton Sound and compere Mike Quinn.

Bennett: 4 extra London dates

IN addition to the opening date of their tour at Hammersmith Odeon on April 18, Tony Bennett and the Count Basie Orchestra will also play this same venue on two other days (19 and 27). Other new bookings are at London New Victoria on April 25 and 29, making a total of five London dates. Remaining venues for the tour, promoted by Harold Davison, were reported last week.

Stevie Wonder goes solo

HANK MARVIN, founder member and lead guitarist of the Shadows, announced this week that he is beginning a solo career immediately. He has already cut four solo tracks under Norrie Paramor's supervision, one of which — a Jerry Lordan composition — is expected to be rushed-released next month. This development probably means that the Shadows — for the past nine years voted by NME readers as Britain's most successful instrumental group — have now disbanded irrevocably. Said Hank: "I can see no prospect of us getting together again."

Bruce Welch left the group in December to go into music publishing and management. Drummer Brian Bennett has been undertaking freelance sessions for several weeks — and was in fact, the drummer on Hank's recording session this week. But the future of John Rossill is at present uncertain, although he is now playing occasional sessions with Cliff Richard.

Marvin has led the Shadows since their rise to fame as Cliff's backing group in 1958. He has co-written many of the group's smash hits as well as several of Cliff's chart entries. He has already been contracted to record exclusively for Columbia as a soloist, and is currently routing material for two albums. No live appearances are planned by Hank in the immediate future.

REST OF JANUARY POP ON TV AND RADIO

THE Dave Dee group, Herman's Hermits, Freddie and the Dreamers, Simon Dupree and the Big Sound, Tony Bennett and his Band, ELOise Six, the Lorne Gibson Trio and the Alex Welsh Band appear daily in Radio 1's mid-morning "Keith Skyles Show" from Monday to Friday (20-24) next week. The following week (January 27-31) marks the return of "Afternoon Music" — a daily hour-long show with a new format, including a "Top Gear" break, and his guests for this period include Marmalade, the Spectrum, the Paul Williams Set, Jackie Ross, the Searchers, the Hollies, Gerry and the Pacemakers, the Artwoods, Kenny Ball, Johnny Howard and Johnny Arthey.

The Foundations, the Trogs, Joe Cocker and the Band, Amen Corner, Casuals, Honeybus, Vanity Fare and Fairport Convention are the featured acts on the "David Sykes Show" from next Monday (29). Tony Brandon takes over this spot from January 27, and his show's regular guests include Geno Washington and the Ram Jam Band, the Idle Race, Ejection, the Nice People and the New Faces.

Appearing in the "Dave Cash Show" are the Move, Vanity Fare, the Searchers, Katch 22 and the bands of Kenny Ball and Joe Loss (all next week); Status Quo, Timboke, the Fortunes, the Orange Bicycle, Sons And Lovers, the Art Movement, the Karl Denver Trio and the Bob Miller Band (January 29).

Marmalade, Amen Corner, Billy Fury, Marty Wilde and Kenny Ball's Jazzmen guest in the far-west edition of "Saturday Club" tomorrow (31), and the show also includes a message from the Tremeloes who are on tour in Sweden. The week is ending after a ten-year run, and is replaced the following Saturday (25) by Kenny Everett's new show.

Latest bookings for John Peel's "Top Gear" include: Jethro (February 21), the Searchers (22), Idle Race and Keef Hartley (Sunday, January 26); Love Sculpture, Honeybus, Deep Purple and Writing On The Wall (February 21).

Della Reese, the Equals and the Peter Knight Orchestra are on the "Pete's Sunday People" from Monday (18). Guesting in "Pete's Sunday People" the following day are the Casuals and Geno Washington and the New Fourtet. Line-up for the following Sunday (26) includes the Fortunes, the Harry Roche Constellation and the Alex Welsh Band.

AQUARIUS

PAINT JONES

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EMI

LOVE AFFAIR AGENCY SWITCH

LOVE Affair is the latest L group to be involved in an agency switch. It was announced this week that the group has left the Harold Brown and Organic label and will in future be handled by Danny Enters of Kennedy Street Enterprises.

Release of the group's next single — which, as reported last week, is "One Road" penned by Philim Goodhand. Talk — has been put back one week and will now be issued by CBS on February 16. The Affair is set for club appearances in Northern Italy from March 8.

BARRY SUMMER SHOW

Barry Ryan is likely to star in a highly season at a principal British seaside resort this summer — his agent Harold Davison is currently considering four offers of summer shows. But it is now unlikely that he will join an overnight concert tour before the autumn.

NEW DISCS

Sandie Shaw, O. C. Smith, Honeybus; Duane vocal

NEW singles by Sandie Shaw (Pye), Locomotiv's "Mr. Armageddon" (Parlophone) and a Johnny Cash-June Carter duet "Daddy's Song" (CBS). Honeybus' "She Sold Blacktop Rock" (Deram) is released on February 7.

"The World Of Frida" is a Decca LP issued next Friday — it retails at 19s. 11d., and consists of a collection of 12 songs recorded on tracks. February 7 albums include Johnny Cash's "Old Golden Throat" (CBS) and the Sandpipers' "Spanish Album" (A & M). Out the following week (14) are O. C. Smith's "All Together" and "The Andy Williams Sound Of Music," both on CBS. "Break My Mind," Duane's CBS. Out on January 31 are Sandie Shaw's "Monstrer Dupont" (Pye), Locomotiv's "Mr. Armageddon" (Parlophone) and a Johnny Cash-June Carter duet "Daddy's Song" (CBS). Honeybus' "She Sold Blacktop Rock" (Deram) is released on February 7.

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Leapy Lee joins Midem stars

LEAPY LEE has been added to the list of international stars who will be entertained at the Midem Festival in Cannes, which opens on Monday and continues until January 24. Also representing Britain are Mary Hopkin, the Equals and Gene Pitney. Joe Tex, the 5th Dimension, Bobby Goldsboro, Sergio Mendes and Brasil '66, Mireille Mathieu, Aphrodite Chavalier.

Mantovani's full date sheet

MANTOVANI and his Orchestra began their annual British tour at St. Albans New City Hall on April 11. Their itinerary then takes them to Cardiff (12), Coventry Theatre (13), Portsmouth Guildhall (15 and 16), Croydon Fairfield Hall (16 and 17), Bristol Colston Hall (18), Birmingham Town Hall (19), Eastbourne Congress Theatre (20), Chatham New Theatre (21), Wokingham Grand (22), Bourneville Winter Gardens (25), London Royal Festival Hall (26) and Leicester De Montfort (27). Mantovani begins his 14th U.S. tour on September 28 for a period of nine weeks—he has now sold over 25 million albums in America.

Herman Vegas cabaret

HERMAN'S HERMITS—whose "Something's Happening" climbs to No. 5 in this week's NME Chart—are likely to spend most of the mid-summer period playing cabaret at a major Las Vegas venue. Negotiations are nearing completion for the group to undertake a ten-week season in this hub of U.S. show business. Agent Danny Betesh told the NME that in order to prepare for this important engagement, Herman will devote most of the spring to British cabaret dates.

EX-TRAFFIC TEAM GOES INTO ACTION WITH JIMI MASON

EX-TRAFFIC team has emerged to take place immediately after their Las Vegas season. The group spends the whole of next week recording a new album and its follow-up single. Its current U.S. tour will include appearances in early February, to coincide with the U.S. screening of the Tom Jones picture, which will be broadcast on British cabaret dates.

TROGS WAX SOLO DISCS

THE Trogs are to split! But only briefly to enable three members of the group to make solo records. Ronnie Bond is the first Trog to make his solo debut—his single "Anything For You" (Pye One), backed by the Larry Page Orchestra, is released on February 14.

Judith Durham return

Judith Durham — formerly lead singer with the Seekers, who disbanded in July — returns to this country in the spring to make her British solo debut. She stars in a three-week cabaret season at London's Savoy Hotel from April 28.

SYMBOLS IN TV FILM

A 45-minute colour TV documentary of the Symbols' U.S. tour is to be made by independent producer Nat Subitakti. It is titled "You Are American. Aren't You?" because many Americans believe the Symbols — a real beat warmer. The strings at the end are static. On Decca, the number is F 2785.

fo on this week's new releases from

New names and great sounds make this a very interesting week.

Let's start with THE YOUTH, who is actually one person but sounds like several, on a stunning first outing called 'Meadow of my love'. There's a catch in the beat which makes you sit up and take notice. Lovely lyrics, and this voice is really something—cool and smooth. The backing is simple, uncluttered and utterly beautiful. It's a scoop on Deram, and the number is DM 226.

ANDEE SILVER has a pretty massive voice and knows how to use it to good effect. Imagine how she sounds multi-tracked, on a terrific Goffin/King number and 'You're just what I was looking for today'. Gorgeous—don't miss it! Listen to it because it's a real heart warmer. The strings at the end are static. On Decca, the number is F 2785.

With a little help from three dolly ladies from the film cast, GERRY LOCKRAN joins in the trend for soulful-up. The Beatles with a version of 'Hey Jude'. The result is quite a rave, with some string accompaniment and a very powerful vocal. On Decca, number F 12873.

Everybody would welcome a bit of sunshine to brighten up these dark days. So FRANK CHACKSFIELD and his Orchestra have put some on record. 'Sunshine' is the title of their new single, and very nice too. The number is DM 117.

Someday everyone will realise what talented people THE NEW FAC are. They're putting their music down on record. The number is DM 117.

The Clipper Carlton sings 'bluebird fly' on Emerald. Number one is MD 1117.

The Decca Record Company Limited. Decca House, Albert Embankment, London W.C.2.

HIP, BARRY, DUSTY IN ROLF TV

Cliff with Cilla; Lulu loses ten minutes

RAY CHARLES, JACK JONES SHOWS SET

ENGELBERT HUMPERDINCK, Barry Ryan and Dusty Springfield have been set for guest appearances in BBC-1's "Rolf Harris Show." Dusty is also booked for the same channel's "Cilla" series, as are Cliff Richard, Johnny Mathis, Georgie Fame and Francoise Hardy. Transmission dates have been announced for BBC-2 specials showcasing Ray Charles and Jack Jones. Vince Hill and U.S. pianist Peter Nero are to guest in ATV's "London Palladium Show." Yorkshire TV's spectacular featuring Jackie Trent and Tony Hatch is to be fully networked in March.

The Beverly Sisters make their TV comeback in tomorrow's edition of the Rolf Harris series (18). Ex-Seeker Keith Potger makes his solo bow, when he joins Jack Jones in the following week's show (25). Other new bookings for the series are Dusty Springfield and Dutch singer Liesbeth Lest (February 1), Barry Ryan (8), Eurovision winner Massiel and Roy Castle (15), Moira Anderson (22), Engelbert Humperdinck (March 1) and Vince Hill (22). Line-up for BBC-1's "Cilla" includes Francoise Hardy and Peter Cook (next Wednesday, 22), Johnny Mathis and Sheila Hancock (29), Sacha Distel and Una Stubbs (February 5), Dusty Springfield and Georgie Fame (12) and Cliff Richard and Dickie Henderson (19).

The Ray Charles special, which he filmed in London last autumn, is to be screened by BBC-2 on Friday, February 7—the show also features the Raetels and the full Charles Orchestra. The following Friday (14), BBC-2 transmits "Jack Jones At The Talk Of The Town." Lulu's BBC-1 series is to be cut by ten minutes every week, and will now be screened from 6.25 to 7 p.m. This is to enable her to devote more time to rehearsing the Songs For Europe, which she is featuring in the series.

On BBC-2, Rosemary Clooney and Guy Mitchell are in the Hollywood musical "Red Garters" (next Wednesday, 22); the Oscar Peterson Trio is in "Jazz At The Maitings" (23); the Toast is showcased in "Colour Me Pop" (25); Bobby Darin guests in "Rowan And Martin's Laugh-In" (26); and Marian Montgomery appears in the first edition of the Jimmy Dean Show (26).

Vince Hill and Peter Nero join Frankie Howerd in ATV's "London Palladium Show" on Sunday, January 26. Guitarist Duane Eddy makes his debut as a vocalist in the same channel's "The Golden Shot" this Sunday (19).

The first edition of London Weekend TV's "The Saturday Crowd" with Anita Harris and Lonnie Donegan resident — was scrapped last week, because the technical quality of the recording was not up to standard. The series will now begin tomorrow, with the 5th Dimension guesting.

Yorkshire-TV's special "Mr. & Mrs. Music" — featuring Jackie Trent and Tony Hatch, with their guests Scott Walker, Matt Monro and Petula Clark — is to be networked on Tuesday, March 11. The same company is also producing a 13-week series starring Scottish singer Bernadette, but transmission is not yet set.

MANFRED QE2 SCORE

Manfred Mann and Mike Hugg have been commissioned to write the incidental theme music for a documentary about the new Cunard liner QE2. The film will cover the building of the vessel and its maiden voyage.

EXPERIENCE NOEL FORMS PART-TIME 'FAT MATTRESS' GROUP

NOEL REDDING, of the Jimi Hendrix Experience, has formed a group which will undertake engagements when the Experience is not working. But rumours that the Experience is to disband are denied. Noel and ex-Flowerpot Man Neil London have been joined by drummer Eric Dylan and bass guitarist Jimmy Leverton, and together they have formed the Fat Mattress which expects to begin infrequent British dates within the next few weeks.

An LP of self-penned numbers has already been completed, and is due for April release when record contracts are finalised. Negotiations are currently under way with a major company. On the album Noel plays bass, lead and rhythm guitar and organ; Eric plays drums, percussion and vibes; and Jimmy plays bass and lead guitar, celeste, piano, organ and clavoline. Mitch Mitchell and former Traffic member Chris Wood also took part in some of the sessions.

Noel told the NME: "The Experience doesn't have to work much now, so Fat Mattress will start playing extensively in the autumn. Mitch, Jimmy and I aren't splitting up — just cutting down on work." Noel and Neil fly to New York and Los Angeles on February 10 to arrange recording and publishing deals, and to finalise an American tour for Mattress later this year.

MARY HOPKIN'S RETURN TO WALES

WELSH singer Mary Hopkin has been set for her first appearance in her native land since she achieved stardom. As guest star on the previously-reported Engelbert Humperdinck tour, she will sing at Cardiff Capitol on Wednesday, March 12.

The tour opens at Northampton ABC on March 7, and the Cardiff date is the second venue to be announced. Remainder of the six-week itinerary is currently being finalised.

SINATRA CANCELS

Frank Sinatra has cancelled his visit to London, during which he was to have recorded an album of Jackie Trent-Tony Hatch compositions. He had been due to arrive here this week, but U.S. commitments prevented him from coming. Jackie and Tony will now fly to the States within the next six weeks to attend the recording sessions, which have been re-scheduled for Los Angeles.

ROAD TO NOWHERE ROAD TO NOWHERE ROAD TO NOWHERE ROAD TO NOWHERE ROAD TO NOWHERE ROAD TO NOWHERE

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Decca

right now with their current single, 'Someday', doing very well indeed. It's on Decca, number F 12862

TOBY TWIRL is about to move into the charts with a very good sound called 'Movin' in'. Great song given a great treatment. On Decca, F 12867.

Next week something very special is happening—info will tell you all about it!

DECCA group records

45 rpm records

BEATLES SERGIO MENDES BOBBIE GENTRY

SERGIO MENDES & BRAZIL '68: FOOL ON THE HILL (ARM, AML5 722).
Patented singer Sergio, 37 or 40, Ipanema, a suburb of Rio de Janeiro, leads the group which merges the voices of Lani Hall and Karen Philipp, two forceful girl vocalists with the rhythm of bass guitarist Sebastian Neto, drummer on Romao and percussionist Rubens Bassani.
The Latin American music has a soft beat infused into it that makes it sound a little different without losing the charm of Brazil. As TV viewers have seen recently, this group has colourful music to offer and this LP brings out their vivacious attack. John and Paul's Fool On The Hill gets top treatment, as do Scarborough Fair and Lani Ladaia.
Other titles: Festa, Casa Forte, Canto Triste, Una Pequenuha, Lapinha, When Summer Turns To Snow.

BEATLES: YELLOW SUBMARINE (Apple, PCS 707).
This is from the cartoon film and comprises two former Beatles' single hits—Yellow Submarine and All You Need Is Love, with four songs written for the film and sung by the Beatles—All Together Now, Hey Bulldog, It's A Wonderful World, and Only A Northern Song, the last two being composed by George Harrison.
The flip side has six compositions by George Martin, conducted by him for the film, plus the orchestrated Lennon - McCartney tune, Yellow Submarine in Pepperland.

BOBBIE GENTRY & GLEN CAMPBELL (Capitol, ST 2923).
These two country stars combine their voices to duet (and solo) their songs through eleven fine songs. Al De Lory has arranged and conducted the orchestra, but this is at times too rich and fulsome, inclined to overshadow the vocalists. Best tracks are Bob Russell's Little Green Apple, Lee Ross's Heart To Heart Talk, Glen's own imagination, and Bobbie's Mornin' Glory.
Other titles: Less Of Me, Gentle On My Mind, My Elusive Dreams, Terrible Tangled Web.

Sunday Mornin', Let It Be Me, Scarborough Fair/Canticle.

VINCE HILL: YOU FORGOT TO REMEMBER (Columbia, SCX 5306).
Another LP from Vince, this time 14 tracks of old favourites and new songs, such as Les Reed's Please Don't Go (Donald Peers' current hit). Didn't We Forget To Remember? and Gilbert Secaud's The Importance Of Your Love (with Vince singing in French for a few lines). With the Eddie Lester Singers and producer Bob Sarraf's lush instrumental backing it is another attractive offering from the versatile Vince.

Moonlight And Roses, If My Heart Had Windows, This My Lovely Day, Sorry, My Heart Cries For You, You Forget To Remember, I Could Have Told You, Does Anybody Miss Me, Hold My Hand, I Don't Know, Colour Is Blue.

BOBBY DARIN ROBERT WALDEN ROBERT CASSOTTO (Bell, SRL 112).
This singer, who is a constant chart-maker at the start of the '60s and who has developed into a film star, now comes up with a one-man effort. He has written the nine tracks, arranged them, produced the album, and designed and did the photograph for the sleeve. The songs have a considerable rhythm about them, simple but very catchy, as on Questioning Proper Gender and Change. These are guaranteed toe-exciters. Darin sings the lyrics, mostly about his childhood and the Jingle Jangle jangle he lived in, with relaxed clarity, on some tracks he sounds as if he's doing a Darktown Straw Hat style of recitation, especially in Bullfrog, and in Memoriam is most dramatically effective. Good backing instrumental band.

Other titles: Long Line Rider, I Can See The Wind, Sunday, *** FUNNY GIRD (CBS 70044).
With Barbra Streisand singing her delightful way through the skit-ish 'I'm The Greatest Star, the tender I'd Rather Be Blue, Funny Girl, the rousing Don't Rain On My Parade, and the famous People's Choice award-winning dramatic finale song, My Man. We've heard her sing these before on LPs of the stage version in America and Britain, but these are a better and with a grander accompaniment. Full marks to Julie Sney for the music and Bob Merrill for lyrics.

ANNUAL REPORT: MILLS BROS. & COUNT BASIE (Dot, SLD 522).
If you like swinging music, listen to it. The Mills brothers insist, with a soft-acting insistence, while the smooth-voiced

Mills Brothers trio, veteran male song-purveyors, harmonise with an easy expertise, lending new excitement to Cherry, Sunny, Clelio Lindo, Gloom Worm and six other memorable tracks. Big band sound is supposed to be coming back—this album should help it.

Other titles: Gentle On My Mind, You Never Miss The Water Till The Well Runs Dry, Sent For You Yesterday And Here You Come Today, I'll Be Around, Blue And Sentimental, Every Day.

ROOTS: THE EVERLY BROTHERS (W 1732).
As Andy Wickham writes on

the sleeve: "This work is an attempt to explore the roots, explain the aesthetic, chart the progression and capture the inimitable beauty of the Brothers Everly... It starts with the Everly Family on tape in 1952—Phil and Don and Mr. Don & Mr. Everly, their parents. And then Dad Everly tells up Don is 15 and Phil is 13 as they sing Mama Tried. From there Don and Phil sing songs from the early days, very country in sound, including their first try at the harmony style which made them famous. Interesting for the Everly fans. Sleeve includes very early Everly pictures.

Other titles: Less Of Me, T For Texas, I Wonder If I Care As Much, Ventur'a Boulevard, Shady Grove, Illinois, Living Too Close To The Ground, You Done Me Wrong, Turn Around, Sing Me Back Home.

*** IRE AND TINA TURNER: 50 FINE (London, SHU 570).
Soulful beat singing by the high pitched, clear, dictatorial, penetrating voice of Tina, and the Iketts girl group behind her, while she keeps the rock steady backing instrumental as the focus of the tracks. Tina is at her dramatic best with It Sho' Ain't Me, and in Poor Little Fool she duets with Fontella Bass, who guests on this one track. And Tina goes quiet hysterical on Number 1 I Better Get Steppin', Shakes A

Tail Feather, and Bet'cha Can't Kiss Me (with some Chipmunk sound), but at times, as in all Turner LPs, the music grooves along.

Other titles: T'aint Nobody's Business, Too Hot To Hold, A Rich Man from the Town of Feather, So Fine, We Need An Understanding, You're So Fine, Poo, Sam.

*** ROLF HARRIS LIVE AT TALK OF TOWN (Columbia SCX 631).
A happy mixture of gas, useful singing and clever ideas make all Rolf Harris efforts interesting and this LP, recorded at London since he arrived here in 1952, a parody on Side By Side, and a good straight-up version of Fiddler On The Roof. Good all round entertainment.

*** S R C (Capitol 2991).
Who or what are S R C? The sleeve gives no indication at all. All I can say is that this sounds like any other well-known American group specialising in electric rock. No track really stands out as while they all begin to sound the same.
Titles: Black Sheep, Peep, One-pistol, Paragon Council, Refugers, Interval.

SERGIO MENDES & BRASIL '66 arriving in London for TV and to appear at the big Pye 10th Anniversary party last week. Sergio poses between his girl singers, LANI HALL and blonde KAREN PHILIPP. Others are (from left) DON UKER (drums), GIBBY BASSI (percussion) and SEBASTIAN NETO (bass). Their latest LP is reviewed on this page.

REQUEST NUMBER GIVES BOOKER T FIRST HIT

IT seems almost incredible that Booker T makes his chart debut only this week with a number called "Soul Limbo." Just about everybody all over the world must have heard the standard "Green Onions" and it is, in fact, seven years since he

Booker started out as a session organist backing other Stax artists and now he and the other three guys play backing on all the Stax-Volt records.

With the addition of a brass section they are known as The Soul Keys and had a big seller with "Soul Limbo" was taken by request from the album of the same name and looks like helping spread the growing call for instrumental soul.

William Bell who himself has a hit with "Private Number."

The rest of the M.G.'s — it stands for Memphis Group — are Donald "Duck" Dunn on bass and Al Jackson Jr on drums.

BOOKER T and the M.G.'s (1 to 4) AL JACKSON JR, STEVE CROPPER AND "DUCK" DUNN.

begin recording.



From you to US

A. EBBS (Biggleswade, Beds): After watching the Omnibus presentation of Cream, I would say that the Cream's sound is incoherent, in-harmonic, in-comprehensible and in-credible. Cream must be in-human and in-fertile and in-significant monkey on to the public. The Cream's records must brainwash people who listen to them long enough. I admit Ginger Baker is a first class drummer, and Eric Clapton is a fair guitarist, but when they play together — ugh! I can't say anything about Jack Bruce because his singing is indescribable. Eric Clapton is claimed to be the world's greatest guitarist and couldn't be with all the additional gadgets he uses! Manitas De Plata and Django Reinhardt, to name just two, are guitarists of true musical ability. The music seems to be OUT — for OUT-standing!

ROGER SANDERS (Harell, South Wales): Having watched Tony Palmer's brilliant production of Cream on BBC I have only one thing to say — "GOD SAVE THE CREAM." Both Mr Palmer's production and the Cream's performance were brilliant! Now that the Cream are no more, can we possibly hope that their recording company will release an LP of their last performance — as a permanent memory of the night when the Albert Hall was lit. Finally to Jack Bruce, Eric Clapton and Ginger Baker — THANK YOU.

JOHN WATERFIELD (Plymouth, Devon): As to regular readers I have been buying the NME since about 1953. Over the years I think one of the very best features has been "Tail-Pieces" by the Alley Cat. Personally, I would not be personally surprised to find Vera Lynn joining Messrs. Brown and La Brea in the Charts soon. I think if recording companies regarded the many "New" groups in 1969 and

gave more TV and radio promotion to "established" ballad singers, they would find themselves selling far more records than at present.

I see Max Bygraves TV show is already in the top TV ratings. I have a shrewd idea that if Max put out a single record now he could also be in the record charts!

S. BEEVOR (London S W 11): When are people going to realise and acknowledge the fact that Jacques Brel is the most significant and original songwriter in the world today. I've had many people know him only for his most popular work — "If you go away... Although this song is ultra-beautiful, it does not match the shatteringly dramatic "Mathilde," the bitter "Amsterdam" or the ironic penetrating "Jules." With masterpiece that the BBC wanted to ban! Here in England we have only one artist worthy of performing Brel's works — Scott Walker. The magnificent intensity that he has and the genius of Brel's compositions combined, attain an unprecedented integrity that nobody is able to ignore!

JOHN TAYLOR (Northumberland): I have for some time been wondering why some groups and solo artists continue to issue non-standard reproductions of great original recordings. I have heard, of course, refer to such half-hearted attempts at records as "reissues" and "reissues." I have also heard "Back In The USSR" — Cliff Bennett and "Oh-La-Li, Oh-La-Li" — Marmalade. Not forgetting "Reach Out I'll Be There," now recorded by the Memphis Boys and "Courage Ain't Strength" now by G.L. Jackson, previously by Jimmy James and the Vagabonds.

THE SINGLES

Continued From Page 6

JIM WALKER & THE ALL STARS: This isn't the old single-oh favourite made famous by Bob Dylan, but a complete change of style. Both musically and technically it's a much better disc than "Money" but—and here's the rub—it's probably not as commercial.

It's a slow blues number with a strangely haunting quality—and exceptionally well produced. Though I wasn't too keen about the reprise chorus, too, his voice is deliberately distorted so that he sounds like Spooky!

5th DIMENSION: California Soul (Liberty).
Prison And Cleave (Sautette).
Tommy James and the Shondells, after many years of trying, eventually made their mark in Britain with a blatant rocker. This disc marks a complete change of style. Both musically and technically it's a much better disc than "Money" but—and here's the rub—it's probably not as commercial.

CHRIS GOLDSTEIN (London SE 1): It has been five years since Gene Pitney first entered the British Top Ten with "Twenty Four Hours From Tulsa." Since then he has made numerous hit records, six very successful tours and broken box office records in the field of cabaret.

DAVID McWILLIAMS: The Strange (Major Minor).
David McWilliams is in much the same category as Donovan, in that his songs are really poems set to music. Also, they don't seem to have quite the same commercial appeal as Donovan's, possibly because they tend to be rather on the moody side—like this one. But if you analyse it, this is a thoughtful and well-constructed and complemented by a gripping scoring and expressive performance.

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LIFE LINES

of FLEETWOOD MAC

PETER GREEN Birthdate: October 29, 1946 Personal points: 5ft. 8in., 9st. 7lb., brown eyes, brown hair Brothers and sisters: Linda, Leonard, Michael Wife's name: — Children: — Present home: New Malden, Surrey Instruments played: Guitar, harmonica Age entered show business: 18 First professional appearance: At 18 with Peter Barden's Shotgun Express Suggest break in career: Forming F. Mac Suggest disappointment: "Need Your Love So Bad" not making it in England TV debut: "Colour Me Pop" First important public appearance: Windsor Jazz Festival Hobbies: Collect old records, antique guns, knives, etc. Biggest influence on career: — Favourite colour: Muted Green Favourite food: Vegetarian Favourite drink: Fruit juice Favourite clothes: Anything comfortable Favourite singers: Little Richard, Otis Rush, B. B. King, Elvis Presley, Robert Johnson Favourite actor/actress: Paul Newman, Hell's Angels Favourite bands/instrumentalists: Fleetwood Mac, Duster Bennett, B. B. King Favourite composers: Beatles, B. B. King, Duster Bennett, B. B. King, Danny Kirwan, Robert Johnson Favourite groups: Duster Bennett, Beatles, Janis Joplin Car: Red MGA Miscellaneous dislikes: Insincerity Miscellaneous likes: Miscellaneous girls, Duster Bennett's LP "Sallin' Like I'm Happy" Best friend: Parrot and Mike Clifford Most thrilling experience: Going to U.S. for first time Tastes in music: Blues, old bands, rock and roll Pets: Parrot, hamster Personal ambition: To live in the country with lots of animals and to be able to fish and write music Professional ambition: To carry on playing and for people to appreciate what I'm trying to do	DANNY KIRWAN May 13, 1950 5ft. 10in., 9st. 12lb., green eyes, fair hair Christine Perfect of Chicken Shack None yet At 18 with Fleetwood Mac Joining F. Mac None yet "Dee Time" "Dee Time" Composing, playing guitar Listened to pop till heard John Mayall and Eric Clapton Green Melon, steak Coke Comfortable Peter Green Ursula Andrews, Humphrey Bogart Old big bands, Django Reinhardt Peter Green, Jeremy Spencer, Burt Bacharach, Hal David — Lack of common sense Unattached women	JOHN MCVIE November 26, 1945 5ft. 9in., 10st. 7lb., green eyes, brown hair Christine Perfect of Chicken Shack None yet With John Mayall Joining F. Mac — "Colour Me Pop" Windsor Jazz Festival New orange Marcos G.T., drinking John Mayall Brown Anything good Scotch Casual, leather Eddie Taylor, Howlin' Wolf, Leadbelly Paul Newman, Steve McQueen, Robert Wagner, Kim Novak Duster Bennett, B. B. King, Chambers Bros. B. B. King, Ed Sanders, Howlin' Wolf, Peter Green Janis Joplin Marcos GT Noise, loss of temper, drinks Cowboys, Christine Perfect Christine Perfect, John McVie Christine Perfect	MICK FLEETWOOD June 24, 1947 6ft. 6in., 10st. 4lb., hazel eyes, fair hair — — Falling Drums 15 With Cheynes Joining F. Mac Being sacked from John Mayall's Blues-breakers "Colour Me Pop" Windsor Jazz Festival Alvis cars, collecting odd / weird knick knacks — Claret red Roast Duck Wine Good, very modern suits Reg Presley, Mick Jagger Lee Marvin, Hell's Angels, Brigitte Bardot F. Mac, Rolling Stones, Troggs Reg Presley, Jagger, Richard, Peter Green, Beatles Alvis, Austin 7, Bristol Pomposity, conceit Ring of a glass eye mounted on silver, de luxe sports cars, antique furniture Peter Green, Jenny Boyd Watching Troggs do French TV show in Paris, Nov. '68 Good pop, classics Peter Green To be successful and to buy a country mansion with loads of women to pamper me To go on making excellent records	JEREMY SPENCER July 4, 1948 5ft. 4in., 7st. 7lb., brown eyes, dark green hair — Fiona Jeremy Paddington Guitar, piano 15 1967 with Fleetwood Mac Joining F. Mac That "I Believe My Time Ain't Long" was not a hit "Colour Me Pop" Windsor Jazz Festival Smoking my pipe, home record making — Elmore James Dark blue Eez and chips, curries, spaghetti Orange squash, coke Denims, duffe coat, brown sweater Elmore James, Tim Hardin, Cliff Richard, Little Richard, Elvis Presley Marlon Brando Elmore James, Otis Rush, Robert Johnson, Homesick James Elmore James, Beatles, Peter Green Tremoloes, Electric Squitters Shaving, violence Reading the New Testament My wife Fiona See "Shake Your Money Maker" go to top of charts in Scandinavia Blues, rock and roll, new American folk Son Dicken To buy a big house To make enough money to retire on
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FLEETWOOD MAC (l to r) JOHN MCVIE, DANNY KIRWAN, MICK FLEETWOOD, JEREMY SPENCER and PETER GREEN.

COMMON TO ALL

Music education: Self-taught
Radio debut: Top Gear
Other discs which appeared in best sellers: "Need Your Love So Bad," Fleetwood Mac LP, Mr. Wonderful LP
Current hit: "Albatross"
Albums: Fleetwood Mac, Mr. Wonderful, English Rose (U.S. only)
Present disc label: Blue Horizon
Recording manager: Mike Vernon at Blue Horizon, co-ordination —

Richard Vernon
Personal manager: Clifford Davis
Road manager: Dinkie
Major poll honours: NME 1968: 2nd Best New Group, 2nd British r-and-b Group
Important engagements abroad: Two Scandinavian tours, TV in Holland, France and Austria, six-week tour of America in June '68, current two-month tour of America and Canada

SCOTT WALKER

Continued from page 2

little thing called censorship, which I have learned to fight.
"I shall sing some standards, and some of my own songs. You know, providing standards are sung in context with the singer, they needn't be corny."
"I'm just but to make the best possible series I can, and if people don't like it, that's too bad."
"I know you can't please everybody with one item, but I've got seven shows, so I hope that will be enough time for people to get to know me."
"I don't want to become over-exposed, so the second series of seven shows won't be before the autumn."
After listening to three or four terrible music hall jokes from manager Maurice King, I asked Scott if he could ever see the day when he would be rivaling the likes of Tom Jones and Engelbert for top honours.
"You've asked me that one a:

least one before," he replied, "and the answer's just the same."
"I am not concerned with international stardom. I just get on and do my songs, and from then on, it's up to people to make up their minds."
I suggested to Scott that his voice could only get so much better, and as he would not change his outlook and style, the majority of the public would have to alter their whole way of thinking before he could be fully accepted as a quality singer.
He shrugged, and paused for a few moments before answering.
"Yes, I guess that's right. And can you see that happening?"
I had to admit, I could not.
"No, nor can I," he smiled. "So morally wins again."
"Reality wins?" I queried.
"No, morality," he corrected "If reality won, then Scott Walker would win."
Reality, where are you?

The Fantastic New Smash Hit Single From
DAVE DAVIES ★
★ **HOLD MY HAND** ★



YEAR OF THE MONKEE CRASH

THE first part of my survey, published in last week's NME, was devoted to the artists who appear in the leading 20 places of the 1968 Points Table.

Just to recapitulate on the salient facts, the Championship was won by Tom Jones, with the Beatles second and Engelbert Humperdinck third — and 17 of the Top Twenty names were British.

And in case you want to compare notes with me, the full Points Table was printed in the NME three weeks ago. Now read on!

For comparison purposes, let's begin by looking at the first 20 for 1967. These were:

- 1 Engelbert Humperdinck; 2 Monkees; 3 Tom Jones; 4 Beatles; 5 Tremeloes; 6 Supremes; 7 Cliff Richard; 8 Dave Dee; 9 Move; 10 Traffic; 11 Jimi Hendrix; 12 Procol Harum; 13 Bee Gees; 14 Sandie Shaw; 15 Troggs and Four Tops (tie); 16 Small Faces; 18 Hollies and Kinks (tie); and 20 Seekers.
- The first thing that strikes me about this year-end table, as compared with the present one, is the demise of the Monkees. True, they still figure in the latest table at No. 29, but when you remember how they were honored in the previous edition as "America's answer to the Beatles" — and when you recall that they were the only act to top the Realities in the Points Table — you have to agree that the Monkees have, indeed, taken a pretty hefty nose-dive from runner-up position.

Tamla lapse

Next most significant lapse is that of Diana Ross and the Supremes — though here the decline applies not to the particular group, but to the entire Tamla stable. The Supremes drop no less than 21 places to 77th, while the Four Tops are down 14 notches to No. 29. It looks like being an absolutely shattering year for Tamla until, in the very last lap, Diana and the girls began to make headway with "Love Child" — and the Jexy Brothers helped to natter the Motown flag with their three-year-old hit, "This Old Heart of Mine."

The Jexy Brothers, by the way, came 45th — and lower down the list we find contributions from Wally, came 45th and Tammy Terrell, R. Dean Taylor, Shorty Rogers and Martha Reeves and the Vandellas.

But on the whole, a poor year for Tamla — although 1968 has started in much more promising fashion, with the Supremes' new disc going great guns.

Procol Harum's total absence from the table is primarily the group's own fault — exactly why it chose to turn its back on the British

REPORTED IN PART 2 OF THE

New Musical Express

WORLD FAMOUS CHART SURVEY

Conducted by **DEREK JOHNSON**

fans, at a time when it was sitting on top of the world, is beyond my understanding.

But the Move's eclipse is much more baffling — certainly this group went for a lengthy period without any new releases, but then two discs were issued in quick succession, and both failed to get off the ground.

Which means that the Move slip from 9th to 32nd — and I'm blown if I can fathom why.

A big decline in Traffic's fortunes, too — from 10th down to 32nd — but this could have been due to the internal unrest which eventually brought about the group's disbandment.

Likewise, the dissolution of the Seekers earlier in the year means that they were not represented in 1968.

I'm not quite sure what's gone wrong with the Troggs, either. They now have had behind-the-scenes upheaval — but it doesn't alter the fact that their records haven't sold in any vast quantities, and in consequence the group has suffered a staggering drop of over 100 places.

Come as shock

It may come as something of a shock to find Cliff Richard slipping from 7th to 22nd — bearing in mind that he enjoyed a world chart-topper in 1968 with "Congratulations." Today, she stands a mere 15th in the list of 18 girl soloists — and with only 20 points to her credit.

Last year, for a glance at the artists who this time, finished between No. 21 and No. 30. And first of all, congratulations to Hugo Montenegro (21) for providing the first instrumental smash hit since the Shadows' heyday — and the first orchestral chart-topper since goodness-knows-when.

And while on the subject, we might also pay our respects to Messrs Paul Mauriat and Leroy Holmes for doing the impossible by securing orchestral hits.

This is a truly remarkable performance — the longest and most

consistent run of any artist, and we salute him for it.

Incidentally, before the Elvis Presley fans swap me with their protests, I would point out that my comments refer solely to my regular end-of-the-year Chart analysis.

Elvis' consistent popularity over a longer, period remains unchallenged, of course, although in recent years he has experienced a noticeable decline in terms of the N. Chart. But in 1968, the tide turned — he has climbed from 99th to 73rd, and I've got a hunch that he may well do even better in the coming 12 months.

Predictable

Returning briefly to last year's leading 20, we see that both the Hollies and the Kinks have dropped. The Hollies' lapse is a predictable one — when a group is as consistent as this one, year after year, it is bound to have its ups and downs — and a comparatively small slip of 15 places won't be regarded as specially ominous.

On the other hand, all is very quiet on the Kinks front, and I am unhappy to see such a versatile unit crashing right down to 38th spot — I look for brighter things in 1969.

Now for a glance at the artists who this time, finished between No. 21 and No. 30. And first of all, congratulations to Hugo Montenegro (21) for providing the first instrumental smash hit since the Shadows' heyday — and the first orchestral chart-topper since goodness-knows-when.

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MONKEES met "Laugh In" stars when they were panelists on "Hollywood Squares" TV show. Front (from left) DAVY JONES, JUDY CARNE and HENRY GIBSON. Behind: MICKY DOLENZ, JOANNE WORLEY, host and MIKE NESMITH.

following today seems greater than ever. And it is undoubtedly his memory that has helped to stimulate the soul sound in Britain.

Otis finishes at No. 23 and, with many more of his tracks still stockpiled for future issue, is bound to be in a fairly similar position next year.

Talking of soul, a bouquet for Aretha Franklin, this year's highest placed U.S. girl soloist. She is now the supreme champion of soul and in America, was the year's best-selling artist.

She didn't quite aspire to those heights in Britain, where she faced tough competition from our own local artists — but she has established a very firm foothold in the affection of British fans and her 40th placing is a praiseworthy effort.

Looked set

Little Lulu looked set to become top British girl in the Points Table, prior to the late intervention of Mary Hopkin. But in the end, she has to settle for second place in the list, in which she appears at No. 24 — which is still 15 positions higher than in 1967. And anyway, she has the small consolation of being voted World's Top Girl Singer!

So far as our other girls are concerned, Dusty Springfield is at No. 43 — though still improves on last year by 21 placings — yet the mystery remains unsolved as to why her enormous popularity is never properly reflected in terms of record sales.

Still, at least "San-O-A-Preccher Man" has launched her into 1969 with high hopes.

It looked as though Julie Driscoll was destined to be hailed as "the bright new female star of 1968" — but then, with the failure of her "Road To Cairo" and the advent of Miss Hopkin, she finished at No. 54.

Anita Harris (31 to 84) experienced a slide, but Cilla Black improved slightly — despite the lack of releases — from 99th to 78th.

Also way down is Petula Clark, who couldn't find anything to match her 1967 success with "This Is My Song."

On the brighter side, a special cheer for newcomers Jacky (75th) and Sue Nicholls (84th), who helped to brighten the girls' flagging cause.

One of the few noticeable trends of 1968 was the so-called rock'n'roll revival. This resulted in a brief return to the limelight for Bill Haley and the Comets (150th) and the renewal of interest in the late Buddy Holly (142nd).

Foremost amongst the newer groups to secure hits with rock-based material were Tommy Jones and the Showells (26th), whose "Money Money" captured the No. 1 spot; and John Fred and his Playboys Band (58th), whose "Judy In Disguise" really started the whole thing off.

But even though the rock comeback was short-lived, its effect was absorbed into many of 1968's best group discs — and even the Beatles and the Rolling Stones (who, by the way, finished at No. 42) introduced a strong rock element into their work.

Completing the leading 30 are Solomon King (26), whose big-belt voice intended the challenge of the balladeers; Herb Alpert (28), who came up with one of the best records of

the year in "This Guy's In Love Equally" and the Equals (30), whose "Baby Come Back" — besides topping the NME Chart — also developed into a worldwide hit.

A few final thoughts... although such artists as the Casuals, Leapy Lee, Scaffold, Status Quo, Barry Ryan, the Foundations, Marmalade and the Bandwagon are all sandwiched between No. 31 and No. 50, it's obvious they haven't done as well a best of any of them yet — and every one of them could well be figuring in higher positions.

The bubblegum sound, despite being only a relatively minor craze was nevertheless one of the few defined trends of the year. Its principal exponents being the 102 Fruitgum Co. (35) and the Ohio Express (52) — a special mention for the Crazy World Of Arthur Brown (39), who literally set the Chart alight... and a word of praise for the evergreen Andy Williams (45) and Val Doonican (52) who, year after year, always succeed in keeping their fans happy.

Among the artists who were comparatively well placed in 1967, but who are conspicuous by their total absence from the current list are Nancy Sinatra, Scott McKenzie, Cat Stevens, the Dubliners, the New Vaudeville Band, Viki Carr, Keith West, Harry Secombe and Arthur Conley.

And that's it for another year. My usual apologies to all those artists and groups whose space has precluded me from mentioning. And now we look forward to 1969, in the hope that it will provide greater inspiration and stimulus than 1968 — which will surely go down in the record books as the year when pop music marked time.

WHO'S WHERE

ONE NIGHTERS

- Week beginning — January 17
- JR. WALKER AND THE ALL STARS; Warrington Parr Hall and Wigton Court (17), Manchester Twisted Wheel (18), Southampton Top Rank (19), Purley Orchard and London Bag O'Nails (20), Hull Skyline (22), Worthing Pier and London Spital's (23), Huddersfield Plaza and Sheffield Shields (24).

GUN

- Carmarthen Trinity College (17), Bridgend Key Club (18), Birmingham Mother's (19), Bath Pavilion (20).
- BARRY RYAN: Tottenham Royal (17), Bridlington SPA (18).
- JETHRO TULL: Manchester University (18), London Marquee (24).

SHOW/CABARET

- DANNY WILLIAMS: South Shields Latino area Newcastle Doice Vita (for one week from January 19).
- LOVE SCULPTURE, GUN, SPENCER DAVIS, JOE COCKER: London Lyceum (January 24).

New Albums From the U.S.A.

- 1 Sammy Davis Jr. I Gotta Be Me RSLP 6324 (S)
- 2 Dean Martin Gentle On My Mind RLP 6330 (M) RSLP 6330 (S)
- 3 Frank Sinatra Cycles RLP 1027 (M) RSLP 1027 (S)
- 4 Sergio Mendes and Brazil '66 Foot On The Hill AMLS 922 (S)
- 5 Mason Williams The Mason Williams Ear Show W 1766 (M) WS 1766 (S)
- 6 Miriam Makeba Makeba RSLP 6310 (S)
- 7 Tiny Tim Tiny Tim's Second Album RSLP 6323 (S)
- 8 The Everly Brothers Roots W 1752 (M) WS 1752 (S)
- 9 The Vogues Turn Around, Look At Me RSLP 6314 (S)
- 10 The Association The Association's Greatest Hits W 1767 (M) WS 1767 (S)

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NME goes on TV



DEREK JOHNSON interviews the CASUALS and listens to their latest record. They are, from left: ALAN "PLUG" TAYLOR, BOB O'BRIEN, JOHN TEBB and HOWARD NEWCOMBE.

NEXT Saturday, January 25, German pop fans will be watching the NME in their "Beat Club" show, which is seen over the whole of Germany and is sold to 42 other countries.

Joe Berger, London representative for German radio and TV stations, phoned last October to say that the show's executives had picked NME, which sells quite well in Germany, as the most important pop paper in the world and wanted to film how we ticked.

So recently producer Joachim Mock brought a camera and sound team to the NME offices in the Strand and filmed for a full day, during which time various groups came in for interviews. Then the team went to the London Palladium, where Cliff Richard was interviewed by Alan Smith, and to film photographer Alec Byrne doing a session with the Trogs and the Love Affair (these three items will be seen in a February show).

Next Saturday, viewers will see Big Ben-Tower Bridge opening shots, then copies of several NMEs flying into the picture, then the NME office, where editor Andy Gray introduces the paper to viewers. Then Derek Johnson is seen interviewing the Casuals, Richard Green the Foundations, John Walls the Bandwagon (at the Revolution), and Andy Gray the Marmalade. A visit to the photo library to find a pic of Barry Ryan follows, then the viewers go to Barry Ryan recording session.



ALAN SMITH goes to the London Palladium dressing room of CLIFF RICHARD to interview him in front of the camera.



Left: Producer JOACHIM MOCK plans the shooting programme with NME Editor ANDY GRAY in Andy's office.



Right: ANDY GRAY interviews the MARMALADE about their "Ob-La-Di, Ob-La-Do." Left to right: ALAN WHITEHEAD, JUNIOR CAMPBELL, ANDY DEAN FORD, GRAHAM KNIGHT and PAT FAIRLEY.



The TROGS enjoy an informal picture session with photographer ALEC BYRNE. Trogs are (l. to r.) REG PRESLEY, RONNIE BOND, PETE STAPLES and CHRIS BRITTON. Their latest disc is reviewed on page 6.



The TV unit visits the photo library, where the Editor's secretary, Mrs MARIAN EDWARDS, finds a picture of Barry Ryan for producer JOACHIM MOCK.



RICHARD GREEN takes a call from a star while the cameraman photographs various Press reception invitations which decorate the side of Richard's desk.

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MOODIES 'NO' TO TOURS

Panto on wax for next LP?

IN THE very early days of the Moody Blues, Paul McCartney did a lot of unpaid publicity for "Go Now" and helped the group get off the ground. Now, four years later, the Moodies are still thinking like the Beatles, but in another way. They, too, would prefer to concentrate on recordings and keep personal appearances down to a bare minimum.

Anybody who has listened to the Moodies' last couple of albums — and that must take in most of the record-buying public — will appreciate how much the group strives for musical perfection and how much time and effort goes into attaining it.

John Lodge invited me down to his flat on the Kingston by-pass to tell me about the group's plans and their attitude towards music. I found him listening to the Rolling Stones' "Beggars Banquet" and making notes for a new song.

"I'm just trying to get a few lines together," he explained. "We've got a meeting to discuss the new album and we start recording it next week."

Theme

"We haven't decided what theme to follow, but there will be one. We've been thinking about a kind of pantomime thing where the music is appropriate to the character. I mean, if the villain comes on, there'd be villains' music and people going 'hiss, hiss' and when the hero came on, people would cheer."

The Moodies found on their recent American tour that the fans wanted, naturally, to hear numbers from "In Search Of The Lost Chord" which was very big in the States at the time. This, however, presented the boys with something of a problem.

"We were already thinking ahead to the future and we had to bring our minds back and concentrate on what we were playing," John explained. "We had to learn some of our old numbers again

because we'd forgotten all about them.

"I find that my mind is always racing ahead of what I'm doing, even now. Our albums are a steady progression — but I don't know what towards. Each one lays down the foundations for the next."

Had the trip given the Moodies any ideas for new numbers? Had they learnt anything new from American groups?

"We learnt what not to do," John replied with a laugh. "Most of the groups out there don't seem to be playing anything new. The group that did impress me was Canned Heat, they're really doing things."

To demonstrate, John played me a few tracks from "Re-fried Boogie" which is Canned Heat's latest album. One of the numbers was a simple twelve bar but with an unusual use of a flute and a strange voice.

Beatle-like

"When we first heard it, we thought it must be the Beatles," John told me. "You wouldn't expect anyone except the Beatles to do anything like that."

In the mood for music, John put on a recording of the "1812 Overture" so that I could hear its power and might on his stereo. As the cannons crashed and boomed from both sides of the room, John joked: "I thought it was only us modern blokes that bothered about stereo!"



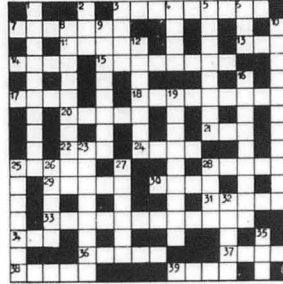
MOODY BLUES (l to r): JOHN LODGE, MIKE PINDER, GRAEME EDGE, RAY THOMAS AND JUSTIN HAYWARD.

By RICHARD GREEN

NME POPWORD

Compiled by Julie Logan, Leytonstone, London.

- ACROSS**
- Group you could climb on maybe
 - Dionne wanted directions these (2 words)
 - The fruit in Saville Row
 - You can play by it
 - Instrument (2 words)
 - NME's "2 pet" — found on this page (2 words)
 - Race from Birmingham, a lazy lot!
 - Singer with a powerful lumb?
 - Lulu's taken his Saturday time
 - Mr. Sixtons
 - Small Face
 - Twin name
 - Mr. Williamson's incredible partner
 - Group of backing singers
 - Home of star
 - Soul songstress
 - Love Affair singer
 - Brought a touch



- drink
- In the chart with his partner
- Has his locker?
- Oceanic label
- Sung by 33 across
- Musical "free for all" — or what might happen at Mothers' Union?
- Chart character not found in rural areas apparently
- The inimitable Mr. J

DOWN

- Hit for group from Wales (2 words)
- Not just a fizzy

- Beatles character
- Once had his own band, then joined Animals (2 words)
- Half a prolific song writing team
- Herd (2 words)
- Pop TV programme of late (3 words)
- See 12
- Made music in a doll's house?
- List of players
- Record label on the rails?
- One of the Doors

- Eron; 2 "Back In The USSR"; 4 (Mike) Rossi; 10 Anita (Harris); 11 Alvin; 5 Marmalade; 6 Inn; 7 Cavern; 12 (Mike) Sarnie; 14 Fan; 16 (Manfred) Mann; 9 Ice; 13 Ace Adam Faith; 18 Jetty; 21 Flames; (Kelford); 14 (Georgie) Fame; 15 22 "I Say A Little" Prayer"; 23 America; 17 "Day (Without Love)"; Terry Reid; 25 Wondr; 27 Lennon; 28 Alan (Price); 31 "Only One (Woman)"; 33 Rodde; 34 Dean (Ford); 35 Gas; 36 EMI; 37 (Mike) 26 Randy; 39 Lee; 30 Nancy (Sinatra); 22 Lennon; 23 BADA; 35 Blue; (McCartney); 43 Engel; 46 "Rudi's his ga (2 words)"; 48 "Pops"; 49 Eric; 44 Gene (Pitney); Peter (Noone); 50 Pye. Down: 1 45 Les (Reed).

Big surprise for Mary Hopkin



A RATHER puzzled pop person this week is Mary Hopkin. Remember all that front page publicity a little while back about how Stanley Baker (the man who killed "Robbery") was going to "discover" her and turn Mary into a film star?

Mary was quite thrilled to read about it, but so far nobody has been in touch with her to let the matter any further.

As a matter of fact, the first time you and I read about it was the first Mary knew about it as well.

What's more, the first time she heard about it was also the last. Come on Stanley, it is a good idea, so why don't you write Mary a letter?

EVERYONE had a great time last Thursday night when agent Peter Walsh threw a surprise champagne party for the Marmalade after their appearance on "Top Of The Pops" in the No. 1 position.

The boys themselves had promised Stuart Henry they would appear in kits if "Ob La Di, Ob La Da" topped and last Thursday they fulfilled the promise, hiring authentic Scottish gear for the occasion.

After the show came the celebration, with champagne curqs popping and everyone, including a couple of BBC cleaning ladies, joining in. About the only one to miss out on a glass of bubbly was the lovely Ann Bishop, whose record plugging of "Ob La Di" did so much to put the Marmalade on top.

Ann, I wouldn't worry — maybe after the next No 1 you can get marinated with the Marmalade, too.

HAD a chat with also rather puzzled Joe Cocker after the Lulu television show last Saturday night.

Joe has three important questions he wants answered: (1) Who buys his records? (2) What to pick as a follow-up? and (3) What is he doing on the Gene Pitney tour?

"I used to think that I didn't need to worry about a follow-up to 'A Little Help,' but now I've been convinced that I need at least three hits in a row before I can afford to relax," he told me in his dressing room.

So for three days this week Joe has been locked up in a recording studio trying to come up with all-important new material. "It makes it all the more difficult because I just don't know WHO buys my records."

"I've played the Marquee and haven't exactly filled the place to overflowing. About the only place I've really been successful has been on the University circuit, but they tell me University students don't buy records. I just don't know what to think," he mused.

Third problem facing Joe is the Gene Pitney tour... he has no idea why he was asked to join the tour — or in fact why he accepted.

"I can't imagine that the people who like Gene Pitney will dig me at all. Still, I guess it's all going to be very interesting isn't it?"

"I guess I accepted the booking simply because I'm curious."

JUST as well Peter Gordons doesn't look like his friend Engelbert Humperdinck, because he certainly manages to sound like him!

I've just heard Peter's latest record, "Maria," which is due to be released in early February and before someone told me who it was, I was convinced it was Engelbert.

Wonder what Gordon Mills will have to say about it all!

Answers next week and here is last week's solution

ACROSS: 3 Tammil (Terrell); 8 Eron; 2 "Back In The USSR"; 4 (Mike) Rossi; 10 Anita (Harris); 11 Alvin; 5 Marmalade; 6 Inn; 7 Cavern; 12 (Mike) Sarnie; 14 Fan; 16 (Manfred) Mann; 9 Ice; 13 Ace Adam Faith; 18 Jetty; 21 Flames; (Kelford); 14 (Georgie) Fame; 15 22 "I Say A Little" Prayer"; 23 America; 17 "Day (Without Love)"; Terry Reid; 25 Wondr; 27 Lennon; 28 Alan (Price); 31 "Only One (Woman)"; 33 Rodde; 34 Dean (Ford); 35 Gas; 36 EMI; 37 (Mike) 26 Randy; 39 Lee; 30 Nancy (Sinatra); 22 Lennon; 23 BADA; 35 Blue; (McCartney); 43 Engel; 46 "Rudi's his ga (2 words)"; 48 "Pops"; 49 Eric; 44 Gene (Pitney); Peter (Noone); 50 Pye. Down: 1 45 Les (Reed).

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4 Nina Simone

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5 Tony Hancock The Blood Donor/The Radio Ham

MAL 872 (M) Current TV Series

6 The Isley Brothers Take Some Time Out For The Isley Brothers

MAL 894

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TAIL-PIECES BY THE ALLEY CAT

WHEN they return to making live appearances, U.S. spring tour for Rolling Stones likely... Their next singles: Diana Ross and the Supremes 'Livin' In Shame,' Jose Feliciano 'Hey Baby' and Cream 'Crossroads'... At Talk Of The Town, Bernard Delfont covers an emergency — has Jimmy Tarbuck standing in to replace Judy Garland, should occasion arise...



At music publisher Jimmy Phillips' 50th anniversary luncheon, bandleaders included Henry Hall, Billy Cotton, Ambrose, Geraldo, Lew Stone and Joe Loss — besides singers Vera Lynn and Anne Shelton... Behind the scenes, Kay O'Dwyer worked tremendously hard for Donald Peers' chart return... Hungarian students voted Tom Jones ahead of Donovan in poll... with Mary Hopkin second to Aretha Franklin... Great pity: Sunday's Andy Williams BBC-2 special clashing with

Tom Jones' ATV showcase... New play being written for Julie Driscoll BBC-TV acting debut... Does her agent Harold Davidge get his commission in dough from Dusty Springfield's bread commercial?... First: Barry Ryan solo LP likely to include Paul Ryan's dedication to mother Marion Ryan... Here this week: Lena Horne... Was presence of Lionel Bart on BBC-TV



VERA LYNN congratulates song publisher JIMMY PHILLIPS (See "Tailpiece").

Lulu show really necessary?... Decca solo debut by Andee Silver, featured vocalist with Joe Loss orchestra... Injured in car crash: John Walker last Friday... Producer Norman Newell keen to obtain Esther Ofarim for duet track on Topol's next LP... Will Dave Clark Five version be issued of Amen Corner's new single?... Last week, Scott Walker was 25... Tony Gomez of the Foundations married last Monday to Yvonne Shaw... Thieves stole Dave Clark Five albums from publicist David Block's offices... Isn't promoter Arthur Howes presenting next Gene Pitney tour too soon?... "My Song" wins Aretha Franklin 11th U.S. Gold Disc... Copyright trouble caused Vikki Carr LP withdrawal... Reviewing Tom Jones' ITV show, Daily Mail's Peter Black seemed unkind... Is Janie Jones' favourite group the Bedlocks?... Gifted from manager Barry

Class, solid gold lighter lost by Peter Macheth of the Foundations... Raving about Merrilee Rush's "Reach Out" single — John Walker... Don't invite Zsa Zsa Gabor to same party as Peter Cook... To form own company, Mike Collier this week leaves Campbell Connelly Music... Made famous by Ike and Tina Turner "River Deep" next Deep Purple single... After Dion's "Abraham, Martin and John" how about Jimmy Young's "Alexander, Graham And Bell"... In U.S. album chart, "Diana Ross and the Supremes with the Temptations" likely to replace Beatles at No. 1... Dutch group Cats new single here revives Springfield's "Island of Dreams"... Is "Laugh In's" Henry Gibson America's answer to Roger McGough?...



Her sisters Linda and Jessie Gentry featured in Bobbie Gentry's cabaret act... New group (Mixture) debut with a Mike D'Abo (song)... Will Maurice Gibb and his bride Lulu honeymoon in Gibraltar?... Nicola Doncaster (daughter of "Daily Mirror's" Pat Doncaster) to marry Brian Stern on Saturday... On Donovan's

Next week MOVE • MANFREDS

EVEN GREATER THAN 'I AM A CATHEDRAL' PETER SARSTEDT Where Do You Go To (My Lovely)

UP2262



advice, his former manager Ashley Kozak buying 14th Century Surrey mansion... Jose Feliciano's next single revives Bruce Channel's original hit...

In U.S., Van Morrison (former leader of Them) signed by Warner Brothers label... On next Bobbie Gentry single, duet with Glen Campbell — for revival of Everly Brothers' "Let It Be Me"... John McLeod co-writer and arranger of Johnnie Ray's first Pye release...

His production of Scaffold's current success biggest hit for Norrie Paramor since leaving EMI... Malcolm Roberts has weight problem... William Bell and Judy Clay could follow-up by reviving Frankie Laine's "Answer Me"... Grant Music is Equals' new publishing company... Karl Green of Herman's Hermits and Derek Quinn of Freddie and the Dreamers have high hopes for Mixture group... Britain's Don Black in Hollywood with Elmer Bernstein writing score for John Wayne's "True Grit" film...

Is Lulu's favourite car a 1949 MG... Besides Otis Redding, how about John Lennon considering

revival of James Brown's "Papa's Got A Brand New Bag"... Did Peter Torik quit because of too much Monkees business?... Four musical directors, on Tom Jones' "Help Yourself" LP — Johnny Harris, Mike Vickers, Charles Blackwell and Ken Woodman... Waxed by Frank Sinatra "Star" film title tune... Jimmy Miller preparing first solo Steve Winwood album...



Not generally known; Kink Ray Davies co-wrote "Till Death Do We Part" film theme... "Julie" (a Les Reed-Barry Mason composition) waxed by Simon Doer, Frank Sinatra, Mantovani, Percy Faith and Ray Conniff... Sorry, twins: song by Paul Ryan under consideration for Mary Hopkins' first LP — not Barry Ryan's tune...

Vince Hill bought Georgian home of late Major General Manro... Unexpected flop for Beach Boys' last single... Do the Settlers give express relief to Cliff Richard?

ARTHUR HOWES presents

GENE PITNEY



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STARS!

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'WITH A LITTLE HELP FROM MY FRIENDS' JOE COCKER AND THE GREASE BAND

GENE PITNEY TOUR

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LEWISHAM, ODEON, Sat, Feb. 8th, 6.30 & 9.0
SOUTHAMPTON, GAUMONT, Sun, Feb. 9th, 6.10 & 8.40
WOLVERHAMPTON, GAUMONT, Tues., Feb. 11th, 6.15 & 8.40
CROYDON, FAIRFIELD HALL, Wed, Feb. 12th, 6.45 & 9.0
GLoucester, A.B.C., Thurs., Feb. 13th, 6.15 & 8.30
BRISTOL, COLSTON HALL, Fri, Feb. 14th, 6.30 & 8.45
CARDIFF, CAPITOL, Sat, Feb. 15th, 6.30 & 9.0
COVENTRY THEATRE, Sun, Feb. 16th, 6.0 & 8.30
SLOUGH, ADELPHI, Tues., Feb. 18th, 6.40 & 8.50

IPSWICH, GAUMONT, Wed., Feb. 19th, 6.45 & 8.55
PETERBOROUGH, A.B.C., Thurs., Feb. 20th, 6.15 & 8.30
FINSBURY PARK, ASTORIA, Fri, Feb. 21st, 6.40 & 9.10
DONCASTER, GAUMONT, Sat, Feb. 22nd, 6.30 & 8.45
LIVERPOOL, EMPIRE, Sun, Feb. 23rd, 5.30 & 8.0
EAST HAM, GRANADA, Wed., Feb. 25th, 7.0 & 9.10
CAMBRIDGE, REGAL, Sat, Feb. 26th, 6.15 & 8.30

***JOE COCKER NOT APPEARING — See Local Press

LINCOLN, A.B.C.***, Thurs., Feb. 27th, 6.15 & 8.30
HANLEY, GAUMONT, Fri, Feb. 28th, 6.55 & 9.10
SHEFFIELD, CITY HALL, Sat, Mar. 1st, 6.20 & 8.50
LEICESTER, DE MONTFORT HALL, Sun, Mar. 2nd, 5.40 & 8.0
GLASGOW, ODEON, Tues., Mar. 4th, 6.15 & 8.45
CARLISLE, A.B.C., Wed, Mar. 5th, 6.15 & 8.30
STOCKTON, A.B.C., Thurs, Mar. 6th, 6.15 & 8.30
NEWCASTLE, CITY HALL, Fri, Mar. 7th, 6.30 & 8.45
MANCHESTER, ODEON, Sat, Mar. 8th, 6.0 & 8.45
BLACKPOOL, A.B.C., Sun, Mar 9th, 6.10 & 8.30

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