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Musical
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2128
SUMMER EXTRA SPECIAL
BEATLES STONES TOM JONES
SARSTEDT and 50 NEW STARS!



THEY DOES IT MONTEVIDEO!

**AROUND THE WORLD
WITH THE STARS!**



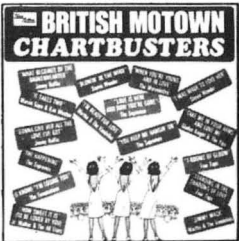
DIANA ROSS AND THE SUPREMES GREATEST HITS
Tamla Motown TML11063 M
STML11063 S



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BRITISH MOTOWN CHARTBUSTERS VOL. 2
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New 1969 Musical Express

SUMMER SPECIAL

112 STRAND
LONDON, W.C.2.

Editor ANDY GRAY
Art Editor PAT HALL

A letter to YOU from the Editor

WELCOME!

THE NME always has been a unique publication—and now it comes out with news that is really *extraordinary!* This year's NME Summer Special, our fourth, has MORE pages and costs LESS money than last year!

That doesn't happen much in Britain these days.

But it's true. We have now got 80 pages and brought the price down sixpence to three shillings. But we can only go on doing this if we sell a lot of copies of this year's Special, so tell all your friends about it!

Another year has gone by since I wrote to you. It's unbelievable! Where does the time go? I feel you're going to enjoy this book more than last year's, because we have taken the advice of many readers who sent in good ideas after reading the 1968 issue. Thank you for writing and I hope

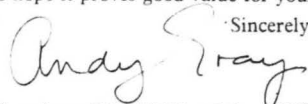
you will continue to send me a letter to tell me how you enjoyed this issue.

The address is above. And if you are a newcomer to NME, I'd like to tell you that we publish weekly in newspaper format. So if you enjoy this book, why not buy for eightpence a copy of the weekly NME? If you have trouble in getting it, write to me at the address on the left for a free specimen copy.

And if you have any grumbles about this book, please let me have them. It is from your letters that we can correct our mistakes and produce better publications, which is our aim in life.

Thanks for buying NME Summer Special. We hope it proves good value for your money.

Sincerely,



P.S. Once again my thanks to art editor PAT HALL and his assistant RAY CAVE and those NME regulars, whom you can meet every week in NME, like DEREK JOHNSON, JOHN WELLS, ALAN SMITH, NICK LOGAN, RICHARD GREEN, and newcomers GORDON COXHILL and JAN NESBIT. And in our photo filing room, FIONA FOULGER and PENNY BEEKE, for unearthing interesting pictures. A.G.

SUPERGROUP!

tom jones engelbert humperdinck frank ifield
the rolling stones john mayall ten years after
moody blues the casuals the flirtations
willie mitchell the turtles roy orbison

SOME OF THE MANY GREAT NAMES ON

DECCA group records

WHITHER (OR WITHER)

Pop music is in dire need of a new, super-sensation. Anyone in the music business will agree to that. In the past 15 years, the truly Golden Years of Pop, we have had two major sensations—Elvis Presley and the Beatles.

Now we need a third. Who can it be? What form can it take? The field is wide open. And there's a HUGE pot of gold at the end of the neon rainbow for whoever or whatever it is.

Elvis reigned as a sensation from 1956–61. Then there was a gap of two years until the Beatles arrived in 1963 and were rave sensations until about a year ago.

(There are those who will say I'm up the wall and that both Elvis and the Beatles are still tops—they are, but not in the super-sensation class any more.)

Popland has been looking for one year for its new super-duper sensation. It can wait, perhaps, for another year.

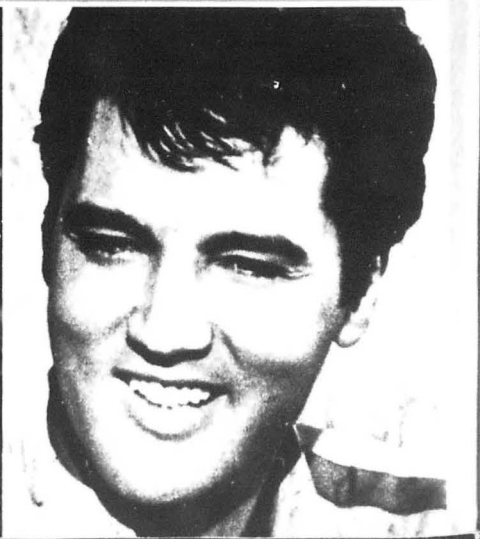
Minor sensations have arrived but not quite in the Elvis-Beatles class. Tom Jones is a very big star, but not with all sections of the record-buying community. The Monkees got the very young interested in pop for a short time, but they fizzled out when their TV show took a dive.

So where is the super-sensation? It could be YOU. Or you could know who it will be.

Don't give up hope if you think you have something to offer the wonderful world of Pop music. Because, if you are that super-sensation, Pop needs you more than perhaps you need it! **ANDY GRAY.**

POP?

ARE YOU
THE NEXT
SENSATION?



LEVI'S

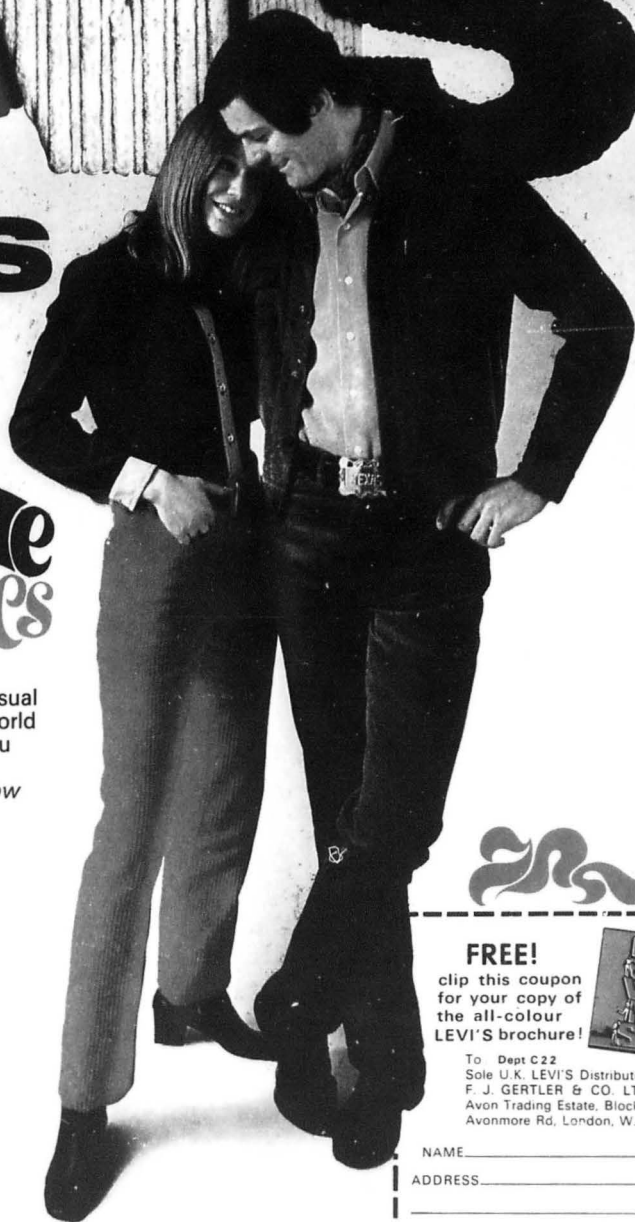
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W-CO

MAYBE IT WOULD BE



PETER SELLERS has been a good friend to RINGO STARR and has now cast him as his adopted son in the forthcoming film "The Magic Christian". Below: another friendly working association—GEORGE HARRISON (right) with his recording protégé, JACKIE LOMAX. They have been friends since early Liverpool days.



BETTER FOR US IF THE BEATLES



JOHN LENNON made the devastating statement about being broke if things at Apple Incorporated weren't changed. George Harrison added credence to it by having a row with John about it.

It didn't mean that the Beatles were going broke, just the company called Apple. The Beatles have many other sources of income.

BUT WHAT IF THE BEATLES DID GO BROKE? It might be the best thing that could happen to them—from our point of view!

They would have to get down to work again and knock out more singles and albums, which wouldn't be a bad thing, would it?

They would have to make public appearances again, which would be great.

They would go on television, have their own programmes. They would, most important of all, become OURS again.

OF COURSE, THEY WON'T GO BROKE. THEY ARE STUCK WITH BEING RICH MEN, WHETHER THEY LIKE IT OR NOT!

And as rich men they still turn out very good music. The only thing is that riches tends to overrule the minimum discipline needed to do good work. And it makes the fact that they could all split up more probable.



PAUL goes conventional in a regular tuxedo.

One of the last times we've seen the BEATLES together—when they played on the roof of their Savile Row office in London's West End for a documentary film. Police stopped them for making a noise likely to disturb the peace.

—But, don't worry they are 'ham' enough to want to go on

By ANDY GRAY

JOHN LENNON and his wife YOKO ONO and his son JULIAN by his former marriage to CYNTHIA LENNON.

DID GO BROKE!

That would be a great shame, because Britain still needs the Beatles very much, not only as a foreign currency earner par excellence, but as prestige symbols in the music and composing circles of the world.

Their latest venture (as I write) of presenting a double album of tunes composed largely when in India at the Maharishi's school (something we must thank the almost forgotten Yogi for) was a big gamble. Asking nearly £4 in this country and equivalent amounts in other countries round the world was really testing their popularity.

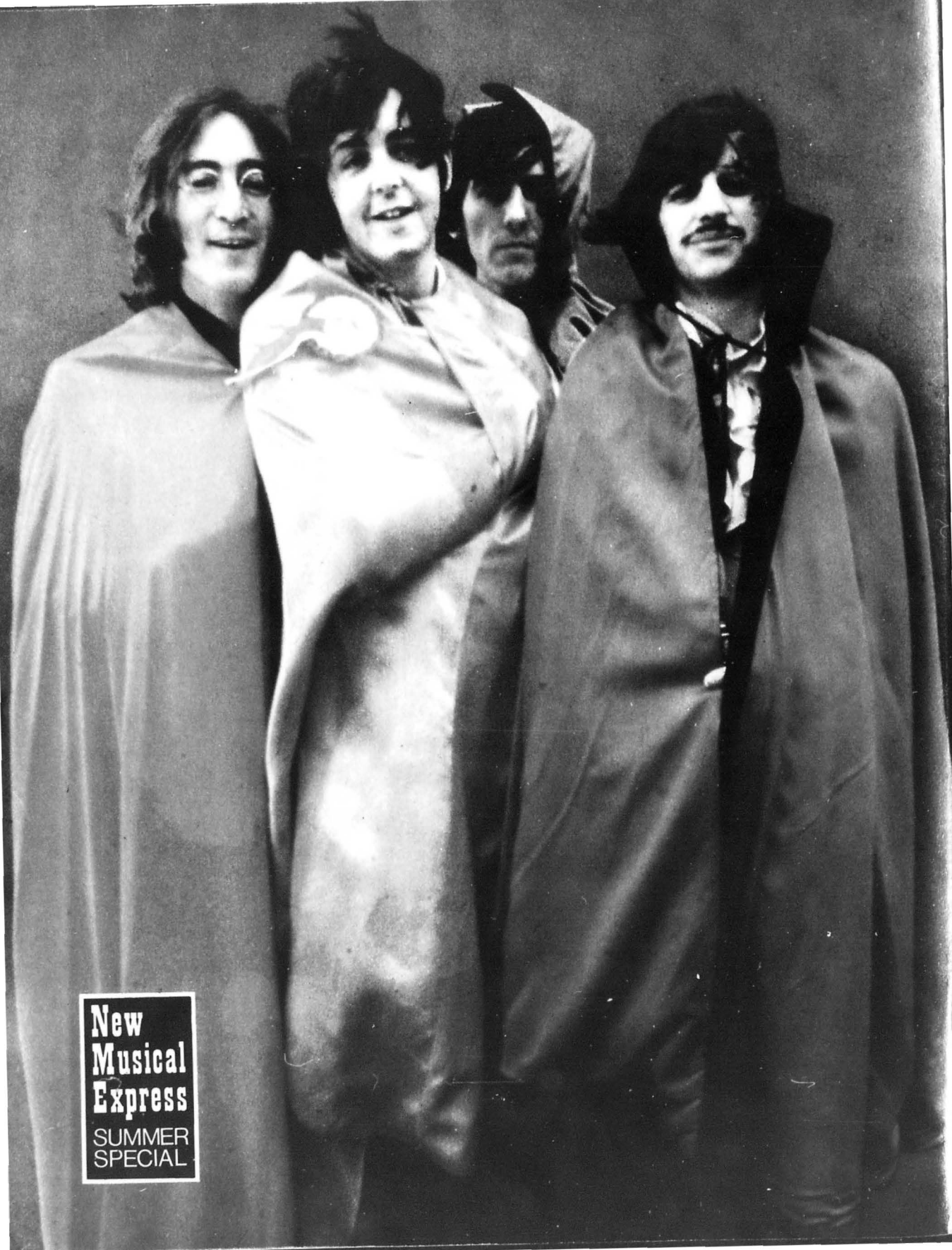
But the double LP, expensive though it was, outsold even some single LPs of the Beatles. And their "Hey Jude" and (in some countries) "Ob-La-Di, Ob-La-Da" singles were No. 1s, proving that they have mass markets in both fields.

This brought more loot to the Beatles' bank balance, but I do not think that it will mean less records from the Beatles, or the end of live shows.

Why? Because, although they do lack a "head man" who can give them orders in the form of direction, as Brian Epstein used to do, they are still show business performers and once you have known the thrilling feeling of playing to an adoring public, it is very hard to get rid of it!

Once a "ham" always a "ham", and the Beatles are just as big "hams" as anyone in show business!





**New
Musical
Express**
SUMMER
SPECIAL

The GIRL who's got these BOYS behind her



Perhaps only the Midas hit touch of Paul McCartney could have taken the almost-classically pure voice of MARY HOPKIN—so far, the girl singing sensation of 1968-69—and help to rocket it to pop fame around the world.

Even in the varied sounds of today's NME Charts, Mary's clear feminine voice stands apart from the more rugged style of girl singers like Lulu, Cilla Black and Dusty Springfield.

But what kind of person is the million-plus selling singing star of "Those Were The Days" and "Goodbye"? An insight into her home life in Pontardawe is provided by her mother and father in this NME Summer Special article.



MARY HOPKIN with her record producer and best friend, PAUL McCARTNEY.

MARY HOPKIN at home in Wales with her mother and father, who talk about her on this page.

MARY HOPKIN

By HER MOTHER

By HER FATHER

I remember Mary's father didn't like her taking up guitar, not at first. She brought one back from Russia after she went there on a school trip, and we had to hide it from him! He wanted her to concentrate on her piano lessons.

Now, of course, the guitar is so much a part of her singing. And she plays it beautifully.

I can't tell you how proud we are of Mary. When she went on tour with Engelbert Humperdinck recently, there were coachloads of us from Pontardawe to see her performance in Cardiff. They were all there, from the golf club, and the scouts, and the sewing guild, and it gave me a

Continued on page 65

'I'm proud of Mary. Really proud. Like Mary's mother, one of the greatest moments of my life was to watch her singing before thousands of people in Cardiff earlier this year and to hear the roar of approval that went up when she sang "Morning of My Life" in Welsh.

I don't show particular excitement or nervousness at times like this. Being in local government, I've got used to "occasions" and everything that goes with them. In fact, in a way my career is probably a good training for almost anything!

Mary's mother and I wanted to encourage her in music right from the start, but she didn't need much encouragement. She always had an instinctive interest, although it was Chapel and classical music that interested her at first.

There is a great friend of mine in local government, Ieuan Lewis, and he used to be able to get hold of LPs that weren't released here . . . Joan Baez and so on.

That's what got Mary interested in folk music, and I suppose eventually into the

Continued on page 65

**MONEY
(TOO MUCH)**

**BREAKS
UP
GROUPS**

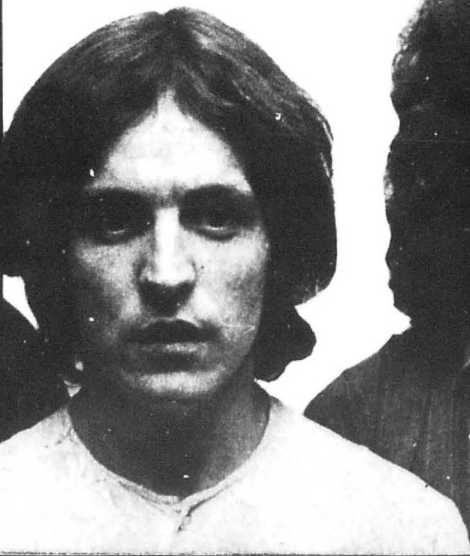


GONE
The SHADOWS
have all split up.



GONE
The SEEKERS
are all over the
world now.

GONE
The CREAM are
no more.





GONE

TRAFFIC didn't have a long life.

GONE

The WALKER BROTHERS spoiled a million-dollar act.

GONE?

No one quite knows if the MAMA'S AND PAPA'S are gone or not.



TOO much money! That seems to be the reason for so many top groups breaking up or losing important members. So many group changes have been made recently it is getting hard to keep track of them all. And even in the time elapsing between me writing this article to the time when you read it, more groups will have changed.

At the end of 1968, we had three famous groups break up completely, mostly because the members had earned enough to become independent of the groups and wealthy enough to do what they wanted.

First the *Shadows*, established since 1959. Hank Marvin, the lead guitar, has carried on as a solo act, Bruce Welch is a music publisher, and Brian Bennett and John Ross-till have become session musicians.

The *Shadows*, of course, had many changes over the years. Original drummer Tony Meehan is a noted recording manager, bass player Jet Harris teamed with Tony to gain fame for a second time, but has since been striving for a third term of stardom; Brian 'Licorice' Locking became a full-time Jehovah's Witness preacher.

Another famous group which broke up at the height of its fame is the *Cream*. Lead guitarist Eric Clapton, who has been in many groups, likes to keep moving and has been planning something with Stevie Winwood. Ginger Baker was going to stay with Eric, but Jack Bruce, the vocal-bass player, is forming a new group. Meanwhile the *Cream's* LPs sell in thousands.

The third group to give up entirely is the singing *Seekers*, who won world fame and still are top selling LP artists. Judith Durham, the girl singer, has been in America and may launch a solo career here sometime. Athol Guy is a successful TV producer in his native Australia and Bruce Woodley is a writer there. Keith Potger has started a solo career in England.

Another singing act to break up is that of *Paul and Barry Ryan*. Barry carrying on as soloist and brother Paul becoming a songwriter of note. A group which disappeared was *Traffic*, after 18 months, during which

Turn to page 12





The **SMALL FACES** (on left) and the **HERD** each lose a leading member—**STEVE MARRIOTT** (top, by the metal bird) and **PETER FRAMPTON** (front).



time Dave Mason was in and out twice. Stevie Winwood went to join Clapton and the others started a group which has since disbanded.

Tom Jones split from his back group, the *Squires*, who were with him for several years, and the *Hollies* lost one of its lead singers, Graham Nash, who has been replaced by Terry Syvester, a former Swinging Blue Jean.

Other crises faced the *Small Faces* and the *Herd*. Leaders Steve Marriott and Peter Frampton hope to join up and leave the *Faces* and *Herd* respectively. Replacements

will be found for both groups when this happens.

The *Move* has lost Trevor Burton, who has been replaced by Rick Price of the *Sight'n'Sound* group. The *Love Affair* lost Lynton Guest and had Morgan Fisher replace him.

Alan Price has broken with his *Set*, and his mate with the original *Animals*, Eric Burdon, has broken up his new *Animals* and gone to America to make films.

The *Kinks* lost Pete Quaife, who formed a new group, and replace him with John Dalton, who deputised with the *Kinks* before.

The *Monkees*, the American stars, have lost Peter Tork and are carrying on as a trio, and two other Stateside groups to break up personnel-wise are the *Byrds* and *Lovin' Spoonful*, while no one quite knows if

the *Mamas and Papas* are together or not.

Three Americans famous in Britain broke up a million dollar act, the *Walker Brothers*, with Scott and John going solo and Gary starting a group called *Rain*, without much success.

Happier are the *Foundations*, who lost their lead vocalist Clem Curtis when he went solo, but got Colin Young in time for a new hit with "Build Me Up Buttercup".

Spencer Davis has had trouble keeping a group together. After Steve and Muff Winwood left, he got two new men to join him and drummer Pete York, but now Pete has gone and Spence is re-organised again.

But there is no doubt about it that groups tend to drift apart much quicker these days, mostly because they have enough money to do so.

The **HOLLIES** have lost **GRAHAM NASH** (seated left) and replaced him with **TERRY SYVESTER** (inset).



The **MOVE** have a new member, **RICK PRICE** (top right). He replaces **TREVOR BURTON** and the group became a four-man unit after **ACE KEFFORD** left some time ago.



BUT THESE GROUPS ARE STAYING TOGETHER—

SO FAR!



DAVE CLARK FIVE

MANY groups, of course, are remaining intact. The Beatles and the Rolling Stones are still together but do not meet so often these days. Each member of these famous groups has some extra employment to keep them busy, like Ringo's and Mick's films, George's and Bill Wyman's recording producing, Paul's composing and John's Yoko. Powerful contracts keep these groups from splitting up.

The Who, Tremeloes, Herman's Hermits, Dave Clark Five, Dave Dee and Co., Troggs, Beach Boys show no signs of splitting.

And among the new star groups, Fleetwood Mac go the opposite way—they have recently added a third lead guitar to make them up to five strong.



THE TREMELOES



DAVE DEE,
DOZY, BEAKY,
MICK AND TICH



THE FLEETWOOD MAC



THE TROGGS





BIG

4



IT is a rare occurrence in pop when a new girl singer manages to infiltrate into that thinly populated zone reserved for Britain's top female stars.

BRITAIN'S Big Four—Lulu, Cilla, Sandie, Dusty—seem to have been with us for years now (that's meant as a compliment not an insult), sharing the hits and TV shows between them and rarely needing to ward off any serious threats to their thrones.

Last year Pet Clark could be said to be up there with them but, as far as the pop scene is concerned, she seems to be going through a period of 'silence. Esther Ofarim looked a mighty strong challenger at one time and so too did Julie Driscoll (I would have put my money on her) but both seem to have faded of late. And Anita Harris, too, hasn't kept up the progress she was making in 1968. But none of these girls should be written off yet.

There is one of our girls stars however, who, if she is not there already, is just a step away from joining the Big Girls League and that is Mary Hopkin.

Mary's success story is now pop folklore

LULU sang "Boom-Bang-A-Bang" into a four-way first place in the Eurovision Song Contest, while DUSTY SPRINGFIELD (top) made a great album in Memphis.



Three lovely smiles from CILLA BLACK

OR IS IT?

5?

—how she appeared on "Opportunity Knocks" and was seen by Twiggy, who phoned Paul McCartney, who found her a song called "Those Were The Days" that was a No 1 hit all over the world.

Anyone who thought Mary would be a one hit wonder was underestimating the business brain of Paul McCartney and it was her Beatle mentor who wrote "Goodbye" and gave her the follow-up hit.

By the end of 1969 I am sure that the demure Welsh girl from Pontardawe will have boosted the Big Four to the Big Five.

MARRIAGES and Chart comebacks seem to have dominated the fortunes of our other girl stars.

Cilla Black had been hitless since her success last year with Paul McCartney's "Step Inside Love", although her standing as a family entertainer gave her no cause to worry about her future.

But early in 1969 everything began to happen for her. She married her manager Bobby Willis; her BBC 1 show was figuring high in the ratings and in March she was enjoying a No 2 hit with "Surround Yourself With Sorrow."

The single meant a lot to her. "I can't hide the fact that when I have a flop record I really get depressed," she told the NME. "You see one of those things I always used to pride myself on was being able to pick hits. I could just feel it, sort of instinctive."

Able to win a family audience and still get the hits that mean so much to her, Cilla has every reason to be happy with the way her career is going.

Marriage came, too, to Sandie Shaw who, like Cilla, had been absent from the Charts for some time before "Monsieur Dupont" brought her back into the ratings in March.

But in spite of that, the early part of the year wasn't a too happy time for Sandie. In February she received a nasty mauling from the Press when she made her second appear-

ance in cabaret at London's Talk Of The Town when the NME's Alan Smith described her voice as too thin, too nasal and unintelligible in his review.

Sandie, naturally, took the criticisms hard. "It's something about London," she said after the show. "I can sing in front of General Franco and his family or the Aga Khan and his film-star friends and it's fine.

"But when I come to London," she said—clawing the air with a beautifully manicured hand—"I feel . . . I feel somehow they're just waiting to get at me.

"I suppose the trouble started when I did a disastrous show at the Savoy. I was too young—only seventeen. People resented me getting a hit record so quickly.

"But I know that some time I'll do a show in London and be able to show them what I can do."

Continued on page 16

Where it all started for MARY HOPKIN—on HUGHIE GREEN'S "Opportunity Knocks".



SANDIE SHAW'S on the next page



ANOTHER of our pop girls who had spent a lengthy period in a hitless state was Dusty Springfield, who I criticised in last year's summer special for spending long spells on the Continent and in America and for seemingly deserting her British fans.

It was on one of those spells away that Dusty went into the Atlantic studios in Memphis and produced an LP and a single—"Son-Of-A-Preacher Man"—that provided some of the finest sounds Dusty had ever put on record.

Her reward was the success of "**Preacher Man**" in the NME Chart.

"Usually I make a record and hope," said

Dusty at the time. "I am usually very sceptical about the chances, but everyone was so bowled over by the sound of "**Preacher Man**". They kept telling me how good they thought it was and I think they convinced me."

After achieving one of her life-long ambitions by recording with Atlantic, what new horizons are there for Dusty to conquer?

"There is a lot more ground to cover in the States and everywhere," she replied. "Atlantic are not going to keep me within the confines of a soul singer. They want me to sing in different languages for instance.

"They are not fools; they know their market."

PERHAPS the biggest smile of all during past months has belonged to Lulu who has had no shortage of success and nappiness.

There was her popular Saturday BBC TV series, the Eurovision Song Contest, a string of hits and her wedding to Bee Gee Maurice Gibb.

I'm sure Lulu will agree that the latter was the most exciting.

"I always liked Maurice but I thought he was a bit soft," she said explaining her decision to marry. "I was a bit of a bitch.

"But when I came back from America my love started growing more and more each day. I realised he wasn't soft. I respected him and wanted to spend the rest of my life with him."



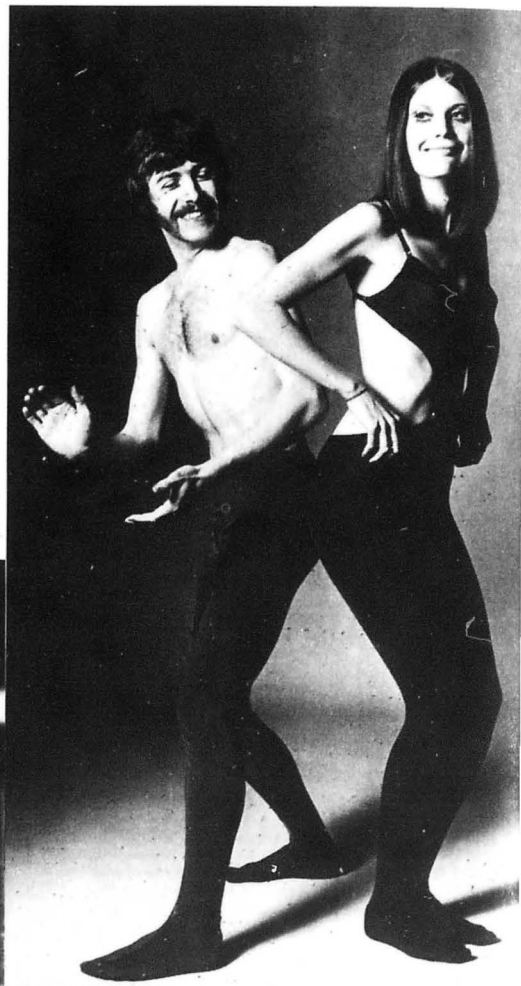
What a difference a husband makes!

SAYS JAN NESBIT

Sandie is looking decidedly droopy in this below the knee, satin trimmed, 1965 vintage evening dress pictured at the Savoy. The low neckline and clinging material of this conventional sophisticated dress are totally unsuited to the slender frame and freckled face of the young Miss Shaw.



Mrs Banks looks very different, dressed by her fashion designer husband Jeff at the Talk Of The Town 1969. She is glossily extrovert in this purple sequined trouser suit and twenty-five foot long coat made from seven thousand feathers put in by hand! Gone are the schoolgirl fringe, the pensive look and the bare feet, husband Jeff obviously prefers clompy heeled shoes.



SANDIE and husband **JEFF** model some kinky underwear for lads and lasses, designed by Ruben Torres of Paris. Jeff has seen to it that Sandie never has any dull moments since they have embarked on their fun-married life.

PROVEN STAYING POWER

—That's the key to success in this business

What have Scott Walker, Dusty Springfield, Manfred Mann, Esther & Abi Ofarim in common?

Their common link is the fact that, although their styles of music are in some cases different, they all have the one thing that has kept them at the very top—talent.

Scott Walker's talent is truly unique. Scott is a loner. Intensely introverted, relentlessly self-examining, frank, outspoken and totally honest, he sets his own standards and personal code of conduct which involves him little with the star-happenings of his contemporaries.



And his music is a very accurate reflection of himself. He writes and sings songs he believes in. His latest album, simply called "Scott 3" (Philips SBL7882) is the latest, and greatest collection of new songs, most of which were written by Scott himself.

Dusty Springfield is another enormous talent. She has emerged as one of the most important international stars this country has ever produced. "I Only Want To Be With You" was the first

indication that Dusty and her style of singing were unique, and this has been proved time and time again.

Dusty's music always progresses—and the latest stage in this progression was her album "Dusty In Memphis" (Philips SBL7889) which includes her most recent smash hit "Son Of A Preacher



Man". This disc was her first to be recorded in the States and was produced by Jerry Wexler as was this album.

We don't need to list Dusty's hits, everyone knows them all. And anyway, there'll be many more to come. Many more that will be just as imaginative and original as all her others.

Perfection—this is the key to Esther and Abi Ofarim. Before capturing the hearts of Britain with the song "Cinderella Rockefella", Esther and Abi had become one of the top entertainers all over the world.

And their success in Britain was aided by their manager Ady Semel who attends every recording session they do, making sure that nothing short of perfection is released.



And perfection is what Esther and Abi Ofarim are all about.

Their album "Ofarim Concert—Live 1969" (Philips DBL004) is a classic example of their perfection on stage as well as in a recording studio. This double-album contains 28 songs sung in the very rich and warm style of Esther and Abi.

Manfred Mann are a perfect example of a group who have remained at the very top of their profession. Their first hits such as "5-4-3-2-1" and "Pretty Flamingo" were several years ago. Since then they've survived personnel changes, have changed record labels to Fontana and have come up with even more hits—the latest being "Ragamuffin Man".



And as with all the others, their proven staying power will lead them yet again on the glory path.



ELVIS in his recent TV Spectacular



ELVIS in "Stay Away Joe"

ELVIS

WILL HE SWITCH

ELVIS was voted once again the World Male Singer of 1968 in the NME Poll. Ample proof that his fans have not forsaken him, even if they find it hard to buy his records in the same quantity as they did ten years ago, when probably they had less to do with their money.

It is reported, too, that El's film box office is dropping and that he may not do so many pictures in the future. That immediately makes one think that perhaps he will make that long-awaited trip to Britain for a personal appearance. It could be.

But Colonel Parker, his manager, has always worked out a sensible plan for Elvis—to devote his time to the medium which will show him to the most number of people.

It seems that if films can't do that any more, by virtue of cinemas closing down, then TV must be the answer.

Records, too, can "get him

around" vocally and maybe the film tunes he has been singing haven't been too good. Maybe? They haven't.

But quietly, without fuss, Elvis seems to be staging a remarkable comeback on records. In 1967, he had one NME chart entry. "Indescribably Blue" reached No. 20. Last year, "Guitar Man", "U.S. Male" and "Your Time Hasn't Come Yet Baby" all appeared in the Top 20.

Notice anything? All three are up-tempo numbers, and the first two almost vintage rock.

Already this year, Elvis has notched up his biggest hit since "Love Letters" reached No. 5 in 1966. The record, "If I Can Dream" was taken from the soundtrack LP of Elvis' TV special, which was screened in America last December.

It was his first TV appearance on American TV for almost 10 years; it was a sensation! The show beat Tom Jones' own spectacular in the ratings and won rave reviews from critics.

The LP won a Gold Disc after only two weeks in the shops in America. On it, Elvis



ELVIS in "Charro" and above in "Live A Little, Love A Little", while below is another shot of him in his TV Show.

FROM FILMS to TV and PERSONALS



halts between tracks to explain why he did the show.

"I'm doing the show because I figured the time was right. I'm getting it done before I'm too old." He also added a comment about today's musical trends.

"There's been a big change in the music field. The sounds, the musicians and the engineers have all improved. I like the new groups, like the Beatles. Of course it all springs from rock and roll, which comes basically from gospel and blues music."

At the time of writing, negotiations are taking place

for the show to be seen in Britain, although it may not be for some time.

Elvis is to make his stage comeback this summer. He signed for a four week season at the new International Hotel in Las Vegas in August, nine years after his last concerts, which he gave in Pearl Harbour.

"I've missed the contact with a live audience", Elvis said at the time when he signed the contract, echoing the same sentiments the Beatles and Stones have voiced in recent months.

Elvis has at last got away from the boy-next-door-guitarist - on - holiday - who - falls - in - love - with - beautiful -

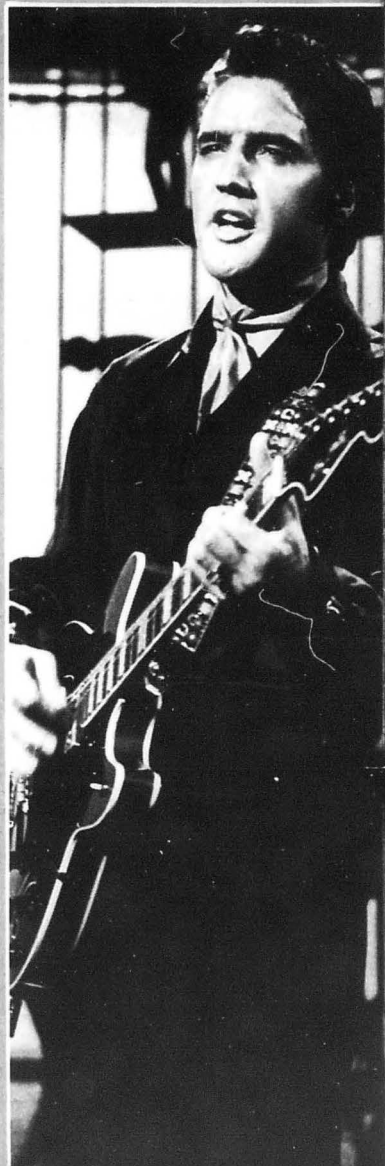
heiress role in films too. In his most recent, "Stay Away Joe", he played a Red Indian, back on the reservation after a white man's education.

In "Charro", his next movie, Elvis sings only the title song over the credits. His role is rough, tough and takes the carboard out of his acting. It is in complete contrast to the rubbish he has appeared in over the past few years.

It is as if Elvis has realised that he has been prostituting his talents for the past few years.

His fans in Britain have despaired of ever seeing their idol in this country. Apart

continued on page 65





BARRY GIBB
as **GLORFINDEL**

ROBIN GIBB
as **PIPPIN**

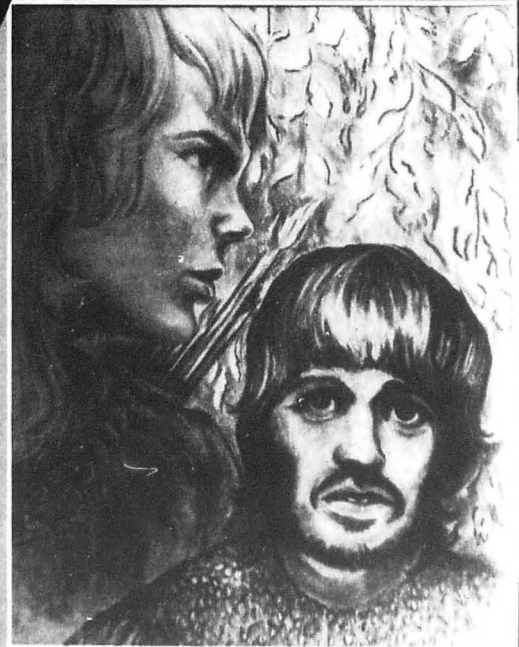


***You've
never seen
the BEE GEES
like this!***



MAURICE GIBB
as **MERRY**

COLIN PETERSON
as **LEGOLAS** and
RINGO STARR as
GIMLI



BEE GEES
as they are today



EVER thought of sketching your favourite pop stars as characters in your favourite book? Mrs. Mattewillis Beard, of "The Muddywillow" Ranch, Medford, Oregon, U.S.A., does. Her pastime recently has been to do charcoal drawings of the three Gibb brothers, of Bee Gee fame, as characters in "The Lord Of The Rings" by J. R. R. Tolkien, a book much treasured by members of America's Tolkien Society, which seems to be connected with science fiction literature.

HERB ALPERT
as LORD FARAMIR

or
**HERB
ALPERT
or RINGO
either!**

by ANDY GRAY.



MRS. BEARD visualises Barry Gibb as heroic Glorfindel, who rides in a white cloak on a white horse and who is an Elf-lord of the house of Princes. He is tall and straight, hair of shining gold, his face fair, young and fearless, eyes bright and keen.

Maurice Gibb is depicted as Merry (Meridoc Brandybuck), who is "half a man in height, with brown, curling hair". He does menial tasks willingly.

Robin Gibb is Pippin (Peregrin Took), the man honoured by the Elves, who give him one of their cloaks, which have never before been worn by a stranger. The cloak protects him against unfriendly eyes.

Mrs. Beard sees Colin Peterson as Legolas, an honoured Elf and kinsman, who is annoyed because his companion, Gimli the Dwarf (whom Mrs. Beard thinks of as Ringo Starr) insists that if he is to be blindfolded when entering a strange place, then Legolas must be, too.

More characters from "The Lord of The Rings" are planned by Mrs. Beard, such as John Lennon as Tom Bombadil; George Harrison as Elrohir; and Donovan and Tom Jones as other characters.

Herb Alpert is already depicted as Lord Faramir, a knight unmatched in battle, yet who was full of pity and understanding for those in sorrow.

Mrs. Beard's portraits are 2 feet by 3 feet and when she has finished the complete set she hopes to have them exhibited in art shows in conjunction with the Science Fiction Convention in London and other capitals.

TAMLA- MOTOWN HEADS THE SOUL PARADE!

BY NICK LOGAN

*"Tamla-Motown—
s'all finished ennit!"*

*So the pundits
were pundicating
several months ago
and I, hanging my
head in shame, must
admit to voicing a
similar opinion,
though naturally in
not so coarse a
language.*

*Then along came
Marvin Gaye and
Tammi Terrell's
"You're All I Need",
the Isley's "This Old
Heart Of Mine",
Supremes' "Love
Child" etc to prove
us wrong.*



"A.H.," we argued, holding our ground, "but then they ain't as good as they used to be. And the really good ones are the reissues, like the Isleys and Martha's one."

So then we had Marvin's "**I Heard It Through The Grapevine**" and Stevie's "**For Once In My Life**", as exciting newly released sounds as ever came out of Detroit, to show that the quality was still there.

"Yeah, well, so they got a few hits. . . . Anyway as I was saying, that soul business is all played out."

And then along came William and Judy and Edwin and Wilson and Sam and Dave. . . .

To be fair to those who foresaw the end of Tamla (and to myself), even the most ardent Detroit enthusiast would have to admit that in late 1968 it did appear that Motown had worked all the musical permutations it could and that it was running out of ideas and hits.

In the last three months of '68 there were just five Tamla singles that made the NME Chart. Two of those, both by the *Four Tops*, were out again before they had hardly got in and the biggest hit, the *Isley's* reissued "**This Old Heart Of Mine**", which made No 3, was three years old.

Of the new sounds, the only representatives that could be called big hits were *Diana Ross* and the *Supremes'* "**Love Child**" and *Marvin Gaye* and *Tammi Terrell's* "**You're All I Need**".

It was an inauspicious end to the year for the company that had known such greatness in the past.

Added to the lack of hits were the wrangles and legal arguments going on inside the Tamla organisation.

The songwriting team of Holland-Dozier-Holland which wrote so many of those unforgettable hits in Tamla's early days had filed a law suit against Motown and its associate companies to the tune of 22 million dollars.

Motown, it seemed, was on the rocks . . . but then, as the New Year came in, the magic returned.

In a couple of months we had *Marvin* and *Tammi's* "**Ain't Livin' Until You're Lovin'**", the *Isley's* follow-up hit "**I Guess I'll Always Love You**", *Martha* and the *Vandellas'* reissued oldie "**Dancing in the Street**", *Temptations'* "**Get Ready**", *Marv Johnson's* "**I Pick A Rose**"

Continued on page 24

STEVIE WONDER chats to **SIMON DEE** at a party in honour of Stevie.



**SAM
and
DAVE**



**WILSON
PICKETT**

TAMLA- MOTOWN HEADS THE SOUL PARADE!

BY NICK LOGAN

MARVIN GAYE and
TAMMI TERRELL

For My Rose", Marvin's "I Heard It Through The Grapevine", the Supremes-Temptations' "I'm Gonna Make You Love Me". The Supremes-Temps also had an LP in the best sellers alongside the "Supremes Greatest Hits" album.

Genial Barney Ales, Vice-President of Tamla, had plenty to be pleased about when the NME spoke to him in February. A few months earlier and we might have been conducting a "Whatever happened to Tamla?" inquest.

"The year just ended has been the greatest in Tamla's history," maintained Barney. "We wound up 1968 with five records in the US top seven, including hits by the Supremes, Temptations and Marvin Gaye."

Barney also told us that the Holland-Dozier-Holland team was still signed to Motown on paper and that while the wrangles went on they were putting their faith in a new Tamla writing discovery—a 26-year-old Negro, Norman Whitfield,

who wrote the Temp's recent US hits and also Marvin Gaye's "Grapevine".

For soul fans, probably the sweetest sight of past months must have been the British Chart success of "High Priestess of Soul" Nina Simone.

After nearly a decade waiting for this breakthrough, Nina scored in late 1968 with her "Hair" hit "Ain't Got No-Ain't Got Life" and then followed that with a visit to Britain, where I had a chance to meet and speak to her.

In person, Nina is as impressive a figure as she appears on stage.

She told me: "When you sing you are influencing thousands of people. You must know what you are doing; what you want to do. If you want to turn the world around and you know how to do it—then you should do it.

"I am doing just what I want to do— which is just to influence as many people as I can to what I am saying, to get them to believe what I believe."

What does she believe? "One has to



NINA SIMONE

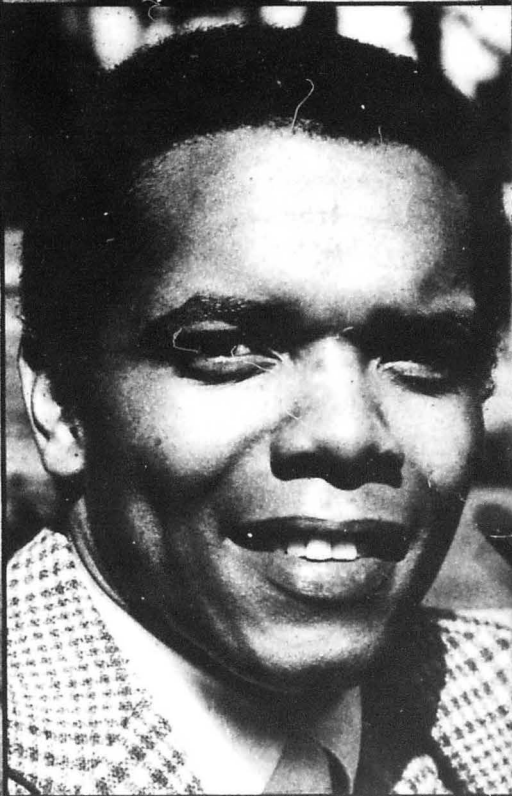
understand it through the music. I am not going to deal in words that can be misunderstood. Words are very powerful things. So I leave it to each individual who sees me to make their own conclusions."

The initial breakthrough made, a second hit was soon to come Nina's way with her interpretation of the Bee Gees' beautiful "To Love Somebody".

And as soul swung into 1969, there were plenty of hits to come—Sam and Dave, Tymes, Jamo Thomas, Johnny Nash, Righteous Brothers, Wilson Pickett, Edwin Starr, William Bell and Judy Clay, Booker T, Bandwagon...

Soul and Tamla look far from dead now—or even near to dying.

"Yeah, well, s'what I was saying all along...."



JOHNNY NASH

Left: DIANE ROSS (centre) and SUPREMES and (behind) TEMPTATIONS 25

Once upon a time, not so long ago, it was the **LAST** thing that young pop stars did. Today, they can't do it fast enough. What? Get **MARRIED!**

MARRIAGE



If you aren't married you are not 'in' at all. And it's nice to see so many stars still think, unlike Mick Jagger and Marianne Faithfull, that the holy bonds of matrimony DO mean something after all.

PAUL McCARTNEY's wedding to **LINDA EASTMAN** was probably the most surprising. Many people thought that Paul couldn't get married for the reason that maybe he was married already, during his German days. As the going-steady and later engagement with Jane Asher went on and on without any sign of a wedding, people were even more convinced.

Then along came Linda, with her camera as the perfect excuse to be with Paul a lot (I'm told those pictures of him in the nude on the wall-newspaper give-away in the Beatles' double album were taken by her). Now Linda is Mrs. Paul McCartney and good luck to her. And her six-year-old daughter by a former marriage, Heather, makes Paul a step-father in double-quick time.

The **LULU-MAURICE GIBB** wedding, too, proved all the cynics wrong. Many thought it was a publicity stunt. And there was the rift when Lulu objected to Maurice suggesting that she would propose to him last year, because it was a Leap Year. But they are now Mr. and Mrs., a knot firmly tied in a church in Gerrards Cross, Buckinghamshire, near where his parents live.

CILLA BLACK's 'I do' with her long-

The
NEW
POP
TREND

time manager and constant companion, **BOBBIE WILLIS**, was less surprising, as they had been threatening to get married for several years. They got married twice early this year, once in a London Registry office and later in a Liverpool Catholic church. Best luck to Mr. and Mrs. Willis.

Another surprise marriage was that of 'confirmed bachelor' **HERMAN** (Peter Noone) to a lovely French girl.

Great to be alive! **LULU** and her husband **MAURICE GIBB**, of the Bee Gees, just after their marriage at Gerrards Cross, near London, last February 18.

JOHN LENNON looks happy as he holds the hand of his second wife, **YOKO ONO**, looking very coy. Both were in white, including tennis shoes, for the wedding in Gibraltar. John's fur coat is made from human hair and cost £1,000.





MIREILLE STRASSER, and, at time of writing, they are "living happily ever after..."

Talking of Bachelors, the last remaining member of the Irish singing group, **DEC CLUSKY**, took the plunge and all those who know his sweetheart of three years, **SANDRA WILLIAMS**, must say they don't blame him!

Another happy union is that of **PAT (P.P.) ARNOLD**, the American singer, with one of her managers, **JAMES MORRIS**.

Of course, not all pop marriages have lasted. **ERIC BURDEN**, **GRAHAM NASH**, **JOHN LENNON**, **FRANK SINATRA**, **BARRY GIBB** and **JOHN WALKER** are some of those who have had marriage break-ups recently.

But **JOHN LENNON** took a second plunge into matrimony with Japan's **YOKO ONO**, who was previously married to an American.

CILLA BLACK married **BOBBIE WILLIS** for the second time in a month, at a Liverpool Catholic church. She is seen here listening intently to the priest, surrounded by her family.

Happy bride and groom, **LINDA** and **PAUL McCARTNEY** on their wedding day, with Linda's little girl, **HEATHER**, who got herself a step-father in Paul.



What a lovely couple they look. **HERMAN (Peter Noone)** married **MIREILLE STRASSER** in London late last year.



DEC CLUSKY (left) has his **BACHELOR** mates **CON** and **JOHN** help him support his bride, dancer **SANDRA WILLIAMS**, after their wedding at Stanford-Le-Hope, Essex.





In "Crossplot", ROGER MOORE with CLAUDIE LANGE, who gets her big break in this film. Below: the four lovelies in "The Touchables" (l to r) KATHY SIMMONDS, JUDY HUXTABLE, ESTHER ANDERSON and MARILYN RICKARD.

IN one way, 1969 is The Year of the Big Let Down for those pop fans who love nothing more than to see their favourite stars on the giant screen in full living and breathing colour. Or even, for that matter, in full-sized, dramatic black-and-white!



ROGER MOORE gets a guitar lesson from singer LOIS LANE during a break in filming "Crossplot", watched by hippy extras.

DESPITE LETDOWNS—



FOR instance, at this time in 1968 it looked as if some of the biggest names on the chart scene were ready to begin work on films that would be in time for your summer or autumn entertainment this year.

The Beatles were talking about finally getting around to that long-awaited third film for release through United Artists.

The Stones were still throwing around ideas for their first movie, which would almost certainly be a hard-hitting drama.

Lulu was getting ready to follow-up her world success as an actress in "To Sir With Love."

The Bee Gees were about to start on "Lord Kitchener's Little Drummer Boys".

And there was the promise of further all-happening all-colour girlie-bedecked film goodies from Elvis Presley.

Elvis—credit where it's due—kept his promise.

But somehow or other, those other projects seem to have fallen by the wayside, with the result that the expected pop film blitz of 1969 is now reduced to no more than a light summer shower.

That's not to say you'll find music missing from the screen of your holiday resort cinema this summer, because there's certainly a good bill of fare being lined up

CONTINUED ON PAGE 30



EWA AULIN as "Candy" and above with RINGO STARR in the film.

Plenty of Music in the SUMMER FILMS

BY ALAN SMITH

DAVID McBRIDE as the willing captive of the four lovelies in "The Touchables".



by the major companies.

That old perennial "The Sound Of Music" is still about, sometimes making a second or third visit to a particular town. And though there are no doubt members of the "uptight outasighty blow-your-mind" pop fraternity who would find the film too schmaltz for their taste, it should be remembered that no less a rugged character than Keith Moon of the Who has been moved to compliment it as a terrific piece of entertainment! And then, with all that success, it must have something...

Another big film with interest to pop fans is "Candy", although it's aimed at the over-16 market and is described as "a sexy satire."

I went to see it in the company of Mary Hopkin and some other friends, and I must say that the general opinion was a "thumbs down" for its long, long, long length and consequent boredom.

There are occasional flashes of humour, and it was intriguing to see **Ringo Starr** in a small part as a Mexican gardener. I also got particularly hung up on the heavy sounds of **Steppenwolf** playing a terrific piece of theme music throughout the episode involving Marlon Brando, and more musical contributions from the **Byrds**.



Three clever young ladies—**PETULA CLARK** in "Goodbye Mr. Chips", **JULIE ANDREWS** in "Star", and **BARBRA STREISAND** in "Funny Girl".

But I still felt three hours—and if it wasn't that it seemed like it—a heck of a big time to watch.

Straight musicals you'll see around this year are "Funny Girl," in which **Barbra Streisand** makes a notable first appearance, singing hits like "People" and "Second Hand Rose"; and "Oliver!", based on the stage musical by Lionel Bart.

One of the stars of this is Hollywood's rave new English discovery, **Jack Wild**; and **Ron**

Moody and **Shani Wallis** also score big hits. And that big Shirley Bassey belter of old, "As Long As He Needs Me," is one of the featured songs of the score.

Also around will be a straight drama called "Southern Star", in which **Matt Monro** is heard singing the title song; another drama called "Before Winter Comes", in which the star is "Fiddler On The Roof's" **Topol**; and the adventure "Mackenna's Gold", in which no less than **Jose Feliciano** sings the song "Old Turkey Buzzard."

Then there's **Noel Harrison** (he of "Windmills of Your Mind") theme fame from the Steve McQueen film "The Thomas Crown Affair"), this time acting in the comedy "Take A Girl Like You" (see page 65).

Louis Prima singing "I Wanna Be Like You", and **Phil Silvers** singing "The Bear Necessities" are two big attractions in that marvelous Disney cartoon, "The Jungle Book", which will continue to do the rounds this summer.

You can also see a new Walt Disney film called "Smith", with

theme music by "Honey" composer **Bobby Russell**. And visitors to London can see more of **Julie Andrews**, this time as the famed musical comedy actress Gertrude Lawrence, in "Star".

Some other movies with musical interest are the upcoming "Goodbye Mr. Chips", teaming **Pet Clark** with **Peter O'Toole**; the romantic drama "Doctor Zhivago", which features the hit theme music of "Somewhere My Love", and the story of a folk-rock singer who becomes President of the United States, "Wild In The Streets."

"Fine," you may ask, "but what about some real pop music in films?"

As I mentioned earlier, Elvis keeps the promise. You can still enjoy him in "Stay Away Joe," which was released earlier this year; and a follow-up is "Live A Little, Love A Little", in which you'll see him as a singing photographer doing his best to avoid the attentions of a passionate female.

Then, for dramatic contrast, El will also be laying on the heavy drama when he appears as a beard-

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PAIGNTON

KATHY KIRBY at Paignton Festival Theatre (from June 7)

BLACKPOOL

CILLA BLACK at the ABC Theatre (from June 21)

JOHN HANSON at the Winter Gardens (from June 20)

VAL DOONICAN at the Opera House (from June 13)

LONDON

BACHELORS and DICK EMERY at London Victoria Palace (from July 12)

BOURNEMOUTH

FRANKIE VAUGHAN at the Pavilion Theatre (from June 12).



MICK JAGGER in "Performance" and DIONNE WARWICK in "The Slave".

ed gunslinger-turned-goodie in "Charro" (see pictures on page 18-19).

That long-awaited first Stones film still looks a long way away from your local cinema, but one compensation for fans of the group is that Mick Jagger can be seen in a starring dramatic role in "Performance," in which he co-stars with James Fox.

Another piece of encouragement is that the number of musically-slanted films at present in production is immense. For instance, Barbra Streisand in "On A Clear Day You Can See Forever" and "Hello Dolly".

Elvis' "Chataouqua" and "Change Of Habit", in which he's friendly with a nun.

Richard Harris in "Ragamuffin", with music by Jim Webb; Glen Campbell opposite John Wayne in a challenging acting role in "True Grit"; Dionne Warwick making a dramatic debut opposite Stephen Boyd in "The Slave"; Bobby Hatfield of Righteous Brothers' fame, in "Corporal Crocker," for which he's written the title song; Ringo coming up again with Peter Sellers in "The Magic Christian"; and Bobby Darin in "The Happy Ending".

Again, maybe I'm just hard to please in regarding this year's bunch of pop-based films as rather small and something of a let-down.

But with that list of forthcoming attractions to consider, maybe things aren't so bad after all!

A brutal scene in "Oliver!", when Nancy (SHANI WALLIS) tries to stop Sikes (OLIVER REED) flogging Oliver (MARK LESTER) while Fagin (RON MOODY) looks on.



by Nick Logan

STONES

RE-DISCOVER THEMSELVES!



● A bit of old-fashioned stocktaking sent the Rolling Stones spurting towards new musical directions, out of 1968 into 1969 and out of the post "Satanic Majesties" period of musical and personal bewilderment.

For four convention-busting, Establishment-baiting years the Stones had hared round the world, engaging in running warfare with society and barely ever off the front pages of our newspapers.

Progression took a back seat—anyone would find it hard to be productive with a court appearance hanging over their head. And somewhere along the line, the Stones took a wrong musical turning.

Last year was the year the Stones stopped Rolling long enough to sit down and think, to re-appraise their music and their abilities, to set themselves a working schedule, to be as productive as they could be.

They went back to their roots to re-discover themselves; got producer Jimmy Miller to aid their search, and came up with "Jumpin' Jack Flash."

They wanted an album that would be "them". With Miller, and with the pressure off Mick and Keith, they buckled down and in six weeks of recording they made it.

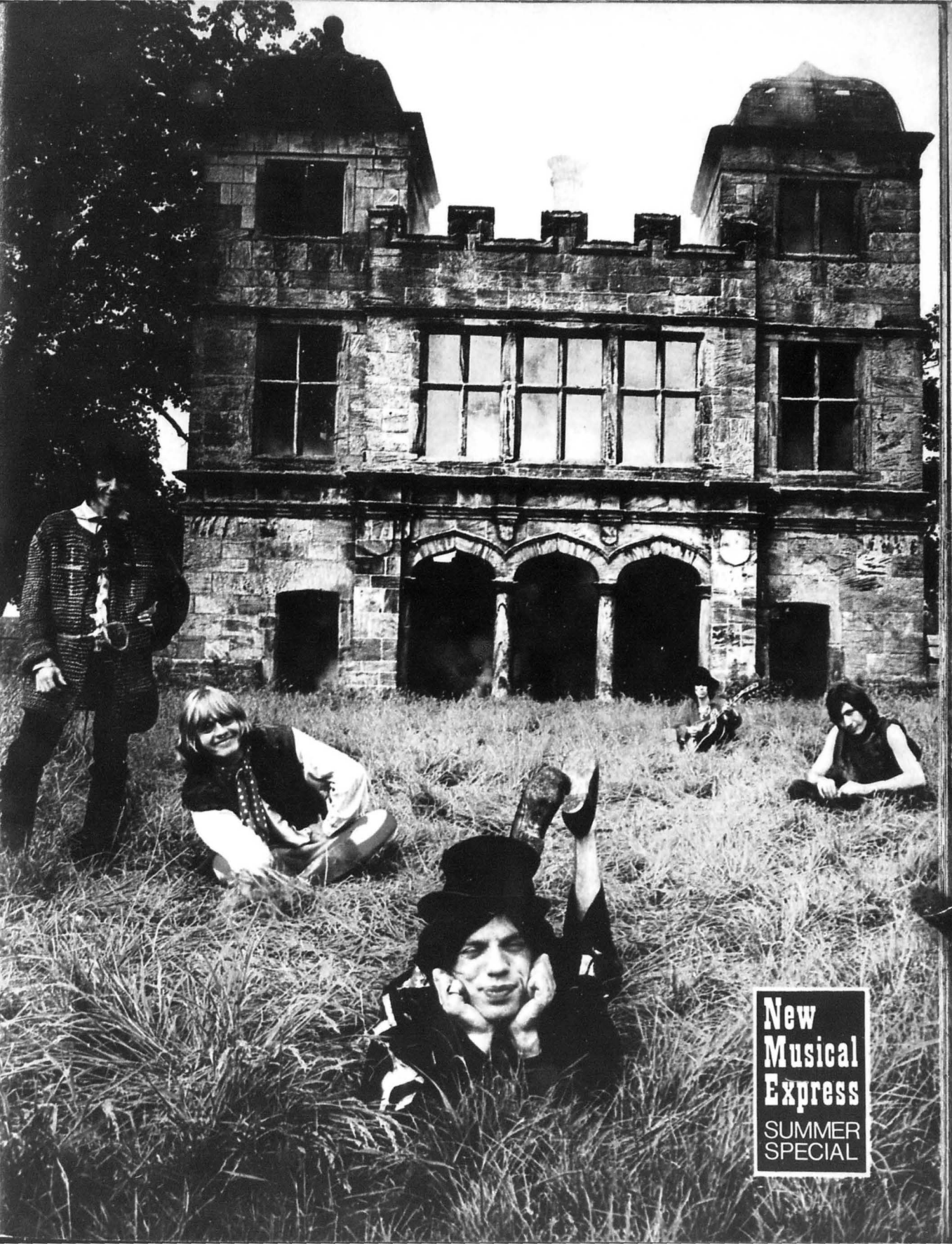
They wanted to produce a TV show. No hesitations—they picked their stars from the cream of British pop; they picked ace director Michael Lindsay Hogg; they hired a studio and produced their own show.

Three projects, each an unqualified success, that can be looked back on with satisfaction by Mick, Keith, Brian, Bill and Charlie.

"Jumpin' Jack Flash" marked the turning point; a No. 1 hit single; and a reminder that there is nothing more potent in pop than Mr "Electric" Jagger when he gets it down to basics.

***and get back
on the
right road!***

Continued on page 34.



**New
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SUMMER
SPECIAL



Happy line-up during the shooting of the TV show "Rolling Stones' Rock And Roll Circus" (from left) JOHN LENNON, YOKO ONO, KEITH RICHARD, MICK JAGGER, BRIAN JONES, BILL WYMAN, ERIC CLAPTON and MARIANNE FAITHFULL.

The single took the Stones back to the roots and from there, striking out in new directions and drawing from the influences of country rock, the "Beggars' Banquet" album emerged triumphant.

"They were looking for a direction but the only people who could find it for them were themselves," said producer Miller. "I tried to help them back on the route from which they had strayed."

The Stones had made an album that would put them back on that route. Unfortunately the public had to wait three months to hear it while wrangles ensued between Decca and the group over the cover design.

When it was eventually released, along with the custard pies which were hurled at the accompanying press luncheon, it rightly went to No. 1 in the albums chart.

As a musical achievement, the LP was something that the group could look upon with pride, containing, as it did, tracks of utter Stones' brilliance plus what must become a rock classic, the superb "Sympathy For The Devil".

Late 1968 saw the group's venture in the land of cathode tubes with their TV show "Rolling Stones' Rock And Roll Circus,"

about which there were so many stories that it has become a legend before even being seen.

Filmed in one 17-hour day at Wembley's Intertel Studios, the occasion presented me with an experience I shan't forget.

Among the cast of millions there were the Who, Jethro Tull, Marianne Faithfull, Anita Pallenberg, classical pianist Julius Katchen, violinist Ivri Gitlis, a horse called Trigger, a tiger in a cage and assorted knife throwers, fire eaters, clowns and midgets.

But all thoughts had to be on the Supergroup formed by Mick Jagger that was engaged in a jam session/rehearsal behind barred doors.

It was not so much bravado, but impatience with making repeated requests for entry, that got me into the room as the only journalist to do so for half an unforgettable hour.

Round a long, oblong table was a scene to remember . . . John Lennon, all in black,

cross-legged on a sofa, head down strumming his guitar . . . Yoko Ono, also in black, perched at his side . . . Young Julian Lennon at their feet . . . Eric Clapton in psychedelic plimsolls on guitar . . . Marianne Faithfull next to Mick on smiles . . . Brian Jones and Charlie Watts on handclaps . . . Mitch Mitchell on drums . . . and Mick Jagger, chin in hand, alternating between occasional vocals and face-splitting grins.

As they worked through "Peggy Sue", "Hound Dog" and "Yer Blues", the word Supergroup came to life and in another instant became superfluous.

Away from work, the personal lives of the Stones continued much as before.

Bill could be found most days happy in his Bury St Edmunds home, growing flowers (he's a member of the Royal Horticultural Society) and then photographing them, working with his groups. You might have bumped into him in your local church without realising, as Bill has found a new subject for his camera

lenses in the past few months—the insides of churches.

Charlie has been busying himself with his art at his Manor House home, avoiding publicity and listening to his jazz records.

On any day, recently, you would have most likely found Brian in his country home surrounded by about 19 guitars and practicing like hell. Brian, it seems, has been passing through a phase of self-criticism of late . . . unnecessarily say his friends.

Meanwhile, Keith has been in the process of moving out of his Sussex cottage back into a flat in town, with time put aside for listening and writing with Mick.

Mick—the original “Now-you-see-him-now-you-don’t” man—would never be standing still for long.

These days Mr Dynamo is full to the brim with ideas and energy and even on an off day makes most of us look as if we are standing still.

His penchant for suddenly announcing he is off to San Francisco/Paris/New York is renowned, and after the work on the TV show Mick leaped up and decided he was going to South America by boat, pausing only to collect Keith, Marianne and Anita Pallenburg before leaving to spend holidays between Brazil and Peru.

As always, he was the busiest Stone. The period saw his excursion into films, playing opposite James Fox in “Performance” as a retired pop singer.

Meanwhile, Marianne and he were happily “sinning away” together and managed to shock the foundations of Mary Whitehouse and Co. by announcing they were expecting a baby, which Marianne eventually lost.

It’s nice to see that the Stones are still able to rock the Establishment on its heels—without any detriment to the music.



Above: all was serene during the “Beggar’s Banquet” luncheon given by the Stones to launch their album. Then (below) all hell broke loose in the form of a custard pie fight, but MICK JAGGER doesn’t seem to mind. Even publicist LES PERRIN, who dreamed the stunt up, is happy to get a pie in the face (right). While BRIAN JONES aims another at someone.





TOM with his father and mother.

THE first thing you become aware of when you meet Tom Jones is his coolness. I spent two days with him at Elstree Studios earlier this year when he was working on the "This Is . . . Tom Jones" series and, of all Tom's talents and characteristics, it was his ability to take everything in his nonchalant stride that impressed me most.

When his manager, Gordon Mills excitedly phoned Tom with the news that ATV wanted him for the most expensive variety series ever made in Britain, the singer's ultra cool reaction was: "Oh yes. Good. That's all right."

Mr Mills, who would be expected to know Tom as well as anyone else, replied with an astonished "Is that all you can say?"

Tom's behaviour can, in fact, be accounted for by his personal philosophy towards success, which, for him, speeds along at an alarming rate.

He told me when we talked on the "This Is . . . Tom Jones" set: "If I was knocked out with myself I couldn't take it—because you have



TOM JONES receives his Golden Heart as Show Business Personality of 1968 from the Variety Club of Great Britain. Below, TOM with MARY HOPKIN and TV producer JOHN SCHOFIELD at Elstree studios.



TOM JONES

TOM with his American TV guests, SERGIO MENDES' BRASIL '66.





THE COOL ONE!

to be able to take things in your stride. Your nerves wouldn't be able to take it otherwise."

It is an experience to watch Tom's aplomb at work.

While the studio may be a bedlam of shirt-sleeved production men waving their arms or yelling for lights to be lowered, Tom will stride out of the make-up department, jump up on the set, run through the already-rehearsed production number as the cameras whirl, drink down in a gulp the carton of tea rushed up to him and walk away unruffled.

Tom spent three months in all, working six days out of seven, 13 hours a day, on the first batch of shows for the series. He starts work on the second batch in September.

Each number was filmed twice, once for colour TV and again for black and white. A figure of £160,000 is said to be spent on each show.

Such is the attention to the minutest detail that in one show, for one number, the colour production team were unhappy with the shade of Tom's white jeans.

Everything was held up while the jeans were

rushed away for dyeing to just the slightest shade of grey. The jeans returned. "Still not right," said the powers-behind-the-scenes. "Dye them white again!"

Then there was the time Tom was in the make-up room to have his hair washed. He refused the offer of a "women's drier" and explained: "A towel has always been good enough in the past and it's good enough now."

Tom had to alter his living schedule completely to comply with ATV's requirements, having to get up at seven in the morning, the time when he would normally be arriving home to get into bed.

"When that alarm clock goes off it is fatal," said Tom. "I cannot believe what is happening. It is the only time I have got out of bed when Tony Blackburn was on. Usually I am listening to him when I go to bed."

"I mean, I never realised that it was dark in the mornings. I thought I was back on the building site again."

Chris Ellis, Tom's Welsh driver and a friend

BY NICK LOGAN



Tom's SQUIRES group, which has recently left him to go on their own.

from the old days, chipped in smartly: "Yeah, he's gone and stopped off at the first building site and he's gone and built half a house before he realises he's supposed to be at Elstree."

Tom laughed heartily at the joke but there's many a true word said in jest, as they say, and when I later asked Tom if he had any secret ambition he was unable to carry through because of his position, he confessed:

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

"And another thing I'd like to do is to go back to Pontypridd as I was, going out with the boys, having a drink, playing cards."

"But that's impossible because if I went back now I'd be signing autographs and answering questions all the time. I know I cannot do it any more."

MANY a humorous or illuminating anecdote about Thomas Jones Woodward in the early days can be culled from his backing group for seven years, the Squires, who amicably parted company with the gov'nor in February.

Squire Chris Slade tells a story that sums up the depths of the hard times. It happened when Tom and the group were living in a West London flat while Gordon Mills, without great success, tried to find work for them.

"Near where we were living in Ladbroke Grove there was this little cafe where we used to go late at night and get sausage sandwiches," says Chris. "One night we were really low. We pooled our resources and came up with 3s 9d."

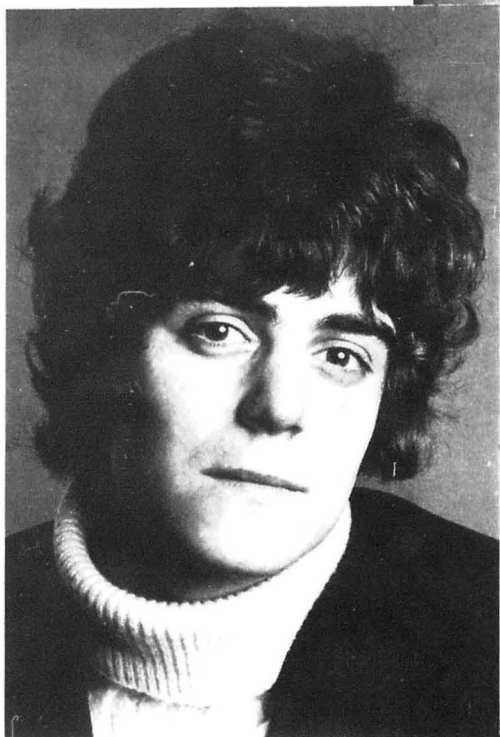
"Tom and the road manager were elected to go and fetch two sausage sandwiches before the five of us. An hour passed before they returned."

"They had no sandwiches with them and Tom explained: 'Well, look, it was like this. There we was walking along, you know, when I tripped like this and the half-a-crown fell out of my hand and rolled away down the road and stopped on the edge of a drain.'

"I saw it there and made a lunge for it. And do you know it just slipped away down the sink."

"Wiping the brown sauce from his mouth as he said it," chipped in Squire Vernon Hopkins.

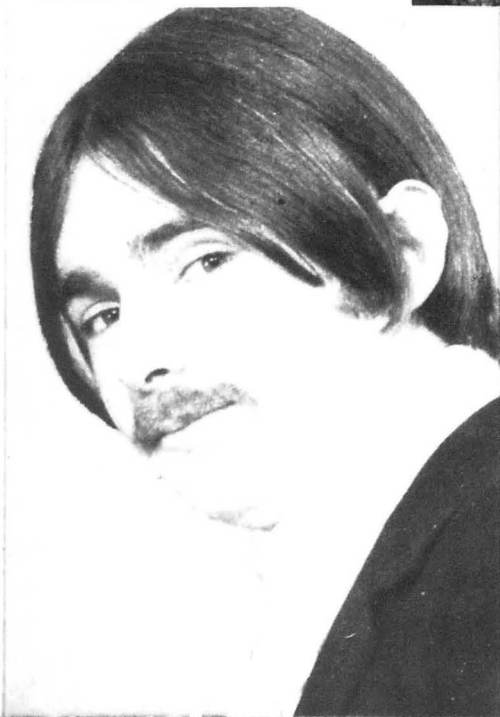
Tom got a lighthearted beating up in a pillow fight with the rest of the lads that night and ever



TERRY REID

ADRIENNE POSTA

MIKE ROSSI



The Young Ones

KEEP SPOTLIGHT ON YOUTH

WHAT on earth has Peter Frampton got in common with Adrienne Posta? Or Steve Ellis with Andee Silver? Or Lulu with Mike Rossi for that matter? Age, that's what. Age!

● For they, and quite a few other young people who are among the brightest stars in the pop world, are helping to keep the spotlight firmly on youth. Like Mary Hopkin, 19, who you'll find on another page.

With the exception of **Steve Marriott**, all the people in this survey are under twenty-one and anyway Steve looks younger than he is. He is perhaps the most outspoken and violent of them all, and for that reason alone has a lot of fans.

He is a sort of younger Jagger in his attitudes, but this doesn't detract from his song-writing talent and musical ability. A cocky Cockney with the East Londoners' sense of humour, Steve often gives the impression of being deliberately aggressive. This, I feel, is more a natural reaction to stupidity on the part of others and he can be a good fella when he likes.

I first met Steve in 1965 when he was playing piano in a rehearsal room behind Bow Street

disagreement with managers Ken Howard and Alan Blaikely came as a surprise to a lot of people and a shock to his fans. Rumours of a link-up with Steve Marriott have persisted, which is very interesting at the time of writing.

What the frail Beckenham-born lad will do next is the subject of much speculation and a similar question mark hung over the head of **Steve Ellis** until quite recently.

Discontent had set in for the 20-year-old from Edgware (is there no end to these London types?) even after three smash hits with **Love Affair** and mass adulation wherever they played.

(Continued on page 42)

Court. Doing the singing was **Adrienne Poster** (later to change her surname to **Posta** so that people wouldn't think she was a thing that got stuck on walls!), whom he had met at the Italia Conti School.

With Steve's encouragement, Ade made a few records, which didn't do much, and then discovered that acting was her forte. Another Londoner, Hampstead this time, she got TV parts and some theatre work.

But she stayed very much in the pop way of life, forming a close friendship with Jan Osborne, who is the daughter of composer-conductor Tony Osborne and now the fiancée of Small Face Kenny Jones. I can remember driving the pair of them to East London to see the Faces one night and my senses have never recovered. My car has since collapsed and died!

Parts in "Here We Go Round The Mulberry Bush", "Up The Junction" and, more recently, "Some Girls Do" have established Ade as a fine comedy actress, though I suspect she has a yearning to try a nice, sexy part sometime. Give me a ring if you do, love!

Nineteen-year-old **Peter Frampton** was doing quite well until he got lumbered with the dreaded tag "The Face of '68" and had to suffer all the resultant embarrassment. Maybe that had something to do with his eventually leaving the Herd last year.

Like Steve, Peter has a good sense of humour, his seemingly based on puns and mickey-taking. He became a screamage rage and everyone thought he was enjoying it. He probably did before frustration set in.

His leaving the Herd after the group's

BY RICHARD GREEN



LINDA
KENDRICK



**New
Musical
Express**
**SUMMER
SPECIAL**

**THE
YOUNG
ONES:**

left

STEVE MARRIOTT;

above

LOVE AFFAIR;

right

ANDY

**FAIRWEATHER-
LOW;**

far right

PETER FRAMPTON.



ANDEE SILVER



LEONARD WHITING

OLIVIA HUSSEY
with **BARRY RYAN**,
one of her admirers.



THE PAPER DOLLS



(Continued from page 39)

On a recent trip to Scotland—about which more elsewhere in this publication—he told me quite frankly and openly that about six months ago he was ready to quit the group and go solo. He was, it seems, completely cheesed off with the way things were going.

But a musical re-think and a chat with one of his managers changed Steve's mind and now all is well again—we hope. Ever chewing bubble-gum, Steve was thrown into the limelight when "Everlasting Love" got to No. 1, then had to put up with the knocks that the group received during the controversy over not playing on the record. Though, to be fair, Steve had sung on it.

Ray Charles helps Steve cheer up, but the fact that his hair won't grow fast enough doesn't help at all. Oh dear, c'est la vie.

So on to a little lady who has spent two-and-a-half hours a day being pregnant for quite a time. Put down the medical dictionaries and listen, will you? **Linda Kendrick** is in "Hair" and has to parade about with a big lump for the part.

She's a little darlin', one of my current faves raves, and a sweet person to meet. Though she's a tiny thing, she has one of the loudest voices in the show and has recorded a number called "I Will See You There", which was written by two of my good mates, Alan Blakley and Len Hawkes of the Tremloes.

Linda comes from Essex and was singing with a local jazz band at the age of twelve. Four years later, she landed a summer season with Eddie Calvert in Wales, then became popular on the lucrative Northern club circuit. Just eighteen, Linda is only a year younger than a singer-guitarist who is being hailed as "the next big thing". Mickie Most says he'll make him as big as the Beatles, which will take a lot of living up to.

Anyway, he's **Terry Reid** who we should all have heard of by now even though he's spent much of his time in America. He came up, via a local group in Huntingdon, then with Peter Jay and the Jaywalkers, which he joined when he was only fifteen.

Recently he formed his own trio, stating: "I wanted a truly professional group. A product. That could play any gig, go on the road at a moment's notice, undertake any session in any circumstances—including chaos."

From reports filtering back from America, he seems to have found plenty of chaos out there. When I last heard him some weeks ago at Sybilla's, it was for me a new and exciting experience and I still can't see how three blokes make that much noise.

While I can't see that, there's someone who can't see why the girls scream at him. He must be the only one who can't. He is **Andy Fairweather-Lowe**, sometimes referred to as Fair and sometimes in less complimentary terms.

He's one of the few pop people I really like well. Perhaps it's his sense of fun, or his professional manner, or his co-operation, or a combination of all three. Anyway, he's all right is young Andrew.

He gets most of the publicity in **Amen Corner**, a fact that the others don't moan about, and never seems to tire of it. The only time I've seen him sleep was on a plane and that's got something to do with his dread of flying.

He actually said recently that he couldn't understand the screams, then he went on stage and started flaunting himself and getting the poor girls worked up into a proper two and eight. Oh, evil youth!

As I'm writing this, I've got a fabulous picture of **Andee Silver** in front of me and I keep taking sly peeps at it. Which is as good a way as any to introduce her.

She has the distinction, at the age of 18, of having appeared at Buckingham Palace. That was when she was resident singer with Joe Loss whom she joined two years ago. Now she wants a six-week season in Las Vegas and the way she's going, she might well get it.

Blonde Andee is yet another Londoner, Hackney to be exact, standing only 5ft 1in. and seems to have covered a lot of ground in her years. When Anne Shelton caught flu, it was Andee, then eleven, who stood in for her at a Victoria Palace concert. On her thirteenth birthday, she made her TV debut on "Ready Steady Go".

It is to Andee's credit that she still has weekly voice-training lessons. She explains this thus: "If you're going to be good at your job, you need to know as much about it as possible to get on." Good lass, more power to your elbow.

Most men like to marry someone younger than themselves. An exception to this is **Maurice Gibb** (whose new wife, Lulu, is his senior by all of six weeks!). Maurice, of course, shares his birthday with twin Robin. Anyone who has read much of my writing before will know how highly I regard **Lulu** both personally and professionally. Having recently met Maurice, I regard him as one of the nice people as well and it is an ambition of mine to meet Robin, whose voice is one of the most distinctive and attractive on the scene.

The love story of Lulu and Maurice is well known so there is no need to dwell on that.

Just look at the picture on page 26. What will happen to their respective careers now is a

matter for some conjecture, though. Lulu says she will cut down on her work to spend longer with Maurice.

There is only an outside chance of the Bee Gees' film coming off, so they should have time on their hands. The twins, plus Barry, can get down to more writing.

While Robin worries about his health and people's criticisms of the Bee Gees, Maurice can help Lulu plan a family—they want five nippers. On that theme, I wonder which Bee Gee will become a daddy first?

Mike Rossi looks a lot older than his twenty years, his moustache adding to his appearance of age. The live wire of the Status Quo, he is responsible for the weow-weow sound—and a string of clapped out cars which he gets a devilish glee out of driving full pelt.

Of Italian origin, his grandfather founded the famous ice cream company, but Mike was having none of that and formed the group that became an instant hit with their record "Pictures Of Matchstick Men".

While the group suffers from the lack of an image, Mick's exuberance makes up for all that. His line of Cockney rhyming slang is something to hear and people trying to eavesdrop on one of his conversations with somebody like myself have got two chances of understanding—a dog's chance and no chance.

Three of the most colourful pop characters, as anyone will agree, are the **Paper Dolls**, of whom it has been said "oh yeah"! Though **Tiger** is just twenty-two, **Copper** is barely twenty-one and **Spyder** still twenty.

Between them they have enough energy to run a fair-sized town should the electricity supply ever falter and anyone who doubts that

has only to spend a couple of hours with them. After a big hit, their follow-up sank without trace but earning potential has stayed high.

To end on a romantic note, Romeo and Juliet. Or **Leonard Whiting** and **Olivia Hussey**. Leonard (18) and Olivia (17) shot to stardom almost overnight in Franco Zeffirelli's film of the Shakespeare play.

Leonard beat over 350 people for the part, having already played the Artful Dodger in "Oliver" for fifteen months. He became the youngest member of the National Theatre and toured Moscow and Berlin. A good-looking 5ft 8in., Leonard lists the cinema, theatre and music as his great loves. There are quite a few girls who list him as their great loves as well.

Great loves play a large part in Olivia's life and she has been pictured around various towns with Geoff Swettenham, French blues singer Alan Jack, and Paul Ryan.

I met her in late 1967 at the Italia Conti school when she had just landed the role. Naturally she was excited, but acting in a controlled manner. Her dislike of formal schooling, she said, led to her acting training and, no doubt, her Argentinian blood—her father was an opera singer from that country—has something to do with her fire.

Fortunately, she likes mini-skirts, also favouring modern jazz and the colour white. In June, she has a complete change of role—she will play a prostitute in a French film.

Many apologies to all the people I've had to miss out, but I gather that other people want to get some things in the summer special. No longer a "young one" myself, I look forward to seeing who crops up during the next year to chase us old 'uns up the credit lists.

New Musical Express Summer Annual '69 New Look Marble Arch For '69



The Bryanston Ensemble
Orpheus in the Underworld
MAL 1110 (M) MALS 1107 ()



Tammi Terrell/Chuck Jackson
The Early Show
MAL 1110



King Scratch and The Bay Street Boys
Let's Go Calypso
MAL 880



Spring Chartbusters
MAL 1114 (M) MALS 1114 (S)



FRANK SINATRA

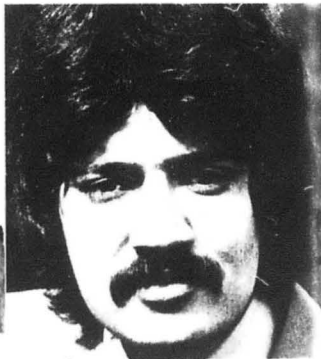


DANNY LA RUE

CLIFF RICHARD
lends an ear to the
veterans....

OLD

The pop scene may be the domain of youth, but quite a few of the old-timers seem to be doing their best to forget their greying hair, expanding paunches, and making no small dent in the pop charts.



PETER SARSTEDT

IT seems cruel to label Val Doonican an old timer, but at 40, he is old enough to be a father to a lot of current chart contenders. When his recording of "Walk Tall" went into the charts in October 1964, little could he have imagined that he would be starting something that today has resulted in the charts being open to anybody with a pleasant song to sing, regardless of the fact that the singer may have entertained the troops in the First World War.

Ken Dodd surprised the pop world when "Tears" hit the top spot in September '65. It was corn, complete and utter corn, but it still managed to topple the Stones' classic, "Satisfaction" from the No. 1 position.

Ken, 39, made his name as a comedian, but is now more often

than not, fitting in jokes between songs.

One of the major chart surprises of 1969 has been seeing Danny La Rue, otherwise known as the campiest follower of them all, climb high with the Randolph Sutton music hall number, "Mother Kelly's Doorstep". Danny, one of Britain's highest paid cabaret stars, rushed out an LP, which also sold well.

No, sir. The younger balladeers, like Tom Jones, Engelbert, Scott, Cliff, Malcolm Roberts and Peter Sarstedt are not having it all their own way.

Whoever would have thought that Donald "Babbling Brook" Peers would have another smash, nine years after his previous chart entry? Yet smash hit he did have, with an adaption from Offenbach's

Tales of Hoffman, "Please Don't Go".

Donald was delighted at being in the limelight once more, and why not. His enthusiasm when he appeared on Top of the Pops moved Carl Wayne to comment; "I hoped Donald's record would reach number one. He is so professional, turning up at the studios hours before anybody else."

Incidentally, Donald is now 57 years young!

And what was Dean Martin doing up there with the kids? Dean, said to be the highest paid performer in the history of show business, had his first Top 10 hit for many a long year with "Gentle On My Mind". An LP of the same name quickly established itself in album charts, proving that

there is still a lot of blood in Dean's alcohol stream.

Then there was Richard Harris, actor turned singer. Richard, via "Macarthur Park", was largely responsible for bringing the talents of Jim Webb to our attention. Believe it or not, Richard is 38.

Another comedian who struck lucky on record is Des O'Connor. At 36, Des only just qualifies as an old 'un, especially as he is only two years older than Elvis!

"Careless Hands" was the one that got Des away, and subsequent singles, "I Pretend" and "One Two Three O'Leary" have proved just as successful.

At the time of writing, Max



DEAN MARTIN



KEN DODD



DONALD PEERS



RICHARD HARRIS



VAL DOONICAN

TIMERS give YOUNGER MEN tough competition



ENGELBERT HUMPERDINCK



JOHN ROWLES



SCOTT WALKER



MALCOLM ROBERTS

Bygraves, another 'well-established' name is poised for chart honours with "You're My Everything".

But the name that still lingers on belongs to Frank Sinatra, the gov'nor. It seems incredible that Frank, now 52, has hit the top spot in Britain only twice.

The first time was in 1954 with "Three Coins In The Fountain", and the most recent was with daughter Nancy, in 1967 when they took "Something Stupid" to No. 1.

On his BBC2 TV show last March, Frank showed he still has

a lot of good singing left in him. If he's that good now, I thought at the time, what the hell was he like at 30.

Sinatra's albums sell in their hundreds of thousands, and even today, one feels that he only has to get the right song to send it high into the charts.

It is easy to see that youth's stranglehold on the hit parade has been broken. What is not so easy to explain is why.

There could be several reasons. With singles now costing 8/5d, young teenagers, who constitute the bulk of the record buying public, cannot afford to buy so many records.

Thus, if a certain number of adults buy a disc by Dean Martin, it stands a much better chance of getting into the charts. Is it only the mums and dads who are buying the 'square' records? I think not.

Kids, tired of being bombarded

with whining guitars and unintelligible lyrics, are wanting some sort of return to romanticism. For some reason, it is mainly the older singers who are still rhyming 'moon' and June', and 'our love' with 'the stars above'.

But if we allow that it is the adults who are buying Donald Peers' records and Des O'Connor, why are they having to revert to these old-timers? Why are they not accepting the new breed of ballad singers?

Tom and Engelbert are right there at the top. Their style has found favour with the kids and the grown-ups. Malcolm Roberts will, I think, join them.

Scott Walker, as far as the mums and dads are concerned is a new name. They remember his as a Walker Brother, and aren't really aware of what he is doing now.

When they do, nothing can stop him from beating the lot of them.

Peter Sarstedt? It's early days

yet. I don't expect his resemblance to Tariq Ali will do him much harm, but I can't see his style of singing and songwriting winning much favour with the older set.

John Rowles has been held back with poor material, and constant comparisons. But he'll be around for a long while. Nor must we forget Cliff Richard. He hasn't been around for quite as long as Sinatra, but for consistency, Cliff must have broken some sort of record.

Overall, the picture is healthy, with the youngsters under increasing competition from their older colleagues. And nothing betters standards like competition.

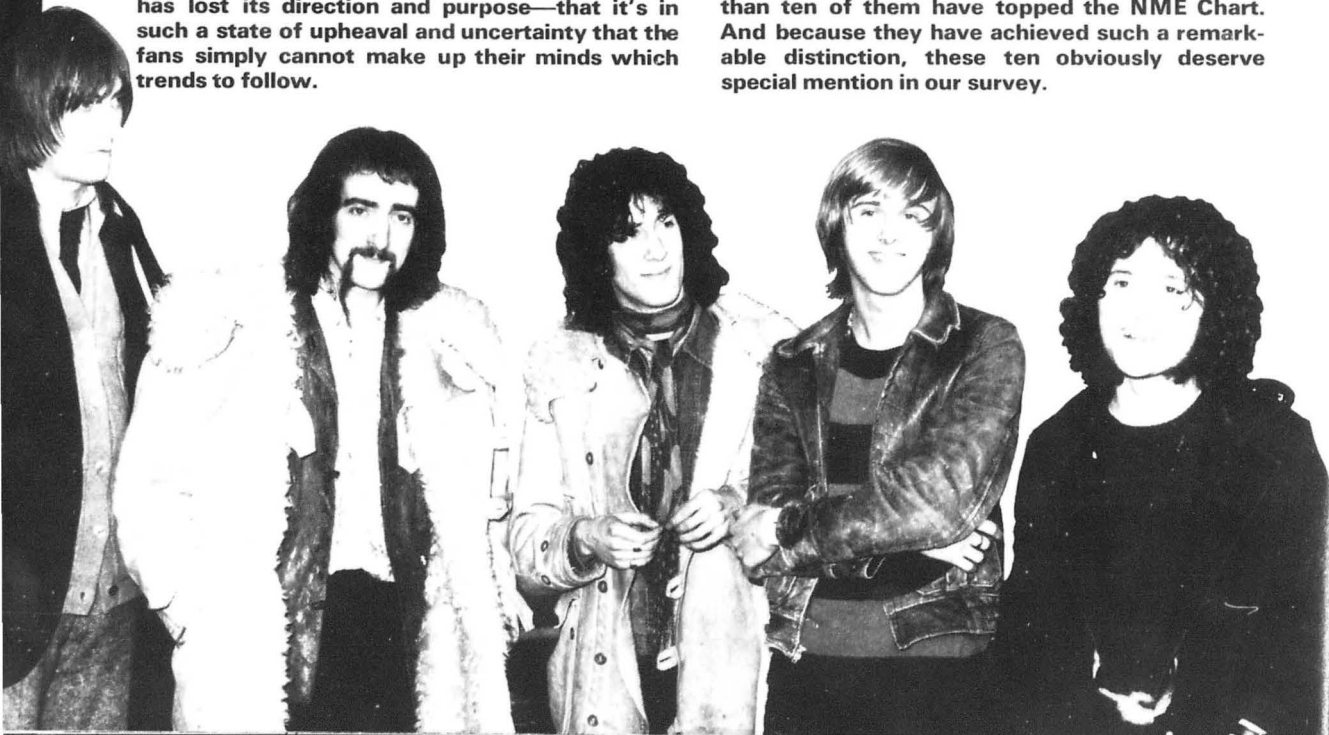
50

NEW

THERE must, inevitably, be a persistent and never-ending turnover in pop music. That's what keeps it healthy and alive! The moment that pop stagnates, it becomes a dead duck—as we saw in the early 1950s before the advent of the beat era. Consequently, by its very definition, pop needs a steady influx of new talent, new ideas and new personalities. Because this is the life blood by which pop survives. During the ten months from the end of May 1968 until the beginning of April in the current year, almost 60 newcomers made their bow in the NME Chart—more than ever before in a similar period. Some cynics may take this as a sign that pop has lost its direction and purpose—that it's in such a state of upheaval and uncertainty that the fans simply cannot make up their minds which trends to follow.

Well, maybe there is some truth in that. At the moment, pop is experiencing an interim period—a phase when it is largely marking time and awaiting the arrival of a new phenomenon, a new clear-cut cult. But at the same time, pop has never been in a more exciting state—with literally hundreds of newcomers striving to take over the leadership of the idiom.

Pop music is more expressive, artistic, imaginative and progressive today than it has ever been. And it speaks volumes for the quality and high standard of today's newcomers when we recall that, in the last ten months, no fewer than ten of them have topped the NME Chart. And because they have achieved such a remarkable distinction, these ten obviously deserve special mention in our survey.



* * *

They got their first NME chart

POP STARS!



FLEETWOOD MAC

had already built up a tremendous reputation among blues fans. The group commanded a vast following on the club scene, but it began to look as though its music was too specialised in appeal to have the impact necessary for a Top Thirty entry. Then inspired by its leader **Peter Green**, Mac succeeded in breaking into the LP Chart—and this proved to be the stepping-stone that led to its sensational smash hit "Albatross". The group is now in constant demand on the overseas market, particularly in America, and quite clearly it has now conclusively demonstrated that it does have commercial appeal after all.

JOE COCKER

looked to the Beatles for inspiration, when he waxed a soul version of their standard "With A Little Help From My Friends". It is really incredible how, in the topsy-turvy state of today's pop music, the name of the Beatles keeps cropping up, isn't it? Joe, of course, was no newcomer to the blues scene—like Fleetwood Mac, he had been extremely popular on the club circuit for some time, and a couple of his previous singles had only just failed to make the grade. For some reason, there was a lengthy delay before his follow-up to "Friends" was issued—in fact, at the time of writing it still hasn't been released. But I think he's got it made for the future.

BY
**DEREK
JOHNSON**

MARY HOPKIN

was boosted into the limelight as a result of her success in the "Opportunity Knocks" TV talent series, and was taken under the wing of Beatle **Paul McCartney**. Some might argue that, to be sponsored by Paul and to be associated with the Beatles' Apple label, Mary had an advantage from the outset. But no amount of pushing and grooming can secure stardom for an artist, if she herself doesn't possess the necessary ability. Mary had it in abundance, and her debut disc soared past the three-million mark on the world market. There followed a triumphant concert tour with Engelbert Humperdinck. And now for the lass from Wales, the future holds nothing but roses.

Please turn to page 49



entries in the last few months.



PETER SARSTEDT

**New
Musical
Express**
SUMMER
SPECIAL

MARMALADE, like Mary Hopkin, benefited from the influence of the Beatles. The mainly Scottish group enjoyed a couple of middle-of-the-rung hits early in our period, notably with "Loving things"—but it was when they grabbed one of the tracks from the Beatles' double-LP that the boys really hit the jackpot. This, of course, was "Ob-La-Di Ob-La-Da". Marmalade was not the only group to pick this number—indeed, it found itself competing against four other cover versions. So to have "come good" in the face of such keen rivalry does the lads much credit. With such a delightful harmonic blend as its stock-in-trade, I feel we can expect to hear many more hits from this team.

PETER SARSTEDT is perhaps the most individual and distinctive of all the new chart-toppers. His approach is decidedly folksy—and he is blessed with a rare talent for writing charming-descriptive lyrics, and delivering them with flair and sensitivity. The brother of a former No.1 artist, Eden Kane, Peter very nearly made the Chart with his "I Am A Cathedral"—but it was the follow-up "Where Do You Go To" that eventually rocketed Sarstedt into his rightful place. Now it's all happening for this disarming young man—and with films and concerts currently being lined up, he is likely to stay at the top for a long time to come.



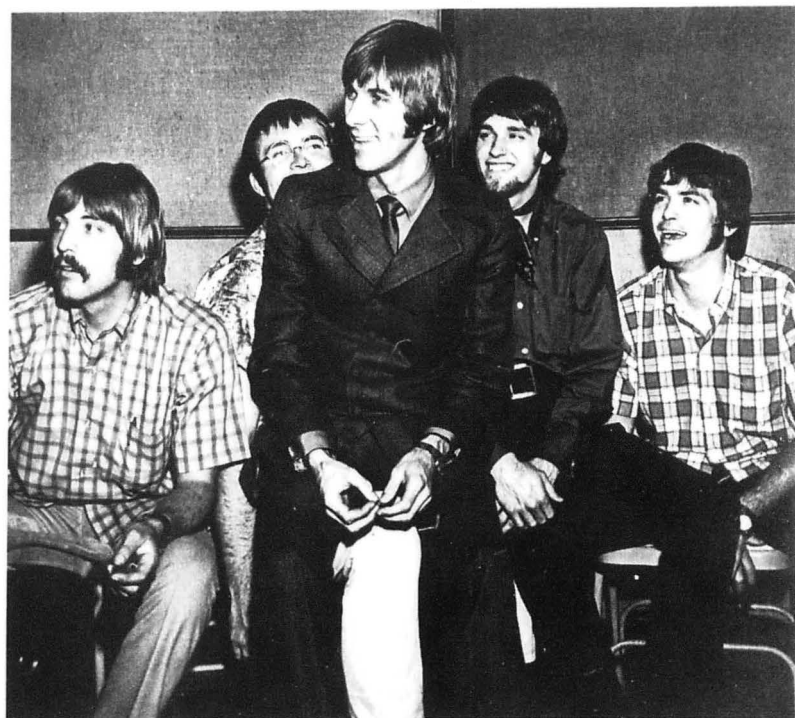
BARRY RYAN qualifies for inclusion as a newcomer because, even though he had made earlier Chart appearances in company with twin brother Paul, it was only in 1968 that he took the big decision to branch out as a soloist. And what a shrewd move it proved to be! His very first solo disc "Eloise", written by Paul, became one of the biggest British sellers of the period. For some obscure reason, his equally brilliant follow-up "Love Is Love" didn't make the Chart. But I suspect this is only a passing phase—for, having seen the excitement and electricity this boy generates in concert, he cannot lightly be dismissed.

These six attractions are the ones who, I believe, could well repeat their chart-topping feat at any time. We come now to the remaining four, who may well find the struggle more difficult—at any rate, in so far as the British market is concerned:



Equals hit the high spot with "Baby Come Back", a disc which also climbed to No.1 in several European countries. Other Equals records have met with considerable success on the Continent, but have not so far made any ground in Britain. They

have a happy blues-chasing style, based upon blue-beat and rock-steady influences. And their future outlook in the NME Chart is by no means gloomy—if they alight upon the right material and secure sufficient promotion, their comeback is assured.



Union Gap zoomed to No.1 with "Young Girl"—their first British hit, despite having scored a string of million-sellers in the States. This was promptly followed up by "Lady Willpower". But thereafter, the rot set in—and although **Gary Puckett** and the group continue to register in America, they haven't been able to recapture the winning formula here. The reason is probably that all their discs tend to sound the same—and that's a policy you can't get away with on the British market.

Tommy James and the Shondells

are another group which had enjoyed many triumphs in America, before ultimately clicking in Britain. The boys eventually stormed to the top with the rocking "Mony Mony"—which was issued at the time when rock'n'roll was experiencing a miniature revival in this country. But this was a trend which didn't last, mainly because basic rock has little to offer apart from unadulterated beat. And from that standpoint, the Shondells have a somewhat dated sound.

Hugo Montenegro is a superb orchestral arranger and a fine conductor, and his skills were showcased to the utmost advantage in his No.1 hit "The Good, The Bad And The Ugly". This was the title music from one of the year's most successful films—and it was probably the movie's appeal that triggered off Hugo's hit. Obviously we cannot regard the maestro as a regular Chart contender—unless, by chance, he should be lucky enough to latch on to another immensely popular film theme.

So much for the newcomers who topped the Chart. Now let's pick out another six names which have had a convincing impact upon the hit parade since last spring—or which, by virtue of their Chart debut, give every indication of greater things to come.



LEAPY LEE, in keeping with his name, bounded on to the scene with his happy-go-lucky "Little Arrows"—which became a smash hit in many countries, topping the charts in several, and selling a total of 2½ million. His follow-up, a contrasting ballad, didn't happen. But his initial success was so enormous that, under the expert guidance of hit-maker Gordon Mills, great things must be expected of him.

NINA SIMONE has long been acknowledged as one of the finest jazz singers of the decade, but it wasn't until she adopted a slightly more commercial approach that she finally registered with the masses. Her inherent jazz feeling was still evident in her Chart hits "Ain't Got No" and "To Love Somebody", and this persuaded her to revert to a purer jazz style in "Revolution". Now that the fans have caught up en masse with Nina, she is likely to make her presence felt for many years.

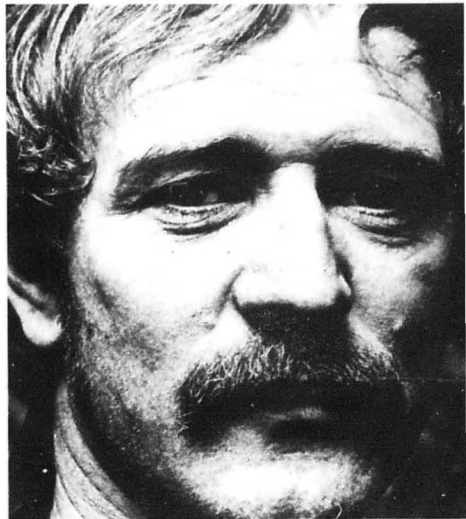




RICHARD HARRIS is the actor-turned-singer, who gave pop a new depth and dimension with his classic recording of "MacArthur Park". His disc success can be attributed almost entirely to the genius of Jim Webb, who wrote "Park" and all Richard's subsequent releases. So far, Harris hasn't been able to repeat his initial success. But he is now established as a singer—and if Webb can come up with another beauty, he could well come back with a bang.

JULIE DRISCOLL was hailed as "the new white hope" when, with the Brian Auger Trinity, she seemed a serious contender for Dusty's throne when "This Wheel's On Fire" raced up the Chart. Surprisingly, the follow-up didn't register. Why? Well, maybe the youngsters regarded Julie's approach and dress as being a shade too "way out" for their liking. But in my view, she is still very much in the running, and more hits must surely follow.

BOBBY GOLDSBORO has, over the years, seen many of his songs carried into the Chart by other artists. But, despite U.S. successes, he was unable to impress British collectors as an artist in his own right. Until 1968, when "Honey" came along. It was not everyone's cup of tea, but it was ideally suited to the sentimental streak that was then prevalent—and still is. We haven't heard the last of Mr. G., either as a composer or singer!



Please turn to page 52



GLEN CAMPBELL has many excellent records in the past, including the original version of "By The Time I Get To Phoenix", but British fans largely ignored his efforts. This was partly due to his British outlet being on a smaller label—which, however, has now happily solved all its distribution problems. And having made his mark with Jim Webb's haunting "Wichita Line-man", the NME Chart is now wide open for Glen.





CASUALS



HARMONY GRASS
CUPID'S INSPIRATION



LOVE SCULPTURE

I WOULD also like to pay tribute to the exceptionally high standard of the new British groups which have emerged during the past ten months. In this respect, I would particularly mention **Vanity Fare**, **The Casuals**, **Harmony Grass** and **Cupid's Inspiration**, all of whom have enjoyed a modicum of success. Analytically, there is little to distinguish between them—they all specialise in complex harmonic patterns, and they all manage to derive the utmost from any song they tackle. They are polished, professional, colourful groups who—by the quality of their performance—have done the business a great deal of good.

The technical brilliance of **Love Sculpture** and the hard-driving gutty sound of the **Gun** fall into a different category, although their impact is none the less impressive. And I would also pick out for special mention the **Marbles**, whose close association with the Gibb brothers has resulted in a hauntingly compelling style not unlike that of the Bee Gees themselves.

Let's look now at some of the other British newcomers of the year . . . **Sue Nicholls**, who rode to disc fame on the crest of her residency in the popular TV serial "**Crossroads**", but who was unable to cash in upon the success of her debut release . . . **Jacky**, who—as Jackie Lee—had been one of the hardest-working middle-of-the-road singers for many years, before finally securing that elusive Chart hit with the theme song from the TV series "**White Horses**" . . . **Malcolm Roberts**, whose big-voiced projection and good looks carried him to stardom even without a hit to his credit, though he did finally aspire to the Top Thirty by watering down his style to the commercial level of Sing-along . . . veteran **Donald Peers** who, after more than 30 years as a leading light in music-halls and clubs, eventually caught up with the younger generation by up-dating classical composer Offenbach . . . Female impersonator **Danny La Rue**, who temporarily cast aside his drag attire, and achieved overnight disc stardom with his revival of the vaudeville oldie "**Mother Kelly's Doorstep**" . . . **Neil MacArthur**, former lead singer with the **Zombies**, who revived that group's "**She's Not There**" hit to good effect . . . **Noel Harrison**, the British actor adopted by Hollywood, who reverted to his earlier folk-singing days with "**The Windmills Of Your Mind**", and scored a giant hit in the process . . . and **Alan Bown**, **Jethro Tull** and **Consortium**, three distinctive-sounding groups which scored minimal hits.



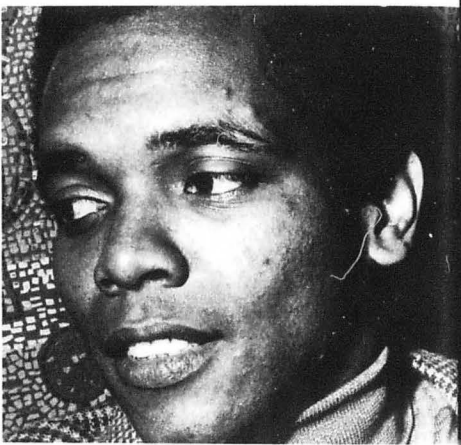
MARBLES



With the exception of Greek group **Aphrodite's Child**, which had a minor Chart entry, the remaining names on our newcomers list are all American. Here, first of all, are seven which I regard as being of special significance:

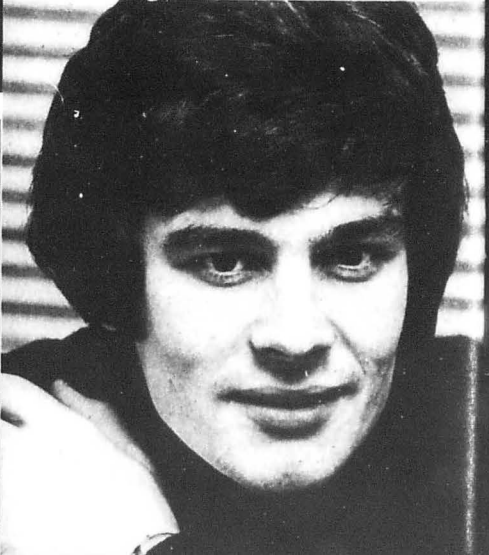


O. C. SMITH—a fine blues-soul singer who delighted us with his "**Son Of Hickory Holler's Tramp**". Although he hasn't yet emulated this initial success, the standard of his work is so high that other hits must surely follow.



JOHNNY NASH has developed the rock-steady idiom to a fine art. The basic melodic simplicity and the infectious beat of "**Hold Me Tight**" and "**You Got Soul**" resulted in huge hits—with more, I suspect to come.

NEIL MacARTHUR



DOORS made their British Chart debut recently, although personally I have never rated them as anything above average. But with their "underground" reputation, and their flair for scoring No.1 hits in America, they can't be ignored.



JOSE FELICIANO, who did what the Doors couldn't do in Britain—scored a hit with "Light My Fire". The jazz-slanted Puerto Rican has a class and artistry of his own which, given the right material, could do the trick again at any time.

APHRODITE'S CHILD



JEANNIE C. RILEY, the good-looking country gal, whose hill-billy folk style owes much to the influence of Bobbie Gentry. Beauty and talent are a rare combination, but this young lady has both in abundance.

JOE SOUTH was best known hitherto as a writer of c-&-w material, and his ability as a singer went largely unnoticed. But when he hit with "Games People Play", despite competition from two British cover versions, Joe had really arrived!

BANDWAGON, led by the irrepressible Johnny Johnson, made a profound impact with their dynamic rock style. And now that the group plans to take up long-term residence in Britain, it should consolidate its position.

At the time when our survey begins, the "bubblegum" craze was in full swing, with the 1910 Fruitgum Co. having already appeared in the Chart. The trend was maintained by the **Ohio Express** with their catchy "Yummy Yummy", followed by a montage of bubblegum groups succinctly called the **Kasenz-Katz Singing Orchestral Circus**. But the bubblegum trend did not last, largely because—apart from its carnival atmosphere—it had little new to offer.

On the other hand, the Tamla Motown group of artists has recently aspired to new heights. And here the reason is simply that they have broken away from the restrictive limitations of the basic Motown sound. Among Tamla newcomers this year are **R. Dean Taylor** and **Shorty Long**. This latter artist waxed a successful cover version of **Pigmeat Markham's** hit "Here Comes The Judge". Another Tamla artist we must mention is **Tammi Terrell**, who made her debut as a duettist with Marvin Gaye—although he, of course, had previously appeared in the Chart.

To wrap up our survey we have **Sly and the Family Stone**, who had us dancing to the music throughout the whole of last summer; **The Band and Canned Heat**, among the most successful of the U.S. underground groups; singer-composer **Mason Williams** and blues singer **Robert John**, both of whom scored solitary hits; **Leroy Holmes**, who registered brief success with his cover of **Hugo Montenegro's** chart-topper; and **Booker T. & the M.G.'s** and **Jamo Thomas** who finally registered with re-releases of old single, which had been failures the first time around! Lastly, we mustn't forget **Judy Clay**—she appeared in the Chart in company with William Bell, who had previously had a hit single in his own right. And in order to tidy up all the loose ends, let's not overlook (if that were possible) **Mama Cass**—not exactly a newcomer, but certainly new as a solo performer.

So there you have it—a mixed bag indeed! Over 50 newcomers, and the vast majority of them amply good enough to maintain their initial success. Well, we shall see—because only time will tell!

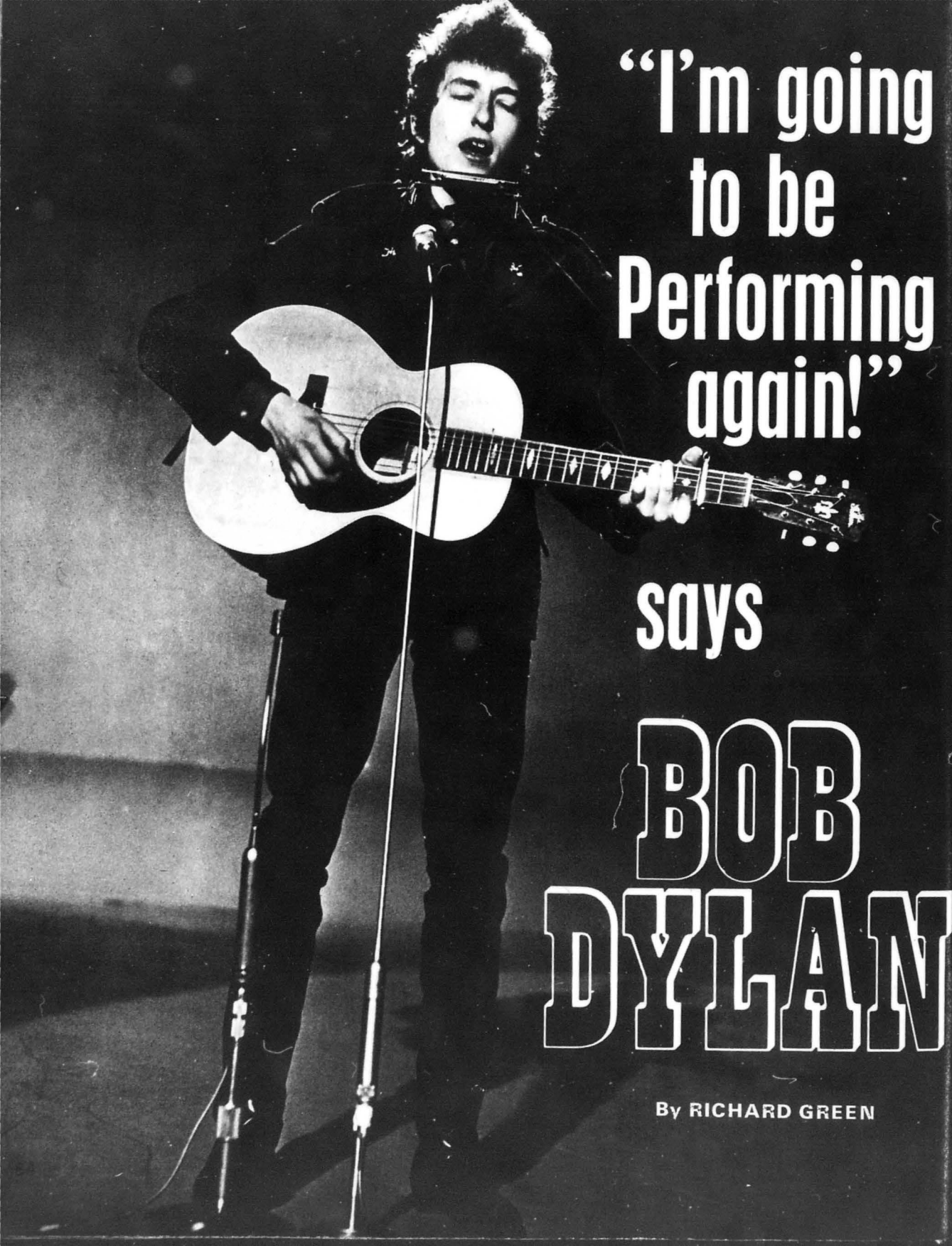
THE OHIO EXPRESS



NOEL HARRISON

BOOKER T & THE MGs





**“I’m going
to be
Performing
again!”**

says

**BOB
DYLAN**

By RICHARD GREEN

PERHAPS Bob Dylan's most famous song, certainly the most performed, is "The Times They Are A'Changing". That sentiment rings very true in the light of some of Dylan's recent comments on his scene.

Unfortunately, he hasn't seen fit to visit Britain for a long time. His motor cycle accident contributed to this, but there have been other reasons.

His record releases seems to have become a mere trickle compared to the former, forceful torrent of hit material. Only the Dylan-Cash album, surely one of the most remarkable recorded works for years, is here to keep us in touch.

Nobody can be blamed for thinking that Dylan doesn't put much importance on personal appearances any longer. Weight might also be added to the "Dylan-doesn't-care-for-his-fans" brigade.

Not so, however. Dylan himself has said that he will continue giving concerts.

"I like to play music on the stage. I know I'm going to be performing again. Really, it's just a matter of the right time and the right place," he says.

He, also expects—indeed, is sure—that he will have a whole new range of material to perform when the right time arrives.

He shows discontent with his touring past, particularly with the period during which he had to do a whole show himself.

"It wasn't my idea, I was pushed into doing it," he explains. "It's a strain to do a show like that and a lot of unpleasant things tend to happen.

"While everybody was having a good time, I wasn't. I don't like to think about it now."

Whatever else he may or may not be, Dylan has a remarkable honesty, much of it being taken for rudeness. In some cases it probably is. One frank admission concerns "John Wesley Harding".

"I didn't want to record that album," he states. "I was going to do an album of other people's songs, but there weren't enough of the right quality.

"I won't record a song that doesn't have the quality I require. Songs that just repeat themselves, you know, the phrases, the bars, aren't right for me as far as recording goes.

"That doesn't leave many songs outside of folk songs. Maybe they do exist . . . perhaps I'm too lazy to search hard enough."

Even more remarkable—perhaps "odd" is the word—is Dylan's comment that were it not for his recording contract he might never write another song. He is happy to play what he already knows.

"I feel I have an obligation to my record contract. This means recording the best songs I can. That's why I look round for other people's songs."

Like a lot of other artists, Dylan believes that albums are more important than singles. He regards singles as being valid only at the time they are issued.

"I recorded a song once just for a single, but it distracted from the album and that wasn't good," he recalls.

"A few years back, if you didn't have a hit single, you didn't do well with an album. That's all changed and albums are now very important."

This shows a change in his thinking since the days when he tried to recreate one of his greatest hits.

"I tried to write another 'Mr. Tambourine Man'," he admits. "It was the first and last time I tried to write a song in the same vein as another. I worked on it, but it didn't happen, so I left it."

It still seems, then, that Dylan thinks in his own way and manner. People trying to define his thoughts are not able to. In the last case, his record producer, Bob Johnson, says that he never knows what Dylan is doing and when he (Dylan) wants to record he calls and says "let's go into the studio."

Dylan has been not so much a non-conformist as Lennon, but always something of an enigma in as much as he doesn't freely grant interviews, doesn't relish publicity and keeps himself much to himself. For this, he has been belaboured, attacked and cudgelled.

Dylan has no preconceptions (or for that matter, conceptions) about how he can reach people.

His quote on that subject is: "When you are on tour, you can reach most of the people. But you really can't reach them at all."

That is Dylan.



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COUNTRY
MUSIC
MAKE
MUSIC

PROBABLY the most prolific recording stars are those who sing country music. Vast hordes of good material are stored away in Nashville, the centre of country music, and Memphis and other strongholds of the tuneful, lilting music with the homespun lyrics built onto them.

So if country music did take off in a big way in Britain, there would be plenty of material to keep it going from the States.

Not that they have a monopoly, because Tom Jones sings country songs and Frank Ifield is another Briton who is a country singer.

But if country music did win a vast audience here, it would be America that would benefit.

With that in mind, many stars have been coming over to Britain for tours and for the first International Festival of Country And Western Music at the Empire Pool, Wembley, in April.

I went along to this event and marvelled at



Country music stars who shone at Wembley in the International Festival in April (from left and top) **GEORGE HAMILTON IV, JAN HOWARD, LORETTA LYNN** and **CONWAY TWITTY**.

the number of fans country music already has in Britain. At the concert in the evening, the 10,000 seater auditorium was packed and the show, on the whole, was of a high standard. Those who really got the crowd going were George Hamilton IV (he dresses like an English stockbroker), Conway Twitty and the Lonely Blue Boys, Bill Anderson (with bejewelled jacket), personality girls Jan Howard and Loretta Lynn, and the Po Boys backing group—all from America.

Johnny Cash is the biggest draw and he has already toured for impresario Mervyn Conn, who put on the Festival. Cash returns next May. Meanwhile Buck Owen is here in October and Marty Robbins in November of this year.

Conn is convinced that country music can take over from the noisy pop music of today. He may be right. Anyway he has already proved that C&W can be C/W! **ANDY GRAY**

Before you read this feature and study the handwriting, we suggest you write a few lines on a piece of paper and see if your handwriting resembles any of those in this feature. Then you can turn to the next page and see whose writing it is and what their penmanship (and maybe yours) reveals about their characters.

DO YOU Write Like THE STARS?

As we passed by
the tree of personatife
he noticed it looked
vaguely familiar...
It had roots
just like him

A



Dear
Every
Furtun
Good
47 Sun

E



Dear N.M.E
A big thankyou to all
N.M.E readers for giving
me a very happy five year
Special comm.

B

The story of the...
After taking the...
taken to the local...
Shals where...
Skinhead...
he could not...
he had only...
of neck.

D

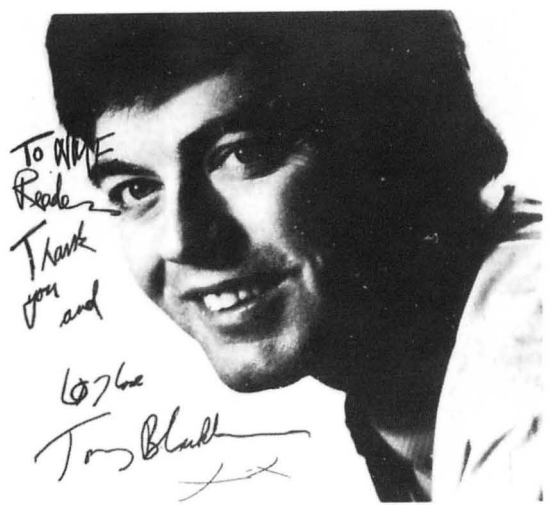
Why is it people make things
so different for themselves -
Life has its problems but none
are unsumountable

C

Dear
I am

F

What these FAMOUS AUTOGRAPHS tell us . . .



THESSE are more difficult to judge as an autograph can be a concoction to attract rather than your usual handwriting. However these signatures of the Beatles and Stones do say some things.

The underscoring of Paul, Ringo, Bill Wyman and Keith Richard indicate a desire to call attention to themselves and they can do it aggressively, too.

The flowery style of Mick Jagger, Brian Jones and Keith Richard indicate a desire to be noticed, too. They are friendly, romantic people who like to work with others.

JOHN LENNON shows a desire to get on in the world and keep moving forward. He is self-confident but not bossy. His "e" indicates a desire to be different, even to show off.

GEORGE HARRISON has no need of a social life, is hesitant. A small group of friends is all he needs. He's balanced and has individual ideas. Likes new things and thinks a lot before accepting things he's told.

PAUL McCARTNEY likes the social life and lots of people around him. Is an extrovert. Likes life to be happy and interesting all the time.

RINGO STARR: Diplomatic, non-committal. Absent-minded, straightforward. Frank and critical. Tenacious. Can keep himself shut away from others.

MICK JAGGER: Likes fine clothes and a lot of attention. Has a robust outlook on life and likes having money

to buy the best things. Inclined to talk too much and let out secrets. Is generous.

BRIAN JONES: Mixes easily in any company, but inclined to be misunderstood. Is thrifty, co-operative, intelligent.

KEITH RICHARD: Has not got a clear picture of what he wants to do. Gets side-tracked. Has an imaginative and enthusiastic nature, but doesn't always get the best out of his efforts.

BILL WYMAN: Inclined to be an introvert. Very reserved in manner, due more to shyness than anything else. His head controls his emotions. He is slow to take one into his confidence.

CHARLIE WATTS: The small, initial-like signature indicates impatience and a desire to be doing something more worthwhile than signing autographs!

TONY BLACKBURN'S written message to you tells some secrets about him. His writing, which goes everywhere, indicates he is moody and his moods fluctuate according to situations and change quickly. He is aggressive and tenacious, yet not too sure of himself with girls. Gets too involved in too many things, mostly unimportant. Doesn't think too clearly but trusts to instinct. He's emotional and thoughtful of others.



DID YOU SPOT THE STARS' WRITING?

A) Is JIMI HENDRIX. His writing reveals that he is thrifty and careful with his money and about making decisions. He is looking for success all the time. Has a limitless capacity for affection.

B) DUSTY SPRINGFIELD: Balanced emotions, indicated by upright writing. Her head rules her heart. Has a deep capacity for affection. But does not make a show of being affectionate.

She would rather act kindly and be thoughtful to one she loved.

C) CLIFF RICHARD: Understanding of others. A desire to help, highly intelligent, but with simple tastes. Is naturally affectionate and friendly. Often relies on hunches and his safe intuition.


D) STEVE ELLIS: Emotional. Lets heart run away with head. But keeps his moods in check. Doesn't like to be

alone. Logical reasoner. Careful with details. Never promises anything without due consideration.

E) ANDY FAIRWEATHER-LOW: Writing all in block letters indicates a desire to make oneself clear and a fear of being misunderstood. Wants to get full value from everything he earns or owns. Not wasteful. Is open and frank about things. Very trusting.

F) SCOTT WALKER: Apart from

the gag in the line he wrote—NME reporter Gordon Coxhill asked him to write something and he wrote: "Gordon Coxhill wrote this . . ."—his writing reveals that he is not swayed by new ideas, is stubborn at times, but idealistic and upward reaching. Is sensitive and feels hurt when disappointed. Yet his writing says he is extrovert, likes being with others and is not recommended to remain alone!



POP PIC GALLERY

SCOTT WALKER

★ In the two years that have elapsed since the Walker Brothers disbanded, Scott has gone from strength to strength. After lying low for a while, he re-emerged into public life with an LP that shot straight up to No. 3 in the album charts.

★ A single soon followed. "Jacky" was written by Jacques Brel, and its success in the singles chart was hampered by a virtual ban by the B.B.C. because of supposedly bawdy lyrics.

★ "Scott 2" hit the top spot in the LP charts, and confirmed his position as a singer of integrity and boundless potential. A second single, "Joanna" went high into the Top 10 and captured a 'mums and dads' audience for Scott.

★ In March, he began his first weekly TV series for the BBC. It was an honour not usually bestowed on singers until they have had a string of hits behind them.

★ Also in March, "Scott 3", a collection of ten of Scott's own songs and three by Brel. It is an album of sheer class and musical magic.

★ In the cabaret field, he has even the hard drinking Yorkshiremen silent at the bar while he gives out with pure feeling.

★ If this isn't Scott Walker's year, it's nobody's.



DONOVAN

The folk singer who charmed a vast section of the public with his delicate, wispy little songs appears to work in stops and starts. Now you see him, now you don't. At the time of writing, in early Spring, DONOVAN is not to be seen. His single "Atlantis", which was a very minor hit, was the last new song of his on record and

since then nothing. In fact, Donovan was taking a well-earned holiday in Scotland, recuperating from his latest arduous tour of America and taking time in which to compose new songs. By the time you read this, it is to be hoped that the magical Donovan will have re-appeared, with some new songs up his sleeve!



JOHNNY CASH

On February 26, 1932, during the worst depression the Southern States had ever seen, Johnny Cash sang—or rather bawled—his first note. It was "waaahh!" and he didn't get paid for it.

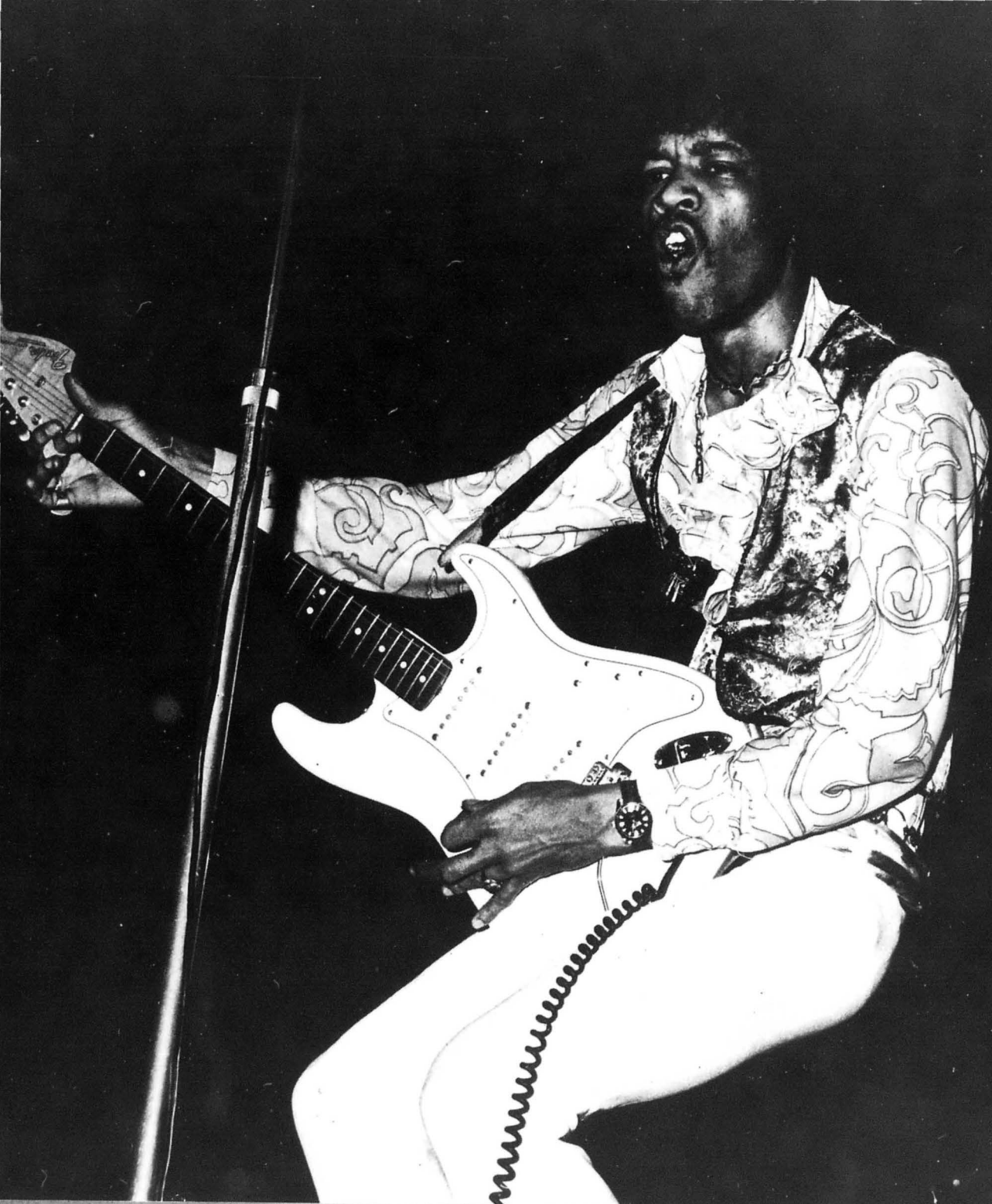
Thirty-eight years later, his voice has deepened somewhat and he gets paid for just about everything he writes, says, plays or sings. He has become one of the world's top country stars and certainly the most popular in Britain.

He made his first record for Sam Phillips in Memphis when he was twenty-two and "Cry, Cry, Cry" sold over 100,000. Even then he was accompanied by the Tennessee Two which now has expanded to three.

Songs like "I Walk The Line", "Orange Blossom Special", "Ring of Fire", "Don't Take Your Guns To Town" and "It Ain't Me Babe" have made him what he is today.

Aided and abetted by his charming wife, June Carter of the famous singing Carter Family, the Tennessee Three and his old pal, Carl Perkins, Johnny tours the world (sometimes with the Statler Brothers) all the time now adding to his lead in a field that is heavily populated with greats.

He has recently recorded with Bob Dylan and may bring Bob to Britain next June.



JIMI HENDRIX

One of our most colourful pop characters is surely JIMI HENDRIX. He is concentrating a lot on America now, where he can command much more money than in Britain. But it was Britain which discovered him and gave him his first chance. Ex-Animal Chas Chandler heard him backing such stars as Little

Richard and Wilson Pickett, thought he was too good for that and brought him to London three years ago. Since then he has become a giant in the business, with albums and singles constantly in the charts. He has two English boys, drummer Mitch Mitchell and bass guitarist Noel Redding, as his Experience group.



Voted runner-up World Vocal Group in the NME Poll to the Beatles, the BEACH BOYS have continued to keep up their high standards during 1969 with their single hit, "I Can Hear Music", and with their "20/20" album. And proof of their consistency from the early '60s is to be had in the various LPs featuring their former hits. It is interesting to note that in the sleeve information for "20/20" several of the Beach Boys are

credited with composing and producing tracks. Hitberto, Brian Wilson, who doesn't go on tour any more, has done all the producing and most of the composing.

In the picture are (l to r): Back Row: Bruce Johnston; Carl Wilson; and Mike Love. Front Row: Dennis Wilson and Al Jardine.

THE BEACH BOYS



DAVE DEE, DOZY, BEAKY, MICK and TICH

not only have the longest pop group name, but one of the longest pop group hit lists. Rarely out of the charts for the past few years, their "Don Juan" has kept up their flow. Last year they scored tenth position in the Chart-points survey, which meant a healthy sale of records. One of the most popular in-person performers within the group world, Dave Dee also has a knack of getting a gimmick or two from their song lyrics, like the whip in "Legend Of Xanadu", a gangster in "Last Night In Soho" and now a toreador in "Don Juan".

The group are (l to r) TICH, MICK, DAVE, DOZY and BEAKY.

A to Z of BIRTHDAYS

Anka, Paul	July 3 (1941)	Gibb, Maurice (Bee Gees)	Dec 22 (1949)	Peterson, Colin (Bee Gees)	Mar 24 (1946)
D'Abo, Michael	Mar 1 (1944)	Hendrix, Jimi	Nov 27 (1945)	Price, Alan	April 9 (1942)
Bown, Andy (Herd)	Mar 27 (1947)	Henry, Stuart	Feb 2 (1944)	Presley, Elvis	Jan 8 (1935)
Blakely, Alan (Tremeloes)	Apr 1 (1942)	Hicks, Tony (Hollies)	Dec 16 (1943)	Presley, Reg (Troggs)	June 12 (1943)
Blackburn, Tony	Jan 29 (1945)	Humperdinck, Engelbert	May 3 (1936)	Quaife, Peter (Kinks)	Dec 31 (1943)
Bruce, Jack	May 14 (1943)	Ifield, Frank	Nov 30 (1937)	Richard, Cliff	Oct 14 (1940)
Clarke, Alan	Apr 5 (1942)	Jardine, Al (Beach Boys)	Mar 9 (1942)	Raven, Mike	Nov 15 (1924)
Crosby, Bing	May 2 (1904)	Jones, Tom	Jun 7 (1942)	Richard, Keith (Rolling Stones)	Dec 18 (1943)
Charles, Ray	Sept 23 (1932)	Jackson, Mick (Love Affair)	Jan 27 (1950)	Steele, Andrew (Herd)	Aug 2 (1941)
Clark, Petula	Nov 15 (1933)	Jagger, Mick (Rolling Stones)	July 26 (1944)	Savile, Jimmy	Oct 31 (1947)
Dozy, (Dave Dee)	Nov 27 (1944)	King, Jonathan	Dec 6 (1944)	Shaw, Sandie	Feb 26 (1947)
Dec, Simon	July 28 (1937)	King, Solomon	Aug 13 (1935)	Skues, Keith	Mar 4 (1939)
Dolenz, Micky (Monkees)	Mar 8 (1945)	Kirby, Kathy	Oct 20 (1940)	Springfield, Dusty	Apr 16 (1939)
Donovan	May 10 (1946)	Lennon, John	Oct 9 (1940)	Tork, Peter	Feb 13 (1944)
Davies, Ray (Kinks)	June 21 (1944)	Love, Mike	Mar 15 (1941)	Tich, (Dave Dee)	May 15 (1944)
Elliott, Bobby (Hollies)	Dec 8 (1942)	McCartney, Paul	Jun 18 (1942)	Townshend, Peter (Who)	May 19 (1945)
Ellis, Steve	Apr 7 (1950)	Moon, Keith (Who)	Aug 23 (1947)	Vaughan, Frankie	Feb 3 (1928)
Everett, Kenny	Dec 25 (1944)	Murray, Pete	Sept 19 (1928)	Vincent, Gene	Feb 11 (1935)
Everly, Don	Feb 1 (1937)	Mann, Manfred	Oct 21 (1941)	Walker, Scott	Jan 9 (1944)
Everly, Phil	Jan 19 (1939)	Munden, Dave (Tremeloes)	Dec 12 (1943)	Walker, John	Nov 12 (1943)
Fairweather-Low, Andy	Aug 8 (1950)	Nesmith, Mike (Monkees)	Dec 30 (1942)	Warwick, Dionne	Dec 12 (1941)
Faithfull, Marianne	Dec 29 (1946)	Newley, Anthony	Jun 3 (1931)	Winwood, Stevie	May 12 (1948)
Fame, Georgie	June 26 (1943)	Orbison, Roy	Apr 23 (1936)	Yorke, Peter (Spencer Davis)	Aug 15 (1942)
Farlowe, Chris	Oct 13 (1940)	Potger, Keith	Mar 21 (1941)	Young, Jimmy	Sept 21 (1923)
Fleetwood, Mick	June 24 (1947)			Zinnerman, Bob (Dylan)	May 24 (1941)
Gibb, Barry (Bee Gees)	Sept 21 (1947)				
Gibb, Robin (" ")	Dec 22 (1949)				

MORE ABOUT ELVIS

(Continued from page 19).

from changing planes on his way back from Germany in March, 1960, Elvis has turned down every offer that has been made to him to appear in Britain.

Colonel Tom Parker, once said that if Elvis was ever to play in Britain, everybody concerned, even down to the peanut vendors in the theatre would have to give their profits over to charity.

Noble sentiments, but I could never envisage it happening, here or anywhere else. However, with Elvis' regained love of performing, comes renewed hope that he will appear in Britain.

Jim Ellis, branch representative of the S.E. London division of the Elvis Presley Fan Club, told me of a telegram the E.P. Appreciation Society had received.

"It arrived at the party they held to celebrate El's last birthday. It ended, 'Many, many thanks. Anxiously looking forward to the time when I can visit all of you over there. I beg to remain your friend'."

There is an easy way for Elvis to remain friends with his fans, and that's to come to Britain very soon. The signs are that a visit from the King is much more likely than ever before.

It would be rather too much to hope for Elvis to return to all his former glories, but if he could carry on with his new style on wax and celluloid for another few months, he should have little trouble in adding to that £14,500,000, and his hitherto dwindling band of followers.



In the forthcoming film "Take A Girl Like You", hit parader NOEL HARRISON (centre), who has had a chart hit with "Windmills Of Your Mind", is one of four men chasing Jenny (HAYLEY MILLS, seen right). Another chaser is a Labour councillor (JOHN BIRD).

MARY HOPKIN BY HER FATHER

(Continued from page 9)

pop world. But she hates being called a pop singer. "I'm not a pop singer", she's always saying. "That's not me."

It's not that she's got anything against pop music, because she was always a Beatles fan and listened to records on the radio. She simply thinks that her kind of singing shouldn't be strictly labelled pop.

I'm glad she's settled down so quickly to the life of showbusiness. I can't think the fact that when she started, both her mother and I worried desperately about how it might change her.

The fact is that showbusiness hasn't changed her, and I honestly don't think it will. She is a sensible girl with a high set of values about life, and she isn't easily swayed.

Mary is quiet, of course, but that shouldn't

be confused with lack of confidence. She doesn't have nerves about appearing in front of thousands of people, it's being good that worries her.

It's taken a bit of adjustment at home, getting used to not hearing her singing around the house all the while. But that can't be helped. We got used to it when Mary's sisters Carol and Wendy left home.

Carol is more worldly and sophisticated at the moment—she's been away for several years now, studying art and languages in places like France and Greece—but I suppose Mary is catching up fast.

I may be biased, but I think that the success she's had so far is only the beginning. I think there's a lot, lot more to come yet.

MARY HOPKIN BY HER MOTHER

(Continued from page 9)

lump in my throat to hear all those thousands of people cheering.

Mary has always been an honest, truthful person. I remember one Sunday she'd been to Manchester for the recording of "Opportunity Knocks," and she was rather tired but I said I felt she should go to Chapel as usual.

She was just about to say yes when I said "You should go, Mary, because people will like to see you and you'll get more votes."

That was it. As soon as I said that, she didn't want to go. She said she would never do anything just to win favour. She would rather do something because she was being completely honest about it.

You've no idea how much Mary worries about her performance and her singing. If ever you see her on stage and television and you don't think the best of her, you can be sure she's probably near to tears, thinking far worse. She really cares.

I always dreamed about Mary being in classical music or musical comedy, but I suppose the musical comedy part could still come true. I don't know about like Julie Andrews, but she has the ability.

Mary has already had some ballet training, you know—when she was younger she used to come up to Cardiff for lessons with her sister Carol, and she was so upset when we had to stop them because of the cost.

She knows her own mind, I'll say that. She's a very sensible girl, but I suppose I'm like any mother, and when I've seen her on stage or television I can't stop myself telling her to do this thing or do that, or sing out more, or dress differently. I don't think she likes it!

In love? No, I don't think she's ever been in love—not yet. She's still got all the time in the world, hasn't she?

Mary's had a few crushes, mind. But nothing silly.



TOM JONES— THE COOL ONE!

(Continued from page 37)

since that day "Down the Sink" has been an expression between them every time something went wrong.

Those eight months which Tom and the Squires spent in the anonymity of West London, when no one wanted to know about them, often bordered on complete despair.

"It was worse for Tom," says Chris, "because his wife was back home. We thought many times that he was going to pack it all in and go back home."

The Squires will also tell you that Tom always had a faith in his singing ability and was, never reluctant to proclaim it.

"He always had this arrogant thing about it," says Chris. "It was not big-headed or anything but he always had a good voice and he was never afraid to tell anyone."

The whole world knows it now. 1969 has seen Tom Jones emerge as a Superstar to rival the best of them.

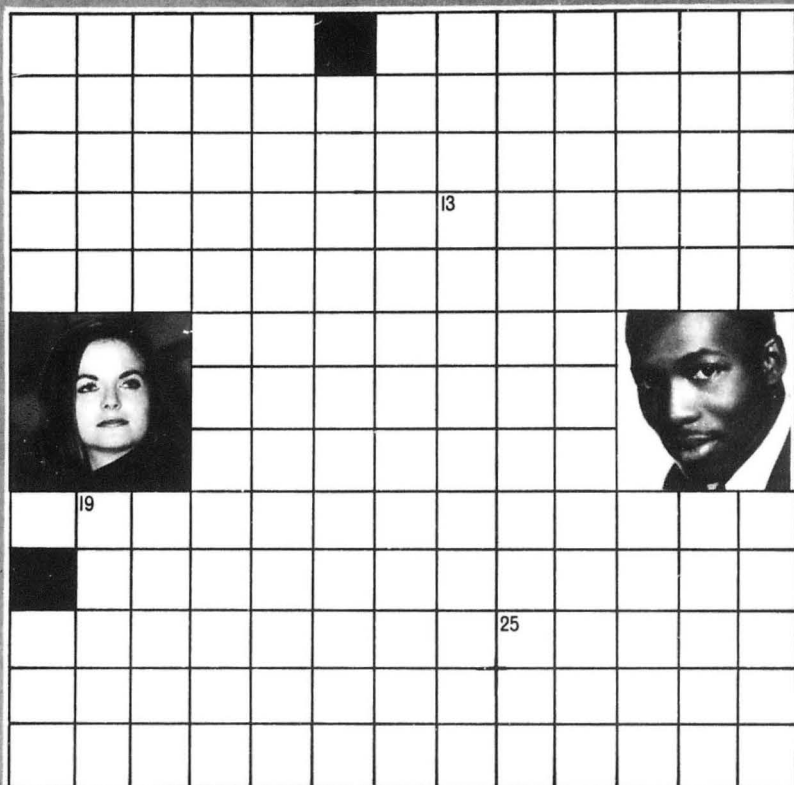
As ATV boss Sir Lew Grade said of Tom: "I am confident that he will be the greatest of the singing stars."

And so is Tom Jones, the cool one!

BRAIN

SKELETON CROSSWORD

IN THIS skeleton crossword, you have to fill in the black squares and the clue numbers, as well as the words. Two black squares and three clue numbers have been inserted to give you a start. The black squares form a symmetrical pattern—that is, the top half matches the bottom half, and the two sides correspond. So you can already fill in six more squares to correspond with those given.



CLUES ACROSS

- "Yours—Tomorrow" (Gene Pitney).
- Richard Burton's discotheque-owning ex-wife.
- Chipmunk man.
- The name that Patsy Ann didn't change.
- Frank Ifield speciality.
- "It's In—Kiss" (Betty Everett).
- GIRL IN PICTURE.
- In which Jethro Tull told of love.
- MAN IN PICTURE.
- Little George.
- French star's Christian name.
- Performers would be let down without it!
- Hit part of "Teenage Opera".
- Dud pianist.
- Special to Val Doonican.

CLUES DOWN

- Scaffold needs it to be effective.
- Record company.
- Mr. Dorsey has something in common with Brenda.
- Land of jazz.
- One of the crafty Stones.
- Town in Acker Blik territory.
- Wish her goodnight in song.
- Assaulting—or maybe getting into the Chart.
- Like Lulu, one born on November 3.
- She wanted one more dance.
- Voice behind Ike and Tins.
- Song of an American State.
- Herman's real name.
- The animal in Lulu.
- With which "Saturday Club" was chopped.
- James Bond's occupation.

CRISS-CROSS WORDS

Re-assemble the following 16 letters, so that they read across and down:

AADEEEHIKMMMMNST

Two of the letters that form the pattern have already been filled in for you.

```

* * * D
* * * *
* * * *
M * * *
    
```

When completed, you will have eight words—four reading across, and four reading down. To help you, here are eight clues—but, be careful, they are not in any particular order.

- Stage musical.
- Dislike intensely.
- Pop star Sam's nickname.
- Other part of the Sutra label.
- Former pop star Terry.
- The last word in groups.
- Go out of control—on ice.
- Part of a programme.

HIDDEN GROUPS

Here are definitions of the names of 20 well-known groups. See if you can work out who they are. Example—"Preserve made from citrus fruit" would be "Marmalade".

- Imitations.
- Sub-structures.
- Whale fruit!
- End of an angle.
- Layers beneath the surface soil.
- Winter, spring, summer, autumn.
- Admire a bust!
- Hard polished limestones.
- Conceded cost of a bus ride.
- Small sea-shore birds of the plover family.
- They all have the same value.
- Federation opening.
- Sweet public transport.
- Sad folk music.
- Passionate romance.
- Synthetic copper.
- State train.
- Enticements to do wrong.
- Raincoat made of ship's timber?
- King of the prehistoric monsters.

BUSTERS

Compiled by Derek Johnson

POP DISGUISES

1. Re-assemble four L's, 2 I's and one A, B, E, M and W to make a male Chart star.
2. Re-assemble three A's, three R's, two B's, two S's and one D, E, I, N and T to make an internationally famous girl singer.
3. Whose identity does this hidden name conceal:
-E-E- -A-S-E-T
4. And who is this: -E--Y -E-
5. Which pop star has a Christian name for a surname, while his Christian name is the surname of an r-and-b singer whose first name is Jimmy?
6. Imagine a meadow in May during a drought, and you should be able to conjure up the name of a girl singer.
7. Which group scored a No. 1 hit in 1969, bearing the name of another group in its title?
8. Which singer has a happy-sounding surname, and a Christian name that is also the surname of a well-known guitarist?

FIND THE MEN SINGERS

To find the 14 male singers hidden in this puzzle, you may follow their names in any direction—forward, backwards, up or down. But NOT diagonally. The names do not necessarily follow in an unbroken line—having completed one name, look for a new starting point for the next name. NO LETTER MUST BE USED MORE THAN ONCE . . . and by the time you have completed the puzzle, every letter should have been used. To help you on your own way, one of the 14 names is TOM JONES—starting at 8 Across, 10 Down.



WHAT'S WRONG WITH THIS PICTURE?

Can you spot the 'deliberate mistake' in this picture? A clue is that it is taken in the Apple office, where anything can happen

YOU CAN FIND THE ANSWERS TO THIS AND OTHER PUZZLES ON THESE PAGES ON PAGE 78



New Musical Express Writers go ROUND THE WORLD WITH THE STARS

To
Yugoslavia

**WITH HOLLIES,
JULIE FELIX
& EASYBEATS**

YUGOSLAVIA is well known as the most progressive and Western-leaning country behind the so called Iron Curtain. I went with the Hollies, Julie Felix, the Easybeats, Graham Bonney and others to Split, Yugoslavia, to their annual song contest.

I WAS most impressed with the open air event, which ran for three evenings and this year is extended to four to accommodate a new event—the International song contest on a fourth evening (from August 8-11).

The galas are all televised and a huge local orchestra makes the perfect framework for the lavishly presented event. The stars were housed in the Hilton-like hotel Marjan, with its salt- and fresh-water swimming pools and rooms overlooking the busy, yet ever-blue watered harbour. And the hospitality was so warm and lavish that at no time was anyone allowed to get bored or homesick.

Indeed, Julie Felix was lured to take her first interest in underwater spear fishing and the Hollies revelled in the swimming pools. The shows are in the late evening, when it gets cool, so that the artists had all day to laze and play around, and after the festival was over, several artists, including the Easybeats, moved on to a new hotel, where they had a VIP free holiday!

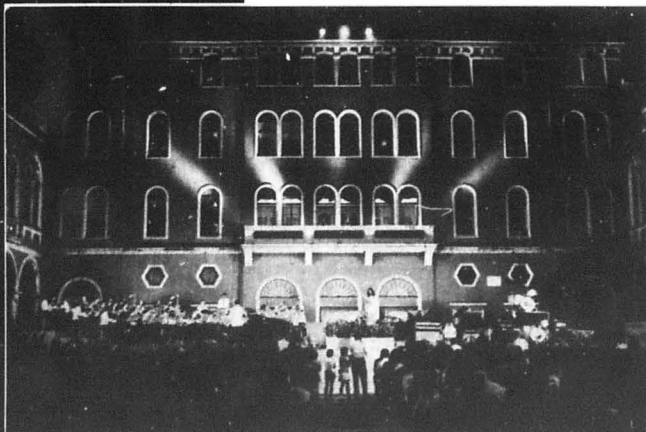
Yes, our stars, and those of many other countries taking part in the festival, were looked after like royalty!

ANDY GRAY

Below: the idyllic open-air scene of the Split Festival. Right: JULIE FELIX does a bit of 007 work with a spear gun.



The HOLLIES were great favourites at Split.





Below: a picture taken from a 7th floor hotel bedroom window at Split and a close-up of part of the picture, catching photographer Dezo Hoffman picturing Hollies, Julie Felix, John Cameron and Graham Bonney.



To Argentina and Uruguay

WITH THE
TREMELÕES

AS we flew from London to Frankfurt to Zurich to Dakar (Africa) to Buenos Aires via Lufthansa, the thought that crossed my mind on the 24 hour, 7,500 mile trip was: "Could the Tremeloes be as big as I had been told they were in South America, and could they sustain their popularity on this third trip there in 12 months?"

THE answers, I was soon to discover, were both YES in capitals. The Trens are as big in South America as the Beatles are in North America. And they could go a dozen times in a year and still play to packed houses—and when I say houses the shows they gave were in the open-air, to crowds ranging from 7,000 to 35,000! They did two indoor shows to packed audiences, too, in Uruguay, but in Argentina, with its much larger population, I saw them do 15 shows all to huge crowds.

The adoration is universal in both Argentina and Uruguay (and in Brazil, Chile and Peru, I was told by impresario Leonardo Schultz, who regretted the Trens' could not stay longer to play those countries too).

As it was, there were some amusing "occupational hazards" on the trip. In Buenos Aires the older folk stopped and stared at the Trens' long hair, which could have got the boys into trouble. You see, Argentina has a military government and they like the men to look like soldiers. That means short hair and I heard of cases where the police have taken youths with too long hair and given them a "free" haircut. In fact, on the first trip the Trens narrowly missed having their long hair shorn in this way!

Another worry is the age of the cars in Uruguay. We were given two limousines, one only ten years old and still sleek (a Chrysler) and another much older. The old one had bald tyres and the newer one had tyres with a tread, but on one night these tyres sprang three punctures, twice the car spinning off the road and endangering the Trens' lives.

A third occupational hazard is not knowing what the girls are saying in Spanish. Dave Munden got a surprise when he nodded and said yes to a girl. She kissed him. She had asked

if she could in Spanish but he didn't know. As Dave said: "It could have been worse . . . or better!"

For recreation between stage and TV and radio shows, the Trens found the broad beaches of Montevideo ideal for swimming and sun bathing, and in Buenos Aires, which has no beaches, they enjoyed the privacy of a penthouse swimming pool at disc jockey-radio producer Ricardo Kleiman's flat.

Ricardo is responsible for 5½ hours of programme a day, six days a week, and 7 hours on Saturdays! He told me he gives 50 per cent of the air time to British pop records, which he feels are best, and listening figures bear this out.

During my visit in February, I found Matt Monro chart-topping with a Spanish-language song written by Leonardo Schultz called "Todo Pasera" ("Everything Passes"), with the Trens a close rival. Out there, Dave Munden gets the rave applause for his beautifully sung solo in Spanish (away from the drums) called "Es Tu Mundo". And Chip Hawkes is the teenagers' rave-boy! While the guitar work of Rick West, specially when he did his Latin-American bits, was much admired, and the versatility of Alan Blakley won him much acclaim, too.

ANDY GRAY

Main boulevard of Bueno Aires. Below: TREMELÕES jazz it up for Argentinian newswreel cameraman on the roof beside their penthouse swimming pool.



To Greece

WITH BELL AND RODGERS

WHEN the Greek Government offers hospitality it certainly doesn't pinch on the old drachmas (lucre)—as British contingent singers Clodagh Rodgers, Madeline Bell, Cyril Stapleton (song judge), Alan Hawkshaw (musician, composer) and myself discovered last summer when we attended the international Olympiad of Light Song in Athens. Clodagh, in fact, even came home with a fat profit—£700 for coming third in the contest.

IT'S impossible to imagine a dreamier setting for this song contest (held there this year from June 27 to 29) than Athens Stadium—a vast, open-air arena with a spectacularly lit and specially constructed stage, accommodating a 40-piece orchestra, at one end and with excellent (for a stadium originally built for the Olympic Games) acoustics.

Clodagh (who sang the sole British song entry—Jack Fishman's and Roy Budd's "Ask Anyone"—into third place, out of 32 submitted songs) was as stunning as the setting.

Mini skirts might not raise too many eyebrows in Britain this summer, but in Athens last year Clodagh's prompted near riots among the local teenagers and not-so-fatherly looks of approval from the male elders.

I know! Almost every evening it fell to Clodagh's husband, Johnny Morris, and myself to rescue her from fans, and I now know those traditionally hot-blooded Latins have nothing on the Greeks!

We were all accommodated for seven days at a leading hotel in the centre of Athens, complete with magnificent view of the Acropolis, which is a fantastic sight at the best of times and almost unbelievable when floodlit at night and seen from a bar through a haze of Ozo (the local drink).

Typical street scene in Athens, where all eyes were turned by CLODAGH RODGERS' mini skirt, seen above.



We were taken on a cruise around the Greek Islands, which are even more beautiful than imagined, and on trips to ancient monuments and temples, the true treasures of Greece.

Rarely did we have to dip into our pockets as everything was free, including the excellent flight out by Olympic Airways, who laid on VIP treatment when we landed.

Madeline Bell was invited there to provide the cabaret for one night (on other nights Italy's Rita Pavone and France's Gilbert Becaud entertained) and she, too, caused a sensation, not only with her great performance but also off stage, because when these two—blonde, long-legged, mini-skirted Clodagh and black-skinned, long-legged, mini-skirted Madeline—went out together... POW!

I should think the blood of those young, and not so young, Greeks is still running high. I know I felt a bit selfish every time I had to go to Clodagh and Madeline's rescue! JOHN WELLS

To Scotland

WITH AMEN, LOVE AFFAIR AND TONY

TRYPING to get the entire membership of one group in the same place at the same time prior to flying anywhere is difficult enough, but marshalling two groups is a problem of almost unsurmountable proportions. This I discovered when arriving at Heathrow for an air lift to Glasgow.

A MEN CORNER, reliable as ever, were just arriving on a flight from Paris, where they had been doing a couple of TV shows. That was easy enough. Then we had to link up with Love Affair, plus Tony Blackburn thrown in for good measure.

Into the airport coach from the Paris plane, then jolt, grind, bump across the airport to the internal departure building. Arrive safely, but now the problems begin.

It seems that half the Amen wanted to eat, the other half wanted to drink, and they all wanted to sleep. Mass disappearance.

Manager Terry Slater begins to nurse his ulcers and I am appointed special envoy in charge of keeping track of group movement. The use of radar is forbidden. Then there's the problem of "Oh, Lord where are the Love Affair?"

So while Terry deals with check in and tickets, I split in two—one half of me chasing Amen and the other standing at the door looking for Love Affair. All is well (hope, hope). Amen are all eating, except for two at the bookstall, one in the gents and one missing, believed kidnapped.

Finally, Love Affair saunter in, only to divide up immediately and wander various ways. Terry, who takes on the responsibility of getting everything together, leans against the counter and moans softly. Miraculously, Love Affair

TONY BLACKBURN in Scotland.





AMEN CORNER and (left) LOVE AFFAIR in action in Scotland.

the ensuing calling back and forth brings looks of disgust from many passengers. In the air, many hands reach skywards for the button to illuminate the little light which calls the steward and the plane looks like the Blackpool illuminations. But all is well! We are coped with in good time.

We are met at the other end by the promoters of the gig taking place at Paisley Ice Rink. One is a priest of an extremely jovial nature. He tells us that the event is non-profit-making and that any profit will go to the Home For Unmarried Mothers. About five groupers yell in unison: "Oh, yeah, I contribute to that," and the priest looks pleased. (Little did he know.)

Cries in pseudo-Scottish accents of "Would you like your kippers now, Dr. Cameron?", "Haste ye back" and "Where's Stuart Henry?" are ignored by the driver who delivers us to our smart, modern hotel, where the process of filling in registration forms becomes too much for musicians to cope with.

Andy Pairweather-Lowe describes himself as Welsh and not British, gets a laugh and goes to bed. Several people have difficulty in remembering their address and Terry Slater seeks solace in the bar, where he finds some of us already ordering.

The concert was uneventful, save for three thousand kids going barmy, Rex Brayley having his head cut open by a flying bottle, the dressing room being invaded by bouncers, and me missing the coach back to the hotel.

A veil shall be drawn over the night's activities in the hotel, save to say that we celebrated Amen Corner's first No. 1 and the last person got to bed about 7 a.m.

True to form, it was snowing when the plane came to take off for London, so we all told the nervous members of our party that it was nice knowing them and we'd all meet again in the great ballroom in the sky! Things like that aren't really designed to help, are they?

The stewardess, who is cloaked in red, hears herself referred to as "Mother Christmas" for the umpteenth time that day and we zoom off. A fantastic blonde sitting across the gangway is convinced by a few clowns that I am Andy and I have to try and answer some weird questions about group life.

By this time, Terry Slater is alive again. Andy is asleep again, Tony Blackburn is deep in his newspaper again and the call signs are ablaze again.

A mighty cheer greets our safe touchdown in London and many weary souls collapse into many cars to grab a little rest before various gigs that night.

Someone said that being on the road is fun. Methinks he speaks with forked tongue.

RICHARD GREEN

re-assemble and T. Blackburn appears as if from nowhere.

All make for the restaurant where we encounter a waiter who has a perfect command of Swahili, Urdu and Ceylonese, but who has great difficulty in understanding the words "three salads and two teas".

About five minutes after the final flight call, we join the queue at the gate and wait. Three minutes later, we discover that we don't want to go to Dublin. In the end we run across the tarmac to the Glasgow plane and discover, to our immense relief, that it is a jet, which goes up quicker!

Inside, due to our late arrival on board, we all have to sit well apart from one another and

To Brazil

WITH ANITA HARRIS AND JOHN ROWLES

AN atmosphere resembling the World Cup Final, with 27,000 wildly enthusiastic fans screaming their heads off in the steaming cauldron of the Maracan-zinho Stadium . . . the relentless 50-degree heat and incessant sunbath, regardless of the fact that it was still early spring.

THE vast expanses of shimmering silver sand that comprised the world-famous beaches of Copacabana, Ipanema and Le Blon . . . the relentless throbbing of the samba beat, blaring out in all the clubs and from every shop . . . and the Brazilians' incredible resistance to sleep, thus ensuring that Rio de Janeiro is a city that's perpetually alive—even in the small hours of the morning. These are my most vivid memories of my visit to Rio last October from the South American Song Festival.

And what a festival it was, too! Over 300 delegates from all over the world, representing 34 countries, attended the event—and we were treated like royalty wherever we went, even to the extent of a police escort with wailing sirens. Britain was represented by Anita Harris, singing the Mitch Murray-Peter Callander number "Antonio".

It failed to achieve a placing, but Anita won the award as the Most Popular Personality at the festival. And this, coupled with John Rowles' remarkable success as guest artist at one of the concerts, proved a tremendous boost for British prestige.

It was an exhausting trip to and from Rio—6,000 miles in almost 24 hours each way! But it was worth it! Not only because I was privileged to be part of the most lavish and best-organised song festival I have ever attended (it was televised over four days on 90 networks throughout the Americas), but also because it afforded me a unique opportunity of visiting the world's most beautiful and colourful city.

DEREK JOHNSON.

ANITA HARRIS on Le Blon beach at Rio de Janeiro.



To France

WITH MARY HOPKIN & LEAPY LEE

EVERY January, some of our disc stars fly to Cannes, the luxury vacation centre on the Mediterranean coast of France, which is sunny and warm during the day even at that time of year. The annual MIDEM (Market International of Discs and Music) Festival is on. And to this come recording and music publishing executives from all over the world.

IN the evening, when it suddenly gets cold, they go inside to be entertained by the stars with a series of galas. I went along to report to NME readers and praised John Rowles and Leapy Lee, who made more friends for their performances in the opening show, as did composer Les Reed, who conducted some of his hits.

The next evening the Equals upheld British disc prowess, but I was sorry to see no stars from this country in the third show. However, in the final gala Mary Hopkin made up for a lot of lost prestige by singing sweetly and tellingly

to win over the hardened audience.

During the day, our stars held Press conferences, did radio tapings (there are dozens of radio stations represented), and generally got the sun.

American stars were out in great numbers this year and two acts—the Fifth Dimension and Sergio Mendes and his Brasil '66—stole the performing honours in the two first shows, and Joe Tex and Band were terrific in the last show.

One gets to know the stars better when you meet them in a land where the language isn't English. We seem to be thrown together more! Anyway, it was a pleasure to chat with Joe Tex, the Dimensions and Sergio Mendes, as well as many Continental favourites, like Antoine, Mireille Mathieu and Maurice Chevalier, that doyan of the recording world. **ANDY GRAY.**



LEAPY LEE and the wild FIFTH DIMENSION in Cannes.



To Israel

WITH TREMS AND THE MARMALADE

ISRAEL is a bustling country, just four hours jet flight by BOAC VC10 from London's Heathrow airport. Best to travel sides by empty they would rather call friends and the sea on the fourth side. Israelis are alert and alive (to keep alive).

POP groups were banned after Cliff Richard and the Shadows caused hysterical upheavals among teenagers a few years ago, but last November the ban was lifted and I went with the Tremeloes and Marmalade to watch their pioneering tour to open a promising market.

I was amazed by the favour of Israeli youth towards the Tremeloes, who are the number one group in that country, and the Marmas, a new group to them. There were mostly boys in the audiences, although the girls who were present went into raptures, too, in Haifa, Tel Aviv, Jerusalem, Beer Sheva and other centres we played.

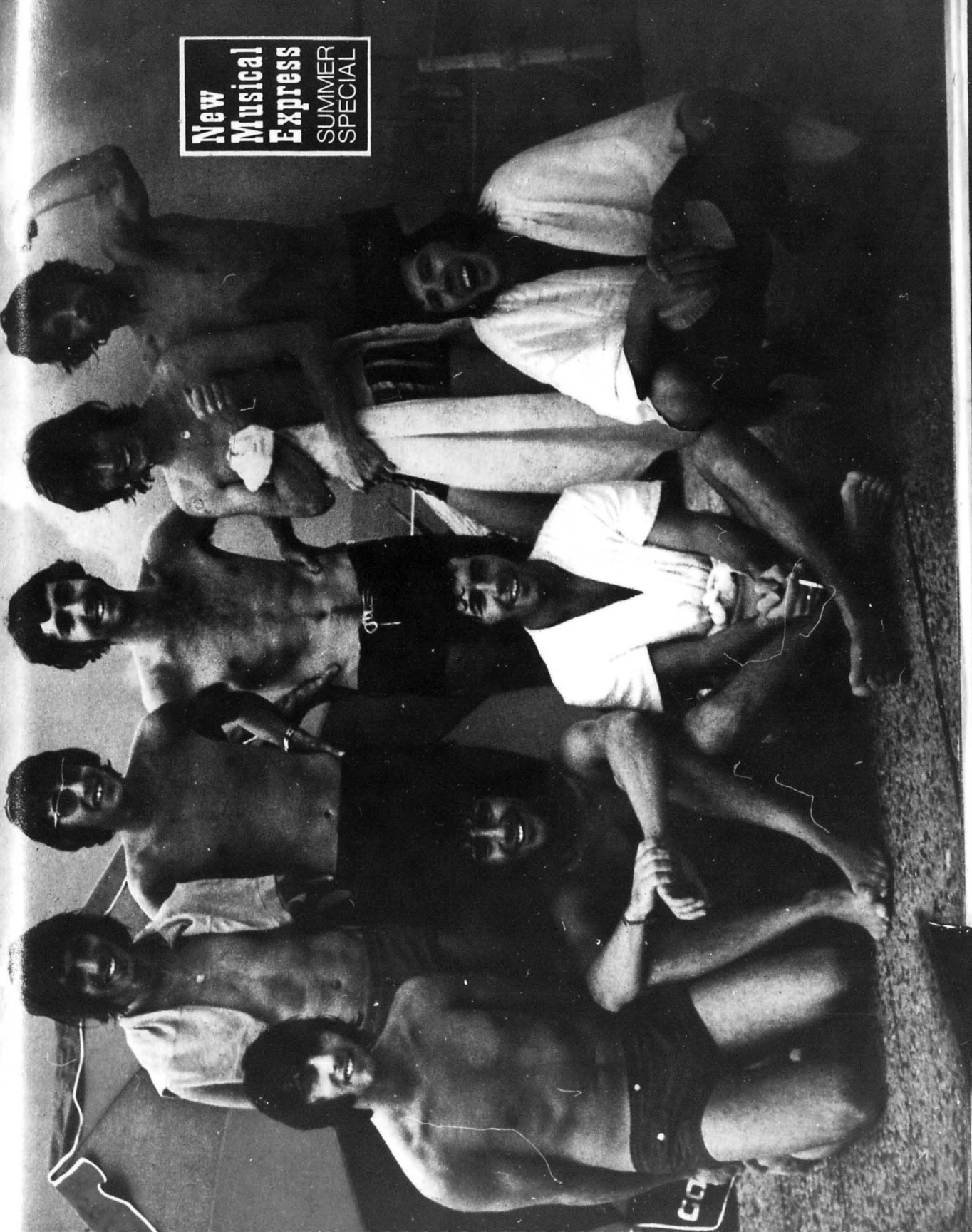
The theatres and concert halls were always packed and now plans are afoot for other tours this summer in open-air arenas where many more can see them (for instance in Haifa there were 2,000 in the theatre and 20,000 outside hoping to get in).

We found the perfect weather, even in November, ideal for bathing every day in the pool at the Shalom Hotel in Herzlia, and the warm hospitality included many outings, including a conducted tour of the Holy places in Jerusalem and Bethlehem. The boys also had a trip to the Gaza Strip, where they played to troops and air force within sound of the guns on the Suez Canal. Needless to say they got an unbelievable reception.

The Tremeloes and Marmalade are both released on CBS, which is the only label to have its own record pressing plant in Israel. That may be the reason why they sell more discs than other groups there, but it could be that the type of tuneful, zestful pop they feature is the reason! **ANDY GRAY**

By the swimming pool in Israel, front row: TREMELOES (from left) CHIP HAWKES, ALAN BLAKLEY, DAVE MUNDEN and RICK WEST. Behind: MARMALADE (from left) DEAN FORD, GRAHAM KNIGHT, PAT FAIRLEY, ALAN WHITEHEAD and JUNIOR CAMPBELL.

New
Musical
Express
SUMMER
SPECIAL





25

Lord Snowdon photographs you on top of Nelson's Column

24 ... advance 3

Jimmy Young tips your record ... go back 5

23



22

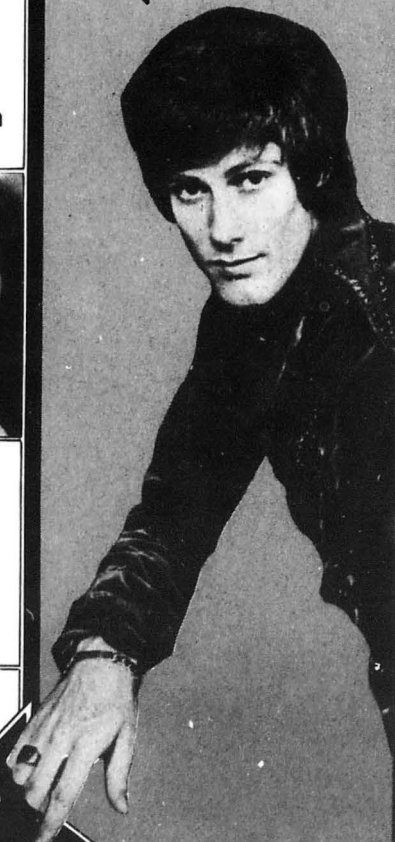
Your Press reception runs out of drink ... go back 2

26

Fail to recognise Ringo in street ... go back to start and throw

27 6 to begin again

TOP OF THE



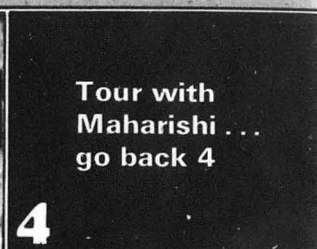
5

Tony Palmer does documentary on you ... advance 3

6

Solomon King treads on your toe ... miss a throw

7



4

Tour with Maharishi ... go back 4



28

Mickie Most produces your record ... advance 4

29



release date

throw six on dice before you begin

30



8

Beatles record one of your songs ... advance 4

9

You fall off Nelson's Column ... miss 1 throw

Your Albert Hall concert is attended by John Lennon—naked ... advance 4



Don Partridge discovers you in a bus queue ... take another throw

CHARTS GAME

Be seen at Revolution when Paul McCartney is at the Speakeasy ... go back 2

17



Leaving BBC after Dee Time, Simon's E-Type knocks you over ... go back 20

2

Become a vegetarian ... advance 1

16

**top
of the
pops**
YOU'RE No.1!



15

Release 59th cover version of "Yesterday" ... go back 5

14

Describe Paul McCartney as Mike McGear's brother ... go back 9



Frank Sinatra and Pierre Trudeau attend your Talk Of The Town opening ... advance 4

12

Get stuck in lift with Bonzo Dogs ... miss 2 throws while recovering

13



ALWAYS

GAGS AND GAMES FROM THE FUN STARS OF POP

KEN DODD

GAG: A Scottish pop agent was having trouble booking his singers on one-nighters. They plagued his office every day. One wonder boy, whose last hit was three years ago, arrived at the office and fainted at the back of the queue.

The agent came out to see what the commotion was about, saw the fainted singer, pushed the others back shouting: "Give him air . . ."

The young singer lifted his head: "And can I have Dundee the next night?" he pleaded.

GAME: Here's a quiz with a difference. You get marks for the craziest questions. Like . . . Which of the Beverley Sisters is really Jimmy Savile? When did Harold Wilson take Ted Heath to the zoo, open the lion's den and sing: "Step inside, love"? Does John Lennon wash his shirts with ONO? Is it true Twiggy is frightened of records because she keeps slipping through the hole?

ERIC MORECAMBE AND ERNIE WISE

GAG: Young pop star to barber: "didn't I have you last time?"

Barber: "I don't think so, mate I've only been here three years."



GAME: Work out ten questions to do with musical shows and pop numbers. Ask your friends to place the song hits with the shows they came from. What singers made the songs famous? Did the same stars appear in the stage and film versions, etc.

NORMAN VAUGHAN

GAG: Two bored alligators were lying side by side in a muddy pool with mouths wide open. Flies were buzzing around, sun was beating down and the lazy day was a drag. Suddenly one alligator closed his mouth with a deafening plop! His pal turned and asked: "Why did you do that?" "Always do that on Wednesdays," was the reply.



LEAVE 'EM LAUGHING

DES O'CONNOR

GAG: What song did a private eye sing when he located a gentle Indian journalist who worked for an American magazine?

Answer: "Ah, sweet Mr. Rhee of 'Life' at last I've found you. . ."

GAME: Think up pop song titles, twist them slightly to fit a theme. Farm life, for instance, is the theme for "A Little Whelp From My Friends", "Back In The USSRSPCA", "The Good, The Bad And The Ugly Duckling", "Little Marrows", "Those Were The Hays".

ROY CASTLE

GAG: A bathing beauty went to the dentist. "My dear," he told her, "you have acute pyorrhea."

"Never mind the compliments," she replied tartly, "just get on with the dentistry."

GAME: Think up some crazy LP couplings—like Tiny Tim sings the Rolling Stones Song Book; Frank Sinatra Pays Homage To Vince Hill; and the Bonzo Dog Doo Dah Band Sing The Best Of Ella Fitzgerald.

HARRY SECOMBE

GAG: A new bride walked into her bank with a cheque sent to her by her husband away on a business trip. She was asked to endorse it. She asked what that was. "You sign your name on the back and your husband then knows we paid the money to you." So she wrote on the back of the cheque: "Your ever loving wife, Edith."



GAME: One summer I went cruising and let Spike Milligan use my house while I was away. After a week at sea I received a telegram from him asking: "Where's the marmalade?" It gave me a good laugh. So if you want to cheer up some friends still at home when you're on holiday, send a funny telegram to them—or a postcard, but keep it clean!

MIKE & BERNIE WINTERS

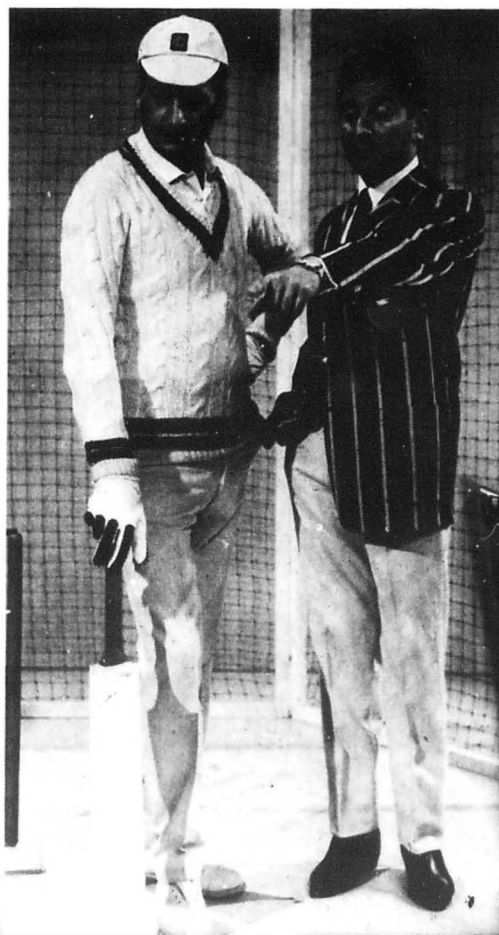
GAG: A Red Indian was sitting atop a hill rubbing two sticks together. On his left was a pile of damp wood, on the right very dry. Asked the reason, he replied: "Trying to deal with um mail. Pile on left is fourpenny, pile on right is fivepenny."

GAME: Can't think of any we can put in print!!!

DICKIE HENDERSON

GAG: Two psychiatrists passed in the street one day. First said to second: "Good morning." After going a few yards on, the other psychiatrist asked himself: "I wonder what he meant by that?"

GAME: Get a supply of discs over the passed years together and play a phrase and ask pals to write down the name of the singer and song, and if it reached the chart it's highest placing. It's surprising how easily you'll be stumped.





MOVE TEAR UP STUDIO!

The MOVE (l to r) RICK PRICE, BEV BEVAN, CARL WAYNE and ROY WOOD went for a photo session at Stuart Richman's studio. Stuart got them to pose behind a paper screen, which he tore artistically for them to peek through. But . . .



. . . the Move are noted as tear-ups, as any one who has seen their destructive stage act knows. After the picture, they found that the screen tore easily (above) and were not happy until the studio was a shambles (below). P.S. They tidied up afterwards and paid for their pleasure!

FIND THE MEN SINGERS

The starting point of each name is listed with the answers:

- WILLIAM BELL (12 Across, 9 Down)
- ENGELBERT HUMPERDINCK (10 A, 6 D)
- RAY CHARLES (11 A, 8 D)
- TOM JONES (8 A, 10 D)
- CLIFF RICHARD (12 A, 1 D)
- BARRY RYAN (10 A, 2 D)
- ELVIS PRESLEY (8 A, 5 D)
- GENE PITNEY (3 A, 9 D)
- SCOTT WALKER (2 A, 9 D)
- VAL DOONICAN (7 A, 5 D)
- TINY TIM (3 A, 3 D)
- DONOVAN (2 A, 1 D)
- KEN DODD (4 A, 3 D)
- JOE COCKER (1 A, 5 D)

CRISS-CROSS WORDS

SKID
HATE
AMEN
MAME

HIDDEN GROUPS

1. IMPRESSIONS
2. FOUNDATIONS
3. MOBY GRAPE
4. AMEN CORNER
5. BEDROCKS
6. FOUR SEASONS
7. LOVE SCULPTURE
8. MARBLES
9. VANITY FARE
10. SANDPIPERS
11. EQUALS
12. UNION GAP
13. HONEYBUS
14. MOODY BLUES
15. LOVE AFFAIR
16. PLASTIC PENNY
17. OHIO EXPRESS
18. TEMPTATIONS
19. FLEETWOOD MAC
20. TYRANNOSAURUS REX

POP DISGUISES

1. WILLIAM BELL
2. BARBRA STREISAND
3. PETER SARSTEDT
4. LEAPY LEE
5. CLIFF RICHARD
6. DUSTY SPRINGFIELD
7. AMEN CORNER (Half As Nice)
8. MARVIN GAYE

PICTURE MIS- TAKE:

Beatle George Harrison is seen twice, once as a business tycoon and the other as an office boy ready to light the tycoon's cigarette. Also seen are Ron Cass, head of Apple Records, and Neil Aspinall, managing director of Apple Inc.

SKELETON CROSSWORD RESULT

U	N	T	I	L	D	S	Y	B	I	L		
O	S	E	V	I	L	L	E	R				
N	O	B	L	E	X	Y	O	D	E	L		
S	A	H	I	S	V	I	N					
J	E	A	N	N	I	E	C	R	I	L	E	Y
					D	T	O	L				
					S	T	O	R				
					E	I	P	I				
W	I	L	S	O	N	P	I	C	K	E	T	T
D	T	G	E	O	E	I						
S	A	C	H	A	T	S	T	A	G	E		
H	E	X	C	E	R	P	T	E				
M	O	O	R	E	R	Y	E	A	R	S		





ENGELBERT is going to realise an old ambition this summer. He is making his first cabaret appearance in Las Vegas, following in the footsteps of the stars he most admires, Frank Sinatra and Dean Martin.

Already this year Engelbert has had a top selling single, "The Way It Used To Be", his seventh hit in three years. He has released a very successful album "Engelbert" and completed a knock-out tour with Mary Hopkin. If he carries on at this rate Mr Humperdinck won't be having a summer holiday for a very long time to come!

**New ^{3/-}
Musical
Express**

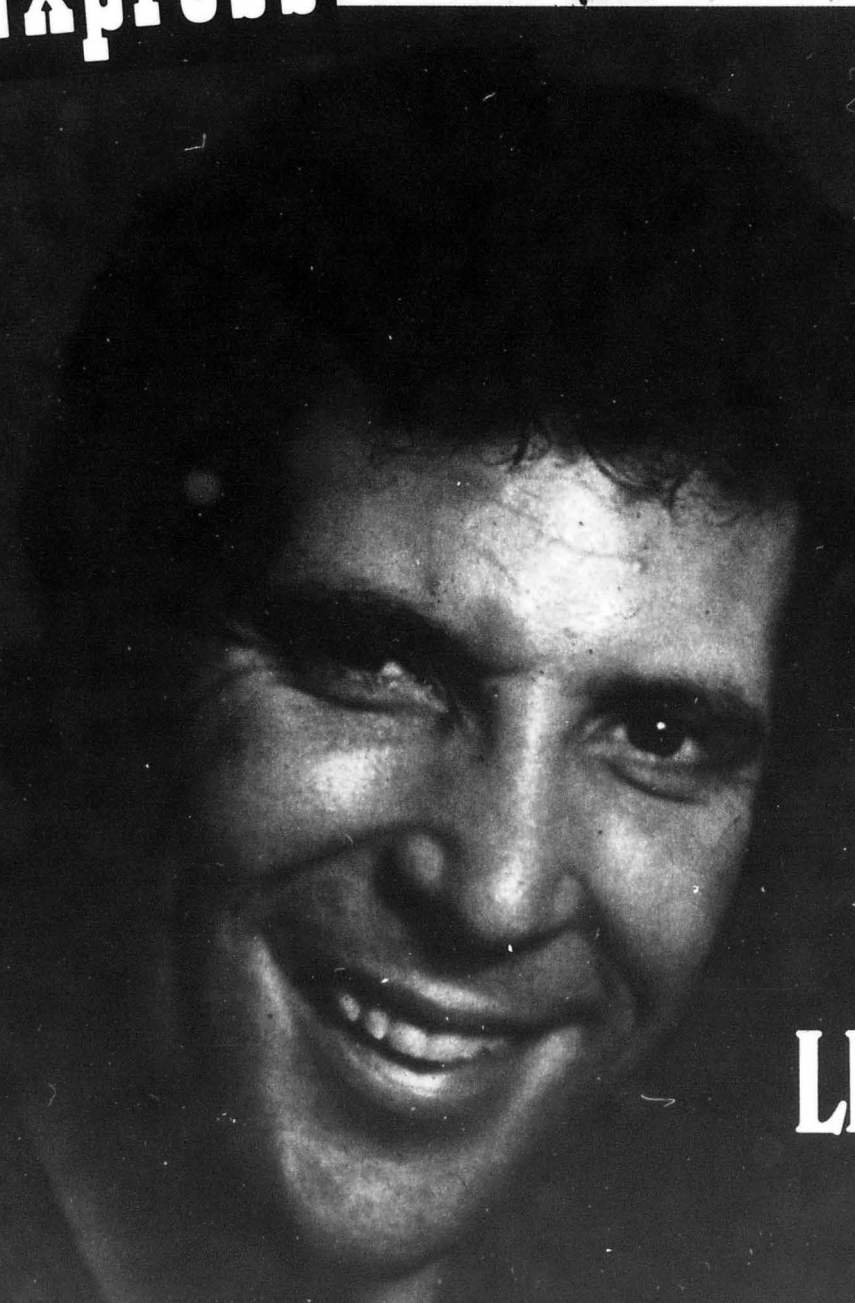
SUMMER EXTRA SPECIAL

COLOUR PORTRAITS of BEATLES STONE

STEVE MARRIOTT PETER FRAMPTON

LOVE AFFAIR AMEN ANDY SARSTED

POPWORDS • QUIZ • GAMES • PUZZLES • STAR GA



**DO YOU
WRITE
LIKE THE
STARS?**