

# New Musical Express

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**FLEETWOOD**  
PHONE IN FROM L.A.

**TOP POP NEWS**

- Jethro
- 'Hair'
- Holly
- Dusty

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MODEST AMBITION  
● Meet a Marmalade

**CLAPTON** talks about future with **WINWOOD**

SMASH HIT!  
**THE GIRL MOST LIKELY**  
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No. 1151 Week ending February 1, 1969

WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER

# TOUCH



# ME

Last September they came we saw and were conquered! Last December Granada TV showed an hour-long film of their sensational Roundhouse concert and the over-thirties reached for their telephones. They are coming back - this year - soon - but meanwhile..... a new million-selling single.

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THE **doors**

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# MONKEES LATEST DISC 2 YEARS OLD

If the new Monkees come out sounding like the old Monkees, don't be surprised. Their first single release as a trio will be a song they recorded over two years ago!

Teardrop City, soon to be released, to the A-side, sung by Micky, backed with Man Without A Dream, sung by Davy. They were both recorded at the same time as the Monkees' first single "Last Train To Clarksville."

I spoke to Davy Jones this week on his return from doing the guest stint on the "Tom Jones Show," and he told me that he found working on that teleproduction was different from anything in the past.

I don't feel any different, but doing the Tom Jones Show was really weird. When I did "Laughin' It Was All Very Off-the-top-of-my-head comedy and gagging. The Jones Show was a very planned thing and I haven't worked under these conditions for a long time. It was so fantastic to hear people like Nancy Wilson and Rich Little, who were also guests on the show, come up to me and say, "We admired what the Monkees have done for the industry." It was a very good feeling.



It's funny to note that Davy left London singing "Consider Yourself," from "Oliver," the last show he did before leaving for America, and on the Tom Jones Show he returned singing "Consider Yourself," in a big production dance number.

Guest stars for Cass Elliot's first TV Special for ABC-TV were Jani Mitchell, John Sebastian, Mary Travers (going solo from Peter, Paul and Mary trio), and Martin Landau and his wife Barbara Bain from the suspense series "Mission Impossible."

# AMERICA CALLING

JOE COCKER and the Grease Band have been set for their first major U.S. television. They'll be appearing on the Ed Sullivan Show, Sunday, April 27—perhaps the first British act to land the spot without an out-and-out smash to back them up (though not only myself, but several people here cannot understand why "With A Little Help From My Friends" wasn't the hit it was in England).

We've heard some great things about Joe as a performer in America and his appearance on the Sullivan Show will serve to kick off a six or eight week tour immediately following. He's evidently one of the few acts who can bridge the gap between underground and above ground too, because he'll be playing several dates in both areas.

Meantime, A & M Records are preparing to release his next single and first album in the U.S.

JETHRO TULL, a little the worse for their long trip, but ready to swing, arrived in New York a mere 24 hours before their U.S. debut at the Fillmore, last Friday, where they shared the bill with Blood, Sweat and Tears.

Reprise has issued their first album, "This Was," to tie in with their visit, after months of negotiation and hassling, during which time Island shipped in a whole bunch of LP's from England, which were receiving heavy airplay here prior to their U.S. radio debut.



Following the Fillmore (full report next week), Jethro is set to tour here through mid-March, playing mostly underground venues.

In a nutshell... Epic has rush released Fleetwood Mac's "Albatross" owing to the heavy airplay the cut has been receiving from their "English Rose" album... Doors concert at Madison Square Garden last week-end (25), was such an advance sellout that as much as two weeks before the date, there weren't even any black market tickets available... The new Ten Years After tour opens on February 28 at the Fillmore.



JETHRO TULL — whose "Love Story" single is at No 26 in this week's Chart—(l to r) ALIVE BURNER, new member MARTIN BARRÉ, IAN ANDERSON and GLENN CORNICK. Martin has replaced NICK ABRAHAMSON who left to form his own group.

# Jethro—the new breed

IAN ANDERSON and Jethro Tull belong to a new generation of British pop — begot by a new generation of thinking young people. It is a generation that was at school, or were teenage fans, when the Beatles and Stones were first infusing life into a tired scene. Now, having come of age, they are in the process of electing their own musical spokesmen to the pop hierarchy.

Jethro Tull, guided by young and musically aware managers in former students, Terry Ellis and Chris Wright, are both a part of that generation and a musical product of it.

Twenty-one-year-old Ian Anderson is singer, flautist and spokesman for the Tull and just over a year or so ago he was still at college.

Ian's record collection consists of three LPs: his friendship with other people in the business runs to Family and Nice and not much further.

He is overawed by the Rolling Stones who invited the Tull onto its forthcoming "Rock And Roll Circus" TV special and rushed out to buy the "Begger's Banquet" LP without having heard it. "Just to have something by them to keep."

He tells of Mike's electrifying presence on stage, says the Stones are the best blues group around and talks of that latter bloke and the Charlie club. Brittle, unpretentious and highly quotable, Ian and his kind are what pop needs in the way of new blood, new ideas and fresh views.

# By NICK LOGAN

coats with wide trousers and smoking that stuff," he added with distaste.

"Not that sort of girl... but plain ordinary girls working in shops and offices, typists and secretaries — they come and see the group and seem to like the music."

At that point Ian fell back from his stool against the piano, causing it to jangle in protest. Clive raised his head for a second then promptly returned to his slumber.

Ian continued undisturbed. "You obviously get a kick out of bringing new sheep to the fold. Especially when they are 15 year olds who would normally be listening to the crooners and the balladeers and that sort of Radio 1 scum."

That is just an unhealthy influence on the whole scene. Musically it is gush; lyrically it is rubbish. I hate all this pseudo romantic singing. There is nothing wrong with romantic songs but their way is not what it should be.

"If you want romantic songs there is always Donovan and even the Stones, taking it right down to basics."

But Engelbert Humperdinck — he is lyrically aware of buggler all. He and his kind are just unaware-jokers serving no one except their bank accounts.

"It is up to the pop business to go out and make the public aware of the new music. The Family go out and out across sheer emotion. Those Long John whistlers people stand round and applaud, but they're putting everything into it and really it is just stomach turning gush."

Jethro Tull's second single, "Love Story," is currently making its way up the Chart and it pleases Ian to think of "little girls leaping about over it."

# Much nicer

He says in his own inimitable way. It is so much nicer for little girls to find themselves over Jagger, Keith Emerson of the Nice or Bogert what's-his-name than Family than one of the Bee Gees. They are like real people rather than sort of expression.

"The Bee Gees are obviously a very nice group. They write good music and nice tunes but I personally don't like listening to it."

Jethro Tull's second single, Marmalade. They are the same sort of group. They are nice tunes. Ian has no objections to the music of groups like the Bee Gees, Marmalade, Herman's Hermits etc. but he is personally against them. He stresses that he reserves the gush category for the balladeers only.

"I've been in cafes where youngish people actually put these records on," he says without a trace of a smile. "It is not good music. It is not clever. It is not worth a cent mention. I've nothing against Engelbert and Tom Jones, they might be nice fellows, but it really is pretty poor stuff."

# Rehearsing

On Tuesday last week half of Jethro Tull was to be found in a tiny dimly lit basement studio in Soho waiting for the other half to arrive to start rehearsing for the group's two-month American tour, which began on Thursday.

Ian was amusing himself on an old upright piano that had seen better days, or centuries; drummer Clive Bunker sat on a chair with head bowed.

As Ian has said before, he is very conscious of the way he is quoted in the Press. It annoys him to read in print that he has said things like groovy... teenybopper... and "get it together" because he would not use such words.

But he himself doesn't make things easy for the journalist, adding as he does after each interview that he doesn't intend anything he's said to be taken seriously.

His reason: "I would hate to think that was in a position to criticise and expect people to take note of what I say."

Ian who talks quickly and at length on subjects that interest him, has a habit of inserting sudden bursts of inspired humour into the dialogue — but does it with a diffident deadpan expression that gives nothing away.

"I say everything with a smile," he says. But behind the smile that covers a good percentage of the face it is difficult to tell what the accompanying emotion is meant to be.

Apart from their distinctive form of music, the eccentric appearance and behaviour of Jethro Tull on stage holds great curiosity value and therefore good box office.

Uninitiated audiences have been known to fear for their lives and persons on meetings with the group but, says Ian, that is changing now. "At one time it used to be that people would look the other way because maybe they think you carry disease or you might inflict on them a mighty blow with a switch blade."

It is nice now that people do come up and are not afraid to talk to say hello and ask what you had for breakfast and what size socks you wear.

Even the girls... Six months ago it was predominantly boys. Girls would not come up and talk. It was nice to see that they are now some reasonable girls getting in on the underground thing.

don't mean the ones in long fur

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# Nick Logan (in London) phones an early call to PETER GREEN (in Los Angeles)



# FLEETWOOD WAITING TO CELEBRATE THEIR No. 1



Above PETER GREEN with Fleetwood Mac insert (l. to r.) JOHN MCVIE, DANNY KIRWAN, MICK FLEETWOOD and JEREMY SPENCER.

**F**EARS for the safety of Fleetwood Mac in the floods that caused havoc and many deaths in California earlier this week weren't exactly alleviated by the international operator telling me that they might have difficulty getting the NME's Tuesday evening call through to the group at their Los Angeles hotel because the "cable was wet and in a bad way."

Expressing much anxiety here in London on Tuesday were the Fleetwood's manager Cliff Davis, who was also trying to get a call through to them, and their publicist Valerie Bond who, to relieve the concern, cracked: "I'm sure they'll be okay. Bad pennies always turn up."

First there was a wrong number which got a rather annoyed Californian lady out of bed and then on to the line came the sleepy voice of Peter Green on his bedside phone.

"Floods? No they didn't bother us," said Peter after a lengthy yawn, "except that it's been raining solidly for days. It didn't really affect the cities though it slowed the traffic right down and some of the roads were closed."

"I offered my congratulations on their first No 1 hit with 'Albatross.' It hasn't quite sunk in yet," said Peter. "There's nothing really happening here in the way that it is in England so perhaps that is why."

"It could well have flopped. I wrote it on a plane when I got the first three notes and I thought they were incredibly good, so I took it from there."

"I never wrote it with anything in mind but it would probably have been an LP track. I thought it had turned out very good when we had recorded it and we were all so pleased with it that I wanted to do it as a single. Everyone else agreed."

Peter said the group hadn't celebrated yet. "We are still waiting to celebrate Christmas," he laughed.

"We'll wait until we get home. The whole band can't wait to get back. We all miss our friends very much."

The Mac's follow-up single, Peter revealed, will be a track recorded in New York called "Man Of The World." Peter wrote it and sings it.

"It's in the same vein as 'Albatross,' very sad," he commented.

### Unexpected

Would it, like "Albatross," be a change from what we have come to expect from the bluesy Fleetwood? "Well I don't really care," said Peter, yawning again. "I never have done really. We've never done what was expected of Fleetwood Mac — we've always done the opposite. We just do what we want to do."

"We are not worried about people saying that we have gone commercial either. We still play the same stuff on stage, and just add the hit numbers like 'Albatross.' It is good because that makes the whole act more interesting and the hits provide a balance for more raw stuff."

"But we are not going to go completely one way. We are not going to go over to hit numbers in the same way that we are not going to go completely over to 12 bar numbers."

The tour so far was going great, said Peter. "The only thing that is a drag is the in-between factor, the travelling, etc."

The young people generally are fantastic and that includes the groups. I was very impressed with Taj Mahal. Grateful Dead we've met but haven't seen play yet."

Janis Joplin sat in with us at the Fillmore West. She was sat listening on the edge of the stage and our road manager, who didn't know who she was, pushed her forward. It was great because it was the end of the night and we were all raving and

having a great time. "I also saw Albert Collins who was playing with us at the Fillmore. He is in the Buddy Guy, Albert King class and he was about the only one of that kind I had yet to hear live."

Beside recording the single in New York, the group also went into the Chess Studios in Chicago and recorded what could be a double album. Invited on to the session were such blues greats as Willie Dixon, Shakey Hornon and Otis Spann, and Buddy Guy also dropped in for a play.

Most of the bluesmen in Chicago are really hard up, said Peter. "I would have thought they'd have had money but a lot of them are really down and out."

Willie Dixon is like a father figure of the blues but every day he punches his agent for work but can't get hardly anything. It's very sad."

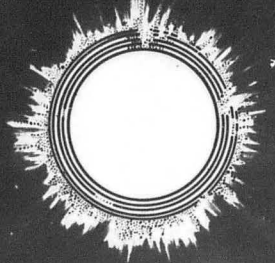
I said it was ironic that while the coloured bluesmen there were hard put to earn a living, a white blues band like the Mac could go to the States and get good money. "Yes," said Peter sadly. "It is very ironic."

An amusing fact I only learnt this week was that the Fleetwood's 'Albatross' film clip they made for 'Top Of The Pops' was not made in Cornwall as I had thought but was filmed on the roof of the Co-ops offices in London!

It seems that the Cornwall trip had to be cancelled because Peter had the flu and a photograph of his face was put onto a film of the other four at CBS, interspersed with genuine sea shots.

Give my regards to everyone in England," Peter signed off, and I left him to go back to sleep. He probably thought it was all a bad dream!

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A Shel Talmy Production

# Neil Smith looks at the 'FORTIFIED' ONES



# 'Team work Atlantic's

**RIGHT or wrong, it still lingers — the image of most record company chiefs as Big Men in Big Offices with Big Cigars . . . businessmen who put the money first and the good sounds next.**

Recently, however, a new breed of record executives has been making itself known on the chart scene — involved, thinking and creative people like Paul McCartney, Herb Alpert and the man who now records Dusty Springfield in the U.S. as well as Aretha Franklin, Jerry Wexler.

Jerry is one of the top men at Atlantic, the man who brought Aretha out of the doldrums, and the man who personally produced Dusty's soulfully stirring "Son Of A Preacher Man." He feels proud and he has every reason to do so. He spoke to him on a slightly erratic telephone line to Freeport in the Bahamas recently, and he told me that recording with Dusty was one of the greatest pleasures of his career.

"She knows so much of the technical side of recording," said Jerry, "but not at the expense of the soul. And Dusty really cares so much . . . in recording "Son Of A Preacher Man" and the other

## Label chief JERRY WEXLER talking to Alan Smith

tracks on her forthcoming Atlantic LP, she put in a lot of hard work and made at least four trips between Memphis and New York alone."

According to Jerry, not all of the numbers on the war with Dusty are in the "Preacher Man" mould. He added: "There are a good many more characteristic of her repertoire, and for her next



In Atlantic's American studios in Memphis (they have others in New York) DUSTY and JERRY WEXLER enjoy a joke between takes.

# MARY HOPKIN MAKES SEDATE HIT AT FESTIVAL



MARY HOPKIN with Midem Award. Dezo Hoffman took the pictures for this feature.

## And Joe Tex is the sensation of the final MIDEM gala

**MARY HOPKIN** was the only British artist in the two final Midem galas this year. It was indicative of the lack of interest British artists and big record companies had in the annual Cannes get-together. But Mary did us proud.

After a tiring two days of Press rehearsals, she charmed everyone with her simple yet dignified appearance and with her crystal clear voice.

Wearing a neat, white blouse, broad black belt and ankle-length, pale blue shirt, her blonde hair framing her rounded, lovely face, she walked slowly forward to warm welcoming applause, bowed and then sang in her vibrant soprano "The Puppy Song," about a dream you wish to come true. She got more enthusiastic applause from the huge audience.

Then, playing her acoustic guitar, she sang in French and English "Plaisir d'Amour," which pleased the many French people there, her voice lending the song an extra charm as she sang it as clear as a bell.

The whole auditorium rose to her at the end of her third and last song, "Those Were The Days," and everyone had taken shy Mary to their hearts and a new stage star was born.

I must admit that I thought that in such a company she might have flopped, but she did

conference, photo sessions and with her simple yet dignified clear voice.

### By ANDY GRAY

the opposite with her sedate, drawing-room entertainment.

The galas featured some inevitable French chaos, like too many tickets for the number of seats and people standing all over the place after the seats had been filled, and the presenting of Midem awards on Wednesday to stars who had travelled many miles to receive them by one of the chorus girls when Maurice Chevalier was on hand to do it.

Maurice got a special award from a TV announcer who spoke so much Chevalier could not say much at all. Other award winners were Mireille Mathieu, the lovely French "sparrow" with all the confidence in the world; Amelia Rodrigues, the Queen of Portuguese fado; Udo Jergens, the Austrian sophisticate; the amusing Italian Adriano Celentano and Finnish Irwin Goodman; and the show-stopping Czech singer Karel Gott.

If Mary Hopkin was the surprise hit of the final show, the sensation on Friday was undoubtedly blues singer Joe Tex and his 9-piece band from America. Joe charmed us with "Green Grass Of Home" and "By The Time I Get To Phoenix," hushed us by his dramatic "A Woman's Hand" and got us all going with swing numbers like "Lady With The Skinny Legs." He got big laughs from his "boom-



JOE TEX in action at Cannes.

ang" microphone stand and in all the 20 minutes wasn't a quarter enough for the big crowd. Fellow American Bobby Goldsboro was pretty tame in comparison, but made "Honey," a telling song; and suave Paul Mauriat conducted his "Love Is Blue" while Massiel blasted her way through "La La La" again for the glory of Spain.

I must also praise the cheeky-faced English chorine from Nottingham called Janet, who helped Jean-Pierre Aumont to compare; this girl really has personality of the "Sweet Charity" type (Jean-Pierre incidentally looked about 35 — and he is actually 62, I'm told).

At a separate 'gala' at the Casino, the Czechs gave their own show and once again I marvelled at the act presented by Vaclav Neckar and his two girl helpers Helena Vondrackova and Marta Kubsova, who have just about the slickest song-and-dance act in the business.

Another interesting happening at Midem was the formation of the Federation of World Pop Music Festivals, a dream come true for the Yugoslav organiser Dr. Armando Moreno, who runs the Split Festival so well. The idea is to have councillors in each country that runs festivals to advise on how to get stars from those countries and to spread information in each country, about the festivals. The British representatives are Dezo Hoffman and myself, and already some 30 countries are members of this federation.

Before this Midem ended the Mayor of Cannes announced the next one — gladly I should think as it brings much prosperity to his city — but if the rumour that the British Government will not subsidise the British publishers is true, I doubt if there will be many Britons present to pay the inflated prices that Cannes charges everyone!



MARY HOPKIN with manager STAN SHERINGTON.

### CANNED COCKTAILS

● Mary Hopkin did well at her crowded, enthusiastic Cannes Press reception. Her new manager, black-bearded architect Stan Sherington (not Welsh but studied in Wales) most impressive and friendly sort of chap. He freely admits he is manager because "I am friend of the Hopkin Family" and says he doesn't know much about managing a

singer but "I'm learning all the time." He is most polite and calm, which are assets, and as experienced manager Pat's Corneley admitted: "You don't need to know a lot. Look at me!" Mary's sister Carol not present; she only chaperones occasionally. Mary went on to Paris to sing with Donovan there. ● Best practical joke of Midem—

the publisher who was supposed to win a fortune on a horse he never even backed! ● British winners of Midem awards—Beatie, Lulu and Engelbert Humperdinck. ● The most discs in Britain in 1967: 66 in the group, female and male singer sections. I saw no one presented with the awards during the week.

# is secret of soul success'

single we are also thinking of an up-tempo, very hard-driving rock 'n' roll thing."

He added that one of the songs they'd recorded together was either "Breakfast in Bed" or "Beautiful in Bed" (I said the line was bad!), but whatever the title it still sounded interesting.

Jerry firmly believes that British pop has found a permanent place in the U.S. charts. He speaks with great satisfaction of his label's association with Cream in the U.S., and places great faith in Led Zepplin (risen from the ashes of the Yardbirds) and in Scotland's Carthage.

"We are lucky in that so many of our artists are contributory," he adds, explaining. "However great their talent, some artists do not contribute to a session apart from the performance."

"But what Dusty and Aretha have in common is that both of them are full of ideas and interest in what's going on, and they really make the whole thing come alive. Remember, producers don't really make records great... it's the artist."

## Convincing

"Another big hit we had was Wilson Pickett's 'Hey Jude.' Wilson took a bit of convincing he should do it, but boy... once he got into it there was no holding him back."

"It was a particularly great kick to find it go into the British charts, but in some way expected because Atlantic have always had a very welcome response from the British public."

"I think for a long time we were kind of a big cult, but that the public is now generally coming to accept our artists."

To give you some idea of the good company in which Dusty finds herself since signing with Atlantic, it's worth a reminder that in 1968 the company enjoyed the greatest year in its history.

Sales went up by 85 per cent over the previous year, and during 1968 it earned no less than 23 Gold Records—more than any other label before.

"Our secret weapon is my partner and recording associate Tom Dowd," says Jerry.

"But then, with stars like Dusty and Aretha and Wilson, we've got some big guns to back him up!"



DUSTY pictured during one of her world travels—this time when she visited and scored a tremendous success in Japan.

WILSON PICKETT — he needed some gentle persuasion from Wexler before he recorded "Hey Jude" his current hit.

# 'HAIR' NUMBER FOR BEVS' RCA DEBUT!



As fresh and stylish as ever, **THE BEVERLEY SISTERS** bounce back onto the scene with a great release this week—their first for their new label, RCA. From the smash love-rock musical 'Hair' the disc is "GOOD MORNING, STARSHINE" c/w "Open a New Window" (RCA1793). It's a beautiful sound, and don't be surprised if this is yet another song from 'Hair' to make the charts as a single! The B side, by the way, is from another musical—"Mame".



**DAVID REILLY** is a young man of many talents. Currently reading Economics at Swansea University, he's also a staff songwriter with RCA's Sunbury Music. As co-writer with the Seekers' Judy Durham, he had three numbers on the Seekers' last LP. Now, he's making his debut as a singer—with two of his own compositions, naturally—"NOTHING ELSE TO SAY" c/w "Fly Like A Bird" (RCA1786). Musical success runs in David's family—his father is Tommy Reilly, the famous harmonica 'King'—so expect great things from this disc.

**THE LIVERPOOL SCENE** are the most unusual group of the moment. Led by poet Adrian Henri, all six of them are either poets, singers, songwriters, artists—or a combination of the lot! Their single release "SON, SON" c/w "Baby" (RCA1762) has been selling very nicely for some weeks now, and the group has attracted fantastic interest with every personal appearance. If you haven't heard "Son, Son" yet, you're missing something!



**JACK JONES** has made a big hit with his first working tour of the U.K. And the big hit he's released for the occasion—"LOVE STORY" c/w "L. A. Break Down (And Take Me In)" (RCA1778)—shows every prospect of making the charts. A really beautiful and unusual ballad, it was a terrific success on the TV shows Jack guested over the last two weeks.



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Next week

# CANNED HEAT

TOP SINGLES

A CERT-HUMP LATIN LILT

ENGELBERT HUMPERDINCK: \* The Way It Used To Be (Decca).

A NOTHER thumping great hit for Engelbert! This is an Italian song, with new English lyrics by David and Jonathan — and the captivating Latin lilt is very much in evidence. It's typical of the material we've come to expect from Hump — an intimate verse, leading into a pulsating big-belt chorus.

Loco: more depth

LOCOMOTIVE: \*Mr. Armageddon (Parlophone).

A COMPLETE contrast from "Rudi's In Love," and a disc of more substance and depth than Locomotive's recent Chart success. It's a showcase for Norman Haines, who not only wrote the song, but also soulfully warbles the rather plaintive lyric — and simultaneously churns out a spintangling fruity organ sound.

Set to a slow but solid beat, with admirable instrumental support from the other boys, it works up to a fiery and impassioned crescendo. Absorbing!



KEITH POTGER

SWINGING DOORS SET TOES TAPPING

DOORS: \*Touch Me (Elektra)

I'M afraid I am one of those people who find the Doors a somewhat overrated group, and I can't work up any great excitement about this disc — apart from the wallowing insistent beat that, like some magnetic force, sets the old toes tapping subconsciously.

It's a wild frantic routine, with crashing cymbals and swinging organ prominent — plus a solid vocal and added strings in the backing. But I can't help thinking that, for a group of the Doors' reputation, it's a trifle retrogressive. Not as good as "Hole I Love You."

Q. C. SMITH: \*Isn't It Lonely Together (CBS).

There has already been a couple of versions of this song, including one by composer Ray Stevens, but this is easily the most commercial to date.

Tells the story of a couple who were rushed into a shotgun wedding, and now find that it isn't working out. Beautifully tailored by the rich-voiced Q. C. Smith, who benefits from a magnificent atmospheric scoring, soulful chanting by a girl group and a throbbing beat.

Q. C. has some British TV dates coming up, so it could happen.

SANDIE SHAW: Monsieur Dupont (Pye)

It wasn't so long ago that Sandie Shaw had hit after hit, without fail. Ah, those were the days! Now, this is a good record — a vital sparkingly styled of a fluffy and spangly French ditty with English words by Peter Callander.

Flows smoothly along, with dancing strings and chirping chicks, and sounds rather like a showpiece routine from a Hollywood musical. But as Sandie has been out of the limelight for a while, it may be found to be lacking in Chart appeal.

Partridge reverts to 'Rosie' kick

DON PARTRIDGE: \*Breakfast On Pluto (Columbia). HIS last release didn't click, but this must stand an excellent chance of restoring Don Partridge to the Chart. It reverts to his original "Rosie" style — indeed, the tune is vaguely reminiscent of his debut hit, set to a laundy and completely irresistible beat, it's all about hysterically accompaniment on the subject of space travel.

The one-man band gear generates an insistent rhythm, there's a catchy in-a-chorus, and the entire track is as commercial as they come.

KEITH POTGER: The World Would Never Turn Again (Mercury). The first solo disc from Keith Potger, formerly of the Seekers. And this is just the sort of material in which the Seekers would have excelled.

A mid-tempo folk-beat number with a haunting melody, background strings, and the folk flavour heightened by use of acoustic guitars. Pleasingly sung by Keith, mainly harmonising with himself in dual-track. Much depends on the exposure it gets.

DUANE EDDY: Break My Mind (CBS). The King of Twang's first vocal disc is a John D. Loudermilk number. Has a strong country quality and a chugging, mid-tempo beat. Duane Eddy's voice is open, clear-cut and thoroughly acceptable — even though it is deeply submerged in a driving rhythm, chanting by a girl group, and his own raucous reverberating guitar playing. Palatable c-d-w material, which his British visit may help to boost. See feature page 13.

POTTED POPS

The lush big-budget ballad "I've Gotta Be Me" (Epic) enables Sammy Davis to showcase his unique flair for lyrical interpretation to full advantage. "Music Mother Played" (Columbia) was penned by the writers of "Little Arrows," and a honky-tonk party atmosphere backs Bobby Bennett's happy-go-lucky treatment of this gay toe-tapper. There's a touch of folk-beat about the bubbling and infectious "Candy Floss Man" (Major Minor) by Irish group We A, noteworthy for its delightful harmonic blend... Don't be misled by the title of the Hello People's "Jerusalem" (Philips), because it's an absolute raver with a storming beat, assorted twangs and uninhibited vocal... And even wilder is the frenzied rocker "Nobody" (Stateside-Dunhill) by Los Angeles underground group Three Dog Night, which will leave you gasping for breath... Attractive vocal blend highlights the rhythmic ballad "Mandy" (Fontana), in which billing brass and signing organ accentuating the Philadelphia sound. From the musical "Hair" comes the mid-tempo "Good Morning Starshine" (United Artists), and it's given a Westernised treatment by Japanese group Samuray, with the faintest Oriental flavour... Delta Humphreys soulfully wails the blues ballad "Don't Make The Good Girls Go Bad" (Aetion), with crisp brass and signing organ accentuating the Philadelphia sound. Frankie Vaughan's dynamic version of "Mama" (Columbia) is re-issued to tie in with the London opening of the show.



MARTIN

LUTHER KING



Status Quo as before

STATUS QUO: \* Make Me Stay A Bit Longer (Pye).

STATUS QUO is one of the few newer groups to have developed a distinctive sound of its own. As soon as you put this on the turntable, you couldn't very well mistake it for anyone other than Quo. All the familiar ingredients are there — the strident guitar recorded with an excess of top, the strumming and contagious beat, the underlying organ and the spirited vocal.

Maybe the song isn't as strong as their previous hits — but the vigorous and energetic rhythm, coupled with the vibrant and enthusiastic approach, should carry it.

\* TIPPED FOR CHARTS  
† CHART POSSIBLE

MONSTER HIT FOR BARRY RYAN

BARRY RYAN: \* Love Is Love (MGM). AN incredible disc, and one that could provide Barry Ryan with a second No. 1. His urgent atacking vocal is encased in a scintillating Johnny Arthey scoring that's semi-symphonic in form.

The tempo and mood are constantly changing (making it difficult to dance to), but specially prominent are the catchy hook-line chorus and the powerhouse rhythm with its classical Russian influence.

No less than 53 people were involved in the backing — and it sounds like it. A shattering wall of sound that, in spite of this, is also controlled and careful, exciting, dynamic, palpating. A gas, and a monster hit.

FOUR SEASONS: Electric Stories (Philips). Out of character for the Four Seasons, but nevertheless fascinating. A story-song set to a bouncy rock beat that savours of Good Time — there's even a kazoo in the backing.

The group's famous harmonic blend isn't very much in evidence, but I felt that the Beatles' influence was noticeable.

I didn't care for the exaggerated "treble" of the recording. But strangely hypnotic!

BOBBY GOLDBORO: Love Arrestor (United Artists).

Bobby Goldboro hasn't so far been able to follow up his "Honey" triumph, and I doubt if he will do it with this newie. It's a tale of incompatibility, a possessive girl, and fellow who doesn't want to be tied down.

Unlike his last few discs, however, this is up tempo and doesn't have the charm or melodic strength of "Honey."

Recommended

GEORGE HAMILTON IV: Abilene (RCA). Re-issue of a disc that topped the U.S. charts in 1963. A c-d-w classic, it's smooth and effortlessly drawn by George. Treated in a sing-along style, with group joining in. Very hummable.

WEATHER: Look In My Eyes (Philips). Penned by Marry Weathers and Ronnie Scott, who also manage this new group. A melodic beat-ballad, powerfully emotive by the soloist, with added brass and strings. Very pleasant, big potential.

GENTLE INFLUENCE: Never Trust In Tomorrow (Pye). A sparkling up-beat tune from another promising new group. Despite the thundering drum, it has a catchy tune. Sizes along like crazy, with an all-happening backing.

MARTIN LUTHER KING: Can I Take It With Me (Howler Hat). After a slow and moody Canine, breaks into a snappy medium-pace with an introspective lyric. Appealing rendition, enhanced by imaginative scoring and vocal support from the backing group.

MONTY BARSON: Your Smile Of Love (Morgan). A flowing romantic ballad with a gently lilting rhythm, impeccably performed by one of the most promising singers in the business. Not hit material, but a disc to provide listening pleasure.

JOE SOUTH: 16 Games People Play (Capitol).

A country-socked ballad, with a philocheoric lyric and a slow but steady beat. Builds in intensity as it progresses. Strong gimmick content in the repetitive la-la phrase and the wowing steel guitar. Has a simple rift tune that hits home right away. I've got a feeling this could spring a surprise.

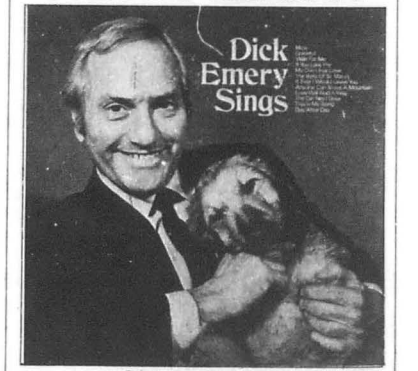
CRACKERS: Honey Do (Fontana). Not sure why the Merceys had to change their name to Crackers — maybe it's because they're expanding to a four-piece group.

This is a happy-go-lucky routine, sung with verve and spirit — backed by tambourine, organ, guitars and a crashing beat. Extremely danceable, but in no way out-of-the-ordinary.

WHITE TRASH: Road To Nowhere (Apple). Despite the unnecessary vulgarity of their name, White Trash make a worthwhile debut on Apple with this intense and poignant Goffin-King beat-ballad.

Impressively wailed by the soloist, backed by soulful chanting and a thick group sound, incorporating rumbly drums and some explosive organ work.

NEW ALBUM



Dick Emery Sings

Dick Emery Sings  
NPL 16277 (M) NSPL 16277 (S)

AND SINGLE FROM DICK EMERY  
If You Love Her  
7N 17644

# go for these!

first solo "Seeker" with a powerful love song  
**KEITH POTGER**  
 THE WORLD WOULD NEVER TURN AGAIN  
 MF1073

by popular demand  
**NANA MOUSKOURI**  
 WHITE ROSE OF ATHENS  
 H363

a well known folk artist with a beautiful, telling ballad  
**MARC ELLINGTON**  
 DID YOU GIVE THE WORLD SOME LOVE TODAY BABE  
 BF1742

one with "discotheque potential" — in Cashbox Top 50  
**THE 4 SEASONS**  
 ELECTRIC STORIES  
 BF1743

a punchy number you'll want to sing along with  
**THE CALIFORNIANS**  
 MANDY  
 TF991

**NEW**

**ALYN AINSWORTH**  
 AND HIS GRAND ORCHESTRA  
 A MAN, A HORSE & A GUN  
 MM595

Sensational First Record  
**WE4**  
 CANDY FLOSS MAN  
 MM593

**CLIMBING TO THE TOP**

**TOMMY JAMES**  
 AND THE SHONDELLS  
 CRIMSON & CLOVER  
 RO502

**JOHNNY NASH**  
 YOU GOT SOUL  
 MM586

MAJOR MINOR RECORDS  
 58/59 Gt. Marlborough Street London W1

# NME TOP 30

WEEK		(Week ending Wednesday, January 29, 1969)		WEEKS IN CHART
RANK	TITLE	ARTIST	RECORD COMPANY	
1	1	ALBATROSS	Fleetwood Mac (Blue Horizon)	8
2	2	OB-LA-DI OB-LA-DA	Marmalade (CBS)	8
3	3	FOR ONCE IN MY LIFE	Stevie Wonder (Tamla Motown)	5
4	4	BLACKBERRY WAY	Move (Regal Zonophone)	4
5	5	SOMETHING'S HAPPENING	Herman's Hermits (Columbia)	7
6	6	PRIVATE NUMBER	William Bell & Judy Clay (Stax)	10
7	7	FOX ON THE RUN	Manfred Mann (Fontana)	5
12	8	YOU GOT SOUL	Johnny Nash (Major Minor)	4
6	9	LILY THE PINK	Scaffold (Parlophone)	12
5	10	BUILD ME UP BUTTERCUP	Foundations (Pye)	10
14	11	STOP HER ON SIGHT	Edwin Starr (Polydor)	7
20	12	DANCING IN THE STREET	Martha & the Vandellas (Tamla Motown)	2
28	13	TO LOVE SOMEBODY	Nina Simone (RCA)	2
10	14	SABRE DANCE	Love Sculpture (Parlophone)	9
19	15	I GUESS I'LL ALWAYS LOVE YOU	Isley Brothers (Tamla Motown)	3
21	16	PLEASE DON'T GO	Donald Peers (Columbia)	4
16	17	LOVE CHILD	Diana Ross & the Supremes (Tamla Motown)	10
11	18	URBAN SPACEMAN	Bonzo Dog Doo-Dah Band (Liberty)	11
19	19	PEOPLE	Tymes (CBS)	1
20	20	HALF AS NICE	Amen Corner (Immediate)	1
25	21	KICK JOEY SMALL	Kasenetz-Katz Singing Orchestral Circus (Buddah)	8
30	22	I PICK A ROSE FOR MY ROSE	Marv Johnson (Tamla Motown)	2
13	23	SON-OF-A-PREACHER MAN	Dusty Springfield (Philips)	8
24	24	I'M GONNA MAKE YOU LOVE ME	Diana Ross & the Supremes and the Temptations (Tamla Motown)	1
15	25	AIN'T GOT NO — I GOT LIFE	Nina Simone (RCA)	14
29	26	LOVE STORY	Jet hro Tull (Island)	3
17	27	A MINUTE OF YOUR TIME	Tom Jones (Decca)	10
27	28	GOING UP THE COUNTRY	Canned Heat (Liberty)	2
28	29	SOUL SISTER, BROWN SUGAR	Sam & Dave (Atlantic)	1
17	30	OB-LA-DI OB-LA-DA	Bedlocks (Columbia)	7

**Britain's Top 15 LPs**

1	1	THE BEST OF THE SEEKERS	(Columbia)	11
2	2	THE BEATLES	(Apple)	9
9	3	YELLOW SUBMARINE	Beatles (Apple)	2
8	4	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS	(Tamla Motown)	2
3	5	THE GRADUATE	Soundtrack (CBS)	11
6	6	SOUND OF MUSIC	Soundtrack (RCA)	9
4	7	BEGGARS' BANQUET	Rolling Stones (Decca)	7
5	8	THE WORLD OF VAL DOONICAN	(Decca)	8
7	9	HELP YOURSELF	Tom Jones (Decca)	7
12	10	HAIR	London Cast (Polydor)	2
11	11	FELICIANO	Jose Feliciano (RCA)	10
12	12	SOUNDS OF SILENCE	Simon and Garfunkel (CBS)	1
10	14	THE BEST OF THE BEACH BOYS, VOL. 3	(Capitol)	7
13	14	THE WORLD OF MANTOVANI	(Decca)	14

## NEW SINGLES FROM PYE

**SANDIE SHAW**  
 Monsieur Dupont  
 7N 17675

**THE STATUS QUO**  
 Make Me Stay A Bit Longer  
 7N 17665

**JOHNNIE RAY**  
 Wise To The Ways Of The World  
 7N 17691

**THE FIRST EDITION**  
 But You Know I Love You  
 RS 20799

**DON FARDON**  
 We Can Make It Together  
 7N 25483

**5 YEARS AGO**

Top Ten 1964—Week ending Jan. 31

- 1 NEEDLE AND PINS, Searchers (Pye)
- 2 HIPPIY HIPPIY SHAKE, Swinging Blue Jeans (HMV)
- 3 GLAD ALL OVER, Dave Clark Five (Columbia)
- 4 I'M THE ONE, Gerry and the Pacemakers (Columbia)
- 5 TWENTY-FOUR HOURS FROM TULSA, Gene Pitney (United Artists)
- 6 I WANT TO HOLD YOUR HAND, Beatles (Parlophone)
- 7 I ONLY WANT TO BE WITH YOU, Dusty Springfield (Philips)
- 8 STAY, Hollies (Parlophone)
- 9 DON'T BLAME ME, Frank Ifield (Columbia)
- 10 AS USUAL, Brenda Lee (Brunswick)

**10 YEARS AGO**

Top Ten 1959—Week ending Jan. 30

- 1 ONE NIGHT/I GOT STUNG, Elvis Presley (RCA)
- 2 TO KNOW HIM IS TO LOVE HIM, Teddy Bears (London)
- 3 BABY FACE, Little Richard (London)
- 4 THE DAY THE RAINS CAME, Jane Morgan (London)
- 5 KISS ME HONEY HONEY KISS ME, Shirley Bassey (Philips)
- 6 AS I LOVE YOU, Shirley Bassey (Philips)
- 7 IT'S ONLY MAKE BELIEVE, Conway Twitty (BGM)
- 8 PROBLEMS, Everly Brothers (London)
- 9 SMOKE GETS IN YOUR EYES, Platters (Mercury)
- 10 TOM DOOLEY, Lonnie Donegan (Pye Nixa)

**15 YEARS AGO**

Top Ten 1954—Week ending Jan. 29

- 1 OH MEIN PAPA, Eddie Calvert (Columbia)
- 2 BLOWIN' WILD, Frankie Laine (Philips)
- 3 CLOUD LUCKY SEVEN, Guy Mitchell (Philips)
- 4 CHICKA BOOM, Guy Mitchell (Philips)
- 5 RAGS TO RICHES, David Whitfield (Decca)
- 6 LET'S HAVE A PARTY, Winifred Atwell (Philips)
- 7 ANSWER ME, Frankie Laine (Philips)
- 8 THAT'S AMORE, Dean Martin (Capitol)
- 9 THE HAPPY WANDERER, Oberkirchener Children's Choir (Parlophone)
- 10 SWEDISH RHAPSODY, Mantovani (Decca)

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

By courtesy of "Billboard"

Last This (Tuesday), January 28, 1969

- 1 CRIMSON & CLOVER, Tommy (Pye)
- 2 EVERYDAY PEOPLE, Sly & the Family Stone (Polygram)
- 3 WORKING THAT BRIDGE, The Four Tops (Gordian)
- 4 TOUCH ME, Doors (Polygram)
- 5 I HEARD IT THROUGH THE CEILING, The Miracles (Motown)
- 6 I'M GONNA MAKE YOU LOVE ME, Supremes/Temptations (Motown)
- 7 I STARTED A JOKE, Sam & Dave (Atlantic)
- 8 I'M THOMAS ON A FEELING, B. J. Thomas (Mercury)
- 9 SOULFUL STRUT, Young-Holt Foundations (Pye)
- 10 BUILD ME UP BUTTERCUP, Foundations (Pye)
- 11 CAN I CHANGE MY MIND, The Miracles (Motown)
- 12 I CAN'T DREAM, Elvis Presley (RCA)
- 13 IF I CAN DREAM, Elvis Presley (RCA)
- 14 SON-OF-A-PREACHER MAN, Dusty Springfield (Liberty)
- 15 COMING HOAT THE COUNTRY, The Miracles (Motown)
- 16 THIS MAGIC MOMENT, Jay & the Americans, Me, Turtles (Mercury)
- 17 WICHITA LINEMAN, Glen Campbell (Mercury)
- 18 WICHITA LINEMAN, Glen Campbell (Mercury)
- 19 WICHITA LINEMAN, Glen Campbell (Mercury)
- 20 RAMBLIN' GAMBLIN' MAN, The Allman Brothers Band (Capitol)
- 21 SHOWDOWN, Drells (Mercury)
- 22 LAVIN IN SHAME, Supremes (Motown)
- 23 THE GUY, Wilson Pickett (Mercury)
- 24 THE GUY, Wilson Pickett (Mercury)
- 25 LO MUCHO QUE TE QUIERO, David Jr. (Mercury)
- 26 LO MUCHO QUE TE QUIERO, David Jr. (Mercury)
- 27 CALIFORNIA SOUL, 5th D. (Mercury)
- 28 CALIFORNIA SOUL, 5th D. (Mercury)
- 29 CALIFORNIA SOUL, 5th D. (Mercury)
- 30 CALIFORNIA SOUL, 5th D. (Mercury)

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New Musical Express

Cream goodbye album is set

THE final Cream LP has been scheduled for March release in Britain, although Polydor is hoping to have it available in principal cities at the end of February. Titled "Goodbye," it will carry a sleeve photograph of the Cream in top hats and tails doing a soft-shoe shuffle. Inside the cover will be a wall poster of the same picture, captioned at the bottom with the words "Farewell to the Cream."

MONKEES' NEW DISC, SPRING CONCERTS?

THE MONKEES' next single is, after all, expected to be the group's current U.S. recording "Head Start," featuring solo vocal by Micky Dolenz. Flip side is the Davey Jones showcase "A Man Without A Dream." Both tracks were recorded in 1967, and RCA plans to issue the disc on February 28. The original intention was to release a single from the Monkees' most "head-starting" album. However, this has been dropped, because there is still no sign of the film being premiered in this country.

Buddy Holly 10th anniversary 45, P

TO commemorate the tenth anniversary of Buddy Holly's death Monday, MCA is releasing a single and an album by the singer. The single is the Everly Brothers' hit "Love Is Strange," which Buddy recorded in his New York apartment in late 1958 — he subsequently dubbed on a second chorus and a backing section in the studios. Flip side is "You're The One."

★ POPLINERS ★

CHET Atkins flies into London to open new C&W night spot. The Nashville Room on Wednesday, March 5, at the Grosvenor Road, the venue has already booked country artist Charley Pride, Hank Deakin and George Hamilton IV for subsequent appearances. After 14 years with Joe Loss Orchestra, Ross MacManus is leaving to concentrate on his acting and cabaret career. Concerts at Newcastle City Hall feature Moby Grape, NME Election, Family and Therapy (except Thursday). Ten Years After, Champion Jack Dupree, John Lee Hooker, Sweet Harmony and compere Mike Raven (February 24). Chicken Shack, Deep Purple, Spooky Tooth, Duster Bennett and compere John Peel (March 23). Additional concerts by Incredible String Band at Bristol Colston Hall (March 1), Leeds Town Hall (4) and Cambridge, Box Cinema (9). Blossom Toes' scheduled appearance at Chislehurst Caves tonight (Friday) cancelled. Following are the dates for the remaining venues: After leaving Harold Davison Entertainment, David Apps joins John Barley's A.M.A. Agency, in a series of plus-and-minus day of clubs in Paris vicinity from March 21. Reg W. Freedley from February 5. Amen Corner for four-day Irish tour from February 21.

FLEETWOOD MAC

FLEETWOOD MAC is to undertake a British concert tour in the spring. It will cop-tour a package with U.S. blues singer B. B. King—who will be accompanied by his own six-piece band—and other attractions are currently being sought. Already booked is one-man blues band Duster Bennett. The itinerary will comprise ten major venues, opening at London's Royal Albert Hall on Tuesday, April 22. The tour is being jointly promoted by the Mac's agent and manager — Peter Walsh and Clifford Davis respectively — and the Scandinavian agency which handles B. B. King's European representation.

Meanwhile, Fleetwood Mac is due back from its U.S. tour on February 16, and resumes British one-nighters at Birmingham Mothers on February 23. The following day (24), the group tops the bill in a London Royal Festival Hall concert, for which Duster Bennett is also set. The group plays Bournemouth Ritz on February 28, then departs on a five-day tour of Holland. Major bookings include Bristol University (5), Wolverhampton Club Lafayette (6), Yeovil Technical College (7), Isleworth College of Art (8), Dudley Amiel Hotel (9), Crystal Palace Hotel (12), Haymills Bull's Head (13), Margate Grand Hotel (14), Birmingham Rowing Club (16), Sheffield City Hall (18) and Cardiff Top Rank (19).

Mac flies to Copenhagen on March 20 at the outset of a two-week Scandinavian tour, which begins two days later. Manager Davis is at present considering an offer for the group to play a concert tour of Australia in mid-June.

THE TYMES VISIT

THE TYMES — the American group which comes into the NME Chart at No. 19 this week with its single "People" — have been booked for an 18-day British visit by Peter Walsh, manager of Tremeloes and Marmalade and agent for Fleetwood Mac. Apart from one-nighters, the Tyms are also being negotiated for TV appearances. The group is set to arrive in Britain on March 8, and will begin bookings two days later with a show at Nantwich Civic Hall — followed by London Oval Surrey Rooms (9), Purley Orchard (10), Sevenoaks Bligh (12), Birmingham Mothers (13), Tottenham Royal (14), Haverfordwest Market Hall (15) and Crystal Palace Hotel (16). Dates continue at Tunstall Golden Torch (17) and Margate Dreamland (22), with eight other venues still to be set. Among likely TV appearances is BBC's "Top of the Pops" on March 6.

NEW DRUMMER FOR BALDRY

Long John Baldry's road manager Peter Davis — brother of Fleetwood Mac manager Clifford Davis — has joined Baldry's backing group, Almond Marzipan, as drummer.

SANDIE SHAW TALKS OF TOWN RETURN

SANDIE SHAW stars in a four-week cabaret season at London's Talk Of The Town theatre-restaurant opening on February 10. It will be her second engagement at this venue — she previously appeared there during the 1967 Christmas season. Her first album, "The Sandie Shaw Show," was released in 1967, and RCA plans to issue the disc on February 28. The original intention was to release a single from the Monkees' most "head-starting" album. However, this has been dropped, because there is still no sign of the film being premiered in this country.

Mac next, Redrocks, Turtles; Rusty LP

EVEN though its "Albatross" still holds the No. 1 spot in the NME Chart, Fleetwood Mac has planned its follow-up single for issue on February 21. The Turtles have a new single and LP scheduled for release within the next fortnight. Also set is Marbles' follow-up to "Only One Woman". Release date of the Redrocks' second single has been fixed. The Kinks have a cut-price album issued shortly. Dusty Springfield's next LP will consist of tracks waxed in Memphis last autumn. Joe Young's new LP "You Baby" (Stateside-Dunhill), the Vogues' "Woman Helping Man" (Reprise) and Solomon Burke's "Uptight Good Woman" (Bell). Fleetwood Mac's new LP, issued on February 21, is "Man Of The World" (Blue Horizon) which was recorded in New York. Pye releases the LP "Kinda Kinks" on its cheap Marble Arch label on February 21. Issued next week (7) by Regal-Zonophone is the Procol Harum album "Shine On Brightly". Dusty Springfield's next British LP release, tentatively set for May, is expected to be the disc she recently waxed in the Atlantic studios in Memphis.

Marty Wilde has recorded an LP of his compositions with Ronnie Scott, including "Ice In The Sun" and "Jasmine". Titled "Diversions", it is released by Philips next Friday (7). A group named Principal Edward's Magic Theatre is the first signing for John Peel's new record label, Dandelion. Peel is also planning a music publishing company called Biscuit, and both ventures should be in operation by the end of February.



VANITY FARE has augmented to a five-piece group, with the addition of organist Barry Landeman (seated) who was formerly with Kippington Lodge. The quintet's next single, has just been scheduled for release—it is "Highway Of Dreams," and is issued by Page One on February 14.

NEW WONDER DATES; KATZ

REMAINING three venues for the Sterie Wonder package tour have now been set by promoter Arthur Howes. They are EAST HAM Grassada (March 11), SHEFFIELD City Hall (14) and STOCKTON ABC (16). Other dates in the itinerary were exclusively revealed in last week's NME. The package also includes the Foundations, the Filtrations, the Big Movement and compere Emperor Rosko. Howes also announces that he has now finalised the spring tour by the Kasenzat-Katz Singing Orchestral Circus. The outfit will play concert and club dates in Britain and Europe between April 20 and May 25. TV appearances are also being lined up. Exact details are still being discussed.

Latest group departure BURTON LEAVES MOVE

TREVOR BURTON, lead guitarist with the Move, is leaving the group to join another Birmingham outfit—the Uglys. Trevor announced his decision to quit last weekend, but has agreed to stay on with the Move until a replacement is found. As a result of this upheaval, the Move has had to cancel its U.S. tour scheduled to begin this week. Group leader Cliff Wayne told the NME: "It's a pity we have had to call off our American trip, but this way we are parting amicably — if it had continued as we were, a serious rift could have developed. Trevor wants to play country blues, and this doesn't fit in with our ideas. So he is joining the Uglys, who are going to re-form and change their name. Our previous manager, Tony Secunda, will handle them." A string of British club and ballroom dates is being lined up for the Move, covering the period of its U.S. tour. It is also hoped to return forward to March a ten-week tour of Scandinavia and Germany, originally planned for July.



TREVOR BURTON

BRITISH COMPOSER GETS 13 MOVIE SONG OFFERS

LES REED has been invited to write the music for no less than 13 different films. The offers were made when the composer attended the Midem Festival in Cannes last week. He has agreed to accept three of these movie scores—for two American productions and one British—and began prearranging routing this week. Les and lyricist Barry Mason have penned the next single for John Rowles, which MCA will release at the end of February. Rowles has recorded three of the duo's compositions — all arranged and produced by Reed from which the new disc will be selected. A self-penned vocal single by Les Reed, "Shaboo Shot Me Down," is being issued on his own Chapter One label on February 14. In America, both Les and Barry have recorded versions of Reed's "I've Got My Eyes On You."

SLY. STONE RETURN

Sly and the Family Stone will spend almost the whole of July in Britain playing concert club and ballroom dates. No venues have yet been set, but several promoters are bidding for the group.

DYLAN MAN'S VISIT

Bob Dylan's recording manager Bob Johnson flies to London in March to produce an album for CBS with George Fame, Johnson — who also supervises Simon and Garfunkel and Johnny Cash sessions — to spend at least three weeks here, and is keen to record other British artists.

Dave and Co. to Japan

Dave Dee, Dozy, Beaky, Mick and Tich leave London next Tuesday at the start of their three-week Japanese tour — this will be followed by three days of concerts in Singapore before returning to Britain in early March.

on this

Yes! ENGELBERT'S new single is going to be heard — but big, so get in first! It's called, "The way it used to be"; an easy, relaxed Italian melody with beautiful lyrics by Cook, of Greenaway & Cook fame. All the ingredients to make a mammoth hit. Decca F 12879.



There's a million-dollar buying list by THE "Potiphar" hit, on Decca LP — technical



# For stars booked for on TV

**DUSTY SPRINGFIELD** and **Mary Hopkin** have been set for return appearances in **Tom Jones'** series of major TV specials. **Roger Miller** is flying in to guest in one of the shows, and a transmission date has now been arranged for **Mama Cass Elliott's** guest spot. Other new bookings for the series — which is currently in production, and for which screening begins in Britain on Sunday, February 9 — include **Sandie Shaw** and the **Crazy World of Arthur Brown**.

Although **Lulu** will film a spot for the show, she will be seen only in the American screening, as her exclusive BBC-TV contract prevents her from appearing in an ITV presentation. Accordingly, viewers in this country will see **Tammy Jones** filling **Lulu's** spot in the March 9 line-up. Other new guest names exclusively revealed to the NME this week include: **March 16** **Roger Miller**, **Mary Hopkin** and the **Crazy World of Arthur Brown**.

**March 23** **Mama Cass Elliott**.  
**April 6** **Dusty Springfield** and — from "Rowan and Martin's Laugh-In" — **Judy Carne** and **Joanne Warwick**.

The complete line-up for the first five shows now reads as follows: **March 9** **Hopkin**, the **Moody Blues** and **Peter Sellers** (February 9); **Day** (February 9); **Matthew**, **Nancy Wilson** and **Little** (16); the **Bee Gees**, **Serge** (20); **March 16** **Miller**, **Mary Hopkin** and **Tom Conway** (16); **March 23** **Miller**, **Mary Hopkin**, **Auger Trinity**, **Sandie Shaw** and the **Dimension** (March 2); **Emphitt**, **Humphreys**, **Dusty Springfield**, **Foundations** and **Lisa Minnelli** (9).

## SPRINGFIELDS REUNION Scott's transmission set QUO IN OWN SHOWCASE

**DUSTY SPRINGFIELD** is reunited with her brother **Tom** when they both guest in BBC-2's "Julie Felix Show" on Saturday, **March 8** — **Dusty** and **Tom** will perform solo items, then join **Julie** for a trio. Another new booking for the Felix series is **Madeline Bell**, who guests on **February 8**.

**Status Quo** is to film its own half-hour show for screening in BBC-2's "Colour Me Pop" series, although a transmission date is not yet set. Appearing in this series tomorrow (Saturday) is the **Chicken Shack**, followed by **Art Movement** on **February 8**.

**U.S. singer Abbe Lane** is to have her own colour show screened by BBC-2 on **Friday, February 21**. It is being filmed at London's Talk of the Town" on **February 9**.

**Scott Walker's** previously-reported BBC-1 series is tentatively set to begin its six-week run on **Monday, March 10**, with **Jackie Trent** guesting in the first edition. Other TV bookings for **Jackie** include BBC-1's "Dust Time" (February 17), **ATV's** "Golden Shot" with **Tony Hatch** (23), **Granada's** "Discotheque" (26) and **Yorkshire's** Trent-Hatch special "Mr. & Mrs. Music" (March 11).

Among latest pop bookings are **Julie Rogers** in **ATV's** "Golden Shot" (this Sunday, 2), **Georgina Brown** in **BBC-2's** "Jimmy Logan Show" (Sunday, February 9) and the **Love Affair** in **BBC-1's** "Crackerjack" (Friday, February 14).

## MELOUNEY GROUP DROPS SINGLE

**ASHTON, GARDNER AND DYKE**—the group formed by ex-Bee Gees **Vince Melouney**—have had a change of heart about the choice of material for their debut single. This was to have been "Maiden Voyage," written and sung by **Tommy Ashton**, but it has now been decided to shelve this number. Instead, the group will select a track from its first LP, which is now nearing completion. The single will now be issued at the end of February, two weeks later than originally planned.

**Melouney** and the **NME's** "We dropped Maiden Voyage" mainly because it lasted 24 minutes, and we felt this was rather too long. We considered editing it, but eventually decided to forget it and start afresh."

The single is released, the group will play selected universities and college dates in England before leaving for promotional visits to America and Japan. Offers from Poland and Hungary are also being considered.

## BONZO MAKE 50-MINUTE TV SPEC

The **Bonzo Dog Doo-Dah Band** has been spending this week filming a 50-minute TV show. It is being filmed in a location in the Worcestershire village of **Aston Somerville**, and is devoted entirely to the group. The show is being independently produced and will be shown on the major TV companies for consideration. The band will be in the recording studios throughout next week, cutting tracks from which it follows up to "Urban Spaceman" will be chosen.

**PICKETT SET FOR BBC-TV**  
**WILSON PICKETT** arrives in Britain next Wednesday (5), following his appearance in Italy's San Remo Song Festival. He will be here on a four-day promotional visit, and has already been set for guest spots in BBC-1's "Top of the Pops" (next Thursday) and the same channel's **Lulu** show (February 8).

## Big Who U.S. tour again; Tom Jones TV rejected

**THE WHO** has been booked for another extensive U.S. tour. The group flies to America on **May 8**, and the following Sunday guests in **U.S.—TV's** famed "Ed Sullivan Show." It then embarks on an eight-week coast-to-coast schedule.

A new Who single is being issued by **Track** on either **February 21** or **28**. It is a Pete Townshend number titled "Pinball Wizard," with **Keith Moon's** composition "The Dark Side Of" as the flip side. So much material has now been recorded for the group's controversial LP "Deaf, Dumb And Blind" here that it has been decided to release it in March as a double album.

The Who has rejected an offer of a guest spot in one of **Tom Jones'** TV specials. A spokesman for the group told the NME: "The money wasn't right and, in any case, this show would have been in keeping with the Who's image."

**VANDELLAS, JUDITH, COCKER IN CABARET**  
**MARTHA REEVES** and the **Vanellas** — who as reported in last week's NME begin a three-week British visit at the end of March — are set for a week in cabaret at **Stockton Fiesta** (April 6). Immediately following her month-long season at **London Savoy**, **Judith Durham** plays a week at **Stockton Fiesta** from **May 25**. Also newly booked for weeks at this venue are **Frankie Vaughan** (from **February 9**), the **Paper Dolls** (16), **Joe Cocker** (March 30) and the **Rockin' Berries** (April 13).

# HOLLIES IN THE FESTIVAL HALL CABARET

To be recorded for LP release

**THE Hollies** are to stage their own major concert presentation at **London's Royal Festival Hall** on **Friday, June 27**. The event will be titled "An Evening With The Hollies," and the group's entire act will be recorded for later release by **Parlophone** as a live album. An 11-piece orchestra directed by **Mike Vickers** will accompany the **Hollies**, who will be on stage for well over an hour — the first half of the bill will be taken up by another group attraction still to be booked.

In order to make this a special Hollies event, the group is planning a full-scale convention of its Fan Club to be held in London at lunchtime on **June 27**. Fans will have the opportunity of meeting all members of the group before travelling on to the Festival Hall for its concert.

The first three dates of the Hollies' university and college tour have now been announced: **Cardiff** (February 13), **Swansea** (14) and **Sheffield** (15). Through-out this week, they have been cutting tracks for which their next single will be issued, and it is hoped to schedule a release date for late February.

As reported last week, the Hollies will appear on two albums being filmed their own TV spectacular in March.

**ELVIS IN MEMPHIS**  
**Elvis Presley** paid a brief return visit to **Memphis** last week, and cut his new tracks — in the same studio in which **Dusty Springfield** recorded her "Maiden Voyage" single. The session — which produced three singles and an LP — involved the studio's own band, the **Memphis Horns**, a symphony orchestra and a chorus. **Elvis** Presley's next album, recorded in **Memphis** since he has been recorded there for the Sun label in 1954.

**BIG FROGGATT CONCERT**  
The **Raymond Froggatt** group will be augmented by a 35-piece orchestra for an ambitious pop concert at **Sutton Coldfield Belfry Hotel** on **Saturday, February 22**. It will be commencing at 7 p.m.

## BEE GEES NEW SINGLE SET PLUS SOLO FILM PLANS

**THE Bee Gees'** long-awaited new single has been scheduled for release by **Polydor** on **February 14** — two weeks earlier than originally planned. Titled "First Of May" and written by the **Gibb brothers**, it is a ballad featuring **Barry Gibb** as solo vocalist. Flip side is "Lamplight" and both tracks are taken from the group's LP "Odessa" which comes out on **February 28**. The new single is intended for the British market only, as the **Gees'** LP taken up by another group attraction which has yet to be booked.

**Barry Gibb** told the NME this week that he expects to begin work on his Hollywood movie next Christmas. **Clint Eastwood** is involved in the production of the picture as well as co-starring in it. The two-hour colour Western will mark **Barry's** solo acting debut. **Barry** added that manager **Robert Stigwood** intends to book **Robin Gibb** and **Maurice Gibb** into solo movie roles at about the same time.

The group's long-awaited film "Cupid's Inspiration," Gordon Waller "Boys" will now definitely start shooting in April, and will take three months to complete. Producer is **John Perrington**, who recently produced the **Al Pacino** film "Kill, Kill, Kill." As a result of this commitment, the **Bee Gees** will undertake no more tours for at least six months. It is expected that **Lois Maurer** and **Gibb** wedding will take place in August and — after the honeymoon — the **Gees** plan a short British concert tour, followed by another tour of Germany.



**JACK JONES WAXES RYAN SONG IN LONDON—TO BE NEXT SINGLE**

**JACK JONES** undertook his first-ever British recording session this week, when he cut a **Paul Ryan** composition titled "What Is Love." The disc, which was waxed under the supervision of **Paul Ryan** and **Bill Landis**, will be **Jack's** next single release for **RCA**. The song appears on **Barry Ryan's** first solo LP as a tribute to the twin's mother, **Marion Ryan**, titled "My Mama" — but **Paul** has re-written the lyric specially for **Jack Jones**. The U.S. singer attended a recent **Barry Ryan** recording session, where our picture was taken — (left to right) **DON WILLIAMS** (Jones' manager and **Andy Williams'** brother), **PAUL RYAN**, **RYAN**, **BARRY RYAN** and **ALAN LEDGER**.

## GUN U.S. DEBUT—11 MINUTE LP TRACK

**GUN** has been set for its first U.S. tour. The group flies to America at the end of next week, and opens its four-day engagement at **Philadelphia Electric Factory** on **February 11**. During its four-week schedule, **Gun** will also play short seasons at **Boston Tea Party** and **Los Angeles Whiskey-A-Go-go**—as well as TV dates, which are currently being set. The group's "Race With The Devil" hit has just been released in the States on **Epic**.

**Gun's** first album is to be released simultaneously in Britain and America at the end of February, titled simply "Gun" and contains ten original tracks — this is because one of the numbers, "Take Off," is 11 minutes long. Other tracks are "Sad Saga Of The Boy And The Bee," "The Stripper With A Radio One Club" now being aired from the provinces on three days every week, here is next week's "Race With The Devil" single. Final dates for **Gun** before its U.S. tour are **Christiansburg** (Monday, tonight, Friday), **Sheffield University** (Saturday), a **Belgian-TV** guest spot in **Brussels** (next Tuesday), **Bristol Mecca** (Thursday), **Tottenham Royal Festival Hall** (Friday) and **Slough Technical College** (8).

## QUO'S WORLD WIDE PLANS

**STATUS QUO'S** New American tour has been brought forward by a month, and now begins on **February 13**. The group plays 11 days of concerts and **TV** in **Argentina** — where its "Matchstick Men" hit has been in the local charts for 21 weeks — followed, by two days in **Brazil** and a TV show in **Mexico**. **Quo** will also film a TV commercial for **Coca-Cola**, which will be screened throughout **South America**.

The group begins its four-day cabaret engagement in **London** (Thursday 6), then on **March 20**, touring the U.S. and Canada, visiting six countries in two weeks—**Holland**, **France**, **Germany**, **Belgium**, **Austria** and **Switzerland**. The tour is primarily for **TV** and radio promotion, but it also includes concert dates in **Paris**, **Grenoble** and **Munich**. Quo's 10-day visit to **Eastern Europe** is now to begin on **May 21**, and takes in concerts in **Hungary**, **Poland** and **Yugoslavia**. Also booked is a three-week Scandinavian tour for **July-August**.

**NEW GROUP'S FIRST LP**  
The debut single and album from **Mason Gary** and **Wendy and Frog** — the group which emerged out of **Traffic** — will be released in **Britain** in early March. Recording began on **Wednesday**.

## Stars on radio

**MARMALADE**, **Status Quo**, **Grapefruit** and **Duane Eddy** are among artists appearing in **Radio 1's** **Tommy Brandon Show** daily from **Monday, February 10**, to **Friday, February 14**—they are joined by **Simon Dupree** and the **Big Sound**, **Cat's Eyes**, the **Iceys**, **Timex**, **Thee Six** and the **Alex Welsh Band**. Set for the same period are the **Tremeloes**, **John Mayall**, **John Mayall's Bluesbreakers**, **Emphitt**, **Raymond Froggatt**, **Leapy Lee**, **Leapy Lee Cabaret**, **Partridge**, **Partridge Movie Star**, **John Mayall**, **John Mayall's Bluesbreakers**, **Emphitt**, **Raymond Froggatt**, **Leapy Lee**, **Leapy Lee Cabaret**, **Partridge**, **Partridge Movie Star**.

## JOHN MAYALL III, CONCERTS SWITCH

**JOHN MAYALL III** collapsed last weekend, and was found to be suffering from influenza and physical exhaustion. On medical advice, he has cancelled dates until mid-February. This has meant the postponement of a string of concerts scheduled for the **Bluesbreakers**, although it is hoped that **John** will be fit to resume with the group at **Brighton Dome** on **February 14**, and for its U.S. tour starting at the end of the month.

Several of these concert dates have now been re-arranged for the spring — **Birmingham Town Hall** (May 9), **Guildford Civic Hall** (11), **Manchester Free Trade Hall** (13) and **Portsmouth Guildhall** (15). This final venue replaces the concert originally planned for **Southampton Guildhall**.

## LEAPY LEE CABARET

**Leapy Lee** is set for another week in cabaret from his Sunday double **Birmingham Ritz** and **Wakarusa** on **February 15**. **Leapy Lee** will be in **Germany** in **February 15** to guest in **Germany's** "Beat Club," and returns to **Germany** next week to begin a promotional tour of that country. Due to an attack of the flu, **Leapy Lee** has two days of his cabaret engagement in **Sheffield** and **Barnsley** this week.

## Week's new releases from Decca-

"**Hare Krishna**" goes Latin-American! **CATERINA VALENTE** and **EDMUNDO ROS** plus some quite amazing percussion, really move this popular free-living number from the hit musical "Hair".  
Decca F 12881

And talking of "Albatross", hear **ROBERT MANN'S** version. Deram DM 230. So smooth!  
□ If you would like a list of last week's eighteen mighty, double sided, monster smashes — The Demand Performance Series — or if you have any suggestion regarding future releases in this series, grab a pen and write (with S.A.E. envelope) to: INFO (dept. N) Demand Performance

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# London cast of 'Hair' makes album chart



Sandwiched! From top to bottom PAUL NICHOLAS, PETER STRAKER, ANNABEL LEVENCTON and lead player OLIVER TOBIAS still singing!

Another ex-pop singer GARY HAMILTON (he used to lead Hamilton's Movement) surrounded by just a few of the cast.

Still on the floor OLIVER TOBIAS straddled by ANNABEL LEVENCTON.



Ex-pop singer VINCE EDWARD taking a leading role in the show and here duetting with LINDA KENDRICK.



Close-up on production number shows ROHAN MCCULLOUGH, MARSIA HUNT and GARY HAMILTON.

**WHATEVER** the Lord Chamberlain may have thought about "Hair," its message and content, the cast agree on one thing — it is not a shocking piece of permissiveness, merely a contemporary musical which doesn't conform to the accepted standards of theatre presentation.

**By RICHARD GREEN**

During its brief time in London, "Hair" has become something of an "in" thing with members of show biz appearing among the audience nightly and many people going back several times. The show's appeal, its attitudes and effect were outlined for me by three members of the cast who I met for drinks on Friday before the matinee. They were Gary Hamilton, Vince Edward and Oliver Tobias. Gary is the former lead of Hamilton and the Hamilton Movement, good-looking, quietly spoken and with a serious air. Vince is a rambunctious Goordie, a long-time friend of Chas Chandler with a banking after the ladies. Swiss-born Oliver is the possessor of a veritable mane of hair and speaks of the theatre with a devout belief in presentation and progress. All three are pleased that the London cast album of "Hair" will enter the best-selling charts after about two months of release even though no single recordings by cast members have made it as yet. Indeed, the only success previously has been Nina Simone's "Ain't Got No... I Got Life." Paul Jones' version of "Aquarius," despite a lot of plugging, didn't make the grade. "The thing with 'Hair' is that it is there to entertain people," Gary began. "Even if the audience don't agree with what is going on, they can sit back and be entertained by the music and the songs." He explained that although

"Hair" has an anti-war message, it doesn't necessarily depend upon that for its appeal. "We get a lot of people coming back again because in the two and a half hours they can't really hear every — there are over thirty — songs and remember everything that's taken place," he pointed out. "I don't suppose they all even notice a message. "The important thing is that 'Hair' makes people react. They either go away and say 'Oh, what a lot of nonsense' or 'Great.' There is always a positive reaction, you can't just have no feeling and think 'Yes, that was jolly warm.'" The injury rate among members of the cast is running pretty high and Oliver is sending a lot of time having treatment for foot and leg injuries. Gary is covered in cuts and bruises which he accumulates daily. "There's scaffolding at each side of the stage and more leading up to the circle and the boxes," Gary told me. "It's a sloping stage leading right down to the audience, there's no orchestra pit. You can climb on the scaffolding and run along it if you feel like it when you're not acting or singing."

# HOW FAR THE SQUEAMISH!

"I always have a few pints before I go on," laughed the irrepressible Vince "or I wouldn't dare climb up it when I fall, I don't feel anything. It's the next day that I find out what's happened to me." The cast had two months of training before the show opened. Training as opposed to rehearsals for "Hair" calls for a high standard of physical fitness. "I've done very little exercise for the last week if we hadn't got used to it at first," Oliver commented. "At the end of the show, we just sit down and relax." Oliver, it seems, is pleased that... "Hair has done so well for a number of reasons, not least among them being the initial feeling towards it expressed by some people. A lot of theatre people in London looked at us as just a bunch of amateurs trying to be sensational," he said pointedly. "I'd like you to print that because now they've had to realise what we can do and do."

**for audience or the cast!**

waiting list. You might get a single ticket if you came along on the night... if you want a few seats — no chance. It. The age range of "Hair's" audience is surprisingly wide. Though many young people go to see the musical, coach loads of middle-aged and even elderly customers arrive almost daily.

**New concept**

"It's an entirely new concept in presentation. Nothing like it has ever been done before and it couldn't have just been flung together overnight and put on. It took months of planning and £50,000 to stage." Oliver spent a long time at drama school and Hair is his first professional appearance. He wants to stay in the cast for a while yet to gain more experience, but eventually has his sights set on straight roles. Gary, on the other hand, is keen to go into cabaret as a solo artist. He even admits to missing nostalgically the days of sleeping in a group van and having little money to buy food with.

**Old girl**

"On the first night, there was one old girl right in the front row," Gary smiled. "She was about seventy and I wondered what she'd think of it. At the end, she told me she hadn't enjoyed herself so much for years." "On another night, there was a guy with evening dress and his wife in diamonds and minks the whole lot. They were first on the stage at the end!"

"Audience participation plays a large part in 'Hair' and it is unusual to find less than a hundred theatre-goers on stage during the final act."

"We let people come up and jump about and sing or do whatever they like," Vince told me. "There's usually a few people in who've been before and they know when to come up."

"As soon as they're seen up there, you get others following them. We've had two or three hundred up there some nights."

"And what of the nude scene? The part of 'Hair' that caused all the controversy and which meant a delay in the opening date until theatre censorship ended."

Vince hasn't made up his mind exactly what he wants to do, but is naturally pleased that his single "Aquarius," which didn't do any thing here is beginning to show in the States.

The musical side of Hair is ably taken care of by a group of session musicians who sit in a cart on the side of the stage. One of their number is bluesman Alex Harvey who has been around for quite a time and who built up a big club following about two years ago.

The band are really great," Vince said enthusiastically. "I don't like the usual mob sitting in dinner jackets doing the franchising automatically, they just have a show and get the feel of the things."

As well as London, "Hair" is running New York, Los Angeles, Munich and Tokyo and is soon to open in Rome. It may even tour here when the London cast returns — whenever that will be.

"I've been to the States and closed the box office because there's just no chance of getting a seat for months," Gary recalled to even in London, there's about a month's

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# LPs reviewed by ALLEN EVANS

**\*\*\* STEVIE WONDER: FOR OUR MY LIFE (Tania Motown STML 11028)**

Stevie Wonder sings with a voice that could be mistaken for a girl at times. He hits the high notes with ease and he works up all his numbers with a dramatic intensity that commands attention. He imparts a pulsating rhythm and adds to his entertainment with some torrid harmonica playing. Always cheerful when performing, Stevie gives you a welcome smile even though he can't see you because he's blind. Perhaps that's why he gets more concentration into his singing than most vocalists. Hard to pick a standout, because all are so good, but Sunny For Once In My Life and I'd Be A Fool Right Now are memorable. Big orchestral backing, plus other vocalists.

Other titles: Show-Be-Do-Be-Do-Do-Day, You Met Your Match, I Wanna Make Her Love Me, I'm Here Till Nappy, I Don't Know Why, Ain't No Lovin', God Bless The Child, Do I Love Her, House On The Hill.



**FRANK SINATRA** sported a new "brushed-forward" hair style when he recorded his "Cycles" at Studio One of Western Recording in Los Angeles. Among the 25 visitors crammed into a booth to listen were GEORGE HARRISON and PATTI BOYD (seen above with Frank). Sinatra said he was "tired" before he started, but looked in great shape, wearing, according to Hal Halverstad's sleeve notes: "a body-tapered grey suit, red-and-white striped shirt." Session started at 8 p.m. and ended three hours later. Fast worker as ever, is Sinatra.

Rain In My Heart. As always, Frank is in superb control of his vocal department and has great support from Don Costa's production-arrangements and conducting by Bill Miller. He recorded these ten songs in July and November last.

Other titles: From Both Sides Now, Pretty Colours, Cycles, Way Of Life, and Gentle On My Mind.

**\*\*\* JOSEPH AND AMAZING TECHNICOLOR DREAMCATCH (Decca, SKL 497)**

An amusing pop oratorio, based on the biblical story of Joseph and his coat of many colours, which was performed last year at St. Paul's Cathedral and could be Britain's reply to Black Nativity. Written by Andrew Lloyd Webber (music) and Tim Rice (lyrics and libretto) and conducted by the Joseph Consortium and conducted by Alan Davies, former music master at Colet

**\*\*\* DIANA ROSS & SUPREMES SING "FUNNY GIRL" (Tania Motown, CTML 11028)**

A big orchestra, and no Tamla sound about it, backs the wonderful trio, with Diana Ross taking the lead vocal and the other two supplying rhythm patterns behind her. Ten of the songs from the hit screen musical are well put over, from the swinging If A Girl Isn't Pretty to the drama of the title tune and People-Companion. Julie Styne sums it up well on the sleeve: "What Diana Ross does with Diana Hair On My Parade, is something else."

Other titles: I Am Woman, Music Man, His Love Makes Me Beautiful, Sadie Lame, I'm The Greatest Star.

**\*\*\* FRANK SINATRA: CYCLES (Reprise 1027)**

The maestro sings some of the current top songs including Jim Webb's "The Time I Got To Phoenix," Bobby Russell's "Green Apple," and Mandzo-Pike's

**MARBLE ARCHERS**

**NINA SIMONE (Marble Arch, MAL 851)** sings ten bluesy tunes, with a jazz backing, and three items include Gin House Blues, Exactly Like You, and Work Song. She plays fascinating piano on "Home, Home, Very good value."

**DONALD BYRD (Marble Arch, MAL 857)** includes Candy Man and adds seven other Donovan compositions, sung by him with great feeling and enthusiasm. Ten tracks in all, with two of his ballad numbers — Of A Crystal Man and Intradine.

**NEW CHARTBUSTERS (Marble Arch, MAL 868)** offers a dozen chart songs, well imitated from the originals. Titles include Ain't Got No... Bevelvetes and Belzive. With A Little Help From My Friends, and Light My Fire.

**TEN YEARS OF GOLDEN HITS (Marble Arch, MAL 30)** is a double album for 28s. 2d. and embraces 28 tracks, going from Pye Records' Does Your Cheek Go Loose In Flavour by Lonnie Donegan to If The Whole World Stopped Loving by Val Doonican, via such hits as Chris Barber, Eric Ford, Kenny Ball, Joe Brown, Searchers, King, Shaw, King, Donovan, Jackie Trent, Overlanders, Foundations, etc. A real history maker.

**GROUPS**

**COASTERS (Atlantic, 58133)** are a coloured vocal group who once tore it up, but now, although losing none of their rocking rhythm, take things a little easier. Some wonderful dance material, such as Keep On Rollin', Girls, Girls, Girls, Was A Minute, Rock Red Hot and eight more rolling tracks.

**JOHN DUMMER BLUES BAND: CABAL (Mercury SMCL 2013)** really gets an exciting, pulsating rhythm going, and the vocalist, Dave Kelly, really gets out a message. Great party maker.

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# NME Exclusive by NICK LOGAN

# ERIC CLAPTON BOOKING STUDIO TIME FOR STEVE AND SELF

ERIC Clapton has emerged from self-imposed exile and is this week attempting to book studio time for himself and Steve Winwood. The former Cream guitarist and the ex-Traffic star, who have long been admirers of each other's work, decided over a year ago that they would record together at the earliest opportunity.

## 'Beatles are saints of the Century'

Since the Cream came to an end, Eric has been in hiding at his new country house near Guildford, avoiding people and publicity and pondering his future.

"I tend to regard the whole business of coming up to town as a nightmare," said Eric when he made one of his rare excursions into the big city on Thursday to talk about his future with Steve, his friendship with George Harrison and why he thinks even his most faithful fans will give up following him sooner or later.

I waited for him at manager Robert Stigwood's Mayfair offices. Eric was late. "He's just arrived and finding his way up through the offices," said publicist Robin Turner.

### Healthy, happy

A quarter of an hour or more passed. "He must have got lost between here and the front door," Robin apologised.

Eventually Mr Clapton arrived, with a grin on his face and looking healthy and happy and resplendent in a black velvet jacket and pink velvet trousers with turnups.

"You're looking well," he said, sitting himself down and asking if a bacon sandwich could be found while he had been doing in his Surrey hideout since the Cream split.

"I am a professional listener," he confessed. "I like listening to records as much as playing. That is probably what my problem is. Once again I have got to listening to blues and old rock and roll records, including a Buddy Holly 'Greatest Hits' LP I have just bought.

"But I think it is now time I did something. I'm trying to book recording sessions for next week so I'll have a deadline then

and I'll have to do something.

"Anyone who wants to turn up," was Eric's reply when I asked who he'd be working with. Could he be more specific?

"Well, Steve obviously. But I don't know whether I'll be doing an album of mine, or an album of mine and Steve, or just Steve's album. It will just have to sort itself out because I can't be bothered making those kind of decisions beforehand.

"Steve came down and stayed at the house for four days just after Christmas. We didn't talk much but we played a lot and that I suppose was our version of talking.

"But it's very hopeful, very exciting. He's frighteningly good.

"In fact the only thing that holds me back is that he is so dynamic that you could probably end up just accompanying him!

"I've got to work out in my mind whether I want to do that or to express something on my own."

Does it mean that they will be forming a group together I asked?

"It probably will be," he replied. "but I don't want to commit myself, so strongly that I can't back out."

What then are the chances?

"Oh, 75 to 25," said Eric with an enigmatic smile. Then after a pause added: "Very good chances

actually. There's no one else. The only thing is that if I do a record with Steve or form a group with him I am kinda stuck for a rhythm section and my immediate reaction would be to call up Jack and Ginger because they are the only two that I am familiar with. But I don't know how Steve would feel about that.

"He might want to call up Jim Capaldi, Chris Wood, etc. So it's a problem.

"If there was a group it would probably be very temporary but the time might be a lot longer than other people would call temporary. We might drift around for a year or so or a couple of years.

### Cream re-form?

"And as Jack has said, there is some chance that Cream will all be back together in nine months. I'd quite like to do it all again with another member. With Steve — yeh, say someone said get together at the end of this year after I have had all my little diversions, then I might do it — but not as a trio.

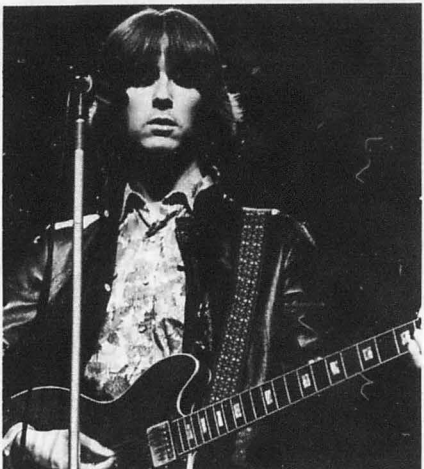
Apart from Eric's associations with Steve, another heavy influence on him of late has come from his friendship with George Harrison.

"It influences me a lot," said Eric. "In what he says about things and about music. But there is no chance that we would get involved in a group because he has the best group in the world on his hands. And he would be a fool to check out of that.

"But I will still be seeing him because he turns you on. He is a fantastic person; a very heavy man."

We talked about Tony Palmer's BBC Omnibus tribute to the Cream and how different Eric seemed now from the film interviews in the programme.

"There have obviously been some great changes. When those interviews were done we had just checked into San Francisco to play the Fillmore and we were very ego-



istical about everything. We were just God's gift to the world but that didn't last long.

"I don't feel so 'dog eat dog' any more. I felt very much as if I was in a competition. I was very aware of people talking about this fastest guitar alive" bit.

"But there is no necessity to go into that now. I am now quite prepared to go into a studio and make anything that sounds good to me — and be satisfied with it.

"I'm not worried about its appeal to other people or like how it stands up against the latest guitarist to

come up. I am not so hung up now on being a success.

"But there is no such thing as a best guitarist. Because if I had a lick that was better than Beck's then Beck would have a lick that was better than mine. And Hendrix is better than all of us anyway," he laughed.

The strange thing about the legendary Mr Clapton is that whilst much is heard of guitar playing, pian and guitarist, little is ever heard of Clapton the man.

This is usually the case with legendary characters, as Eric undoubtedly is, and deserves at the studio to avoid a personality cult — a situation he not only intends to continue but to intensify.

"If I am in a newspaper it is always about my guitar playing," agreed Eric. "It has always been that way. I don't have a personality appeal like, say, a Bee Gee

### Fickle person

"It's also because I'm so fickle. I suppose I mean I can't lie myself down to ever looking the same." I can vouch for that. On "Orni-bus," Eric's hair was wavy and had a moustache. The last time I saw him, in December at the Stones' "Rock And Roll Circus," he had no moustache and long straight hair. On Thursday, he had changed yet again. Now the moustache is back, but it is shorter and the sides and he has acquired a fringe.

"I remember that once I was with John Mayall I used to wear military jackets," he recalled. "I played at one place and the whole crowd was wearing military uniforms. And I came wearing a clown outfit or something strange and there were hundreds of brought down people everywhere.

"But I used trying to get a personality cult. I suspect that you'd really drop out of it completely, publicly wise. Presswise.

"I just don't think you can keep the public interested in someone who is not taking the steps to interest them."

"I am now virtually in a position where I have nothing to say to anybody. What my plans are, what I eat for breakfast and all that.

### Lose his fans

"Even my most faithful fans wherever they may be are bound to give up sooner or later.

"I don't deliberately try to lose them. I am just being myself. I don't think that will interest them for long. I mean — just a bloke. There's nothing for them to get hung up on.

"They manage to get hung up on Lennon, McCartney, etc, as 'just blokes,'" I suggested.

"They are not just blokes," protested Eric. "They are — well I'm hung up on Harrison, Lennon, McCartney and Ringo because they are the saints of the Twentieth Century."

A lot of people would put Eric in the same class.

"No I just don't see that," he continued. "I can't see how just being a guitarist is enough."

But a very good guitarist.

"Not even a good guitarist. But if I had a songwriting and I had things to say that people could follow; ... I can only really appeal to other guitarists. There can be too many chicks, or pop music fan-oher."

What did you eat for breakfast?

"Porridge," said Eric and smiled.

### WHO'S WHERE

ONE NIGHTERS  
Week beginning Jan 31

DONOVAN: Royal Festival Hall (31), Manchester Free Trade Hall (1).

BANDWAGON: Scarborough Scene (2), Dunstable California (12), Manchester Belle Vue (2), Stoke Golden Torch (3), Wellington Music (4), Abercromby Old Tyr Barn (6), Manchester Princess and Domino (7).

MOBY GRAPE: London Middle Earth (31), Newcastle City Hall (6), London Middle Earth (7).

CABARET/SHOW  
FREDDIE AND THE DREAMERS: Hull Westfield Country Club (for next week from Feb 2).

DAVE BERRY: Middlebrough Excel Bowl and Sunderland La Strada (for one week from Feb 2).

MARIAN MONTGOMERY: Ronnie Scott's Club London (for two weeks from Feb 3).

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Emphatically Soul  
Tamla Motown TML 11090 & STML 11090

MARVIN GAYE  
In The Groove  
Tamla Motown TML 11091 & STML 11091

DIANA ROSS & THE SUPREMES  
Love Child  
Tamla Motown TML 11095 & STML 11095

DIANA ROSS & THE SUPREMES  
JOIN THE TEMPTATIONS  
Tamla Motown TML 11096 & STML 11096

DIANA ROSS & THE SUPREMES  
Sing And Perform 'Young Girl'  
Tamla Motown TML 11081 & STML 11081

EDWYN STARR  
Soul Master  
Tamla Motown TML 11094 & STML 11094

Jr. Walker  
and the ALL STARS  
Home Cookin'  
Tamla Motown TML 11097 & STML 11097

Steve Wonder  
For Once In My Life  
Tamla Motown TML 11098 & STML 11098

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# DUANE EDDY ALLEN'S

## Duane Eddy happy with first British vocal disc

With ten gold discs to his credit and world record sales exceeding thirty seven million, Duane Eddy would hardly be considered the nervous type when it comes to recording, but he got a touch of the butterflies when he went into a London studio to make his first vocal record recently.

"I'm very apprehensive when I go to a new studio," he admitted. "I was mainly concerned this time whether the engineers would be for me as well as they do for others. I knew they were technically capable, but I wondered if they worked that way for anybody."

Duane found that they did and he is understandably pleased with "Break My Mind," a John D. Loudermilk number which has the guitarist sounding in parts very much like the old golden throat, Johnny Cash, who he admires very much.

The studios in Nashville and Hollywood are very helpful," he continued, relating in an archaic in his manager's Savile Row office. "Even so, I took a long time to change when I went to Hollywood from Phoenix."

"The London studios are as good or better than Hollywood or Nashville. The musicians came up and made suggestions, which they don't have to do. The engineers were great, they got the sound on my guitar which isn't easy to do in a studio. I can get it on stage, but in a studio it's difficult."

### By PAUL EAST

going to do me and what CBS are doing for me."

Duane has formed a British backing group which includes the famed Stears, Banks and Gustafson, previously of Mercury's fame. He is full of praise for them, particularly John Banks's drumming.

"You know, when I asked them what numbers they'd rehearsed first time I met them, they I raked off a few titles, including 'Bonnie Came Back'," he recalled. "That's a very difficult number to play, but they were confident so we gave it a try and it was just right. All I've got to do now is persuade John not to play so loud. British drummers really raise a storm!"

## Persuaded

Duane was persuaded by his manager, the gentle Trevor, to make a vocal record. He was coming over to cut a disc and Eddie thought that an instrumental would be just another instrumental.

"I've always liked to sing, but I've always done it for my own amusement, or amusement, or both," Duane laughed. When he was sixteen or seventeen in groups around Phoenix I used to do a few things, but nothing since."

Many people thought it was Duane singing on "Dance With The Guitar Man," but it was just a full backing group. People have suggested a spot of singing to Duane before, but he never bothered to take them seriously.

"Yes, I'm worried about the record," he admitted. "I'm still wondering... It's going to be accepted by the fans. I will probably do more vocals, especially if this one does well. I might not try much more if it doesn't."

Duane is planning to make London his base and he explained why thus: "It's due to the change in the pop music scene in the past five years. The centre seems to have settled here. It's all coming from here. Now things may have evened out a bit, but I like what Eddie's



New-look DUANE EDDY and now on record with a new sound—as a vocalist. (See review page 6.)

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AFTER a brief excursion into the stamp dealer's next door — a common mistake made by first-time visitors to the new NME offices — Andy Fairweather-Lowe arrived half an hour late to tell me that he would be delayed, he was skint and he didn't like our lift.

So we walked down the stairs and made our way to the Surrey, a pub specialising in excellent Ale, which he had just really for the initiated. Andy, not being one of the initiated, opted for Coke and received several glances from several Barry McKenzie types.

"Cyril Shane found our new song," he told me as we sidled into a dark corner. "He brought it to us when High In The Sky" was No. 5, but we didn't like it. Then we played it again three months later, liked it and recorded it three months after that."

"When the Amen first heard "If Paradise Is Half As Nice" it was called "If Paradise Believes" and had been recorded by an Italian group called La Ragazza 77. It was translated into English by Jack Fishman who penned the lyrics of "Help Yourself."

"We've got a new record producer, Shel Talmy," Andy volunteered. "We've signed him and we're going to keep to him."

Andy is also pleased with the Amen's new single, "I'm So Glad," which is for four years, but has an open mind on last week's front page NME for a single.

I really don't know anything about the situation in the States, so I don't want to give an opinion on it. He pointed out, "I suppose people will have a go and say it is as good as it makes people look at an ad. If it's called "If Paradise Believes" they saw it was for Amen corner, that made them turn over straight away."

## Stitch

Andy began wheezing and said he had changed it, but he changed it to "I was going to see a specialist about having my piece of lead out of my lungs." This was a reference to a Fleet Street record reviewer who said he suffered any sounds as though he was puffing in that manner.

"People are having a go at the record," Andy went on, "but we're pleased with it. It's a simple pop song, simpler than 'Bend Me Shape Me.' We're progressing, but not so much that we've changed our style."

On the album we're doing now there are four songs we've written. If we did more, people would say we've written them, but we haven't.

It's our fans that have bought our records and we don't want to lose them. If we lost our fans now and we're going to be the fans' sake. We've got a ten-cent copper audience and we're big."

I pointed out that the Amen enjoyed the reputation of being a nice group, well-behaved and reliable. "Let's tin soldiers," Andy laughed. "That's what we were made of. We were messing everybody about all the time."

Eight now, Andy is thinking in terms of a tour before the Amen leave for America. He has to see the group do one British tour a year, but thinks that the problem of name attractions is a big hindrance.

"I'd like to do a tour with the Small Faces," he told me, pouring another drink into his glass and jokingly. "I think there are a few places left they can stop to do. You need a couple of other big names, though. How about it?"

The first tour we did with Hendrix and the Move was fantastic. Jimi, every night out front watching me."

"He did this big bit with his guitar, slamming it about. He

couldn't get it in tune — I'm not surprised considering what he'd done with it. He hid all his pushing into the amp and then hung it. It stuck into the speaker and the bit on top fell on Noel's head."

"As he spoke, Andy demonstrated Jimi's movement and managed to wipe a waitress carrying about three dozen plates of roast beef. The gravy splashed all over her and she got quite upset."

"Don't do that again," she scolded.

Andy seemed quite pleased that he'd helped to put up the record of causing incidents there. On my last visit, Vince Mononey almost got drowned in a pool of oil. Foster and before that, two Esyabets and I had our coats decorated in curry."

We decided to retreat in the direction of Smithfield Market where Andy had hoped for a photo session, but the Lord knows what type of shots he was going to be subjected to there.

"On the way along Fleet Street, he returned to the Amen and said he'd like to be on one with Hendrix, the Faces, the Police, Love Sculpture and Spooky Tooth."

"They're all people I'd like to work with," he said. "I'd like to be first so that I could watch them all. I don't mind if we don't go on last, so I'd like to be first. It's getting difficult to pick a tour that'll sell out."

Andy is in the process of selling his car which sounds more like a



AMEN'S ANDY FAIRWEATHER-LOWE in traditional wedding gear. He couldn't look less like a hippie if he tried!

house. It contains a record player (never worked), tape deck (out of order), television (broken), leather panels (hanging off) and cigarette box (missing lid). No wonder he wants to get shot of it. He is also bound to involve me in a game of Monopoly.

"Can you play table tennis?" he asked. "No, I only played when I was young." "You're always saying that," he grinned. "I heard about your game in Peterborough."

This, dear friends, was after my first and last disastrous appearance at Andy's stand-in at a charity football match with other super stars

like Keith Altham and Ed Stewart. After the game I had been thrashed about 21-0 by a minute, 10-year-old being at table tennis.

"Come and play Monopoly then," Andy offered. "What you want is hotels on Mayfair and Park Lane, plus the Water Works and Electricity Board." Quite the little Paul Getty.

We stopped off at a bank where girl customers serenaded us with snatches of "High In The Sky" while Andy pretended not to hear. Then he dashed off to the meat market, remarking as he left: "Wonder if there's any good ones about cows today?"

# FROM YOU TO US

Edited by TONY BROMLEY

BRENDA L. SMITH (Stevenage, Herts): I just had to write in (RD) to Marjorie Hawkins (FYTU Jan 4).

Although I am prepared to admit that the Beatles' double album is more expensive in the States than it is in this country, I think that, on the whole, American fans are in a much better position than fans here.

For example, Miss Hawkins seems to think that six dollars is a lot to pay for electric ladyland, although it is only the equivalent of £1.38 as compared to the £1.38 which our English fans, who had to wait longer for the album to be released anyway, were expected to pay.

It is not just an isolated example. While in the States last summer I found that other albums were also cheaper there and that in several cases they had much better sleeve designs containing the lyrics to the songs or more information about the group or singer concerned.

I paid four dollars for the album "Bookends." This is equivalent of £1.38 4d (as against £1.75 6d) and the American price included a full-coloured large poster of Simon and Garfunkle too!

For a start, I remark that English albums have more tracks than their American counterparts. I can think of many examples of this which have happened and would point out that the Broadway cast recording of the

songs from the musical "Hair" contains more tracks than the London cast recording of the same show. Also two of the best tracks from the American album "Surrealistic Pillow" by Jefferson Airplane, have unfortunately been omitted from the English album and have been replaced by two perfectly unimpressive songs.

There have also been several cases where English groups have released whole albums in the States which have never been issued here at all, for example the Stones' "Flowers" and "Got Live If You Want It," (released here as six tracks EP—TB) both of which contain tracks which the English fans have not even heard, let alone had the opportunity to buy!

I would also point out that not only do a fair number of our best performers' Cream, Jimi Hendrix, Ten Years After, Donovan etc) spend far longer touring the States than they do here, but they invariably release albums there before they do here.

It seems that we just can't win on this side of the Atlantic, and the final insult came last week when I read that George Harrison and Derek Taylor are writing a music which is to be shown first in New York to American audiences!

### PLEASE TICK

- ARE YOU TALENTED?
- ARE YOU YOUNG?
- ARE YOU BEAUTIFUL?
- CAN YOU SING?
- CAN YOU PLAY?
- ARE YOU GOING TO BE A STAR?
- IF SO WE WOULD LIKE TO HEAR FROM YOU

PLEASE WRITE WITH PHOTO, TO: MIKE LEANDER, MCA RECORDS 139 PICCADILLY, LONDON, W.1

ROBERT PVE (Birmingham): In answer to the letter from John Taylor (FYTU Jan 18) how he can describe such records as, Marmalade's "Ob-La-Di Ob-La-Do" Wilson Pickett's "Hey Jude," as sub-standard reproductions of GREAT original records beats me!

The Marmalade version of "Ob-La-Di" is much better than the original, and Wilson Pickett's exciting version of "Hey Jude" is far better than the ridiculous way the Beatles sang it.

For a start it doesn't include 41 minutes repetition at the end of the record (if you can call it that) at the end.

"Take Joe Cocker's big 1968 hit "With A Little Help From My Friends" as an example of an improvement on the original. This one is easily the best version of the song I've heard."

SUSAN LEVENE (Pinner, Middlesex): I agree with Paul Collins (FYTU Jan 4) that studio One isn't so good enough. How many teenagers want to listen to Edmund Ross on a Sunday morning or Any

Questions in the evening? Very few! All this rubbish should be transferred to Radio Two and Radio One should be kept completely separate from the other stations.

CHRIS JACKSON (Surrey): I was astonished to read that in an NME interview with Tom Jones, Dick Logan said that the Elvis Presley Special was "not supposed to be up to much."

I suggest that Mr Logan gets himself a copy of the soundtrack LP and/or a recorded tape of the show and he would see that the audience's reaction to Elvis's local performance was tremendous!

Also I suggest that he reads an article called "Elvis TV Triumph" which appeared in a December issue of NME which said that the show was "absolutely great." To date I have yet to see any national or musical paper give bad reviews of this show!

Chris Logan replies: I didn't specify in the article who made the comment. It was, in fact, one of Tom's friends who said it — not me.

CHRISTOPHER WHITE (Dewsbury, Yorkshire): May I, on behalf of all my many fans, offer to Sincerely thank you for the Blue, on the occasion of his marriage to his second wife, together.

Although the news probably came as a shock to many of Cilla's fans hearing them again and again, or warning that the wedding was going to take place so early in 1969, I am sure both Cilla and Bobby will be very happy in their new life together.

And I'm equally sure that this will be one show-hit marriage that will be as long as the first!

PAT HERBERT (Leytonstone): I really am amazed at the gull which has been so far from his playing lately. The main source of the trouble comes from a fan's hearing them again and again, that their records are good enough to the charts rubbing shoulders with opinion they weren't good enough to release the first time round!

But as Radio One in their infinite wisdom, appear to regard this sort of music as far from the future, and others, we the public have no choice but to be subjected to hearing them again and again. I also notice that quite a number of these dated discs are creeping in the charts rubbing shoulders with such groovy sounds as Donald Peers and Danny La Rue. I think it's about time this country's records were radically changed, but only the record buyers can do that... and will they?

# MEET THE MARMS... No. 1

# On Feb 3 it will be TEN YEARS since his tragic death, but...

# BUDY HOLLY'S BIG OVER YET

Age: 21  
Born: 31.5.47 in Glasgow  
Position in group: Lead guitar, arranger  
Plays: Guitar, piano, drums  
Owns: Five guitars, uses Fender Strat guitar and Gibson stereo  
Peculiarity: Is left handed guitarist (others Jimi Hendrix, Paul McCartney)  
Lives: Flat in Finchley

The Shadows started everything for Wullie Campbell, who, because his steel-worker father had the same name, was called Junior. He adored the Shadows' music in 1960, when the Shads made it big with "Apache". He dreamed of playing like them and when his dad bought him an acoustic juke for £8, Junior really stuck in at learning and mastering it.

By  
Andy  
Gray

## JUNIOR WULLIE CAMPBELL

### The Marmalade's Music Man

"I was 13," he reminisced for me, "and I thought that guitar was the greatest thing that could ever happen to me. I played it whenever I could. I still have it and wouldnae part with it."

Junior speaks with a thick Glaswegian accent and when he is serious, his voice is quite pleasant, but like his india-rubber face, it can get out of control and make harsh yells or burpish grunts, thus starting the community for a long way around.

Wullie Campbell senior must have been impressed by his son's efforts because on the birthday of the lad he bought him an electric juke. "It was Japanese and had a tiny wee amplifier," Junior recalled, "but to me it was heaven. I knew my parents couldn't afford it, really, so I was determined to make it pay. That same day I went out with my guitar and amplifier to a nearby house where Pat Fairley lived. My mother worked in the Co-op shop at Springbog and Pat had come in. She knew we had a group and he said he wanted another player and my mum suggested me. He told her to send me round."



WULLIE loves to make people laugh with facial gags like smoking a cigarette below his lower lip.

them to this day. However, Junior has no hard feelings—the still says they were the greatest group and is sorry they broke up. "They expanded my musical knowledge with every record they made," he told me.

Junior thinks he got his feeling for music from his father, who was a keen collector of operatic records and goes for Caruso and Gigli more than the Marms. But Junior's mother is a pop fan. "Dad was always after me to take an aria from Madam Butterfly or something and adapted it, but we took it as a joke. I like opera but don't dig it all that much." But he bought his dad a stereo record player for over £100 so that he can hear his operatic discs better.

Junior is looking forward to the Marmalade's visit to America

in April so that he can look up his two older brothers, George (34), a draughtsman, and Fred (31), a welder. They are in Connecticut.

Junior doesn't feel he is improving as a guitarist these days. He has reached a pretty high standard, but says he's not half as good as he thinks he once was. The reason is they have been concentrating on an act, and he is too busy concerning his singing and playing piano occasionally as part of the act.

"But I don't mind," he stressed. "We're making money and that's what counts." He gives the Marms two years and hopes by that time to have made enough money to buy a house, have a few bob still in the bank and be able to get a job in the music business somewhere. It shouldn't be difficult. He is a good arranger and has taught himself music.

He's a keen soccer fan and supports Arsenal in London (where he has lived for almost three years) and Celtic in Glasgow ("I'm not Roman Catholic, either," he said). He played soccer in Scotland and would like to play for a show biz team in London, in any position except goal. And although he is so dexterous with his hands when playing guitar, he can't use them for anything else.

Junior is a fearsome person when he makes faces and bellows at you, but when you get to know him, he's as gentle as a lamb and just as tender.

Next Week: DEAN FORD and GRAHAM KNIGHT

ON February 3, 1959, a plane went out of control in a snowstorm in Iowa, America. The plane crashed into a wire fence, completely demolished. The pilot and three passengers were killed instantly.

The three were all young singers on their way to a one-night stand: Big Bopper, Ritchie Valens and a fast-rising star, Buddy Holly.

Buddy had only just left his backing group to go solo. If he had not done so, he would have travelled with the Crickets — by coach. A few weeks later, his record "It Doesn't Matter Any More" hit the No. 1 spot in the U.S. chart, and achieved similar success in Britain soon after.

But nobody rejoiced. Before the Buddy Holly story was past the first chapter, it was over. Or was it? Although many people thought his death was the end of the Crickets, his fans were determined to keep his name alive.

So, from the burnt out wreck of that plane, a Phoenix-like legend arose. Today, ten years after his untimely death, Buddy Holly is still a household name in pop music.

He had many more hits since February 3, 1959 than before that fateful day. Songs like "Peggy Sue," "Maybe I'm a Little Crazy," and "Think It Over" are hummed by pop fans who don't even know what he looked like.

### Became a cult

In the same way that James Dean and Humphrey Bogart were made into cults after their deaths, so has Buddy Holly.

Singers like Adam Faith, Mike Berry, and Bobby Vee fashioned their voices on Buddy's. Berry released a storm of controversy by reissuing a single titled, "Tribute To Buddy Holly" in 1967.

When MCA Records issued a set of five Buddy Holly LPs, they were among the first orders to be placed were four from John Lennon, Paul McCartney, George Harrison, and Ringo Starr!

Even re-entered the charts briefly last summer during the short-lived rock and roll revival. A new LP of his songs will be released in the next few weeks.

The album will contain a number of previously unissued songs, and some of his later recordings of well known hits.

## GORDON COXHILL pays tribute to some of the most influential stars... BUDDY HOLLY

It is an assured big-seller, and with the 10th anniversary of his death certain to result in some publicity, Buddy could well make a return to the singles chart.

So began Buddy Holly's meteoric rise to fame, only to be curtailed before Buddy had even started to fulfil his potential.

If Buddy Holly had been alive today, would he have still been a top grade artist?

"Of course he would," Norman Petty told me in a transatlantic phone call to his home in Clovis, New Mexico. "He had talent, lots of it."

But I couldn't say what sort of music he would be playing if he were alive today. He was so unpredictable. I wouldn't even guess what he would be doing the next week when he was alive.

What was it about Buddy that made him so special?

### Distinctive

"His voice wasn't the greatest," said Petty. "But it was very distinctive."

"You could put one of Buddy's records on and as soon as the needle touched the first groove, you knew who it was. That, I think, is more important than a great singing voice."

But I think the real thing about him was his sincerity. There was no falsettos about him, and it was very easy for the kids to associate with him.

"He would never put anyone on, and that's a rarity in itself."

Will the forthcoming album be the last Buddy Holly tracks?

"They are the last I have," Petty replied. "They would have been released before but there were legal hitches."

"I think the album will knock a lot of people out. Some of the songs have not been heard before and the rest are old numbers with a fresh new face put on."

don't think it's cheating the public. We have always told people when we put out Buddy's records whether they were in fact old tracks with a few technical additions.

"Buddy was honest in that way, and I'm not doing anything that he wouldn't have done before."

Today, 10 years after his death, the Buddy Holly story is by no means over.

Incidentally, "That'll Be The Day" was released on Brunswick Records, a subsidiary of Decca!

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What was it about Buddy that made him so special?

## DISCS IN THE NME CHART

- 1958 "PEGGY SUE"—3 (first released 1957), "RAVE ON"—25, "EARLY IN THE MORNING"—17, "HEARTBEAT"—30, "LISTEN TO ME"—16.
- 1959 "IT DOESN'T MATTER ANYMORE"—1, "PEGGY SUE I GOT MARRIED"—3, "MIDNIGHT SHIFT"—26, "THAT'LL BE THE DAY"—1.

- 1960 "TRUE LOVE WAYS"—25, "LEARNING THE GAME"—28.
- 1961 "WHAT TO DO"—29, "BABY I DON'T CARE"—14, "LISTEN TO ME"—28, "REMINISCING"—17.
- 1963 "BROWN EYED HANDSOME"—3, "BO DIDDLEE"—5, "WISHING"—12.
- 1968 "PEGGY SUE"—30.

## THE YIMES TOGETHER SIX YEARS

FORMED six years ago in 1963, the Yimes did well in America with such hits as "So Much In Love," "Wonderful Wonderful" and "Somewhere" but it is only in this week that they make their NME Chart debut at No. 19 with "Peggy Sue".

Originally signed to Cameo-Parkway, the Yimes retain the same lineup today now that they are with American Columbia which is their new label.

The Yimes' lineup alongside the Platters, Inkspots and the Mills Brothers by American auditions play a lot of college dates in the United States.

Individually, they are George Hillard (31), the second tenor and decorated Alburn (27) bass, the Donats Banks (21), "the quiet one," Norman Burnett (27) baritone, the "loud one," George Williams (21) lead singer and Albert Caesar Berry

## NEW to the charts



(28), First tenor and (31) "the girl watcher." They sound like the Beatles, Gladys Knight and the Pips, Bill Dimension,

Temptations, Aretha Franklin, Ray Charles, swimming, basketball, baseball, tennis and billiards.—RICHARD GREEN.



Meet Big Bear Ffoly, the Birmingham multi-group outfit and Britain's answer to the Kaeznet-Katz Singing Orchestra Circus—though the Ffoly's music is more blues and progressive than the Circus' bebopque pop. Earth, Bakerloo, Tea & Symphony and Locomotive, who had a recent Chart hit with "Rudie" in Love, are the four groups that make up the Ffoly. When performing together, each band has its spot and all come together for a free-wheeling "jam" at the end. The groups made their home town debut at Birmingham's Opposite Lock in January and make their London debut at the Marquee on February 6. Line up minus Tea and Symphony is (1 to 4) TERRY POOLE (Bakerloo), JOHN IOMMI (Earth), TERRY BUTLER (E), BILL WARD (E), JOHN OSBOURNE (E), NICK HINCKS (Locomotive), CLIVE CLIMSON (B), JIM SIMPSON (their manager), NORMAN HAINES (L), ROY EVERETT (who sings solo), PETER YORK (B), and MIKE TAYLOR, BILL MADGE and BOB LAMB, all of Locomotive, whose new single is reviewed on page 6.



BIG HIT DISCS!

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# TAIL-PIECES BY THE ALLEY CAT

PRIDE of this column extended by your Alley Cat to last Friday's sensational BBC-2 Scaffold performance from Talk Of The Town. Suggest Bill Cotton Jr repeats show on BBC-1 — without delay! . . . From London, Burt Bacharach plans producing TV special for Herb Alpert and the Tijuana Brass with co-star Dionne Warwick and guest appearance by Marlene Dietrich . . . U.S. report says Mary Hopkin has waxed several Nilsson compositions . . .

Did Dusty Springfield's parting from manager Vic Billings cost her £20,000? . . . Derek Johnson thinks in four weeks' time, Engelbert Humperdinck will be competing with Barry Ryan for No. 1 position . . . Mantovani recording his version of Fleetwood Mac's "Albatross" . . .

Andy Fairweather-Lowe selling his Marcos car, but Pat Fairley of the Marmalade bought new one . . . Hasn't Duane Eddy changed? . . . How about Des O'Connor's hit retitled for Marianne Faithfull, "One Two Three Ophelia" . . .

TV personality Dave Allen signed by Philips . . . Gary Osborne (son of orchestra leader Tony Osborne) penned new Timi You single with Tom Springfield, "As Long As There Is You" . . . When Davey Jones was in London he telephoned Lulu — but she was engaged . . .

One year since Petula Clark's last chart appearance . . . Newly-married Cilla Black's next single hardly suitable title: Bill Martin and Phil Coulter's "Surround Yourself With Sorrow" . . . Nick Massey leaving publisher Chris Hutchins for Philips press office . . .

First Caterina Valente Decca single with Edmund Ro backing . . . What were Vince Melouney and record producer Chris Stamp discussing last Friday? . . . Marv Johnson sings it, but will Wilson Pickett? . . .

On her TV show, Lulu's version didn't improve Jim Webb's great "Phoenix song" . . . Tom Jones and Wolves soccer star Mike

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Congratulations CILLA and her personal manager BOBBY WILLIS who married last Saturday. Drinking a toast to the happy couple are actor comedian TIM BROOKE-TAYLOR and SHEILA HANCOCK.

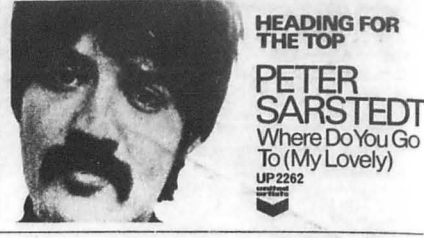
Carmen Cavallaro . . . West End show starring Tommy Steele closing shortly . . . Good reports of Engelbert Humperdinck's appearance on U.S. Jerry Lewis TV show . . . In Frank Sinatra's life, who is Irene Tute? . . .

On Saturday's BBC-TV Lulu show, your Alley Cat not impressed by Don Black and Mark London's Eurovision song . . . Two old Ronnie Carroll recordings under Jimmy Bowen's consideration . . .

Note to Johnny Franz: next release from Scott Walker well overdue . . . Both sides of Vera Lynn's new single are John Lennon-Paul McCartney compositions . . . One of new Frank Sinatra favourite groups — Checkmates Ltd . . .

"Royalties from 'Foundations' 'Rallyes' will earn co-writer Mike D'Amo nearly year's salary from Manfred Mann group . . . Good to see Lonnie Donegan swinging again . . . A friend of Diana Ross' confident Tamla chief Berry Gordy Jr moving headquarters to Hollywood . . .

Stylish singing from Ronnie Carroll on Saturday's BBC-TV "Morecambe and Wise" show . . .



# HEADING FOR THE TOP PETER SARSTEDT Where Do You Go To (My Lovely) UP 2262

FOR at least three years it was the open secret nobody was supposed to know about . . . the romance between Cilla Black and Bobby Willis, her personal manager and her boyfriend since the days of the Cavern and her first hit, "Love Of The Loved" . . .

Now Cilla is Mrs. Robert Willis . . . and it's a secret no more . . . The happy couple had a quiet wedding at a registry office in Marylebone, London, on Saturday, and according to our Cilla, they plan to follow it up with a full Roman Catholic ceremony at St. Mary's, Reservoir Road, Woolton, Liverpool, in March . . .

The only problem is that the local priest says he isn't sure he can give them a church wedding — not now. And Cilla's mum was quoted at the weekend as saying that the news of the registry office marriage had come as "a bit of a bombshell" . . .

Mind you, I've not the slightest doubt that Cilla will charm her way out of the whole thing, bless her. She could charm the gravel out of a pan of scouse! . . .

In Israel poll, besides Tremelees at No. 1, Lulu top girl singer and Tom Jones male winner . . . Rumours suggest Scott Walker getting married . . . Will Judy Garland get farewell gift from Bernard Deffont? . . .

Death of Vernon Duke, "April In Paris" composer . . . Howard Keel has teamed with Kathryn Grayson for double act . . . Disc return of Beverly Sisters with single from "Hair" musical . . .

Good to see Lonnie Donegan swinging again . . . A friend of Diana Ross' confident Tamla chief Berry Gordy Jr moving headquarters to Hollywood . . .

Columnist Hank Grant says nude picture of John Lennon proves he isn't Jewish! . . .

**Alley Cat's Laugh-In**  
ON their popular BBC-2 Sunday night "Laugh In" series, U.S. comedians Don Rowan and Dick Martin have certainly started something with linking names in marriage. Here are some examples we have come up with. If you have some good suggestions send them to your Alley Cat.  
If Barbara Windsor married Roy Castle she'd be Barbara Castle . . . If Lee Remick married Engelbert Humperdinck she'd be Lee Dorsey . . . If Friday Brown married Robert

Knight she'd be Friday Knight . . . If Hy Hazell married Herbie Mann she'd be Hy Noone . . . If Twinkle married Ritch Little, divorced him and married I'm Star! she'd be Twinkle Little Star . . . Nancy Wilson married Frank Sinatra she'd be Nancy Sinatra Springfield married Bobby Goldboro she'd be Bobbie Goldboro . . . If Dusty Springfield married Slim Dusty she'd be Dusty Dusty! . . . If Merrilee Rush married Jerry Lee Lewis they'd be Merrilee and Jerry Lee . . . If Gladys Knight married Gordon Mills she'd be Mrs. Mills . . . If Mary Hopkin married Pete Townsend she'd be Mary Who . . . If Julie Driscoll married Chris Andrews she'd be Julie Andrews . . . and finally if Lulu married Tiny Tim she'd be crazy!

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# NINE POPWORD

Compiled by Trevor Parks, Barton Upon Humber, Lincs.

ACROSS  
1 "Parkey" Markham?  
5 Mrs. Glam  
8 Devil racers  
10 "Keep On" singer  
11 Anita  
12 Former trio  
13 Ben (1, 4)  
14 Leads damaged limb  
15 Miss Nicholl  
21 A colourful sub  
22 Mrs wore his ring  
25 Mike & the Teacats' group  
27 See 3 down  
29 "Son Of A Preacher"  
31 Ex Move  
33 Lena  
34 Dave or Chuck  
38 Peter Nonne  
39 Father or daughter  
40 Mr. Davies  
41 Marmalade hit  
42-43 In "Good-  
44 sings Jim Webb songs  
DOWN  
1 Leads the Union Gap  
2 Miss Slick of Jefferson Airplane  
3 & 27 across Welsh group  
4 Mary White is one  
6 Sam the?  
7 Gary Taylor's group  
8 Mr. Conway  
10 Rover Billie  
14 Mr. Washington  
15 Barry / / / Williams  
16 Julie Driscoll  
17 Jim Morrison's Group  
19 "On The . . ."  
22 McKenzie or Walker  
23 Benny the singer  
24 Eat recorded a "Hair" number  
25 Fleetwoods overcoat?  
26 "Gide My" Secaucus  
28 A bearded dj  
29 Love Is In The Air  
30 Backed Dylan (3, 4)  
32 Soulful lady  
34 Yummy Yummy ex-press  
35 Jacques . . . .  
36 Joe has a grease one  
37 Suppered by Noel Murray, the G&H

Answers next week and here is last week's solution

ANSWERS ACROSS: 7 Underground, 8. Turtles, 9. Lek (Lenny), 10. (The) Magic Dragon, 11. (Tim) Rose, 15. ("Road To) Cairo, 16. Stan, 20. Peter, 22. "SOS", 24. Asher, 27. (John) Peel, 28. Peter, 29. Chas (Chandler), 31. Radio 3, 32. 34. (Ed) Stewart, 35. (John) Lennon, 36. Chart.  
ANSWERS DOWN: 1. ("Build Me Up) Buttercup", 2. Beatles, 3. Crisp, 4. Gun, 5. (Iod, 6) Miekie, 11. Frank Zappa, 13. Most 14 Art (Garfunkel), 15. This Redding, 18. Tony, 19. Hicks, 19. Gear, 21. Ram Jam (Band), 22. Chet, 23. Seafood, 25. ("Gide My) Secaucus, 26. "Eleanor", 30. (Tony) Hatch, 33. Top.

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