

New Musical Express

EVERY
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WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER

RINGO: BEATLES TODAY

Humperdinck Sarstedt

TOP
POP

- Joe South
- Gene Pitney
- Cilla Black

NEWS

In the studio with Bob Dylan

No. 4
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ENGELBERT KNOCKS HIMSELF

ABOUT TO KEEP GLOW GLOWING reveals Alan Smith

ENGELBERT HUMPERDINCK slapped great dollops of cold cream over his face, swished it over the stage make-up covering his pores, and then ducked himself in the hot and cold gushing waters of his dressing-room wash-basin. POW! You felt the sensation and you, too, felt sharp and invigorated as he knocked himself about with a brisk towel to keep the glow glowing.

This was at Cardiff a few nights ago, as yet another sock-it-to-'em concert in which it was obvious that when Engelbert does his own thing — and I have to admit I'm a convert — there is no doubt that he goes it superbly well. His act also breathes a special brand of romantic Casanova sex and I have to report that from Wales to the West, from the North to the South, the ladies are raving for him on his current tour with Mary Hopkin like tomorrow ended yesterday.

At Cardiff, particularly, it was fascinating to stand in the wings and watch him, like any involved artist, reveling in the excitement

of the audience before using it to comedian with smutty remarks."

refuse his act to greater fervour. Not that you can please all of the people all of the time.

When he came off stage, for instance, I asked him if he felt the gags and introductions between numbers didn't occasionally have a touch of blue.

It was a provocative question and I got the answer: "Blue? How do you mean... blue?"

"Some of the things I say are, I suppose, a bit saucy if you'd like to put it that way. But it's only fun, and nobody takes offence. Why should they? Laughter is the healthiest thing in the world. I've been saying some of these things in my act for three years, and nobody's ever complained.

Stripper

"The same goes for my stripper routine, I've been doing that for so long, thousands of people have seen it and in a way they now come to expect it as part of my show.

"Nobody has ever objected... and again, why should they? All that happens is that the stripping music plays and then I take off my jacket and tie!"

Strangely, even as I write, there lands upon my desk a letter from Mrs A. Parker, of Pembroke Road, Canton, Cardiff, referring to Engelbert's "I'm glad I appeal to grannies" quote in my recent NME article.

Says Mrs Parker: "Engelbert Humperdinck says he's glad he appeals to the grannies. But I'm one granny who was disappointed in his stage show."

"I expected him to be slick and polished — not a stripping



occasionally, sure. One big thing that depresses me is lack of perfection.

"I worry if sound equipment isn't right, for instance, because it's like you're giving a false impression to an audience if the voice that comes over isn't as near to the real thing as possible."

He slapped after-shave on to his face and fastened the jacket of an immaculately-tailored 100 guinea

suit (and I estimate he must need around £1,000 worth, bearing in mind his stage commitments).

"I've no complaints," said Engelbert with justifiable contentment. "I don't mind touring, or not being able to walk across a street, or living in dressing rooms and cars most of the time.

"After all," he smiled, fingering his initialled cufflinks, "there's a lot of smooth with the rough."



DOORS IN BIG TROUBLE

JIM MORRISON was arrested two weeks ago in Miami on charges including one count of "lewd and lascivious behaviour in public... two counts of indecent exposure and open public profanity, plus one of public drunkenness.

Morrison could receive a combined maximum prison sentence of three years and 150 days at the States' Balford prison. Miami and Dade County police did not immediately arrest Morrison, who appeared drunk, screamed obscenities and reportedly exposed himself in full view of the audience — a sold-out concert hall seating 10,000. The lawmen feared that arresting Morrison on the spot would have caused a riot.

Out quickly

The police tried to find Morrison immediately after the concert, but he had left the auditorium. The next morning The Doors left for the Caribbean. A complicating factor for Morrison is that the felony



charges makes him liable to arrest and extradition anywhere in the United States. One newspaper quoted Joe Durant, an assistant to State Attorney Richard E. Gerstein as saying "I was extremely shocked by the facts in this case as to what this man did, and the State Attorney's Office will prosecute him and ask for the maximum sentence on each count to run consecutively."

In the past, Morrison has gotten off without serving any time. His major contretemps with the law have taken place in New Haven, Conn. (breach of the peace and giving an indecent or immoral exhibition — were the charges there), in Phoenix, Arizona (started a riot at the State Fair — and will never, the manager said, be invited back again), and in Long Island, New York (another riot).

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NMExclusive in depth film location interview with RINGO

A DESERTED Centurion tank and a "dummy" tree upturned in a ditch provide the first bizarre indications that we've arrived. A viciously cold wind sweeps in across the common, buffeting the white tent in the distance and the group of moving figures that together form an oasis of life amid the unfriendly sea of bracken and stubby brown grass.

Out there on Chobham Common in wildest Surrey they are on location filming a Beatle and an ex-goon in "The Magic Christian."

As the only route out to the film unit is not so much a road as a switchback over a mudbath, the mobile press office parked among a cluster of vehicles off the road while courier with a walkie-talkie is dispatched to relay our presence to the Star.

The press room is inside what looks from the outside like a much travelled furniture truck and in fact is, except that inside it is plushly furnished with heater, phone link, desk, leather settee and well-stocked bar. First in the world — ingeniously inconspicuous — about the publicity people with justifiable pride.

When, eventually, the familiar Beatle face appears grinning at the rear it is a Ringo attired in tweedy slat four, and deerslayer, and accompanied by the sound of sipping feet shaking mud from a hefty pair of labourer's boots.

Welcome

"You've never done me before," says Ringo as welcome, begging a few minutes grace to get his circulation on the move.

If John is the Beatle the public has singled out for the brunt of ridicule and contempt, then Ringo is the Beatle they cling to for reassurance as the flock of shattered images falls about their heads.

Ringo is the cosy Beatle, the good-old-mop-top-Beatle-boy who is nearing his thirtieth year — as everyone keeps reminding him.

"I think maybe people think they are safe with me," says the least objectionable or the most lovable Beatle, whichever way you look at him. "I am married, I am a family man. There is nothing bad — bad from the public's view — to publish about me."

"I try to keep two lives going. One is only to do with me and mine and the other is to do with those and those."

"I agree to give them the Beatle, the Ringo, but the Ritchie I prefer to keep for my family."

And John? "John has just had a divorce and been busted so of course he is sorted out for it. People forget

that divorce is happening all over the world. But Mrs Smith, she never gets a mention.

"I don't know what people think of John at the moment. Maureen was in Liverpool and I know a lot of people there are saying that he has gone a bit crazy. But all he is doing is not keeping up the image they have created and they think he has gone off his head."

"All we are is nice people. I'm not being smart saying that. We are just nice people."

To the action

Ringo's services were required back on the common so we piled into the crowded Land Rover, collected Peter Sellers, and with a warning "Mid your heads in the back" and a cry of "All the fun of the fair" from Mr Starr we made our bumpy way to where the action was.

Sellers, playing the richest man in the world, and Ringo, his adopted son, were supposed to be on a grouse shoot in which the army intervenes. The two are required to stroll side by side, guns in hand, down a slope. No dialogue needed. It is over in five minutes. "No need for Orson Welles to worry there," cracks Ringo, as we make our way back.

Meanwhile, back at the camp, it is lunchtime and with Mr Starr and Mr Sellers in the rear of Mr Starr's silver-grey Mercedes it is off to the village pub where a table and steaks have been booked.

While Ringo reaches for the wine and attacks his steak, we discuss the Beatles' bad press and he argues that it goes in cycles, and that what might be bad for the public to read is not necessarily bad press for them.

Dirty scruffs

"One minute the press will be all over you saying good old Beatle boys. Next year it will be those dirty old scruffs."

"I prefer it when it is nice but the other doesn't bother me any more." A shrugging of Beatle shoulders is accompanied by morose Ringo expression.

Can he put his finger on the turning point of what was for a long

WE'RE NOT MOP TOPS ANY MORE

he tells NICK LOGAN



RINGO and harpist PETER SELLERS in a scene from "The Magic Christian."

time a good relationship with the press?

"Drugs," he answered. "But there was a lot before that. It always has depended on the journalist or the paper, however they felt at the time. They can write a story good or they can write it bad."

"For instance when we were on tour you might find in one paper it was 'Beatlemania in Bradford' and in another 'Beatle Rioters Smash Up Bradford'."

"Perhaps the reporter came round and tried to get an interview and couldn't get in, so he went off and wrote it badly. If they managed to

get in and we gave them Scotch then it would be good old Beatles doing a grand job for Britain."

Does he always understand the actions of his fellow Beatles?

"No, I don't always understand, but then I am in a privileged position of being the person who is probably closest to them and I can go and ask."

"I read the paper like anyone else and I think what's this, what's going on? But then I can go and ask them what it's all about."

The lady who served our steaks came to tell Ringo that she had a daughter away at school 'word' be

ever so popular if she had his autograph. Ringo obliged.

What was his reaction to John and Paul's weddings?

"Fantastic. I heard about Paul's when he phoned me to tell me and heard about John through the office. I knew why he went away, that he was going abroad somewhere to marry but I didn't know where or when."

Time to die

Twenty-eight now, Ringo enters his thirtieth year in July. "When I was 18 I thought that was the time to die. But the old thing is true about being as old as you feel. I don't feel old and I don't think I look my age. It doesn't worry me."

His role in "Candy," he feels, came off well but he adds that in that and in "Magic Christian" he is largely playing himself. His next film, he hopes, will see Ringo develop as an actor who can sustain a totally different character for 90 minutes.

He doesn't find acting particularly difficult. "Candy" was the test and I thought it was easy, so I felt confident to accept this one."

A film featuring all the Beatles is now closer than it's been for a long while, he says, because for the first time all four have agreed that they should do one.

It is now just a question of the right script — which isn't he easy. "Everything that has come up has been 'Hard Day's Night' or 'Help' and the casting was like in those films."

"It was just the four-lads-rags-



to-riches thing in different forms. John would be witty, Paul would be pretty, I would be shy and George would be George."

"If we do one Paul and I should be buddies. Why? Because no one would expect Paul and I to be naughty."

"People really have tried to type cast us. They think we are still little mop tops and we are not."

Current Beatle work involves the completion of their next LP and among the several tracks so far recorded is one by Ringo titled "In An Octopus's Garden (Dr. I Would Like To Live Up A Tree)".

Virtually certain to be their next single is "Got Back," which features organist Billy Preston.

What's it like?

"Paul takes lead vocal and you can say it's a lovely little toe-tapper."

With an infectious beat that'll get your feet tapping?

"Yes," says Ringo grinning. "If you can all down when this one is on says Ringo Starr then you're a stronger man than I am."

"Put that in, it'll give me a smile when I read it. It'll make me happy."

Loveable shake of mop-top head.

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DON'T REMIND NOEL WAS ONCE DEB'S DELIGHT

PETER SARSTEDT was busking on one corner, Don Partridge was entertaining the queues over the road and in a nearby bistro, Noel Harrison was singing to the diners. That was in Paris and there must have been some magic in the French air because all three of them have since made the Chart here.

Noel Harrison is the latest to join the list with the wistful ballad "Windmills Of Your Mind". It is almost as charming as his wife, Sarah, and four children, as I discovered a few days ago.

Noel invited me round to his house which stands just behind Labour Party HQ in Westminster. A maid let me in as Noel descended the stairs to greet me warmly. He led me up to the landing where Sarah was occupied with two little Harrison's, namely Simon (7) and Cathy (6).

In the spacious and comfortable lounge, Noel asked his eldest daughter, thirteen-year-old Zoe, to leave as he was going to do "some sort of interview". But she asked if she could stay and watch, though I can't imagine what she thought I was going to do to her father. She was told okay if she kept quiet, so she

cuddled the fourth little one, this time Harriet who is almost four. As neither Noel or I were particularly alert at that hour of the morning, coffee and cigarettes were produced and we began by talking about "Windmills".

"The director of the film called me and said would I like to do this Michael Logrand song he had," I said "Absolutely" without even hearing it because "I adore his songs," he explained.

Forgot it

"I don't know if it was intended as a single originally. We had to do a deal with United Artists, I record for Reprise, so we had to let them have the album and we had the single. It was released too early in the States and I forgot about it."

NME's RICHARD GREEN

"It was nominated for an Oscar and I wanted to sing it at the Academy Awards when I heard, I thought I was going to come here and be fairly anonymous, just my own business, then the director called and said the song was in the Chart, it's rather nice."

Noel told me that he began playing ukulele at the age of fifteen when he learned three chords. After demob from the Army in 1954, he decided he wanted to become a film director but a lack of patience waiting for his union card led to the scrapping of that idea.

"I had always played and sung." Noel went on, "I did coffee bars in the Kings Road and went round Europe. I got regular places there, sitting on a stool at the end of the bar playing from nine p.m. to three."

"When Rory McEwan left the late I.A.M. e.t.d. BBC-TV programme 'Tonight', Noel's friend Cy Grant tracked him down in Italy and invited him to take over. An offer

which Noel jumped at and he became a regular.

By this time he was, although he doesn't really approve of the phrase, something of a deb's delight, playing at their parties.

"With great humour, Noel recalled: 'They're a very unsophisticated audience and it's easy to make them laugh. Sometimes they're ridiculous... when they start throwing bread around.'"

A slight snort from the direction of the lovely Zoe at my right indicated that she found her father's recollection amusing. Unperturbed, Noel revealed details of his recording career.

"I made an EP in Italy in 1957. It was in the middle of the Harry Belafonte thing and I did a cover of 'Banana Boat Song' and 'Jamaica Farewell.' I saw it recently when I was there, on one of those postcard things."

"I did an EP for EMI, HMV I think it was. One magazine said 'I can see no reason why this record was made let alone issued'. That was encouraging."

VIP visitor

He did an album live at the Blue Angel night club, Mayfair, where a frequent visitor was Paul McCartney who used to go along to hear Noel sing his own composition "Young Girl".

"I went to the States in '65 and found 'Young Girl' a hit there," Noel commented. "The same thing has happened again, I come back to find I have a hit there."

I asked Noel which particular artists he enjoyed listening to and he mentioned Gordon Lightfoot, Joni Mitchell, Bob Dylan and Buffy St. Marie. Zoe obviously warmed to the interview, suggested the Band and ps. agreed.

Since Dylan, so many people have been encouraged to write," Noel said. "Lately, I've got involved in classical music. I play it at full blast on two speakers in my bedroom, it's nice to write to."

"Yes," was Zoe's slightly sarcastic comment on the subject. Noel's reaction was to laugh, something he does frequently though not really hysterically, more quietly and happily.

"I used to listen to the Top Forty stations in the car in the States," Noel continues, "but I don't anymore. The Top Forty in America is mostly pre-infantile. Acid rock is in a blind alley, it's nihilistic and soul-less in my way of thinking."

"The fans of fifteen, sixteen, seventeen are now nine and ten, it's all changed. I think the whole scene is more interested in music because there used to be up to six or seven groups, maybe a few more, who were



original while most of the others tried to copy the Beatles. Now you've got a lot of people doing their own particular thing."

Noel's father, Rex, made quite a bit in "My Fair Lady" and I wondered if Noel would like to try something in a similar vein.

"Film musicals? Yeah!" he cried. "There's a great deal of money to be made. A musical about the Wright Brothers is opening on Broadway, Hillson is writing the music."

I mentioned "Hair" and Noel replied: "There's a lot of confrontation between audience and actors in the States. Off-Broadway theatres, experimental theatres, colleges, things like that."

Musical

"A Western musical, I'd love the idea of that, but I have no pretensions to write one. It'd be a fantasy."

What are Noel's thoughts about acting and the parts he enjoys playing?

"I take it as it comes," he said thoughtfully. "Everything is a new experience. I did 'Joe Egg' last year which was interesting. I did 'Devil's Disciple' at school, I'd like to do that again. At the moment I'm filming 'Take A Girl Like You' with

Oliver Reed and Hayley Mills.

"It's directed by Jonathan Miller and I don't know how it'll turn out. Oliver Reed is the hero, he's a schoolteacher, and I'm the villain, an ex-pub school type on the gr."

Hayley is the girl. It's about a girl of twenty-three who comes down from the North and she's still a virgin — which is amazing! The film explores various ways that various men behave towards her."

Noel said that he was that evening, filming an insert for "Top Of The Pops", a programme the workings of which he was not very familiar with and he wondered what it would be like for him.

"Seeing my reaction, he asked: 'Why do I always get that little giggle from people when I mention 'Top Of The Pops.' It's intriguing, I must find out."

So I tried to explain about the fans outside, the endless rehearsals inside, the sometime chaos for hours on end and the cameras shining on Noel and I decided I was time to depart before the Lilliputians took over completely.

At the corner of the street, a bus load of schoolkids was turning in the direction of the Harrison household. Surely not another load, I fled, but I'd like to know if it was possible.

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BARRY TRUMP (Newcastle, On Type 2): I was very pleased to see Stevie Winwood named as one of the Supergroup. I also noticed that Jim Capaldi was a very popular choice for drummer.

This just goes to show that Traffic should never have broken up. They were a highly original group and recorded all their own material and there is now a large, as yet unfilled, gap where they used to be!

SENIOR CITIZEN (Aged 48) (Croydon): I do not think the Beatles will lose any of their popularity now they are married, rather they may gain from it. The fans who six years ago screamed, fainted, became hysterical at the sight of them are now not only that much older but probably wives and mothers themselves and see everything in proper perspective. All four even the inhibited John Lennon decided to stick to the rules of convention and married quietly and legally.

The Beatles are still the greatest group, I hope, as far as their music goes that they never split up!

STUART SCULLY (Chester): Full marks to Rod Argent for slamming the group which has the nerve to call itself the Zombies (FYTU Mar 21). The group concerned deserve every ounce of the bad publicity it will attract through this ultra pathetic act of name stealing.

As for the real Zombies, isn't it about "the time of the season" that the finest group in Britain got back together to give us more of that excellent music that they've been producing since 1964?

KATHY HARRIS (Nottingham): Once again Gene Pitney has made his annual tour of Britain and once again it was a great success. I'd like to take this opportunity on behalf of all the members of the European Gene Pitney fan club to thank him for giving us so much pleasure. I'm sure I speak for everyone when I say please come back soon Gene!

JERRY CAMPBELL (California): Just wanted to let you know what a

FROM YOU TO US

Edited by **TONY BROMLEY**

fabulous paper you produce. Nothing here in the US ever touches it. The American pop papers rarely have anything on the Who, Dave Dee, Herd and above all the Hollies. Your magazine really fills the void, keep up the good work.

FRANK GILES, Sawley, Lancs: One or two programmes on A.F.N. would be of interest to readers of NME. Monday to Friday 9.5 till 10.00 pm "Sound Survey," Jonathan Green hosts a show of records from the Stateside Top 40. Friday 12.5 am, "Underground."

P. J. BARLOW (Sheldon, Birmingham): I am delighted that Donald Peers has a hit with "Please Don't Go" but I am completely puzzled because I have heard this song excellently sung by Vince Hill on his latest LP "You Forgot To Remember."

It seems strange to me that Vince, who could do with a Top Ten hit, should give a polished performance of this number on an LP and yet not have it released as a single.

Could it be that Vince decided that "Please Don't Go" was purely an LP track? If so, it just proves how difficult it is to spot a hit song even when it is placed under your very nose!

JOSEF SVOBODA (Libochovany 170, OMR, Litomerice, Czechoslovakia): Please forgive me for writing to you. I am a big fan of the New Musical Express, but I'm not able to obtain it 'cos I can't exchange my money for yours. I'd like to subscribe to this mag forever and also get all the numbers that nobody needs. PLEASE HELP ME. I will send you everything of my country you want, only please help me!

ARCHIE, SIR HENRY AND ALEC (Carshalton Beches, Surrey): We have been waiting for the number of Sir Henry and have constantly been astounded at the forecasts and incredible accuracy of your Alley Cat column.

Our workmates are amazed and baffled at your "switched on" knowledge of the pop scene.

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SOUTH AIMS TO TURN YOU ON

ACCORDING to Joe South there are two groups of people out there in the world — the aware and the unaware. Mr South, from Atlanta, Georgia, is going to bridge the awareness gap.

The foundation for this Brunel-type piece of architecture is an easy on the ear ditty, "Games People Play" which is currently climbing the charts without support or personal promotion. Hitherto, Joe has been known for his songwriting — "Born in the Boondocks" and "Hush" for Billy Joe Royal, his producing — for Royal, the Tams and other American names, and his guitar playing, which has found favour with Dylan, Simon and Garfunkel, Aretha Franklin, and Wilson Pickett, who have all used his talents on their recording sessions.

"Games People Play" is a song to each and every one of us, a much needed message to the world. It's not about war or politics, there have already been a million. It's to you and me, brother. Joe is from the South of the U.S.A. where disgrace and suffering have prevailed for a century or more. It is this that Joe is trying to get across.

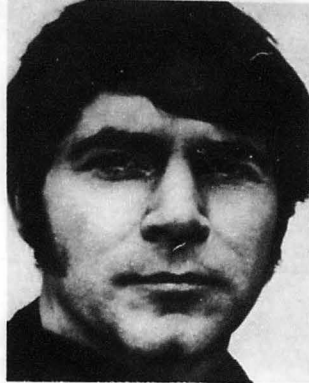
Now what Joe has to say about people. "I like people to like me, but I can never be sure whether they do. I find I am always worrying about them, especially my friends."

"And on those days when the world really socks it to you, I worry about myself. It's then that I wonder and doubt if I have any friends. Time seems to stand still."

It usually seems to be that one's poor friends come to one's assistance when one needs help, rather than the rich ones. Rich people tend to alienate themselves. Their minds belong to other things — material things — to money and business rather than to people.

"Of the music business, Joe has this to say: "The difficult thing in the music business is that when you suddenly become successful, you find so many people telling you that they like you. That's when you find out that whom does one trust? That is what I find is the most confusing thing at the moment, not the pressure of work."

Joe likes to communicate, as a means of showing feeling and emotion. "We have only scratched the surface of what I can really do for people. There is so much that I need to bring people together in this world."



Vacuum

It has not been used in the proper way yet. It should be utilised in communications and education, not just in entertainment. There is no reason why I can't help other people to find out how to fill a vacuum.

Joe, for a singer who has waited quite a while to get his own name known, has some peculiar things to say about success.

For total success everything has to be right at exactly the same moment. All the vibes must be going in the mental plane of life. There are many well-known artists who went up in success and suddenly came down. There is always a reaction for such a fall.

When the Beatles started to roll, they had so much momentum that they and Epstein and EMI must have had something owing to them in the mental planes of life.

The commandments are universal laws. One of them is "Thou shalt not steal." An equivalent of this is that you should not rush out and do something before you are ready for it, or you will fall.

If you haven't earned it on the mental plane you will never hold it to anything in life."

All that sounds to me as if he's being a bit loco, in a roundabout way. Joe also has some interesting comments to make about the business. He is in.

Dollar sign

When I look at people today they fall into two categories — those with the dollar sign in their eyes and those with friendship. The most pathetic young people today must be like cartoon characters to the businessmen. It is like a double act in show, with the businessmen laughing at the creators and the audience.

But I don't want to give the impression I am totally a bitter person. I am not, but I've not very studied when I try to explain things. I just talk.

"I become very upset and disappointed when things aren't going right. Thank God people understand me because they managed to get me this far."

The person Joe South knows best himself, and on that subject, he

Cliff Tamla Spectator



By GORDON COXHILL

quotes, "I used to be very lonely, but now I believe so much in the thing inside me that I stop me from being lonely. I wish I could always be surrounded by people I love. I have no malice that I am

conscious of for anyone in the world. When I was at school, I couldn't interest people in my point of view. So I had to become the court jester in order to get them to listen. Probably that's how I became a composer and musician."

Now Joe feels happy. He is, to coin a phrase, doing his own thing. Perhaps, when Joe makes a trip to Britain, we'll find out what he really is all about. Till then, we'll just have to listen to his songs and play the games people play.

HE WINS TAMLA MINI



When BERT SMART of Rayleigh, Essex (second from left) went into a record shop and bought "Love Child" for himself and his wife to celebrate the birth of their third child he was smarter than he thought. For inside the record cover was an entry form for Tamla Motown's British Motown Chartbuster Album contest. He entered and won first prize, a Mini car. He was presented with it on Tuesday by (l to r) PHIL JONES of Tamla, STEVIE WONDER, Motown Vice President BARNEY ALES and TONY BLACKBURN.

BILLY COTTON DIES AT FIGHT

BILLY COTTON, one of Britain's best-known TV handleaders, died at the Walker-Bodell fight at Wembley Pool on Tuesday. He was 69. He had survived a heart attack some years ago and continue his "Wakey Wakey" TV show.

He made his first stage appearance in 1928 and in 1931 became a star with his own show at the Alhambra, Leicester Square. He was near a gambler and in days when top of the bill acts went into theatres on percentage, he always took straight salary, despite full houses.

He kept a band of some 20 musicians working for many years, some of whom were still with him from the early days. He was interested in motor racing and bought Sir Malcolm Campbell's Bluebird. His son, Bill Cotton, Junior, is an executive in BBC-TV.



The late BILLY COTTON with son BILL JUNIOR.

THIS IS NINA SIMONE'S 'REVOLUTION'

With her latest, explosively beautiful single, the High-Priestess of soul makes a plea. Not for violence. Not for hate. For a revolution in men's minds. A revolution that will bring peace and equality to all men. "REVOLUTION" c/w "Love o' Love" (RCA1805) will be the title on every DJ's lips, starting today!

The influential American music journal "Cashbox" reported on the disc, thus—"Musically, this is one of the most powerful Nina Simone sides . . . an exceptional single". In the States, this disc was issued in two parts, but RCA are issuing it here as one big-value side of a truly great double!

NINA has been on a tour of the U.K. and Europe since March 12th. Her British appearances, in addition to TV dates, include live shows at London, Dublin, Belfast, Edinburgh, Cardiff and Manchester. She has been singing much of the terrific material recorded on her albums—"NINA SIMONE SINGS THE BLUES" (S)SF7883 (M)RD7883, which includes "Backlash Blues" and "The House of the Rising Sun"; "SILK AND SOUL" (S)SF7907 (M)RD7907, which features "Go To Hell", "Cherish" and "Some Say"; and her latest LP "NUFF SAID!" (S)SF7979 (M)RD7979, which includes "Why? (The King of love is dead)", "Ain't got no—I got life" and "Please read me".

From the look of things at the moment, NINA SIMONE is going to have even greater success in '69 than last year. And that's quite something!



RCA

Next week
NME ON SALE ON
THURSDAY WITH —
CLIFF
TAMLA
ROUND-UP
JERRY-LEE
LEWIS

JOHNNY CASH & BOB DYLAN

Mind blowing duo



PREPARE to have your minds blown and your senses tickled by the coming together on one album of two of the world's greatest musical talents — Bob Dylan and Johnny Cash. It's an open secret that they have recorded together, but it's not so well-known just how it came to pass.

In pursuit of knowledge I went to the London Hilton to meet my good friend Ches Millican, the head of Epic Records over here, and, more important, Dylan's recording manager Bob Johnston. Johnston is not very tall, well-built, bearded and obviously Texan. His manner is easy, his language colourful and his attitudes confirmed.

He showed a marked reluctance to discuss Dylan, saying by way of explanation: "He has been misquoted so often, and so have I, that I'd rather people talk to him. If he has anything to say, he'll say it. "He's not only a good friend, but I have three sons to feed." Which seemed reasonable enough.

He relaxed a little, however, in due course and told me: "The record company calls me up and says 'When can we have a Dylan record?' and I just tell them that when he's ready, he'll go into the studio and do one."

"He rings me and asks me about the weather, and I tell him about the heat and all that garbage, and he says 'so long' and that's it. Then he calls me and tells me he wants to record and fix the session."

It just so happened that when Dylan decided to cut an album, Bob had fixed to do a Johnny Cash session. So he slyly arranged for Dylan's to run from two-five and Cash's from six to nine.

Cash arrived early, walked into Dylan's studio and joined in the proceedings. The end result, I have it on the highest authority, is something that has to be heard to be believed.

The Dylan album took three days to complete and word of Cash's involvement began spreading almost immediately. Johnston is playing it cool, though, and denying all, preferring to wait until the dee-jays put the needle on the first groove. Then will come the explosion.



GEORGIE FAME being recorded in London by BOB JOHNSTON, the man who got Dylan and Cash together at the studios.

NME's Richard Green talks to their producer, Bob Johnston

Dylan, Johnston says, is easy to work with. He knows what he wants, when he wants it and how he wants it. In the studio, he is all set to go and there's no messin'. One of the tracks on the new album was written in the car between the motel and the studio.

I was played Burl Ives' new album which Johnston has produced. It contains a moving version of "The Times They Are A Changing." Again the Dylan connection.

Dylan crops up again in Johnston's purpose in visiting London, which is to record George

Fame. He came over at the invitation of Ches.

As we walked through the Mayfair back streets for lunch, Bob explained, not without a touch of laughter: "Ches called me and said would I like to record George Fame and I said 'sure.' I told CBS I'd give him a Top Ten record, then give him one in the States."

"They said would I like to put that on paper, and I said I would I've got a couple of Dylan's songs

for him and we'll make the final choice from three I have in mind."

Jack Bruce has been on some sessions with George and it is to be hoped that young Fame will get his hit with something better than the awfully contrived Bonnie and Clyde gimmick which I'm sure didn't do him much good at all.

Ches, who resembles a pop gypsy, who likes clubbing, who is as easy-going as the German railway system and who claims Irish

ancestry, though he is as American as the West side of Grosvenor Square, replied: "Because he's the best record producer," when I asked why he selected Bob for the Fame job. Perhaps this is borne out by a look at the people he does, or has, recorded.

Apart from Dylan and Cash — and surely that is enough recommendation in itself — he handles Marty Robbins, Flatt and Scruggs, Canada's poet laureate, Leonard Cohen, and, until recently, Simon and Garfunkel.

He dropped the latter duo because "they can take three hundred hours on a single and, although I'm not denying their talent, I have neither the time nor the inclination to spend that long on one record."

We talked of chain gangs and the terrible justice eked out by Southern authorities (something that both Bob and Ches have painful, if funny memories of) and got round to Cash's prison recordings.

The Folsom Prison album has been certified as a gold disc and sales are in excess of 900,000 which is going some. Cash and Johnston had it in mind at the time to do a similar thing in San

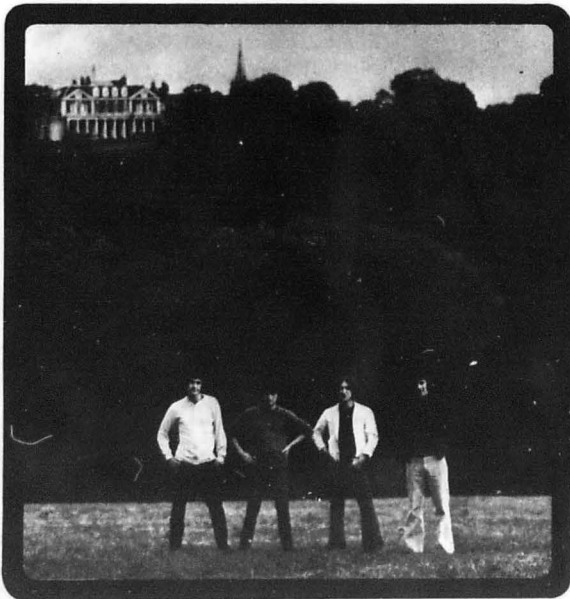
Quentin and Bob told me about it. "They are both maximum security prisons and San Quentin has the gas chamber," he pointed out without neglecting his turkey. "Johnny wrote a song about San Quentin and he told me he'd sing it last because of the effect it'd have. I said that was okay, then we could highail it out of there."

"When it came to the show, he sang it second and I thought there was going to be a riot. Some of those guys are really tough and they were yellin' and hollerin' so that the guards had a real tough job queetin' them down. I was ready to run!"

Johnny had been sent a song by a prisoner there three years before and he asked the warden if he was still in. He looked at the records, but the guy had been released on parole.

"That same afternoon that Johnny arrived, not that morning or that evening, the prisoner was re-admitted for parole violation and he was sitting in the front row at the concert. How about that?"

Which is what a lot of people are going to be saying, though in far stronger terms, in a few weeks time when the Dylan-Cash album is released upon an unsuspecting public.



Plastic Man

7N 17724



As 'Maria Elena', after a slow start, enters the NME chart this week

MY CONTINUED SUCCESS HERE AMAZES ME SAYS GENE

WHEN I phoned Gene Pitney at his Batley hotel earlier this week, he was trying to adjust the volume control on the radio, pick up the phone, and avoid upsetting a pot of tea, all at the same time. "I've just got up," he muttered, "so you'll have to forgive me if I don't sound too with it."

With his new single, "Maria Elena" selling slowly but surely, and his week's cabaret at Batley Variety Club an assured sell-out, you would expect to find Mr. Pitney a very cheerful person. And he is.

"It's just great," he enthused. "I never cease to wonder at my continued success in Britain. The longer it goes on, the more I expect it to fold up at any minute, but it just goes on and on."

The tour he has recently completed with Joe Cocker and the Marmalade even improved on last year's, which averaged 94% capacity.

A gas

"I'm told this one did even better," Gene said. "Much as I rate Joe Cocker as an artist, the audience wasn't really his. Joe said that before the tour started, but nevertheless, it did very well. The Marmalade are a gas, they are so funny."

"The only fault was the weather, which gave us a lot of problems. The only really bad date was at Carlisle. At the first house, there couldn't have been any more than eighty people in the theatre. It was terrible, but at the second house, it was packed. I just couldn't understand it."

"Maria Elena, which is the first up-tempo number Gene has issued as a single for a long time, enters at No. 23 in the NME chart

this week. I asked him if he had any doubts about its commercial potential.

"I wasn't worried about it," he replied. "Although I have been releasing big ballads as singles in Britain for a long while, I thought this one was strong enough to do well. In fact, I have been so busy, I haven't really had time to worry about the record until now."

Recorded in London

"I recorded the song in London soon after I arrived, along with a few other numbers. My next single will probably be another song from that same session, 'Lights Of Night', which is going back to the big ballad and big arrangement. "I was hoping the record would move slowly, and it has done. It's my belief that records that shoot straight into the charts, shoot straight out again."

Gene is moving more and more into cabaret, and to judge from the way he speaks about this type of venue, it is a medium that appeals to him very much.

"I did my first ever cabaret during my last trip to England last year, and I was delighted with it. I discovered a whole new audience I never knew I had. It gives me an opportunity to try a few new things, like singing a number or two in Italian, telling a few jokes, and reading a few fan letters out on stage."

"Sometimes, the letters backfire. One funny guy asked last night if it was true that I was queer. Then there was the one from an old dear of eighty-three who asked what I was doing after the show!"

Meanwhile, back home in America, Gene's wife and family have moved into a new house, and the breadwinner is glad he missed

out on the actual event.

"It was a bit of a crafty timing on my part," he joked. "Lynne and the boys have had to cart all the furniture themselves. Now, I can move straight into the new place. There's not much point in me having a permanent home, I'm moving about so much, but it's for the kids' sakes really. "The house has a few acres of

ground, and a meadow with a couple of horses. They'll love it. I never send postcards home now. They send me pictures of what the family and the home looks like. If I don't go home soon, I'm going to get sued for divorce. Nobody could be more guilty of neglect than I am. "You know, I haven't seen my family in two and a half months."



With all the travelling he does, Gene has formulated some ideas about human beings. "I've become something of an amateur psychologist. I am now much more aware of people, and their different ways. Travelling does indeed broaden the mind. If I didn't meet so many different people, travelling would become a bore."

Italians are different from Britains, and you are different from the French. It's the food, the language, the currency. The little things go a long way towards

run." Looking further ahead, does Gene have any ideas what changes will take place in his career?

"Well, I would dearly love to do some film work. Just what, I'm not sure. But as far as singing is concerned, there will be a few changes, perhaps in the next year."

"Instead of a tour, I might try a series of concerts at large venues. You know, An Evening With Gene Pitney. That appeals to me. I'm only just getting into cabaret, and I'd like to cultivate

By GORDON COXHILL

making something more interesting."

I asked Gene if he was surprised that he could so easily appeal to totally different audiences with equal success.

"I think I have been fortunate," he replied, "in that my choice of material has been applicable to the teenagers and the adults. I haven't realised it until now, but I can see how lucky I have been."

There's something else as well. In cabaret, I decided to do a couple of numbers that are special favourites of mine, but which I didn't think the audience would know.

"But when I did 'Town Without Pity,' and 'Liberty Valance,' they went wild. I couldn't believe it, but all the same, it was very good to hear."

What are his plans when he returns to the States at the end of the week?

"Well, first I'm going to take a real good look around for my family. I don't suppose I'll recognise them at first. Then I'm going to leave them again to do a college tour. In America, we only tour at weekends, but with all the travelling, it's a good week's work."

"Then in June, I'm off to the Far East, to New Zealand, Australia and Japan. First time. You've got to be joking. You're talking to the world's most experienced traveller. No, I've been to the orient seven times before. It's about the time the airlines gave me a free season ticket for that

that side of my career more and more.

"I find an audience in a club put you at ease so quickly. I felt like staying on stage for three hours at Batley on the first night. It's funny, five years ago, I thought I would be fading out around now. But there's no sign of that happening. I'm glad to see."

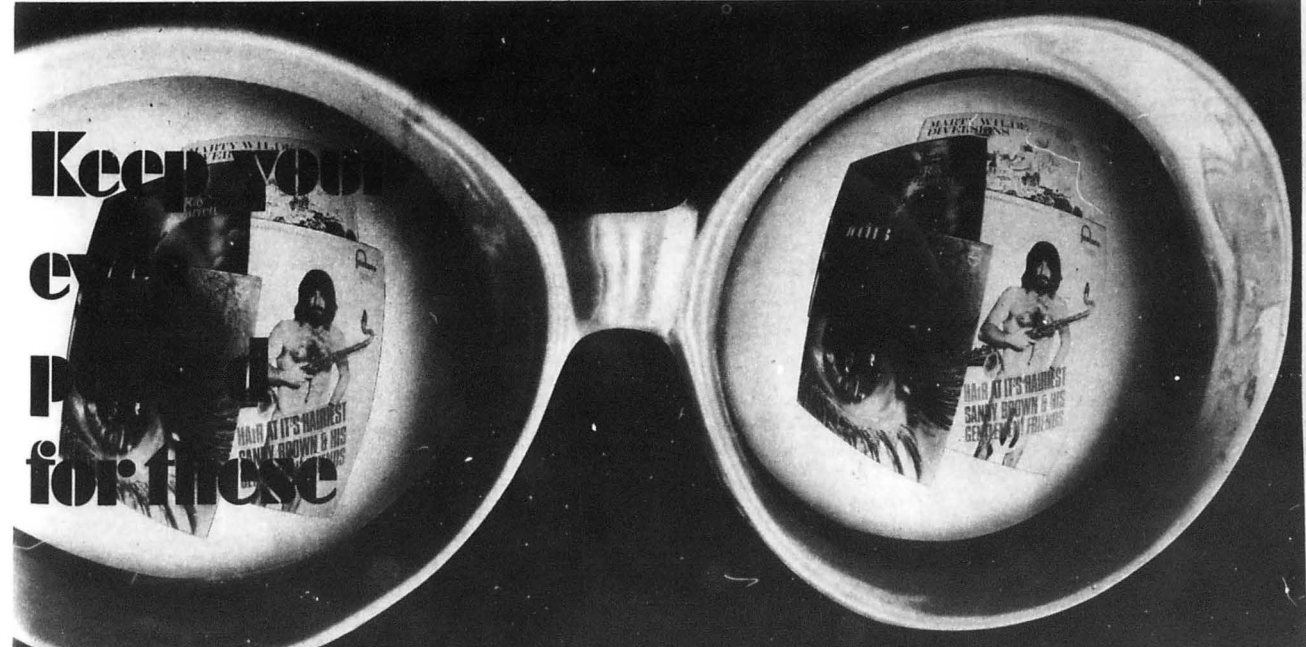
Before Gene rang for his breakfast, he told me one of his true life fishing stories.

"The Marmalade took me fishing in Glasgow," Gene began. "We got into the boat and it ran aground after about two minutes. Mind you, it would have been a miracle if we had caught any fish with the equipment we had with us. And then the rain came down."

"That goddamned rain always comes down when I'm out in the open."

WHO'S WHERE

- ONE NIGHTERS**
Week beginning March 23
HUMPERDINK/HOPKIN: Glasgow Odeon (28), Newcastle Odeon (29), Coventry Theatre (30), Ipswich Gaumont (1), Portsmouth Guildhall (2), Cambridge Regal (3).
HERMAN'S HERMITS: Belfast (28), Bray Arcadia (29).
DESMOND DEKKER: Tottenham Royal and London Flamingo (28), London Booksteady (29), Nottingham Britannia (30), Hford Palais (1), Salisbury Alex Disco (3).
Beckenham Mistrals: Stevenage La-carne and London Lyceum (4).
MINA SIMONE: London Palladium (4).



Marty Wilde Diversions SBL 7877 The new Marty as songwriter-singer, his hits include Jesamine and Abergavenny

"Hair" at its Hairiest Sandy Brown and his Gentlemen Friends SFL 921 This album gives the hit musical a new flavour that demands attention

Ray Barrett No Trouble Now STL 5487 A very nice surprise, his talent as a singer equals his talent as an actor

Scott Walker Scott III SBL 7882 Scott's compositions are excellent, Jacques Brel's are superb Scott sings them all with a richness that deserves to be heard



TOP SINGLES

YES! MARY CAN DO IT AGAIN

* Goodbye (Apple)

AND this week's 64,000-dollar question is—can Mary Hopkin do it again? If you answered "yes," you win the jackpot. If your reply was "no" — well, just wait until you've heard this record, and I'm sure you'll change your mind. Simplicity is the keyword here — a simple melody, simply sung and set to a simple backing.

Shadow's solo debut

HANK B. MARVIN: † Goodnight Dick (Columbia).
THE former Shadows lead guitarist with his first solo disc, which he wrote himself. The title is clearly inspired by the pay-off catch-phrase in the Rowan and Martin TV series, but there the comparison ends. It's a wild and frenzied rocker, with pounding drums supporting Hank Marvin's brilliant guitar technique. In fact, at the start its sounds like one of the Shadows' early discs. Plenty of excitement and beat here—and now that instrumentalists have staged something of a comeback, it could possibly register.

* TIPPED FOR CHARTS - † CHART POSSIBLE

BLOOD, SWEAT & TEARS: You've Made Me So Very Happy (CBS).

It was a bit wary about this, because I'm always apprehensive of discs by so-called underground groups. Largely because their way-out sounds and visual excitement don't always adapt to the radio. But this is a very good disc. A rip-roaring lusty blues-tinged vocal by Al Kooper, set to a powerhouse brass-and-organ backing. The tempo changes constantly, but when it moves — boy, it really swings. If this is underground, it's mighty sophisticated down there!

BAD START

HELEN SHAPIRO: Today Has Been Cancelled (Pye)

I HONESTLY don't know what to say about this. Because many new records have appeared in the charts, and yet this is at a disadvantage from the outset — as poor old Helen Shapiro always seems to be on a hiding to nothing!

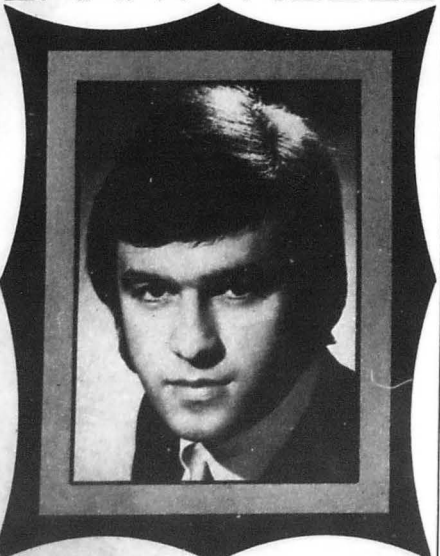
A happy-go-lucky rhythmic ballad with a sparkling Latin beat, it has a catchy melody — especially in the chorus, which Helen Shapiro always seems to be on a hiding to nothing!

A bright blues-chaser.



HELEN SHAPIRO

BARRY NOBLE



THE LAST THING ON MY MIND
Columbia DB 8560



THE GREATEST RECORDING ORGANISATION IN THE WORLD

E.M.I. Records (The Gramophone Co. Ltd.), F.M.I. House, 20 Manchester Square, London W1A 1ES

CAN DO



Real sizzler from Sam and Dave

* You Don't Know Like I Know (Atlantic)

THERE'S no mistaking the Sam and Dave sound, is there? And this latest offering is typical of their style—fervent, spirited, inspired soul singing. Their impassioned bluesy improvisations are a real joy — particularly the manner in which they toss the lines backwards and forwards to each other.

It's all wrapped up in a funky backing, with

RICHARD HARRIS: One Of The Nicer Things (Stateside-Dunhill)

I have nothing but admiration for Jim Webb, whom I regard as one of the greatest contemporary talents. But I find it strange that the material he pens for Richard Harris is invariably less commercial than the songs he gives to, say, Glen Campbell.

Make no mistake; this is a beautiful ballad—captivating, flowing and nostalgic, and Richard's rendition is an object lesson in bringing out the very essence of a lyric.

But the way in which the song is put together, coupled with the delicate drift of the strings in the scoring, is almost like a light chaser. A gorgeous, imaginative track — but only for the discerning collector.

SINATRA BETTER THAN STRANGER

FRANK SINATRA: † My Way (Reprise)

THIS is unreservedly and unquestionably Frank Sinatra's best single — for ages. Much better, even, than "Strangers In The Night" — though admittedly, not quite as commercial.

Written by Paul Anka and Claude Francois, it's a powerful ballad with a haunting melody and a reflective lyric. There's also a steady beat, accentuated by tambourine — and a typically American grandiose scoring that's full of atmosphere and subtleties.

It's the master at his supreme best—no doubt inspired by the fact that here is a song that suits him to perfection. I shouldn't be at all surprised to see this appear in the charts.

PAUL MAURIAT & HIS ORCHESTRA: Through The Eyes Of A Child (Philips)

This is a French entry in tomorrow's Eurovision Song Contest and you will recall that "Love Is Blue" which gave Paul Mauriat his previous chart success, also originated in this event.

It's a lovely ballad — enchanting, flowing and mellow — and Paul's arrangement — with rippling clavichord, organ and velvet strings — is very much in the Mantel style. Soothing, relaxing. **Also on Philips is a vocal version in English by Frida Boccara, the girl who is representing France in the Contest. A very attractive and descriptive disc.

VANILLA FUDGE: Shotgun (Atlantic)

Psychodelia lives again! Well, let's face it, the style has never really vanished — only the name has been changed to protect the innocent.

Meanwhile Fudge sock out a veritable wall of sound, so insidious and all-enveloping that you think your head's about to burst.

Twangs, oscillations, distortions and a pulsing beat—and there's also a vocal in there, trying to make itself heard. But not the slightest semblance of melody. A big noise out about nothing.

KATHY KIRBY: I'll Catch The Sun (Columbia)

Not sure why Kathy Kirby has slipped out of favour with disc buyers — but the fact remains, she has. Maybe she should try returning to her earlier policy of updating oldies.

Meanwhile try this one on for size — if you dig big dramatic ballads, with lush expansive orchestrations, you'll go for this!

It enables Kathy to give full rein to her forceful projection, which she blends appealingly with quieter and more intimate passages. Lovely song with a sentimental lyric, written by Rod McKuen for the film "Joanna



SAM AND DAVE in action pictured during British visit.

Nash heads for hit hat-trick

JOHNNY NASH: * Cupid (Major Minor)
Chances are that you already know the song, because it was Johnny Nash's just one more hit to complete his hat-trick. And he won't have to wait longer than three or four weeks, because this disc has hit written all over it. The transformation is so successful, the label Sam Cooke and Johnny adapted it to his famous rock-steady idiom. This is where the soul and the streams converge. It's decidedly easy to listen to, and it makes for effortless dancing — in other words, the winning formula.

PEGGY SCOTT & JO JO BENSON: † Soul Shake (Polydor)

A title that largely speaks for itself. An electrifying soul routine, with Peggy and Jo Jo ripping it up and having themselves all out. Based upon a simple repetitive riff that nags away at the brain, it's charged with vitality and magnetism. A wonderfully happy disc, and probably the best discotheque release of the week, with plugging could even creep into the Chart House slot.

CLOUDS: Make Me BONES About It (Island)

First disc from a group that's making quite a name for itself on the club circuit. Impressive vocal blend, coupled with a compelling backing in which guitars and harmonica are prominent.

It's a distinctive sound from Clouds, and that augers well for the future. But here, the song doesn't live up to its initial promise.

EDDIE WANTS THOSE PLUGS

EDDIE FLOYD: † I've Got To Have Your Love (Star)

EDDIE FLOYD: † I've Got To Have Your Love (Star)
EDDIE FLOYD isn't an artist who gets into the hit parade automatically. But he's always a strong contender, particularly when he picks a song that's a wee bit above average, and when he benefits from maximum promotion.

In this case, the first qualification has already been met—it is a strong song. And now it's up to the Radio 1 boys to do the rest!

A characterful Sixties sound, with Eddie's husky voice riding high above a rich backing of dancing strings, flowing brass, chanting group and an insidious mid-tempo groove.

And as I say, the tune — which Eddie helped to write — is melodic and hummable. Good record — full and immensely satisfying.

BARRY NOBLE: The Last Thing On My Mind (Columbia)

No end of artists have already recorded this folksy Tom Paxton number, but Barry Noble's version is carefully tailored to the pop market. Much of the inherent folk quality is lost in the process, but the melody is strong, with a haunting melody and philosophic lyric remain.

Slick smooth orchestral backing, with tambourine emphasising the beat, and Barry's mellie, with bristling support by a group comprising Madeline Bell, David and Jonathan, Nice!

DON FARDON: Good Lovin' (Pye International)

This is the young British lad who's been doing so well in the U.S. Chart — and the classic Sixties sound, recorded in the States.

A spirited brass-voiced treatment of a punchy ballad, with a scorching organ-and-organ backing and a wallop beat.

A dynamic toe-tapping swinger of the type which the Americans go for in a big way. Will probably go 2 bombs over there—but here, I'm not so sure.

FLOWER POT MEN: In a Moment Of Madness (Deram)

Hey, I thought the Flower Pot Men were changing their name, because the flower cult is a thing of the past. But now see they've gone back to the old tag.

Certainly their sound is unchanged — a colourful harmonic blend rich in falsetts and counter-harmonies, despite the best-pace of this rhythmic ballad.

MIREILLE MATHIEU: Une Simple Lettre (Columbia)

Being absolutely fluent in French, I am able — at an extra charge — to translate this little into English for you. It means "A Simple Letter" — so there!

Predictable Mireille Mathieu material — a tender ballad, swelling to a palpitating crescendo, and with the effin' emotion in heartfelt style all the way.

It really is a magnificent performance, and I only wish I could understand the rest of the words! Written and conducted by Paul Mauriat.

VOGUES: No, Not Much (Reprise)

The hit U.S. group with a close harmony revival of the sugary old ballad. Set to a slow plod beat, and enlaced in strings and brass.

Both the rendition and the scoring are decidedly dated, and it sounds like something from the hey day of the Mills Brothers, and Four Aces. Pretty song, but corny treatment.



THE 5th DIMENSION HAVE A CHARTER

MORE SINGLES ON PAGE 12

GO FOR THESE!

-  Fantastic song by John, produced by Scott
JOHN WALKER
YESTERDAY'S SUNSHINE
BF 1758
-  One of the 4 Season's greatest hits
THE 4 SEASONS
RAG DOLL
BF 1763
-  The French entry for the 1969 Eurovision Song Contest
FRIDA BOCCARA
THROUGH THE EYES OF A CHILD
BF 1765
-  From his forthcoming LP 'Son of Anastasia'
JIMMY CAMPBELL
ON A MONDAY
TF 1009
-  Exciting theme from TV series
THE TOM SPRINGFIELD ORCHESTRA
THEME FROM 'THE TROUBLESHOOTERS'
BF 1759

HIT PICKS...

Johnny Nash
CUPID
MM603

Golden Earrings
Just A Little Bit
Of Peace In My Heart
MM598

Malcolm Roberts
Stand Beside Me
MM598

Nashville Teens
The Lament of the Cherokee
Reservation Indian
MM599

MAJOR MINOR RECORDS Limited
58/59 Great Marlborough Street, London, W.1

NME TOP 30

WEEK		(Week ending Wednesday, March 26, 1969)		WEEKS ON CHART	
LAST WEEK	THIS WEEK	TITLE	ARTIST	LAST WEEK	THIS WEEK
	2	1	I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye (Tamla Motown)	6	1
	1	2	WHERE DO YOU GO TO.....Peter Sarstedt (United Artists)	8	1
	6	3	GENTLE ON MY MIND.....Dean Martin (Reprise)	5	3
	3	4	SURROUND YOURSELF WITH SORROW Cilla Black (Parlophone)	6	2
	4	5	THE WAY IT USED TO BE.....Engelbert Humperdinck (Decca)	8	4
	10	6	SORRY SUZANNE.....Hollies (Parlophone)	4	6
	8	7	FIRST OF MAY.....Bee Gees (Polydor)	5	7
	5	8	WICHITA LINEMAN.....Glen Campbell (Ember)	8	5
	7	9	MONSIEUR DUPONT.....Sandie Shaw (Pye)	7	7
	20	10	GAMES PEOPLE PLAY.....Joe South (Capitol)	3	10
	12	11	YOU'VE LOST THAT LOVIN' FEELING Righteous Bros. (London)	6	11
	18	12	THE BAD BAD OLD DAYS.....Foundations (Pye)	3	12
	14	13	IF I CAN DREAM.....Elvis Presley (RCA)	5	13
	24	14	GET READY.....Temptations (Tamla Motown)	3	14
	15	15	GOOD TIMES.....Cliff Richard (Columbia)	4	14
	13	16	PLEASE DON'T GO.....Donald Peers (Columbia)	12	6
	20	17	BOOM-BANG-A-BANG.....Lulu (Columbia)	3	17
	23	18	ONE ROAD.....Love Affair (CBS)	3	18
	19	19	WINDMILLS OF YOUR MIND.....Noel Harrison (Reprise)	4	17
	22	20	I CAN HEAR MUSIC.....Beach Boys (Capitol)	4	20
	9	21	I'M GONNA MAKE YOU LOVE ME Diana Ross & the Supremes & the Temptations (Tamla Motown)	9	3
	22	22	THE ISRAELITES.....Desmond Dekker (Pyramid)	1	22
	23	23	MARIA ELENA.....Gene Pitney (Stateside)	1	23
	24	24	HALF AS NICE.....Amen Corner (Immediate)	9	1
	30	25	PASSING STRANGERS Sarah Vaughan & Billy Eckstine (Mercury)	2	25
	26	26	HARLEM SHUFFLE.....Bob & Earl (Island)	1	26
	28	27	DON JUAN Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	2	27
	16	28	I PICK A ROSE FOR MY ROSE.....Marv Johnson (Tamla Motown)	10	9
	29	29	I SPY.....Jamo Thomas (Polydor)	3	22
	30	30	I DON'T KNOW WHY.....Stevie Wonder (Tamla Motown)	1	30

Britain's Top 15 LPs

1	1	GOODBYE.....Cream (Polydor)	4	1
2	2	THE BEST OF THE SEEKERS.....(Columbia)	19	1
3	3	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS (Tamla Motown)	10	1
4	4	ENGELBERT.....Engelbert Humperdinck (Decca)	5	4
6	5	SOUND OF MUSIC.....Soundtrack (RCA)	206	1
8	6	I LOVE YOU.....Rock Machine (CBS)	3	6
5	7	POST CARD.....Mary Hopkin (Apple)	4	5
8	8	ODESSA.....Bee Gees (Polydor)	1	8
11	9	STONEDHENGE.....Ten Years After (Deram)	5	9
10	10	THE BARLTES.....(Apple)	17	1
9	11	PETER SARSTEDT.....(United Artists)	2	9
13	12	THE WORLD OF VAL DOONICAN.....(Decca)	16	4
7	13	HAIR.....London Cast (Polydor)	10	4
14	14	THE FOUR & ONLY SEEKERS.....(Music For Pleasure)	2	14
15	15	YOU CAN ALL JOIN IN.....Various Artists (Island)	2	12

NEW SINGLES



Strawberry Flip
Per-son-al-ly
7N 17711



CLINTON FORD
Moonlight Brings Memories
7N 17718

SHANGO
Day After Day (It's Slipping Away)
AMS 745

CAJUN HART
Got To Find A Way
WB 7258

5 YEARS AGO

- Top Ten 1964 Week ending Mar 27**
- 1 **CANT BUY ME LOVE**, Beatles (Parlophone)
 - 2 **LITTLE CHILDREN**, Billy J. Kramer (Parlophone)
 - 3 **JUST ONE LOOK**, Hollies (Parlophone)
 - 4 **NOT FADE AWAY**, Rolling Stones (Decca)
 - 5 **I BELIEVE**, Bachelors (Decca)
 - 6 **BEAT AND PIECES**, Dave Clark Five (Columbia)
 - 7 **LOVE ME BECAUSE**, Jim Reeves (RCA)
 - 8 **ANYONE WHO HAD A HEART**, Cilla Black (Parlophone)
 - 9 **THAT GIRL BELONGS TO YESTERDAY**, Gene Pitney (United Artists)
 - 10 **TELL ME WHEN**, Apple-Jacks (Decca)

10 YEARS AGO

- Top Ten 1959 Week ending Mar 27**
- 1 **SIDE SADDLE**, Russ Conway (Columbia)
 - 2 **SMOKE GETS IN YOUR EYES**, Platters (Mercury)
 - 3 **AS I LOVE YOU**, Shirley Bassey (Philips)
 - 4 **MY HAPPINESS**, Connie Francis (MGM)
 - 5 **PETITE FLEUR**, Chris Barber (Pye-Nixa)
 - 6 **A PUB WITH NO BEER**, Slim Dusty (Columbia)
 - 7 **STAGGER LEE**, Lloyd Price (HMV)
 - 8 **GIG!**, Billy Eckstine (Mercury)
 - 9 **IT DOESN'T MATTER ANY MORE**, Buddy Holly (Coral)
 - 10 **LITTLE DRUMMER BOY**, Beverley Sisters (Decca)

15 YEARS AGO

- Top Ten 1954 Week ending Mar 27**
- 1 **I SEE THE MOON**, Star-Gazers (Decca)
 - 2 **THE HAPPY WANDERER**, Obenkirchen Choir (Parlophone)
 - 3 **OH MEIN PAHR**, Eddie Calvert (Columbia)
 - 4 **DO NOT LAUGH AT ME**, Norman Wisdom (Columbia)
 - 5 **THE BOOK**, David Whitfield (Decca)
 - 6 **BELL BOTAN BLUES**, Bobby Lord (Parlophone)
 - 7 **TENNESSEE WIG WALK**, Honey Lou (Parlophone)
 - 8 **CHANGING PARTNERS**, Kay Starr (Capitol)
 - 9 **CLOUD LUCKY SEVEN**, Guy Mitchell (Philips)
 - 10 **SKIN DEEP**, Duke Ellington (Philips)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"

- Last This Week (ended, March 25, 1969)**
- 1 **TIME OF THE SEASON**, The 5th Dimension (Mercury)
 - 2 **SHINE IN MEDLEY**, The 5th Dimension (Mercury)
 - 3 **DIZZY**, Tommy Roe (Mercury)
 - 4 **PROUD MARY**, Creedence Clearwater Revival (Fantasy)
 - 5 **GALESTON**, Glen Campbell (Capitol)
 - 6 **RUNAWAY CHILD**, Running Bear (Mercury)
 - 7 **YOU'VE MADE ME SO VERY HAPPY**, Blood Sweat & Tears (Mercury)
 - 8 **DRY WHOLE WORLD ENDED**, New Colony Six (Mercury)
 - 9 **ROCK ME**, Steppenwolf (Mercury)
 - 10 **BUILD ME UP BUTTERCUP**, The 5th Dimension (Mercury)
 - 11 **THINGS I'D LIKE TO SAY**, Carly Butler (Mercury)
 - 12 **STRONG SURVIVE**, The 5th Dimension (Mercury)
 - 13 **MR. SUN, MR. MOON**, Paul McCartney & Wings (Mercury)
 - 14 **MENDOCINO**, Douglas Quintet (Mercury)
 - 15 **THIS GIRL'S IN LOVE WITH YOU**, Dionne Warwick (Mercury)
 - 16 **EVERYDAY PEOPLE**, Sly & the Family Stone (Mercury)
 - 17 **DOWN IN THE VALLEY**, The American Folk Singers (Mercury)
 - 18 **YOU GAVE ME A MOUNTAIN**, Gary Puckett & the Union Gap (Mercury)
 - 19 **HOT, HOT, HOT**, Sassafras (Mercury)
 - 20 **SNATCHING IT BACK**, Clarence Carter (Mercury)
 - 21 **WEAVE MILES**, Edwin Starr (Mercury)
 - 22 **TRY SOMETHING NEW**, The 5th Dimension (Mercury)
 - 23 **TRY A LITTLE TENDERNESS**, The 5th Dimension (Mercury)
 - 24 **3 Dog Night**, The 5th Dimension (Mercury)
 - 25 **GOT A LINE ON YOU**, The 5th Dimension (Mercury)
 - 26 **SWEET CREAM LADIES**, The 5th Dimension (Mercury)

HOLLIES SHOWCASE FOR BBC-TV

Doonican Easter special; Bobbie Gentry series

ANDY WILLIAMS IN PET CLARK'S U.S. TV SHOW



Val Doonican is to star in his own BBC-2 colour showcase on Easter Sunday, April 6 (7.25 pm). His guest stars include Ray Barrett and Roy Castle — they will perform individually, then link up with Val as a trio. As reported last week, Val's next BBC-1 series will coincide with the opening of that channel's colour service in November.



Petula Clark's U.S. TV special, which she began filming in NBC's Burbank Studios this week, is to be screened by BBC-1 on Saturday, April 19 — one week after American transmission. Titled "Portrait of Petula," it is a 50-minute show, with Andy Williams as special guest star. Other guests include Sacha Distel and Ron Moody.



Although billed in "Radio Times," BBC-2 viewers will NOT see "Frankie Vaughan At The Talk Of The Town" tonight (Friday). The show was filmed as planned, but a technical sound fault has made it unsuitable for screening. Instead, BBC-2 is repeating the edition of the "International Cabaret" series in which Frankie topped the bill.



Bobbie Gentry returns to Britain in May to record six more half-hour colour shows for BBC-2. These will be added to the six Gentry programmes which were transmitted last year, to make a series of 12 shows — and these will be screened from mid-June onwards. Bobbie will also undertake other TV dates during her visit.



Latest guest bookings for ATV's series of ten hour-long Liberace specials, together with filming dates, include Nina and Frederick (recording this week), Cliff Richard and Tessie O'Shea (April 1), Jack Benny (6) and Shani Wallis (15). The series is due to begin transmission on May 18, after the current Tom Jones series ends its Sunday-night run.

The Hollies are to be showcased in their own 40-minute colour special, which BBC-2 cameras are filming this Sunday. It is emphasised that this is not intended for the "Colour Me Pop" series, but is a one-shot "Hollies In Concert" performance, to be screened at a peak hour next month — probably on Saturday, April 12. The group — which climbs to No. 6 in this week's NME Chart with "Sorry Suzanne" — will also guest in ATV's "This Is Tom Jones" on Sunday, April 27 (two days earlier in the London area), for which Stevie Wonder and Shani Wallis are already set.

Latest bookings for ATV's "The Golden Shot" include Helen Shapiro and Bill Kenwright (Sunday, April 6), Vince Hill and Friday Brown (13) and Solomon King and Elaine Delmar (27). U.S. Singer Fran Jeffries replaces Martha Reeves and the Vandellas in "This Is Tom Jones" on April 20 (two days earlier in London).

As we closed for press, it seemed likely that Noel Harrison will join the line-up of BBC-1's final "Rolf Harris Show" tomorrow (Saturday). Another BBC-1 booking is Leapy Lee in the "Basil Brush Show" on Friday, April 11.

Vera Lynn is to star in a series of six 45-minute colour shows for BBC-2, to be recorded in the summer. On the same channel, one edition of Esther and Abi Ofarim's 1968 series is repeated next Tuesday (1); the Mantovani "Show Of The Week," with Lena Martell guesting, is repeated on Tuesday, April 8; and Judy Garland and Gene Kelly star in the Hollywood musical "For Me And My Girl" on Wednesday, April 9.

Peter Sarstedt is to film a 30-minute colour show for BBC-TV on April 15. It is being regarded as a pilot for a new series and, if successful, Peter is likely to star in six half-hour shows for BBC-2 in late spring.

Now set for transmission is Thames-TV's hour-long "A Spate Of Speight," which will be seen on Monday, May 5. Written by Johnny Speight, it features the Scaffold and Kenny Lynch among the guests.

LATEST ON RADIO

SOUNDS LIKE TONY BRANDON: Tremeloes, Fortunes, Plastic Penny, Web, Gulliver's People, Young Blood and Kaleidoscope (all next week, March 31-April 4); Dave Dee group, Joe Cocker, the Grease Band, Equals, Casuals, Cliff Bennett and his Band, Consortium, Gentle Influence and Ray King Soul Band (April 7-11).

DAVE CASH PROGRAMME: Status Quo, Cliff Bennett and his Band, Tangerine Peel, Mud, Wishful Thinking, Hopsotch, Grange Bicycle and the bands of Terry Lightfoot, Alan Ebdon and Ken Mackintosh (all next week); Timebox, Cupid's Inspiration, Billy J. Kramer, Searchers, Nerve, Art Movement, Cat's Eyes, King Brothers and the bands of Acker Bilk and Kenny Ball. These same casts also appear in the Saturday afternoon shows, hosted by Phil Jay, on March 29 and April 5 respectively.

JIMMY YOUNG SHOW: Vince Hill, Timebox, Magic Lanterns, Searchers, Ivays, King Brothers, Laura Lee and the bands of Alex Welsh, Johnny Arthey and Alan Moorehouse (all next week); Simon Dupree and Big Sound, Brian Poole and the Searchers, Swinging Blue Jeans, Fortunes, Linda Kendrick, Clinton Ford, Sight And Sound, Grange Bicycle and Terry Lightfoot's Jazzmen (April 7-11).

SYNDROS ON SUNDAY: Chambers Brothers, Kaleidoscope and Fleetwood Mac's Peter Green leading a jam session (this weekend, 30); the Scaffold in a 15-minute spot (April 6).

PETE'S SATURDAY PEOPLE: Tomorrow's show (29) is devoted to the Eurovision Song Contest, with Pete Murray commenting on the event from Madrid. Set for April 5 are Episode Six, Danny Street, the Roger Webb Trio and the Harry Roche Constellation.

AFTER IN BIG AND CONCERTS

ected to take part in three major Montreux Jazz Festival on June 20, festival the following month, and the Sunbury on August 8.

FOUNDATIONS FOLLOW-UP

The Foundations' follow-up to their current hit is expected to be another Tony Macaulay-John MacLeod composition titled "No Place On Earth Could Find You." As previously reported, it will be recorded in Detroit during the group's U.S. visit which begins on April 16. During the first half of April, the group will cut its next LP, titled "Digging The Foundations."

HUMP U.S. PLANS

ENGELBERT HUMPERDINCK flies to America the day after finishing his current British concert tour, and opens his two-week season at Las Vegas Riviera Hotel on April 17. He is also set for engagements at Chicago Sherman Hotel (May 2-12), a leading Montreal supper club (15-24) and Toronto O'Keefe Centre (26-31).

He returns to Britain on June 1, and the following day begins rehearsals for his summer season at Great Yarmouth ABC, which commences on June 6. Engelbert will take a holiday in the autumn, and is then expected to start work on his first film.

WORLD MARMALADE

Newly-finalised overseas plans for the Marmalade include a month-long debut tour of Australia starting June 27; visits to Sweden (April 9-12), Finland (13-14) and again to Sweden (15-17); and a tour of Israel between April 21-25. The group also plays a cabaret week at Stockton Fiesta from June 1.

NEW AFFAIR ALBUM TITLE

Love Affair's second LP goes into production on April 9 — it consists entirely of original material by the composer of the group's "A Day Without Love" and "On Road" hits, and is titled "Love Affair Sings Phillip Goodhand-Tait."

; and concerns one or survival. This one's 38, and I hope it's the from a very talented

VERA co-wrote their ecca, titled "I know". It's a simple, relaxed y pretty arrangement, is F 12897.

group records



THE 5th DIMENSION HAVE A GANT HIT!

EASTER (Yes-it's next weekend!)

We are so used to moving. GROUPS, SOLOS, MANAGEMENT (ask around) all over the world, night and day, at the last minute, that we thought some of us and some of them might like a break at Easter. So . . . we picked our favourite village in Majorca — PAGUERA — fixed a flight out of Luton on Easter Thursday evening at 7.0 p.m. — fixed 4 nights' accommodation in known Hotels with private baths, w.c.s, terraces, swimming pools, all inclusive for £39. Want to join us? (We get back to Luton at 6.0 a.m. Tuesday, April 8.)

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GENO - HITS WITH POPS ON SINGLES AND MOVIES



GENO—still trying to get together on singles.

EXACTLY one hour late, Geno Washington strolled into the NME office last week, destroyed my intended verbal assault with a golden, disarming grin, and gratefully accepted my offer of a pot of tea for two in the local coffee bar.

Geno. In case you've never had the dubious pleasure of meeting him face to face, is a shattering personality.

Every two or three minutes, he throws his head back, clicks his fingers, and roars with laughter.

"I'm a liar," he exclaimed at the top of his voice. "Tell them all that Geno Washington is the world's biggest liar."

I suppose an honest liar is better than a dishonest one? "Liar or not, Geno Washington and his legendary Ram Jam Band became famous as the highest paid non-chart group."

"We still are," he beamed. "We still are?" I asked him why his singles had met with marked disinterest by the majority of the record buyers, and yet his albums were assured of high sales.

"Because we are only just getting things together as far as singles are

By GORDON COXHILL

concerned, I can't write good soul songs, nor can anybody in this country.

"Nobody in the recording studios knows what it's all about, so we have got to rely on second hand American material."

"I'm not intending to make changes. One day, we will strike lucky and Geno will be right up there with the rest of them."

Pause while he contemplated himself into a corker, and then let himself unscrow. Shrieked from nearby tables as two old ladies forgot about their muffins and made a hasty retreat.

"The thing is," Geno continued, seemingly oblivious to the surrounding chaos, "that while everybody else is having massive records, and

lying off to America an' all, somebody has got to be filling up the dance halls. "And that's where we come in, just sitting there waiting for that phone to ring."

Why, as Geno and the band have built up an enormous following, and a reputation to match, on a lively stage act, have they not appeared on a package tour?

"Easy man," he replied, "nobody wants us. They know that whoever takes is on the bill, we will take it away from them, I see you want to be serious."

"I explained it wasn't so much what he said, more the way he was saying it. "It's true, as far as stage shows

are concerned we can hold our own with anyone."

"That's why all the fads may come and go, but little old Geno just goes on and does his own thing."

"I'm happy. I'm very happy. I've got everything that chart has ever got, and ever more."

"When can we expect another single from the band?"

"Sometime soon," he replied. "I know they've all been saying there won't be no more singles, but they're lying."

"A hit single would be nice. It would give us more TV and more work abroad."

The current resurgence of soul music in the charts must make Geno happy.

"Yes man," he nodded. "When a bit of soul is around, then we get so much bigger, and when he records drop out of the charts, we just go down to where we have always been."

"But I don't let anything bother me. The colour problem, I wondered if you and I were going to ask me about that."

"I don't bother about it. I've never had any trouble."

Muttering something about urgent business appointments, he quickly downed his tea, and we parted company.

"Don't forget now," he called out as his taxi sped towards Trafalgar Square on a flat, everything's a lie."

Funny thing is, I believe him!

RECORD SINGLE REVIEWS

Contd from page 8

Hatfield revival

BOBBY HATFIELD:† Only You (Verve).

FEW would argue that this is one of the greatest pop hits of all time, having been a giant smash for the Platters back in the fifties. Now regarded virtually as a standard, it's revived by Bobby Hatfield—who, of course, is one of the Righteous Brothers on their current re-release hit "Loving Feelin'."

So here we have the combination of a hit artist with a well-known melody—which is pretty good for openness, but while it may be a hit, I can't say that Mr. Wildly enamoured by the treatment.

Bob emits in a rich falsetto, with a plod beat and voluminous scoring—and the outcome sounds like the Ink Spots with strings.

ACE KEFFORD STAND: For Your Love (Atlantic).

Most fans will remember this number as a former hit for the now-defunct Yardbirds, written by Graham Gouldman. It re-emerges here as the debut disc by the Ace Kefford Stand, led by the former Move bassist.

Ace takes the solo vocal—and a very soulful and gripping interpretation it is, too. The backing is intensely moody, and constantly changing in tempo and density, with twangs, wows, fuzz guitars and some great drumming.

Will be eagerly swooned upon by the underground set, but whether it will have mass appeal so soon after the Yardbirds is a moot point.

JOHN WALKER: Yesterday's Sunshine (Pinks). Self-penned by John Walker, this has an exotic Caribbean quality. It lands somewhere between calypso and ska, though it's been highly polished for the commercial market.

John warbles the repetitive lyric, edged on by chanting with a fiery brass section and an infectious beat that'll get you in any record club. And I reckon the colour-conscious will appreciate this, too.

JIMMY JUSTICE: Running Out Of Time (Decca).

Former chart-topper Jimmy Justice attempting a comeback after an absence of some 10 years.

He doesn't seem to have lost any of his professionalism or appeal during the interim period, and still

has the ability to sell a song to its utmost advantage.

This is a beautifully ballad, strongly and convincingly delivered, with a massive orchestral backing. Pleasant listening, but I doubt it has got what it takes.

ANDY WILLIAMS: Battle Hymn Of The Republic (Mercury).

I've included this disc because I have a tremendous number of enquiries about it. Please note it is not generally available, but it can be obtained by the slotted address: HMV at 263 Oxford Street, London, W.1.

It was waxed soon after the assassination of Robert Kennedy, and the royalties are being donated to the Kennedy Fund. Not everyone's cup of tea—but Andy's at his most moving.



POTTED POPS



The African jungle heritage of much New Orleans music is very noticeable in "Ba La Fouche" (Blue Horizon), which CHAMPION JACK DUPREE chants in the original Creole tongue, accompanying himself with throbbing tribal-like drums.

Another such little about a group called the SANDCASTLES, but the snappy beat and repetitive lyric of their vibrant "Oh, How I Miss Her" (Beacon) are well worth hearing. . . . Would you believe that their original "set to a samba beat" — "A Bronataurus Named Bert" — Well, that's precisely what Mercury's LOIS LANE offers, and it turns out to be a novel approach to romantic lyrics.

"March" is the catchy Howard-Blackley song that came second in "A Song For Europe"—it's engagingly performed by young Cindy Ann Lee on Sparx, but the fact it's the side of Lulu's current hit won't help it. . . . The Husion is a new American group, and it gives out with a thumping, driving, r-and-o sound in the driving Barry number "Did You Ever See Her Eyes" (Dot). . . . A new singer and a new label—that's "Everybody Wants To Be Loved" (Astorja) by Juvie, a pleasant enough ballad in which the vocal is almost submerged in the cluttered arrangement.

Reverberating twangs, fuzzy guitars and a thump beat underline the well-constructed lyric of "Nine Till Five" (Decca), which the French Revolution handles with a compelling authority.

THE PAPER DRAGON is a British group on the American Bell label, and the boys certainly dispense a very commercial sound in the bouncy "April Fool," produced by Dave Dee's disc manager Steve Rowland. . . . You couldn't mistake the FOUR FULLER BROTHERS as anything but a West Coast group, because their contagious "Groupie" (MCA) is laden with falsettos, counter-harmonies and a surfing shuffle beat. . . . The oldie "Who Are We" is powerfully emoted by Philips discovery TERRIL STEVENS.

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Recommended

HARLEM JOHNS RESHUFFLE: Everything Under The Sun (Fontana). A group from the North of England that generates a warm and impassioned soul feel. This is a melodic rhythmic ballad with an orchestral backing. Plenty of substance and depth.

BALPA'S "SOUL" JACKSON: Cause I Love You (Atlantic). This is exhilarating up-beat soul singing at its scintillating best. Both Balpa's throaty voice and the pungent backing have an aura of authenticity, and it swings like crazy.

DAVID HOUSTON: My Woman's Good To Me (CBS). Leading soul singer with a romantic rocka-ballad. Despite the commercial presence of sweeping strings, the country influence is still in evidence. Pretty song, expressive handling.

B. E. KING: Don't Waste My Time (Stateside). Strictly for the blues connoisseur — this is mean low-down blues in the traditional 12-bar format. Powerfully wailed, with a plod beat, punchy brass and some sensitive guitar work.

HILLSIDERS: Kentucky Woman (RCA). Much closer to basic country style than David Houston's disc. This is country-rock, with a throbbing jug beat and sizzling steel guitars. Ear-catching vocal sound from the Liverpool lads — solved with chanting vocal.

JOHN AND ANNE RYDER: I Still Believe In Tomorrow (MCA). An insistent beat-ballad, penned by Marty Wilde and Bonnie Scott, and effectively ducted by the Shenel duo. Has an appealing hook line and an expensive bustling score.

DOE WEST: You've Got To Be A Man (Mercury). She's scored a major feat a few years ago, and now Dottie's got an irresistible finger-clicker. The lass exudes personality galore in this peppy routine. Great discotheque material.

RE-RELEASES
It is virtually impossible to assess the chart prospects of re-issued singles, because everything depends upon the degree of exposure they receive so far. But, of this week's batch of golden oldies, I would think that the two with the greatest chance of success are the catchy toe-tapper which Neil Sedaka originally disintegrated back in 1967 — "Breaking Up Is Hard To Do" (RCA), and the faultless intricate harmonies and infectious beat that make up the Four Seasons' classic of yesteryear "Rag Doll" (Philips).

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DONOVAN, LOMAX, CUPIDS, DRIFTERS

LPs reviewed by ALLEN EVANS

JACKIE LOMAX: IS THIS YOU WANT? (Apple, SAFPOR 6)

Jackie Lomax is a musician... formerly of Liverpool... who owes a lot to the Beatles...



GEORGE HARRISON with JACKIE LOMAX during the recording of Jackie's LP, reviewed on this page.

Trout in Tomorrow, The Riddle Song, Sweet Music, Green Green Trees, A Runaway Letter, The Picture I Want to Give It All To You, My World.

THE SOUL CLAN (Atlantic 8727) Five top soul singers get together as a group, the Soul Clan on two tracks anyway...

ELAINE DELMAR: SNEAKIN' UP ON YOU (CBS 6531) Eleven good tracks by one of our better coloured girl singers...

ARTISTS and titles: Arthur Conley (People Sure Act Funny), Ben E. King (Twenny Wenny Little Bit), KATHURIN (Joe Tex (Woodsen Spoon); I'll Never Do You Wrong); Solomon Burke (Party People); Need Your Love So Bad; Don Covay (You've Got Me On The Critical List; Never Had No Love).

DRIFTERS: UP ON THE ROOF (Atlantic 8818) Good rhythmic singing, with a powerful orchestra behind the male American coloured group.

dey-voiced lead on Stranger On The Shore and the swinging Street For My Sweet. Other titles: Up On The Roof, There Goes My Baby, This Magic Moment, Mexican Divorce, What To Do, Save The Last Dance For Me, Loneliness In Happiness, Another Night With The Boss, Little Full Of Tears, When My Little Girl Is Smiling, Baby Baby.

DOANOVAN'S GREATEST HITS (Pye MSP 3228) A top drawer selection of Donovan's most popular songs...

CAUGHT LIVE AT THE PLAYBOY CLUB (Decca, SKL 951) You must hand it to that Ivor Raymunde, he's a supreme opportunist. How better to get in with the Bunny girls at London's Playboy club than to put them on an LP?

sounds the same and the backing has the same simole, dominant beat in it. Best thing about the LP is the sleeve cover of girls in their working clothes...

TITLES: Something Here In My Heart, Gimme Some Lovin', I Feel Love Coming On, I Only Want To Be With You, I Can Take Or Leave Your Loving, Keep The Ball Rollin', Baby Now That I've Found You, Call Me, Outin The Eskimo, Bend Me Shape Me, Slip In The Name Of Love, Judy In Disguise.

PETULA CLARK (Disc Vogue VMLS 309) sings eleven songs in French and as well as enjoying her tuneful singing...

MARTY FELDMAN: I FEEL A SONG GOING OFF (Decca, SKL 4983) Laughs from singing a bit out of tune or putting over funny lyrics...



DOANOVAN'S GREATEST HITS (Pye MSP 3228)

Other titles: Sunshine Superman, Epistle To Dippy, Wear Your Love Like Heaven, Jennifer Juniper, Catch The Wind, There Is A Mountain, Season Of The Witch, Lalena.

Two Cities (Columbia, SKX 6330) is the London cast album of the new and rousing Jeff Wayne and Jerry (lyrics) Wayne musical...

HITS OF THE '60s (Deram, SML 718) features Raymunde's Magic Organ, a strident, tuneful organ sound, backed by other instruments...

PEGGY SEEGER and EWAN MACCOLL (Argo, ZDA 98 and 99) sing pleasantly in two lps titled 'The Paper Stage'...

BLACKBURN WINNERS

TONY Blackburn Pop Special competition prizewinners: 1st: MISS MELANIE ALLEN, 6 Carters Wood, Hamstreet, Mr. Ashford...

HAPPY MUSICAL

A happy, forceful Jewish humoured musical, 'Merry Ol Arabia,' will be seen at the Victoria Palace, London, every Sunday until May.

CILLA A CERT AT COVENTRY

CILLA Black 'slayed' 'em in Coventry on the opening night of the Bernard Delfont Spring Show which will run for 8 weeks' season.

Patula Clark Enchants The Best of Patula Clark. Includes image of Patula Clark and album cover.

Julius Wechter & The Baja Marimba Band Remembers Those Were The Days. Includes image of the band and album cover.

Noel Harrison Discovers The Great Electric Experiment Is Over. Includes image of Noel Harrison and album cover.

The Vogues Harmonise Till. Includes image of The Vogues and album cover.

Howlin' Wolf Objects The Howlin' Wolf Album. Includes image of Howlin' Wolf and album cover.

The Vogues No, Not Much. Includes image of The Vogues and album cover.

NEW ALBUMS AND SINGLE. THE VOGUES. Includes large text and a graphic of a hand holding a pen.

At home with
LULU and MAURICE



When you've only been married a few weeks' who needs TWO chairs? And it's so much warmer, too!



Keep it up, Maurice! After you've dropped a few pieces from the best china set, Lu will ask you NOT to help any more. Try it and see.

So okay, we've told you how to get out of doing the washing up, Maurice, so don't look so sad. What's that? There's the car to wash down?

BACHELOR PAD GETS THE FEMALE TOUCH

WHEN I heard that Lulu and Maurice were living in Belgravia I imagined them in one of those tall, stately, pillared houses which are as much like home as the Victoria and Albert museum.

But in fact they live in one of those small, narrow streets that even taxi drivers don't know, in a smartened up terraced house sandwiched between a pub and an old fashioned sweet shop.

From the outside their home looks like a child's doll's house with narrow steps up to the front door and four square windows, two at the bottom, two at the top. But the front door opens straight into a spacious, comfortably masculine sitting room.

The impression that it is a man's room comes from the dark grey carpet, pine walls and black leather armchairs.

But Lulu's feminine touch can be seen in the flowers everywhere, primroses on the dark walnut

Words: JAN NESBIT
Photos: STUART RICHMAN

chest, an indoor garden and potted plants in the white bricked up fireplace and brightly coloured ferns against the pine framed windows.

Lulu also brought to Maurice's bachelor pad some early English porcelain, now displayed on glass shelves and a clock, like ones you win on the pier at Cleethorpes, disguised as an outside watch.

Maurice had a small room to show films in before Lulu moved in. A large screen still covers one



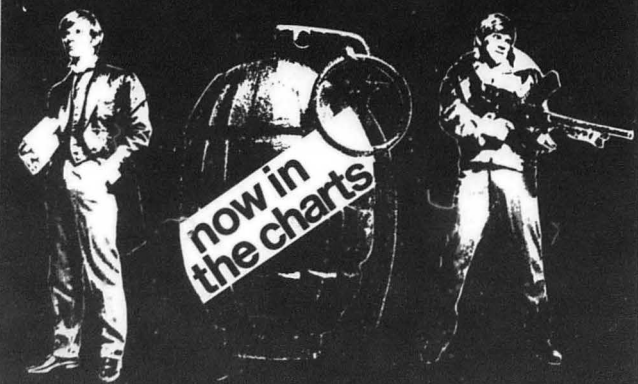
That's better, now both of you just sit back and relax. Go on, Maurice, play her a tune and take her mind off those years and years of housework which lie ahead of her! We're only kidding, of course.

wall but the rest of the available space is covered with Lulu's dresses.

The only other room on the ground floor is the kitchen. Small and compact, it looks brightly efficient with its white tiled walls and natural wood fittings.

Although Lulu and Maurice are very happy in their little rented house they are looking for a country cottage not too far from London. "It's better for children," explained Maurice, "and we want something we can really call our own."

'Sanctus'
THE UNFORGETTABLE SONG FROM 'if...' CAN BE YOURS AS A SINGLE BF1732 OR ON THE LP 'missa luba' BL7592



BEST OF LUCK, LU

TODAY, Friday, Lulu and Maurice are in Madrid, Spain, where tomorrow she will be carrying all Britain's hopes when she sings our entry Boom-Bang-A-Bang in the Eurovision Song Contest. Being gently taking the mickey in this picture feature, the Editor and staff of the NME would like to be serious for a moment and wish her every success. Best of luck, Lu, we'll all be behind you.

CHAMBERS FANTASTIC

THE American Chambers Brothers — four coloured brothers and a white drummer — gave an ear-splitting, devastating hour's performance of way-out soul rhythms, backed by the best light show ever seen.

The Mayfair Theatre, in London's Mayfair Hotel, was too small for the sound produced, but the large crowd present gave the boys big acclaim for the torrid music.

We asked two of the British musicians present in comment. ALAN BLAKLEY of the Tremeloes, said: "Very different. They have a style of their own. Not our scene, but I liked their 'People Get Ready'. The guitar playing was excellent but the number went on too long for my liking. The hall was too small, too."

PAT FAIRLEY, of the Marmalade: "I enjoyed them. Great atmosphere. It's the first time I think I could have been turned on. The drummer was terrific, but the guitarists are not top class players. Yet they amazed me by getting the volume they do without using plectrums." They must have steel-fingers."

NEW to the charts
BOB AND EARL IDENTIFIED

THERE is a popular rumour in rhythm and blues circles that Earl of Bob and Earl is really Bob E. King and his partner is Bobby Day who had a hit with "Rockin' Robin." This illusion has now been shattered by the man responsible for the British release of "Harlem Shuffle" which makes its NME Chart debut at No. 26 this week.

By RICHARD GREEN

Five years ago, Guy Stevens wandered into a Los Angeles record company and leased a few discs to add to the several hundred he was bringing back for the Sue label. Among them was "Harlem Shuffle."

"It sold about two thousand initially but has been selling steadily ever since," the young and affable Guy told me on Monday. "It became one of the most important records in the Sue catalogue and since that label's policy of releasing r-and-b coded in late 1968, we decided to re-release it on Island, the parent company."

Sixty, mid-February, "Shuffle" has sold around 70,000 says Guy, which is more than the sum total of the disc's previous six or seven records.

But just who are Bob and Earl and what has become of them? "Island chief Chris Blackwell," he of the flexed shirt and blavie nature, spent several days in America recently trying to track down the said couple, but without success.

"The record has become regarded as an r-and-b classic like 'In the Midnight Hour,'" Guy pointed out. "It is an outstanding record of its kind and due to the BBC's policy of playing so much material that is over three years old, plus the fact that companies are re-releasing a lot of old material, it has got that extra boost which has helped it make the charts."

STOP PRESS: Following a request on American radio, the answer to the Bob and Earl mystery is they are Bob Garrett and Jackie (Earl) Lee. So now we know! (See news pages.)

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Apple Records

BRITAIN'S FIRST INTERNATIONAL C-and-W FESTIVAL



TAMMY WYNETTE BILL ANDERSON GEORGE JONES WES BUCHANAN GEORGE HAMILTON IV LARRY CUNNINGHAM

TEN thousand fans—almost as many as saw the Walker-Bodell encounter on Tuesday—will attend the first-ever International Festival of Country and Western Music at Wembley's vast Empire Pool on Easter Saturday. Promoter Mervyn Conn lined up a galaxy of c and w stars from home and abroad for the festival which runs from 10 am until 6 pm.

Plans to bring Johnny Cash and Jeannie C. Riley in for the festival (as previously announced in the NME) were not fruitful, but Conway Twitty, Loretta Lynn, Merrill Moore, Bill Anderson, George Hamilton IV, Larry Cunningham, Charlie Walker, Wes Buchanan, Tammy Wynette, John Wesley Ryles, George Jones and others will be performing. This will be the first time, out-

By RICHARD GREEN

side of concerts and USAF bases, that American country artists will appear in this country. Added together, it promises to be something special. And to get me out of bed on a Saturday takes some doing!

Record companies, publishers, clothing manufacturers and companies associated with the c-and-w field will have stands during the morning preceding the actual show.

With the current upsurge of country and western music in this country, something which is bound to be given extra power by the forthcoming Dylan-Cash album, Wembley has created a mighty lot of interest.



MERRILL MOORE LORETTA LYNN

Perhaps Britain's foremost expert on country and western music, Murray Kash, will be sharing competing duties with David Allan and Steve West and a bunch of the most desirable hostesses, who



MURRAY KASH

I had the utmost pleasure of meeting on Tuesday, are going to be moving around making sure that everyone is happy. Indeed.

Mind you, you can always camp on the Cup Final pitch until the NME Pullwinners' Concert on May 11. I'm sure the ground staff won't mind—much!

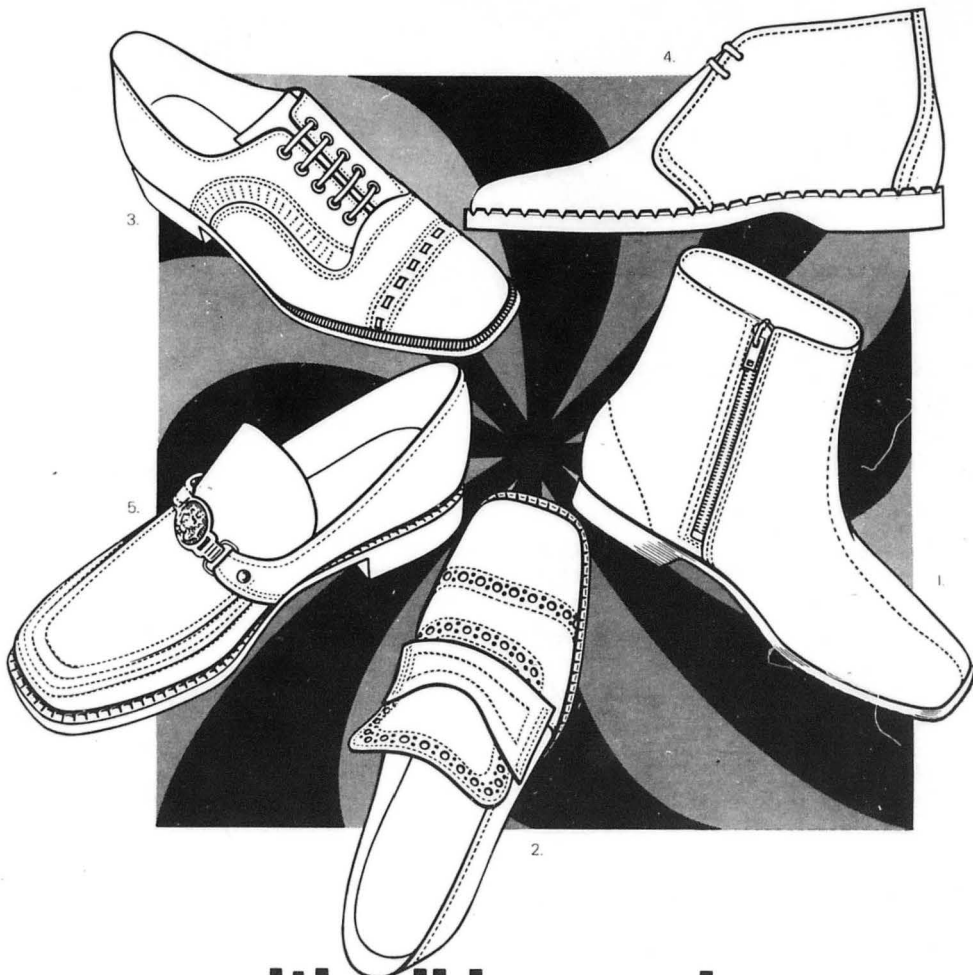


CONWAY TWITTY JOHN WESLEY RYLES 1

ANSWERS TO LAST WEEK'S POPWORD

ACROSS: 1 and 13 across: "I Can Hear Music." 5 Vandella 11 Peter Sarstedt 12 Eddie (Cochran). 13 CBS. 17 Star. 18 Tommy Roe. 21 Archie. 23 Big Pink. 27 Family. 29 Gene (Pitney). 30 (Walk Away) Renée. 31 Led. 32 "Gin (House). 33 RCA. 34 Val (Donovan). 35 (Mickey) Helen. 38 Dot. 40 "Yesterday." 41 Ted (Heath). 42 See 20 down. 45 Niles. 46 "Only One Woman." 48 (Bobby) — Hebb. 50 Smile. 51 (Judy) Clay. 52 100 Base. 53 Sly.

ANSWERS DOWN: 1 "I Spy." Arthur (Brown). 2 Hermit. 4 Alan. 6 Amen. Corney. 7 Dales. 8 Liza (Eastman). 9 (Brian) Auger. 10 Isle. 13 Marmalade. 14 (Bill) Coody. 15 (Jeff) Beck. 16 (I Can't Let) Maggie (Go). 20 Rain. 21 "Fire and Ice" (Michael) Angel. 23 Reid. 26 and across "Penny Lane." 28 Melody. 29 (Mike) Raven. 32 Glen (Campbell). 33 (Bob) Dylan. 36 Zappella. 37 Edwina (Starr). 38 Tymes. 41 Tich. 42 "Risque." 44 Jones. 45 Nancy (Sinatra). 46 Ober. 47 Lena. 49 Sam and Dave.



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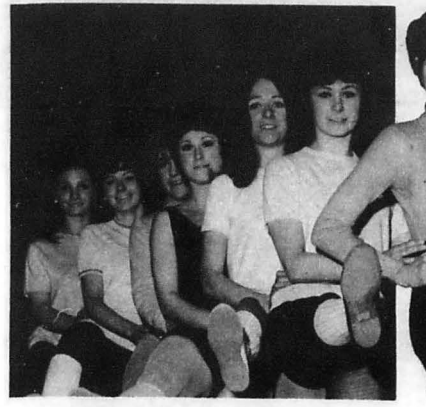
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NMEI FASHION SHOES FOR MEN



Cilla's been sent to Coventry

FOR the next seven weeks, there is nothing I'd like better than to be sent to Coventry, or that phoenix-like city of theatre to be precise. For at that theatre, Cilla Black is the resident attraction until the middle of May.

Cilla phoned the office last Friday, the day after the opening night of the show, apologising for interrupting my lunch hour, and at the same time, complaining that she'd only just got up!

"I had telephones," Cilla started, "they're so impersonal. I suppose they are a godsend, and we'd be lost without them now, but I'd much rather see people face to face."

"The previous night's show?"
"Ooh," she squealed, "it was great. It's going to be a really good eight weeks. With me, there's Mark Wynter, Joe Baker, Johnny Hackett, and our own Tom Ward."
Tom is the comedian Cilla's husband Bobby signed a couple of months ago, and does a perfect drunkard routine, especially when he's sober.

"I was so nervous for Tom," Cilla said, "that I forgot to be nervous myself. That's the first time I have not gone on stage with butterflies. I've never topped the bill for such a long time in one place before. Of course, it's a thrill, but I shudder when I think of the responsibility. I keep thinking I'm going to be blamed, but I don't think that's going to happen."

On the record front, Cilla has just missed out on a No. 1 with "Surround Yourself With Sorrow." But true to form, she's not complaining.

"Why should I?" she said. "Of course, it would have been nice to have another No. 1, but I'm not disappointed. 'Sorrow' has proved to me that my fans do like me singing an up-tempo number."

"I wouldn't say I was taking a risk, because I thought it was a very commercial number, but I really didn't know how they would react to a faster number after so many ballads."

Looking back to Coventry, Cilla re-

By GORDON COXHILL

called the last time she played at the venue, some three and a half years ago.

"I was terrible, I know I was. The theatre is a massive place, it holds about two thousand people. They were kind to me then, but last week I was worrying they would remember me from before. But if they did, they didn't show it."

"The thing about staying at one place for a long time, is that you can hang your clothes up, and allow the creases to fall out. I couldn't take one-nighters any more."
"I like dressing up, as you know, but when you are spending most of your life in a coach, or in a train, you just can't wear decent clothes."
"Then there are all those rushed meals. I used to live on fish and chips three years ago. But I came out in spots, so I eat as little fried food as I can. Really, you can say I prefer staying in one place for health reasons."

Hotel stay
While in Coventry, Cilla is staying in a hotel, and apart from having to fight her way into the bathroom, is enjoying herself.

"I have had a quick look at the shopping centre," Cilla informed me, "and it looks lovely. People keep telling me how beautiful their cathedral is, so I had better have a look round there while I'm here."
"They built Coventry up after

CILLA leads six of the lovely Pamela Davis Dancers in a dance rehearsal routine at Coventry Theatre. They'll all be together a long time. The show moves to the ABC Blackpool on June 21 for the start of a sixteen week summer season.

"Oh, I don't remember that far back," she laughed. "Anyway, they've got a massive Boots. I love walking round Boots. That's how I'll spend my mornings from now on."

In six week's time, Cilla has a new LP on release, entitled "Surround Yourself With Cilla."

"It only took me four months to complete," she revealed, obviously delighted. "My albums usually take me about a year and a half to record. The last one, 'Best of Cilla' has sold very well. It just keeps going up and down the charts. I was dead chuffed with it, went."

"One number on the next LP, I'm especially pleased with. It's called 'I'll Never Happen Again,' by Tim Hardin. I love the song, but I couldn't really think of releasing it as a single. The thing with me is, I like my singles to please everybody, including myself."

"Some people bring out records just for their own pleasure. Others release only what they think the kids will buy, who know what is the right format? But I know my way is right for me."

On the current state of the charts, Cilla is of the same opinion as many others, that the state of released hit shows a lack of interest in today's brave new sounds.

"It's all very well hearing these old records like 'Dancing in the Street,'" Cilla said, "and it gives the kids who weren't able to buy them a chance to get the records. But it must be very annoying to the groups, who are trying to get new sounds across."

"Still, the public only buy what they want. You can't force anything on them that they don't want. I know I would be very embarrassed if somebody decided to re-issue 'Love Of The Loved'."

Cilla has now worked on a wide variety of mediums: record, TV, film, and theatre. I asked which she preferred.

"I much prefer stage work," she answered. "I don't have to worry about saying words like 'love' and 'television' and then realised that millions of people had heard me say it. It's not so bad in a theatre. At most, a couple of thousand have heard you."

"I'm much more relaxed on stage than I am on a TV show. I couldn't do any more TV for a while. I've done so much recently. Films? Yes, I would like to have another go, but the offers that come in for me have all been for films like Elvis Presley's."

"Much as I like Elvis, I could never see myself in one of those swift films, hate seeing him up there wriggling his hips about."

I wondered whether Cilla had ever nurtured a desire to do any legitimate acting.

"You mean in a straight play? Oh, I couldn't, it would terrify me. I mean, if they make a mistake, they just cover it up and ad lib. I would have to stop and apologise for making the mistake."

"No, I think it will be a long time before I try and do any filmwise, I would like to try the same sort of thing Shirley Maclaine does. That's really how I see myself as an actress."

"A bit zany, but with my head screwed on."

This year, as with most years, Cilla will be doing a summer season to Blackpool, where my father saw her two years ago, and has never stopped singing (!) he praises since. There is a short tour of Scotland to be negotiated, and a holiday later on in France or Portugal.

New release for Peggy March visit



You remember LITTLE PEGGY MARCH... "I WILL FOLLOW HIM" etc... of several years back... Well, PEGGY is no longer little... she is in fact a most beautiful 21 year old blonde charmer with a brand new BRITISH MADE single to promote... Les Reed/Barry Mason's "WHAT AM I GOING TO DO WITH YOU" (RCA1809)... PEGGY arrives April First and she's not APRIL FOOLing... She means business!!!

Also among RCA's bumper bundle this week... a spot-on debut from RCA producer RICHARD KERR... his self-penned "COLOUR MY WORLD" (RCA1785).

Two more first-timers!!! SYLVIA McNEILL with an uptight and outa-sight sizzler—produced and written by KENNY YOUNG—"THE RECIPE" (RCA 1806).

HUGO MONTENEGRO meets The Beach Boys head on with "GOOD VIBRATIONS" (RCA 1807).

One for the current REVIVED '45' hit bag... NEIL SEDAKA's "BREAKING UP IS HARD TO DO" (RCA 1811). Sounds like a hit second time around.

Guitar-Vocal Man LORNE GIBSON returns to the disc scene with "WONT THE GIRLS LOOK PRETTY THIS SUMMER" (RCA 1813)... This is also another debut—Lorne's first for RCA.

Liverpool's own Country group THE HILLSIDERS take Neil Diamond's "KENTUCKY WOMAN" (RCA 1804) along a most groovy trail... B side is the Ray Davies Hit... "DAYS".

Special rush release the real "CUPID" (RCA 1817) c/w "FAREWELL" by the one and only SAM COOKE



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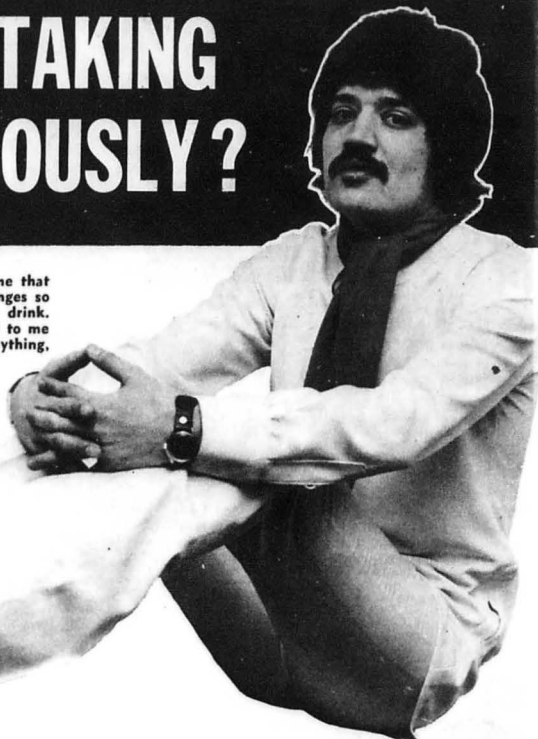
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The writer of 300 songs hasn't written one new one since hit

SARSTEDT: AM I TAKING MYSELF TOO SERIOUSLY?



IN the cab on the way to meet Peter Sarstedt his petite Chinese publicist Miss Miranda Chiu tells me that her client is really a shy young man and she's glad that success hasn't changed him the way it changes so many others. We find Peter at the Arts Club with his manager Chris Peers. He sits down behind a drink. "No I can't say there has been any change in my outlook. If I was an 18-year-old and this happened to me I might change. In any case, at that age, you would still be growing and likely to change through anything, let alone success.

"But me, I have seen a lot happen in the business. It has not changed me because I knew that if it did happen I knew what would happen."

One of the things that has happened to Peter is that he hasn't been able to write a single new song since the success of "Where Do You Go To" — a fact that surprised me. Peter agreed it was a little disturbing but he wasn't unduly worried.

By NICK LOGAN

Problem

The main problem is the lack of time. In the seven years he spent writing and recording, during which he wrote 300 songs, Peter had all the free time he wanted.

But now he can no longer afford to spend six to seven hours a day for four days getting himself into the right state of mind for writing.

"Now I have to travel to concerts and if I miss a day it takes me two weeks to catch up to where I was before."

There are other problems too. Peter has found himself becoming ultra-critical about his work.

"I've been tearing down songs and saying they are not good enough. If I had any doubt about a song I would nip it in the bud and I'm not sure if it is a good or bad thing."

"It is very silly. I feel I am being far too serious and taking things far too literally."

I ask him to explain.

"I've been starting various songs with different themes and saying they are not good enough because they are not important. I have started to take myself too seriously. Maybe they are stupid ideas but these were the ideas I worked on before."

"I must have some songs to sing that aren't serious. It is just a question of working it out in my mind."

Dried up

The reason Peter isn't unduly worried is that he has been writing for seven years and if things have dried up in the past six weeks then in another six weeks things will be totally different again.

It is, he says, just a matter of making an adjustment to his way of writing. "I cannot carry on as I am now. I have the time — like time in the coach, time backstage at concerts. I must adjust to using that time. I am lazy. You have got to make time."

"I think I am just going to have to own up. It is not that serious. I am not a poor little boy being manipulated by people. I know what I am doing, if I am offered a tour of Ireland then I want to go. It is me making that choice."

Peter had just completed an eight-day tour of Scotland when we met. He did two hour-long shows a night, just him and his guitar and his songs, and it was the first time he had attempted anything of the kind.

At first he was nervous — "At the end I was feeling great because it was so nice and the last show was the best one."

"It was very strange at the beginning. I felt as if these people might have been coming to see something they didn't know about. Because all I can do is go out there and sing my songs. I don't go out there and leap and flash about."

"But it was great because we started and finished in Glasgow and when we came back on the last night it wasn't only 'Where Do You Go To' that they remembered. They knew the words of some of the others as well."

Vital

Peter feels it is of vital importance that the words of his songs are heard and that is why he performs only with his guitar.

He says that there is a big new thing going to happen in the folk field, borne in by people like him, Election and Fairport Convention, and that people don't realise what is happening.

One of the nicest things he remembers from the tour is the little girl who came up to him after a show and said she liked the songs that made her think.

"She hadn't come to hear me. She'd come to see me and find out if I was nice," says Peter.

The songs of his that are going down best are apparently the ones with an undercurrent of sex, most popular of which is "Take Off Your Clothes," which concerns the blushing and bedding of a girl.

"It is the realistic songs they like," says Peter. "But they are not offensive, not brutally realistic."

He and record producer Ray Singer are now in the process of selecting material for his second LP and are in the enviable position of

having 58 songs out of which they need fourteen.

On the first LP they had 72 songs to pick from. Another reason why Peter isn't too worried about his writing.

Miss Chiu then whisked Peter away for a photo session and left me with Chris Peers to hear the story behind "Where Do You Go To."

It starts a year and a half ago when Chris was at Island Records. Ray Singer brought Peter to the label and Chris wanted "Where Do You Go To," the first song Peter sang for him, released as a single.

Flopped

When Island said no and released another song that did nothing, Peter decided to switch labels to United Artists and Chris, sticking his neck out, left Island to stay with him.

Again Chris wanted "Where Do You Go To" as the first single but it was "I Am A Cathedral" that was picked.

"Where Do You Go To" was eventually chosen as the top side of the third single but only after it had originally started out as the B side.

"I cannot be more delighted," says Chris with pride. "It was the song that originally sold me on him."



"MY SONGS AND THE SONGS I SING ARE OF LIFE..."

says SCOTT WALKER

"When I sing, I sing for myself." Rave features Scott Walker, speaking frankly

SWIMWEAR SPECTACULAR

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TAIL-PIECES BY THE ALLEY CAT

TWENTY THREE British albums in U.S. Top 100 chart, seven in Top 30 and four in Top 10 are Cream's "Goodbye" (6), The Beatles (7), Tom Jones "Help Yourself" (8) and Donovan's "Greatest Hits" (9) . . . Another Jim Webb composition for next Glen Campbell single, "Galveston" . . . Still great: BBC repeat of Frank Sinatra's TV show with Ella Fitzgerald guest-starring . . . British discs approaching U.S. Top 30: Bee Gees "First Of May," Engelbert Humperdinck "The Way It Used To Be," Dusty Springfield "Don't Forget About Me," Foundations "Bad Old Days," Firtations "Nothing But Heartaches," Peter Sarstedt "Where Do You Go To," and Deep Purple "Emmaretta" . . . Next Elvis Presley single: "Memories" . . . Gathering moss—Rolling Stones TV special, including John Lennon guest appearance . . . Watching Jerry Lee Lewis in New York cabaret—Jim Hendrix, the Association, Eric Clapton, the Rascals, Vanilla Fudge, Bill Cosby, Jeff Beck's group, Sam The Sham



When you gotta get a new car do it in style . . . a la Bee Gee COLIN PETERSON. For himself he's just bought a Ferrari, for his wife a new Sunbeam Imp. We don't know how much the pair cost him, but his old car, a Broadspeed, is up for sale at £1,700.

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 ROYAL FESTIVAL HALL FOLKSONG '69



Holding the press: **JOHN LENNON** and **YOKO ONO** photographed in Gibraltar after their wedding there last Thursday. They flew from Paris at dawn and flew back in time for lunch in the French capital as Mr. and Mrs. Lennon. They were married all in white, including tennis shoes.

Gold Discs for Engelbert Humperdinck's latest album, "On Saturday, Jane Paramor (daughter of recording manager Norrie Paramor) marries BBC colleague David Lucas in London . . . "Windy" (reissued Association single) signature tune of Eamonn Andrews' nightly Thames TV show . . . Interviewed by Don Short in "Daily Mirror," Scott Walker very complimentary to Tom Jones . . . Formed by publisher Aaron Schroeder: Aurora label . . .

In Germany, Donovan's "Atlantis" No. 1—followed by Marmalade's "Ob La Di," then Beatles' version in third place . . . Robert Stigwood in America, arranging next Bee Gees tour there . . . Title of Simon Dee's first novel, "Image" . . . Arsenal soccer star Bob Wilson has copy of every Johnny Mathis LP . . . Musical director of Liberate! TV series — Jack Parnell . . . Ideal song for a Scott Walker LP would be Jim Webb's "Phoenix" . . .

Another of Aretha Franklin's sisters recording: Carolyn Franklin signed by RCA . . . Jerry Lee Lewis remembers the time Tom Jones asked for his autograph . . . For next Anthony Newley film, great song penned with Herbert Kretzmer . . . Instrumental treatment of Tom Jones' "Delilah" on next Mantovani LP . . . Buddah is Chubby Checker's new label . . . In Brazil Mary Hopkins' "Days" replaced by Lulu's "To Sir at No. 1" . . . Her version of Petula Clark's "Other Man's Grass" on Vikki Carr's next LP . . . MCA issue future Reperata and the Delrons' records here . . . Another Glen Campbell album co-starring Bobbie Gentry forthcoming . . .

Noted actor George Montgomery director of first Matt Monro film, "Bulata" — Top jingle writer Johnny Johnston (former leader of Keynotes) plans living in Switzerland . . . John Phillips of the Mamas and Papas producing films with Lou Adler in Las Vegas, Ireland's Royal Show Band big success . . . Doesn't Peter Sarstedt strongly resemble TV actor Peter Wyndham? . . . Broadway closure of Steve Lawrence and Eydie Gorme's musical show . . .

Mrs. Margaret Mathieson wishes to thank friends for their kindness and sincere tributes to her son, John.

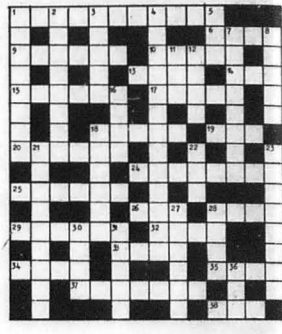
ROYAL FESTIVAL HALL FOLKSONG '69
 Saturday, 29th March, at 8 p.m.
 Hedy West, The Johnstones, Dave & Toni Arthur, Shirley Collins, Bob Davenport
 Complete John Foreman Tickets: 21/-, 15/-, 12/6, 10/-, 7/6 from Royal Festival Hall (01-226 2191) or The British Peace Committee 84 Claverton Street Victoria, S.W.1 VIC 0768 BRITISH PEACE COMMITTEE

VIKKI CARR With Pen In Hand
 LBF15166

NME POPWORD
 Compiled by Dorothy Holliday, Morden, Surrey.

ACROSS

- Tamla group
- Soul songstress
- and 26 down, Tamla star
- Flavoursome British blues outfit
- See 16 Down
- "Rambling Rose" singer
- See 11 Down
- Sang about small town scandal
- Declay Keith
- and 23 Down, Jethro Tull leader
- See 23 Across
- Patt's man
- Mr. Zimmerman
- This is one — to help you!
- One of a group — or nearly a child's horse
- Mr. Green, Hermit
- and 24 Across, Actor/singer with current hit
- Hollie or declay
- and 36 Down, March bride
- Progressive music label
- Buskay singer



DOWN

- Star of his own show (3,5)
- Pop Ophe!ia
- He wanted a hammer
- See Gees U.S. hit single — sad song with funny end (1, 7, 1, 4)
- Alan Price had one after his name
- and 8. British underground group, a decade on?
- Paul's other half
- and 15, Half singing duo (3, 4)
- Unaccompanied song, or one singer
- and 13. Actor/songwriter/group lead singer
- Just one record
- Alan, Rick, Dave and Len
- Paul's other half
- See 19 Across
- Longevity ballad singer
- Judy
- See 8 Across
- Or Walker
- See 35 Across

ANSWERS NEXT WEEK — LAST WEEK'S SOLUTION ON PAGE 16

Passing Strangers



SARAH VAUGHAN BILLY ECKSTINE MF1082
 A triumphant return to the charts for two of the greatest.
 On LPs Sarah Vaughan Who is this girl called Sassy SFJL 693
 Billy Eckstine & Quincy Jones At Basin Street East SFL 13039