

New Musical Express

EVERY
FRIDAY
7^D

AMEN ANDY: Why do girls scream at me?

ENGELBERT PICKETT BEE GEES

TOP POP NEWS

• PITNEY • HOLLIES

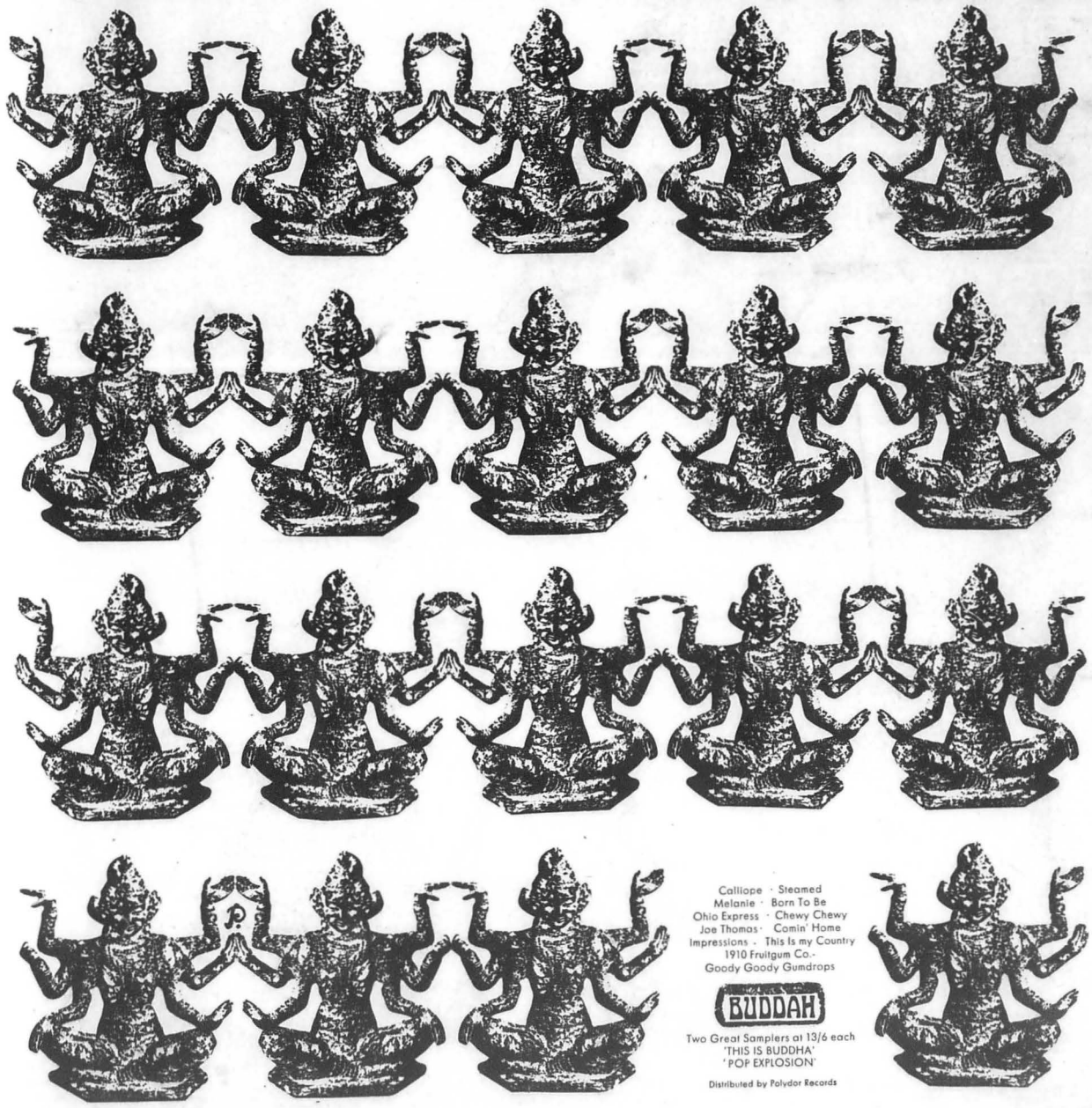
A GIGANTIC HIT!
**SURROUND
YOURSELF
WITH SORROW**
BY
CILLA BLACK

ON PARLOPHONE R5759

K.P.M. 21 DENMARK STREET W.C.2

01-836 3856

No. 1153 Week ending February 15, 1969
WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER



Calliope - Steamed
Melanie - Born To Be
Ohio Express - Chewy Chewy
Joe Thomas - Comin' Home
Impressions - This Is My Country
1910 Fruitgum Co.-
Goody Goody Gumdrops

BUDDAH

Two Great Samplers at 13/6 each
'THIS IS BUDDHA'
'POP EXPLOSION'

Distributed by Polydor Records

Alan Smith welcomes to England an unhappy WILSON PICKETT:

"HEY," says Wilson Pickett, smiling a tired smile and trying to decipher the accents of the people around him at London Airport. "does anybody here translate English?" He shivers a little, pulls his mink coat closer, then looks out at the rain sweeping coldly across a black sky. He is just in from Rome, a tired and unhappy man.

"I don't hear," shouts Wilson's manager, cupping his hand to his hat. "What goes on? I don't hear. It's the plane and my ears didn't pop yet."
"C'mon," says Wilson. "Let's go to the hotel. Man, I don't have any clean clothes — nothin', Italy yesterday . . . they took the money for the 'dry-cleanin' and didn't do a thing."
The Man From The Record Company frowns a little and says not to the hotel; Wilson, not yet. He has the TV show, the TV show at Lime Grove. "Top of the Pops."
"No man," says Wilson. "What TV? I ain't doin' no TV. I'm tired. Tomorrow. I'll film it tomorrow."

BUSINESS

"Just see Frank," says The Man From The Record Company. "Just fifteen minutes out of your way, a quick business meeting and then O.K. You owe me that."
The tired and unhappy man is led to a gleaming white Rolls Royce, is impressed by the style, and settles back for the journey to town.
The route begins to look familiar. Rolling through grey wet West London streets towards . . . Lime Grove.
Wilson steps out and is taken up the winding stairs of the BBC studio onto the "Top of the Pops" set, bewildered. The producer says hi

Wilson glad you could make it, we'll do the band call now and see how you feel, then you go on and we'll do the run-through.
"But . . . he says, sitting down on a high stool, no smile, kicking the steel legs, listening to the session-men go through "Hey Jude." "But . . . Okey Wilson?" "Was the music O.K.?"
"Sure," says Wilson. "Fine."
Then it's down to the basement dressing room, the door closed for six and a half minutes, it opens and the Prestman is saying you know how it is, Wilson is tired out working for two weeks solid, night and day, man, and he's worn out.
"I was in Italy man and they work you all the time, they've always

got some reason to get you up at six o'clock. And those Italian people . . . they're all crazy."
Lulu comes into the room, Meurice too, and she says Wilson's obviously so tired she almost feels guilty asking him to appear on her TV show. "That's O.K.," laughed Wilson throatily. "How many girls you got on the show . . . lots? And they all in mini-dresses, too?"

WARMING UP

He's warming up now, and we talk about a picture I'd seen of him singing with a short-haired Jimi Hendrix playing guitar behind. Was Jimi ever in his backing group?
"Well no, at that particular time Atlantic Records was givin' us a

party, and Jimi Hendrix at that time was playin' with King Curtis band. The band was at the party in New York, and I was just singin' a song."
Wilson lived in Detroit for many years but he says he never wished to be associated with the company. "Their style of music is somewhat different from rhythm and blues, and I've always been a rhythm and blues cat."
It took a long time for this kind of music to catch on in the States with the commercial record buyers, but now it caught on pretty nicely. We really the kinda people that keep rhythm and blues alive . . . me an Aretha Franklin, James Brown, the late Otis Redding."
Throaty laugh again.

ARGUMENTS

"You know somethin'?" Ah never knew I was comin' to these TV studios today. Ah bin havin' arguments about people tellin' me what I'm doin', so's ah can prepare mahself!
"It not that ah care for an especially easy life. As long as I can get a few hours' sleep and I don't have to get up early in the mornin', like seven and eight o'clock, and then go all day long till about four or five in the mornin', then I gotta get up again. I bin gettin' only 'bout four hours of sleep a day, and that's no good."
He looks in the mirror again, stands up, and wipes the sleep from his eyes as he tells me about how he didn't want to record "Hey Jude," for a single when the idea first came up.
"After all, man . . . it was No. 1 in the U.S. Chart at the time!
"But got a great toon in the States in the can, called 'Mini-skirt Minnie' . . . she's the baddest chick in town!"
A big roaring rasping chuckle



WILSON PICKETT — wearing the mink coat he wore when he flew into London on Thursday last week — get him back a cool 5,000 dollars.

echoes around the otherwise empty dressing room, and he swings himself back on the chair as he laughs.
"Ain't those mini-skirts disgustin', man . . . ain't they just? And the more of them I see, the more disgustin' and delightful it sure is."

NEW to the charts

NEIL'S 'SECOND TIME' HIT

STRICTLY speaking, Neil MacArthur does not qualify for inclusion in the NME's "New To The Charts" spot because he has made the Top Thirty before — but as a member of a group. And with the same song! Neil was a member of the Zombies who had a hit a few years back with "She's Not There." Now he has made a solo (and very different version) of the same number and has come up trumps with it.
"She's Not There" by the Zombies received a gold disc in America and the group spent some

time in that country. The Zombies, who had quite a few "A" levels between them, split up eventually and Neil decided to continue with his recording career.
He made a demo disc of Tim Hardin songs, got some offers and landed up with a Decca contract and Mike Hurst as record producer.
Born Colin Blunstone in Hatfield on June 24, 1947, Neil stands six feet tall, plays guitar, used to be an insurance broker, is keen on sport, likes Aretha Franklin, Nina Simone, roast beef and milk, and would like to achieve success as a solo artist. He seems to have taken a step in the right direction —



RICHARD GREEN

Get out and get your love
a really big card.
With an LP inside.

An LP written and sung by Procession-showcase for their undoubted talent.

PROCESSION

SMCL 20132



The group that's making chart headlines in France and the U.K.

APHRODITE'S CHILD

End of the world

SMCL 20140



Any one of these will
make you the
valentine of 1969

The most exciting of the new blues men with his own Chicago blues band.

BUDDY GUY

This is Buddy Guy!

SVRL 19008



A group that makes the '69 sound the way it should.

EYES OF BLUE

The crossroads of time

SMCL 20134



THE WAY IT USED TO BE LEVEL HEADED TO BE KEEPS THE

THE rain pattered on its miserable beat on the skylight above. Below, behind his publicist's desk, sat Engelbert Humperdinck, freshly returned from his South African tour with a magnificent sun tan and in time to see another neatly-packaged hit waltzing inevitably towards the top of the NME Chart.

"The Way It Used To Be is a mood type song. It is a good song and I like it. It is stamped with my style," offered Engelbert.

"Most of the numbers that I record are found by Gordon Mills and Peter Sullivan. They know the type of songs that suit me and I haven't got the time for go running round looking for them myself.

"We had six numbers to choose from this time. I had set my mind on one; then Gordon said it wouldn't be that but another and I usually leave the last judgment to him. But I liked them all and the number I thought it would be is on my next album.

"I reserve judgement to Gordon but I am very conscientious about my work. I like perfection — it has always been that way."

Engelbert is now in the comfortable position where every one of his singles are guaranteed a high chart placing. Did he think he was established enough now to experiment more with singles? "I am getting round to it," he smiled. "People tend to think that I do only one kind of song. If people

ENGELBERT talking to NICK LOGAN

saw me on stage they would get a different aspect.

"But it so happens that these kind of songs are my image."

"It could be after this one we'll change. It depends on the mood of the time; the type of songs that are in the Chart. People have to change with the Charts."

"But people expect me to do this type of material anyway." I thought there might be lulls in his career when he had to pause and look around for new avenues to conquer. Engelbert shook his head: "I am running all the time. It is moving the way I want it to move."

"I have done most of the big shows in this country and the big ones in the States like the Joey Bishop, Johnnie Carson and Donald O'Connor shows. And I am doing Vegas in April straight after the March tour."

"Every job I have tackled has been a new event in my career and

fortunately we have been successful in each one.

"In most jobs you can reach a status where you can't budge after that. Like in the army you reach a rank and can't go any higher."

"But in show business you are always learning so you achieve no rank. It is up to the people who handle you to push you into avenues that you haven't tackled, like films."

"Every time I am in America I nip over to Vegas. The last time I saw Sinatra. That taught me a few things. And Bobby Darin too — I would say he is the master of stagecraft. You pick those things



up as you go along."

Engelbert admits that he still suffers from nerves to some degree before any performance. I asked if he had any method of helping to overcome it.

"I have no method. There is none," he replied. "The only way is to get on stage and get the first few minutes over."

"You can usually tell by the first few numbers whether someone is nervous . . . by their voice or a twitch on their face. And I am

told that this is usually a good sign because it tightens you up. "I don't know whether stage fright is the part of actually waking on stage or the worrying before. Every night I work I get stage fright. But after a few minutes you begin to find your way."

Engelbert's ambition has always been to make the plane reserved for entertainers of the Frank Sinatra, Dean Martin calibre. Did he feel that he'd have to lose his pre-performance nerves to do so? He answered facetiously: "Dean Martin is a very nervous person, you know."

"It may surprise some people to learn that Engelbert's guest spot on the Tom Jones ATV series—recorded last week for showing later—is the first time manager Gordon Mills' stars have worked together. Was there a danger in them having the same manager in that he might subconsciously be moulding their careers along similar lines?"

"I have never had the opportunity to work with Tom before," said Engelbert. "I have the most tremendous respect for both Gordon and Tom. Gordon handles our careers. To give us the best things he possibly can get us."

When Engelbert has time, he finds his relaxation showing movies on his film projector and listening to "all kinds of records."

"When I had a lot of time I Continued on page 5

It was easily Pitney's night as he thawed audience

THE year Gene Pitney does not arrive to make his annual tour of Britain, either Gene will be too old, or pop will be dead. At Lewisham Odeon last Saturday, a near capacity audience braved Arctic conditions to watch, listen and scream at Gene, commencing this, his sixth package tour of the UK.

By GORDON COXHILL

He was, as usual, superb. His act is his voice, and little else. From the moment he stepped into the spotlight, smart in a dark grey suit and blue shirt, a barrage of screams started that didn't let up all through his 40 minute act.

I couldn't think of one hit that wasn't included, from "Tuba," which started it all for him in this country, right up to his last release, "Yours Until Tomorrow."

"Backstage. . . Something's Gotten Hold Of My Heart," "Just One Smile" and all the others were greeted with roars of applause and screams from the large female contingent present.

All he has to do to encourage a frenzied outburst is to walk to the front of the stage, rest one foot on the edge, and point his finger at one girl first row.

Earlier Lucas and the Mike Cotton Sound, who provided good backing for the star of the show, were a more than adequate opening group.

Lucas, resplendent in white satin pyjamas, and the Sound belted their way through hit parade numbers like "Breaking Down The Walls of Heartache," "Private Number" and "Hey Jude."

On their first tour, new Apple group, the Iveys, were nervous and showed it. Their first number, "Don't Let Me Be Misunderstood," was ruined by mistakes but they recovered enough to give a fair version of their single, "Maybe Tomorrow."

Joe Cocker, the original puppet on

a string, scored with "Do I Still Figure In Your Life," "Marjorie," his first single that should have been a No. 1, Dylan's "I Shall Be Released," and a five minute rock opus, "Bitchneck's Railway."

Surprisingly nobody asked for "With a Little Help From My Friends," which I understand Joe omitted because it had sounded terrible at the first house!

Mike Quinn, who seems to have a virtual monopoly of emceeing pop tours these days, had an unenviable task. But even so, he was nothing short of terrific.

He introduced the Marmalade in full, highland regalia, but even that "jock" missed.

the Bee Gees' "To Love Somebody," the Marmalade did not really excite me, although they certainly went down well with the girls.

Dean Ford's stage movements seem restricted to occasional leaps into the air, and the group as a whole were too far apart on the stage.

However, they got rapturous applause for "Gonna Have A Good Time Tonight," "Wait For Me Mary Anne" and "Loving Things."

Their chart topper, "Oh-La-De-De," was taken much too fast, and Dean was hard put to breath in the right places. Nevertheless, it took them only a second to get the audience singing and clapping along with them. But it was easily Pitney's night.



At a between-houses get-together in GENE'S dressing room at Lewisham Odeon last Saturday are (l to r) Marmalade DEAN FORD, JOE COCKER, NME Assistant Editor JOHN WELLS chatting to Gene, CRAIG KNIGHT and ALAN WHITEHEAD, both of Marmalade.

THE DAVE CLARK FIVE

The Mulberry Tree Columbia DB8545

KEN DODD
With You Beside Me
Columbia DB8544

DISCIPLE
Cherie Alamayonika
Parlophone R5760
Her First Release
SUSAN KEELEY
Discovered by fellow basketer Don Partridge

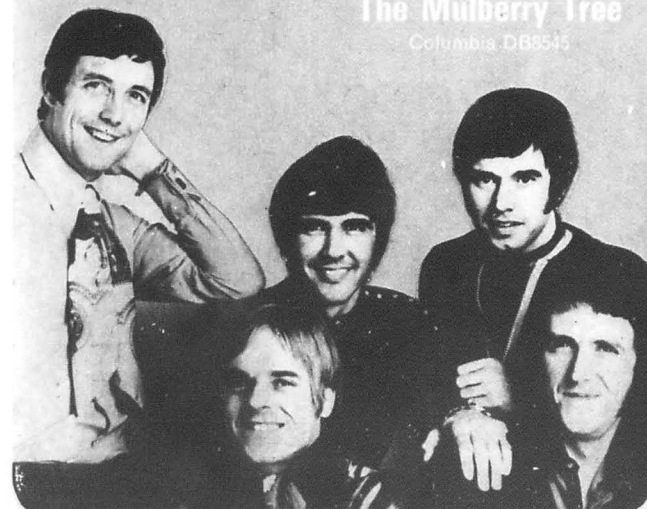
the JULIAN KIRSCH
Clever Little Man
Columbia DB8541

Mulberry Down
Parlophone R6761

HAMMOND HAZLEWOOD
Broken Hearts Brigade
Columbia DB8540

the MAMAS & the PAPAS
You Baby

BREAKING OUT!
JOHN BURNESS TERESA
COLUMBIA/DB8526
EMI



Subscribers: DURNING SS8069

THE GREATEST RECORDING ORGANISATION IN THE WORLD
E.M.I. Records (The Gramophone Co. Ltd.)
E.M.I. House, 20 Manchester Square, London W1A 1FS

In this revealing in-depth interview NICK LOGAN discovers . . .

It is a more contented Barry Gibb that can be found these days sustained by an endless stream of tea at his penthouse flat. Gone are the frustrations of a few months back when Barry made the prophecy that the Bee Gees might cease to exist as a group in two years time.

Still dominating the Gibb household is Barnaby, Barry's Pyrenean mountain hound, who at only seven months old is the size of a generously endowed lion and still growing. Thankfully he is still tame.

A new addition and the source of the endless stream of tea is Barry's white-jacketed French manservant Jean, who never speaks unless spoken to and is a chef, former marine and black belt at judo—a sort of house-trained Oddjob who dispenses cups of tea instead of karate chops.

Incredible

"This guy's incredible," exclaimed Barry as his fifth cup of tea arrived and Jean removed the one he had let go cold. "He just never stops."

On the Bee Gees front, a more enlightened outlook has now replaced Barry's doomy view of the group scene of a few months back. His view then was that the Bee Gees would be together for two more years; that then they would have a long hard look at themselves, with a split up being the probable result.

"When I said that we were going through a period of frustration," said Barry, "it was just after the failure of 'Jumbo' and it was a very frustrating time."

"I was getting paranoid and I thought that maybe it was the end of groups. This is not a dig but I found I would listen to a group and find it difficult to tell who it was. They all sounded alike."

"I thought the time had come when we should make some kind of move—not leaving pop entirely but by going into films. That way you can stay with the kids but be seen by more people."

"I had the offers and I thought why the hell not—why not for me, why not for the brothers and Colin."

"Instead of us doing this we have found a more sensible way. We have found that we can get to the kids in different ways and still stay together."

"Like Maurice was on Lulu's

Relaxing at home in his penthouse flat BARRY GIBB with Barnaby, described by NME's Nick Logan as "a young lion."

show playing the piano with an orchestra. None of the kids would have expected to see him there without the Bee Gees. Another time it may be Robin on his own."

At that point there was an arrival at the lift which Barnaby leapt away to see, almost taking my arm with him. The visitors were Barry's girlfriend Linda Gray and her mother.

Since Robin's wedding and Maurice's engagement, were the brothers Gibb still as close now as they had been in the past?

"In a studio, yes, and when we



THE NEW MAN WHO IS BEE GEE BARRY

are working," he replied. "But Maurice is with Lulu now most of the time."

"If he hadn't fallen in love with

Lulu we would be together more. And Robin is now married so it cannot be like it was."

"But one thing I'd like to point



BARRY with his mother and young brother ANDREW who, judging by the way he's handling that guitar, could make the group five strong again in a few years time!

out is that we are still good friends with Vince, contrary to some rumours. He comes to our sessions and I have been to his."

Does marriage for him and Linda figure in Barry's future plans?

"I think it will be a long time before we do it," he answered. "I don't want to get married for a good couple of years."

"At the moment I stand alone on the marriage scene. I am the only one who is not tied for life and I want to keep it that way."

"Perhaps 'tied' is the wrong word, but I am the only one who is free at the moment and that is something I want to keep for a while."

Other acquisitions to the Gibb empire of late include 2,000 acres of Australian land and a motel on the coast.

Both are results of Barry and Linda's recent holiday in Australia when, as you may recall, local

criminals made off with a haul of valuable jewellery from their hotel rooms.

A happier feature of the visit lies in Barry's 'discovery' there of a four girl singing group he plans to bring to England later this month. The four girls—all sisters—are British emigrants from Lancashire.

"In my opinion they are the best girl group I have seen in my life," says Barry enthusiastically, as a fresh cup of tea arrived. "They came to see me at my hotel in Sydney."

"I had heard the record they made and sent and I didn't need to hear any more, but they insisted on singing the song and did it without any backing at all in my hotel room."

Did he go out of his way to look for new talent, I asked?

"Yes, because in the 11 years that we were trying it taught me an awful lot—and that was never

to ignore other talent.

"I will listen to anybody, to anybody's tapes, because there's a million quids a second of talent floating around out there."

Without further ado, I abandoned pen and notebook and broke into my inimitable rendering of "Oh Sole Mio"—it goes down so well at parties.

Mr Gibb looked on with frozen glance and a hint of pity. How about a soft shoe shuffle then? Card tricks? Juggling?

Fighting back the tears of disapproval, I asked Barry when we could expect to see the Bee Gees on a British tour again.

"I'd hope to do a tour definitely within the next six months," he replied. "We'd have a completely new act, but the orchestra would remain because that is our symbol."

But we'd have a lot more artists on the show. The mistake that artists have made, and we ourselves have made, is that you cannot tour alone or with just two supporting artists.

Cheating

"In one way it is cheating the kids. Secondly if you have a good varied bill you have more people interested in going out to see a variety show, instead of just two groups or artists."

Barry mentioned Marbles as one of the groups he'd like to tour with and I asked him if the recent differences between him and the group had been smoothed out.

"Yes," he affirmed. "At the moment we are recording their new single, 'The Walls Fall Down,' which I wrote. We've patched up all our differences."

"If our association is helping Marbles get a foothold in the business then it is good because that is a difficult thing to do."

But we went to school together in Australia and we made a pact that if we made it first we would help them and if they made it first, vice versa.

If they had made it first they would now be helping us.

We ended on the subject of Bee Gees Robin, and Barry said that his brother was still refusing to have his hair cut.

"He won't talk about it," said Barry. "He's just got this mental block on the whole subject."

"Yet he's conservative in other ways. He wouldn't dream of stepping out of his front door without a suit and tie and the whole bit. Yet he WILL NOT get his hair cut, and I don't think anyone in the business should criticise him for it."

Barry, who said he was trying to fix himself for a haircut, offered the interesting theory that long hair weakens the brain and saps the strength.

"Frank Zappa and Tiny Tim must be going through hell," he cracked.

SAPCOR/APCOR 5

APPLE RECORDS
POST CARD



MARY HOPKIN



Above, AMEN CORNER (l to r) ALAN JONES, BLUE WEAVER, CLIVE SMITH, ANDY FAIRWEATHER-LOWE, NEIL JONES and DENNIS BYRON. Left: Andy in action.



By GORDON COXHILL

"I JUDGE EACH SONG ON ITS OWN MERITS, AND TRY TO DO THE SONG JUSTICE WHEN WE RECORD IT. THE ONLY WAY WE MEASURE HOW GOOD A RECORD IS, IS BY ITS SUCCESS."
Did Andy have any apprehension about the record before it entered the charts?
"Well, being our first release on immediate, our new label, we were a bit worried, but that didn't last long. But this year is going to be an important year for us, and it would be nice to start off with a No. 1. I don't want anything to detract from our current record."
That's why I'm a bit worried about the re-releasing of 'Gin House' and 'World Of Broken Hearts' on Decca. It would be very nice to see 'Hearts' in the chart because it didn't do so well first time out.
"But if the bids buy that, it's unlikely they'll be able to afford the new one, it's much more important to us."

Surprising

"You know," he suddenly said, "if I wasn't in a group, and didn't know about all the hassles that have to be gone through to get even the simplest thing done, I wouldn't rate us at all."
It baffles me when I see girls at the front of the stage crying out my name, and trying to rip me to shreds. I'm not at all. I'm a serious good-looking, and I know my voice has its limitations.
Sometimes at home, I sit in my room and just think about myself. I wonder about the future, and what I will be doing.
"Not so much worrying, just wondering."
Does Andy worry, or wonder about financial security?
"No," he replied, "money has never given me any worries. Maybe it's because, I'm still young, maybe because I'm earning a fair bit at the moment."
BUT I DON'T NEED MUCH MONEY. MY ONLY EXTRAVAGANCE IS CARS, AND I DON'T SEEM TO HAVE MUCH LUCK WITH THOSE. NO, I JUST THINK ABOUT WHAT I'LL BE DOING IN A FEW YEARS TIME.
"I know my future doesn't lie in singing. Heaven forbid. Yes, I'm interested in producing, but so are a lot of other people. I really don't know what I'll do after the Amen Corner, but something will turn up, it'll have to."
This year, the Amen Corner are launching a massive campaign in Europe and America.
Their American tour looks like commencing at the end of April and going until the beginning of June.

Great thrill

"America will be a great thrill," said Andy, "but I won't believe I'm there until I see the Empire State Building. You know me, terrified of violence so I'm keeping well clear of any riots."
"We want to spread our wings a little this year, and try to break out on the continent and in America. Not that we are fed up with Britain. But if we aren't careful, Britain might get fed up with us."
WHILE MOST OF THE GROUP ARE FINANCIAL FOUND OUT IN THE CLUBS UNTIL THE EARLY HOURS, ANDY CAN USUALLY BE FOUND AT HOME, PLAYING RECORDS, WATCHING TV, PLAYING TABLE TENNIS, OR EVEN HAVING A BATH.
"I'm not one for raving all night," he admitted. "Now and again I might go out with the others, but very seldom. I'm trying to improve my guitar playing at the moment, and the only time I get in late at night."
I have to practice when the others are out, or start taking the mick. People often ask me about girlfriends, but the only girl I see regularly is Neil Jones's sister. I've been going out with her quite a while now. It's very difficult to have a steady girlfriend with all the travelling.
It would be fair on the girl, or myself come to that. Marriage? Yes, I suppose it comes to us all one day.
"If anyone will have a skinny little thing like me!"

Screamers BAFFLE Amen Andy

FUNNY lad is Amen Andy. Who else do you know who decides to have a bath at six in the morning, leaves the water running while he goes upstairs to play his new Nancy Wilson album, and comes down again hours later to find the ground floor of the house under six inches of water!
"I ruined a £200 carpet in the lounge," he told me over a drink last week. By drink, I mean coke. For Andy doesn't allow any alcohol past his lips.
"It's silly really. I don't drink because I don't like the stuff, but I smoke a lot now, and it's going to ruin my voice."
The Amen Corner's new single, "Half As Nice," is proving to be the group's fastest selling ever.
Ironically, it nearly wasn't released at all.
Dave Clark had first option on the song from the music publisher," Andy explained. "We knew that when we recorded the number, but we thought it was such a good song, we'd get it down anyway, then sort out the problems."
Our manager, Terry Slater, spoke to Dave Clark, and they must have come to some arrangement, because our version came out," he laughed.
Does Andy think "Half As Nice" is better than previous records?
"I don't know," he answered. "I never judge by what's gone in the past. The Amen Corner aren't bothered by progression, although we hope we are getting better as we go on."

"Adios Amor" Hello Feliciano!

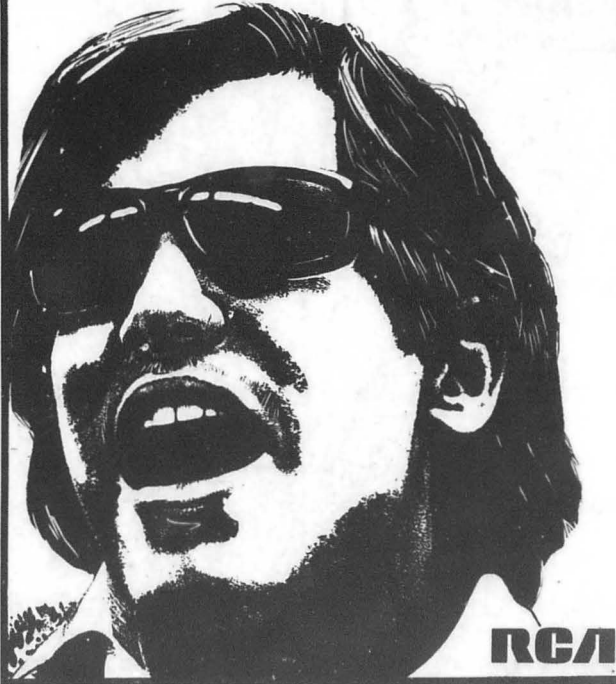
In a very short time, we'll certainly be welcoming JOSE FELICIANO back to the charts—with his smash new single, "ADIOS AMOR" c/w "At Day's End" (RCA1794).

Written by Tom Springfield & Norman Newell, this song makes a perfect showcase for FELICIANO's talents. Tom Springfield also produced the disc, and a fabulous job he made of it—with its soaring orchestral backing and José's soulful guitar and voice.

'Feliciano' means 'the happy one' in English, and José has every reason to live up to the title. His total mastery of his handicap of blindness is an inspiration. As a musician, he is the envy of millions. In addition to playing the guitar in a unique style, he can happily find his way around the bass, banjo, organ, bongos, timbales, mandolin, harmonica, piano, harpsichord and accordion!

This twenty-three years old Puerto Rican is rapidly becoming a legend in his own lifetime. Since he was first spotted by an RCA talent scout in New York's Greenwich Village in 1963, he has been a sensation at the Newport Folk Festival, and turned out hit after hit record—including the almost classic "Light My Fire" (RCA 1715)—appeared in his own TV series, and wowed the crowds in clubs and cabaret appearances.

José would like to appear in Britain more often, but his invaluable and devoted guide dog Trudy is separated from him by the quarantine restrictions. But not to worry, we can still hear and enjoy his records. "ADIOS AMOR" should be a very big one indeed, and it's interesting to note that the flip-side "At Day's End" was co-written by José and his wife. They both deserve the success the disc will undoubtedly be!



RCA



'I'm training for the future'

Dick Pennock (21) from Thornaby-on-Tees, Yorkshire is a drivers/wireless operator with the Green Howards. His Army training will be useful in or out of the forces. He's married; has good quarters, says the pay's good too. Has visited places like Libya, Hongkong, Canada, Germany. If you like the sound of Army life, post this coupon.

ENGELBERT

Continued from page 3
was out of work. I haven't a lot of time now," he said, and then added: "Thank God."
He keeps a scrapbook of those early days of struggles and disappointments. "Those were the days people have to go through to maintain a level head. Most people have some hard times. If they haven't success is very hard to hold. It makes you view everything differently."
"Inexperience can burn you out very quickly."
I asked him what fame meant to him and he replied: "A life-long ambition."
"That is what everybody struggles for. I am not conceited about it. I am just trying to do my best with what I have."
Has it changed him? "...it has made me a little more confident. It has secured my outlook. But I am not so confident that it overruns into conceit."
"It can lead to that very easily but I save my life, otherwise it will run on top of you."
Engelbert embarks on his British concert tour with Mary Hopkins next month and promises a varied 45-minute act backed by a 10-piece orchestra.
That is the project he views as the most important coming up. "It is my third and I'm really going to suck it to 'em," he concluded.

Join the Professionals
For FREE Army leaflet send to Army Careers MP6(A), Lansdowne House, Berkeley Square, London, W1X 6AA.
M5594 3901
Name.....
Address.....
Town..... County.....
Date of Birth.....
ARMY

TO S... (part of 'TO S...')

Barry 'solo' on quality Bee Gee hit

BEE GEES: * First Of May (Polydor).
THIS is virtually a solo showcase for Barry Gibb — who, along with his two brothers, also wrote the song. It's a sentimental ballad with a reminiscent lyric, and is movingly and meaningfully interpreted by Barry.

*** TIPPED FOR CHARTS
† CHART POSSIBLE**



DAVE CLARK — latest release not unlike "Red Balloon."

HAPPY-GO-LUCKY DAVE

DAVE CLARK FIVE: † The Mulberry Tree (Columbia).
FOLLOWING the success of "Red Balloon," the Dave Clark Five laid an egg with their next release. So it's very difficult to assess the chances of his latest one.
It's a happy-go-lucky bouncer with an irresistible peppy beat, and with attacking brass adding fire and urgency to the backing. In many respects, it's not unlike "Ballroom" — the catchy chorus is vaguely similar, as are Mike Smith's enthusiastic shouts immediately before he breaks into the chorus.
Oh, and there's a captivating Caribbean flavour supplying additional sparkle. Provided this is fairly treated by the d-j's, it should happen.

RCA RCA

RODGERS

RCA 1783 Lesley Duncan "Road To Nowhere" c/w "Love Song"

RCA 1792 Clodagh Rodgers "Come Back And Shake Me" c/w "I'm A Fantasy"



MAMAS & PAPAS — they have to make do with an LP track, but it's typical of their West Coast sound.

TURTLES ARE NOT SO POP

TURTLES: * You Showed Me (London).
THE Turtles could have fallen into the trap of following up their smash hit "Eleanor" with an identical offering. But to their credit, they haven't! This is a romantic and soothing ballad, creating a warm atmosphere of nostalgia.

There's an underlying stowish beat, and a lush strings backing which builds in intensity as the disc progresses — with an organ also making its presence felt in the latter stages. Delightfully harmonised by the boys.
However, despite the fairly strong melody line, it isn't as commercial as the group's last disc. Nevertheless, the Turtles' current popularity should carry it.

VOGUES: Woman Helping Man (Reprise).
A romantic, sentimental and rather goosy ballad, performed in close-harmony style by the hit U.S. group — with background humming, woodwind, velvety strings, brass coming in as the routine builds, and a slow but solid beat.
Nothing to distinguish the melody, but the Vogue's vocal blend lifts it out of the mire.

SQUIRES: Games People Play (MCA), BOOTS RANDOLPH: Games People Play (Monument).
A very catchy number with a riff chorus that you can whistle along with right from the start. Boots Randolph's version is more generally can-d-w with wowing steel guitars, tambourine and dancing strings supporting his yakey ray, while a group supplies the la-la chanting in the background.
The Squires' disc is much more polished and immaculate, with new member Mike Stevens on vocal, plus harmonic embellishments and subtly scored strings.
Both are infinitely more commercial than composer Joe South's original, and one of them could get a touch — with air-play probably determining which one.

KEN DODD: With You Beside Me (Columbia).
Since the advent of Des O'Connor, Ken Dodd has been out of favour with disc-buyers. But now he has the advantage of a song by Les Reed and Jackie Rae, who were responsible for the current Donald Peers hit.
But, of course, this is new material, and isn't blessed with a familiar melody.

MELANIE: Bo Bo's Party (Buddah).
A New York singer-composer for whom great things are predicted, Melanie is basically a folk artist, but with a unique approach that's all her own.
This has an unexpected country-blues flavour, so that at times she sounds a bit like Bobby Gentry and occasionally rather like Julie Felix.
But most of all, she sounds like Melanie! An incredible, utterly absorbing performance — but lacking mass appeal.

WOMAN BUT NOT GODDE FROM MAMAS & PAPAS

MAMAS & PAPAS: † You Baby (Stateside-Dunhill).
IN the absence of any new material from the Mamas and Papas, this track is taken from their "Golden Era, Vol. 2" album. A mid-tempo hand-clapper, with a beat that's tailor-made for dancing.

It's typical of the group's highly distinctive West Coast sound — with the echoed harmonies of the girls interwoven with the close-knit work of the boys, who take the main melody line.
The material isn't the most memorable ever waded by the group and, in view of the failure of their last release, I can only give it a 50-50 chance.

SOLOMON BURKE: Up Tight Good Woman (Bell).
Solomon Burke crops up for the first time on the Bell label. This is a very slow blues ballad, with soul and all his pent-up emotions in characteristic coloured style.
Backing consists of guitar, singing organ and background brass. For the connoisseurs only, this one.

Catchy Bevs comeback

BEVERLY SISTERS: † Good Morning Starshine (RCA).

A NOTHER number from "Hair," which makes for an effective comeback disc for the Bevs. It's a pretty song with a rippling rhythm, and its airy quality is well suited to the girls' light harmonies.
Thoroughly appealing, it's handled with charm and vocal decency — and even though the mood is quite different, it's equally as catchy melodically. Ain't Got No... Could even get a touch.

JOSE FELICIANO: Adios Amor (RCA).
This is a Tom Springfield-Norman Newell song, which Jose Feliciano waded in 1967, and which RCA has now thought fit to re-release. Has a gorgeous melody, and exotic Latin and Afro-Cuban backing of sweeping strings and choir.
Feliciano's version is more generally jazz-influenced than the one Jose adopted the sophisticated jazz-influenced approach that epitomised his "Light My Fire" hit. In many pop fans will regard it as "just another Feliciano."
The remailer will consider it an immensely satisfying track—but they may be in the minority.

STEVE MONTGOMERY: Hammer And Nails (Decca).
Discovered by Gordon Mills—manager of Tom and Engelbert—is the best disc to date by Steve Montgomery. He has a rich, deep voice that's just right for this easy-going ballad.
Wailing harmonica adds to the can-d-w flavour, with full orchestra and choir coming in second time around. Reminded me a bit of "Sixteen Tons." Easy listening, very acceptable.

BRIAN HYLAND: Tragedy (Dot).
First disc for quite a while from former charterer Brian Hyland, who has matured considerably since his teenage rockabilly days.
A plaintive rockabilly song mainly in dual-track. It has a slowly swaying rhythm and an atmospheric scoring. Fairly tuneful and sensitively handled, but hardly a disc to dispel the blues.

Haunting Garrick

DAVID GARRICK: † Maypole Mews (Pye).

DAVID GARRICK's most commercial offering for a couple of years. Written by Barry Gibb, it has a haunting melodic quality that's typical of the Bee Gees.
It has swirling strings interlaced with percussive strings, brass and a rumbling beat that's emphasised by tambourine. Dave sings in forthright open-voice style, and there's a la-la chorus to encourage you to join in. Could do it!

VANITIES NEW DEPTH

VANITY FARE: * Highway Of Dreams (Page One).
MUST say that the acquisition of an organist has added a new depth to Vanity Fare's sound. This is a tingling, exciting sound that'll have you jigging around from the moment you put it on the turntable.

Storms along at a cracking pace, with a fast-shuffle that's better than that's not unlike the Beach Boys' surfing rhythm.
Also in there is a hummable tune, a Jerry Lee-type rocking piano, and—despite the snappy pace—a colourful harmonic blend. Appreciably better than the group's last disc, it's a strong Chart contender.

APPRODITE'S CHILD: End Of The World (Mercury).
The follow-up to the Greek group's minor Chart hit "Rain And Tears," this is a gripping and dramatic dramatic rendition by the soloist — with a shattering backing of cathedral-like organ, crashing cymbals, tinkling piano and strange ethereal wailing.
Attractive melody with a slight Balkan flavour, and a touch of wistfulness. A very unusual disc, and well worthy of your attention.

HAPPY MAGAZINE: Who Belongs To You (Polydor).
This is subtitled "Ooby Dooby Don't," and has an immediate appeal due to the catchy riff nature of its lyric. A bright effervescent disc, with a subtle backing in which axes are prominent.
Produced by Alan Price, and reminiscent of the breezy invigorating sounds he used to generate with the Set.
But I'm not convinced that the material has such a substance or impact for the Chart.

POTTED POPS

"Water Woman" (Decca) by the quantity-titled AMAZING FRIENDLY APPLE has a heavy beat, thick guitar sound, relatively catchy and fairly repetitive tune, and some stirring harmonies... The Neil Sedaka hit of yesterday, "Oh Carol" is revived in engaging blue-beat style by DENZIL DENNIS, who's on the Jolly label... Barbara Ruskin wrote the beauty ballad "Where Do We Go From Here?", which President JOHNNY TUDOR presents in polished and sophisticated style.
Get into the groove at the time it's that dynamic soul duet between Bob and Earl, "Harlem Shuffle" (Island), with its contagious funk beat and blistering brassy backing... Legend is the first British group to be signed by the Bell label, and they generate an earthy folk-beat sound in the juke-box "National Gas," complete with harmonica and Jew's harp... Raucous reverberating twang, rattling tambourine and a gutsy beat believably tingling r-and-b sound in "Fade Away Maureen" (Decca) by Cherry Smash... Peter Gordon sounds incredibly like Engelbert in his full-voiced treatment of the romantic "My Girl Maria" (MCA)... set to lifting waltz-time embroidered by lush strings and heavenly voices.
Leading Spanish group POTTED POPS are a bag of energy and enthusiasm into their bustling "That Woman" (Major Minor), which is midway between rock-steady and blue-beat... To tie in with his highly successful TV series, Rex-2000 warbles the oldie "You're My Evergreen" (Pye) in sweet-corn sing-along style — an ideal Mother's Day present!

FIVE GREAT GALS

THROBING beat and funky solo trumpet support the golden-voiced Clodagh Rodgers in the rhythmic ballad "Come Back And Shake Me" (RCA), which proves an excellent showcase for her personality and vitality... "Sing Me Sunshine" (Philips) is a much more happy-go-lucky disc, with a jugging beat, penned by Tom Springfield, and it's appealingly handled by Scott's lass Barbara... Susan Keeley is an 18-year-old Californian, who has discovered backing in London by Don Partridge—she has a flowing easy-going approach, and the jaunty lilt of "Mulberry Down" (Parlophone) is reminiscent of Jane Fonda's... "I'm A Fantasy" (Polygram) is a touching emotional blues-ballad from Ella Washington titled "He Called Me Baby" (Mercury)... "I'm A Fantasy" (Pye) has a martial beat, and a philosophical world-without-war lyric, and the best thing about it is Anita Lindblom's compelling and extremely convincing rendition.



CLODAGH RODGERS — an excellent showcase. See review left.

GO FOR THESE!

The star of BBC-TV's *The Troubadours* - a single from his first LP

RAY BARRETT
IF YOU GO AWAY
TF 997

Top song from the controversial musical *Hair* by the show's star

ANDY FORRAY
LET THE SUN SHINE IN
TF 999

A brilliant follow-up to their recent hit *Rain & Tears*

APHRODITE'S CHILD
END OF THE WORLD
MF 1075

Latest record from top U.S. hit-making group

SIR DOUGLAS QUINTET
MENDOCINO
MF 1079

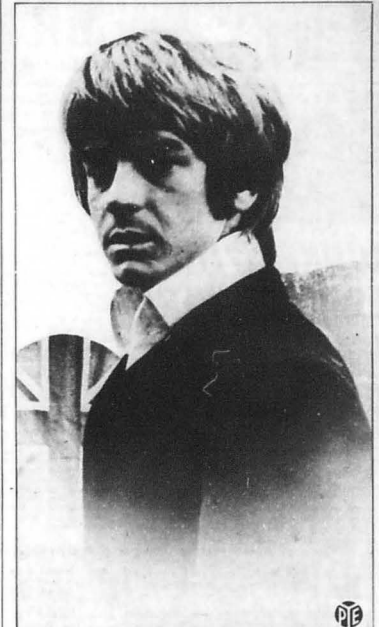
NME TOP 30

WEEK	RANK	ARTIST	RECORD	WEEKS IN CHART	PEAK POSITION
		(Week ending Wednesday, February 12, 1969)			
2	1	BLACKBERRY WAY	Move (Regal Zonophone)	6	1
1	2	ALBATROSS	Fleetwood Mac (Blue Horizon)	10	1
3	3	FOR ONCE IN MY LIFE	Stevie Wonder (Tama Motown)	7	3
11	4	HALF AS NICE	Amen Corner (Immediate)	3	4
7	5	YOU GOT SOUL	Johnny Nash (Major Minor)	6	5
13	6	I'M GONNA MAKE YOU LOVE ME	Diana Ross & the Supremes & the Temptations (Tama Motown)	3	6
9	7	DANCING IN THE STREET	Martha & the Vandellas (Tama Motown)	4	7
10	8	TO LOVE SOMEBODY	Nina Simone (RCA)	4	8
20	9	WHERE DO YOU GO TO	Peter Sarstedt (United Artists)	2	9
12	10	PLEASE DON'T GO	Donald Peers (Columbia)	6	10
4	11	OB-LA-DI OB-LA-DA	Marmalade (CBS)	10	1
5	12	FOX ON THE RUN	Manfred Mann (Fontana)	7	5
16	13	I GUESS I'LL ALWAYS LOVE YOU	Isley Brothers (Tama Motown)	5	13
18	14	I PICK A ROSE FOR MY ROSE	Marv Johnson (Tama Motown)	4	14
6	15	SOMETHING'S HAPPENING	Herman's Hermits (Columbia)	9	4
19	16	PEOPLE	Tymes (CBS)	3	16
8	17	PRIVATE NUMBER	William Bell & Judy Clay (Stax)	12	6
23	18	THE WAY IT USED TO BE	Engelbert Humperdinck (Decca)	2	18
29	19	SOUL SISTER, BROWN SUGAR	Sam & Dave (Atlantic)	3	19
26	20	MRS. ROBINSON (EP)	Simon & Garfunkel (CBS)	2	20
30	21	WICHITA LINEMAN	Glen Campbell (Ember)	2	20
22	22	MOVE IN A LITTLE CLOSER BABY	Harmony Grass (RCA)	2	22
23	23	YOU AIN'T LIVIN' TILL YOU'RE LOVIN'	Marvin Gaye & Tammi Terrell (Tama Motown)	1	23
24	24	GOING UP COUNTRY	Canned Heat (Liberty)	3	24
14	25	STOP HER ON SIGHT	Edwin Starr (Polydor)	9	11
22	26	LOVE STORY	Jethro Tull (Island)	5	22
27	27	SHE'S NOT THERE	Neil MacArthur (Deram)	1	27
27	28	HEY JUDE	Wilson Pickett (Atlantic)	4	24
28	29	MONSIEUR DUPONT	Sandie Shaw (Pye)	1	28
25	30	LOVE CHILD	Diana Ross & the Supremes (Tama Motown)	12	11

Britain's Top 15 LPs

1	1	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS	(Tama Motown)	4	1
3	2	THE BEST OF THE SEEKERS	(Columbia)	13	1
5	3	YELLOW SUBMARINE	Beatles (Apple)	4	3
2	4	THE BEATLES	(Apple)	11	1
4	5	THE GRADUATE	Soundtrack (CBS)	13	3
6	6	SOUND OF MUSIC	Soundtrack (RCA)	200	1
9	7	HAIR	London Cast (Polydor)	4	7
8	8	BEGGARS' BANQUET	Rolling Stones (Decca)	9	3
11	9	LOVE CHILD	Diana Ross & the Supremes (Tama Motown)	3	8
7	10	THE WORLD OF VAL DOONICAN	(Decca)	10	4
10	11	FELICIANO	Jose Feliciano (RCA)	12	8
12	12	THE GOOD, THE BAD AND THE UGLY	Soundtrack (United Artists)	11	3
12	13	HOLLIES GREATEST HITS	(Parlophone)	25	1
13	14	HELP YOURSELF	Tom Jones (Decca)	9	6
15	15	MOTOWN CHARTBUSTERS, VOL. 2	Various Artists (Tama Motown)	2	15

NEW SINGLES



DAVID GARRICK
maypole mews
7N 17865

THE VOGUES

Woman Helping Man

RS 20803

THE MONTANAS

Roundabout

7N 17697

ANITA LINDBLOM

And They Locked Up All Their Guns

7N 25482



Tommy James

CRIMSON & CLOVER

RO502

No. 1 in The States!

Second City Sound

THE DREAM OF OLWYN

MM600

We4

CANDY FLOSS MANN

MM593

The Pop Tops

THAT WOMAN

MM594

ShadowMann

COME LIVE WITH ME

RO504

MAJOR MINOR RECORDS

58-59 Gt. Marlborough Street London W1

5 YEARS AGO

1	1	NEEDLES AND PINS	1
2	2	I'M THE ONE	2
3	3	DIANE	3
4	4	ANYONE WHO HAD A HEART	4
5	5	HIPPY SHAKE	5
6	6	GLAD ALL OVER	6
7	7	I THINK OF YOU	7
8	8	I'M THE LONELY ONE	8

10 YEARS AGO

1	1	I GOT STUNG	1
2	2	AS I LOVE YOU	2
3	3	KISS ME, HONEY	3
4	4	TO KNOW HIM IS TO LOVE HIM	4
5	5	BABY FACE	5
6	6	DOES OUR CHEWING GUM LOSE ITS FLAVOUR	6
7	7	SMOKE GETS IN YOUR EYES	7
8	8	PROBLEMS	8
9	9	THE DAY THE RAINS CAME	9
10	10	MY HEART SINGS	10

15 YEARS AGO

1	1	OH MEIN PAPA	1
2	2	CLOUT	2
3	3	EVERYDAY PEOPLE	3
4	4	TOUCH ME	4
5	5	CRIMSON & CLOVER	5
6	6	BUILD UP BUTTERCUP	6
7	7	THAT WOULD HAPPEN	7
8	8	CAN I CHANGE MY MIND	8
9	9	DAVID	9
10	10	THE AMERICANS	10
11	11	I CAN DREAM	11
12	12	GRAPEVINE	12
13	13	BABY	13
14	14	HANG 'EM HIGH	14
15	15	GAMES PEOPLE PLAY	15
16	16	I'VE GOTTA BE ME	16
17	17	DAVID MARY	17
18	18	I'M GONNA MAKE YOU LOVE ME	18
19	19	SON-OF-A-PREACHER MAN	19
20	20	SHOWDOWN	20
21	21	SOULFUL STRUT	21
22	22	INDIAN GIVER	22
23	23	SOULFUL STRUT	23
24	24	KABULIN	24
25	25	GAMBLIN' MAN	25
26	26	GOING TO THE COUNTRY	26
27	27	STAND BY YOUR MAN	27
28	28	GOODNIGHT MY LOVE	28
29	29	SWEET CREAM LADIES	29
30	30	I'M LOVIN' IT	30

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box" Listings (Tuesday, February 11, 1969).

1	1	EVERYDAY PEOPLE	Sly & The Family Stone (Polygram)
2	2	TOUCH ME	Doors (Polygram)
3	3	CRIMSON & CLOVER	Tommy (Fontana)
4	4	BUILD UP BUTTERCUP	Foundations (Mercury)
5	5	THAT WOULD HAPPEN	Foundations (Mercury)
6	6	CAN I CHANGE MY MIND	Yvonne Davis (Mercury)
7	7	DAVID	Yvonne Davis (Mercury)
8	8	THIS MAGIC MOMENT	Jay & The Americans (J&R)
9	9	THE AMERICANS	Jay & The Americans (J&R)
10	10	I'M LIVIN' IN SHAME	Diana Ross & the Supremes (Tama Motown)
11	11	I CAN DREAM	Eliot Prentley (Mercury)
12	12	GRAPEVINE	Marvin Gaye (Tama Motown)
13	13	BABY	Bobby Darin (Mercury)
14	14	HANG 'EM HIGH	Sam Cooke (Mercury)
15	15	GAMES PEOPLE PLAY	Joe Raposo (Mercury)
16	16	I'VE GOTTA BE ME	Sammy Davis Jr. (Mercury)
17	17	DAVID MARY	Credence Clearwater Revue (Mercury)
18	18	I'M GONNA MAKE YOU LOVE ME	Diana Ross & the Supremes & the Temptations (Tama Motown)
19	19	SON-OF-A-PREACHER MAN	E. J. Thomas (Mercury)
20	20	SHOWDOWN	Archie Bell & the Dells (Mercury)
21	21	SOULFUL STRUT	Young-Holt Koinonia Band (Mercury)
22	22	INDIAN GIVER	1910 Fruitgum Company (Mercury)
23	23	SOULFUL STRUT	Young-Holt Koinonia Band (Mercury)
24	24	KABULIN	Gambler's Man (Mercury)
25	25	GAMBLIN' MAN	Gambler's Man (Mercury)
26	26	GOING TO THE COUNTRY	Canned Heat (Mercury)
27	27	STAND BY YOUR MAN	Canned Heat (Mercury)
28	28	GOODNIGHT MY LOVE	Paul Simon & Art Garfunkel (Mercury)
29	29	SWEET CREAM LADIES	Box Tops (Mercury)
30	30	I'M LOVIN' IT	Y.U. (Mercury)

Executive Director: MAURICE KINN
 Editor: ANDY GRAY
 Assistant Editor: JOHN WELLS
 News Editor: DEREK JOHNSON
 Advertisement Manager: PERCY QUINN
 112 STRAND, LONDON, W.C2

Phone: (01) 2761 (3 days) (01) 2761 (13 days)
 NEW YORK: Andy Morris
 With Julie Drake and Brian Auger
 N.10119
 Phone: 71-8306
 CIPC: Magazines Ltd. Reproduction of any material without permission is strictly forbidden.

New Musical Express

THE MONKEES TOUR U.S. HERE

THE MONKEES—now reduced to a trio following the departure of Peter Tork—have announced plans to undertake a coast-to-coast concert tour of America in the early spring. It is expected that this will be the prelude to a world-wide tour in Britain in late spring. The group's British representative Vic Lewis is visiting Los Angeles later this month, and hopes to finalise details of the Monkees' visit.

The group's recently completed NBC-TV special, titled "33 1/3 Revolutions Per Monkee" with Julie Drake and Brian Auger among the guests—is to be screened in America next month. It is probable that British viewers will see the group in the spring, shortly before the Monkees' tour here.

● Vic Lewis flies to America tomorrow (Saturday) with Donovan, who is to guest in an Andy Williams TV special. During his visit, Lewis will also have discussions regarding a projected U.S.-TV special starring Donovan, before flying to the West coast to meet the Monkees' management.

DAVE CLARK IN BIG DRAMA FILM ROLE

DAVE CLARK is to star in an ambitious new film titled "The InSTRUCTOR", for which he has co-written the screenplay. Production is scheduled to begin this summer, on location in and around London. Described as a "contemporary non-musical," the movie relates the story of a young Londoner (played by Dave) and his amorous adventures with older women. Dave has also written "The Instructor" as a novel, and this will be published shortly before the picture is premiered.

Dave and lead vocalist Mike Smith are writing incidental music for the film, which will be performed on the soundtrack. "Clark's role," says Dave, "But the group will not actually be seen in vision."

At the end of this month, Dave leaves for America for a month's visit to discuss the movie, and for talks on future TV specials. He has already rejected an offer to star in a series of U.S.-TV shows, as this would interfere with his filming plans. But there is a chance he will produce one or two of his own specials this year. Similar to "Hold On—it's The Dave Clark Five," the show lasts August.

Barry voted tops

IN an eight-nation hook-up broadcast by Radio 1 last Saturday, Barry Ryan's "Eloise" was voted into top place by the European Pop Jury. The show was intended to determine the best contemporary pop disc in Europe, and each country submitted two records for consideration (one home-grown and one imported). A total of 1,600 fans (200 from each country) voted on the entries. "Eloise" was West Germany's "foreign" entry.

Harmalade's "Ob-La-Di, Ob-La-Da" came second—it was entered by Northern Europe, comprising the United Kingdom, Sweden and France. The Beatles' "Eleanor" entered by Italy. Great Britain's two entries were placed fifth. "For Once In My Life" (placed sixth) and the love's "Blackberry Way" (placed sixth). Fifth went to the French entry, Wilson Pickett's "Hey Jude."

The programme is being repeated on Radio 1 on Monday (Saturday).

★ POPLINERS ★

★ JAL DOUGAN-Lena Martell concert tour now plays Liverpool Empire on Easter Sunday (April 6), as well as on Easter Monday (April 7). Other venues for the tour were reported in the NME four weeks ago. ★ Famous MCM are touring the British Isles with "Brothers," starring Jane Powell and Howard Keel, now in de-screen and re-opens at London's Marble Arch Theatre on Friday. ★ Group formed ex-Yardbirds Jimmy Page—Led Zeppelin—back London with a holiday break during the week commencing February 24, and David Simon returns over the morning disc show during his absence.

MCCARTNEY, DONOVAN ON BEATLE LP DELAY

PAUL McCARTNEY and Donovan accompany Mary Hopkin on guitar on her long-awaited debut LP—titled "Post Card"—which is released by Apple next Friday, April 21. Several Donovan compositions are featured on the album—on which Mary also sings a song in Welsh; numbers specially written for her by Nilsson and Beatles' recording manager George Martin; and the oldies "Love Is The Sweetest Thing" and "There's No Business Like Showbusiness."

The sleeve of the "Post Card" LP was specially designed by Paul McCartney, who suggested the title. The front cover carries a postcard-sized picture of Mary. On the reverse is Paul's handwritten list of the titles.

The songs featured on side one are Donovan's "Land of the Reedy River" and "Happiness Runs"; the Welsh "Rhydym Gwyn"; a vocal version of the Manuel of the Mountain hit "Honeycomb Song"; "Love Is The Sweetest Thing," Wilson's "Puppy Song," and "Inch Worm."

Side two consists of Donovan's "Voyage Of The Moon," "Lullaby Of The Leaves," the former Pat Hunter hit "Young Love"; the oldie "Someone To Watch Over Me"; a song in French; George Martin's "The Beatles' Song"; and "This Is No Business Like Showbusiness."

Pop at Scot sports fest.

Herman's Hermits, the Chris Barber Band, the Carols and the Ceiling Light Machine have been booked to appear in Britain's first winter sports festival, to be staged in Scotland's Spey Valley from February 22 to 25, taking part in the event—to be known as the "Winter Sports Festival"—and disc-jockey "my Blackout" and Stuart Henry.

GARFUNKEL ACTS

Art Garfunkel, of the Simon and Garfunkel duo, is currently filming his first straight acting role in the screen adaptation of Joseph Heller's book "Catch 22." He will be filming on location in Mexico for several weeks, while Paul Simon remains in New York where he is busy song-writing.

MAC COMES BACK TO BEATLE LP DELAY

RINGO STARR may attend the British premiere of the controversial sex comedy "Candy" in which he has a key acting role at London's Kensington Odeon next Thursday (29). Following his sudden tonsils operation, follow Beatle George Harrison was still a patient at University College Hospital as NME went to press last week. He hopes to be discharged this weekend, but final recording for the Beatles' next album has had to be delayed for at least a fortnight. Release of the Apple LP—four more tracks are needed—is planned for April or May.

An Apple spokesman this week said that no new Beatles' single was scheduled at present. One recorded title was "Get Back," featuring Billy Preston on organ, but no final decision would be taken by the group for some time.

Reports that Paul McCartney and American photographer Linda Eastman had married were also dismissed.

Former Lovin' Spoonful leader John Sebastian is writing the musical score for Ringo Starr's second solo-role movie "The Magic Christian," co-starring Peter Sellers.

MAC COMES BACK TO BEATLE LP DELAY

FLEETWOOD MAC returns to Britain today (Friday) following its two-month American tour—and after a week's holiday—will plunge into a hectic itinerary of one-nighters and European tours. First dates for the group are at Birmingham Mother's (February 23), Tunstall Golden Torch (24), and Bournemouth Ritz (25).

Mac begins a whirlwind three-day Dutch tour on February 28, then resumes British dates at Bristol University on March 5. Also set for Wolverhampton Lafayette (6), Yeovil Technical College (7), Isleworth College of Art (8), Godalming Angel (9), Crystal Palace Hotel (12), Haymills Bull's Head (13), London College of Distributive Trades (14), Margate Dreamland (15), "cotting," Ham Bowling Club (16), Sheffield City Hall (18) and Cardiff Top Rank (19).

The group sets out on a Scandinavian tour on March 29 and, as already reported, opens the Bristol concert tour with B. B. King at London's Royal Albert Hall on April 22. Mac's follow-up to "Albatross," the Peter Green composition "Man Of The World," will not now be issued until mid-March.

CHART STARS AT WEMBLEY

Brian Ryan, Peter Sarstedt, Fleetwood Mac, the Move, the Gun, Amen Corner and Harmony Grass are among the stars booked for a charity concert in aid of pool research at Wembley's Empire Pool on Sunday, March 16. Also set are American groups the Tymes, Gene Washington and the Ram Jam Band, the Paper Dolls, Gary Walker and the Rain and Sharon Yandé. The show, which starts at 2.30 p.m., is compared by Alan Freeman and NME's Derek Johnson.

To Premier Drum Co. Ltd., 87 Regent St., London, W1R 7HF
 Please rush me the great new Premier catalogue. I enclose 1/- in stamps for postage and packing.

Name _____
 Address _____
 My usual dealer is _____ N.M.E.11



IN LONDON LIGHTS—THE NME CHART!

The NME Chart is being lit up in London's Leicester Square every Monday morning from now on. The very latest hit parade placings appear in lights on the rotating five-colour Newscaster neon sign—the world's largest—which is situated on the Swiss Centre building in Coventry Street. The Newscaster is 100ft. long and 5ft. high—it involves the use of 30,000 electric bulbs and over 250 miles of cable. The NME Chart was selected for this service—which began this week, and will continue indefinitely—because it is the best-known and most authenticated. This means that Londoners will now have the opportunity of learning all the latest Chart developments within minutes of its completion.

Burton forms his own group

TREVOR BURTON, who left the Move two weeks ago, has already formed his own group. The five members are currently living and working in a cottage in Hampshire, in preparation for their debut. Burton told the NME this week that the quintet has sufficient material for three albums—and that four different recording companies are negotiating to sign it.

The Burton outfit will be aimed principally at the underground market. It starts recording in six weeks for its first release—a double-album with 12 tracks on one disc, and only two on the other. Although it will concentrate almost entirely on albums, two singles will be recorded for release in the spring.

Line-up consists of Keith Smart (drums), Dave Morgan (bass), Rick Tandy (piano), Steve Gibbons (vocals) and Burton (lead guitar). There are as yet no plans for live appearances in this country, although a trip to America is planned to follow the album release—but the group hopes to make its British debut at London's Royal Albert Hall.

All the members of Burton's group are Birmingham musicians, and Steve Gibbons was formerly a vocalist with the Jiglys—the group which, at one time, Trevor had intended to join.

WHERE SARSTEDT GOES

Peter Sarstedt—whose "Where Do You Go To" jumps to No. 9 in this week's NME Chart—travels to Newcastle on March 4 to introduce two shows for Tyne-Tees TV. He is also set for a guest spot in Granada's "Discotheque" on Wednesday, March 12. Peter appears at Birmingham University's Reg Gala on February 23, and at London University on March 14.

NICE SINGLE; ABOARD

The Nice's next single is almost certain to be "Diary Of An Empty Day," written by Keith Emerson and Lee Jackson. It will probably be issued by immediate on March 14—the day on which the group opens its second U.S. tour with two dates at New York's Fillmore East.

HOLLIES—£1,000-A-NIGHT SWEDISH TRIP

THE HOLLIES are booked for a 17-day tour of Swedish folkparks from May 14, during which they will receive the highest fee ever paid to a British attraction engaged in a Scandinavian tour. Manager Robin Britten told the NME that the group will earn "in excess of £1,000 per night at every venue"—and this, according to the Swedish promoter, is an all-time record fee. During the tour, the Hollies will be filming sequences for their self-produced TV special on which—as previously reported—preparatory work begins next month. The group has an immensely strong following in Sweden, where it has already registered 18 hit records—including nine at No. 1.

This week, the Hollies have been completing further tracks for inclusion in their album of Bob Dylan compositions, now planned for early April release. As soon as this is finished they begin work on their album of original numbers to be issued in June—shortly before they play their concert at London's Royal Festival Hall, which will be based largely on the original album. A third LP, expected to come out in September, is a second volume of the "Hollies Greatest Hits"—the first volume of which reached the No. 1 spot in the album charts.

GRISBY DYKE, on top of this week's crop.

GRISBY DYKE, on top of this week's crop. Their new single, "The adventures of Miss Rosemary La Page" sounds like an instant hit. Very together backing, with great things happening on the piano. You don't have to break your ears to hear the words, and they're worth listening to. The song is all about a groupie, and if you don't know what that is, listen to the record. Listen to it anyway, on Decca, DM 232. Sounds like ELLA WASHINGTON'S musical career started with gospel, but Ella's treatment of it is pure soul, and the backing is just beautiful. On Monument, Number M01 1030.

STEVE MONTGOMERY makes some real country sounds, with a gorgeous black treacle voice. "Hammer and nails" is the title of the song, and it's nice and relaxed and hummable. On Decca, F 12886.

PHYLLIS NEWMAN is a new name over here, although she's an established star of American T.V. Her single, "World of music," is very interesting indeed. First time you hear it you think "Oh nice" but listen to it again, it's got a lot of good things going. It's on the London label, number HLK 10253.

Also on the London label is a new offering from JIMMY HELMS. It's called "If you let me" and the number is HL 10255.

More soul from JOE SIMON, who sounds deeper than usual on a beautiful soul-smooth ballad titled "Looking back." Lovely

CONTINENTAL MacARTHUR

NEIL MacARTHUR, who makes his NME Chart debut this week, is set for four major continental TV appearances. He guests in a German-TV colour special on Thursday (20), and the following day flies to Berlin for a German-TV colour special on March 5. He appears on Dutch TV, then flies to Milan for an Italian-TV spot.

Great news! here's the best catalogue you've ever seen about the best equipment you'll ever play

Bigger than ever before—full colour too! Packed full of new outfits, the superb 2000' range, new Lokfast tom-tom holders, snare drum stands, etc. A must for every drummer. Send for yours today!

To Premier Drum Co. Ltd., 87 Regent St., London, W1R 7HF
 Please rush me the great new Premier catalogue. I enclose 1/- in stamps for postage and packing.

Name _____
 Address _____
 My usual dealer is _____ N.M.E.11

Cilla: Black season

CILLA BLACK tops the bill in this year's summer season production at Blackpool ABC. The show opens on Saturday, June 21 and runs for 16 weeks. It will be her second summer engagement at this venue, but the first occasion on which she has headlined on her own — she previously

co-starred there with the Bachelors in 1966.

Cilla is also set for another lengthy season in Coventry Theatre's spring revue. It opens on Thursday, March 20 and will continue until May 17. Supporting attractions for both these shows are still being set.

ENGELBERT SUMMER SEASON, U.S. CABARET

ENGELBERT HUMPERDINK—whose "The Way It Used To Be" climbs to No. 18 in this week's NME Chart—has been booked to star in a major summer season presentation at Great Yarmouth. He is also set to make his American cabaret debut in Las Vegas this spring, as the first part of a lucrative three-year deal. The singer's fourth LP is released by Decca on February 28, and the titles have been announced.

Engelbert opens his headlining season at Great Yarmouth ABC on Friday, April 18. The engagement runs until August 30, after which he will probably commence work on his first starring film.

Following his British concert tour with Mary Hopkin — which culminated in the Humperdink files to America to open a two-week season at Las Vegas Riviera Hotel on April 17. This is the first part of a three-year contract, under which he will play 12 weeks at this venue during this period.

Engelbert has been set to play cabaret engagements in Toronto and Chicago, before returning to Britain at the end of May to rehearse for his summer show.

His next LP is titled simply "Engelbert." It comprises "Love Can Fly," "Through the Eyes of Love," "The Stars," "Don't Say No," "Let Me Into Your Life," "Marry Me," "Get To You," "You're Easy To Love," "True" and "A Good Thing Going." — plus his two most recent hits "Las Bicicletas," "De Besinne" and "The Way It Used To Be."

Engelbert plays a week in London at the Variety Club from this Sunday (16).

LULU TO MARRY NEXT TUESDAY

LULU marries **Bee Guss Maurice Gibb** next Tuesday (18) at St. James' Church, Gerrard's Cross, Bucks. Maurice's twin brother Robin will be best man. Lulu revealed this week that the church was booked six weeks ago, and that she had been trying to keep the date and place secret to ensure a quiet wedding—but, despite all her efforts, the news leaked out this week.

The couple will only have one day in which to honeymoon, as Lulu has to be back in London on Thursday to prepare for her February 22 BBC-1 show. In this edition she will feature all six songs on which viewers will vote for NME this week's Eurovision entrant. Agency Dick Katz told the title of the movie she starts in April. "But we shall await the outcome of the Eurovision Contest before deciding our long-term plans," added Katz.

MOVE TO WALSH

The Move — which takes over the No. 1 spot in this week's NME Chart — has been signed to a long-term management and agency deal by Peter Walsh's company Starline Artists. Walsh also handles the affairs of the Tremeloes, Fleetwood Mac, Marmalade, the Trogs and the Spencer Davis Group.

DUPREE GROUP CHANGES

Two changes have been made in Simon Dupree's backing group, the Big Sound — with Martin Smith (drums) and Gary Kenworthy (bass) replacing Pete O'Flaherty and Tony Ranaley.

GUN AMERICA TOUR HITCH

GUN's debut tour of America — due to have opened this week — has been postponed until early April. Reason for the delay is that it had been planned to issue the group's first album to coincide with the U.S. visit. But owing to a hitch in the completion of the tapes, the LP will not now be ready until next month.

Consequently, the U.S. trip available. CBS plans mid-March releases for the LP, titled simply "Gun," in both Britain and America. Newly-booked one-nighters for the group are Dagenham Roundhouse (tomorrow, Saturday) and London Marquee (next Tuesday).

THE MARMALADE, EQUALS, FANTASMA, ETC. GET OWN SHOWS

THE MARMALADE and **EQUALS** have both been booked for their own shows in BBC-2's "Colour Me Pop" series. Two more BBC-TV spots have been set for O. C. Smith, George Fame, Alan Price, the Sandpipers and Jon Hendricks among latest names set for the Lulu series — to which Billy Preston is to pay a return visit. Transmission date of Scott Walker's BBC-1 series is now confirmed, with Esther Ofarim among the guests, The Dave Clark Five and Tony Blackburn are also booked for TV guest spots.

BOBBY GOLDSBORO, **Chet Atkins**, **Paul Anka** and **Boots Randolph** are among latest U.S. names booked for the Tom Jones TV series — also set are Mireille Mathieu, Esther Ofarim, the Dave Clark Five and Miasiel. Recording dates have now been fixed for Engelbert Humperdink, Cliff Richard and Millicent Martin in Liberate's major ATV series, and a tentative date has been set for its transmission. Leapy Lee is added to the roster of stars for the "Golden Shot" series.

The Equals appear in BBC-2's "Colour Me Pop" tomorrow (Saturday), with Barbara Ruckin as their guest artist. Marmalade is set for the following week's edition (22).

Screening date of two of the shows in the Tom Jones series has been switched. The edition seen on Sunday, March 2, will now feature Engelbert Humperdink, Dusty Springfield, the Foundations, Lisa Minnelli and Shirley Jones. The following week's guests (9) will be Julie Driscoll and the Brian Auger Trinity, Sandle Shaw and the 8th Dimension. These two shows were originally scheduled in reverse order.

Latest bookings for the Lulu series on BBC-1 are Sunday, March 2, with Barry Ryan in tomorrow's show (Saturday); O. C. Smith and the Sandpipers (March 1); Billy Preston (8); and George Fame and Alan Price (16).

Roger Miller is not now coming to Britain to guest in the March 16 show, and is replaced by Paul Anka, Georgia Brown is another new booking for this programme, which also includes Mary Hopkin and the Crazy World of Arthur Brown. Boots Randolph and Miasiel join Mama Cass Elliott in the March 23 show. Complete line-up for March 30 now comprises Jerry Lee Lewis, Chet Atkins, Mireille Mathieu, Barbara Eden and Rick Little.

Scott Walker's BBC-1 series of six half-hour shows will now definitely begin on Monday, March 10, with the Dudley Moore Trio and Salena Gussin guesting in the opening show, set for subsequent editions are Esther Ofarim and Jackie Trent.

Other new bookings for the Jones series include Millicent Martin and the Lennon Sisters (April 6); Bobby Goldsboro, the Dave Clark Five, Mina and Raquel Welch (13); and Esther Ofarim (20). Engelbert Humperdink is now set to appear in the first edition of Liberate's ATV series, which was recorded this week. Millicent Martin joins Dusty Springfield in the second show, and Cliff Richard records his spot on March 19. It is expected that the series will be screened from Sunday, May 11, taking over from "This Is Tom Jones."

Laine Kazan stars in her own show at London's Talk of the Town to be seen by BBC-2 on Friday, March 14. On the same channel, Susan Maughan guests in the "Jimmy Logan Show" on Sunday, March 16.

It is expected that the series will be screened from Sunday, May 11, taking over from "This Is Tom Jones."

Scott Walker's BBC-1 series ends next Wednesday (19), with Cliff Richard guesting in the last edition — and the next day (20), Cilla Black's "Top of the Pops" will be back on for "Dee Time" is Ben E. King on Monday, February 24.

Roger Miller has recovered from his illness (see separate story). Leapy Lee will guest in ATV's "The Golden Shot" this Sunday (16).

D'Abo 'Little People' row

MICHAEL D'ABO's self-penned solo single "See The Little People" — from the stage show "Gulliver's Travels" in which he plays the title role — has been withdrawn by Immediate Records. D'Abó issued an injunction against Immediate to restrain that company from releasing the disc, and this was granted last Thursday.

A spokesman for D'Abó told NME: "All members of the Manfred Mann group, including Michael, are under exclusive contract to Fontana, which has issued this number for Immediate, he was under the impression that permission had been obtained from Fontana, but such was not the case — and he was therefore obliged to take action." Also withdrawn — for similar reasons — is a "Gulliver's Travels" album.

HARMONY AWAY

Harmony Grass — which moves to No. 22 in this week's NME Chart. Ries to Bremen next Wednesday (19) to guest in German-TV's "Beat Club." On February 27 the group travels to Amsterdam to appear in a Dutch-TV special. Latest British dates are Folkestone Pier Pavilion (tomorrow, Saturday), Wolverhampton, and Sheffield University (February 21), Scarborough School Two (22), Trent University (23), and the University Club (25) and Cardiff University (28).

LEAPY COLLAPSE

Leapy Lee collapsed on Sunday morning as he was setting out for Middleburgh, where he was due to open a cabaret week at the Excel Hotel. He was found to be suffering from nervous exhaustion, laryngitis and influenza, and was ordered to bed for the whole of the week. He hopes to be fit to appear in ATV's "Golden Shot" this Sunday (16).

WHO CHARITY CHANGE

The Who's charity concert at London Roundhouse, scheduled for last Sunday, had to be cancelled owing to the last-minute nature of the project. It will now take place at the same venue on Sunday, February 23.

Releases from Decca

backing, with sad strings, soft brass, and very churchy girl voices. On Monument, number MON 1029.

THE DUDLEY MOORE TRIO'S new outing is a new departure for Dud. "Keep it up" is a racy, up-tempo number, with a tremendous vocal unlike anything he's done before — plenty of sock-it-to-me! On Decca 12882.

THE AMAZING FRIENDLY APPLE are amazingly mysterious, but their record "Water woman" is a bit of a knockout so we should be hearing plenty of them before too long. It's on Decca, number F 12887.

There's a single from **MIKE WESTBROOK'S CONCERT BAND** titled "A life of it's own," and that's really what it's all about — I almost expected the record to leap off the turntable when it finished.

The most alive sound you could imagine. This is on Deram, number DM 234.

And if you haven't turned on to **NEIL MACARTHUR** yet, what are you waiting for? 'She's not there' is utterly beautiful — a classic, and if it doesn't go right to the top of the charts, well, there's no justice! Keep informed



Gun, Beach Boys, Temps, Otis, Elvis, Malcolm, Blackburn 45's

NEW singles by Gun, the Beach Boys, the Temptations, Malcolm Roberts, Jacky, Otis Redding, Elvis Presley, Tony Blackburn and the Byrds have been scheduled for release. Marianne Faithfull returns to the pop scene with her first disc for two years. The Nashville Teens have switched to the Major Minor label, and have a new single issued next month. Latest re-release couples two of the Lovin' Spoonful's biggest hits. Albums coming out include discs by Dionne Warwick, Johnny Nash and the Seekers.

February 28 releases include Gun's *Drives You Mad* (CBS), the Temptations' *Get Ready* (Tamla Motown), Malcolm Roberts' "Stand Beside Me" (Major Minor), Tony Blackburn's "It's Only Love" (MGM), Vince Hill's "The Wonderful Season of Love" (Columbia), Lee Dorsey's "In Gonn' Sit Right Down And Write Myself A Letter" (3eal) and B. B. King's "Don't Waste My Time" (State-side).

Marianne Faithfull's "I long-awaited new single is "Some thing Better" (Decca), issued next Friday (21) — it was written by Mick Jagger and Keith Richards, and produced by Jagger. Out the same day is Elvis Presley's "If I Can Dream" (RCA). The Beach Boys' *Capitol* is released today (Friday).

Jacky's new Philips single is the theme song from a forthcoming film "Loving Feeling." It is released on March 7 together with the Nashville Teens' "Lament Of The Broken Resurrection" (Major Minor), the Byrds' "Bad Night At The Whisky" (CBS) and the Vic Lewis Orchestra's cover version of one of the numbers from the Beatles' double LP *Let It Be* (Nema).

MATT HELM GETS IT IN DENMARK!

The demolition is delicious!

Dean Martin

Matt Helm - The Wrecking Crew

Elke Sommer - Sharon Tate - Nancy Kwan
Nigel Green - Tina Turner

Mack composed and conducted by Hugo Montenegro. Screenplay by William Gibson. Based on the novel by Donald Hamilton. Produced by Harry Belafonte. The Arthur & Moosha Studio Picture. TECHNICOLOUR.

Otis Redding's "A Lover's Question" re-issue is scheduled by Atlantic for March 16. Also re-released are two Lovin' Spoonful hits, "Daydream"/"Summer in the City," which came out on Kama Sutra next Friday (23).

Albums issued on February 28 include Johnny Nash's "You've Got So Hard Me Right" (Major Minor) and Dionne Warwick's "Free Wheelin'" (Pye-International). Out next week on Fontana is "The Seekers' Golden Collection."

MR. UGLY IS BACK IN TOWN!

LEE VAN CLEEF
TOMAS MILLAN
WALTER CHAPMAN

The Big Gundown

FROM SUNDAY NORTH LONDON AT PRINCIPAL ODEON AND OTHER IMPORTANT THEATRES SOUTH LONDON from SUNDAY FEB 23rd NOW SHOWING COLUMBIA

THEATRICAL ARTHUR

The Crazy World of Arthur Brown switches management. Just after two years with Kit Lambert and Chris Stamp, Reason for the change is that Brown is developing plans for big stage production involving lights and theatrics, which require costly and exotic sets. Accordingly his management is being transferred to Marvin Silver and Jeff Custer, both of whom have considerable design and construction. The group will continue to record for Track, and Harold Davison becomes its agent.

New Musical Express Awards 1969

SLEEVE DESIGNERS ARE HONOURED

EAMONN ANDREWS presented the NME Awards for the best British LP sleeves of 1968 to the winning designers at a luncheon at the Savoy Hotel, London, on Tuesday.

Artistic, eye catching LP sleeves have done a great deal to sell albums and the NME felt that it should give some recognition to the men and women behind them. NME readers can take credit for this, because their response to our invitation to submit their sleeve designs sparked off the idea for the Awards.

Noted British sculptress Jean Gibson was commissioned to design a modern statuette and a panel of judges representing the art and recording worlds was assembled to do the judging.

The LP covers were divided into three categories — classical, popular and pop music sleeves.

The winners are named under the sleeves below. Welcoming the guests, including the heads of major recording companies and the sleeve designers, Paul Hocking-Baker, chairman of New Musical Express Ltd, said that NME wanted to pay tribute to a section of the record industry rarely given credit for the important part it takes in the industry, the record sleeve designers.

He commented that the judges had made observations that they hoped record sleeves would get away from the magazine cover idea and become a real form of art, and that designers of the cheaper labels, with less to spend had to work harder on their economic, yet effective, designs. Mr Baker concluded by hinting that next year, even more backroomers might be given awards for their work.

Eamonn Andrews said how proud he was to make these first awards and recalled two recording incidents from his life — when in New York, he referred to discs on a "What's My Line" panel as "photograph records" and couldn't understand why every artist he met at his apartment, and after making a record was the only artist to beg Anna Instone, head of the BBC Record Department, NOT to play a disc!

Replying to the guests, Pye chief Louis Benjamin made such a witty speech one wondered why he didn't make an LP himself. Referring to himself as "a Jewish Geoffrey Everett", he told everyone that he had said he would sponsor a prize, (b) see that Pye had three in the top ten, and (c) write his speech. He said he had none of the first two, and the speech was the same as the chairman had just made! After more surefire gags, he became serious and said he welcomed the NME move to honour backroom boys.

He sat down to warm applause, specially from friendly rival company heads, including Ken East, of EMI; Bill Townsend, of Decca; Roland Dennis, of Polydor; Noel Rogers, Liberty/United Artists; Brian Broily, MCA; Larry Pate, Fable One; Colin Hadley, World Record Club; Andrew Oldham and Tony Calder, Immediate, who brought out four LPs last year and won two prizes, and say they'll bring out classical and light popular LPs next year to win all four prizes! Jeffrey Kruger, Ember; Ian Ralfini, MGM; Freddy Puser of Spark; and Tim Ormiston of Rim.

Representing RCA was Terry Oates; Mavis Smith from Apple; Michael Stanford from Philips; Olav Wyper from CBS; Stephen Hill from Mapor Minor; Ron Smith of Saga; Roger St Pierre from Beacon; Terry Jennings from Music For Pleasure; and Stanley West from Readers' Digest Records.

Other important executives present were Maurice Roach (Decca), Don Wedge (Polydor), Roy Featherstone (EMI), Ray Jarrett (MCA), Tom Grantham (Pye), Wally Sparke (RCA), and Peter Swern (Transatlantic).

One record executive summed up by saying: "I've never seen so many disc chiefs together at one time. It was a backroom boys' annual outing and here's to next year."

and EAMONN ANDREWS makes presentations to the winners



EAMONN ANDREWS presents the NME Awards to the winners. Left to right: JOHN HAYES (Classical) sculptress of the awards JEAN GIBSON, EAMONN ANDREWS, ANDREW OLDHAM, TONY CALDER and KEN EAST (of Immediate, Pop and Special winners), C. P. HADLEY (World Record Club general manager, receiving Barry Zaid's Popular class award).

THE WINNING SLEEVES

POP

POPULAR

CLASSICAL



Designed by ANDREW OLDHAM, Immediate, with photos and X-rays by GERED HANKOWITZ.



Designed by BARRY ZAID, World Record Club.



Designed by JOHN HAYES (CBS) who also does pop sleeves.

AND RUNNERS-UP . . .

POP

POPULAR

CLASSICAL



Runner-up by CJ5 PRODUCTIONS; photo, ROBERT DOWLING (Blue Horizon).



Runner-up; Design by PAUL CHAVE (Golden Guinea, Pye).



Runner-up; Designed by ROLAND PIPER (Saga).



Three recording company heads have a pre-luncheon drink — with NME chief MAURICE KINN (second left). They are (from left) LOUIS BENJAMIN (Pye), BILL TOWNSELEY (Decca) and KEN EAST (EMI).



EAMONN ANDREWS announces the winners. On his left is PAUL HOCKING-BAKER, chairman of NME Ltd., and also seen is MAURICE KINN.

WHO'S WHERE

One Nighters Week beginning Feb 15
Gene Pinye/Marmalade/Joe Cocker: Cardiff, Capitol (15)
Goverly Theatre (16), Slough Adelphi (18), Ipswich, S. B. M. O. (19), Peterborough AFC (20), Finsbury Park, Astoria (21).
CAVALDI, WOOD AND FROG: Chalk Farm Middle Earth (13), Albert Hall (18), Sheffield University (21).
MOVIE: Cambridge Corn Exchange (15), Bishop's Stortford Road Centre (16), Tunstall Golden Torch (18), Royal Albert Hall (20), Hinchley St George's Hall (21).



Here is the NME award sculpted in perspex and resin, and including three small planes, each containing many tiny mirrors, posed on a base constructed of resin mixed with marble chips (base not in picture). Jean Gibson, the designer, is a noted British sculptor of the modern school, who started her career by designing a pottery duck at the age of 13 for use by her father's factory and earning herself a £30 artist's fee. She attended Burslem and Wimbledon Schools of Art before winning a scholarship to the Royal College of Art, where she in turn won a travelling scholarship to Italy. Since then she has had many successes and her work appears in private collections in London and New York, and in Canada, Italy and Spain. She describes the Award above as "combining the visual characteristics — head, stems and tails of printed music — with the flowing roundness of discs." The sculpture is 23 inches high, 7 inches wide and 4 inches deep.

Special Award



FAIRFIELD, CROYDON Box Office 01-688 2921
SUNDAY 2 MARCH 7.45 p.m.
INCREDIBLE STRING BAND and FRIENDS
A NEMS ENTERPRISE
Tickets: 17/-, 15/-, 13/-, 10/-, 8/-



Third; Designers BOB GILL, JOHN KELLY, ALAN ALDRIDGE (Apple).



Third; Designer JAMES MARSH (World Record Club).



Third; Designer YVONNE HUGHES (Decca).

BROKEN WHEEL SCENE RETFORD NOTTS.
SUNDAY, 23rd **ALL DAY RAVE**
BEN. E. KING
FROM THE U.S.A. THE CHRIS SHAKESPEARE GLOBE SHOW Pay at door
P.S. BEN. E. KING ON STAGE, 5 p.m.

LPs reviewed by ALLEN EVANS

*****TEN YEARS AFTER:** **STONEDHENGE** (Dorham, SML 1029)
This versatile group, Ten Years After, worked for three uninterrupted weeks on this LP and have produced a most ear-worthy effort, varied in content and all self-written, from the rocking music of Speed Kills, Woman Trouble and Hear Me Calling to mazy, low-key moods Sad Song and No Title. I liked the scat singing on Skooby-Only Doobob. After, with lead guitar playing to the gutbucket to faraway. Original sadness, with lead guitar playing to match, Chick Churchill's organ and piano solos are real knock-outs, and drummer Ric Lee Lysons gives his worth on Faro. A very good LP from a group which could go places.

Other titles: Going To Try, I Can't Live Without Lydia.

*****THE WORLD OF HITS** (Decca SJPAT)
Another of this popular "World of ..." series, this time giving you 12 good tracks by 12 different attractions, listed below.
Artist and title: Procol Harum—White Shade Of Pale; Dave Berry—The Crying Game; Unit Four Plus Two—Concrete & Clay; Cat Stevens—Matthew & Son; Small Faces—Sha La La La Lee; Alan Price Set—Simon Smith & Amazing Dancing Bear; Fortunes—You've Got Your Troubles; Them—Gloria; Zombies—She's Not There; Bravos—Black & Black; Billie Davis—I Want You To Be My Baby; Moody Blues—Go Now.

GROUPS
NAZZ (SGC 221 001) is an uncomplicated American foursome who belt out their fast numbers and put over energetically sung slow numbers, with clarity. The instrumental sound keeps up a good rhythm, without being way-out. A bit like the Dave Clark Five. Most of the tracks composed by Todd Rundgren.

CHAMBERS BROTHERS (Direction 543-651) are four Mississippi-based coloured brothers with a white drummer. They get a deep blues sound going, with plenty of improvisation vocally, and some penetrating instrumental ideas, with a wailing harmonica leaving a memory and a fast raver called No No No Don't Say Goodbye leaving you limp! Eldest brother George takes most of the lead vocals. This exciting group is

coming to Britain soon and should make a big impression.
LIVERPOOL SCENE (RCA Victor SF 7956) call their LP "An Amazing Adventure Of" and the six-man group produce weirdly sounds, recited poems, read spoof "news" items, sing folk and blues songs (I liked Mike Hart's Happy Burial Blues vocal). As Rowan and Martin would say, "Popourri," and it's avarie garde.
PROCESSION (Mercury, SML 20132) sing and play tunefully, and with a beat. As Mike Hugg (who did most of the production) says in the sleeve notes they don't put a foot wrong. They came from Australia, leaving them a sizeable reputation behind. Mick Rogers takes most of the lead vocal with great verve, and plays bass and guitar, as does New Zealander Brian Peacock, who also plays piano. Trevor Griffin is organ/piano man, and Craig Collinge is on drums. I liked their tongue-twisting Essentially Susan and the wistful You-Me. Eleven of the twelve tracks composed by group.

CALLIOPE (Buddah, 203016) title this work "Steamed and belt out their vocals in blues-shouter style, with a loud, driving instrumental sound, with organ and bass to the fore. An American quartet, they really raise a lot of rhythmic noise, with an inclination to wail out sounds.

PLASTIC PENNY (Page One, POLS 034) drive over their harmony singing and organ acrobatics. Only nine tracks, but long ones, particularly MacArthur Park (over 7 minutes), which is tenderly reproduced. Paul Raymond singing and playing organ with great appeal. There's also a rather different version of Hound Dog by Nigel Olsson! Good LP.
DR. WEST'S MEDICINE SHOW AND JUNK BAND (Page One, POLS 017) use their U.S.A. hit, "The Egg Plant That Ate Chicago," as the title track. This group put over sort of beat-music hill-billy, masterminded by Norman Greenbaum, who takes lead vocal and wrote most of the numbers. A kind of American Bonzo Dog unit and quite amusing.

APPLE (Page One POLS 016) is the name of a group and nothing to do with Marmalade label either). Dennis Regan is a pleasant vocalist, backed up by a so-so instrumental unit.

A dozen tracks and mostly in the happy-music category. Pleasant to hear.

CAND-W
STANLEY BROTHERS (Polydor 629026) are backed by the the Clinch Mountain Boys, a hill-billy outfit with fiddles and banjo. The brothers warble their 12 songs with plenty of gusto and harmonise well together.

PATSY CLINE: ALWAYS (MCA MUPS 350) are 12 more tracks left behind by the late Patsy, one of the best country singers of her day. I liked Who Can I Count On, Faded Love, and her tender rendering of Irving Berlin's Always.

BURL IVER (MCA MUPS 369) gives "Ring of Fire" as the title of this LP, in which he charms us once again with his smooth, deep voice through 11 tracks, including You Are My Sunshine, Devil Woman and Heartaches By The Number. Anita Kerr conducts.

THE DILLARDS (Polydor 234659) sit on the "Back Porch" playing "Blue Grass" music on banjo, guitars and bass, occasionally adding a vocal, but concentrating on instrumentals quite a bit. Good lively music.
BRA OF HANK LOCKLIN (Ember CW 333) gives fans 10 songs he recorded pre-1955, when he signed with Victor. They were waxed for the 4-Star label, and recall Send Me A Pillow To Dream On and Let Me Be The

One — before he made them his some time later.
TEX RITTER'S WILD WEST (Capitol ST 2974) is a full-blooded set of outdoor songs by Tex, including Bad Brahma Bull, Me And Tennessee, High Noon and nine others. Good LP.

WANDA JACKSON (Capitol ST 2974) gives you her "Cream Of The Crop" selection of a dozen country numbers, sung in her plaintive way. I liked her A Girl Don't Have To Drink To Have Fun, Wishing Well and PIANOS

RONNIE ALDRICH (Decca Phase 4 Stereo PPS 4152) has his two pianos and the backing of the London Festival Orchestra for his "This Way In" album, which includes sensitive versions of Mrs. Robinson, Phoenix, Honey and Blowin' In The Wind.

DUDLEY MOORE TRIO (Decca SKL 4976). Dudley charms at the keyboard as he plays 11 of his own tunes in his smooth jazz way, backed by drummer Chris Karen and bassist Jeff Cline.

OSCAR PETERSON: THE WAY I REALLY PLAY IT (Vol III) which is explained as, exclusively for my friends. "These are many, as big-guy Oscar has many followers. Here he plays six long tracks with exquisite finesse, including Satin Doll, Love Is Here To Stay.

CORRECTION: Sorry for my slip in Jerry Lee Lewis review last week — Linda Gail Lewis is his sister, of course, not his wife.

Hollies have new ideas for albums

AFTER a battle with assorted illnesses from Mao 'flu to the common cold, the long-awaited new-look Hollies are fighting fit and kick off their new act in Cardiff on Wednesday.

By **ALAN SMITH**

"Getting back to work will be a bit strange for a while," Allan Clarke told me at his Hampstead home at the weekend, "but it's still a good feeling. Our new singer, Terry Sylvester, is a natural."

"He's really fitted into the lineup without any trouble at all. It's incredible. We recorded our new single with him and his voice was fantastic—just right."

"Mind you, he's still a bit nervous... terrified of making mistakes and so on. We told him not to worry and get worked-up about it... make the mistakes as you go along, then learn from them. He's a bit like Bernie in that way — worried of things going wrong."

"I'm not sorry we've had this three months off."

"We spent a long time looking for a replacement, but I don't go for this 'going on tour with a quick substitute' scene. What's the point? We've got a sound, and we should go as far as possible to

keep it. It's stupid to throw that away, because we wouldn't get any satisfaction, and neither would our fans."

"As far as records go, after the single we'll be starting our album of Dylan material, then we'll do an LP of all original stuff. I've already written some songs for that with Terry... which should give you some idea how quickly he's settled in."

"Bobby and Bernie have got a combination thing going, as well, and they'll be showing that off on one or two of the tracks. Bernie's written a beautiful instrumental for piano, and that'll also be featured. And Bobby might do something just on drums. There's lots of possibilities."

Great writer

"The reason we're doing an album of Dylan material is that, for a start, he's a great writer. And we also believe that the LP will be good for America, especially around the college circuit. Some of the numbers we'll do are 'I Shall Be Released,' 'When My Ship Comes In,' 'Mighty Quinn' and 'Wheels On Fire.'"

"On top of all this it's been a nice kick to see our 'Greatest Hits' album floating around the NME LP chart for so long. I think it was nine weeks at No. 1... and it's still in the list!"

NEXT WEEK:

PETER SARSTEDT



The HOLLIES as they were when they recorded the Golden Hits included on their LP at No 13 in this week's album chart. From left they are GRAMAM NASH (now replaced by Terry Sylvester), BERN CALVERT, BOBBY ELLIOTT ALLAN CLARKE and TONY HICKS.

A brand new sound

PAGE ONE RECORDS

77 JAMES HOUSE, 11-15 NEW LONDON ST. LONDON, W.1.

'Highway of Dreams'

Vanity Fair

DRUMMER ALAN'S CURE FOR VIOLENCE

Age: 22
 Born: 24.7.46 in Oswestry, Shropshire.
 Position in group: Drummer.
 Plays: Ludwig drums, specially painted by Harry Fantoni.
 Peculiarly: Only Englishman in group (others Scots).
 Lives: St. Paul's Cray, Kent.

ALAN WHITEHEAD has the cure for all the violence in the world today. "Everyone should own a drum kit and bash away at it until all the aggression and violence has left you." Alan has been doing this for several years and I must admit he's as gentle as a kitten, unless you call him a name he doesn't like or kick him in the shin or something unpleasant like that.

Alan became a drummer because he had a serious accident on his motor bike. He explains: "When I was 17, I saved £10 and bought a second hand bike to go to work on. One lunch time a coal lorry swiped me and I landed up in hospital with eight stitches in my cheek, a scar I still bear.

"My mum and dad made me promise to give up motor bikes and as consolation got me some drums — the Gold Glitter Gigster kit — on HP at a pound a week.

"I started bashing away and we got a couple of threats of eviction notices, so I had to limit my practice to Saturday mornings, when everyone was out and I wasn't working at Benjamin Edgington's in the flag department. I used to trot up to Buckingham Palace with the Queen's flags occasionally, and decorate marquees and fetes.

"But I still wanted to be in a group and have the girls swooning around. So I formed the Revelves at Beesley Heath and we worked consistently about five nights a week. I got a new job in Crosses and Blackwell's work studies office, but I kept falling asleep and the section hand said "Choose."

"But the Revelves wouldn't go pro, so I went. I got a job backing Crispin St. Peters for two weeks, but I couldn't live on the money, so I got in with the Loose Ends (now Happy Magazine) and stayed for 18 months. But they wanted to go jazzy

and I wanted pop, so I quit.
 "For six months, from July to December, 1968, I suffered. I couldn't get a drumming job, so I became a gardener, odd-job man and temporary postman to keep the HP on my drum kit up and live."

"Then I saw an ad for a drummer in a 'Hard working Motown group.' I rang up and got an audition with John Salter at 4 p.m., going straight from my GPO round. I knew Motown and played some, trying to sing the words as well. Then things happened swiftly. On December 31 I was in Scotland, where I did my first two week work with the group. Back in London I got another offer, from the Attack.

"Pat came with me for the interview and I asked the manager of that group how much he could guarantee me a week. Pat said he'd give me £20 minimum and the Attack's manager said he couldn't match that. — I thank goodness, as it turns out."

Alan looks after his mother and sees that she wants for nothing. He



has a younger brother, a draughtsman. And he has a girl friend who makes all his stage outfits. He's very happy with the Marmalade and is glad he didn't listen to all those who kept telling him, when he said he was going to be a professional musician, "You'll never make it." And he laughs all the way to the bank when he thinks of those people who kept telling him to get his hair cut!

DEAN'S FATHER

When I wrote about Marmalade lead vocalist Dean Ford in this series, I said he didn't talk about his father, in case this was misconstrued, was referring solely to the fact that he never mentioned him. I have since found the reason is that Dean's father died some years ago and the sad fact still distresses Dean greatly. A.G.

MEET THE MARMS... BY ANDY GRAY

PAT FAIRLEY — MARMALADE BUSINESS MAN

Age: 22.
 Born: 14.4.46 in Glasgow.
 Position in group: 6-string bass guitarist, sound effects.
 Plays: Danelectro 6-string bass.
 Lives: In house at Highgate, London.

PAT FAIRLEY is the "shocker" of the Marmalades. He will say outrageous things in the middle of a conversation and in the same tone as he would say "Have a cup of tea." You don't realise what he has said until he's said it.

He's got a wicked sense of humour in this way. And he makes the most atrocious noises with his versatile larynx, which came in handy in doing the "Oh-La-Di" sound effects. Finally, he has a laugh that Frankenstein's monster would have cherished!

For all that he's a very nice guy. He's the business man of the group, keeping the accounts and watching the expenses, which can run away with a group's entire profit if not watched.

He doesn't mind spending a lot, Scotsman though he is, if he feels the gamble is worth it. Like when he doled out £500 to keep the Newcastle airport open two hours after midnight so the boys could fly down to London to record "Oh-La-Di" in the middle of a night in November. That led to a No. 1 hit, helped a lot by getting their disc out before other versions. They have made money by spending it and they have a considerable bank balance.

It wasn't always thus. Pat recalled for me how, in the early days of the Gaylords, they would drive from Glasgow to Carlisle ("Big stuff, because that was England"), a 200 mile round trip, play for four hours solid and then divided £12.48 between five of them and the van driver!

"We thought nothing of it," he said. "Money meant nothing to us and a good thing it didn't at those prices! Life was great for us all. An adventure."
 "In Glasgow you were either in the Scouts or a gang, either a woman chaser or a fighter or both. We were none of these things because we had our guitars."

"We took over a community centre in Springburn, our district in Glasgow, and did it up with special lights and called it 'The Shack.' That was our home base and we were little gods there. Great!"

Then in 1965 the Scottish Daily Express' show page writer Gordon Reid made a bet with the paper that Scottish groups were being ignored by London. EMI replied by sending Horrie Parrott up to hear Glasgow talent. We played for him and he liked us.



"He got us down to London and we recorded '20 Miles', from a Tremolos LP. This was released but failed to click. None of us were pros then, even though we were named as Scotland's top group and got £50 a gig by then.

We went pro before 1964 was out and worked in Scotland and Germany, in Cologne and Duisburg, playing six-hour stints a night for six days and two extra hours on Saturday. Hard work but we loved it.

Pat got interested in playing when his elder brother Frank, in the Merchant Navy, brought him a guitar from Cape Town, South Africa.

"I was 14 then," he said, "and daft about the Shadows. I played rhythm guitar to start with and have only gone over to bass since we took the name Marmalades, when we changed our style away from the Shads. Junior laughed me 'what I know about guitar playing'."

How it started

I asked Pat how he came to be the businessman of the group.

"We had a guy doing the books for us and he was doing them, if you get my meaning. Junior and I had a bet with him that he would take over the accounting and I lost. Since those early times we have always handled our own affairs and if we lose money we can only blame ourselves. We sign most of our contracts personally

although Peter Walsh signs for us when his BBC or foreign work.

"We are lucky to be with Pete. He's a real straight one. — We've now done a long time ago before coming to London, when after we'd played we never got paid. Now we get money first if we don't know the guy hiring us."

"The longer you are asked to play the less you get. For instance, in 1964 we played the Club Piccaso in Glasgow for £7 for two one-hour stints, and about five months ago we went back and got £300 for 45 minutes."

The Club Piccaso has a sad memory for Pat. They were performing there on Christmas Day two years ago and after the session Pat went home to be told that his father had died while they had been playing.

Pat looks after his mother well and always welcomes seeing his sister and two brothers, none of whom are in show business.

Pat also wrote a letter to his old school St. Bridget's in Baillieston, recalling "all the nicknames of my former teachers in it. He got no reply. But he feels they would have a good sense of humour, as it is a Catholic school, of which he excelled at woodwork and art. Pat is a bit and, of course, a Celtic supporter.

He feels the future of the Marmalades and other groups is in getting a good cabaret act together and to that end he is working hard.

FIRST RELEASE OF 1969!



BUY THIS EXCITING SOUND ON CBS 3994

CBS Records 28/30 Theobalds Road London WC1

FROM YOU TO US

Edited by TONY BROMLEY

JOAN NARBOROUGH (Leics): In reply to Linda Briggs (FTU), Feb 9: "Stop living in the past and forget Jim Reeves, Buddy Holly, etc., they're dead. Concentrate on now. How stupid and ignorant can you get?"

"Dead?" So are Shakespeare, Tchaikovsky and the Brontës, but it doesn't stop folk who recognise quality appreciating their poetry, music or reading their books. Maybe the millions of Jim Reeves fans will forget him when they find his equal, NA?B!!! Personally he will live but not on me until the day I'm dead.

STUART E. OLIVER (London, SW4): To suggest that artists of the calibre of Jim Reeves and Buddy Holly should be forgotten is utter nonsense (FTU, Feb 9). When Miss Briggs matures a little more emotionally, perhaps she will come to realise what happiness, treasured memories can hold for people. Or will she forget her next-of-kin in her haste to catch up with the future?

JOHN WATERFIELD (Plymouth, Devon): Annabel Aston (FTU Feb 9) seems to be under the impression that people like Gordon Mills and Mickie Most are "sticking" pop music in this country — what nonsense!

The artists they look after have a very good management, a good commercial sound on their records and good stage acts, and the general public are always looking for a commercial, song or sound. Without a vast paying public — people in show business like Messrs Mills and Most would not get anywhere. I am sure if they could find a really talented group or artist from the so called "underground" music

scene, they would do as much for them as they have for artists like Tom Jones.

PRUDENCE REX (London, SW3): Lulu's and Cilla's shows are the most nauseating on TV and that's saying something! They are both supposed to be so full of person. Empress Rex can't get on this show! Please do you think we could have less of "Evenin' pop pickers," etc. and have a bit of Kosko "Sucking it up"!

JOAN FRONAGE (Chester): Does the spite of re-issues mean that people are no longer interested in the current record scene? I don't say much for the sounds of today but record buyers are to spend their money on discs of five years ago.

JANE LUCK (Birmingham): I hope the rumour that Steve Marriott of the Small Faces and Peter Frampton are teaming up is true. What a dynamic duo they'd make!

MECCA DANCING ROYAL BALLROOM TOTTENHAM
 Tel: 808 6291
 TONIGHT THE BANDWAGON 7:30-11:30 10'
FRIDAY 21ST FEBRUARY BEN E. KING
 7:30-11:30 10'
 FRIDAY 22ND FEBRUARY THE SPRINGFIELD PARK
 7:30-11:30 7'
 RESIDENT THE MOVING FINGER

'I started Stax soul sound'

MANY great soul singers have had hit records on the Stax label, but Carla Thomas, the Memphis-born girl who claims to have started the famous Stax sound, has hitherto had to be content with a solitary chart entry in this country.

That was "Tramp," duetted with Otis Redding, which reached No. 16 in the NME chart last July.

Her current release, "I Like What You're Doing To Me," has received some very good reviews, and could well give her a hit, especially as Carla plans a visit to Britain in a few weeks time to promote it.

She dropped into London for a day last week, returning from Germany where she performed several concerts with Joe Tex.

"Ten years ago," Carla told me, "Stax was a country and western label. Then I made a record with my father, Rufus Thomas, called 'The Birds And The Bees.' It became the first r-and-b record on Stax."

"It sold quite well, but didn't make the charts. But the important thing was, it started something new, and I'll always be proud of that."

Years back

Rufus Thomas, of course, was the man who gave us "Walking The Dog," and several other hits a few years back.

Carla really started to win favour with British soul fans via the "King And Queen" album she made, again with the much-lamented Otis Redding.

"Recording with Otis was a wonderful experience for me," said Carla, between sips of tea, and bites of E.M.I. cheese and pickle sandwiches.

"Even in a recording studio, he conjured up this atmosphere, just the same as on stage."

"There was another album planned for Otis and myself but he was killed in the plane crash. I was so upset. Two of the Bar-Kays survived that crash, and they have

claims CARLA THOMAS



got a very wonderful group together again. You'll be hearing more of them soon."

It was only a matter of a few weeks ago that pop pundits were announcing the end of soul music because it had become too samey and uninteresting.

AMERICA CALLING

POLICE SWOOP ON AIRPLANE

JEFFERSON AIRPLANE raided by New York police when they appeared before cameras for Jean-Luc Godard's first American (Beattles aren't the only ones).

The San Francisco band plan to do "Richard III" with Rip Torn and Geraldine Page. And a bit of the dialogue of the film "King Kong" is heard on their new album, "Bless Its Pointed Little Head." It happened this way—Airplane were recording live at the Fillmore West and part of the light show at the same time was "King Kong." Closing dialogue kept in is: "The airplane's got it. No it wasn't an airplane. It was beauty that killed the beast."

DOORS SELL OUT
More than 21,000 screaming fans greeted the Doors at Madison Square Gardens last week in a concert that was \$80, grossing \$105,431!

The Doors share of the gross was \$52,717, minus expenses totalling \$17,000. The group returned to Los Angeles following the concert to resume work on their fourth album, scheduled for a March 15 release.

The Best Dressed Man list announced this week didn't include any rock personalities, but Jim Morrison certainly must qualify for this sort of sartorial notice. He's just had a new black suit made from the hide of an unborn pony... and he's going to hang it up in the closet next to the suit he has made entirely of lizard skin.

Yet, no less than a third of last week's Top 30 were soul discs.

"And it's a very welcome sight too," beamed Carla. "Maybe I'll have a chance now. But I see they are re-issuing a lot of the old hits. I don't know whether that's a good thing."

"A good soul record depends entirely on the song. The artists, like Sam and Dave, Wilson Pickett and Otis always give a great performance, but if the song is not strong enough, the public just won't buy it."

"That's why there was a time last year when it did look as though soul music was not so popular."

Does Carla write any songs? "Yes, I write quite a lot," she

MONKEE CATCHER
The Monkees album due out this month will be called "Instant Replay." Mike Nesmith recently signed a country-and-western group called the Corvettes, which he will produce. His wife, Phyllis was recently involved in a serious traffic accident; though she has nearly recovered, she still has a scar on her face. Dary Jones is

set for another "Tom Jones Show" and the trio is working on a new stage act it hopes to debut in March.

BYRDS NEW RELEASE
The Byrds' latest album "Dr. Byrds and Mr. Hyde," was released this week, featuring a variation of sounds. It contains eleven tracks: "Nashville West" (an instrumental); two versions of "Candy" (one the theme song in which Roger McGuinn collaborated for the movie); "King Apathy III," a musical satire; "Old Blue," traditional folk song with a modern beat.



"Drug Store-Track Drivin' Man" is all about a hard-pitching DJ: "Wheels On Fire"; "Your Gentle Ways Of Loving Me" had Night At The Whisky" (some sociological reflections on "You've Got Me Runnin'" (rhythm and blues); and a parody of signposts by big and little bands throughout the years: "Thank You, Folks. For Listening"

Cream's farewell film set for theatre showing

The movie of the Cream's farewell performance at the Royal Albert Hall last December, has been set for one night, theatre style with a sliding price in seats, at Lincoln Centre on February 21.

JUNE HARRIS: NEW YORK

"The first one that did anything was 'Gee Whizz,' which was a big hit in the States, but I don't think it was released in Britain."

"Naturally I'd prefer to record only my own material, but if somebody comes up with something better, then I record that."

Besides having a great voice, and looks to match, Carla has brains as well.

Three years ago, she won her Masters' Degree at Howard University in Washington.

"More by determination and luck than anything else," she said modestly.

"But if I get a hit record in Britain the same way, I won't be disappointed!" GORDON COXHILL

There is no news yet concerning a possible album of the movie soundtrack, but the group's "Goodbye" album, released here two weeks ago and now celebrating its first week on the U.S. charts, is almost certain to win them another Gold Disc.

AS EXPECTED, Led Zeppelin destroyed the audience at the Fillmore East last weekend. Second show Friday night they remained on stage for 90 minutes of absolutely incredible musicianship up and down the entire blues scene.

The group's success here — their first album swung into both charts this week with sales figures well over 100,000 — was marred only by the fact that John Bonham, 21-year-old drummer, had to return to England suddenly after his small child had an accident that required stitches in his head. But he was back in time for the Zeppelin's concert in Chicago at the weekend.

AS FOR the Monkees, I understand that NBC still hasn't set an airdate on the special they taped in December, which fea-

tures Julie Driscoll, Brian Auger and the Trinity. There's vague talk of March.

However, it would be kind of outdated news since Peter Tark split the group to go solo, and we'll see Jools and Brian long before that on our screens when their Tom Jones guest spot is shown here on February 25.

PENTANGLE came in from England this week and were feted at a crushed, heavily attended British type pub reception in New York where, space occasionally permitting, we were treated to a sample of their huge talent two days prior to their opening at the Fillmore East on the Canned Heat show.

Their first album looks like being a winner and they'll be in through the beginning of March playing underground dates. Right now the group is playing three days in Boston, and other dates set include the Troubadour in Los Angeles (February 18-24), and the Fillmore West from February 27 through March 1.

BRITISH group Cartoons have just completed the first lap of what's turning out to be a successful promotion tour to launch their first album.

Though certainly not intended, their LP seems to be going underground, giving them a much wider market than originally thought. The album, full of their own material and very together, will be issued in England in March.



HOHNER Accordions Harmonicas · Melodicas always popular



The Accordion gives you today's exciting sound plus an array of effects that win audiences. Hohner quality is unsurpassed — so get the Hohner Accordion Catalogue and choose the best.

Hohner Harmonicas and Melodicas are established favourites. Ask for the Hohner Harmonica Catalogue and get started on the musical highway now.

M. HOHNER LTD.
11-13 Farringdon Road, London, E.C.1
Telephone: HOLhorn 3056



Chase the cold away with **BERNADINE FERRELL** single "SING-A-SUSLINE" BF1747



TWO SMASH HITS!

ISN'T IT LONELY TOGETHER

O. C. SMITH

LET THE SUN COME IN

CBS 3918

ST. DAVID'S ROAD ON TANGERINE DP 0003

K.P.M., 21 DENMARK STREET, W.C.2 01-836 2856

TAIL-PIECES BY THE ALLEY CAT

THREE rousing cheers for Julie Andrews' "Sound of Music" LP - 200 weeks in NME album charts! Their next singles: Stevie Wonder "I Don't Know Why," Otis Redding "A Lover's Question," Monkees "Tear Drop City," Temptations "Run Away Child" and Aretha Franklin "The Weight" . . . Italian song for Tom Jones' next release likely - also Engelbert Humperdinck . . .

At his latest cabaret opening, Johnnie Ray duetted with Judy Garland on Sunday . . . Note to John Lennon: have you seen Yoko Ono's "nude photo" with Elvis Presley in his fan club magazine? . . . Temptations now established here, thanks to Diana Ross and the Supremes. Matt Monro's name legally changed from Terence Parsons . . . Savoy Hotel audience for Sacha Distel's cabaret opening includes Petula Clark next Monday . . . If Marianne Faithfull was to marry Mick Jagger would they invite Mary Whitehouse? . . . Don't invite Chip Hawkes of the Tremeloes to same party as Tony Blackburn . . . Lyrics by singer Jackie Rae to music of Les Reed for new Ken Dodd single . . . Barton reader Trevor Parks wonders: if they recorded "Albino," would Plastic Penny change their name to Plastic Mac? . . . Surprisingly good: Tony Blackburn's new single . . . His versions of Beatles' "Hey Jude" and Jim Webb's "Wichita Lineman" on next O. C. Smith LP . . . No. 1 U.S. album: "Diana Ross & the Supremes With The Temptations." Well-performed; new Barry Ryan single on Saturday's Rolf Harris BBC-TV show . . . Fraud charge against Tino Bazile - manager of

Frank Sinatra Jr. . . . U.S. army call-up for Micky Dolenz soon . . . Good Lonnie Donegan contribution to vastly-improved Leslie Crowther LWE-TV series . . . For same company, Tito Burns considering new Bingo-style Jimmy Young weekly programme . . . U.S. pianist Jeremy Lubbock could become new Buddy Greco musical director . . . Any day now, Cher should make Sony a father . . . Plans for filming Sam Cooke's life story - Sammy Davis under consideration with Lou Rawls for leading role . . . Joey Heatherton (who guested on Sunday's Tom Jones ITV show) a former Frank Sinatra girl friend . . . After her investiture, Vera Lynn honoured by surprise Prince Philip visit at party on Tuesday . . . Songs by Carole King and Randy Newman on Memphis-made Dusty Springfield LP . . . Who said Leapy Lee could be Brenda Lee's frog? . . . Happy event for Dionne Warwick expected March 1 . . . Illness caused Roger Miller's withdrawal from Tom Jones TV series . . . Big U.S. sales for John Lennon - Yoko Ono nude-cover LP . . . At Elstree, Liberace works in

ROSS MACMANUS

WOULD LIKE TO THANK MR. JOE LOSS, HIS SINGERS AND THE GENTLEMEN OF HIS ORCHESTRA AT THE END OF A LONG AND HAPPY ASSOCIATION

ENQUIRES TO: 01-789 6273

ONLY 5/- DOWN FOR 3 LPs

(Balance 5/- weekly). The 3 LPs, fresh from the makers, are posted to you, anywhere in Gt. Britain. Just send 5/- P.O. with a list of LPs and S.A.E. for receipt: PRINT her address, christian names, surname (Mr./Mrs./Miss), and your age. Over 17 accepted. County Court debtors' addresses filled in.

Any popular LP, including BEATLES, OTIS REDDING, JIM HENDRIX, FOUR TOPS, CREAM, SUPREMES, BEACH BOYS, R. STONES, DYLAN ALL STEREO LPs (unless Mono essential)

THE G. A. LONG PLAY CENTRE

(Dept. A96), 42-44 Gt. Cambridge Road, LONDON, N.17

DANTES DISCOTHEQUE

36 ALBEMARLE STREET, LONDON, W.1

TOP SOUNDS - GROUPS - PARTY NIGHTS

MON.-SAT., 9.30 P.M.-4.0 A.M. MEMBERSHIP, APPLY IN PERSON

LADIES FREE THROUGH FEBRUARY. MINIMUM AGE 21



SANDIE SHAW making a sweeping exit after her opening night in cabaret at London's Talk of The Town wearing a creation designed by her husband Jeff Banks. It's made from 7,000 individually applied, by hand feathers, toned from black at the hem to white lilac at the neck. Shoes seem to be in, too!

studio adjoining Tom Jones' . . . Slogan flashed during Rowan and Marlin's "Laugh-In" show John Lennon call your tailor! . . . Next film for Elvis Presley ("Change Of Habit") with Mary Tyler Moore co-starring . . . LP planned by Jim Webb with noted screen star Lee Marvin . . . First single by Rockin' Berries' lead singer a Paul Ryan composition . . . In Paris, Duke and Duchess of Windsor requested special performance by Mary Hopkin . . . Top 30 reappearance of Dean Martin forecast by your Alley Cat . . . If another Beatles tune is planned by Wilson Pickett, how about "Picket To Ride?"

NME POPWORD

Compiled by Julie Logan, Leytonstone, E.11

- CLUES ACROSS:**
- Morning "Law" composer/singer (3, 4)
 - Soul songstress
 - Wahle half of U.S. group's hit
 - Richard sang the one called MacArthur
 - Guitarist of Ten Years After
 - Red haired drumming tornado!
 - See 26
 - Sandie Shaw "current" hit
 - Hickory Holler man
 - She had an international No. 1 last year
 - Beats' Communist country
 - Scot who is cream of bass players? (4, 5)
 - See 13
 - Ballad hit writer
 - U.S. singer/composer called the "True one" (8, 7)
 - Man with the "Ornaments Band" (4, 5)
 - Agricultural gentleman now part of hit group
 - Amens have one, so do herd
 - Of the Ram Jam band
 - Kasernetz's partner
 - Boys' brothers
 - Her namesake died from snakebite! (4, 4)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50

- CLUES DOWN:**
- Tale of small town (6, 6, 1, 1)
 - Just lost his tonnage!
 - Marvin's girl
 - Wrote "Blackberry
 - Way"
 - Johnny's girl has got it
 - Got kidnapped a while back
 - Where the "band's" music is from? (4, 4)
 - Is he inflammable?
 - It takes two
 - It spins
 - Type of pop
 - Daddy to Almi Bluebell (5, 6)
 - Deep Purple's U.S. hit
 - Jim (1, 1, 5)
 - Who hit
 - Four who backed Billy J.
 - Blond guitarist in No. 2 group
 - Flamist named after composer?
 - Orchestra leader
 - Not the ones you eat, what 12 across would play
 - Plays with Jim! One of the two virgins!

Answers next week and here is last week's solution

ANSWERS ACROSS:

- John Peel, 6. Moss, 8. Pick (Of The Pops), 9. (Ed) Stewart, 12. Club, 13. Granary, 15. (Top) Gear, 18. Tom, 19. Simon Dec, 21. One, 22. Kenny Everett, 23. Hit, 26. Rocks, 27. Michael (Aspel), 28. Dave (Lee Train), 31. Derming, 32. Brady, 34. (Dave) Cash, 35. (Johnny) Moran.

ANSWERS DOWN:

- Don (Moss), 2. Aspel, 3. (David) Jacobs, 4. Pets (Brady), 5. Edwards, 7. (Tony) Brandon, 10. (Alan) Freeman, 11. David (Symonds), 12. Crispin, 14. (Jimmy) Young, 16. Lee, 17. Simpson, 20. Recipe, 22. ("Late Night Extra"), 24. Trevis, 28. Eric, 30. Radio, 31. Disc, 32. News.

HEADING FOR THE TOP

PETER SARDS EDIT

Where Do You Go To (My Lovely)

UP 2262

SORRY SANDIE, BUT . . .

THE arrangements were marvellous. Her clothes were beautiful, dazzling. The whole production was fast and professional. In fact, Sandie Shaw's opening night at London's Talk of the Town Theatre restaurant on Monday was a beautifully-wrapped package with all the gloss and the glitter one should well expect of a plugh night out in the West End.

For me, Sandie Shaw spoiled it. Without wishing to be vicious, I found her singing voice on this occasion too thin, too nasal and too unintelligible to sustain my interest for 45 minutes. One word stirred into the other, notes hung in the back of the throat and when she sang the "My" in her closing number, "For Once in My Life," we were treated to a piece of verbal acrobatics I find difficult to describe.

The act opened in zippy style with Sandie literally zooming onto the stage on a wheeled pair of step-ladders, by six male dancers who stuck with her for most of the show. First number was "London," which

MARRIAGE LINES

SUGGESTIONS for unlikely marriages continue to pour in and here are the latest suggestions:

From Brian Henson of Ilford, Essex: If Nana Mouskouri married Vic Dana she'd be Nana Dana . . . If Sandy Posey married Artie Shaw she'd be Sandy Shaw . . . If Little Eva married Cliff Richard she'd be Little Richard . . . And if Judy Garland married Cassius Clay she'd be Judy Clay . . .

Mrs Elizabeth Robson of Hexham says: If Toni Eden married Louis Armstrong, divorced him and married Jack Jones she'd be Toni Armstrong Jones . . . If Cilla Black married Chuck Berry she'd be Cilla Black Berry . . . And if Andee Silver married Paul Williams she'd be Andee Williams . . .

Finally Derek Johnson comes up again, this time suggesting: If Cass Elliott married Ray Ennis divorced him and married Dick Katz she'd be Cass Ennis Katz . . . If Blossom Dearie married a beetle would she be Apple Blossom? . . . If Skeeter Davis married Don Moss would she be Moss Skeeter . . . And if Fran Jeffries married Robert Key, divorced him and married Ronnie Lane she'd be Frankie Lane!

STARLIGHT ROOM BOSTON Tel: 3579

THIS SAT. FEB. 15th SMYTHE BROTHERS WITH PATENTS PENDING, FUNKY FEVER, RICKY TEE

SAT. FEB. 22nd TEN YEARS AFTER

DANCING 7 to 12 • BARS • REFRESHMENTS SUPPORTING BANDS • ADMISSION 10/-

SONG-WRITERS GROUPS

THIS COULD BE YOUR CHANCE!!!

IF YOU FEEL THAT YOUR SONGS HAVE HIT POTENTIAL, PUT THEM ON TAPE (7 1/2 i.p.s. 1/2 Track) OR DISC AND SEND TO:—

THE MUSIC ADVISOR

CAMPBELL, CONNELLY & CO. LTD.

10 DENMARK STREET, LONDON, W.C.2

BREAKING BIG STOP SIGN ON THE DOTTED LINE BY GENE LATTER SRL1022 WHO DAT GIRL IN THE MINISKIRT BY SYDNE ELLIOTT SRL 1021 AVAILABLE AT YOUR LOCAL STOCKIST TRADE ENQUIRIES THROUGH SELECTA +

A GREAT SONG - A GREAT HIT!

TRAGEDY

Recorded by BRIAN HYLAND on DOT 119

BURLINGTON MUSIC CO. LTD. 9 Albert Embankment, London, S.E.1. Reliance 2692 & MALDEN 7507. Sole Selling Agents: Southern Music, 8 Denmark St., London, W.C.2

ENGELBERT

Engelbert

DECCA

- Love Can Fly
- Love Was Here Before The Stars
- Don't Say No (Again)
- Let Me Into Your Life
- Through The Eyes Of Love
- Les Bicyclettes De Belsize
- The Way It Used To Be
- Marry Me
- To Get To You
- You're Easy To Love
- True
- A Good Thing Going



**His new album was made
for you - with love**

SKL4985 LK4985

DECCA

12" Stereo or Mono LP