

# New Musical Express

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FRIDAY  
8D

No. 1163 Week ending April 26, 1969

WORLD'S **LARGEST** CIRCULATION OF **ANY** MUSIC PAPER

# DEKKER\*MAC\*SCOTT WALKER

*Bob & Earl  
First pic*

**TOP POP NEWS**

STEVE, ERIC, GINGER • ROY ORBISON

*HOLLIES LP* Reviews of B.B. KING • MAC

*by Tony Hicks* JANIS JOPLIN • VAL • SANDIE

BIG SMASH HIT!

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Adrian's Advertisement

DAVID BARKY

# NME's NICK LOGAN attends a Mac recording session FLEETWOOD TAKE SLOW STEPS FORWARD

A DISHEVELLED Peter Green, looking like a drop out cricket umpire in an almost coat-length white cardigan, was sitting next to blonde girlfriend Sandra, offering round a bag of nuts. The 6ft Gins beanpole frame of the Mac's tame giant Mick Fleetwood shook to the music like an electric octopus. John McVie was quietly impersonating Fu Man Chu.

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

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

"Mick's a laugh," suggested Mick. We were in a basement recording studios off Holborn Kingsway where Fleetwood Mac were cutting their third LP. It will, Peter informed me, be totally different from anything they've done on albums before.

For a start, all the tracks will be new numbers with the writing honours shared by Messrs Green and Kirwan. In addition, they are producing it themselves.

The track taking their current attention was a composition of Danny's, which accounted for his earnest attention and exuberance. "The ones we have yet to go on are really creative," observed Peter. "The last album 'Mr Wonderful' was sort of rock blues. No real ideas, just feel."

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

"A big step? No not for people who have followed us through 'Mr Wonderful', 'Albatross' and 'Man Of The World'."

"Is it still blues?" "I only call a blues a sad song. A sad song sung with feeling is a blues to me," answered Peter. "Anything else is not. I would not call 'Stop Messing Around' a blues. That was rock and roll."

"But we still love playing rock and roll. We like to have some fun. We don't want to be too serious."



FLEETWOOD MAC'S PETER GREEN talking to B. B. KING during rehearsals for Tuesday's Albert Hall concert. And right the Mac on stage (l to r) JEREMY SPENCER, DANNY KIRWAN, MICK FLEETWOOD, JOHN MCVIE and PETER GREEN.

Peter hit into an apple while Sandra peeled and offered round raw carrots. The group asked me to put the record straight over a piece on the NME news pages last week stating that Jeremy Spencer was impersonating the Cream on the EP being released with the new LP.

It is apparently not the Cream that Jeremy impersonates; the information was wrongly relayed to the NME by the Fleetwood Mac office and the group was horrified to read it.

## Fans of Cream

"We are all great fans of the Cream," said Peter. "They are just too @\$\$% good to think we could impersonate them," added Mick. The record is hereby straightened.

"I think it's time to go get some goodies" proclaimed Mick, who was splayed out on his seat with a pilsmoiled foot in each corner of the room.

"No you don't," Fleetwood ordered Peter. "You stay here and starve and rot. That's how you get the blues. Print that."

"Write to Mick Fleetwood for three easy stages of bankruptcy," said Mick suddenly, observing the tear in his ancient blue jeans

where an expanse of knee was on show. Mick is on stage three.

Fun With The Mac was temporarily interrupted by the arrival of Christine Perfect, which woke John McVie from his quietude and the couple swapped cigarettes and husband-and-wife talk.

There was an exodus of Fleetwood Mac to the studio, an impassioned plea over the speakers from Mr Green—"Where's my plectrum?"—and at the next break Peter and I sat down and talked.

Did he think the new LP might lose them fans? "I think we are going to gain a lot more," he replied defiantly.

"We may have lost followers with 'Man' and 'Albatross' because they were not real followers. Just the people who say they like blues."

"But I don't really want to lose anybody. I want people just to follow us as people."

"We give ourselves all the time. We say just exactly what is going on and how we feel. People should know us individually as people."

"If I follow a group it doesn't matter what they do. Unless they go completely to pot... or perhaps I should say off the rails."

"We just want to do everything we can do. I am in to do many

different things that people just don't realise."

"We just want to scrape a lot of different aspects of music. I am not going to stick in one vein; not

going to revert to the old days."

The beginnings of "Man Of The World" go a long way back, nearly a year and a half. "I got the phrase 'Shall I tell you about

my life' in my mind," said Peter. "Then at a different time I wrote the bit in the middle. All the bits came together. That's the way I write."

"Our intention was to release what was best for the general public—what is generally known as a commercial hit."

"We want hits same as anybody else. Why else do people put out singles?"

"If this one isn't successful—and I know it must be because of the sales figures—if it died a death I would be a bit choked."

"Albatross" gave me a lot of faith in the public because that was a great number. 'Albatross' was like my baby. I was proud of it. It will be around when I am dead."

"Obviously when you get a No 1 it is like a great injection in you. When I made 'Man of the World' I believed in it; that much I thought it might do it."

## and sell-out tour concert

THE guru of the blues guitar, B. B. King made his British concert debut at the Albert Hall on Tuesday on the opening night of his tour with Fleetwood Mac. It was an evening of high emotion as the Hall's second near-capacity crowd in two days—the first was for Janis Joplin on Monday—gave the man who has influenced so many a rapturous welcome to England. It was a superbly professional act, even down to the humorous patter he delivered while mending a broken string on "Lucille," his guitar. But at the end, with the audience on their feet and scores of them crowding the feet of the stage with arms outstretched, like Christians at a shrine, the atmosphere became too much.

B.B. stood there, already having done one encore, and surveyed the incredible scenes as the audience saluted this giant of the blues and the moisture welled up in his eyes and tears trickled down his cheeks. That's the way it looked from where I sat and I can't believe anyone could fail to be moved by such a response.

If you wondered why Fleetwood Mac conceded the top of the bill to this man then you don't know B. B. King and you weren't at the show.

No one, but no one, could have followed him. And the Mac paused only to deposit their instruments backstage after their spot before they were back out to watch the legend, along with Janis Joplin and her band and Eric Clapton who was also there.

You could only sit and wonder at the man's technique. Notes of aching beauty hung trembling in the air after his fingers had moved on elsewhere; the experience-scarred voice rang out clear and true. He made it all look so easy.

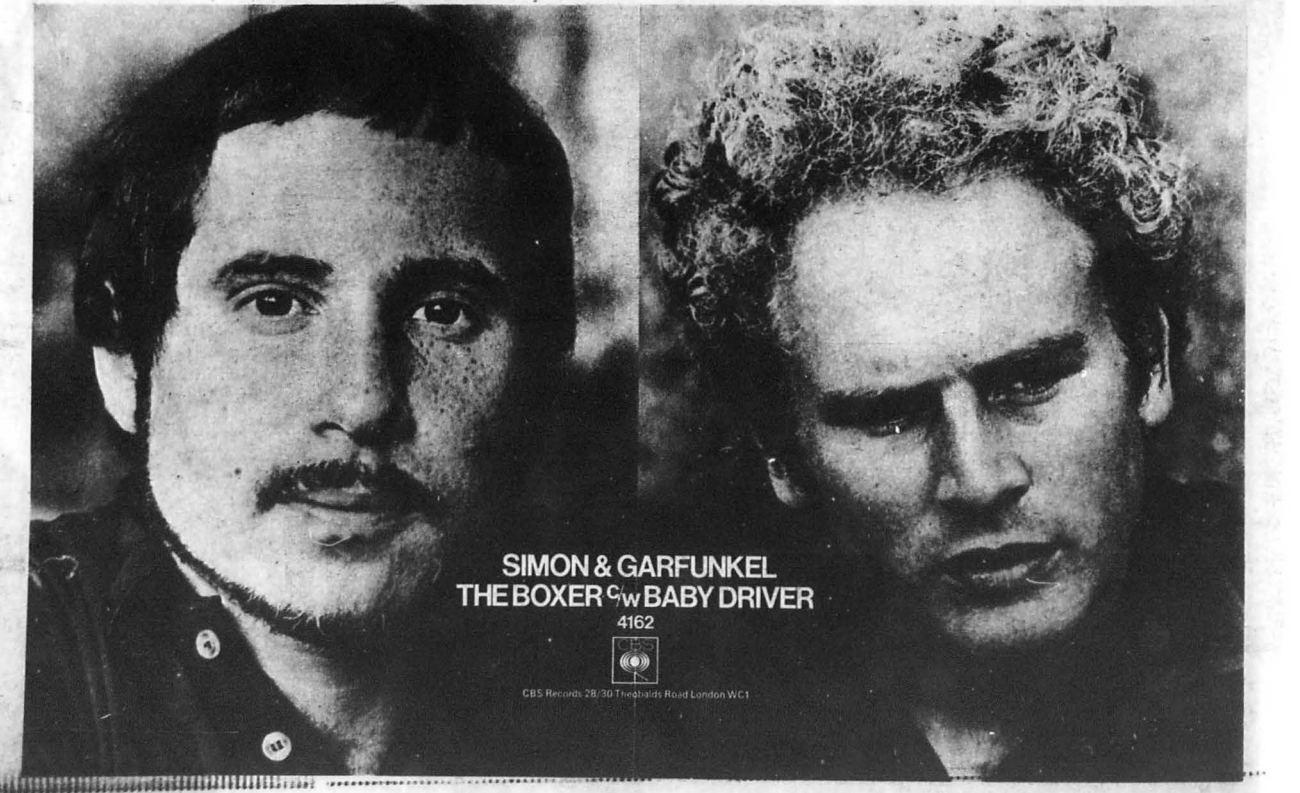
Obviously it was going to be B.B.'s night and Fleetwood Mac appeared somewhat subdued by their standards, maybe inhibited by the presence of the 'guitar' god. Peter Green had said before: "We are not going to try and play B. B. King off the stage. No one could. He is just too fantastic."

Nevertheless the Mac treated us to some stirring and provoking blues and displayed their intention to scrape all aspects of their music. It was a well-balanced act that included an impeccably delivered 'Albatross,' a few numbers from what promises to be an eye-opening new LP and a dash of rock and roll to break things up. Jeremy Spencer, the original blueswailing imp, and for his efforts won some of the Mac's best applause.

Unfortunately, the group had to contend with a small pocketful of cat callers from the 'Mac have gone commercial' brigade. The Mac have always been commercial in the respect that they have always tried to please and all they are attempting to do is break new ground in the blues and progress out of the 32 bar straightjacket that is not exactly renowned as a fertile bed for new ideas. They don't need fans like those who shouted abuse. More power to 'em.

The harmonica-guitar duo Sonny Terry and Brownie McChie, playing together for 30 years this month, opened the show and seem knocked out by the way the audience warmed to them. One man blues band Duster Bennett impressed with some heartfelt blues and a rattling instrumental, but his spot seemed over too quick. Long John Baldry compered with style.

The audience, as on Monday, were marvellous.



## SIMON & GARFUNKEL THE BOXER w/ BABY DRIVER

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# DEKKER DEKKOS<sup>★</sup>

## LONDON

Pics by Stuart Richman  
Words by Alan Smith

IT was going to be one of those "day-in-the-life" adventures, with photographer Stuart Richman and I showing excited tourist Desmond Dekker the sights of London on a beautiful spring morning in the sunshine. It was!

I suppose it all started to go wrong when we both said a cheerful hello to Our Des, and he stood there and didn't reply!

Then we set out across the West End to Horse Guards Parade, with me turning on the bonhomie and asking such warm-up questions as "How long do you expect to stay in Britain?" and Des looking out of the window and saying: "As long as people want me."

### Singing for six years

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

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

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

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

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

"It's cold," said Des.

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

### Protest

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

If my information is correct, "Israelites" is Jamaican parlance for people who may be persecuted for one reason or another. And that includes hippies, or any other off-beat characters who don't conform to society.

\*Dekko — A Cockney slang term for having a look at.



DESMOND has his picture taken in front of a mounted Horse Guard in Whitehall, a "must" for all good tourists. Below: Desmond takes it easy on the Embankment, with the Houses of Parliament behind him.



DESMOND DEKKER poses with a Sphinx which guards Cleopatra's Needle on the Embankment by the River Thames in London.



**BOOKER T  
& THE M.G.'S**  
Time is tight  
STAX 119

**SMOKEY  
ROBINSON  
& THE  
MIRACLES**

The tracks of my tears  
Tamla Motown TMG696



**THE WARM SENSATION**  
I'll be proud of you  
Columbia DB858



**IPSISSIMUS**  
Hold on  
Parlophone R5774

**LINDA RONSTADT**  
The long way around  
Capitol CL15590

**Junior's  
Eyes**

CIRCUS DAYS  
REGAL ZONOPHONE RZ3018

**KIPPINGTON  
LODGE**  
In my life  
Parlophone R5776

**OSCAR TONEY Jr.**  
Down in Texas  
Bell BLL1057

**GORDON WALLER**  
I was a boy when you  
needed a man  
Bell BLL 1059

**TRACY**  
Life's like that (Finalmente)  
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# SCOTT IS NOT STRUGGLING FOR RECOGNITION

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

"The hair?" he said, stretched out on the couch in his manager's office. "I just got fed up with it the way it was. You know how I get bored with things. Anyway, summer is supposed to be coming up, and it gets very hot under a pile of hair."

The news this week for Scott's fans — and potential fans come to that — is that he has already commenced recording an album of the standards he featured in the TV series.

"I decided to do this album after receiving letters from people who liked the songs I sang on the shows. I don't suppose I would have recorded it otherwise, but it will be a new dimension for me, and bring me to the attention of a new audience."

"The ballads I'm including on the album are not way out, that's a terrible expression, but they are not the usual hackneyed corn. People seem to have got the impression I had a thing against standards. That's not true, providing they are sung in the right context, and by the right people."

## Own material

I asked Scott if the LP meant that he was not so concerned with only recording his own material any more.

"You must not consider this album in the same series as my first three albums. They are me writing and singing for myself. This would be me singing for the people who write in asking me to record the ballads."

"It's expansive and expensive,

## He tells GORDON COXHILL

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

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

"No thanks, I'm afraid the TV series has spoilt me for live performances, which as you know, I was never very fond of. I've been sitting around all day playing music."

"It's great, but not a solid thought has entered my head, and that's when I start to worry. It's nice to catch up on some music, but I feel I should be doing something else."

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

"But I really feel that I should get away. I seem to write so much better after I come back. When I returned from the south of France



SCOTT at home with his new dog, a St. Bernard called RASMUS.

a few months ago, I just wrote and wrote."

Would Scott like some sort of credit for his songwriting?

"I'm not struggling for recognition, but I would like people to start taking some interest in everyone who is connected with me."

"If a spate of singers suddenly started recording my songs, I would not be pleased, as you might expect, but very worried."

"I write my songs for myself, and I consider them a very personal thing. I would be scared

that they were not being interpreted in the way I meant them to be."

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

"I have seen a few singers copying me on TV, and I curl up and laugh. They say mimicry is the sincerest form of flattery, so I suppose I should be pleased, but

when I see somebody doing their best to copy me, I just say to myself, 'Am I really as bad as all that?'"

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

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

## Close their eyes

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

You hear so much more that way. Before the series started, I was full of apprehensions, and when you asked me a few weeks ago if I would welcome an extension to twelve weeks, I remember saying the thought didn't appeal to me."

"The first couple of weeks I didn't enjoy very much, then it got gradually better, until I was really pleased with the fifth and sixth shows."

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

"What I was especially pleased with was the fact that I was given the opportunity to get some good music across, and I feel I achieved that. John Williams, the classical guitarist, was so good. Another series? You'd better ask Maurice."

Manager Maurice King is a larger than life comedian who will one day get his own series, if he can ever agree terms. "Another series in the autumn," he stated.

"I would like that," said Scott, although it would again take a couple of weeks to get into the swing of it. But next time I know by the sixth week, I would be happy, and wanting to do another

six weeks. Yes, I could become very self-indulgent where TV is concerned."

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

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

Scott is still adamant about not releasing a single, even a track on an LP.

"A single would double the interest in me," he agreed, "just as the TV series has done. That would be good for me, but it would also entail getting caught up in that same old grind of photo sessions, interviews and promotion. In short it would lead me into a whole lot of things I don't want to do."

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

## LPs important

Noticing my incredulous expression, he went on. "It's true, I don't sell records because I'm Scott Walker. Only the Beatles do that. No, if a single had flopped, it might have harmed the album sales and I couldn't have afforded that. To me, LPs are so much more important than singles, which to me are merely interest boosters."

With things progressing as they are, Scott must at last be beginning to feel satisfied with his efforts. I asked him if that were fair comment.

"If I can keep it up," Scott smiled, "I won't be disappointed. Three albums a year, plus extras like the standards album will suit me fine. I'm not being rushed, and that's the way I like it."

"I'm still going through terrible spells where I need stimulation — not sexual, Heaven forbid — but mental. That's why I'd like to get away for a while. I feel I would get very stale and complacent unless I was working on something."

"In a way, I'm very lucky in that I am totally unaware of any position I hold in people's minds. If I knew where I stood, that would be the end of me."

# MANFRED MANN Ragamuffin Man and 'a B side'

fontana  
TF1013





The KINKS making a TV appearance two years ago with a then temporary Quaffe replacement JOHN DALTON (right). John has now taken over permanently as bass player and the group is (l to r) DAVE DAVIES, brother RAY, MICK AVORY and JOHN.

# THERE'S A PLASTIC MAN IN ALL OF US

RAY DAVIES is a storyteller. I am sure that if he had been born about two hundred years ago he would have been seen wandering about playing a mandolin entertaining the peasants with his musical tales.

All the Kinks' hits have one thing in common—apart from being straight pop records they tell a story. None of the old "moon" and "June" or "walk" and "talk" for Ray, there has to be a definite theme.

"I think a lot of people are annoyed about this," confessed Ray's brother Dave. "I know a lot of people in the business don't like it. They say 'what right have the Kinks got to make social comment?'"

"But the thing is, we're not. Ray writes how he feels at the time... whatever he's thinking about at that period comes out in his writing. 'Plastic Man' isn't knocking anyone, it's really something in all of us, we're all a bit plastic at times.

**By RICHARD GREEN**

"You can go into a pub all dressed up and behave flash to impress people, then you go back to your wife and kids in front of the telly—it's all hypocritical."

Dave brought the new Kink, 22-year-old John Dalton, along to meet me. With them also was Mick Avory. Ray was in America producing some new Turtles records.

John has played with the Kinks before, so he knows their music, in fact he replaced Pete Quaffe for a

# say KINKS

few weeks when Pete had an accident a couple of years ago.

"I've been playing in little groups since," John told me. "I don't feel any different being with the Kinks as I've played with them before."

Pete's departure from the group was not exactly expected and Mick told me why.

"He said about three months ago that he was going to leave, but I didn't take any notice. The first time I found out he had left was when I read it in your paper and

## AMERICA CALLING

# Mayall stops them dancing

JOHN MAYALL opened last Tuesday night at the Whiskey A Go Go on the Strip, the last club of its kind around these days.

**MONKEE CATASTROPHE**  
Pete YORK had told me the Monkees' TV Special would be "dynamic."

But it turned out to be little more than a fuse that didn't go off. Like one writer said: "The NBC special, '331 Revolutions Per Monkee,' was billed by the stars as a musical happening and some of the viewers are still crawling out from under sofas asking 'what happened?'"

The story-line, though vague, was of devilish creator, Brian Auger, who invents a super-group. He tries them out in all different genres of music. First they are mechanical men. Next they are little more than monkeys in animal suits.

He last pleased with either of those and the boys are wanting to "do their own thing," so they do. Mike Nesmith sings an unentertaining country-western song. Davy Jones does a song-and-dance as a little boy in a big bedroom. Peter York sings an antiquated East Indian number.

One of the bright moments, and it did have a few, was when Micky Dolenz sang "I'm A Believer" with Julie Driscoll, backed by the Buddy Miles Express.

Julie's numbers were good, as were those by Little Richard, Jerry Lee Lewis, Fats Domino and the Clara Ward Singers.

Another good part of the programme came when the Monkees, with hair slicked back and gold lame suits, imitated a 1956 rock concert including film clips. The Monkees later put on a freak out, with psychedelic lights and everyone (everyone) playing "their thing" at the same time. It was five of the most repulsive minutes I think I've witnessed on TV!

Opening night was jammed, as have been the succeeding nights, and for the first time in quite a while even the dancers sat and listened.

John Mayall jammed into the wee hours with his former drummer Ansley Dunbar, Buddy Miles on bass and Johnny Barbata, formerly of the Turtles.



## DUSTY TEN DAY TOUR

DUSTY SPRINGFIELD is due to arrive early next week for a ten-day tour of the U.S. and Canada, accompanied by King Curtis, which kicks off with a Bishop Show on April 28.

Dusty will follow the tour with extensive recording sessions, which should produce her next

**ENGEL WINS VEGAS**  
BIGGEST hit in a long time here in entertainment-sated Las Vegas is Engelbert Humperdinck. After the customers stopped laughing at his name, they started worshipping his powerful voice and cool, cocksure delivery.

We knew him from his disc songs, but were delighted with all the others he trotted out during his 40-minute act at the Riviera hotel.

Later he confessed that he thought it would be tougher here in Las Vegas than in England, but after his first show he thought it was easier!

I was shaky for two numbers, but the applause was so warm I couldn't be nervous after that. This is something else. When they all stood up at the end I was choked. I had tears in my eyes," Engelbert admitted.

Lots of people have lost in Las Vegas, but Engelbert had won. **DAN MORTON.**

## JUNE HARRIS in New York

album and single. Meantime her current "I Don't Want To Hear It Anymore" single is very timely, being backed with this year's Academy Award winner, "Windmills Of Your Mind."

**DYLAN'S done it again!** His latest — and probably greatest — album, "Nashville Skyline" is all set for an instant Gold Disc, within two weeks of release!

"Nashville Skyline" is Dylan untouched by social comment. He is recently reported as saying he feels happier with this than any of his other past albums, which include five Gold Discs.

I understand that Dylan is considering moving out of his present home into a vast Woodstock estate nearby, reportedly up for sale at close to \$200,000.

saw the picture of him with his new group."

So if anyone's thinking of leaving their group, tell us first and we'll let the group know about it the next Friday!

Right now, the Kinks are working on an album which is going to be a sort of pop opera.

"I don't know why it's being called an opera," Dave commented. "It's not the sort of thing most people know as an opera, it's an

LP that tells a story. A bloke wrote the story and Ray's been writing the music. We're doing it for Granada."

Dave, who was behaving unusually quietly for one whose loquacious habits are known the length and breadth of every ale house in the land, has a personal thing about country and western music.

His last solo single "Lincoln County" meant a lot to him and

he even went so far as to threaten never to make another if that one didn't take off.

It didn't, and I asked him if he would keep to the threat.

"No, I'm doing an album now of my own songs with the rest of the Kinks playing on it," he revealed.

"I have to write songs and most of them are country and western types."

"I don't write anything like Ray (Continued on page 13)

# RCA

# CLODAGH RODGERS

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 MF 1094

## JOHNNY NASH

### CUPID

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## TOMMY JAMES

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 RO506

## CRAZY ELEPHANT

Gimme Gimme Good Lovin'  
 MM609

## WILL TURA

Viva El Amor  
 MM606

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# NME TOP 30

WEEK

(Week ending Wednesday, April 23, 1969)

LAST WEEK	THIS WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
	1	THE ISRAELITES	Desmond Dekker (Pyramid)	5	1
	2	GOODBYE	Mary Hopkin (Apple)	4	2
●	3	GET BACK	The Beatles (Apple)	1	3
2	4	I HEARD IT THROUGH THE GRAPEVINE	Marvin Gaye (Tamla Motown)	10	1
3	5	GENTLE ON MY MIND	Dean Martin (Reprise)	9	2
10	6	PINBALL WIZARD	Who (Track)	5	6
4	7	BOOM-BANG-A-BANG	Lulu (Columbia)	7	3
5	8	THE BAD BAD OLD DAYS	Foundations (Pye)	7	4
18	9	CIPID	Johnny Nash (Major Minor)	4	9
23	10	COME BACK AND SHAKE ME	Clodagh Rodgers (RCA)	2	10
15	11	HARLEM SHUFFLE	Bob & Earl (Island)	5	11
9	12	WINDMILLS OF YOUR MIND	Noel Harrison (Reprise)	8	9
11	13	I CAN HEAR MUSIC	Beach Boys (Capitol)	8	11
6	14	SORRY SUZANNE	Hollies (Parlophone)	8	3
8	15	GAMES PEOPLE PLAY	Joe South (Capitol)	7	7
27	16	MY WAY	Frank Sinatra (Reprise)	2	16
19	17	I DON'T KNOW WHY	Stevie Wonder (Tamla Motown)	5	17
12	18	GET READY	Temptations (Tamla Motown)	7	10
26	19	ROAD RUNNER	Jr. Walker & the All Stars (Tamla Motown)	3	19
13	20	GOOD TIMES	Cliff Richard (Columbia)	8	12
●	21	MAN OF THE WORLD	Fleetwood Mac (Immediate)	1	21
14	22	MONSIEUR DUPONT	Sandie Shaw (Pye)	11	7
29	23	MICHAEL AND THE SLIPPER TREE	Equals (President)	2	23
25	24	HELLO WORLD	Tremeloes (CBS)	4	22
21	25	PASSING STRANGERS	Sarah Vaughan & Billy Eckstine (Mercury)	6	19
20	26	SURROUND YOURSELF WITH SORROW	Cilla Black (Parlophone)	10	2
16	27	WHERE DO YOU GO TO	Peter Sarstedt (United Artists)	12	1
●	28	PLASTIC MAN	Kinks (Pye)	1	28
17	29	FIRST OF MAY	Bee Gees (Polydor)	9	7
22	30	IF I CAN DREAM	Elvis Presley (RCA)	9	13
●	30	BADGE	Cream (Polydor)	1	30

## Britain's Top 15 LPs

1	1	GOODBYE	Cream (Polydor)	8	1
1	2	THE BEST OF THE SEEKERS	(Columbia)	23	1
3	3	SCOTT 3	Scott Walker (Philips)	4	3
7	4	LIONEL BART'S OLIVER!	Soundtrack (RCA)	2	4
4	5	SOUND OF MUSIC	Soundtrack (RCA)	21	1
●	6	"ELVIS"	Elvis Presley (RCA)	1	6
7	7	HAIR	London Cast (Polydor)	12	4
6	8	POST CARD	Mary Hopkin (Apple)	7	5
8	9	LED ZEPPELIN	(Atlantic)	2	8
●	9	ON THE THRESHOLD OF A DREAM	Moody Blues (Deram)	1	9
12	11	GENTLE ON MY MIND	Dean Martin (Reprise)	5	7
11	12	20/20	Beach Boys (Capitol)	5	8
5	3	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS	(Tamla Motown)	14	1
●	14	WORLD OF BLUES POWER	Various Artists (Decca)	1	14
15	15	THE WORLD OF VAL DOONICAN	(Decca)	2	4

# new singles

Distributed by Pye Records (Sales) Ltd.  
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 London W.1.

## MAX BYGRAVES

Adieu, Monsieur Le Professeur  
 7N 17721

## CHRIS ANDREWS

Pretty Belinda  
 7N 17722

## MAX HARRIS AND HIS ORCHESTRA

Theme From The Film  
 Baby Love (Guai Guai)  
 7N 17730

## JIMMY JAMES

Close The Door  
 7N 17719

## B.J. THOMAS

It's Only Love  
 7N 25487

## TRINI LOPEZ

Come A Little Bit Closer  
 RS 20814

## Levy & ?

### 5 YEARS AGO

Top Ten 2564 Week ending Apr 24

- 1 WORLD WITHOUT LOVE Peter and Gordon (Columbia)
- 2 BELIEVE Bachelors (Decca)
- 3 DON'T THROW YOUR LOVE AWAY Searchers (Pye)
- 4 CAN'T BUY ME LOVE Beatles (Parlophone)
- 5 MY BOY LOLLIPOP Millie (Fontana)
- 6 I LOVE YOU BECAUSE Jim Reeves (RCA)
- 7 TELL ME WHEN Applejacks (Decca)
- 8 MOVE OVER DARLING Doris Day (CBS)
- 9 LITTLE CHILDREN Billy J. Kramer (Parlophone)
- 10 HOOKING BIRD HILL Mighi Five (Pye)

### 10 YEARS AGO

Top Ten 1959 Week ending Apr 24

- 1 IY DOESN'T MATTER ANY MORE Buddy Holly (Coral)
- 2 SIDE SADDLE Russ Conway (Columbia)
- 3 PETITE FLEUR Chris Barber (Pye-Nixa)
- 4 FOGG SUCH AS I / I NEED YOUR LOVE TO NIGHT Elvis Presley (RCA)
- 5 DOONAN Mary Wilde (Philips)
- 6 CHARLIE BROWN The Coasters (London)
- 7 SMOKE GETS IN YOUR EYES Platters (Mercury)
- 8 C'MON EVERYBODY Eddie Cochran (London)
- 9 MY HAPPINESS Connie Francis (MGM)
- 10 STAGGER LEE Lloyd Price (HMV)

### 15 YEARS AGO

Top Ten 1954 Week ending Apr 23

- 1 I SEE THE MOON Star-gazers (Decca)
- 2 SECRET LOVE Doris Day (Philips)
- 3 SUCH A NIGHT Johnnie Ray (Philips)
- 4 HAPPY WANDERER Oberkirchen Choir (Parlophone)
- 5 CHANGING PARTNERS Kay (Mercury)
- 6 BELL BOTTOM BLUES Alma Cogan (HMV)
- 7 ON MEIN PAPA Eddie Calvert (Columbia)
- 8 THE KID'S LAST FIGHT Frankie Laine (Philips)
- 9 BIMBO Ruby Wright (Parlophone)
- 10 DON'T LAUGH AT ME Norman Wisdom (Columbia)

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

By courtesy of "Cash Box" (Tuesday, April 22, 1969)

- 1 AQUARIUS / LET THE SUN SHINE IN MIDDY, Six Dimensions (Mercury)
- 2 HAIR, Cowells
- 3 IT'S YOUR THING, Isley
- 4 YOUVE MADE ME SO VERY HAPPY, Blood, Sweat and Tears
- 5 ONLY THE STRONG SURVIVE, Edwin
- 6 TWENTY-FIVE MILES, Edwin
- 7 SHIRAZ, Tommy Roe
- 8 THE BOXER, Simon & Garfunkel
- 9 GIMME Gimme GOOD LOVIN', The Isley Brothers
- 10 HAWAII FIVE O, Ventures
- 11 ROCK ME, Steppenwolf
- 12 DON'T GIVE IN TO HIM, Gary
- 13 BROTHER LOVES TRAVELLING SALVATION SHOW, Neil Diamond
- 14 CHERRY WINE, Tommy James & Shondells
- 15 GALVESTON, Glen Campbell
- 16 DO YOUR THING, Watts 103
- 17 THE CHOKIN' KIND, Joe Simon
- 18 TIME OF THE SEASON, Zombies
- 19 ME IS TIGHT, Booker T. & the M.G.s
- 20 LOVE CAN MAKE YOU HAPPY, Merry You Be STAYING AFTER SUNDAY, Peppermint Rainbow
- 21 GUT, Tyrone Darrin Evans
- 22 IS IT SOMETHING YOUVE GOT, Elvis Presley
- 23 MEMORIES, Elvis Presley
- 24 YOU, Bobby Vinton
- 25 TO KNOW YOU IS TO LOVE YOU, Bobby Vinton
- 26 THE BAD OLD DAYS, Foundations
- 27 THE WAY IT USED TO BE, Foundations
- 28 THIS ONLY LOVE, B.J. Thomas
- 29 WASHFUL SINFUL, Doors
- 30 PINBALL WIZARD, Who

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RADIO SHOWS
BIG NEWS
New series introduced

SEVERAL regular Radio 1 series move to new time slots from this weekend. Starting this Sunday, 'Scene And Heard' occupies the 5.4 p.m. slot, with John Peel's 'Top Gear' the mid-evening time of 7.9 p.m., and Mike Raven's R-R-B Show moving to the 10-11 p.m. slot. From next week, the 'What's the News' programme will be at 4.15-5.15 p.m., followed for the next 21 hours by 'Sounds Like Tony Brandon'. Another change is John Peel's Wednesday night series, which now has the earlier placing of 8.15-10.15 p.m.

Stuart Henry returns to Radio 1 this Sunday with a new series 'Stuart Henry's Stuart Henry's Noise At Nine...' and Desmond Dekker is among the guests in the first edition of the new Sunday series in 'Stage One' (4.5 p.m.), in which Ray Moore introduces up-and-coming pop artists a regular disc-jockey discovery spot. It is also planned that, during the summer, 'Radio 1' clubs will visit festivals and holiday camps throughout the country.

Booked for Radio 1's daily shows from Monday to Friday next week (April 26-May 2) are: JIMMY YOUNG SHOW: Dave Dee group, Vince Hill, Wayne Potts, Timebox, Cliff Bennett and the New Seekers, Magic Lanterns, Iveys and Pentamite.

DAY CASE PROGRAMME: Status Quo, John Rowles, Mary Wells, Billy J. Kramer, Paul Williams, Cats Eyes, Gerry and the Pacemakers, Des Chambers' Gals and dolls and the bands of Acker Bilk and Alan Eldon.

TOP BREAK: Moody Blues, Harmony Grass, Wayne Fontana, Grapefruit, The Move, The Hollies, Guy Darrall, Syndicate, Oxyds, Gods, Wishful Thinking, Tooty Twirl, Sight And Sound, Muffin Magazine, Louisa Jane White and the band of Kenny Baker, Dave Dee, Crampton, Spooky Tooth, Sharon Tandy, Fleur de Lys and J. J. Jackson and the Greatest Little Soul Band in the Land. In the evening, the first edition of Johnnie Walker's new Saturday-afternoon show tomorrow (28) will feature the new day, Lene Lovace and the Bob Miller Millerers are in 'Saturday Scene' this week. The new 'Chicken Shack and the Acid Band' are in 'Top Gear' this Sunday (27).

CILLA BLACK OFFERED CONTRACT OUTLET

FOLLOWING recent reports that Cilla Black had expressed a desire to split from the Nems Enterprises agency, it was revealed this week that she has been offered a release from her Nems contract by the agency. It was stated that she is willing for her to break away without compensation, provided that she agrees to pay Nems a sum of money which the agency has already made on her behalf. But so far Cilla has not taken up this offer. Reason why Cilla wants to leave Nems is that she and her husband-manager Bobby Willis are planning to form their own agency. This would enable her to go into semi-retirement and start a family. Cilla had claimed that Nems are holding her back from doing this. She has also expressed this compelling her to shelve her plans until Nems are ready to sign her. Nems has denied complaints about the manner in which Nems have handled her career.

★ POPLINERS ★

NEW dates for Peter Sarsted include Scarborough Michaels' Club (this Sunday, 27), a concert at the Royal Albert Hall (May 10), three days in Scotland (13-15), Bournemouth Whimsical (16-18), a tour of the West Coast (22) and Croydon Fairfield Hall (28). J. J. Jackson and Greatest Little Soul Band in the Land play at the remaining 12 remaining dates throughout this Sunday (27). Henry Spinetti, 18-year-old brother of actor Victor Spinetti, will replace Andrew Steele as drummer with Merv. Roger Whitaker to represent France in Antibes Song Festival (June 26-28). New pop group formed by Manfred Mann and Mike Hugg, called Emanon, gives first public performance at London's Institute of Contemporary Arts tomorrow (Saturday). Cleo Laine with Maynard Ferguson Big Band, Peeters with Keith Mansfield String and Tubby Hayes Quartet in charity jazz concert at London Royal Albert Hall on Wednesday, May 27. 1929urovision Song Contest to be staged in Holland, probably on March 28. British team for this year's Eurovision Song Contest in Belgium (June 11-17) comprises Julie Rogers, Elaine Delmar, Terri Nunn, and the four members of the group 'The Opportunity Knocks' series. Hill U.S. group Steppenwolf visits Britain in May for TV and club Soul Bag today (Friday) - featured artists include Jackie Mittoo, Victor Spinetti, J. J. Jackson, Ma Franklin, Gene Chandler and Barbara Acklin. Bonzo Dogs head to Toronto on Wednesday for four days of touring before commencing their six-week U.S. tour this Sunday (27). Gun plays concert at the Royal Albert Hall in Belgium and France on 15 days from May 14.

WELCOME TO THE MONKEYS FOR ABC
Britain to see series?

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

LATEST BOOKINGS
John-Volo on chat repeated

VAL DOONICAN is special guest star in a brand new 'Harry Secombe Show' which BBC-2 screens on Sunday, May 4. Also taking part in newcomer Terri Saville. The show will subsequently be repeated by BBC-2. In its Saturday-night variety spot tomorrow (26), BBC-1 transmits the 'Dave Allen Show' with guest artists Matt Monro, Ray Barrett, Trishie Noble and Peter Jordan. There is no Saturday variety for the following two weeks (May 3 and 10), owing to football coverage. BBC-1 presents a documentary tribute to the Billy Cotton Show on Wednesday, May 7 - which would have been his 70th birthday. On the same channel, Mark Wynter is resident singer in the new Dora Bryan series 'According To Dora' starting on Friday, May 2.

David Frost's memorable interview with John Lennon and Yoko Ono is being repeated by London Weekend TV on Sunday, May 18. This is one of a short series of 'The Best Of Frost' programmes which begins this Sunday (27). The shows will be seen in the ITV regions. Latest bookings for ATN's 'The Golden Show' include Heathmore and Frankie Friday, May 22; David and Marianne Dalmore and Frank Sinatra on June 1; Four (2); and Lonnie Donegan (25); the Settlers and Barry Noble (June 1); and Morgan-James (3).

Johns Desmond Dekker and the Fourmost in the show screened on May 4. Several changes have been made in the running order of ATN's 'Liberace Show' which begins a ten-week run on Sunday, May 18. Revised list of principal guests is Engelbert Humperdinck (18); Dusty Springfield and Millicent Martin (25); Anita Harris and Sacha Distel (June 1); Frankie Hopkins and Matt Harris (6); the Bachellors, Rolf Harris, Susan Maughan and Jack Benny (13); Frankie Vaughan, the Sandpipers and Moira Anderson (22); Nina and Frederick and Trishie Noble (29); Nancy Wilson (July 6); Cliff Richard and Janie Marden (13); and Shani Weiss and Andrew Carrick (20).

There is also a possibility that the Monkees' original weekly series, first screened in 1967, will be repeated during the autumn. In America, CBS-TV has announced plans to re-run the series - and in this country, BBC-TV executives are considering adopting a similar policy. In this event, it is likely that transmission would coincide with the opening of BBC-1's colour service in November, thus enabling British viewers to see the shows in colour for the first time.

Under consideration by two leading ITV companies at the moment is the 'Johnny Cash Show', which begins a weekly series in America on June 7. Cash is to host the hour-long series throughout the summer, and the first edition - to be filmed at the end of May - includes the first ever networked TV appearance by Bob Dylan. In America, Cash is being promoted by America's ABC-TV, who will rush a copy of the first show to Britain as soon as it is available. It will be a final episode that will be taken on whether or not it is in this country.

A Granada-TV's special 'Johnny Cash In San Quentin', due to have been networked last weekend, was postponed for the second time. A spokesman commented: "It is an error which we have been unable to satisfy with the final editing. As soon as we have edited it up, we shall re-schedule it for transmission."

BOB & EARL 6 WEEK STAY

BOB and Earl - up to No. 11 in this week's NME Chart with their six-and-a-half years old single 'Harlem Shuffle' - will stay in Britain for six weeks of ballroom dates and radio and TV after their arrival in this country next Thursday. The tour was extended by a further week as NME closed for Press, and because of the demand for their music. Bookings finalised for Bob and Earl this week by promoter Lonnie Jones and Barry Clayman include the opening appearance at London's revolution Club on May 1, then Liverpool Victoria and Mardi Gras (2), Winstord Clinic (2), Sough Good Companions (4), Norwich Industrial (5), Middleburgh Showboat (6) and Synovals Bligh (7).

NME Poll Concert doubling at Harrow Railway Club and London Blaises (13), Ipswich Manor (12), Friday, 15. Audrick Community Centre (Saturday) and Dunfermline and Bank (Saturday) on June 21. NME Poll Concert doubling at Harrow Railway Club and London Blaises (13), Ipswich Manor (12), Friday, 15. Audrick Community Centre (Saturday) and Dunfermline and Bank (Saturday) on June 21.

WHO'S WHERE

Three Scottish ballroom dates for the Who this weekend are at Strathclyde University (tonight, Friday), Audrick Community Centre (Saturday) and Dunfermline and Bank (Saturday) on June 21. NME Poll Concert doubling at Harrow Railway Club and London Blaises (13), Ipswich Manor (12), Friday, 15. Audrick Community Centre (Saturday) and Dunfermline and Bank (Saturday) on June 21.

They then make a West Country appearance at Bristol Locarno (8), followed by London's Tottenham Roys (9), Dunstable California doubling Islington Rock Steady (10).

Further bookings for Bob and Earl follow at Retford Broken Wheel doubling Stanley Place (18), London Scotch St James (19), Preston Top Rovers (20), Scarborough Open Gates (26), Watford Top Rank (27) and Croydon Top Rank (28).

Jordanaires hope to fit Elvis into their schedule

The Jordanaires are still hoping to record occasionally with Elvis Presley, despite their heavy commitments now that they have formed their own Sup label. News of this was revealed in the NME three weeks ago. Commented group member Gordon Stoker: "Elvis still remains at the top of our list in other words, but we need to record with him when schedules do not conflict. But, in view of our other work, we need considerable advance notice."

Frank Ifield to Japan

Frank Ifield is to visit Japan in September, when he will star in three TV colour shows and nine concerts. His visit will coincide with British Week in Tokyo, and three of his concerts will be staged in that city - he will also play two each in Osaka, Kyoto and Nagoya.

EQUALS' SIXTH LP

To mark their Chart return with 'Michael And The Slipper Tree', the Equals' sixth LP is to be issued at the end of next week. Titled 'Equals Strike Again', it is on the President label.

We congratulate
LIZ CLAPTON, Winwood, Baker
concert - full details
On the fantastic impact she has made on her initial visit to Britain and
We thank the Press - National, Provincial, and Musical for the excellent and well informed coverage.

Clapton, Winwood, Baker concert - full details

DETAILS of the debut concert by Eric Clapton, Stevie Nicks and the Gladiators featuring guitar virtuoso Winwood and singer Baker have now been finalised. It will take place in the Cockpit at London's Hyde Park on Saturday, June 7, between 3 and 6 p.m. Several other groups will also appear, but the new supergroup will stage the stage at 4.30 and play for an hour.

The concert will be completely free and it is estimated that 100,000 fans will attend. It is being jointly promoted by Baulch Enterprises, the Robert Stigwood Organisation, and Chris Blackwell of Island Records.

BEACH BOYS' LONDON DATE

DATE and venue for the Beach Boys' solitary London appearance this spring has now been set - they appear at Hammersmith Odeon on Sunday, June 1. All other dates are as exclusively revealed in last week's NME. Top Brighton Dome (May 30), Birmingham Odeon (June 6), Liverpool Empire (7), Manchester Free Trade Hall (8) and Glasgow Odeon (10). American guitar virtuoso confirmed this week that it will be an all-American bill. The Beach Boys will be supported only by Paul Revere and the Raiders and solo singer Joe Hicks, and no additional British attraction will now be booked. There will, however, be a British opener - Alan Field.

Desmond cabaret

DESMOND DEKKER - who retains his No. 1 spot in this week's NME Chart - is to undertake a string of Northern cabaret dates in late spring. He opens on Sunday, June 1, for a week at Sheffield Cavern, followed by Birmingham, Brighton, Venues for June 8 weeks are still being set, but Liverpool Empire (7), Manchester Free Trade Hall (8) and Newcastle Dolce Vita. Dekker flies to Berlin next Wednesday for a guest spot on German-TV.

JOHNNY NASH LOOKING FOR LONDON HOME

In view of his hat-trick of Chart successes, Johnny Nash intends to devote considerably more time to British appearances in future. After spending a few days on the Continent, he returned to London unexpectedly this week for further radio work and to look on 'Cupid' - and to motion for a permanent home here.

Nash also hopes to record in Britain within the next few months. His next two singles have, however, already been cut in America - one of these is a duet with Kim Weston, the ex-Tamla singer who formerly partnered Marvin Gaye.

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# DAVE DEE, MARVIN-TAMM, PEERS, NOEL, NINA DISCS

ONLY ten weeks after the release of his last single "Don Juan," the Dave Dee group follow-up has been scheduled. Decca banners first disc under the name. Also set are singles by Marvin Gaye and Tammi Terrell, Jethro Tull, the Honeybees and Betty Everett—plus old tracks by Noel Harrison and Nina Simone. Late re-releases include former hits by Eden Kane, the Mindbenders, Wayne Fontana and the Allisons.

## And Traffic's farewell album is set

TRAFFIC's long-awaited farewell LP, produced by Jimmy Miller, is being issued next week by Island. Half of the album records live at the Fillmore West, and this section consists of only two tracks, "Feel'n Good" and "Bad Man," which together run for a total of 15 minutes.

# HOLLYWOOD BECKONS ENGELBERT

## After his successful U.S. cabaret debut

ENGELBERT HUMPERDINCK has scored a major triumph in his Las Vegas cabaret debut. He opened at the Riviera Hotel last Thursday — before a star-studded first-night audience including Ed Sullivan, Vikki Carr and Cary Grant — and his performance received universal acclaim from the critics. As a result of his success, Engelbert has received several Hollywood film offers — and, as it had already been tentatively planned for him to make his movie debut this autumn, manager Gordon Mills will fly to Los Angeles to discuss the various proposals which have been submitted.

Another offer which Engelbert has received this week is a contract to star in the U.S.-TV's "Flywheel" network series. This has already been declined, because filming would have to take place in America — and this would be impracticable in view of Humperdinck's Great Yarmouth summer season, opening on June 6.

The Riviera Hotel has already taken up the option clause in Engelbert's contract. This means that he will be required to appear at the venue for a total of eight weeks — probably split into two separate months — during the course of next year.

### Fiesta One-nighters

Stockton Fiesta is to present a different star attraction during the week beginning May 11. Under the name of "Seven Day Special," the venue will feature the Platters (14), Desmond Dekker (15), the Equals (16), Bob and Earl (2), Marbles (22), Procol Harum (23) and Billy Fury (24).

### VAL'S BLACKPOOL OPENING

Opening date of Val's 1969 summer season show at Blackpool Opera House has now been set — it commences a hectic engagement for impresario Bernard Delfino on Friday, June 13. Also in the cast are Maura Anderson, the Trio Athol and Des Lane.

Can't Wait" (Decca) and the Honeybees' "She Sold Blackpool Rock" (Deram).

Out on May 9 are the Gaye-Terrell disc "Livin' Ain't Easy To Come By" (Tamlam Motown), Betty Everett's "I Can't Stay No To You" (Soul) and Nina Simone's "I Loves You Porgy" (Polydor), Solomon Burke's "Froud Mary" (Bell) and (Carape) "Sock It To Me".

Among Fontana re-releases on May 16 are Wayne Fontana's "Um, Um, Um, Um, Um," the Merseybeats' "I Think Of You," the Mindbenders' "Groovy Kind Of Love," the Pretty Things' "Rosalynd," Eden Kane's "Boys Cry" and the Allisons' "Are You Sure?" A further batch of 25 re-issues on the Philips and Mercury labels is being

scheduled for the same day, but details have not yet been announced.

Jethro Tull's new single was titled in San Francisco during the course of its recent U.S. tour — called "Living In The Past," it is being rush-released by Island today (Friday). Tull's new album "Stand Up" is set for May 10 issue.

The first cover version of a song from Bob Dylan's new "Nashville Skyline" album comes out on May 9—the same day as the Dylan LP. It is Marc Ellington's version of "Peggy Day" (Philips), and includes Wynder K. Frog in the backing.

The Trogs' lead singer Reg Presley has his first solo single, titled "Lucinda Lee," released by Page One next Friday.

as singles. These tracks are "Just For You," the five-minute "Shanghai Noodle Factory," "The Goodbye Game," "A Hard Day's Toe," "Withering Tree" and "Medicated Groo." The album was basically recorded prior to Traffic's disbandment in December, but the final editing and re-mixing took place after the group had officially broken up, and was only recently completed.

# SURPRISE NEW SINGLE LANNED BY BEATLES



A NEW BEATLES single may be released almost immediately—only two weeks after the group's "Get Back," which climbs to No. 3 in this week's NME Chart! The new record is called "The Ballad Of John And Yoko" and was recorded at an impromptu session at EMI's St. John's Wood, London, studios last week by John Lennon and Paul McCartney. An Apple spokesman confirmed the title and said it was possible that the new single could be released shortly, although no date was definite. Sales of the Beatles' "Get Back" on Apple are expected to reach half-a-million within the next few days. Paul is writing a song specially for actress Jessie Matthews to perform in "The Dales" on stage.

## Move's first U.S. visit

THE Move has been booked for a 100,000-dollar tour of America this summer which, if completed successfully, will be the group's first ever visit to the U.S. in its career. Three previously-planned tours of America were called off because of permit difficulties or illness. Plans are for the new tour to begin at the end of August, continuing into October.

Another "first" for the Move will be the group's debut in cabaret at Blackburn Cavendish for a week beginning April 27. The Move's U.S. plans were finalized by agent Keith Rosstler, of Starline, in a visit to New York — in which he also negotiated tours of the Britain by a host of American blues artists.

Although dates still have to be confirmed, the list includes Dee Dee Warwick (August); John Lee Hooker (June 12-20); Itez and Charlie Cox and Irma Franklin (November); Patu La Belle (December); the Coasters (September); the Ronettes (July); Dee Dee Sharp (June); and the Drifters (December). Almost all will visit Britain for 17-day tours.

## HURRY—ONLY 300 SEATS LEFT FOR POLL CONCERT

WHILE further negotiations are still taking place for extra stars to appear at the NME Poll Winners' Concert on Sunday afternoon, May 11 at Wembley's Empire Pool, the demand for tickets has increased tremendously. As a result, there are now a limited number of seats at 10s. 6d. only. We have approximately 300 at this price, so immediate application is advised if you want to avoid disappointment.

As previously announced, the names so far booked for this event (in alphabetical order) are: AMEN CORNER, TONY BLACKBURN, BOB AND EARL, DESMOND DEKKER, FLEETWOOD MAC, LOVE AFFAIR, LOVE SCULPTURE, LULU, MARMALADE, HANK MARVIN, MOVE, CLIFF RICHARD, BARRY RYAN, PETER SARSTEDT, JIMMY SAVILE, SCAFFOLD and the TREMELOES.

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Please reserve for me ..... tickets at 10s. 6d. for the Pollwinners' Concert on Sunday, May 11. I enclose remittance (payable to "New Musical Express Ltd.") together with stamped address envelope.

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# GEES: U.S. CONCERT TOUR — "with or without Robin Gibb"

THE Bee Gees are to undertake a four-week tour of Canada and the United States in late summer. They open in Montreal on August 27, and will then play a schedule of four concerts per week — including appearances at New York's Madison Square Garden and the Los Angeles Forum. A spokesman for the Robert Stigwood Organisation stated this week that the tour will take place with or without Robin Gibb.

The group will take their own 20-piece orchestra on the tour, together with musical director Bill Shanker. Exchange agreements have already been reached with the appropriate musicians' unions. The NME understands the tour has been contracted for a guaranteed minimum of half-a-million dollars.

This Sunday (27) the Bee Gees are filming their own BBC-2 colour show at London's Talk Of The Town — for transmission, as reported last week on June 7. The official comment is that this will also take place "with or without Robin Gibb," implying that the dispute between Robin and the group's agent Robert Stigwood is still not resolved.

## FOUNDATIONS DEPUTISE FOR TEMPTATIONS AT THE COPA

THE Foundations have been offered a three-week cabaret season at New York's celebrated Copacabana in the summer! This is the direct outcome of the impact they scored at this venue last Saturday, when they deputised at short notice for the Temptations. The offer is currently under consideration but, provided that existing commitments can be altered, is likely to be accepted.

The group flew to America last week, although it eventually arrived almost a day late due to plane delays and fog in New York. It has now started its five-week schedule of coast-to-coast dates, and is due back in Britain at the end of May to resume ballroom dates here.

As reported in the NME two weeks ago, the Foundations were seeking calling off their U.S. tour because of a union ban which prevented them from televising in that country. This situation has still not been resolved, although the group hopes it will be settled during the tour.

# Week's new releases from Decca

...in you baby". It takes a ...ys to register, and after that ...n growing! Decca F 12906 ...Knocks has already proved ...successful launching pad for ...ANNA MCGOLDRICK ...ormously popular on the ...and has made a record ...umber of appearances — her ...very bright indeed. 'If you ...e perfect song for starting a ...and we wish this talented ...every good fortune. The ...Emerald label, number ...ormously popular T.V. show ...; all about magic. We may ...to see it over here, but we ...the song which it inspired —

'The curse goes on' sung by CHRISTOPHER LOVE. This is a spine-chiller, full of mysticism and weird wizardry, on London HLU 10236. CATS EYES (there are five of them) bring us gently back to earth with a number titled 'Where is she now?' and if ever there was a growler, this is it! On Deram, number DM 251. THE HUEYS are 'Coo-coo over you'. They're an American group with a fantastic gritty lead voice, and this jerk-beat number has enough punch to take it chooglin' on the R'n'B charts. On London, HLU 10264. BOOTS WALKER, new to me, is multi-tracked on a number called 'No one knows'. It's a mid-paced song with a driving backing that never lets up for an

instant, and it's very well-constructed and together, on London HLP 10265. BOBBYHANNA knows how to get the most out of a song, and 'Winter Love' is a great song for getting the most out of! An Italian number, this has a delicious melody backed up by a tender arrangement of strings, and towards the end some vivid double-tracking. It's on Decca F 22917. And last but definitely not least, DANA sings 'Look around' on the Rex label, number R 11044. Keep informed!



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# CLODAGH WANTS TO GO UP-TEMPO NEXT

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

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

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

Clodagh agrees with Sandie Shaw that it is more difficult for a girl to get a hit than for a boy, adding: "People don't seem to take so much notice of girls."

Well, I wouldn't agree with that, specially with someone as attractive as Clodagh!

## Not in Opry

Contrary to popular rumour, Clodagh has never appeared with the famed Grand Ole Opry, though she has, for some years, been singing country music.

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

"I like singing country, but I'm glad I've got a hit with a pop song. I want to become known as a girl pop singer. I hope my next single will be up-tempo. Then I'll do an LP and I want to do a country LP after that, if they'll let me."

"Song contests are great but the overall standard of the songs is not very good," she commented. "Britain's standard of songs is high, but we always write Continental-type tunes to appeal in the contests. That's what's wrong."

Clodagh says that one of the things she is seeking most in this business is respect for her talent. She hopes to be able to convince people that she can sing well.



CLODAGH RODGERS with one of her favourite country singers HANK LOCKLIN, when Hank visited London recently.

For some completely obscure reason, we began talking about the loveable moptop Beatles and Clodagh remarked: "I feel sorry for John Lennon. He's nice. I like him. I think perhaps people have misunderstood what he's been say-

ing lately and they all think he's mad. It's a pity, because I believe he's sincere about peace."

So do a lot of other people, love, but you try and convince the masses and see what happens to you.—RICHARD GREEN.

## KINKS (continued from page 5)

and he doesn't write anything like me. Though we're brothers, we're not all that alike. I'd like to be more like him and he'd like to be more like me. We see each other's faults, then look at ourselves and think "I wish I could do what he does..."

Now that "Plastic Man" has made the hit parade, the Kinks are all set to start appearing in the press again. It is an odd thing about the Kinks that they hardly ever get a mention unless they have a hit on their hands.

"We do work a lot, but never get any mentions until something like 'Pete' leaving happens,

confirmed Mick. "We've never bothered about getting a publicist until now, so I suppose he'll start inventing all sorts of things for you to write about."

At that very moment, in walked the said publicist and everyone kept schtomo. He noticed the obvious silence, but before he could say anything a large pint was pressed into his ever-receptive palm.

"Come on," Dave said to me "have another drink." Then he added: "I really hope this record gets in your charts."

Well, you see what buying a drink for me does for you, Dave!



## THEY'RE NO GROUP

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

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

"There will be a record out in June—I hope," he went on, "and they should be going to America in June. They way I see it, they're going to be playing together because they enjoy working together."

In the meantime, Steve has to do things on his own. He is committed to doing them, and at the same time so does Eric.

We were talking in the lounge of Chris's Kensington Home. His house has three floors and is one of the most tasteful and sumptuous I have ever been in.

His "workroom" contains his office, vast recording devices, ultra-modern furniture, two secretaries, a bar, various chairs, tables and settees, and strange-looking decorations. It is also about the size of a normal railway booking hall.

## Silent

A chapel-like silence predominates and I found myself speaking in a whisper, afraid of shattering the stillness. The workroom is out of bounds to Chris's wife and the livestock (this way of referring to the kids aren't supposed to enter there or the lounge without knocking).

It came as good news that another Traffic album is imminent. Titled "Last Exit" it is scheduled for release quite shortly.

Currently, Dave Mason is in America where he is to be joined by his green Jaguar for a coast-to-coast tour. Chris Wood is going to the States to loan and Jim Capaldi is floating about, doing a lot of sessions and still writing with Steve.

I think the problem was, Steve and Dave. Chris told me: "They didn't get on musically that well. Traffic were fantastic as a trio, then Dave re-joined and it had gone too

## Island Records boss CHRIS BLACKWELL talks to Richard Green

far, people had lost their enthusiasm.

"I got a bit of a joke—one week there were three of them and the next week there were four. You had to keep diving into the dustbin finding the photographs you'd thrown out. Then the next week, you'd throw them out again."

"The group thing is very strange; the words 'supergroup' and 'super-session' are sickening now."

Chris spoke about his artist Joe Cocker who appears to have done very little since the chart-topping "With A Little Help From My Friends."

"He is probably very, very cold as an artist, because of the gap between records," Chris admitted. "The album is finished and will be re-issued in three weeks in America and in Britain June."

"We're releasing 'Feelin' Alright' you remember, the Traffic number, as Joe's single in America. He's going to America on April 26, so there's not too much sense releasing anything here unless you can promote it."

"His next single here will be out in September—an anniversary record! It'll actually be over a year since 'Friends'. We consider he's starting again now."

Chris started the Island label in Jamaica and recorded the local version of rock and roll. He had six records in the Top Ten at one stage, but the top disc only sold 4,800 copies. Then ska swamped the market and because of the huge number of artists, the market steadily declined.

"I was selling a lot in England, so I decided to come here and represent all my competitors here," he commented. "I started the Island label here in 1962 and sold a lot of Jamaican records 'right away.' I decided to bring Millie over because she had such a funny voice and her hit got me involved in the pop market."

"I already had a share in the Carevelles at that time, so I think I was going to get involved in the pop market anyway. I had a backing group which included Graham Bond and Ginger Baker and one day they brought their bass player along—I said to him: 'Are you sure you can play that thing?' I thought he was no good. That was Jack Bruce."

## Brum groups

He continued after much laughter from all quarters: "Through managing Millie, some guy rang me from Birmingham about two groups. I don't know to this day why he rang me or what he got out of it."

"One group was Carl Wayne and the Vikings (The Move) and were very polished, the other was the Spencer Davis Group who were very rugged and rough."

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

"Bob and Earl" have given Island their first single hit for a year and the "You Can't Join In" album is doing very well.

"We decided to do a sampler and the album was Guy Stevens' idea." Chris said. "Getting the cover picture took some doing. Everyone who's on the record is in it, plus some who aren't."

"The album and the single's been a hit at the same time. It's just coincidence. Sometimes, one works hard at a thing and nothing happens, then a record just becomes a hit without any trouble. That's the record business!"

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# BOB & EARL ARE NEW STARS

By ALAN SMITH



WHEN Bob and Earl fly into Britain next week I'll be fascinated to find out if they now call themselves Bobby Garrett, Bobby Day or Robert Reif; and Earl Cosby, Earl Nelson or Jacky Lee! On the other hand, maybe they'll have dreamed up something new... because name changes seem to be a speciality of this American duo with the smooth over-six-years-old sound of "Harlem Shuffle."

To try and unravel the mystery for NME readers, I spoke this week to Randy Wood, their recording manager for some years, in (for him) a 2 am conversation at his home on Sunset Boulevard.

According to Randy: "Bob, of Bob and Earl, is the Bobby Day who had a big hit with 'Rockin' Robin' a few years ago. He changed his name then — because he had other records on release at the same time, and it was felt that two records by the same artist might not stand the same chance.

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

separately, the guys have also had several big records in the States, including "Puppet On A String" (not the Sandie Shaw song), "Baby My Time Is Your Time," and "Baby It's Over."

"Bob and Earl recorded for me for three years on the Mirwood label, but they recorded 'Harlem Shuffle' about six-and-a-half-years ago for the Marceon label. They're now with a label called Keyman.

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

And what kind of people are

the mysterious Bob and Earl, who were so difficult to find, very suddenly popped up in the NME Chart?

According to Randy, Earl is "quiet, reserved, mullish, talented" and comes from Louisiana; and Bob is a Los Angeles man, who is vital, animated and singer with a "big, big legit voice." He was receiving classical training before he decided that soul music was his scene.

"Another chapter in the life of Earl was as a member of a well-known group called the Hollywood Flames back in 1957, and was with them for a hit of theirs called "Buzz Buzz."

Says Randy: "Just wait till you see Bob and Earl on TV. They're a vital, exciting act, very polished and professional in what they do.

"They choreograph their act and the whole thing is very tight and perfect thought out."

"Obviously they've been singing many different types of material since the days of 'Harlem Shuffle,' but they vary the pace and their blending of harmonies is a tremendous sound."

What I'd really like to hear, though, would be the sound of a mashed choir consisting of Bobby Garrett... Bobby Day... Robert Reif... Earl Cosby... Earl Nelson... and Jacky Lee!



## Delightful Doonican

VAL DOONICAN is a wonderful entertainer. He sings well, is relaxed with the homey talk in between, and times it to get maximum laughs. He looks good and has a jaunty Irish air about him that sends everyone away happy.

Apart from his tunefully sane songs, the comedy he gets from his French horn bit, in which he gets a girl in the audience to name a motor horn at a given time during "O'Rafferty's Motor Car," is quite hilarious, funnier than anything comedians Ted Rogers or Dev Shawn provided earlier.

At the end of a long act (about 45 minutes) he should thank the customers were cheering for more.

"Val agreed with 'Gentle On My Mind'... 'Try To Remember'... 'Little Green Apples' and 'If The Whistle Stopped' — on the sentimental side, and raised some Irish songs like 'Paddy McEinty's Goat' and the motor car song. He recalled happy disc memories with a hit melody.

He has a well thought-out and scripted act and plenty of top class help from the Cliff Adams singing group of three girls and three boys, the instrumental Jimmy Cunniff quartet (organ, two guitars, drums), and a beautiful girl to bring on his act — 'Here is my partner—no, not her, the rocking chair!'

Val is wonderful value and plays at the Palladium until May 3.

**Sandie too**

He has good support from Sandie Shaw, who enters from the roof in a basket chair, looking stunning in a pink sporkler trouser suit. Apart from singing her various hits, including "Mona Lisa, Dupont and 'Puppet On A String,' she has a dance routine with the Pamela Davis boy dancers, takes off Eartha Kitt and Marlene Dietrich, and then sits on a high chair over the orchestra pit for a slow number, "Love Me With All Your Heart." A pretty act from Sandie.

Ted Rogers does two spots, using his fast-spoken patter delivery to make fun of pop stars and politicians and slipping in the occasional non joke. Irish Dev Shawn is suave and quite amusing, though he has to take to his act. Penny Whittle man and Des Lane proved he has long hair, but he's not putting over a turn that always gets big applause, while the diabolical singing Herma Jones, Yvonne Michel and Erick, and the Pamela Davis Dancers, are all pretty to watch. — AND GRAY.

## RONETTES — SPECTOR BACK

**RONETTES: 1 You Came, You Saw, You Conquered (A & M).**

The second record in the comeback story of master producer, Phil Spector—the first, by Checkmates Ltd., was reviewed last week. The Ronettes have been in the disc wilderness since Phil deserted them, and now they return from exile with virtually the identical sound that made them so popular a few years back.

A bouncy, low-tapping item, it showcases the vibrant tones of the leader, supported by chanting from the others. But, of course, it's that unique Spector sound which makes the disc so outstanding and exciting.

A sparkling routine — great for dancing or armchair listening. In fact, a fairly-tale comeback!

**BOOKER T. & THE M.G.'s: 1 Time Is Tight (Sax).**

Knowing the irresistible beat of which the Booker T. outfit is capable, this stands out as a disc to be snapped up by every self-respecting discotheque proprietor.

Instrumental, of course — and largely a showcase for the pungent organ sound of the group, punctuated by twangs and brass.

And all the time, there's that nagging, insistent shuffle beat that you simply can't ignore. Very groovy.

it's taken at quite a fast pace. But it falls below his standard of "Green Onions" and "Soul Limbo."

**JIMMY JAMES: 1 Close The Door (Pye).**

Written by Peter Lee Stirling, this is a heavy ballad in which Jimmy James' imploring tones are framed by a melodic and thundering drums, tapping brass, girls' voices, clanking plans and lush strings.

Thoroughly acceptable rendition by Jimmy, who sounds not unlike Long John Baldry. But the arrangement lacks a little oomph for my liking. Worth a spin, though.

**RAYMOND FROGGATT: 1 Anything You Want To (Polydor).**

Raymond Froggatt is probably best known for the composition "Red Balloon," which Dave Clark carried high in the Chart.

This is another well-constructed number, both melodically and lyrically—and, in addition to the intense vocal styling, is noteworthy for the impressive scoring of sweeping strings, blaring brass, tumbling rhythms and flowing flute.

An establishing group would have little trouble in getting into the hit parade with this, but Froggatt will need a lot of pushing.

**TRINI LOPEZ: 1 Come A Little Bit Closer (Reprise).**

Penning the Boyco-Hart team, which was responsible for several of the Monkees' early hits, this right up Trini's street, it radiates an exotic Latin quality—hairs along at a jippy pace with a contagious hand-clapping beat, a swinging brassy hooking and a chorus of the perfect vehicle for her magnetic personality, and harks back to the peak vintage of his days at P.J.'s. Fans of "If I Had A Hammer" will love this, even though it's not so well-known.

**CHRIS ANDREWS: 1 Pretty Belinda (Pye).**

It's been quite a while since Chris Andrews appeared in the Chart and in an attempt at a comeback, he's revived his infectious calypso style that was his original stock-in-trade.

A happy party disc that's full of carnival bonhomie and Caribbean magic, guaranteed to make the sun shine on even the dullest day.

Every bit as good as his Yesterday Man" hit — but regrettably, the public's enthusiasm for this type material might now have gone off the boil.

**CATS EYES: 1 Where Is She Now (Deanna).**

Unfearful pounding beat, ear-catching harmonies behind the solo-

**MORE SINGLES**  
from page 6

ist, and a mid tempo rhythmic ballad of considerable appeal — those are the basic ingredients of this routine.

Impregnated with some harsh and startling guitar chords.

A detailed analysis of this nature, however, doesn't give any indication of the overall act. And from that point of view, I can tell you that Cat's Eyes have carried out an immensely satisfying track.

**CLASSICS IV: 1 Traces (Liberty).**

A record for the discerning collector. I'm told that Classics IV can't understand why British fans persistently ignore them, despite their regular U.S. chart appearances, and accordingly they've tried to inject some "U.K. appeal" into this disc.

Don't think they've wholly succeeded, but what they have produced is a really gorgeous disc. A nostalgic lyric scored by Dennis Davis is an attractive melody, a smooth rhythm with a hint of bossa nova, and a delicious stringy score.

**EUROVISION SONGS**

That delectable Spanish dish Salome infuses plenty of fire and spirit into the "offerscent" "Vivo Cantando" ("Page One), which tied for first place in the Eurovision Song Contest, and which appealed to me personally for more than "Room Rang-A-Bang."

Doubtless you will recall the little lad from Monaco who sang so beautifully about his mother, and Jean-Jacques was no exception. He is now available on Pye International — a good performance of an indie-ferent song.

The gay Swiss entry "Bonjour Bonjour" (Decca) by Paola Branda is a song from a stage musical—bright and cheerful, but leaning too heavily on several established songs.

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## Lord Kitchener's Valet

# IT'S BEEN HIT, FLOP, FLOP, HIT FOR THE EQUALS

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

By **GORDON COXHILL**

Walking down the Strand to a new hostelry, Eddie pretended not to notice the many heads that turned his way. His hair is now just shade of blonde, owing to a crazy idea for a publicity stunt. Lincoln Gordon was supposed to be his as well. Eddie told me that he chickened out at the last minute. Well, if it makes them any of interest, it is worthwhile. In the bar, Eddie asked for an orange juice, wincing at my suggestion he had something stronger. "No thanks," he said, "I'm off that stuff for a while. I'm letting my kidneys recover for the next bout."

At this point, Mike told us a sad tale of his youth, when a friend swallowed a whole bottle of Scotch without letting it touch his lips, with fatal results.

"Just for a thirty bob bet," Mike said, shaking his head. "How silly we all were."

Since "Baby Come Back," the Equals have had two flop singles before their present hit. I asked Eddie if he had any idea why.

"Not really, apart from the fact that they didn't sell," he smiled. "I see now that "Laurel And Hardy" was a mistake. We tried to get away from the "Baby Come Back" sound too early, when we should have consolidated our position with the same sort of sound."



The EQUALS, back in the chart again after their first hit a year ago, are (from left) **PAT LLOYD, LINCOLN GORDON, EDDIE GRANT, JOHN HALL and DERY GORDON.**

with the perfect solution to the race question. It involved a massive party, and much fun, but further than that, I can't divulge!

Holidays was the next item on the agenda, and Eddie's revelation that he learned to swim just as he was going down for the third time.

"When I was a kid," he told me, "I used to play with lots of bigger kids. They used to go swimming in a deep river near our home, and

one day I went along with them. They all dived in the river, and although I couldn't swim, I went in after them.

"Of course I started to go down, and one of the others just managed to get hold of me. "Thought you said you could swim," he said, and I told him I could, I was just fooling around. That happened again, but the third time, nobody bothered to come and save me. I

felt myself going down a couple of times, and I started worrying!"

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

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

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

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

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Having witnessed the Equals' incredible stage act, I know how little his singles contribute to their fan following. Do the group have plans for widening their scope and undertaking more ambitious projects?

"It's true," Eddie started, "that we do put a lot of emphasis on our stage act. If you satisfy the kids who pay good money to come and see you, they'll come again and again. Apart from anything else, we all love playing. I guess we are all show-offs, and like nothing better than to make the fans laugh, scream, and clap their hands."

### Cabaret plans

"We all like the idea of cabaret, and I don't suppose it will be very long before we get down to it. But I wouldn't like to leave the kids behind."

"After all, our music and our antics are made for youngsters, and we've been very lucky to get very appreciative audiences in the past year."

Somehow, we got onto the subject of racism, a subject Eddie treats light-heartedly. "Even in Guyana where I come from, the Indians hated the Chinese, and they both hated the Africans, and they all hated everybody else. But you can't hate a whole race of people, or at least I can't."

"It's the same with my hair. Friends were horrified at first. They thought I was ashamed of my black hair, and wanted to look more like a white boy. That's ridiculous."

"The way I see it is, if a white man can have his hair tinted, why can't I have mine dyed. I don't see any differences at all between the races. There is good and bad in every colour."

"I treat it with a laugh, that's the only way. Now and again, you get somebody really trying to annoy you. Then I either walk away, or if I can't, stop the person up."

After a further couple of drinks, Eddie, Mike and myself came up

## Two New Singles



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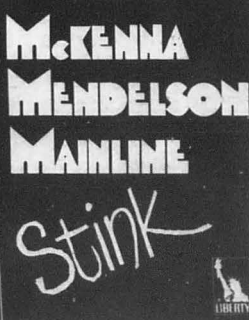

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# 'I guess it's no secret I've been emotionally down in the past'

# ROY'S NOW BACK ON THE ATTACK from you to us

**EVEN** the most dedicated Roy Orbison fan would admit that recent, his songs and his records have shone a little less brightly than greats like "Running Scared," "Pretty Woman," "Only the Lonely" and "Crying." But then, Roy Orbison the Man has suffered some tragic distractions in recent years. And nobody takes that many kicks in the stomach without it beginning to show through in the end.

The heartening fact is that in spite of this drop in his chart fortunes, Roy can still pack 'em in at theatres and clubs all over Britain. His following is loyal—and immense.

This in mind, Roy's hordes of followers might like to know he now feels he's "on the attack" again as far as songwriting and singing are concerned.

Said Roy, implacable as ever behind the dark glasses when we met at his London hotel this week, and his attractive German wife Barbara changed in the next room: "The way I feel now is, right, I'm really gonna get up and get after it every day. Every day I feel 'I'm gonna write a hit today.'"

"For a while, I've found that even though I've been disciplining myself to get up and write, nothing has been happening for the first few hours. But just recently the good things have been coming.

"I guess it's no secret that I've been down—emotionally—in the past. And that's bound to have affected the records. At the same time, I have had hit records since I've had trouble.

"I guess I could compare the last couple of years of my career to the early years before 1960, in that it's a sense of frustration I feel. If you haven't been successful, you don't know what it is you're groping, searching for in life. And if you have been successful and then you have to fight to get there again . . . it's still a frustrating experience.

"I suppose that when someone isn't riding the crest of hit records, and nothing succeeds like success—when that's not happening, sometimes you so easily over-react and sometimes your planning, timing and judgement gets to be off a little.

"I used to be able to predict what a song would do in the charts. I knew 'Only the Lonely' would be No. 1. I knew 'In Dreams' was a hit for sure, for certain. I knew 'Running Scared' would be No. 1 in the States. 'Dream Baby,' I knew was a hit. 'I haven't been able to predict hits like that since 'Pretty



ROY ORBISON and his attractive wife BARBARA who's accompanying him on his current visit.

By ALAN SMITH

Woman,' really, I guess it's a question of knowing yourself. And if you don't recognise yourself—although it's so easy to blame the record company or the public!—then I guess you can't judge your own songs.

"I don't think I have a smash in the can. That's the honest truth. I feel that that's yet to come. My co-writer Bill Dees and I, we have two or three things that we feel could make it, and when we next feel in a smash mood, then that's when we'll work on them.

"I guess the last few years have left me a little older and a little wiser, but still very much full of life. They say 'he' sings much

better now!

"I've been called an introvert. But then, being quiet doesn't mean having no strength of mind. I wouldn't want to be one of those bouncy life-and-soul people who have to be whittled down.

He pushed the dark glasses up and smiled a slow smile. "You know something? Maybe the album 'Diana Ross & the Supremes Join The Temptations,' I reached No. 1 in the UK. I'm knocking the Beatles off the top spot.

The Temps are currently riding high with "Get Ready," and the Supremes have made No. 1, and had a string of chart entries in Britain. On the other hand, Otis Redding's "Sister Sledge" is only twice over here but it is having a TV show screened on BBC2. On

**SYDNEY GRACE** (Director, London) "As a person in a London W.I.," World of the Seekers "shown on ITV recently indicated and emphasized that the artist were discovered, as far as Great Britain concerned, by Eddies Jarrett. This is far removed from the facts. The Seekers were introduced to me by an Australian television producer, live Horrie Dargie, who was once a performer here under my wing with the Dargie Quintet. He sent me tapes, kine and a note that they were travelling by boat from Australia and he asked me to do what I could for them on arrival.

While they were on route, I showed the kine and invited all interested bookers to witness it, the result of which was that through George Black Ltd. and ATV, before they set foot in the country, they had a booking for "Sunday Night At The London Palladium," television and a string of concerts at the Winter Garden Bournemouth.

As a result of all this, work rapidly came in for them enabling the Seekers to forget their return trip to Australia.

At that time, as Head of Variety for the Trade Organisation, I detailed a lot of my responsibility and Eddie Jarrett, who was in my employ at that time, was appointed the liaison with the Seekers. I hope this has set the facts straight.

**LYNNE PEMBERTON & JACKIE LEE** (Warrington, Lancs): "What do artists have to do to be classed as popular in this country? The BBC, Thames and London Weekend Television have all turned down the Diana Ross & Supremes and the Temptations TV show "RCL" given the reason that the two groups aren't popular enough to warrant a TV show in Britain. "I'm Gonna Make You Love Me" made No. 3 in the charts, and the album "Diana Ross & the Supremes Join The Temptations," I reached No. 1 in the UK. I'm knocking the Beatles off the top spot.

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Edited by **TONY BROMLEY**

top of all this, Vera Lynn and Liberace are also having their own TV series. Will anyone who feels as strongly as we do over this point please write to the television companies concerned, expressing disgust at passing up this opportunity to screen such a brilliant TV show?

**JAMES STEWART** (Edinburgh): To reproach the Beatles for their "failure" as idols as a few sentimentalists do (FYTU, April 17) is both silly and unfair. A person cannot be said to have "failed" in something he never tried to do.

The Beatles set up in business as musicians not professional Nice Boys. The "idol" label was thrust upon them unasked and unwanted. Beatlemanias are a stupid phenomenon based on fantasy. There is no substitute for reality; the Beatles' music and goods are intensely real.

Where would a blameless, infallible (and handsome) foursome of a smirking public's fond imaginations have found the experience of, and insight into, life that makes the real Beatles' music and goods so unique. Songs which, after all, are their only reason for being public figures anyway!

**TREVOR WILLIAMS** (Kent): I think many people may have got worried as they read the letters written by Mr. P. Wilson and Mr. M. Newcombe (FYTU, April 12 and 17), concerning the sale of singles in stereo only. So I will speak up for the "minority".

Us poorer folk with mono machines have found the experience of fear of ruining the cartridge, whereas you richer people with stereo can buy more records on yours quite easily.

That's all of the outcry if record companies released the same track on both sides—one stereo, one mono. The new records for fear of ruining the cartridge, whereas you richer people with stereo can buy more records on yours quite easily.

## AND PACKIN' THEM IN THE CLUBS

If Roy Orbison had, as he was billed at Stockton Fiesta, "come direct from America" he could be excused being a few minutes late. As it was he'd come direct from London, all of 250 miles away—and very nearly didn't make the Sunday's shows at all!

If you've ever experienced the hopelessness of your hire car breaking down as soon as it gets on the M1, and on a Sunday morning too, you'll appreciate why. And this is just what happened to Roy, his beautiful wife Barbara and their agent Gerry Maxim, less than 6 hours before he was due on stage.

Fortunately (?) after repeatedly filling up with water the car eventually got as far as Luton, where Gerry Maxim was able to charter a plane from the local flying club.

### Dreads flying

For the very good reason that he's lost so many friends that way, Roy dreads flying, and has a rule never to use private planes. But when he realised he either flew in a private plane or didn't reach Stockton in time I think it says a lot for him that he chose to fly. . . and it cost him £85 not to disappoint the fans.

Stockton Fiesta is currently experimenting with Sunday and Saturday afternoon matinees for under 16s and this was the first show he did. The audience was mixed, to put it mildly, from ecstatic six-year-old girls, their bored-to-death brothers, to near pensioners.

The main show was the evening performance that night and the standing room only had the management dancing with delight seeing the signs that they were going to pack out for the remainder of the week.

I watched his performance in the company of wife Barbara casting her critical eye over things like the lighting effects which on opening night left a lot to be desired. The backing group too, excellently provided by the Art Movement was a little too loud here and there—but all these points were noted.

I can't attempt to analyse Roy's appeal. Because basically he does nothing except stand there and sing. No chat, no jokes, just singing. But the effect is to almost mesmerise his audience.

### By JOHN WELLS

His programme was predictable, opening with "Only the Lonely," "Crying Over You," "Sweet Dream Baby," "In Dreams" and a really storming "Mean Woman Blues."

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**TAIL PIECES BY THE ATLEY CAT**

INSIDE information received from America by your Alley Cat revealed exciting plans for Elvis Presley to co-star on TV with Tom Jones — but clash of networks may prevent this venture... Frank Sinatra expected to launch Barry Ryan's screen career... Polydor chief Roland Rennie anxious to retain Robin Gibb as a solo artist... For next five months, Gordon Mills divides his time between Tom Jones and Engelbert Humperdinck in U.S. and Australia... Andy Williams and the Byrds expected to wax tracks from Bob Dylan's next LP... On "Oscar" TV show, Aretha Franklin looked like a tree singing Barbra Streisand's "Funny Girl"...



**RINGO STARR** as a nonchalant aviator in "The Magic Christian" film. The Beatles make another, high entry into the NME charts with "Get Back" at No. 3.

Barry Ryan... If Mia Farrow withdraws from Mel Ferrer's "Peter Pan" film will Petula Clark still be interested? Popularity of Barry Ryan in Germany tremendous... Tiny Tim spoiled Sunday's Rowan and Martin TV "Laugh In"... Is Robin Gibb discussing business with Allen Klein? British chart debut of Fifth Dimension forecast by your Alley Cat... In many countries, Robin Gibb side of new Bee Gees' single is the hit... Frank Sinatra's former girlfriend Joey Heatherton (who recently guested on Tom Jones' TV show here) married Lance Pentzel, U.S. pro footballer... Jim Webb's next project... What happened to Jack Jones' single of Paul Ryan's tune waxed here?... Judy Carter's real name is Joyce Botterill

On his latest single, John Rowles sounds like a younger Billy Eckstine... It seems Max Bygraves trying to imitate Dean Martin on new release... Contract for Gordon Waller with U.S. Bell label... New British group King Crimson first act signed by Moody Blues' Circle label... Next Friday, Bing Crosby is 65... House songs by John Lennon and Yoko Ono in Windsor area



Chicken Shack and lead singer Christine Perfect parting company... U.S. singer Doris Troy visiting Britain... How about Dean Martin's hit retitled for Manfred Mann, "Jingle On My Mind"? Divorce proceedings by Bill Wyman of the Rolling Stones... Waxing LP of Lionel Bart's "Oliver Twist" - Sammy Davis... Life-like John Lennon impression by Ron Moody on Saturday's BBC-TV Petula Clark show... Saturday's BBC-TV Petula Clark show top quality... Looks certain Beatles or their protégé Mary Hopkin No. 1 next week... Is Noel Harrison's "Windmills" flour powder... Noted manager Allen Klein's first client was late Sam Cooke... Surprise recent meeting of Dickie Valentine and recording manager Norrie Paramor - in Malta... Note to Johnny Franz: what is delaying Esther and Abi Ofarim's next single?... Liberty press officer Vivienne Holgate joining Island Records... Eddie Simon (a younger brother of Paul Simon) half of U.S. Crib and Ben disc duo... Ken Dodd announces these Budget Hits: Sir Gerald Nabarro "I Heard It Through The Grapevine", Richard Marsh "Please Don't Go", Edward Heath "The Way It Used To Be", Roy Jenkins "Pinball Wizard" and Richard Wilton "Surround Yourself With Sorrow"

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**NME POPWORD**  
 Compiled by Janet Hillier, Tottenham, N. London.

**ACROSS**

- Group to induce you?
- Organist or group? (2, 4, 1)
- Radio 1's pop af- (2, 3, 5)
- See 17 down
- One of "Elenore" group
- Mrs. Robinson was it
- A fowler
- Tarnados past hit
- Record company
- Ex-Yardbird? Ex-Bluebreaker
- Had instrumental No. 1 a few months back
- French hearthrob
- U.S. harmony group
- (5, 3, 5)

**DOWN**

- Had a hit with Streisand song
- In "Teardrop City"
- Label you don't have to wait for
- I live for The
- Guitar man of R. and B. era (2, 7)
- Actor-Singer with current hit
- Geordie hitmakers
- Holy hit pair!
- Late rock singer (5, 7)
- Bill or Keith
- No charge for this Island blues group
- and 11 Across
- "Morning Dew"
4. Cavern, 35, Ten Years, 36, USBB
2. On Road, 4. Bee Gees, 4, Eloise, 5 (Sacha) Distel, 6. Peter (Green), 10, Hayley (Mills), 14. Rufus Thomas, 15, Odessa, 17, Eddie (Cocharn), 19, Brian Jones, 20, (Eamonn) Andrews, Tania (Jotwani), 24, Una (Stubbs), 25, Car, 27, Mothers (of Invention), 29, Jethro (Tull), 30, ("Holy" Cow), 31, Tom (Jones), 32, (John) Rowles,
- singer/composer originally
27. Husband of Claudine Longet
28. Left 30 Across to go solo
29. A kinky brother

**Answers next week and here is last week's solution**

**ACROSS:** 1. "Goodbye," 7. Inez (Fox), 8. Tremeloes, 9. Them, 11. "A Road," 12. Ear, 13. Everly, 14. De- (O'Connor), 18. Led (Zeppelin), 20. "Alfie," 21. Don (Partridge), 22. Yes, 23. Jimi (Hendrix), 24. Disc, 25. Tania (Jotwani), 29. Jethro (Tull), 30. ("Holy" Cow), 31. Tom (Jones), 32. (John) Rowles.

**STANDING OVATION FOR JANIS**

It is not a voice to charm the birds off the trees, more one to kill them stone dead on the bushes. But it charmed a near capacity crowd to the Albert Hall on Monday for the British concert debut of Janis Joplin and her seven-piece band. From the moment she rushed out on stage, grasped the mike and launched into her first galvanizing vocal, Janis was everything that was expected of her. As soon as she stopped singing, I began to have doubts. The whole conception of the band, very Slax-like with brass to the fore, seemed wrong. Janis' choice of songs seemed wrong in part too, though when she was singing you could forget that but when she stopped and the band was on its own, the whole show

seemed to sag, not through any fault of their playing but through the material. Surely such an incredible blues voice should put itself to blues numbers with a blues-based backing. Janis herself, the voice, was superb. How such an almighty rasping, then a clearly sweet voice, comes from such a primitive frame without doing her an injury I'll never know! She looked like a child at her first party, a mane of unruly hair, little or no make up, a garish blue low cut trouser suit and a pair of golden sandals. The audience loved her and warmed to her. Early numbers were received with the kind of applause generally reserved for the end and when the end came she was called back to take two encores. Champagne was drunk on stage and Janis was visibly moved by her reception. An audience on their feet with enthusiasm, scores of people dancing in the aisles and more crowding round the front of the stage is a sight seldom seen at the Albert Hall. Near the end, Janis was standing in an ever decreasing circle as her army of fans advanced and when she finished on "Ball And Chain," the last of the two encores, it was an amazing scene. The last was by far her best number. The Yes played the first half and sounded ridiculously good. I've seen them three times now and each time they were twice as good as before. There's been a tightening up in all departments and the group is a veritable mine of ideas. They make a pleasant contrast to the surfeit of "heavy" groups around. — NICK LOGAN



**Feminine view by JAN NESBIT**

If you like a white woman with a black woman's voice you'll like Janis Joplin. Personally I found her appearance at the Royal Albert Hall disappointing. Sure, she puts a lot of energy and sincerity into her songs, but on the whole the material didn't merit it. "Piece Of My Heart" was an exception, but "Summertime" must be one of the most abused songs ever. I found the immediate uncritical enthusiasm of the audience rather depressing. Her every remark was greeted with gales of laughter and when she actually opened a bottle of champagne on stage their joy knew no bounds. One can only think that the whole of the audience at the Albert Hall had been brain-washed by her "roller coast of a personality" put on stage. Yes, she is a very pleasant, competent group and one can certainly see and hear them improving with every performance. But they still seem a rather superficial group to me.

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