

New Musical Express

EVERY
FRIDAY
8D

PAUL'S WEDDING PICS

Beatles and Establishment

SCOTT * TREMELOES * MOVE

HUMP * HOPKIN * BEE GEES

Jimi Hendrix Ask-in Scoop

No. 2
**SURROUND
YOURSELF
WITH SORROW**
BY
CILLA BLACK

ON PARLOPHONE R5759

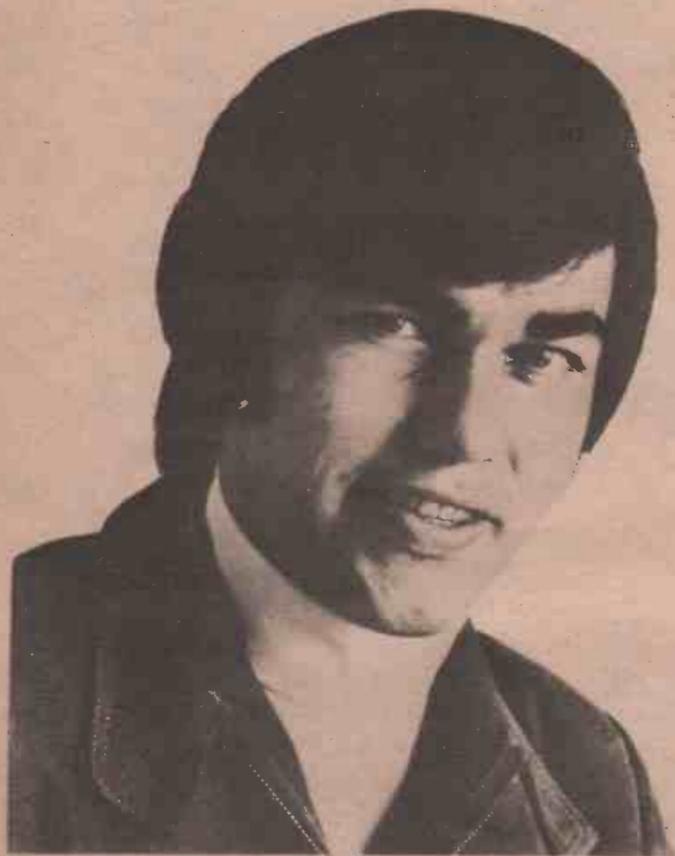
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Week ending March 15, 1969

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'MY GIRL
MARIA'

MU1058

TROY DANTE

'THESE ARE
NOT MY
PEOPLE'



MU1056

PAUL'S WEDDING DAY PICTURES

by **STUART RICHMOND**

NMExclusive

PAUL McCARTNEY—the last of the bachelor Beatles—finally put an end to weeks of speculation when he married 27-year-old American photographer Linda Eastman at Marylebone register office on Wednesday morning.

The streamlined wedding — no guests, no reception and no honeymoon — caused hundreds of teenage fans to picket Paul's St John's Wood home in a last minute effort to persuade him to change his mind.

A large crowd also waited at the Register Office — among them many tearful fans.

The couple met in New York when Linda photographed the group for a teenage magazine. They have been going out regularly since Paul's engagement to Jane Asher was broken last summer.

To avoid even larger crowds attending Wednesday's ceremony the other Beatles were asked not to attend.

Linda has a six-year-old daughter by a previous marriage.



The night before



No last night final ring for Paul. Hours after announcing that he was to marry the following day he spent the evening in Apples basement studios playing drums for two hours with George Harrison.



LEFT: PAUL and LINDA after their wedding—which now makes Paul a step-father. TOP RIGHT: Leaving Paul's St. John's Wood home for the ceremony—Linda's daughter HEATHER is seen in front of them. RIGHT: Driving away from the Register Office accompanied by MAL EVANS, a director of Apple.



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THE ESTABLISHMENT MUST NOT DRIVE THE BEATLES OUT

The BEATLES discuss promotion ideas for MARY HOPKIN (left), one of Apple's biggest assets (besides themselves). YOKO ONO sits beside JOHN, then come RINGO, PAUL and GEORGE.

SHOCK: The Beatles let their hair grow and sprout beards, wear strange, brightly coloured clothes—"My God, they look like Hippies."

Offence: The Establishment hates Hippies.

SHOCK: The Beatles follow the Maharishi into an obscure Eastern Philosophy.

Offence: Against the Judaeo-Christian Mystique of the West.

SHOCK: They take drugs—and admit it!

Offence: Against the Law.

SHOCK: John Lennon commits adultery, makes that Weirdo Yoko pregnant and then actually says they're Glad!

Offence: Against every Right Thinking Individual.

BIGGEST SHOCK OF ALL: Big Bad John and Yoko pictured naked on a record cover—and from the front, too!

Offence: Is there anything that isn't against?

THE ESTABLISHMENT'S JUST WAITING FOR THE STARS TO FALL.

The above is reprinted from the American "Women's Wear Daily" newspaper, written by the London Bureau's Jo-An Jenkins.

And from the hounding and pounding the Establishment of Britain is giving the Beatles, it would seem she is right. Every week we read something bad about the Beatles in the Press. Hints of the hash they are making of Apple. Stories of George Harrison popping John Lennon one in anger. Ringo told how to live in his Marylebone flat by his landlords (though a Sunday newspaper article says he doesn't live there), Paul McCartney "deserting" the fans and getting married! ... all these so-called "bad images" floating around.

But far outweighing all these things is that the latest LP, a double-the-money effort because it was two LPs in one sleeve, is bringing double the dollars to Britain. Their music amasses vast amounts of foreign loot for our sagging exchequer.

Their talent is acclaimed world-wide at a time when Britain is stifling any talent she may have by excessive taxation and minimal encouragement financially for new ideas. Yet when the Beatles, through Apple, try to foster new ideas and talent by sponsoring them with some of their money, the Establishment shouts: "Great. They are going broke."

When the Queen gave the Beatles their Harold Wilson-sponsored MBEs three years ago, it was for bringing vast amounts of dollars to Britain and for breaking down the barriers that kept British discs out of the American charts. They have continued to do this with great success and opened the doors to hundreds of others to do this as well.

But because they have tried to become more individualistic and, like many geniuses before them (Oscar Wilde, Chopin, etc) have kicked over the conventional traces, they are pounced on.

Gleefully, people say they are going broke (which they are not)



IT CAN'T AFFORD TO LOSE THEM

says **ANDY GRAY**



Deep in thought — JOHN playing at a "Natural Music" concert at Lady Mitchell Hall, Cambridge, last week. John and Yoko Ono did a half hour act, performing a piece called Cambridge 1969.



because of their Apple firm, which at the core is a "thank you" to all who helped the Beatles to get there — by giving them highly paid jobs. And on the peel side, they have financially aided people

with ambitious ideas and non money to get these ideas going. This may have landed the Beatles in a financial mess, but no more than the mess the Establishment has landed us in!

But their Northern Song shares have risen with steady ease, mirroring the great financial return from the ever-increasing catalogue of Beatle songs.

In the four years of the company's life, the shares have trebled, rising from some 12s. to 36s. each, the last 20s. rise being in the last month or so and adding to Lennon and McCartney's fortune just under a million pounds each. So they are, on paper, not hard up for a few bob.

And this increase also tells of the fortune in dollars that the Beatles bring in to Britain, via their songs and Apple records, not only from their own recordings but of Mary Hopkins and others who sell well in the States.

The Press seems to have forgotten these facts in their recent stories about the Beatles. We suggested to the Beatles that one of them or someone at Apple

should reply to such stories but Paul McCartney vetoed any plans we had in this direction. He has been well schooled by the late Brian Epstein, their controller, who told them that the only time they needed publicity was just before a new disc was coming out. However, John Lennon doesn't seem to agree and this week he is telling the world, via the "Daily Express," about his feelings today. And Ringo has been talking, too.

John is probably the greatest anti-Establishment Beatle, the reason for which he revealed in a BBC-TV interview late last year. It was in connection with the play that had been made from his two books, and then he said: "I think our society is run by insane people for insane objectives. I thought that at 16, or 14, but now I can express it differently. I think we are run by maniacs for maniacal ends. If anyone can put on paper what our Government and the America government or the Russians or the Chinese, what they are actually trying to do and what

(Contd on page 5)

STEVIE WONDER

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PETE BROWN & HIS BATTERED ORNAMENTS

The Week Looked Good On Paper

Parlophone R5767



MARTHA REEVES & THE VANDELLAS



Dancing in the Street

Tamla Motown - TML/STML11099

THE TOYS

A Lover's Concerto

Bell BLL1053

Re-issue of this Great Single.

MATT MONRO

All Of A Sudden

Capitol CL15585

ROLF HARRIS

Bluer Than Blue

Columbia DB8553

TOMMY ROE

Dizzy

Stateside 552143

MOVE HAD TO SMASH THIS IMAGE

FROM unknown provincial exponents of sweet pop harmonies the Move were to emerge as the monsters of British pop, striking up a sort of love/hate relationship with the music public and inflicting fear and hatred into the hearts of what some might call "all right-thinking public-minded people" and what Carl Wayne would dismiss contemptuously as the Establishment. Signing with manager Tony Secunda was the turning point and it was there that we left our redoubtable heroes last week.

It was to lead to that now infamous head on legal confrontation between psychedelia and Gannex which, as you will remember, Gannex eventually won.

It was to lead too, in time, to despair and failure but ultimately it was pride and success that won through. Now, as they say, read on.

First the name had to be made known and so came the stunts. One involved the Move taking an aluminium copy of a hydrogen bomb in the back of a removal van into the middle of Manchester, and it was a big success. It made the centre spread of the Daily Mirror, a rare achievement in pop at the time.

Then came a residency at the Marquee Club in London and a night the crowds who were there will never forget.

Tony Secunda had come up with the now legendary idea of the television set smashing. While the group was chopping up the set on stage they were letting off smoke bombs and firecrackers that deafened the watching crowd. One went accidentally burnt a girl's coat.

Five minutes before the group was due off, there were fire engines and dozens of policemen outside. Inside, the club was by now just a mass of dense smoke.

The Marquee had never emptied so quickly before. In minutes the crowd was out on the street and the Move and Tony Secunda were being asked to go the same way. It was chaos.

It was a year before they played at the Marquee again.

"We started doing it every night on stage," says Carl, "until people began coming to see us not for the music but for that. And I don't know if you've ever done it, but smashing up a television set with a row of teenyboppers a few yards from you is a very dangerous and frightening experience. It used to frighten me and that is why we eventually dropped it."

Banned

Bans imposed by the Top Rank and ABC circuits followed.

It didn't stop at smashing televisions either. Carl recalls one night they played at a student's dance.

"I'd chopped the TV up and the group was still playing. I chopped up the effigies and it still played. I chopped up the stage until the equipment fell through. Still the music was playing.

"So I chopped up my PA system and then there wasn't anything left. I looked around and in a corner at the back I spied this 10ft statue of the Venus De Milo. So I went and hacked that to pieces. Thankfully the music then stopped."

Not surprisingly, the group didn't get paid for that gig and Carl reckons that these sort of incidents over the years cost the Move £20,000 in lost earnings.

Similar "events" followed. There was the night at London Roundhouse when the Move paid two strippers to do their act while the group attempted to distract the disbelieving



CARL WAYNE in the bad old days smashing an effigy of HAROLD WILSON. It was stunts like this which led to an image that at one time threatened to smash the group.

crowds with the destruction of a car and TVs.

"The theme was that violence is more powerful than sex," recalls Carl, "and they were more interested in me than the pornography."

Then there was the Windsor Jazz Festival when, as the Move appeared on stage, a barrage of "distress signal" fire rockets went off from behind the stage and shot miles into the air, lighting up the surrounding countryside and Carl who was demolishing the stage with an axe. There were numerous complaints and no Windsor Jazz Festival the following year.

By now, record companies were queueing up to sign the group that was big box office before a single hit.

In December, 1966, "Night Of Fear" was released and the group performed it on the last but one edition of "Ready Steady Go."

The record made the Top Five. Their next release was "I Can Hear The Grass Grow" which they still regard as their best ever single. It was another big hit.

All this time, the Move were continuing to hack up stages, televisions, cars and effigies of Wilson, Hitler, etc. They once received anonymous phone calls which were claimed to come from a Fascist movement warning them not to chop up Hitler any more.

The image was spreading. Journalists would come to them expecting sensational quotes and Carl admits that they were guilty of playing up to them.

Then came "Flowers In The Rain" and that postcard.

"We were told a guy called Smith was doing a cartoon for us," says Carl, "and we thought it was Neil Smith doing it for the NME."

"Then one day we went into Secunda's office and he had these piles of stamped postcards, half of them sent out. We thought it a bit strong but he said he had consulted his counsel.

"I can remember playing at Basildon Locarno when 50 pressmen turned up. That night when I got home I went straight to bed and at about 4 a.m. I was woken up by all the national newspapers coming down on my head."

Severity

"We sat in the bedroom and discussed the severity of it and decided to go straight to London Airport and leave the country until it had blown over. But Secunda said it was all right, so we didn't. The consequences are well known."

Though it wasn't a No. 1, "Flowers In The Rain" became the

Concluding the turbulent story of the Move

By NICK LOGAN

most publicised, and probably the most expensive record of the year and "for a while things were rosy."

The advantages and disadvantages of the image were now becoming apparent. Some people saw them as always carrying weapons and getting into fights.

Carl remembers someone at the BBC saying to him: "That Roy Wood's a terrible fella. Is it true that he carries a chopper in his belt?"

Anyone who knows the timid Roy will laugh at that as much as Carl does.

Jobs outside a club or ballroom would shut up when the Move appeared and the violent image was a useful play when trying to get their fee off a promoter reluctant to cough up.

In the know

Those in the business who knew where the image stopped and the personalities took over, liked them and the 1967 Hendrix-Move-Amen Corner tour was one of the friendliest that there was.

But it would be foolish at the same time to suggest that the Move were simply a group of hard-done-by angel faces, grossly misrepresented.

Carl remembers this incident: "I had this argument with a guy at 'Top Of The Pops' and threatened to knife him. This guy was trying to make me look an idiot in front of a lot of people.

"He said we played rubbish and that the Tremeloes were the greatest group in the world and this really riled me because we hated the Tremas at the time.

"I have a long temper but I can only hold it for so long and I told him that if he didn't shut up I'd stick a knife in him. I've since made my peace with him and he's now a very successful TV producer."

More recently, Carl claims, there was some bad feeling between the Move and John Peel. "We had never met Peel but he made it plain on a number of occasions that he didn't like the Move and we are a very proud group.

"If it had gone any further I would have sorted it out physically and broken his nose for him."

There were more headlines to come... the Rome Pop Festival

incident where the Move were at the centre of riots and fighting. Then there was Carl's pornographic antics with the mike stand on stage.

"I am not a teenybopper face," he explains. "Some kids didn't like me so I thought well if they think I am an ogre I might as well play up to it on stage."

It was about this time that the image began to catch up on them. Roy Wood had written "Fire Brigade," a Top Five hit for them. Shortly after there were rows between the group and Tony Secunda.

After the knife threat incident, Carl says: "The BBC really thought we were the villains the Wilson incident had made us out to be.

"The BBC didn't seem to want us. ABC and Top Rank didn't want to know.

"Generally we were in a depressed state. Then we decided we'd have to ask Ace to leave. To be fair to Ace, on his day he could be the nicest person in the world. The next day he would be his own worst enemy.

"So Ace had left, Secunda had gone and we were at rock bottom."

After a long wait came the ill-fated "Wild Tiger Woman," their first Chart failure, and then a lengthy period in which it seemed the Move might be finished.

They hung on for two reasons. One, they didn't want the public to think that it was because Ace Kefford had left that they had finished. Nor were they going to let the image destroy them.

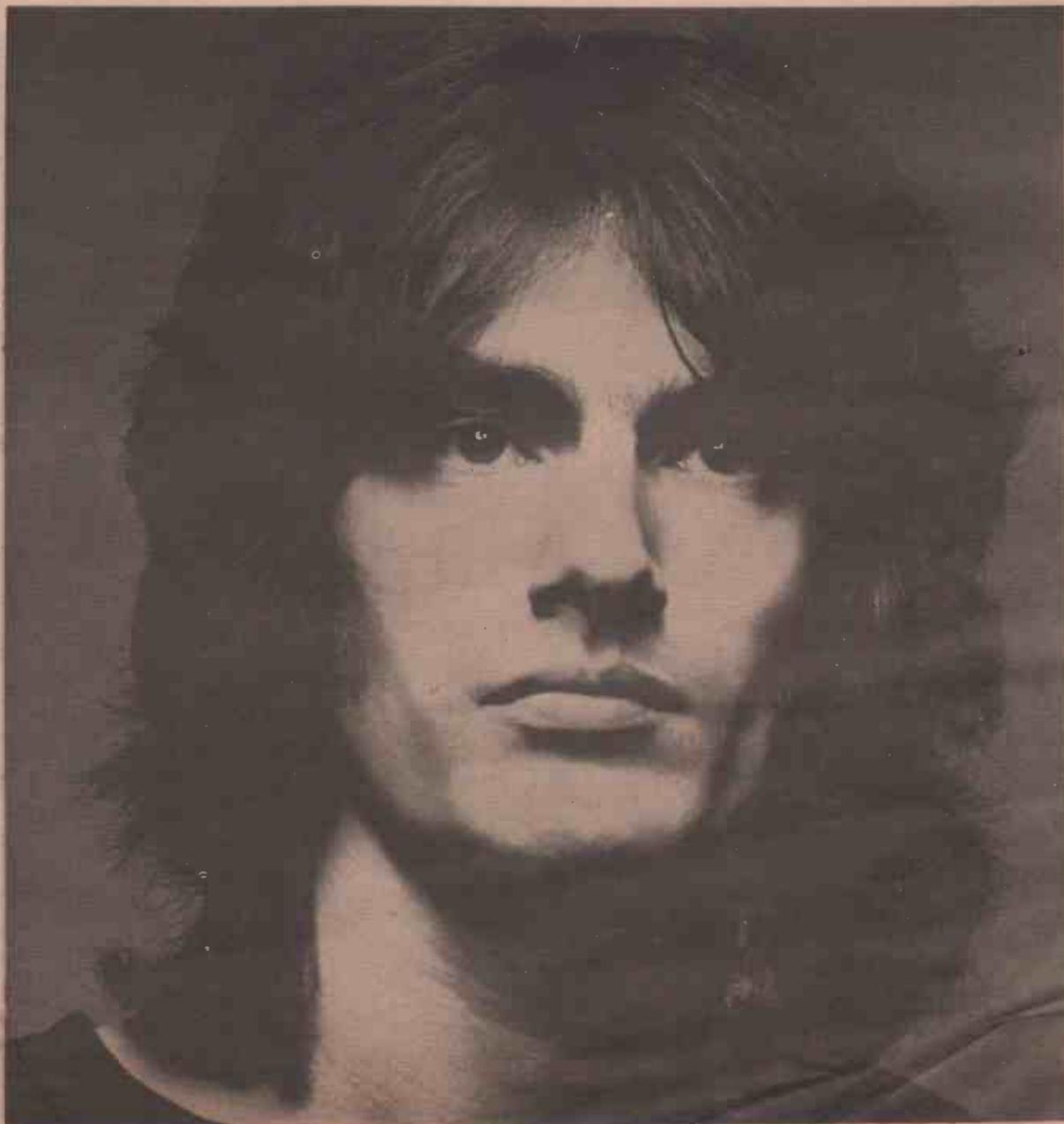
Depressed

"We managed ourselves for months and paid for our own sessions and produced our own records with help from Jimmy Miller," says Carl. "But all the time we were in a very low, depressed state."

Roy Wood was dispatched with orders to write the most commercial single he could and he came up with "Blackberry Way," the single that made No. 1 and saved the Move.

It was a make or bust effort and if it had failed there would have been no more Move.

The image would have won. "We have had five Top Three records and we are very proud of that," says Carl. "It was only the pride and the fight of the Move that kept us going."



"Is This What You Want?"
is an album

"Is This What You Want?"
is a question

The answer
to the question is "yes"

The answer
to the album is
YES YES YES
YES YES YES
YES YES (yes)

Jackie Lomax
on Apple Records

"Is This What You Want?"
Well, is it?

"Yes" a million times "yes"

(But you've got to listen.
Always you must listen.)

After his first 'music lesson'—his BBC television series which began this week

MUSIC MATTERS MORE THAN THE RATINGS

If there is one reason Scott Walker is pleased at being given his own BBC TV series, it is that he has the opportunity to get some good music across to a lot of people, who, according to Scott, have been starved of anything approaching decent music for a long time.

Between rehearsal calls, I talked to Scott, once more looking at life through dark glasses, in his dressing room at the Golder's Green theatre, where his six weekly shows are coming from.

In his condemnation of music on television, Scott didn't mention any names, but having sat through a whole episode of Tom Jones, half a Lulu and a few minutes of Rolf Harris, I agreed with Scott when he said TV variety shows are poverty stricken.

"People should learn more music," drawled Scott. "I'm not having complete say in my guests in the series, because it is not a high budget show, but the people we have got have some good music to put over, and they are people I admire."

Scott realises that many people would have got up to make the Horlicks last Tuesday, around ten pm, when the first show was screened, but he hopes a lot more sat down to listen.

"I don't worry about the ratings, that's the BBC's job. I am just going to sing as best I know how, choosing material I think the public already know, and if they don't, they damn well should."

"I don't expect any reaction."

That way I don't feel any disappointment. I'm not an optimist or a pessimist. I just do the job and hope the music got through to some of the people watching."

I had always thought Scott looked more at ease before a live audience, but he told me TV was his favourite medium, and was feeling very happy with the way the series was shaping up.

"The first show could have been better, but I took a sleeping pill the night before it was taped, and spent all day feeling dead. I've never felt so exhausted in my life. All the same, I was quite pleased with the outcome."

Serious

"The big thing about television is that you have to work to other people's schedules. This series is a serious matter to a lot of people, so I have to take it seriously."

"In the past, I've never bothered about introductions or chatting between the numbers. Now, I have to for the sake of others, if not myself. Although a one night a week show doesn't seem like a lot of work, all the preparations take up all week."

"I don't mean it's a week of solid work, but I can't really afford to leave London during the week."

Is it true that the series could be

By GORDON COXHILL

extended for a further six weeks? Scott sighed, and screwed his mouth up. "Yes, it could but..."

He stopped and thought for a few seconds. "I don't really know if I want to be on TV for a quarter of a year without a break. Once you set a standard, it's hard to keep it up for months at a time."

The shows are being screened at the unusually late hour of 9.55. Does this perturb Scott at all?

"No. In fact, I'm glad. The shows are rather more late night material than peak hour viewing. I wouldn't worry if they went out at midnight."

I asked him if he was surprised at getting his own series, and who he thought would be watching it.

"Surprised? Not at all. I got it on the strength of the two specials I did for the BBC a while back. It's untrue to say that you have to have had a string of hits to get a series."

"Who'll be watching, I don't know? The news is on the other channel, and I suppose a lot of people tune in to that."

"I guess there are still youngsters who like me because of the old days, but I think the music is beginning to matter more and more to people. Even records are sold for a combination of reasons, personality, and all the rest."

"Actually, I can't understand who would watch the shows, because I don't enjoy watching TV, and I can't stand people who are glued to it every night."

What, more than anything, has pleased Scott about the making of the series, which of course, is only



SAYS SCOTT

two episodes old as yet? "When I finish a number," Scott answered, "and the orchestra sigh 'yeah.' That gives me a hell of a thrill. They know, they understand what I'm doing. Musicians are people I have every respect for, and to think that they like something I do gives me a lot of encouragement."

"And working with a big orchestra, all through the shows, that's very good for me. It means I can give the songs the full treatment."

Now that Scott is happy in the TV studio, and by his own admission, is still terrified of live performances, can we expect to see him cutting the latter out to concentrate on the small screen?

"It's not so much a personal preference," Scott replied, looking over, under and out of the side of his glasses, "but what I do is more suited to television."

"To treat a number sympathetically, it often needs special effects, like superimposing different pictures, and simulating rain."

"You can't do that in cabaret."

And of course, people listening from the other side of a busy bar doesn't help either," he added with a smile.

"I don't look upon myself solely as singer any more. I don't think of my future in that way. What I want is to be a film director, and the only thing that is stopping me at the moment is the money."

Scott was summoned to run through "It's Raining Today," a number from his forthcoming LP. When he returned, we argued for a while over the sameness of Scott's own material on "Scott 3."

Differed

We agreed to differ and when Scott suggested there was a continuity of tempo and mood running through the album, I realised that's what I had meant to say all along!

I asked Scott if he ever felt like returning to his native America, and showing them what they had missed out on.

"No," was his immediate reply. "I have wiped America and

Americans clean out of my mind. If I set foot in the country now, I could be sent into the army, or jail. I would choose jail, rather than fight."

"It's not a thing to be ashamed of anymore. A lot of young, intelligent Americans are going to prison rather than join the army. But the choice won't arise, I don't intend to go back."

Bobby Hamilton, Scott's road manager and part-time fish breeder, came into the dressing room, washed his hair, and drowned all conversation for the next ten minutes with Scott's hair-dryer.

With a word — "Terrible" — Scott dismissed his appearance on the Jackie Trent-Tony Hatch TV show, which coincidentally was shown last Tuesday on the commercial channel.

"It was a ghastly mistake that shouldn't have been allowed to happen," said Scott.

Tony and Jackie are Scott's guests on his show next week.

With a cheery "Take care," Scott dived back into the studio, wiped his arm across his forehead, and went into a song.

The news will have to wait for the next five weeks, and remember to make the Horlicks early.

NEXT WEEK: Track-by-track review of Scott's new LP.

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ARMY

BEATLES contd from page 3

they think they're doing, I'd be pleased to know...

"But I am liable to be put away as insane for expressing that. You know, that's what's insane about it... it's not just a bit strange, it's just insane."

Few can argue with this when one reads the front pages of today's papers. There is all the more a need for music and we must not lose sight of the fact that Lennon, and McCartney will live on as composers in the same way as Bach, Beethoven, Brahms, Strauss, Gershwin, Rodgers and Hammerstein and many, many more. And perhaps their exploits of today will be hailed as *avante garde* pioneering in the future, just as the torrid romance story of Chopin with Georges Sands makes Chopin all the more endearing to us today, via the film of his life.

So should we try to drive the Beatles out or mar their talent by constantly pestering them when they are pestering no-one (except perhaps by playing on the roof, but even then it was a bit of fun pounced on by the ever-increasing army of British killjoys)?

I say no. I think the pros of the Beatles outweigh the cons by a mile.

Let's not have George Harrison staying so long in California again. Let's not drive them out, but keep them in Britain — where they belong!

WHO'S WHERE

- ONE NIGHTERS**
MOODY BLUES: Birkbeck College (14), Loughborough University (15).
HUMPERDINCK / HOPKIN: Exeter ABC (14), Bournemouth Winter Gardens (15), Leicester De Montfort (16), Peterborough ABC (18), Hull ABC (19), Lincoln ABC (20), Worcester Gaumont (21).
STEVIE WONDER / FOUNDATIONS/ FLIRTATIONS: Sheffield City Hall (14), Hanley Gaumont (15), Stockton ABC (16), Glasgow Odeon (18), Manchester Odeon (19), Cardiff Capitol (20), Southampton Gaumont (21).
- SHOW/CABARET**
FRANKIE VAUGHAN: Talk of The Town. (Both from March 16 for one week)
SANDIE SHAW: Manchester Golden Grass.
GUY MITCHELL: Stockton Fiesta.

THE 1969 EUROVISION SONG CONTEST ENTRY FOR EIRE

The Wages Of Love

SUNG BY **Muriel Day**

ON CBS4115

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BEE GEE COLIN HAPPY TO BE THE OUTSIDER



The BEE GEES when they appeared recently on TV to promote their latest hit "First Of May" at No. 12 in this week's chart. (l to r) brothers BARRY, ROBIN and MAURICE and COLIN PETERSEN.

COLIN PETERSEN belongs to that pop breed in the half shadows, whose names rarely appear in interviews, whose faces flash by in a couple of frames of TV time while the group's front men enjoy the limelight. Colin, Australian child-actor turned pop drummer, is the man at the back of the Bee Gees — the outsider against the strongly bonded closeness of the Gibb brothers.

Before Vince Melouney left the group, he and Colin, with their Australian backgrounds a common link, were on one end of what, to pinch from soccer terms, might be called a 2-1-2 system. The other "two" were Barry and Robin Gibb with Maurice the link man in the middle.

But things are changing within the Bee Gees. Vince has gone, marriage has come to three of the group with a resulting shift in loyalties and, as Barry Gibb was saying recently, they are all basically outsiders now. "Colin thinks he is an outsider," said Barry. "He doesn't say it but I know he thinks that way."

Obviously Colin took Vince's departure hard. He says: "I think Maurice felt it as much as I did. But I don't think I am any more on my own now. Vince has gone. Possibly if we went on tour I would feel more of an outsider than before. None of us see each other very much but I suppose I still see Maurice more than the other brothers, which I think is good because after all it is a job and you are with each other enough when you are working."

"To be together all the time could be bad for a group." But being in his position, near to,

but just outside of the Gibb clan, does give Colin a valuable viewpoint of the brothers as people.

They have totally different characteristics, he says. "Robin is very temperamental and very highly strung. He won't take criticism. Maurice is a different character again—a sort of romantic figure."

Barry is very easy going and not as single-minded as Maurice or Robin. He changes his thinking to the situation. But there is the fact that they are brothers and that does make them alike in a different way, in a very vague sort of way.

Obviously they are close knit as brothers but they have their arguments as well.

"I am not like any of the others. I have got more interests apart from the group than the others. I am tighter with money than them,

In the respect that I worry about the future.

"The brothers most times just live for the day."

"And I think it is the fact that I am a different sort of person that puts me apart from them in a way. I don't think it would be good if we were all the same."

Of the brothers, it is Maurice who is closest to Colin. Lulu and Colin's wife Joanne were friends for a long time and it was Maurice who, at "Top Of The Pops" one day, suggested that they get together and go out as a foursome.

"I suppose I am closer to Maurice in friendliness," says Colin. "Maurice sort of takes more interest in the interests I have apart from the group."

"Like he will come over and we will wash my car together which

I cannot imagine Robin or Barry doing. Maurice will listen to me more than the others if I have musical interests that are not à la Bee Gee."

As an example Colin became hooked a while back on country music and in particular the work of the Band on their "Music From Big Pink" LP. From his interest, three or four Gibb compositions with a distinct country feel have appeared on the group's "Odessa" album and, indeed, are some of the best tracks there.

"It was my idea that we do that sort of thing," said Colin. "And Maurice is the one who will take more time out to listen to what I have to say, although within the group the okay has to come from Barry."

"Maurice was closer to Vince and

I. He will get enthusiastic about little things. Like Vince and I had this kick on playing chess and we would be playing all the time, backstage, in planes, etc.

"Maurice even went so far as to learn to play chess where Barry would get as far as the pawns and give up and sit down to write a song."

I had gone out to see Colin in his small Bayswater mews house which is a lot less opulent than any other of the Bee Gee homes. Colin's dog, Hercules, who looks remarkably like Vince's Jasper, was at the door to greet me. The master was strumming an acoustic guitar.

"I'm trying to teach myself how to play so I can write songs," offered Colin. "I only know four chords at the moment so the four songs I've written all sound the same."

Colin and Joanne, whose business brain is held in high regard (she used to be personal assistant to Bee Gees manager Robert Stigwood), are a busy couple at the moment.

As well as trying to find a new home—"a country house in town!"—and changing both their cars, they are busy setting up a show business company which Joanne will run.

They have signed one group to manage; a comedian friend will handle an agency for booking cabaret-type acts and Colin will produce records with Australian friend Carl Groszman who he is bringing over to join them. They will also have their own record company in time and Colin and Carl will reactivate a writing partnership they had in Australia.

The business will be mainly an occupation for Joanne as Colin sees his future in films—but not yet. He has no intention of following Vince out of the Bee Gees.

"I think visually the drummer is very important in a group. I think too that Vince's leaving did more damage than people think it did and I don't think the Bee Gees could possibly stand another person leaving. It would not be possible for any of us to leave now without breaking the group up."

He doesn't think his outside interests will interfere with the work of the group.

"All we have to do this year is the film and I think after this year the Bee Gees' work will be limited to recording. I might be wrong but I think that will be the case."

Colin broke off to take a phone call and returned overjoyed. One of his hobbies, it seems, is cars—he used to drive his Mini Cooper in sprint meetings in Australia.

The call was to tell him that a company is to market a Formula Ford racing car called "The Bee Gee" and that they want him to be their works driver whenever he can get the time. Colin was knocked out.

Did he feel any bitterness about being the Bee Gee in the shadows? "No, I don't think it is important to be heavily exposed all the time. Even with the prospect in later life of going into films it is not important to be the front line man. It is being in the group that is important."

"Even as a member of the Bee Gees I will not get a starring part straight off. But it will be a ticket into films. I will certainly do a small part by myself while with the group."

Honest

Colin started drumming at the age of seven and learnt the instrument for three years. He is extremely honest about his own ability.

"Technically I was much better when I was 10 than I am now. Technically I can even say that I am below average."

"But where I pick up is that, while I don't play anything that is really mind blowing, I don't play anything in bad taste."

"We are a vocal group and my obligation is just to play in context with the songs. I feel I am adequate although I feel myself limited at times."

Colin's real musical interest lies in production. His own musical tastes are sometimes at variance with the Bee Gees but he has no wish to try and impose them on the others. If he has any musical frustrations, he feels he can find an outlet through production.

There's no raving front man trying to get out of Colin Petersen. He's quite happy at the back—for the time being. His time will come.

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DID YOU VOTE THEM YOUR SUPERGROUP?



If you did your record token is on its way

Supergroup contest judged by the Editor and the survey conducted by Jan Nisbet and Penny Beeke.

THE NME offices have been flooded with your entries for our Supergroup competition. We've been on our hands and knees sorting through thousands of cards from this country and places as far away as Finland, Norway, Czechoslovakia and Poland.

After days of tabulating on our part, your chosen Supergroup finally emerged. They are:

Lead singer: MICK JAGGER

Lead guitar: JIMI HENDRIX

Bass guitar: JACK BRUCE

Drums: GINGER BAKER

Any Other Instrument: ORGAN—STEVIE WINWOOD

Only five readers were completely correct: Jim Drury, 58 Dicks Park, East Kilbride, Scotland; Alan Evers, 53 Sacheverel Road, Leicester;

The next three most popular Supergroups were:

Lead Singer: STEVIE WINWOOD

Lead Guitar: ERIC CLAPTON

Bass Guitar: PAUL McCARTNEY

Drums: KEITH MOON

Any Other Instrument: ORGAN—KEITH EMERSON

Lead Singer: JIM MORRISON

Lead Guitar: JEFF BECK

Bass Guitar: NOEL REDDING

Drums: MITCH MITCHELL

Any Other Instrument: ORGAN—BRIAN AUGUR

Lead Singer: PAUL McCARTNEY

Lead Guitar: GEORGE HARRISON

Bass Guitar: JOHN McVIE

Drums: JIM CAPALDI

Any Other Instrument: FLUTE—IAN ANDERSON

Douglas Davidson, 9 Arbutnot Terrace, Peterhead, Aberdeenshire; Michael McMinnis, 23 Layton Crescent, Brampton, Hunts, and J. Batchlein, Juergen Bzerthlein/5603 Wuelfrath, Bergstrasse 47, Germany.

The other twenty winners, the first 20 to be judged, had only one mistake. They are: Norman J. Nabney, Belfast; Robert Green, Cheshire; C. Woolcott, Paignton, Devon; P. Little, Widnes; Richard Holmes, Wirral; J. Halsall, Norwich; Miodrag Petkovic, Pijade, Yugoslavia; Mike Wade, Darlington; G. R. Tricker, Hillingdon; Roger Cagney, Dublin; Christopher Thompson, Blackburn; Carole Mclvor, Ayr; R. M. Powell, Newbury; David Bithell, Wigan; John Dobson, Brackley; Trevor Williams, Darent; Ian Wheelhouse, Leeds; M. J. Sloane, Preston; Ronald Glue, Chichester and William Mair, Dundee. They will all receive £2 record tokens, except for our Yugoslavian winner, who will get records direct.

NEW to the charts By Gordon Coxhill HIT-WRITER JOE SOUTH

LIKE Harry Nilsson and Randy Newman, Georgia-born Joe South is rapidly building himself a reputation as a prolific and meaningful songwriter.

However, Joe, who penned "Hush" and "Down In The Boondocks" for Billy Joe Royal, has gone one better, and succeeded in getting into the NME Chart himself.

Naturally, it is a self-penned number, "Games People Play," and it makes its entry this week at No. 19. The same song has also been covered by Tom Jones' ex-backing group, the Squires, and American sax player, Boots Randolph.

Joe first became interested in music at the age of eight, when his parents bought him a battered guitar. Two years later, he was playing on national radio stations.

He couldn't even wait to get out of high school before becoming a d.j. He would run from school to the studio in order to begin broadcasting at four o'clock. All week-



end, Joe was either on the air, or listening to other people's shows. As a guitarist, Joe found favour with stars like Simon and Garfunkel, Bob Dylan, Aretha Franklin, Solomon Burke and Wilson Pickett, who used his talents on many of their recordings.

CYRIL'S CONSORTIUM

THE first group record bandleader Cyril Stapleton produced for Pye was by the Move! However, that particular disc had to be scrapped because the Move were already signed to another company.

Cyril didn't produce another group session until very recently. And this time, the record saw the light of day. Not only that, it makes its entry in the NME chart this week at No. 27.

The record is the very pleasant, melodic "All The Love In The World," and the group, still semi-pro, Consortium.

Did the group expect this record to do the trick?

"We thought it had a fair chance," said Geoff Simpson. "I wouldn't say there is any major trend towards more melodic material,

but it seems there is no anti-feeling towards it from groups any more."

One member of the Consortium who has every right to feel rather more pleased than the others is new organist Bill Mangham who only joined the group last week!

"Naturally he wasn't on the record," Geoff told me, "but he's not really new to the group. He stepped in for me for a few weeks while I was in hospital last year. He'll give the group a much bigger sound and he comes from East London, so he's a good lad!"

The rest of the line-up reads: Robbie Fair (lead vocals), Brian Bronson (rhythm), John Baker (bass) and John Podbury (drums).



The CONSORTIUM (l to r) GEOFFREY SIMPSON, JOHN BARKER, BRIAN BRONSON, JOHN PODBURY, BILL MANGHAM and ROBBIE FAIR.

When these two got together and made a number one record they made a record that could still stand up today.

OUT OF TIME / CHRIS FARLOWE / produced by MICK JAGGER

HANG ON SLOOPY

By THE McCOYS



a good sound can always stand up twice ...

HANG ON SLOOPY / THE McCOYS

OUT OF TIME

CHRIS FARLOWE

IMMEDIATE

IMO 76

IMO 78

TOP SINGLES REVIEWED BY DEREK JOHNSON

MONKEES BACK TO CLARKSVILLE

MONKEES: * Teardrop City (RCA)

VINTAGE Monkees, harking back to the days when they were the big new rage in pop. Melodically and performance-wise, it reminded me a bit of "Last Train To Clarksville"—and it was, in fact, written by the Boyce-Hart team who were responsible for several of the boys' earlier hits.

Subtle Who

WHO: † Pinball Wizard (Track)

THIS is an unusual item from the Who. It's a track from their "Deaf, Dumb And Blind Boy" LP, in which all the numbers are linked by basic storyline.

But I like the sound the boys generate here. It's much more subtle than their familiar uninhibited style—in fact, the backing consists mainly of a fast beat strummed out by acoustic guitar, punctuated by heavy chords.

The treatment is excellent. But because it's a bit off the beaten track for the Who, maybe not a huge hit.

It's a wonderfully happy sound, with an infectious beat accentuated by tambourine, a spirited solo by Micky, plus enthusiastic chanting from the others.

Drives along irresistibly, and is quite catchy. A guaranteed blues-chaser that, a couple of years ago, would have been a cert for the Top Five.

Today? Well, I think the Monkees still have a sufficiently large following to boost it into the Top Thirty.

SOLOMON KING: Cry Softly (Columbia).
Ho, ho! The genial giant has learned his lesson! After two or three failures, he has reverted to the proven success formula of lifting a melody from the classics, as he did with "She Wears My Ring."

Solomon King's powerful voice is as resonant as ever, though I felt the song was taken at too fast a pace to bring out the true beauty of this memorable melody.

TIMEBOX: Baked Jam Roll in Your Eye (Deram).
In my humble estimation, Timebox is one of the most enterprising, inventive and under-rated groups in Britain. The time must surely come when it secures Chart recognition, although that day may not be until it learns to adopt a slightly more commercial approach than hitherto.

This is its most commercial to date.

FREE: Broad Daylight (Island).
Here's a group with a heavy penetrating sound, so thick you could cut it with a knife. Basically, this is a slow and soulful beat-ballad, but it has a fantastic insidious quality that keeps you riveted.

Walloping drums and copious twangs add to the overall moody feel.

ELECTRIC FLAG: Sunny (CBS).
The Electric Flag has now disbanded, but here's a reminder of America's progressive-rock group. Though this is more moderate and less underground in conception than much of its work.

The Bobby Hebb standard is given a soulful work-out—a gripping heartfelt solo vocal, with organ and brass prominent in the backing.



The SMALL FACES (l to r) IAN McLAGAN, RONNIE LANE, KENNY JONES and STEVE MARRIOTT.

Old and new sounds from Faces

SMALL FACES: *Afterglow Of Your Love/Wham Bam Thank You Man (Immediate).

HERE'S Steve Marriott wailing a romantic lyric, if you please! But there the comparison with the current crop of sweet-corn ballads ends, because this is an intense and soulful an interpretation as you could wish to find.

Steve really pours his heart out, until you think it's fit to burst—and he's backed by an incredible pulverising sound comprising walloping drums, thick

swirling organ, crashing cymbals, twangy guitars and thundering beat.

Add to this a fairly strong melody content, and you've got an extremely commercial proposition.

FLIP: This is officially the second 'A' side of the disc, though I rather think the d-j's will go for "Afterglow." This is the old Small Faces sound—hard, driving and dynamic, with Steve's spirited vocal practically enveloped by the pyrotechnics.

Head start for Val Doonican

VAL DOONICAN:

* Ring Of Bright Water (Pye)

THERE was a time when Val Doonican could only achieve a Chart placing when he had a currently-running TV series, but he convincingly overcame that hurdle last year.

He now has such a vast following that all his discs have a head start from the outset. If this had been recorded by anyone else, chances are it would miss out, but Val's image will probably carry it.

An enchanting and piquant little song with a folksy flavour, it has a highly descriptive lyric about the "great outdoors."

There's a delicately flowing rhythm, enhanced by atmospheric strings. Very appealing, and ideal material for Val's smooth voice.

* TIPPED FOR CHARTS † CHART POSSIBLE

MARTY WILDE: All The Love I Have (Phillips).

A soothing romantic rockballad, warmly rendered by Marty Wilde, who frequently soars into big-beat treatment. In keeping with the current vogue, it breaks into a lulling sing-along chorus.

The massive scoring includes brass, strings and choir. Written by Marty and Ronnie Scott, it's pleasant undemanding listening. But very similar to scores of other current releases.

STEVIE—NEVER SO INTENSE AS HERE

STEVIE WONDER: * I Don't Know Why (Tamla Motown)

I SHALL be very surprised if this is not a hit—partly because Stevie Wonder's popularity is currently at its peak, and also because of the promotion it is bound to receive on his present British visit. But I must confess to being a trifle disappointed by it.

Mind you, the sound is superb—Stevie is at his most inspired, and I've never heard even him sing with such a fiery and impassioned intensity, particularly as the routine builds remorselessly to its pulsating climax. The powerhouse brassy backing and pounding beat are electrifying, too.

But the material is a let-down. Melodically, it isn't a patch on "For Once In My Life," and the lyric is extremely repetitive—though admittedly this does add to its hypnotic effect. However, as I say, Stevie is sensational.

TANGERINE PEEL: † Never Say Never Again (MGM).

This isn't the oldie of the same title, but a new Gibb brothers number from the Bee Gees' "Odessa" LP. A well-constructed rhythmic ballad, which makes a splendid showcase for the engaging harmonic integration of the Tangerine Peel quintet.

Recommended

DORSEY BURNETTE: The Greatest Love (Liberty). Written by Joe "Games People Play" South, it's a powerful ballad with a solid beat and rich scoring. Intensely emotive by the brother of the late Johnny. Has a distinct Memphis feel.

DAVE SEALEY: It Takes A Thief (DJM). First release on a new label. This is the vibrant and dramatic theme from the TV series. Strongly and impressively handled by Dave, who's encased in a soaring punch-packed backing. Exciting!

RICHIE HAVENS: Three Day Eternity (Verve). Introducing the ripe fruity voice of one of America's leaders of progressive music. A self-penned introspective ballad, with a mellow organ-flecked backing and steady beat. Compulsive.

DOROTHY SQUIRES: Your Flowers Arrived Too Late (President). Strictly for the squares and sentimentalists. No one can handle a sweet-corn sing-along better than Dot, and here she proves it.

FLEUR DE LYS: Liar (Atlantic). An earthy gitty sound from this talented group. A disc that's full of light and shade, constantly varying in fullness and tempo. Also showcases a pleasing vocal blend. A shade way-out, but good.

VERA MARIA: Martha My Dear (Nems). From the Beatles' double-LP. An outstanding well-constructed song, even though one of the least commercial by the Lennon-McCartney team. And surprisingly, the Czech lass makes an extremely good job of it.

New style for Teens

NASHVILLE TEENS: † Lament Of The Cherokee Reservation Indian (Major Minor).

DESPITE the c-and-w implications of their name, the Nashville Teens have veered towards r-and-b in the past. But now their reappearance on a new label marks a change of style.

This is real country stuff, and was written by that c-and-w specialist John D. Loudermilk. Intriguing because, while we all know about the Civil Rights movement, we are here reminded that the colour bar in America also applies to the Red Indian.

Set to an insistent throbbing beat, complete with tribal-type chanting, it's gnawing and insidious—and the Teens (now reduced to a duo) set up some ear-catching harmonies. Could possibly get a touch.

JOHN ROWLES: One Day (MCA). Nice record by the rich-voiced John Rowles. And it's a typical Les Reed-Barry Mason ballad. Features an intimate verse, then swells into a melodic palpitating chorus.

This is the sort of number which Engelbert or Tom could easily lift into the Top Ten—but, because John's last two releases missed out, he won't find it so easy. Nevertheless, it's good robust sweet-corn.

MORE SINGLES—PAGE 12



The Sandpipers Kumbaya

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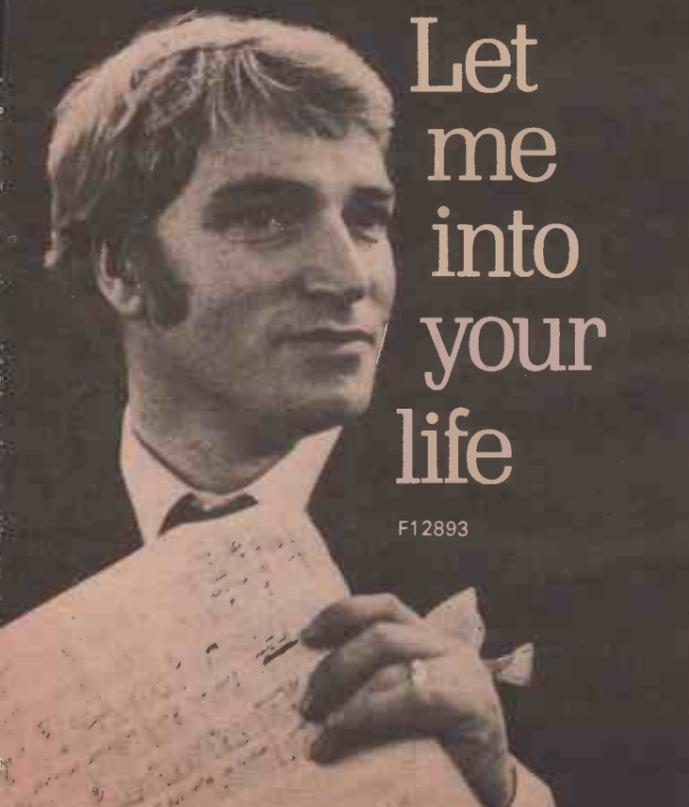
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THINGS I'D LIKE TO SAY
 MF 1086

NME TOP 30

WEEK

LAST THIS

(Week ending Wednesday, March 12th, 1969)

	LAST	THIS		WEEKS IN CHART	HIGHEST POSITION
1	1	1	WHERE DO YOU GO.....Peter Sarstedt (United Artists)	6	1
5	2	2	SURROUND YOURSELF WITH SORROW Cilla Black (Parlophone)	4	2
9	3	3	I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye (Tamla Motown)	4	3
2	4	4	HALF AS NICE.....Amen Corner (Immediate)	7	1
3	5	5	I'M GONNA MAKE YOU LOVE ME Diana Ross & the Supremes & the Temptations (Tamla Motown)	7	3
7	6	6	WICHITA LINEMAN.....Glen Campbell (Ember)	6	6
11	7	7	GENTLE ON MY MIND.....Dean Martin (Reprise)	3	7
4	8	8	THE WAY IT USED TO BE.....Engelbert Humperdinck (Decca)	6	4
13	9	9	MONSIEUR DUPONT.....Sandie Shaw (Pye)	5	9
6	10	10	PLEASE DON'T GO.....Donald Peers (Columbia)	10	6
15	11	11	YOU'VE LOST THAT LOVIN' FEELIN' Righteous Bros. (London)	4	11
18	12	12	FIRST OF MAY.....Bee Gees (Polydor)	3	12
9	13	13	I PICK A ROSE FOR MY ROSE Marv Johnson (Tamla Motown)	8	9
20	14	14	GOOD TIMES.....Cliff Richard (Columbia)	2	14
19	15	15	IF I CAN DREAM.....Elvis Presley (RCA)	3	15
8	16	16	DANCING IN THE STREET Martha & the Vandellas (Tamla Motown)	8	4
14	17	17	SOUL SISTER, BROWN SUGAR.....Sam & Dave (Atlantic)	7	13
25	17	17	SORRY SUZANNE.....Hollies (Parlophone)	2	17
●	19	19	GAMES PEOPLE PLAY.....Joe South (Capitol)	1	19
26	20	20	WINDMILLS OF YOUR MIND.....Noel Harrison (Reprise)	2	20
27	21	21	I CAN HEAR MUSIC.....Beach Boys (Capitol)	2	21
●	22	22	GET READY.....Temptations (Tamla Motown)	1	22
12	22	22	BLACKBERRY WAY.....Move (Regal Zonophone)	10	1
●	24	24	ONE ROAD.....Love Affair (CBS)	1	24
29	25	25	MOCKINGBIRD.....Inez & Charlie Foxx (United Artists)	2	25
●	25	25	BOOM-BANG-A-BANG.....Lulu (Columbia)	1	25
●	27	27	ALL THE LOVE IN THE WORLD.....Consortium (Pye)	1	27
22	28	28	I SPY.....Jamo Thomas (Polydor)	2	22
28	28	28	PEOPLE.....Tymes (CBS)	7	15
●	30	30	THE BAD BAD OLD DAYS.....Foundations (Pye)	1	30

Britain's Top 15 LPs

1	1	1	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS (Tamla Motown)	8	1
3	2	2	GOODBYE.....Cream (Polydor)	2	2
2	3	3	THE BEST OF THE SEEKERS.....(Columbia)	17	1
4	4	4	ENGELBERT.....Engelbert Humperdinck (Decca)	3	4
12	5	5	THE WORLD OF VAL DOONICAN.....(Decca)	14	4
5	6	6	POST CARD.....Mary Hopkin (Apple)	2	5
6	7	7	THE BEATLES.....(Apple)	15	1
7	8	8	SOUND OF MUSIC.....Soundtrack (RCA)	204	1
●	9	9	I LOVE YOU.....Rock Machine (CBS)	1	9
9	10	10	STONEHENGE.....Ten Years After (Deram)	3	9
10	11	11	HAIR.....London Cast (Polydor)	8	4
●	12	12	YOU CAN ALL JOIN IN.....Various Artists (Island)	1	12
14	13	13	THE WORLD OF MANTOVANI.....(Decca)	18	7
11	14	14	YELLOW SUBMARINE.....Beatles (Apple)	8	3
●	15	15	20/20.....Beach Boys (Capitol)	1	15

SINGLES



VAL DOONICAN
 Ring Of Bright Water
 7N 17713



JEFFERSON
 The Colour Of My Love
 7N 17706



ANTOINE
 The Football Match
 VRS 7031

NEW Golden Earrings

Just A Little Bit of Peace In my Heart
 MM601

The Dubliners

Navy Boots
 MM608

Malcolm Roberts

Stand Beside Me
 MM598

Nashville Teens

The Lament of the Cherokee Reservation Indian
 MM599

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By courtesy of "Cash Box."

(Tuesday, March 11, 1969)

Last Week	This Week	Record	Label
6	1	DIZZY, Tommy Roe	Sly & Family Stone
3	2	PROUD MARY, Creedence Clearwater	Swanwick
1	3	BUILD ME UP BUTTERCUP, Foundations	Mercury
8	4	INDIAN GIVER, 1910 Fruitgum Co.	Mercury
5	5	THIS MAGIC MOMENT, Jay & the Americans	Mercury
14	6	TIME OF THE SEASON, Zombies	Mercury
2	7	EVERYDAY PEOPLE, Sly & Family Stone	Sly & Family Stone
12	8	TRACES, Classics IV	Mercury
9	9	BABY, BABY, DON'T CRY, Smokey Robinson & Miracles	Mercury
15	10	THIS GIRL'S IN LOVE WITH YOU, Dionne Warwick	Mercury
4	11	YOU SHOWED ME, Turtles	Mercury
21	12	THE WEIGHT, Aretha Franklin	Mercury
24	13	RUNAWAY CHILD, RUNNING WILD, Temptations	Mercury
16	14	I'VE GOTTA BE ME, Sammy Davis Jr.	Mercury
19	15	BUT YOU KNOW I LOVE YOU, First Edition	Mercury
20	16	MY WHOLE WORLD ENDED, David Ruffin	Mercury
23	17	THINGS I'D LIKE TO SAY, New Colony Six	Mercury
10	18	GAMES PEOPLE PLAY, Joe South	Mercury
27	19	MR SUN, MR MOON, Paul Revere & Raiders	Mercury
17	20	HEAVEN, Rascals	Mercury
18	21	CAN I CHANGE MY MIND, Tyrone Davis	Mercury
1	22	ROCK ME, Steppenwolf	Mercury
23	23	GALVESTON, Glen Campbell	Mercury
24	24	GIVE IT UP OR TURN IT LOOSE, James Brown	Mercury
7	25	TOUCH ME, Doors	Mercury
22	26	CROSSROADS, Cream	Mercury
13	27	CRIMSON & CLOVER, Tommy James & Shondells	Mercury
1	28	I GOT A LINE ON YOU, Spirit	Mercury
1	29	MENDOCINO, Sir Douglas Quintet	Mercury
1	30	YOU GAVE ME A MOUNTAIN, Frankie Laine	Mercury

5 YEARS AGO

Top Ten 1964 Week ending Mar 13

- 1 ANYONE WHO HAD A HEART, Cilla Black (Parlophone)
- 2 BITS AND PIECES, Dave Clark Five (Columbia)
- 3 LITTLE CHILDREN, Billy J. Kramer (Parlophone)
- 4 DIANE, Bachelors (Decca)
- 5 NOT FADE AWAY, Rolling Stones (Decca)
- 6 I THINK OF YOU, Merseybeats (Fontana)
- 7 JUST ONE LOOK, Hollies (Parlophone)
- 8 BOYS CRY, Eden Kane (Fontana-London)
- 9 NEEDLES AND PINS, Searchers (Pye)
- 10 OVER YOU, Freddie and the Dreamers (Columbia)

10 YEARS AGO

Top Ten 1959 Week ending Mar 13

- 1 AS I LOVE YOU, Shirley Bassey (Philips)
- 2 SMOKE GETS IN YOUR EYES, Platters (Mercury)
- 3 A PUB WITH NO BEER, Slim Dusty (Columbia)
- 4 SIDE SADDLE, Russ Conway (Columbia)
- 5 PETITE FLEUR, Chris Barber (Pye-Nixa)
- 6 KISS ME HONEY KISS ME, Shirley Bassey (Philips)
- 7 LITTLE DRUMMER BOY, Beverley Sisters (Decca)
- 8 DOES YOUR CHEWING GUM LOSE ITS FLAVOUR, Lonnie Donegan (Pye-Nixa)
- 9 MY HAPPINESS, Connie Francis (MGM)
- 10 MY HEART SINGS, Paul Anka (Columbia)

15 YEARS AGO

Top Ten 1954 Week ending Mar 13

- 1 I SEE THE MOON, Star-gazers (Decca)
- 2 OH MEIN PAPA, Eddie Calvert (Columbia)
- 3 THE HAPPY WANDERER, Obenkirchen Choir (Parl.)
- 4 DON'T LAUGH AT ME, Norman Wisdom (Columbia)
- 4 TENNESSEE WIG WALK, Bonny Lou (Parlophone)
- 5 BLOWIN' WILD, Frankie Laine (Philips)
- 6 THAT'S AMORE, Dean Martin (Capitol)
- 7 SKIN DEEP, Duke Ellington (Philips)
- 8 CLOUD LUCKY SEVEN, Guy Mitchell (Philips)
- 9 THE BOOK, David Whitfield (Decca)
- 10 RAGS TO RICHES, David Whitfield (Decca)

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A MIGHTY STAR LINE-UP FOR THE NME'S BIG SHOW



CLIFF RICHARD PETER SARSTEDT LULU BARRY RYAN HANK MARVIN

BEATLE LP TRACKS

ALTHOUGH ample material is now available for the release of a new Beatles LP, no date has yet been set for its issue — largely because the group has not yet decided which tracks to include on the disc. It is expected that the new LP will be an orthodox release comprising 12 tracks, and the Beatles are believed to have at least two dozen new titles from which to make their selection.

Among the group's most recent recordings, which are considered likely for inclusion in the album, are "Maxwell's Silver Hammer" (a Paul solo), "Polythene Pan" (said to be similar in style to "Lucy In The Sky"), "All I Want Is You," "Teddy Boy" and a Ringo solo "Octopus Garden."

The Beatles have recently recorded re-takes of three tracks which they originally waxed in 1968, but which have never been issued. These are also likely to be featured on the new album. They are George Harrison's "Not Guilty," "Jubilee" (a Paul solo) and "What's The New Mary Jane" (a John solo).

Sinatra misses out

FRANK SINATRA did not after all arrive in London on Sunday—even though, as reported last week, he was due here to record an album of compositions by Jackie Trent and Tony Hatch. Studios, technicians and musicians had all been booked for sessions throughout this week, but no word of explanation was received from the singer—he simply failed to show up! It seems likely he delayed his visit because news of the impending arrival had leaked out—but it is still hoped he will fly in within the next few days.

★ POPLINERS ★

MICK JAGGER and Keith Richard returned last weekend from Italy, where they had been composing new material; the Rolling Stones have now begun four weeks of intensified recording sessions, from which it is hoped a new single and LP will emerge. ● In New York hospital, Louis Armstrong "in serious condition" following recurrence of kidney complaint. ● Harry Secombe makes Northern club debut at Batley Variety Club for two weeks from June 8. ● First of this year's Christmas bookings is Kenneth McKellar in new pantomime "World Of Jamie" at Edinburgh King's. ● Peter Sarstedt and Elevation in concert at Brighton Dome on Monday March 24. ● America's "sweethearts of soul" Peaches and Herb due in Britain at end of March to promote new single "When He Touches Me" (Direction). ● Jethro Tull's U.S. tour extended by four weeks to May 2.

FOXX DUO DATES

INEZ and Charlie Foxx—whose six-year-old disc "Mockingbird" climbs to No. 25 in this week's NME Chart—open their two-week British tour at Manchester Princess and Domino on May 16. They then play Nelson Imperial and Manchester Twisted Wheel (17), Warrington Carlton and Manchester Gregorian (18), Purley Orchid and London Samantha's (19), Sheffield Penthouse (20), Portsmouth Locarno (22), Liverpool Mardi Gras and Victoriana (23), Manchester New Century and Dewsbury Bin Lid (24), Derby Clouds and Nottingham Beachcomber (25), Skegness (26), Hanley Place (27), Worthing Assembly Hall and London Hatchetts (29), Tottenham Royal and Soho Flamingo (30), Doncaster Attic (31) and Wolverhampton Lafayette and Nottingham Britannia (June 1).

POLL CONCERT BOOKING FORM

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To: NME (Concert), 112 The Strand, London, W.C.2.

Please reserve for me tickets at for the Pollwinners' Concert on Sunday, May 11th.

I will accept tickets priced at if my original choice is sold out.

Price of seats 30s.; 25s.; 20s.; 15s.; 10s. 6d.; 7s. 6d. I enclose remittance (payable to "New Musical Express Ltd.") together with stamped addressed envelope.

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(CAPITAL

LETTERS)

"THE Greatest Show On Earth"—the NME Poll Winners Concert—takes place at the Empire Pool, Wembley, on Sunday afternoon, May 11. Here is the thrilling news of the first assembly of stars who will be appearing at this event. In alphabetical order, the names are:—AMEN CORNER * TONY BLACKBURN * FLEETWOOD MAC * LOVE AFFAIR * LOVE SCULPTURE * LULU * MARMA-LADE * HANK MARVIN * MOVE * CLIFF RICHARD * BARRY RYAN * PETER SARSTEDT JIMMY SAVILLE * TREMELOES.

This is just the start! Negotiations are also taking place for Scott Walker, Mary Hopkin, the Bee Gees, Scaffold and the Hollies to take part. It is also possible that the Shadows will be reassembled to play at the concert. Furthermore, as new names appear in the Top 30, every endeavour will be made to secure them for this event.

It will be recalled that last year's concert, the Rolling Stones appeared completely unannounced as an extra bonus.

Since our previous announcements of the May 11 concert (which commences at 2.30 pm) more than half the tickets in this 10,000 capacity venue have been sold.

Seats at 30s., 25s., 20s., 15s., 10s. 6d. and 7s. 6d. are only obtainable by completing the coupon at the foot of this page. Applicants must enclose a stamped addressed envelope with their remittance — stating an alternative price, in the event of tickets at their first choice not being available. Distribution of seats will take place this month, but in order to get best available positions no time should be wasted in applying immediately. Those readers wishing to make enquiries for seats by telephone should ring Edward Hull at 01-240 2266.

Future editions of the NME will, of course, announce the new attractions taking part in this event. Besides the glittering array of stars appearing, several Poll Winners and runners-up will be at Wembley to receive their special awards.

Since the first NME Poll Concert in 1953, every event has been a complete sell-out. You can be assured of almost four hours of non-stop dynamic entertainment on May 11 — so make sure you are there to enjoy all the thrills of "The Greatest Show On Earth."

MGM CHIEF MOVES

Ian Ralfini, Managing Director of the British division of MGM Records, is leaving the company at the end of this month. He has joined Warner-Seven Arts, and will take over the running of Warner-Reprise Records when it goes independent in June.

CILLA BLACK ALBUM SOON

CILLA BLACK was this week recording the final two tracks for her next LP. Titled "Surround Yourself With Cilla," it is planned for May release by Parlophone. Among the titles are Nilsson's "Without Him," "Aquarius," from the musical "Hair," Tim Hardin's "It'll Never Happen Again," the Italian ballad "Think Of Me" and the oldie "Red Rubber Ball." Also included is her current hit, which climbs to No. 2 in this week's NME Chart.

Cilla and her husband Bobby Willis have again had to defer plans for a honeymoon to enable her to complete the LP. As previously reported, on Thursday next (20), Cilla opens an eight-week season as the star of Coventry Theatre's spring revue.

MARV JOINS VANDELLAS TOUR

MARV JOHNSON has been added to the concert dates set for Martha Reeves and the Vandellas by promoter Arthur Howes. As already reported, Johnny Johnson and the Bandwagon are also booked for these dates, and the line-up is completed by Decca newcomer Glen South and the Bobby Patrick Big Movement. Tour venues are Wolverhampton Gaumont (April 1), Croydon Fairfield Hall (2), Birmingham Odeon (3), London Finsbury Park Astoria (4) and Brighton Dome (5).

Martha and the Vandellas arrive in Britain on March 26 and appear in BBC-1's "Top Of The Pops" the following day. It is possible that one or two other concerts will be added to their itinerary at the end of March. As previously reported, the girls open a one-week cabaret season at Stockton Fiesta on April 6.

Marv is a late booking for the all-star charity concert at Wembley Empire Pool this Sunday afternoon (16).

PHIL SPECTOR RETURNS

Phil Spector—producer of a number of 1964-5 hits, including the current re-issue of the Righteous Brothers' "You've Lost That Lovin' Feeling"—is back in operation. Spector has written and produced the Ronettes' comeback single in America, "You Came, You Saw, You Conquered." It is his first production since Ike and Tina Turner's "River Deep Mountain High."

DUSTY: NEW YORK CABARET, ATLANTIC LP RELEASE SET

DUSTY SPRINGFIELD'S next U.S. visit is now likely to be extended until late June as the result of a three-week cabaret season — now under negotiation — at New York's famed Americana nightspot. As already reported, Dusty starts a string of eight U.S. concert dates on May 1, followed by two concerts in Canada — and in mid-May she is to cut a second LP in America for Atlantic Records.

Immediately she returns to Britain Dusty begins work on her next BBC-1 series, now tentatively set for August transmission. In late summer, she is to play concerts in Sweden, where her "Son-Of-A-Preacher Man" reached No. 1. This means that her return season at London's Talk Of The Town will not now take place until November.

Her first Atlantic LP, titled "Dusty In Memphis," will be issued here by Philips in mid-April—

titles include the Noel Harrison hit "Windmills Of Your Mind" and Gene Pitney's "Just One Smile." Dusty's current U.S. single release "Don't Forget About Me" is unlikely to be her next British single, a spokesman said this week. ● Dusty collapsed last week and was found to be suffering from fatigue. After several days rest, she was pronounced fit this Wednesday and flew to Berlin for her appearance in the Disc Festival there.

Foundations big U.S. plans, autumn package here

THE Foundations—whose new single "The Bad Bad Old Days" enters the NME Chart this week—are now fully booked for the next year. Their itinerary includes two U.S. tours, visits to practically every country in Western Europe, dates in Israel and South Africa and an extensive tour of Far Eastern territories. Also set for the group is a major British concert tour (November 1—December 3) which it will co-top with a leading U.S. solo artist.

The group spends the first half of April recording its new LP, comprising six self-penned items and six by the Maculay-Macleod team. It leaves for America on April 16, and opens two days later at New York Fillmore East. While in the States, it will — as reported last week — record in Detroit and it is due to return to Britain on June 2.

The Foundations spend four days in Czechoslovakia at the Bratislava Song Festival from June 18 — then, after a spell in Britain, they undertake a whirlwind European tour for five weeks from July 1. This is immediately followed by one week of concerts in Israel. Their next U.S. trip is set for September 15-October 31.

Following its British concert tour the group intends to spend one week in South Africa where its "Buttercup" is currently at No. 2. It then flies direct to Australia for a three-week tour incorporating the Christmas period.

Other Far East dates in its schedule include Japan (January 1-14), the Philippines (16-20), Singapore (21-27), Bangkok (28-February 3) and Hong Kong (5-12). The Foundations return to Britain on February 13, after having spent over half of the previous 12 months abroad!

MATT PILOT IN FILM

Matt Monro has been signed for his first-ever film role. He is cast as an air pilot in the 20th Century-Fox production "Bulala," to be directed by George Montgomery. The adventure movie will be shot on location in Rhodesia starting in May.

info on this

This is definitely Celebrity Week, starting with a single from my hero **KENNY EVERETT**. The release is timed to coincide with the start of a T.V. series, and the title, if you haven't guessed, is "Nice Time". That's really what it's all about—nice people, nice places and super music.



Herman, Cass, Herd new singles -Hank Marvin first solo disc

NEW discs by Herman's Hermits, Edwin Starr, John Walker and Wayne Fontana have been scheduled for release. Former Shadows leader Hank B. Marvin has his first solo disc coming out, and the Herd's first single as a trio is set. The latest batch of re-issues includes former hits by the Four Seasons, Len Barry and the Cream.

Out on March 28 are Edwin Starr's "Way Over There" (Tamla Motown), John Walker's "Yesterday's Sunshine" (Phillips) and Frankie Laine's "You Gave Me A Mountain" (Stateside). Hank B. Marvin's self-penned "Goodnight Dick" (Columbia) is issued the same day, as is Mireille

Mathieu's "Une Simple Lettre" (Columbia).
 Herman's Hermits' "Sentimental Friend" is released by Columbia on April 11. It was penned by John Carter and Geoff Stephens, writers of the group's "Sunshine Girl" hit.
 Len Barry's chart-topping "1-2-3" is re-released by MCA next Friday (21). Other re-issues include the Four Seasons' "Rag Doll" (Phillips) and the Cream's "Strange Brew" (Polydor), both out on March 28.
 The Herd's first disc without Peter Frampton is "The Game," issued by Fontana on March 28. On the same day, the Ace Kefford Stand—led by the former Move

member—makes its bow with the Yardbirds hit "For Your Love" (Atlantic). Wayne Fontana's "Dayton, Ohio" (Fontana) is set for April 4.
 An all-star LP titled "The House That Track Built" is set for mid-April release by Track. Numbers include Jimi Hendrix' "All Along The Watchtower," "Purple Haze" and "Foxy Lady"; the Who's "Magic Bus," "A Quick One" and "Boris The Spider"; and Arthur Brown's "Fire."
LATE NEWS — MAMA CASS ELLIOTT'S VERSION OF THE HARMONY GRASS HIT "MOVE IN A LITTLE CLOSER" IS ISSUED BY STATESIDE-DUNHILL NEXT FRIDAY (21).

BEACH BOYS CONCERTS BEING FIXED FOR JUNE

THE Beach Boys are to undertake a European tour in June — they will play several concerts in Britain, including a major venue in London, and will also make at least one major TV appearance here. The tour is being set up by promoter Arthur Howes, who is also fixing continental dates for the group—these will follow its British visit. The Beach Boys—who jump to No. 21 in this week's NME Chart with "I Can Hear Music"—then fly to South Africa for two weeks.

A new single will be issued to coincide with the group's visit and it is planned for their next LP — over half of which has already been recorded — to be issued at the same time.
 One of the novel features of the Beach Boys' concerts will be the inclusion of a 20-minute self-produced film, which will be screened behind the group while it is performing.
 Following its South African visit, group members Mike Love and Bruce Johnson will return to Britain to holiday. Mike intends to spend up to five weeks here, while Bruce will be here for a fortnight before going on to the Continent. The Beach Boys are due to reassemble in America in mid-August for a major U.S. tour.

ATV books Mireille to head its fourth big-budget series

MIREILLE MATHIEU has been booked for two guest appearances in ATV's "This Is Tom Jones," and she is also to host her own series of 15 one-hour variety specials for world-wide distribution. She guests with Tom in the editions screened on Sundays, April 20 and May 11 (two days earlier in the London area), and her own series goes into production next month.
 With the Tom Jones and

Liberace series currently filming—and with a new series of 13 one-hour "Music Hall" specials going into production shortly, with Judy Carne and Norman Wisdom co-starring — this means that ATV is involved in four major series for international screening.
 Owing to Dusty Springfield's illness, Anita Harris was a late booking for the Tom Jones show filmed last week for April 13 transmission (April 11 in London), and

Lainie Kazan is added to the following week's edition. Nancy Wilson guested in this week's filming of the Liberace series, which is scheduled to commence screening on May 18.
 The Bachelors have been signed for their own six-week ATV series — it is for British screening only, and will be nationally networked from May 22. Sandie Shaw is booked for ATV's "The Golden Shot" on Sunday, March 23.

ELVIS U.S. STAGE COMEBACK New policy of more live appearances?

ELVIS PRESLEY is to make his stage comeback this summer. In a deal said to be worth several million dollars, he has been signed for a four-week cabaret engagement at the plush new International Hotel in Las Vegas—he will follow Barbra Streisand's month-long season at this same venue. Presley's only previous Las Vegas appearance was in 1956, when he flopped badly. He is due to open in August—for what will be his first live date since two charity concerts in 1961.

Our Los Angeles correspondent cables: "Presley's stage return comes a year after his TV comeback — he filmed his U.S. TV special in July, 1968. I understand Elvis has recently become increasingly anxious to widen the scope of his activities. He is said to have the bit between his teeth now — and the prospect of British concerts, which at one time were considered out of the question, can no longer entirely be ruled out."
 Meanwhile, the mystery concerning the British screening of Elvis' TV special deepens. As reported in the NME two weeks ago, BBC-TV executives claim to be interested in securing British rights, but say all their efforts to obtain a viewing copy of the film have had negative results. And as we closed for press, a BBC spokesman confirmed this situation still exists. However, Presley's manager — Colonel Tom Parker — states categorically that there is no veto on the screening of the special outside America and neither is there any problem concerning financial terms. In a letter dated March 4, Parker writes that neither BBC-TV nor the British office of NBC-TV have contacted him regarding the film.

PAUL WRITES MARY SINGLE

MARY HOPKIN'S long-awaited follow-up to her world debut hit, "Those Were The Days," is to be a Paul McCartney song called "Goodbye." And on the record, she and Paul duet on guitar.
 The record will be released by the Apple label on March 28, and comes soon after the success of Mary's first LP "Post Card," currently No. 6 in the NME LP Chart.
 Mary describes the new single as "slightly faster" than the chorus of "Those Were The Days." She added: "It's very catchy — Paul told me he'd written it about four weeks ago."
 Coupling of "Goodbye" is "Sparrow," and there is a possibility the record will be promoted as a double "A" side. Apple Press Officer Mavis Smith told the NME it had been written by two young Scottish writers, Graham Lyle and Benny Gallagher, in whom the label's publishing division had great faith.

SCAFFOLD LP DELAY -NEW TV BOOKINGS

Release of Scaffold's next album, originally planned for this month, has been put back to early May—the disc is titled simply "Scaffold LP" (Parlophone). During April, the group goes into the studios to cut a further album and a new single. On March 25 it will record two sequences for Tyne-Tees-TV's "Walk Right In" series and two days later it films a spot for Granada-TV's "Nice Time." Another booking is for Thames-TV's "Spate Of Speight," which is tele-recorded on March 31.

ORIGINAL RIGHTEOUS BROTHERS TOGETHER AGAIN—IN BRITAIN?

BILL MEDLEY and Bobby Hatfield—who comprised the Righteous Brothers at the time "You've Lost That Lovin' Feelin'" was recorded—are to pay separate promotional visits to Britain within the next few weeks. Both have solo singles issued by MGM next Friday (21), and their visits are intended primarily to promote these discs.

But if their trips to this country should happen to coincide, there is a distinct possibility that they will get together in Britain for TV spots on "Lovin' Feelin'." Hatfield told the NME this week that, with the duo's 1964 recording currently soaring up the NME Chart, he would be delighted if a temporary reunion could be arranged.
 Hatfield's new solo single is a revival of the former Platters' hit "Only You." This does not mean that he has also left the Righteous Brothers — he is continuing to operate the group, in conjunction with Bill Medley's replacement. Medley's new disc is titled "This Is A Love Song."

AMEN CORNER LIVE ALBUM

AMEN CORNER'S entire one-nighter act was recorded live during a public performance at Tottenham Royal last Friday. Producer Andrew Oldham supervised the session, which was taped by a team of technicians from Immediate Records. The company plans to issue a live Amen Corner LP in the near future, although an exact release date is not yet set.
 Tracks include all the group's Chart hits, a batch of oldies adapted to the "rocksteady" idiom, and several original compositions. Lead singer Andy Fairweather-Low is featured in a revival of the Elvis Presley hit "Love Me Tender."



TOM JONES looks happy as he is presented with his "Show Business Personality of the Year" award by Variety Club chief barker BERNARD DELFONT on Tuesday.

The original pilot edition of "This Is Tom Jones" — screened here on January 12 with Juliet Prowse and the 5th Dimension guesting — will be ITV's official entry in the Montreux TV Festival in April. BBC-TV, which has already won the Golden Rose twice, is entering a Marty Feldman show.
 Tom Jones collected another award this week when the Variety Club of Great Britain named him Show Business Personality of 1968. Among other award winners were Ron Moody (Top Film Actor for his performance in "Oliver!"), Rolf Harris and Marty Feldman (Joint BBC-TV personalities) and Jimmy Young (Top Radio Personality).

MAC LABEL SPLIT

FLEETWOOD MAC has left Blue Horizon, the label with which the group recently scored its first No. 1 hit with "Albatross." Several record companies have approached Mac with a view to signing the group, and the NME understands that Epic, Immediate and CBS are the three from which the final choice is likely to be made.
 Mac's follow-up single, "Man Of The World," which was penned by Peter Green is still scheduled for release on April 4, but an injunction preventing Blue Horizon from issuing any subsequent recordings has been applied for.
 This means that Mac's forthcoming album may be delayed, as a group spokesman told the NME that Blue Horizon has up to 100 songs in its possession.
 Manager Clifford Davies said:

"Blue Horizon's option was up last June and Mac never resigned, so we are not under contract to them. There were a number of differences which could not be resolved, so we decided to leave the label."
 Richard Vernon, joint head of Blue Horizon, commented: "They haven't left to my knowledge. As far as I am concerned, they are still with us."

CASH VISIT OFF

Johnny Cash will not now be touring Britain this year — due to the pressure of U.S. commitments, plus the fact that he visited this country twice in 1968. He will, however, play a ten-day concert tour here in May next year. The tour will be promoted by Mervyn Conn, who is also bringing back Chet Atkins and Buck Owens for tours this autumn.

Week's new releases from Decca

many voices can convince the world is a pretty great one, and before I float the sky clutching my must tell you that this is on number DM 245.
MASON is half of a very song-writing team, and so his record I shouldn't be if he became just as a singer. 'I'm in love Pom Pom' is the title, one is just as catchy, a gay t of Tyrolean sound—inging along before you On Decca, number F12859.
DEE, man of many talents,

turns to singing and comes up with a winner. 'Julie' is a very pretty song, easy paced with a catchy melody and sympathetic lyrics. Simon has a nice relaxed voice, and I hope we'll be hearing a lot more from him on record. This is on Chapter One, number CH 105.
 The title of the new single from **TIMEBOX** tempts me to make some awful puns about jam sessions. In fact that's not far off the mark: 'Baked jam roll in your eye' is the first release under the group's new policy of producing their own numbers in the studio, and it sounds like a good time was had by all.

On Deram, DM 246, and watch out for the flying custard! Keep informed



DECCA group records

KINK RAY'S POP OPERA FOR TV

RAY DAVIES of the Kinks has been commissioned to write a full-length pop opera for Granada-TV. His brother, Dave Davies, will be contributing some of the featured songs in the score, and the group—augmented by a large orchestra—will perform much of the music on the soundtrack. The work is to be called "Arthur," and Granada plan to screen it later in the year soon after ITV's colour service comes into operation.
 Meanwhile, the Kinks' long-awaited next single has been scheduled for release by Pye on March 28. Titled "Plastic Man," it was written and produced by Ray Davies. It is the first Kinks single on which all four members of the group sing. Promotional TV and radio dates are currently being lined up.

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PRETTIES ON TAMLA?

The Pretty Things may become the first British act to be signed by the Tamla Motown label. A deputation of Tamla executives, headed by vice-president Barney Ales, is visiting London next week to meet the group and manager Brian Morrison.

SANDIE PLAYS PALLADIUM

SANDIE SHAW — whose "Monsieur Dupont" is at No. 9 in this week's NME Chart—is to co-star with Val Doonican in the London Palladium variety bill which opens a 24-week season on Thursday, April 17. Val's booking was announced in the NME three weeks ago.
 This was to have been followed by a two-week engagement starring Mireille Mathieu, but she has now withdrawn owing to the pressure of TV commitments (see separate story). Mireille is replaced by Max Bygraves, whose fortnight opens on May 5. As already reported, the Des O'Connor summer revue "Here And Now" starts on May 13.

MORE SINGLE REVIEWS Cont'd from page 1

Plugs decide Rascals a hit or miss

† Heaven (Atlantic)
THE RASCALS are currently doing well in the U.S. charts with this. But then, they are regular hit parade entrants in the States, whereas their successes here are only spasmodic.

This is a rhythmic ballad set to a lilting broken-beat, that makes it virtually a soul-waltz. Soloed with background chanting, it opens quietly—then steadily builds into a sock-it-to-me backing with punchy brass and sweeping strings.

I rate this a very good disc indeed—it's meaty and full of interest. But much depends upon the amount of plugging it gets.

TOPICAL BONZOS

BONZO DOG BAND: † Mr. Apollo (Liberty).

WITH the latest Apollo space-shot having just completed its mission, this new one from the Bonzo Dogs couldn't have come at a more topical moment. It's not as good as "Urban Space-man" (which is always the danger with a follow-up in the same style as the original), largely because it doesn't have such a catchy chorus.

But there's much more substance to it, including swirling Tornado-like organ, crashing cymbals and various ethereal distortions. There's also much more humour—with lengthy spoken passages, simulating a tough-talking U.S. officer briefing the space crew.

DISC-JOCKEYS ON DISC

Must say I didn't recognise Simon Dee as the singer of the Reed-Mason ballad "Julie" (Chapter One)—he handles the romantic lyric extremely well, aided by a lush orchestral and choral scoring.

Barry Mason himself crops up on Decca with a lilting waltz-time sing-along titled "I'm In Love With You Pom Pom," which is immensely catchy and sounds like a Eurovision entry.

To tie in with his new TV series of the same name, Kenny Everett dual-tracks the novelty "Nice Time" (Deram) with a martial oom-pah backing and carnival atmosphere.

BRIAN POOLE & THE SEYCHELLES:

† Send Her To Me (President).

Poor old Brian Poole hasn't had a hit since he and the Tremeloes parted company. Perhaps his label change and his new backing group will alter his luck—I hope so.

Certainly this is a lively disc, receiving a personality performance by Brian. Full of vitality and sparkle, with a contagious beat—and, above all, it has a catchy tune you can whistle along with. Deserves your attention.



TAMMY ST. JOHN—see review in Potted Pops below.

CLEO LAINE: Don't Ask Me (Fontana).

Les Reed and Jackie Rae are the "Please Don't Go" boys, of course. But their latest ballad isn't so heavily impregnated with corn, and has more of a touch of quality about it.

Or maybe it's simply that Cleo Laine has a flair for stamping quality on anything she handles.

A huskily expression treatment of a wistful lyric, backed by a velvety smooth Johnny Dankworth scoring. Lacks the sales factor of an explosive join-in chorus, but exquisitely tailored.

RONNIE BOND (of the Troggs): Anything For You (Page One).

The Troggs are now adopting a policy of exploiting their individual talents, and here we have drummer Ronnie Bond with a solo offering.

It's an appealing beaty ballad, warmly and sensitively dualtracked by Ron, with an expansive stringy accompaniment from the Larry Page Orchestra.

I find it hard to fault, because it's thoroughly acceptable and easy listening.

THIS WEEK'S TOP RE-ISSUES

These days, re-releases of old tracks seem to have just as much chance of success as brand new recordings. That being so, the Toys' "A Lover's Concerto" (Bell), which was one of the better discs of 1965, must be well in the running for Chart honours—it combines all the elements of contemporary trends, including an exceptionally strong melody and a Tamla-like sound.

"Woolly Bully" (MGM) by Sam the Sham and the Pharaohs was waxed in 1965, but today sounds a trifle dated—a gritty, hard-driving r-and-b routine with a novelty lyric and with an insistent beat that will still be most acceptable in discotheques.



POTTED POPS



If for some reason you're not very keen on Glen Campbell's current hit, the LARRY PAGE ORCHESTRA'S version of "Wichita Lineman" (Page One) brings out the full melodic beauty of this Jim Webb number. There's a captivating bossa-nova version of the exotic Lennon-McCartney composition "Blackbird" (Nems) by the VIC LEWIS ORCHESTRA, with a vocal group that sounds like the Mike Sammes Singers. PESKY GEE is presumably the name of a new group, and certainly the colour of its harmonies and the pungency of its sound are startling, but I felt that "Where Is My Mind" (Pye) is too complex for ordinary tastes.

A comeback at the early age of 18 by Tammy St. John, who reveals a new maturity in her fervent soul approach to the rhythmic ballad "Concerning Love" on the Tangerine label. Cliff Wade sings his self-penned "You've Never Been To My House" (Morgan Blue Town)—a lusty personable styling of a peppy routine, though I'm afraid the material is a bit repetitive. The aptly-named Swinging Soul Machine offers the nagging beat instrumental "Spooky's Day Off" (Polydor), a hand-clapping r-and-b routine that's a 'must' for discotheques.

AMERICA CALLING



BOB DYLAN RECORDS WITH JOHNNY CASH

BOB DYLAN has completed sessions for his next album in Nashville, using several of the same musicians who worked with him on "John Wesley Harding," including Pete Drake, and duetting on several tracks with country-and-western star Johnny Cash.

According to reports, the pair of them just went into the studio and jammed, to the tune of some fifteen tracks.

The album, featuring about 10 new Dylan songs, is scheduled for release here in April. The tracks with Cash, in addition to being included on the LP, may also result in a joint album later on.

Dylan used more musicians this time than when he was last there some 18 months ago for "John



in New York

Wesley Harding," which held the No. 1 slot here for several weeks.

Augmenting his previous trio of Kenny Buttrey, Charlie McCoy and Pete Drake, he used three more session men. Dylan is reported as saying the music is a little of everything, and many of the songs he's never even written down.

MORE FOR JOOLS

FURTHER dates have been added to the Julie Driscoll, Brian Auger and the Trinity tour, including four days with Led Zeppelin at the Fillmore West.

Jools, Brian and the Trinity are set for the Kinetic Playground, Chicago, March 21-22, and the Grande Ballroom, Detroit, on April 18-20.

The dates at the Fillmore West with the Zeppelin are set from April 24-27.

ENTER CHASTITY

CHER finally made it. Last Tuesday, March 4, she and Sonny Bono became the proud parents of a daughter, 10lb 1½oz.

Cher, celebrating her first single release in several months with "Yours Until Tomorrow" (which looks like being a smash), gave birth to her baby in Cedars of Lebanon Hospital in Los Angeles, and she and Sonny have decided to call their newly-born Chastity, after their movie title.

ANDY WILLIAMS ROUNDS UP TEENAGE AUDIENCE

IT was really a delightful change to see Andy Williams tape his special. To make it something very different from the typical musical-variety shows, Andy recorded his "Love" special at the Forum in Inglewood and the Music Center in Los Angeles.

Andy believes: "When you move out of the studio you can control your audience. This is a very young show and I wanted a very young audience. We hand-picked them, drove them in from high schools and colleges. The kind of kids you play to in concerts."

"There are no tourists here like you have at the studio, people who came because they couldn't get tickets to Lawrence Welk!"

His guests for the show, which airs next Wednesday here, included Donovan, Smothers Brothers, Ike and Tina Turner Revue and Jose Feliciano, introduced by Andy as "the most exciting young talent in the country."

Because the audience was hand-picked, the atmosphere for the special was very young, very casual and at the same time very exciting. Flowers were everywhere, including on the microphones and booms, and as Andy



in Hollywood

stepped on stage he quipped:

"Who died?" As the laughter calmed, Andy went into the moving song "Get Together."

The show was produced by Jack Good, who recently produced "The James Brown Special" and the Monkees' TV special "33½ Revolutions Per Monkee," which is scheduled to air Monday, April 14 on NBC TV, pre-empting "Laugh-In."

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VANDELLAS, BIG BROTHER, JAMES BROWN, RAY CHARLES LPs reviewed by ALLEN EVANS

★★★★ MARTHA REEVES & VANDELLAS: DANCING IN THE STREET (Tamia Motown STML 11099)

While Martha shrills out the words, the two Vandellas girls echo her words in a lower register, while the typical Tamia band, with brass and drums to the fore, beat out a rock-steady rhythm. The whole thing adds up to exciting listening. The songs were recorded over a three year period — 1966, '67 and '68. A Love Like Yours, Nowhere To Run and the title are standouts.

Other titles: Heat Wave, Jimmy Mack, I'm Ready For Love, Forget Me Not, Love Bug Leave My Heart Alone, Without You, Happiness Is Guaranteed, Wild One and Quicksand.

★★★★ BLOOD, SWEAT AND TEARS (CBS 63504)

I quote from the cover: "Rebirth, regeneration and triumph. Nine musicians — vital and diverse. Their rich musical tapestries will stun you. Brash and exciting, their music is a wedding of rock and jazz... The freshest experience of its kind." I couldn't have put it better myself. This album, only their second, is a milestone, a melting pot of all the influences that have moulded contemporary music — jazz, blues, soul, pop.

In arrangements, in conception and the brilliance of its execution this album is a triumph for Blood, Sweat and Tears or, as the cover says, Rebirth, Regeneration and Triumph.

Titles: Variations On A Theme By Eric Satie, Smiling Phases, Sometimes In Winter, More And More, And When I Die, God Bless This Child, Spinning Wheel, You Made Me So Very Happy, Blues — Part 2.

★★★★ BIG BROTHER AND THE HOLDING COMPANY (London SHT 8377)

Whether they are playing and singing blues, rock, folk or spiritual, this group produces an exciting sound. And the wild Janis Joplin, who has since left the unit is heard pounding out the vocals, backed by guitarists Sam Andrew and James Gurley, drummer Dave Getz and bass Peter Albin. They get going well with Women Are Loser, The Last Time, Coo Coo and Easy Rider. Most of the tracks are written within the group.

Other titles: Bye Bye Baby, Intruder, Light Is Faster Than Sound, Call On Me, Blindman, Down On Me, Caterpillar, All Is Loneliness.

★★★ LOU RAWLS: YOU'RE GOOD FOR ME (Capitol ST 2927)

Here is an energetic coloured singer who gets better with every album, and this is his sixth. I liked his dramatic version of Gordon Lightfoot's I Want To Hear It From, and the time-honoured Ol' Man River. In lighter voice he makes a charming thing of A Beautiful Friendship. David Axelrod supplies a top class orchestral backing.

Other titles: Down Here On The Ground, Baby, I Could Be So Good At Lovin' You, Soul Serenade, You're Good For Me, Life Time, Life Time Monologue, I'm Satisfied, One For My Baby (And One More For The Road).

★★★ JUDY COLLINS: WHO KNOWS WHERE THE TIME GOES (Electra EKS 74033)

This clear-voiced folk singer always give a good performance and on this she puts over her messages with a strong conviction as well. There's a simple country sound to her backing and even though she only sings nine songs, she takes over four minutes for most of them. I liked her version of Bob Dylan's Poor Immigrant, and her own songs, My Father and Pretty Polly. She gives herself just the right accompaniment on her own acoustic guitar and ex-Buffalo Springfield's Steve Stills on electric guitar is among the other musicians.

Other titles: Hello Hooray, Story Of Isaac, Someday Soon, Who Knows Where Time Goes, First Boy I loved, Bird On The Wire

★★★ JIMMY TARBUCK (RCA SF 7993)

Another comedian proves that he can sing in an easy, swinging style. He also knows how to pick a good song to exercise his vocal chords on, too. Harry Secombe writes the sleeve notes amusingly, including: "Obviously he has learned a lot from my voice production lessons — I see he avoids too many top notes."

Titles: King Of The Road, Forget Me Not, Laura, Dream Baby, Little Green Apples, You Wanted Someone To Play With, Hello Dolly, There's No Such Thing As Love, Green Green Grass Of Home, Baby It's You, Weeping Annaleah, Let's Dance.

TWO FROM CHARLES

RAY CHARLES is featured on two recent albums, both four-star products. On A PORTRAIT OF RAY (Stateside, SSL 10269) he



Promotion of the week was for Valentino, a new pianist who has a debut album titled "Valentino" on Columbia (TWO 248), which is a finely played selection of popular melodies, such as Exodus, Warsaw Concerto, Smoke Gets In Your Eyes and Lennon and McCartney's All My Loving. Impresario Peter Walsh launched him at a publicity luncheon at the Cafe Royal on Monday. Valentino (formerly Jack Farn) arrived on a camel (see above) and entertained his guests to a half hour recital, backed by a 30-piece orchestra. How did Peter Walsh and Valentino meet? In Ireland some years ago when Peter was a singer and Jackie accompanied him—for nothing!

sings a dozen bluesy numbers, with his pleading, appealing voice. He's backed by a lush, string-filled orchestra and has Sid Feller, Oliver Nelson and Rene Hall arrangements. I liked his Eleanor Rigby and Am I Blue.

On THE GREAT RAY CHARLES (Atlantic 588124), he's at the piano with a jazz combo behind him on a purely instrumental LP. Ray proves he can hold his own with the best of our smoochy, late-night sound pianist. Eight long tracks including I Surrender Dear and My Melancholy Baby.

TWO FROM BROWN JAMES BROWN and his Famous Flames and band certainly get a wild rhythm going. On KING OF SOUL (Polydor 184159) he belts it out on ten tracks,

singing, playing some sizzling organ — sharing composing credits on all tracks. I liked the excitement engendered by Licking Stick and Maybe Good Maybe Bad, both in two parts. His second LP, I CAN'T STAND MYSELF (Polydor 184136) opens each side with the title tune, which is in two parts. He really enacts this song until you can't stand it, either. Of the 12 tracks, the amazing James Brown gets ten composing credits. Get It Together, and Fat-Eddie are two more great things.

COMEDY ROWAN & MARTIN AT WORK (Atlantic 588151) has a 16 minute cross-talk item called "Special Events Interview" on side one, and two items on the flip, "X2 And X4 (Spy Story)"

and "The Payola Problems Of 'Hogey' Scott Key," all amusing and most acceptable to the fans these comedians have won with their "Laugh In" TV show.

PADDY ROBERTS: FUNNY WORLD (Decca SKL 4946) sings drolery at the piano 12 new self-penned songs, with amusing lyrics which question today's eccentricities and making happy protests about our priorities. Rhodessa, the coloured problem, meditation and other subjects come in for a quiet knock.

WE ARE STANLEY BAXTER (Phillips, SBL 7866) presents seven comedy skits, with the versatile Scottish Baxter taking both male and female voices in his many take-offs of unusual characters. I liked his Eartha Flitt at the Persian Room, his Parlamo Glasgow burlesque of foreign language programmes, and his Award sketch. TV material, but still funny.

TILL DEATH US DO PART (Polydor 583717) is a bit disappointing. There are snatches of Alf Garnett ranting and roaring, taken from the soundtrack of the film, and the other three's voices are heard as well in short comedy bits, but the album has quite a lot of incidental music to it as well.

TOP FEMALE SINGER'S ALBUMS REVIEWED

ELLA FITZGERALD: RODGERS AND HART SONG BOOK (VSP 25/26). This double mono album at the cost of 37s 6d, the price of a single LP, is good value and well worth reviving. There are 34 tracks in all, including the famous Rodgers-Hart Lady Is A Tramp, Dancing On The Ceiling, Ten Cents A Dance and Funny Valentine. Buddy Bergman conducts his arrangements.

SARAH VAUGHAN: WHO IS THIS GIRL CALLED SASSY (Fontana International Stereo, SFJL 963) is a reissue of her first LP recorded in Denmark, at the Tivoli Gardens. She has the versatile Kirk Stuart (who also sings) Trio backing her in a swinging ten numbers, which include Misty, Sometimes I'm Happy, Tenderly and I Cried For You. The price is 27s 11d.

DINAH WASHINGTON: TELL LOVE HELLO (Fontana International Stereo, SFJL 969). The late Miss Washington had about the swiftest, soft selling voice in the business, and here she takes you along with it from September In The Rain, though

Softly, With A Song In My Heart, I've Got My Love To Keep Me Warm and seven other tunes to the title tune, Tell Love Hello. Great backing, too.

BLUES/SOUL BILL MEDLEY (MGM C 8091). The ex-Righteous Brother sings twelve songs, some pop, some standards, in his distinctive velvety voice on this album titled "100%". There will be special interest in this LP because of the Brothers' current "revived" hit, but the offerings here are unlike what you might expect after hearing Lovin' Feeling. Included are Brown Eyed Woman, You Don't Have To Say You Love Me, Goin' Out Of My Head and Who Can I Turn To.

DONNIE ELBERT (Polydor 236 S60) is the man who had a big soul following through Little Piece of Leather a few years back. On "Tribute To A King" here he sings ten of Otis Redding's best-known songs, but no one can sing them like the King. My Girl, Mr Pitiful and That's How Strong My Love is are among the tracks.

TAJ MAHAL (Direction 8-63397) is one of the best of the new American blues outfits, who display a pleasantly restrained and relaxed feel through the nine tracks on "The Natch'l Blues." British groups who equate blues with volume and fury could learn from this. Taj Mahal himself plays harmonica, steel-bodied guitar and does the vocals. Al Kooper is augmented on piano.

OLD BLUES For blues connoisseur, Liberty have released three albums in their Legendary Masters series, that span the early years of urban and rural blues. Inspiration seems to have come from Bob Hite and Henry Vestine of Canned Heat, who are thanked on the cover for the loan of their priceless, original recordings.

RURAL BLUES Vol 1 (LBL 83213E) is subtitled "Going Up The Country," and includes selections from the work of Lightnin' Hopkins and Snooks Eaglin.

RURAL BLUES Vol 2 (LBL 83214E) is "Saturday Night Function," including Slim Harpo, Papa Lightfoot and Boogie Bill Webb.

URBAN BLUES Vol 1 (LBL 83215E) "Blues Uptown," includes Fats Domino, Joe Turner, Roosevelt Sykes, Dirty Red and T-Bone Walker.

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ARE THE JIMI HENDRIX EXPERIENCE ABOUT TO BREAK UP?

It's not like there is going to be no more Experience. I just want to work on other people's records and have other artists like Clapton and Winwood work on mine.

I shall be at home in bed and I'm sure you will see Noel working with a band and Mitch working with his band. Doing your own thing is what it is all about! We're together as long as we want to be.

Now we're taking care of other things on the side. We've been working almost continuously for two years and we need a rest.

WHAT CAN WE EXPECT NEXT FROM YOU?
I'm working on my own album called 'The Last Rays of the Morning Sun' on which I am having a string section and the Mormon Tabernacle choir.

It's going to give a lot of people the answers to questions they are searching for. It's going to straighten a lot of people out (laughter).

There is another album to come from the Experience — I'm dropping my name as a prefix, we are a three piece group and not enough credit has been given to it — titled, 'Little Band of Gypsies.' It's a jam type album.

Year of the super groups?

DO YOU SEE '69 AS THE YEAR OF THE SUPER GROUPS?

I think real music is coming together. It's going to get like the jazz scene where you see on an album Barney Kesell and his friends so and so and so and so!

These cats are trying to produce real music. They are jamming together and to hell with the imaginary thing. Jamming — it's kind of like making love to one

another musically. Like painting a picture together.

YOU DON'T THINK THERE IS ANY DANGER OF YOU LOSING YOUR IDENTITY BY PLAYING WITH OTHER BIG NAMES?

Some teeny weeny groups might get lost — but they're lost souls anyway. Groups like Traffic, the Cream and Family are really interested in their music so deeply that they are creating a culture.

So deeply involved that that is why they split and break up and go through these emotional things. Their music is so important to them.

Embarrassed by voice?

ARE YOU EVER EMBARRASSED BY YOUR SINGING VOICE?

No, not now — in the early days I used to ask for my producer to drown my voice in the backing track I thought it was so bad. But I was basing my assessment of my voice on the wrong things — now I base my singing on real feelings and true thoughts. I learnt that from listening to Dylan.

IS IT LESS SATISFYING FOR YOU TO INTERPRET SOMEONE ELSE'S SONG THAN YOUR OWN — "ALL ALONG THE WATCHTOWER" FOR EXAMPLE?

I felt like "Watchtower" was something I had written but could never get together. I often feel like that about Dylan.

Every time I perform his "Rolling Stone" it makes me feel so good — as though I had taken something off my mind.



JIMI HENDRIX with NOEL REDDING (centre) and MITCH MITCHELL. Jimi talks about a break-up in this NME exclusive interview.

HOW MUCH DOES A HIT SINGLE MEAN TO YOU?

It's a good feeling to know that someone is digging you everywhere you go — so many people have dug the one thing you have just laid down and it's being played everywhere.

But I never know what is going to be released — my record company just take something off an album and issue it.

DO YOU REALLY CONSIDER YOURSELF AN ALBUM ARTIST?

We've never really based ourselves on singles. "Watchtower" was the first single I had as a hit in America and yet we were pulling huge audiences before it.

The singles are often for the little kids but I'm not putting them down, some of them are as "heavy" as those older people.

I asked this little boy of six or seven what his favourite group was the other day and he said "Oh, the Cweam." and I asked him why?

He said he liked the drumming and explained it all. I mean that's great.

The teeny-bops are not really teeny-bops anymore — most of them are as tired of hearing Hogwash and the 1910 Fruitgum Factory as I am — and so on and blah, blah and woof woof.

HOW DID YOU REACT TO THAT NUDE ALBUM COVER ON YOUR LAST DOUBLE LP?

How did I react — (Jimi slaps his lips together). Sorry, I just had to do that. I was sorry they made them

look so ugly but that was the photographer's fault.

Like I said before — "There goes that other people again." I never knew it was done until I saw it on sale in the record shops.

EVERYONE IS TALKING ABOUT A "BLUES REVIVAL" IN BRITAIN. WHAT DO "BLUES" MEAN TO YOU?

It means Elmore James and Howlin' Wolf and Robert Johnson. It means Muddy Waters and Bo Diddley — now someone is going to laugh about Bo Diddley being in there but if you want the back bone of the real pioneering thing which Clapton and others are into — that's it.

from you to us

Edited by

TONY BROMLEY

MR & MRS J. FRAPWELL (Frome, Somerset): Please don't think we have anything against Moira Anderson but for her to be the supporting act for the forthcoming Roy Orbison tour is a very strange choice indeed (NME March 1).

Unfortunately, Roy has not had a hit record in England for over two years and this kind of 'bill' is certainly not going to draw in the crowds in our opinion.

Roy not only needs another big hit song, but also a more suitable support on his next visit!

M. KEYWOOD (Devon): Thank you K. B. Connor for giving a bit of praise to Sandie Shaw (FYTU March 1). This girl is continually being criticised and among other things she has been called untalented.

Would an untalented singer still be around heading top shows five years after her first hit? Would she have three No 1's to her credit? Would she have sold over five million records? Would she be in the charts now? No!!!

ED WALSH (Barnet, Herts): "Top Of The Pops" seems to go from bad to worse each week! Recently on the new release spot we were treated to the latest disc by Dick Emery. Moby Grape were in the country at the time and also had a single released, so why didn't we get a chance to see them on the programme?

Even if they were unavailable there were new singles around by the Locomotive, Neil McArthur and Tyrannosaurus Rex among others. These sort of people never seem to appear on Television and Dick Emery has his own weekly series and thus had ample opportunity for plugging his disc. Auntie (or Grannie) BBC certainly looks after her own!

I must add that I am not getting at Dick Emery personally but at the whole idea of promoting an average run-of-the-mill ballad when there are far more interesting and progressive sounds around.

SUZY JONES (London): I disagree with the comments made by Mr Fellerman (FYTU Feb 22) regarding Johnny Harris.

One may like or dislike his dancing and exuberance when conducting (although I would prefer to watch him to the more sedate and lethargic styles of Jack Parnell and Ralph Dollimore).

However his ability as an arranger must be very obvious even to a non-musician. The very fact he's worked with artists of international fame, such as Tom Jones, Engelbert, Pet Clark both on stage as well as on records must surely indicate their confidence in him as they are all artists with a very high standard of presentation.

CHRIS DENNING, Oatlands Drive, Weybridge, writes: I gather from Terry Quinn's TV Column last week

that Engelbert Humperdinck is "more than a little annoyed" at what I said about him when reviewing his new record on "What's New" recently. Apparently he found my comments that "The Way it Used to be" was not my "cup of tea" and that he himself was not terribly well liked "in the trade" to be rather objectionable.

I cannot understand Engelbert's feelings as I would have thought that my comments (especially in their original context) were quite obviously directed at him as a record artist and not at him personally.

In fact, I even went on to say that Engelbert nevertheless had millions of fans (Mums and Dads and younger people as well) who did like him and who would buy the record. I said "you can't argue with success" and added that the record would no doubt be a hit. It seems a pity that Engelbert Humperdinck, who has achieved such a great success in so short a time, should be adopting such an unnecessarily sensitive and "prima donna"-type attitude. I would have thought that this was just the type of attitude that could eventually create the very kind of dislike he is now mistakenly complaining of.

This letter is not meant to be vindictive. I have met Engelbert on a couple of occasions and he was most courteous both times.

One final point. Both Engelbert and I live in the Weybridge area and, therefore, maybe we both ought to stick together rather than falling out. After all sharing the same milkman (as I believe we do) I might have to get down to sending him an explosive yogurt one day!



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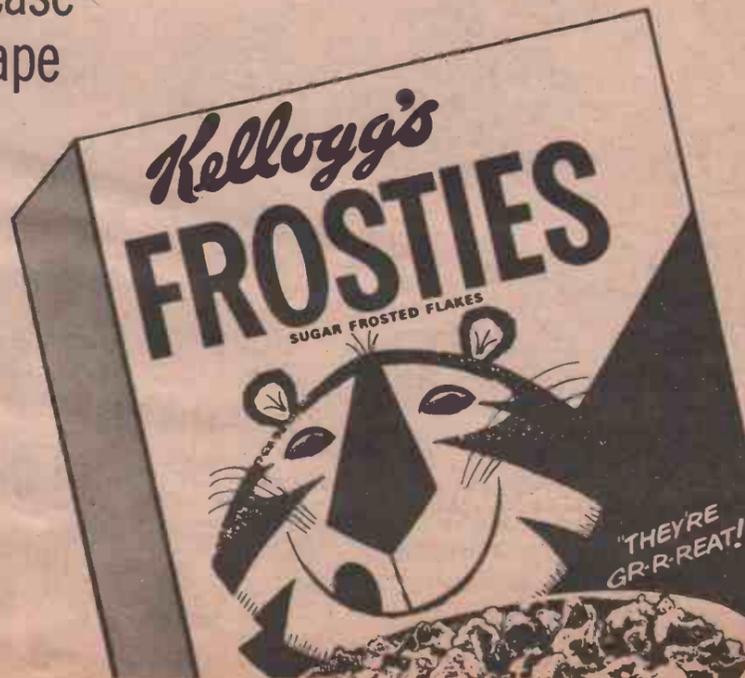
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Fun in the sun for the TREMS, but coming home is best!

LAST week I told you of the Tremeloes big receptions in Argentina. This week we go across the River Plate to Uruguay, where more surprises are awaiting the British group, which is the tops in South America.

After four hectic days in carnival holidaying Buenos Aires, our Tremeloes party made its way to BA's town airport, situated between railway lines and a busy motor Avenida. It is a small airport considering its immense traffic, the jumping off point for all parts of the vast country of Argentina, which is about one-third the size of Europe, and for neighbouring Uruguay, across the River Plate.

Take-off and landing (every three minutes at peak times) must be very accurate because planes are parked only yards from the one runway, built on what was a park by the river, so it was like taking off from Hyde Park in London. We were all a bit apprehensive, specially as the well-known Viscount seemed to take so long to gain height, but we made it okay and 45 minutes later we landed at Montevideo airport.

There we found the balcony packed with fans, shouting welcomes like: "We love Tremeloes" (It's -ees in South America) and throwing small gifts to us.

Two large limousines, which we were to have for our four-day stay, whisked us straight from tarmac to hotel. One limousine was a Chrysler of 1959 vintage but still sleek, a vintage model which we called "The Banger."

However, in a country where model T Fords of 1928 are still much in evidence, this was quite a modern car.

We stayed at the Hotel Carrasco, a dignified mausoleum of a building housing a lucrative Casino and with public rooms large enough for a train to park in. Outside was one of Montevideo's many wide sandy beaches by the brown water of the River Plate mouth.

BEST SHOW

Montevideo also put on quite a show. We were told by Adam Acosta tourist bureau secretary, that we were honoured guests of the mayor, General Carlos Herrera, and the city of Montevideo and during the stay the Tremeloes were presented with the freedom key on TV.

Our first (Tuesday) night the boys played two shows, first in a large open-air basketball arena and later at the swish Park Hotel, as the climax act in a five-hour pop-fiesta. The place was packed and everyone listened, danced and sang along with the Tremeloes at about 3 am for an hour. The fast numbers like "Helule," "Even The Bad Times Are Good," and "My Little Lady" were best.

Uruguayans were very friendly and when we left in our limousine, one girl jumped in with us, but was ejected by the driver (in Argentina and Uruguay there seems to be a "protection society" to guard against girls getting into hire cars, hotels, etc, a service not entirely appreciated by the Tremeloes!). We got back to the hotel as dawn was breaking.



Road manager ROY FARRANT proved he can "support" the four TREMELOES group! and left, the warm welcome home after their tour! From left: CHIP HAWKES is greeted by fiancée CAROL DILWORTH, of "Golden Shot" fame; ALAN BLAKLEY by fiancée LYNN STEVENS; RICK WEST by wife LIN and two-year-old daughter HEIDI; and DAVE MUNDEN by Bunny-girl ANDREE WITTENBURG.



WEDNESDAY

A FREE day and the boys spent it, after breakfast at noon, on the wonderful beach, swimming, sunning, chatting up the birds (few spoke English), doing acrobatics and trying out my golf clubs, before I took the clubs to the local course (beautiful and 7s 6d green fee with caddy only 15s) for a game with Peter Walsh, who has a very crafty 24 handicap (very crafty indeed!).

THURSDAY

TV day, but in Uruguay TV is still very Mickey Mouse.

We had the day free (more swimming and golf) and arrived at the knocked-about cinema, now a TV studio, at 9.15 to find the Tremeloes had to go on live at 10 for a 45-minute show (and could they do a press conference at 9.30, please? — they could NOT!).

Peter Walsh came into his own now, as sound mixer for the show. From the unseen control box his rich Cheshire voice boomed instruction into the studio for the Tremeloes.

"Let's have the bass oop a bit and keep these drums down, Dave," he bawled in broad Cheshire. No union here, I thought — a far cry from "Top Of The Pops." Five minutes to go and masses of kids, whom we'd seen queuing outside when we arrived with police escort to keep them back, poured into the tiny studio and packed themselves like sardines along one terraced wall, making a tight-knit sweating audience.

The show got on its way, the white-coated comper and a shapely chick holding a huge Kolynos tube (the toothpaste sponsored the show) sharing shots from two desperate cameras which the operators themselves pushed and pulled all over during the hectic 45 minutes, with only four short pauses for commercials. The Tremeloes loved it and despite distractions from Press cameramen, who went about picturing everything

SOUTH AMERICAN ADVENTURE

Part 2 — By ANDY GRAY

during the show, gave a terrific performance.

They got their presentation key and they held it up at the end and the audience, perspiring rivers and looking like a London tube train at rush hour, suddenly boiled over and kids were everywhere, running all over the set.

One girl grabbed Dave Munden and tore his new shirt and scratched his arm. "Cut your bleeding nails," he shouted at her, going on playing all the time.

The show came to a big climax and everyone was happy. We even had our Press conference and then off to an open-air barbeque and bed by 4 am.

FRIDAY

TWO shows to do up the coast towards the open South Atlantic at lush Punta d'Este casino (which had been robbed of millions of pesos only three days before) and Piriapokis, a journey of some 150 miles. Peter elected for the boys to travel in the limousine with tread on the tyres.

The other big car, much older, had smooth tyres, but no one worries in Uruguay, where wet weather is very rare indeed! Peter's choice was a bad one. The remould tread material must have been licorice, because it had three punctures in one night — the last at dawn! The situation brought ire and frustration before the casino performance—timed for two but going on at 3.30, but almost hysterical laughter from Dave Munden and Alan Blakley at dawn on the way home. It could have been dangerous, as the car swerved off the road after one puncture. As large nails were taken from the tyres, it was thought boys

jealous of the Tremeloes' appeal with girls may have been the cause.

We arrived at Piriapokis' massive Argentina hotel by eight and admired the attractive summer resort of pine trees, beach and sea, before having a fine dinner and a snooze. The show was in a huge circular night club sort of building and the sound was perfect. I was most impressed by Dave Munden's solo — he came forward and sang in Spanish "Es Tu Mondo" and brought the place down (as he always did when soloed it on tour). Later, at Punta d'Este (about 15 miles further on), the jam-packed casino night club went mad for the Tremeloes and specially Dave's solo (could be another Scott Walker here!).

Then off we went home — but dawn saw a third puncture and no spare tyre (left somewhere for repair).

We flagged down a lorry to take the tyre for repair and waited and waited. A rickety bus came along and I got in it to see if I could find the tyre, while the others laughed a farewell in the early morning sunlight (6.30 am). The bus was chartered by a rumba band and the boys were still in their tuxedos. I was asked by the manager-conductor all about England and if there was an opening there for a 10-piece and how much was the fare and the food, etc. I told him Edmundo Ros would live forever, so he had no chance. A little singer with them asked about our groups and knew them all by name.

SATURDAY

So I arrived back at the hotel 9 am to find the others there already. We had to pack and leave for the airport at 11 am so one hour's sleep was all

we got. (That's showbiz). By three, we were back in our first hotel in Buenos Aires to be told we had to be on TV at 6 pm, for the presentation of a Gold Disc for being the biggest selling record attraction of 1968 in Argentina. Four very sleepy but well-dressed Tremeloes (with three hours kip in the last 29), took their presentations gracefully from CBS executives, then back we went for a celebration dinner at the London Grill, near our hotel and the place we had been thrown out of earlier for not having jackets! The food was worth putting them on for!

SECOND WEEK

The final week in B.A. was spent doing several TV shows and tapings at Channel 9, during which time I was most impressed with ex-Scala, Milan, choreographer Victor Ferraris' spritely girl dancers who enliven the big pop shows on Monday nights. This show topped the Tremeloes (and Peter Walsh doing sound balancing again) and featured some 15 other attractions, with a conjurer to break it up!

The show went on with great speed, as producer Jose Duran and the cameramen have lots of practice — doing about eight different shows a week! This is because the owner of Channel 9 has a policy of "making your own shows." His name is Alejandro Romay, 40-ish, well-groomed and a fast talker which isn't surprising because only a few years ago he was a struggling disc jockey. Today he must be the most financially successful dj in the world, owning outright a £4,000,000 TV and radio set-up, a country mansion with five square miles of grounds around it, several limousines, flats, etc.

He was born in the north of Argentina, took chemistry and medicine degrees and went to BA to seek a job. He found his knowledge of folk music, about which he had written books to put himself through college, got him a job instead. He became a dj and then formed an advertising agency so he could buy radio time and sell ad spots on it. When President Peron was deposed

in 1955, he had the opportunity to buy a radio station and did. Then when Channel 9 went broke in 1963, he guaranteed the bank the million dollars debts and took over. Now it is thriving and Romay's success secret is not buying American and British material.

"The others have and got into debt, so that the American companies take over. I make my own material here in sunny Argentina." But he does take BBC-TV news. And because of his love of music, including pop, he gives about 50 percent of the 60 hours a week Channel 9 transmits to it. He has seven studios and expects his producers to do two shows a day five days a week!

I was pleased to see Jimmy Cliff, now living in BA, doing well in the chart with "The Waterfall" and a Swedish group called Con's Combo very popular. They have lived in BA nearly three years and the organist also stars in films. A big attraction, too, are Duo Dinamico (Ramon and Manuel, who wrote the 1968 Eurovision Song winner "La, La, La").

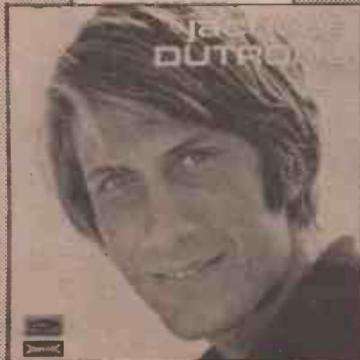
They are coming to London to record under the guidance of impresario-composer Leonardo Schultz, whose "Todo Pasara" is a No. 1 hit in Argentina, sung by Matt Monro, a disc Leonardo produced with Matt in London last year. Matt is due in the Argentine as are the Status Quo, Marmalade and Bedrocks (their "Ob-La-Di's" are neck and neck in BA charts).

Others in the current Top 20 are Mary Hop-in (that's how it was spelt and made me wonder where she's hoppin' in!), Sandie Shaw and the Beatles. Radio producer Ricardo Kleinman is interested in presenting Sandie Shaw and Engelbert Humperdinck in Argentina. So it seems there is a potential in this young thriving nation, which has recently paid back in full, a huge debt to the USA. It's been a privilege to see for myself BA, Montevideo and other places with the group which has opened up South America just as the Beatles opened up North America — the Tremeloes. Pioneering like this is the way to keep Britain top of the pops!

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HUMP-HOPKIN TOUR OFF TO A FLYING START

I'm glad I appeal to grannies he says

THE piano starts ringing and then the drummer comes in and Engelbert is coming over with that indisputable balanced warmth and singing "Hurt you . . . how could anyone . . . hurt you?", and there in the wings director Fred Perry is speaking over the intercom to the man up in the booth on the lights.

"O.K. O.K.," says Fred. "Wait till he starts singing. Here you go. Colour slides . . . come on. Come ON . . . nineteen and thirteen. Take the red . . ."

It is, to coin a phrase, all Chinese to me, but it's also an insight into the smooth running of this Humperdinck-Hopkin package and the silky control of Engelbert himself.

They love his act, especially "The Stripper" bit when the Tony Evans Orchestra bumps out that bump-and-grind music and Our Enge slowly takes off his

jacket and then his tie, and then he smiles and waits for the ladies to shout "More, More"—which they always do. But he doesn't.

I gather that this was part of Engelbert's routine during his Blackpool season, although it's still new to thousands of his fans, and it's nice to see him breaking up the big ballads with well-delivered humour.

"Just A Little Bit," "New Orleans" and a few other rockers are also part of his presentation, although there's no doubt that big ones like "Last Waltz" and "The Way It Used To Be" are really what the folks want to hear.

A superbly professional act, beautifully timed, totally experienced.

Back in the dressing room it's champers in a plastic cup; long collar open; that slow quiet smile; the eyes intent, and he's talking about how all artists can get choked when people knock them.

"Sure, I know people often forget an artist is also a person, but it does hurt, and how can you pretend it doesn't?"

"One thing I'd like to clarify is the fact that so many people think my audience don't act the way they act. They think the people who see me are a typical square audience. But they're not! Just look at the way they were tonight."

"There's a lot of people who criticise Humperdinck because they don't come to see the show. If they come to see the show . . . I mean, there wasn't only kids there at the front of the stage, there was a lot of people middle-aged and everything. All kinds."

"The trouble is, these critics



ENGELBERT and MARY HOPKIN starting together in a package that is value with a capital E.

Alan Smith takes you backstage

listen to the records and then they say well, Humperdinck appeals to grannies.

"Believe me, I'm glad I appeal to grannies, and other older people."

"They are a foundation."

MARY HOPKIN is passing the time on tour by . . . knitting! Sitting in her dressing room bedecked with dozens of greetings telegrams, including one from the Beatles, she told me how she'd decided to knit between shows because she found it so relaxing.

"I got interested in knitting again only recently, and I made a six-foot long scarf in about a week. No, I haven't got it with me . . . my sister Carole's gone and pinched it!"

FLYING START

Fragile Mary wins through

AND a big hello from Northampton, heart of the boot business and the kick-off town for a five-week Engelbert-Mary Hopkin tour that looks as if it'll be the biggest money-spinner since hot dogs. Mary is looking well; caring, learning; and out there in the gloom of the local ABC the mums and dads, the brothers and sisters and all but the most obsessed Engel fans are liking her and loving her.

Mr. Humperdinck is as suave as usual, polished, working brilliantly. The man is Mister Entertainment.

The first house has its problems, though no first house ever did not, and compere Jerry Stevens professionally keeps the gags going while they try and find Mary who has been spirited away by a hairdresser.

Impresario Colin Berlin thinks she's taken fright and gone away to hide. Understandable, but Mary is stronger than that. "The size of a crowd never bothers me," she says. "It can be three or 3,000. Being a good singer is what I try for and the thing I worry about."

She goes on stage looking fragile and fair in a long red dress with a high button collar, obviously a little unsure of herself because apart

from singing in a cathedral this is the first big British public appearance she's made since "Those Were The Days."

Most of Mary's act is a pure and simple rendition of the songs you'll find on her first LP, "Post Card," except that on some she accompanies herself on guitar.

When she comes off-stage first house she is desperately upset because somebody had touched her guitar before she went on and it had got out of tune, and then the microphone stuck and she couldn't seem to get together with the band.

I tell her she's being over-sensitive because they loved her and you could feel the warmth coming over, which was right, and didn't they all

join in and sing "Those Were The Days?"

"Yes," she says, "but that was only for the song. It was the song. Not me."

"I don't mind this being such a long tour," she tells me, "because I'll have a chance to get used to it and to be better. Moving around with a microphone, things like that, it's all new to me. It's difficult to get used to at first."

Engelbert is very nice, and I met him once before at a TV show. But I don't know him very well at the moment.

"So you know my next single—Paul's song, 'Goodbye'? Well, it's sort of a little bit faster than the chorus of 'Those Were The Days,' a very catchy tune; and on the other side there's a song called 'Sparrow' by two young writers signed to Apple."

"You know, I don't mind if you go back and say I was awful to-night."

"I'll be better second house. I know I will."

ENGELBERT HUMPERDINCK talking about the hazards of touring: "One night I was at a theatre and because of the arrangement of the building, I had to fight my way out through the foyer and all the crowds. "It was tough going and you can get hurt, but I kept my head down and raced for the band coach and struggled up the stairs, and then I breathed a sigh of relief and looked up. "The coach was packed with girls. And maybe it seems funny, but suddenly they all charged and I was terror-stricken and within seconds they had my shirt off and my trousers off and they were half-way down to my underwear and it was like I was going to be ripped to shreds naked! "The police jumped on board and rescued me, and got me through the crowds—half-dressed as I was—to the right coach. It was one of the most harrowing experiences of my career."

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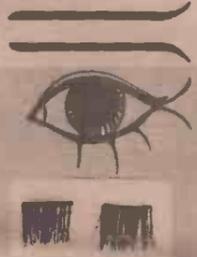
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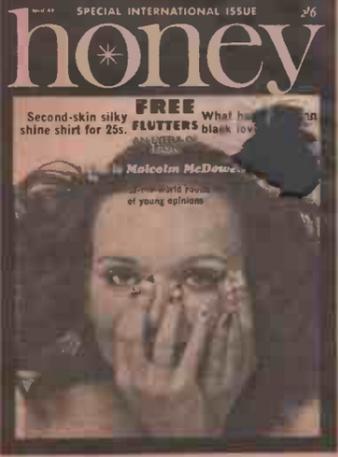
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TAIL-PIECES BY THE ALLEY CAT

FIVE film songs nominated for a Hollywood Academy Award this year are Bob and Dick Sherman's "Chitty Chitty Bang Bang," Michel Legrand and Alan & Marilyn Bergman's "Windmills Of Your Mind," Jule Styne and Bob Merrill's "Funny Girl," Sammy Cahn and Jimmy Van Heusen's "Star" and Quincy Jones-Bob Russell's "For Love Of Ivy." For Mary Hopkin's "Post Card" LP cover, Linda Eastman photographed her. In U.S., Cilla Black switches to new Dick James label there.

Sir Lew Grade delighted with success of Tom Jones' TV series in America. Hollies seem rejuvenated since Terry Silvester took over from Graham Nash. U.S. competition for Paul Jones' "Aquarius" from Fifth Dimension.

Disc return of Jimmy Justice on Decca next month. Australia's Procession group signed by Robert Stigwood. On "Laugh In," Tiny Tim said he resembles Joan Baez more than Barbra Streisand.

New British group Yes signed direct by Ahmet Ertegun to U.S. Atlantic label. Next Sam and Dave single, "Born Again." Beatles' "Hey Jude" title song of Bing Crosby's next LP.

Current Dean Martin and Noel Harrison hits both produced by Jimmy Bowen. "I'll Try

Something New" next Diana Ross and the Supremes single together with Temptations. "Cash Box" thinks Peter Sarstedt sounds like Donovan.

Big hit makers Donald Peers and Dean Martin both approaching 60. Eve Boswell making disc comeback on Monty Babson's Morgan label. "Don't Ask Me" (Les Reed and Jackie Rae's latest song) waxed by Cleo Laine.

One of Donovan's greatest fans — Mia Farrow. Theme song for Stuart Whitman-Elke Sommer "The Heroes" film by Mitch Murray and Peter Callander. What happened to Stanley Baker's interest in Mary Hopkin's screen debut?

Liberace would decline offer of Tiny Tim in his TV series. Stevie Wonder's romance has ended with Diana Ross' younger sister. Dusty Springfield's parting from manager Vic Billings did cost her £20,000.

To negotiate Love Affair U.S. tour, agent Danny Betesh leaves for New York this week. Jeff Kruger (for Ember) secured rights of Donald Peers' hit for many foreign countries. Colin Berlin considering South American dates for Mary Hopkin.

Noted U.S. record producers Charles Koppelman and Don Rubin here this week. Pop writer David Wigg happy on "Daily Express" now in Britain. Noel Harrison filming "Take A Girl Like You."

For Sonny and Cher — a daughter. Surprisingly, only one Dusty Springfield number on last Tom Jones TV show. For "Junior Choice," Ed Stewart ideal host.

Playing football, Noel Harrison fractured his hand. U.S. President Richard Nixon hosting dinner for Duke Ellington's 70th birthday.

Confirmed: Paul Ryan song for next Billy J. Kramer single, "Colour Of My Love."

Sought for Liberace's TV series here — Betty Grable. To be greatly admired: Peter Sarstedt's hit song lyrics. Stuart Henry's idea of beauty is Dusty Springfield.

Your Alley Cat forecasts a

standard for Jim Webb's "Didn't We," which Richard Harris first recorded. It seems Tony Hatch's composing relationship with Petula Clark is weakening. How long before Frankie Vaughan's first single under Gordon Mills' production?



Revival of Eddie Fisher's "Anytime" likely by Malcolm Roberts. Les Perrin appoint press officers of British Legal Association. In Hollywood, Screamin' Lord Sutch now handled by Liberace's personal manager, Seymour Heller.

Hal Wallis (producer of several Elvis Presley films) signed Glen Campbell for "Norwood." In U.S., last Moody Blues LP sold half-million. Claude Woolf considering two MGM Petula Clark screen musicals.

Eddie Fisher and Connie Stevens named their daughter Tricia. Bing Crosby duetted with Tiny Tim on U.S. TV. Nick Sevano (who handled Jack Jones for many years) now Glen Campbell's manager.

Own record label for Gordon Mills when Tom Jones and Engelbert Decca contracts end. His current hit Dean Martin's biggest here since 1958. Kenny Everett should consider updating Morris Stolf's "Theme From 'Picnic'".

Screamers in form for Stevie Wonder

STEVIE WONDER'S boundless talent and uninhibited enthusiasm held a first-house, third-night audience at East Ham Granada. But even Stevie was not on peak form. His ten-minute drum spot was fantastic and got well-deserved applause. His "Shoo-Be-Do-Be-Doo-Da-Day," which he sang while accompanying himself on the organ, was further proof of his multi-talents.

But vocally, Stevie fell far short of his records. Not that his screaming fans minded. As he skipped on stage in a sky blue suit, felt for

the microphone and shifted from foot to foot, he shouted his name and clapped like mad. Stevie couldn't see them, but he sure heard them.

"Sunny" was his first number, and he carried on with a string of hits, interspersed with standards like "The Look Of Love" and "A House Is Not A Home."

I'm sorry to say that while realising even the greats have off nights, I was a little disappointed with Stevie Wonder.

Earlier I scanned through the programme while the Big Movement opened the show. They looked thoroughly uninteresting and made me feel the same way.

The Coloured Raisins, a soul group with a sexy little girl singer, were slightly more than adequate. They featured well-known songs like "Walk The Dog," "I Thank You" and "I Second That Emotion."

The Foundations are a hundred times better with new vocalist Colin Young. He moves well, sings well and obviously loves what he is doing. I've got a feeling he's going to be a big solo attraction one day. Naturally, the Foundations gave us their hits and well-performed they were, too. Yet highlight of their act was a ballad called "Tomorrow," which received thunderous applause.

The Flirtations looked good enough to eat and sounded reasonable enough. Wisely, they stuck to popular songs like "Dancing In The Thoroughly uninteresting and made they also gave us their two singles and were called back to take a curtain call.

Emperor Rosko was not quite as banal as some comperes, even if his varied attire is somewhat outrageous. I thought his remarks about getting stoned were a bit naughty for a first house audience, but apart from that, he did well enough. — GORDON COXHILL.



STEVIE WONDER (left) with the FOUNDATIONS and FLIRTATIONS backstage at Hammersmith on Friday during their current tour.

NEXT WEEK
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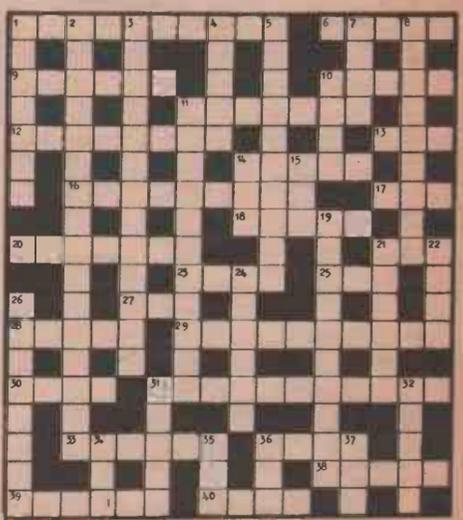
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NME POPWORD

Compiled by Julie Hillier, Leytonstone, London

- ACROSS**
- Once in duo, now Apple producer (5, 5)
 - Tiny, like Steve and co.
 - Hit single or Sunday paper
 - Girl singer or a Northern river
 - British group recently broke up
 - With "I Got Stung," an Elvis double-sided oldie (3, 5)
 - Bee Gees' hit month
 - Half that parental group
 - Balladeer
 - Half of husband-wife team
 - Record label on the rails?
 - They back 17 across and 10 down
 - Initially, it used to start TV weekend
 - A group of four
 - Holy cowman!
 - Late King but not Otis
 - Film signature music
 - What Mary does in the garden? (1, 4, 1, 4)
 - Top Of The Pops deejay
 - Hit with "When A Man Loves A Woman" (5, 6)
 - Has a hit with Bee Gees' song
 - Stars in "Performance"
 - Simon Dupree hit
 - Sings with her gang
 - Singer in a tieleaf?
- DOWN**
- You are doing it!



- No. 1 hit last summer (5, 4, 3, 4)
- Stars of the Rock and Roll Circus (7, 6)
- Something Here In My
- Australian singer-TV personality (4, 6)
- Half of Tyrannosaurus Rex
- Trem Chip (3, 6)
- Other half to 17 across
- No. 1 hit for 3 down — final one maybe? (3, 4, 4)
- Girl singer
- Scandalous association (Abbr)
- Bobby's girl (5, 5)
- Might be 33 or 78
- A frequent tour bill topper
- Viv ex-Pretty Thing, or Tony, deejay
- Donovan's last hit single
- Jim the Texan
- Fleetwood's guitarist
- Jethro leader
- She plays "Candy"
- Ex-Mrs Sinatra
- Tamla's Miss Weston

Answers next week and here is last week's solution

ACROSS — 1 Asher. 9 Express. 10 R.A.D.A. 13 Abi (Ofarim). 15 Sarstedt. 19 Rod. 20 Vee. 21 Ace (Kefford). 22 Peter Green. 24 Tich. 25 Etta. 27 Play. 30 RCA. 32 Sea. 33 Mama. 35 Rose. 38 (Jimmy) Page. 39 Deep Purple. 41 Bad. 42 Ola. 43 Eva. 44 Lulu Weds. 51 Pen. 52 Sean. 53 Mary Lou. 54 Peter. **DOWN** — 2 Heat. 3 Reid. 4 Spy. 5 Ted. 6 U.S.S.R. 7 Vandella. 8 Gas. 11 Dave Clark. 12 Aretha. 14 Bee Gees. 16 See. 17 Them. 18 (Eden) Kane. 22 Pipe. 23 Marmalade. 26 (Tiny) Tim. 28 Yes. 29 Maypole. 31 Cage. 32 Supremes. 34 Apples. 36 Eddy. 37 Peel. 40 Row. 44 Alma. 46 Up Up. 47 Unit. 48 Saw. 49 Art (Garfunkel). 50 Sly.

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TUESDAY
 7.30 Tony Prince. 9.00 Kid Jensen. 10.30 Paul Burnett. 12.00 Its Alan Freeman. 1.00 Noel Edmonds Show
WEDNESDAY
 7.30 Tony Prince. 8.30 Peter and Paul Show. 9.30 Kid Jensen. 10.30 Paul Burnett. 12.00 Its Alan Freeman. 1.00 Noel Edmonds Show
THURSDAY
 7.30 Tony Prince. 9.00 Kid Jensen. 10.30 Paul Burnett. 12.00 Its Alan Freeman. 1.00 Kid Jensen.
FRIDAY
 7.30 Tony Prince. 9.00 Kid Jensen. 10.30 Paul Burnett. 12.00 Its Alan Freeman. 1.00 The Late Show. 2.00 David Christian.
SATURDAY
 7.30 Tony Prince. 9.30 Noel Edmonds. 12.00 Its Alan Freeman. 1.00 Jimmy Saville. 1.30 David Christian Show.
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CORNBALL FRANKIE IDEAL FOR TOTT

FRANKIE VAUGHAN is ideal for the Talk Of The Town, with his tuneful cornball material and cheerful approach. His own hits are getting so old they merge well with ditties like "Cecelia" and "Mother Kelly's Doorstep."
 Frank is a great swinger and his deep brown voice has plenty of punch, though in some songs he's developed a new style, using his voice as an instrument so you can't hear the words.
 He sang some 21 songs in all and featured two of his zippy V-Group in solos. He was well served by Burt Rhodes' resident orchestra, which had a busy night, because the new revue, which will run for a year, was premiered.
 Titled "Out Of This World," it is a blast (your ears) off, eye-appealing spectacle, using the successful Robert Nesbitt formula of two male (Kenny Day and Dick Jordan), two female (Carol Elvin and Maive Moran) singers; a harlem of shapely, sumptuous, under-clad girls of dancing and model variety; the sex bomb Norma Taylor, held over from last show to be Barbarella no less; and a really effervescent young star of the future, Antonia Ellis, who is overloaded with singing and dancing talent and looks like Juliet Prowse's sister. —ANDY GRAY.

Gladys and Pips hit of Gala

The annual Grand Gala du Disque in Amsterdam, Holland, was another successful, if over-long, concert last Friday. The televised show ran from 8 p.m. until 1 a.m. and during the five-hour marathon, Gladys

End of Faces

THE Small Faces bowed out of the pop scene on Saturday, March 8, as the last notes of "Tin Soldier" faded away in the Springfield Theatre, Jersey.
 After their performance, which was their first in the Channel Islands, Ian McLagan told me: "This was definitely our final show. Steve is going his own way, while we three intend to get down to some really hard work and form the new act."
 "We're changing the name and the style, so the Small Faces as a stage act are now definitely dead and buried. Really we're very glad this has happened, the group has done everything it can possibly do."
 Was there anything he regretted? "Yes. We've lost thousands of pounds. But we've had some good times and lived and slept well."
 What of the future? "We're writing new material now," said Ian happily, "and looking for a new singer-guitarist. But not as a replacement for Steve," he added vehemently. "We will be a group now and not a backing group for a lead singer as we have been in the past!"

Knight and the Pips won top audience reaction, with Marlan Makeba a close runner-up.
 Artists from Britain — Harry Secombe, Moody Blues and Pentangle — did well. The Flirtations did not make the trip. — RUUD VAN DULKENRAAD.

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