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FOUNDATIONS
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CONFESSIONS

TOP POP NEWS

BONZOS

Original Animals play again!

145 Chart star ratings for 1968

- GUN
- LULU

ANOTHER SMASH!
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No. 1147

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WORLD'S **LARGEST** CIRCULATION OF **ANY** MUSIC PAPER

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ATLANTIC

FLASHBACK

NME's Keith Altham (helped by Richard Green) relive the

ANIMALS GOLDEN DAYS

THEY were greats and they were Eric Burdon (vocals), Alan Price (organ), Hilton Valentine (guitar), John Steel (drums), and Chas Chandler (bass). Just before Christmas, in their home town of Newcastle, they banded together for a Re-union charity performance augmented by "sixth" Animal Zoot Money, who literally pulled out all the stops in the vast City Hall Church organ, which dominated the stage, and left an enthusiastic mob of Geordies on stage doing a knees-up to "Talk About You!"

They were also augmented by ex-"new"-Animal Barry Jenkins on drums and their two most devoted fans "The Beast" (colleague Richard Green—now the truth can be revealed) on his head and myself on cymbals.

They were my group and your group. They were, at one time, the undisputed third most popular group in the world. In Geordie terms they were, in two words—"Great Mon!"

It was just like old times—a punch up (Mr. Burdon inadvertently got a security man's knee in his mouth), a drink-up (in the ever-opulent Imperial Hotel and at a party after in the Whitley Bay Sands Club), and a loon-up on stage.

Mis-spent

My mis-spent youth flashed before my eyes as they thrashed through the golden oldies like "House Of The Rising Sun," "Don't Let Me Be Miseducated," "I'm Cryin'," "Boom Boom," "Shout" and "Bring It On Home To Me."

No, of course, it was not musically progressive—no, of course, it did not go off without mikes going dead, organs packing up and lyrics being forgotten.

But they were a part of us and we were a part of them. Burdon bounced and sent himself up. Pricey gagged on the Hammond. Hilton smiled his little boy smile. Chas swayed and brayed and was

... together again
but it only lasted
for just one day

a tower of strength. Johnny flicked his drums and led his life better than most.

There was a certain amount of bad feeling going up on the train when Barry Jenkins took the "boot" and another ex-"new"-Animal kept falling asleep and knocking over the Community Chest.

But it all ended happily when I won with hotels on Euston, the Angel, Islington and Pentonville. We shall overcome. Monopoly is a good game for the capitalist.

The afternoon rehearsal was a shambles with the honorary promoter, a certain Tappy Wright winning the outright title of Miss Organisation 1968.

But we love him because he was a part of all those yesteryears and his father once wore my new suede boots down the mines.

It was Chas who sorted them all out, of course, as usual in his inimitable diplomatic manner, as Eric blamed Alan for being late

and Alan blamed Eric for being a hippy and both know damn well that they have been through too much together to come out of it with malice.

"Now, what we want is a leader," explained Chas reasonably. "Someone who is going to make the decisions tonight. Someone elected to stop all this bickering—that's me!"

Stubborn

Chas has the championship title of the World's Most Stubborn Man—he also has a heart like a lion and a physique like an ox which is why he is loved and usually wears down his opponents.

Meanwhile, back at the hotel Mr. Terry McVay, who is another Geordie road-manager and Animals' stalwart, was regaling us with some of the tales from the good old days: "... then someone grabbed

hold of Alan and tried to break his arm. He'd just been to the States and bought a pair of novelty "gun" cuff links which fired a small, ineffective charge—it went off and this thug went down clutching his scorched shirt and swearing he had been shot.

"... then little fatty Burdon jumped up in the air to try and hit this huge Polish guy and Henry Henroid moved in and floored five of 'em and got Eric out. The last we saw was Henry galloping down the main street with Eric on his back. ... then Big Phil pulled the sink off the wall and floored six of these Swedes as I went down."

We missed Leapy Lee by a few

minutes—lucky for him or us—as he was appearing in a club down the road and all made for the City Hall along with Eric's new girl-friend—Caroline, the Grapefruit, the Paul Williams Set and Kim Davis who sang "Getting Mighty Crowded" and "Up Tight" on the show and was very good. Backstage Eric explained why he was giving up the pop business for the film world over a pint of old-fashioned bitter.

"I'm musically frustrated," he said. "I can't get my music to keep up with my mind—I've got an idea for a psychedelic racial western and I'm going to direct it and star in it."

"Then I've had another offer



Jubilant ANIMALS at their first moment of triumph when "House Of The Rising Sun" (then one of the longest ever pop singles) reached No. 1 in the summer of 1964. Left to right CHAS CHANDLER, ALAN PRICE, HILTON VALENTINE, ERIC BURDON and JOHN STEEL. Many personnel changes were to follow until the final disbandment of the group announced just before Christmas.

to star in a film with Richard Widmark. I've given enough of myself on stage. I'll probably still make records but not with the Animals—they are over.

Johnny Weider and Barry are forming a group with some members of an American group called the Grass Roots. They are going to call their group the Bicycle and get it off the ground in Los Angeles.

Vic Briggs and Danny McCullough have made an album together called "Mr. Moon and Mr. Sun" and Zoot Money has made another big band single like "Big Time Operator," but better. They'll all make out."

But those are the new Animals—what of the originals. Alan is managing the Paul Williams Set and working on film and TV jingle scores before deciding when and what to record again himself.

Steady

John Steel has a pretty wife and a steady job and a nice house and peace of mind. He still plays with a local Newcastle group.

Hilton Valentine is listening to Donovan (which is no bad thing) and getting a new group together for the New Year and Chas is counting his money from the Jimi Hendrix Experience management and having his wife's baby.

Long John Baldry arrived late for the show in the second half—his bike broke down on the M1—but won the audience over with some gospel material and folk numbers to his own acoustic guitar.

Emperor Rosko compered better than I have seen any DJ by avoiding banal or dirty jokes and just happily chatting to the audience.

The Beast won't on Monopoly on the return journey but into every life a little rain ...

God bless John Peel

DAVE EDMUNDS got the idea of doing "Sabre Dance" with a pop group three years ago but waited until recently to record it as a member of Love Sculpture. His wait paid off, for it is now high in the NME chart and giving the Welsh trio their first hit.

"I never got round to it before," Dave told me. "What really started all the interest off was playing it on 'Top Gear.' Lee Jackson of the Nice mentioned our name to John Peel and he booked us for the show."

"God bless John Peel!" shouted Congo Jones.

"I used to be with a rock and roll group and one of the numbers we did was a Joe Brown thing that's very fast," Dave went on. "I wanted to do something like that and thought of 'Sabre Dance.'"

Congo mentioned one of the group's earlier recordings, "River To Another Day."

"It was a deep song about sleep. People thought it was about acid, but it wasn't anything to do with it. We thought we'd get away, but it missed."

In the early days, Dave, Congo and John Williams often sat in on recording sessions in all places—a potato barn on a Welsh farm!

"We weren't session men, we just used to jig around there," John explained. "It wasn't a proper recording studio, the chap

LOVE SCULPTURE (L to R) CONGO JONES, DAVE EDMUNDS and JOHN WILLIAMS.



just used to have the machinery there and odd groups would make a few records." Dave said that Love Sculpture helped change the Swansea scene away from the Mod era. "We started wearing hippy gear when the soul scene was big."

"We used to do Blue Beat as a joke and people began requesting it, so we had to play it for a while. We're not sure of our direction yet. We're doing other people's numbers but we want to write more ourselves."

Congo talked about the affect "Sabre Dance" has had on the group.

"There was a market already created for it but we weren't sure how big it was. It's been a surprise. We still haven't had time to rehearse."

"On stage, we usually start with a blues, then a Beatles number and they don't know what's

says I LOVE SCULPTURE

going on, they don't know what to expect from us. We do numbers like 'Day In The Life,' 'No Money Down' by Chuck Berry and Jimmy Witherspoon's 'Evening'." John commented: "It's more interesting as a trick, it means you have to take more parts on. If we get a week without bookings we'll get an act together. There's always little hang ups, though. We can never get a place to rehearse in Wales, we'll have to settle in London."

One of the disciples of Love Sculpture is Andy Fairweather-Low and Dave revealed: "He used to sing in a trio with us in Swansea and he was always going on about the group he was going to make and get into the big time—and he did."

Now, perhaps, Love Sculpture are set fair to themselves to follow in the footsteps of Amen Corner. RICHARD GREEN



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WHO'S WHERE

ONE NIGHTERS
Week beginning Jan 3
BANDWAGON: Folkstone Tots (3), Boston Gliderdrome (4), Crystal Palace Hotel and Leytonstone Jewish Youth Club (5), Ipswich St Matthew's Baths (6).

GUN: Oxford Town Hall (4), Twelfth Tolly Jug (5).

JN. WALKER AND ALL-STAR: Warwick and Birmingham Universities (10).

SHOW/CASARET
DANNY WILLIAMS: Blackburn Cavendish (for one week from the 5th).
DAVE BERRY: Manchester Talk Of The North and Offeron Palace (for one week from the 5th).
SCARFOLD: London Open-Space Theatre (for three days from the 5th).

Next week MARRIAGE SPECIAL

In one of their most candid interviews ever, lead vocalist COLIN YOUNG reveals

HOW FOUNDATIONS ESCAPED THE ONE HIT WONDER TRAP

FOURTEEN months ago the Foundations were one of those groups who leap out of nowhere to find themselves with a No 1 hit and who then can so easily sink back into obscurity soon after. So often the reasons are the same — instant stardom followed by delusions of grandeur hotly pursued by mistakes deriving from their greenness rapidly leading on to instant disaster.

It could have happened that way to the Foundations — it nearly did — and the fact that it didn't was due largely to their honesty among themselves and their ability to realise what was happening and what could happen and correct it before it was too late.

By **NICK LOGAN**



The FOUNDATIONS (l to r) ERIC ALLENDE, TIM HARRIS, PAT BURKE, COLIN YOUNG, ALAN WARNER, PETER MACBETH and TONY GOMEZ.

Asst

Today the Foundations are back on their feet again with "Build Me Up Buttercup" challenging for their second No. 1 hit and with a valuable asset in the form of their new young lead vocalist Colin Young, who I met over turkey sandwiches and Scotch in a pub on Monday.

"Before I joined I used to hear all the rumours about the Foundations," said Colin. "I used to think that they would never do it again; that they were one hit wonders; that it was just a soul scene; that the singer wasn't very good."

"They had been to the States and lost so much money. And people said they were young and spent most of their money."

"But I had seen them live before and I thought they were all right. I thought it was rather nice having an Indian guy, a coloured guy and a white guy and I thought I would stand more of a chance with them than with my original band."

The Foundations are one of those groups that seem to get singled out to be a butt for the knockers and

It is a little unfair that four hits later they are still labelled by some as "one hit wonders."

This was the sort of criticism Colin had to reject when he went ahead and joined the 200 other applicants for the position left vacant by the departure of Clem Curtis.

When he was the lucky one chosen Colin decided to accept because "the first thing that gave me confidence was that they were honest and they were very nice guys."

"They told me what the public said; that it was a lucky sort of thing and that they would never make it again."

"But even if they hadn't made it again I felt I could be happy with them and that we could make a living."

Frank

It should be apparent that Colin is a frank young man and it is nice to see that he appears to have none of the illusions you might expect from someone plucked out of relative obscurity and pushed to the front of a No. 1 chart group.

He feels the Foundations have learnt from their early mistakes but is not so confident that he feels there are no more future improvements to be made.

"Sure they made mistakes. They had good singles in 'Back On My Feet Again' and 'Any Old Time That You're Lonely And Sad.'"

"But they were in the States when they should have been promoting the last record. And they went at the wrong time when the record was finishing in the States and no one wanted to know."

Mistakes

"They made some money and lived it up. They blew the money... living at the Hilton and so on. Now they have learnt from those mistakes."

And the improvements still need? "Rehearsing is a very necessary thing and we don't have much time to rehearse. We also need to improve musically. They are all right; they are much better than a lot of other groups but we just want to get better."

It was noticeable that Colin had a habit of veering from referring to "they" and "them" to "we" and "us" when talking about the group.

He has been with the Foundations for only three months. Was that a sign that he did not yet feel himself to be totally one of the group?

"No I don't completely feel one of them. The others have been together for three years or so. But give me another month," he smiled. "Their sense of humour is a bit

different from mine. You cannot fit in just like that. But I am sort of getting in on that scene. They are just happy fellows and we have a ball all the time."

The Foundations are now down to a seven-piece outfit but are still one of the largest groups on the scene. Are there any problems over who gets the limelight?

"Not at all," said Colin. "Even when I had my own band I thought some of the fellows were a bit jealous because I was getting all the limelight but in this one they seem to want to push me forward all the time."

That is not too surprising as Colin makes an admirable front man and on what must have been only his third Press interview or so he was

acquitting himself remarkably well. Before the Foundations, Colin was the leader of Joe E. Young and the Tonics, a soul band leaning heavily on James Brown type numbers, which he was with for two years.

He is 21 and was born in Barbados where, when he left school, he worked as a trainee draughtsman "but never did like it." He played guitar and his ambition was to be a musician.

Every six years, Colin's father took a vacation to England and on one of the trips Colin came with him, liked it here and decided he would stay on and fulfill his ambition.

He stayed with his brother, who helped him a lot, and joined a number of bands that eventually broke up before forming the Tonics and then joining the Foundations.

Did he find any difficulty adapting himself to the Foundations' musical styles? "No, not really," said Colin. "I wanted to do something similar. Soul seemed to be getting the same. I didn't seem to be getting anywhere. I wanted to do something a little more progressive than soul."

"We were doing a lot of James Brown and I was getting sick of the same stuff. There were so many bands doing it. I liked soul — no, I still like soul — but it is very seldom that you will get a different flavour with it. It all has the same riff."

Colin feels there is still some good soul being produced—"Son Of A Preacher Man" for instance, plus the work of Aretha Franklin, Wilson Pickett and some of James Brown. "I think the Foundations have their own sort of scene; their own way of putting over their side of pop, if you know what I mean."

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the grass roots

Bella Linda
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vincent zarra

Why Can't I Walk Away?
(from 'Maggie Flynn')
Columbia DB8523

the cats

Lea
Columbia DB8524

the delfonics

Ready Or Not Here I Come
Columbia DB8524

s.r.c

Black Sheep
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CREAM DESERVE TO BE REMEMBERED

CREAM: *White Room (Polydor).

THE Cream may be gone, but it is certainly not forgotten—particularly when there are records like this to perpetuate its memory. As ever, the boys dispense a gripping, electrifying sound—it's fuzzy and raucous, with wowing guitar and wallowing beat. The fascinating lyric is essentially moody—in contrast to the enveloping fullness of the backing.



MASON WILLIAMS pictured during his recent visit to London.

The whole thing has a strangely haunting quality and an unmistakable individuality. Oh, how this group will be missed—and it's a tragedy that, like so many big-name groups these days, this trio turned its back on the fans who were directly responsible for its success.

Nevertheless, its following is still loyal enough to guarantee the Cream what we might call a "posthumous hit!"

LEE VANDERBILT: Some Girls do (United Artists).
From the film of the same name, as they say! It's a slick, torchy song which examines the idiosyncrasies of the female gender.
The styling is sophisticated and jazz-slanted.



THE CREAM (l to r), JACK BRUCE, ERIC CLAPTON and GINGER BAKER are a group no longer but they're left many musical memories, the latest of which is reviewed left.

CARAVAN: *Place Of My Own (Verve).

A NEW group for whom great things have been predicted. And I must say that Caravan's debut disc has a gripping compulsion. I like the sound these boys make.

This track features a philosophic soloed lyric, palpating drums, rattling tambourine and, above all, some scintillating organ work—just blues chords, but some genuine jazz improvisations.
Holds the interest with its constant tempo and mood changes, but you need to hear it a few times before the full impact hits home.

VOGUES: Till (Reprise).
This is the standard ballad which has previously been waxed by most top international singers— notably Tony Bennett and Shirley Bassey. The Vogues treat it in basic big-band style, with their close harmonies engaged in a cloying symphonic orchestration complete with pseudo-concerto piano.

There's rather more beat than in most versions—but it's a stodgy, mechanical beat. But acceptable, if only because this is one of the best square songs ever written.

BROOKLYN BRIDGE: The Worst That Could Happen (Buddah).
Any waxing of a Jim Webb song is bound to be intriguing—and so is this. But it's also disappointing. A tale of lost love, it receives full-voiced styling by the leader, backed by dated ab-abah chanting from the rest of the Brooklyn Bridge group.
The backing builds steadily, and the song itself is a good one. But I feel the treatment is rather too contrived and corny—even to the extent of ending with a phrase from the wedding March.

ANTHONY & THE IMPERIALS: Let The Sunshine In (United Artists).
Like Stevie Wonder, Anthony has now lost the "Little" appendage to his name. This is another number from the musical "Hair," and it bears the sub-title "The Flesh Failures."

It's a wild fast-moving number with a throbbing beat—and the soloist's dynamic personality styling, coupled with the enthusiastic chanting of the Imperials, produces a stimulating atmosphere of exhilaration.
I don't normally like this group, but I enjoyed this disc.



An early picture of WILSON PICKETT (whose record is reviewed right) being backed on stage by...? No prizes for spotting it's a then relatively unknown JIMI HENDRIX, evening dress and all!

...and so too, does Animal Eric Burdon

ERIC BURDON AND THE ANIMALS: †Ring Of Fire (MGM).

BY coincidence, we spotlight this week a disc by another group which has just split up. And, ironically, this is the Animals' most commercial single since "San Franciscan Nights"—certainly much more so than "Sky Pilot."

Eric Burdon, sounding more hoarse and throaty than ever before handles the quieter passages with intensity and sensitivity—supported by sighing organ and rippling guitar. Then he explodes into a fever of fiery passion, as the routine builds to its unbridled climax.

This is a revival of an old song, and many will already be familiar with the melody. It's catchy and hummable—and there's also a la-la chorus, which the Animals maintain behind Eric's solo warbling. A good disc—but its potential lies solely in the hands of Radio 1.

GRASSROOTS: Bella Linda (State-side-Dunhill).

The Grassroots first came to prominence as a folk-beat group, but now they've become much more adventurous—even tough—just from this disc, they have been profoundly influenced by the Beatles.

B. J. THOMAS: Hooked On A Feeling (Pye International).

An American charter who's never caught on in this country—with what should be a very ordinary record. A rhythmic ballad, it's completely described by B. J. Thomas very well.

There's also a full backing of twangy brass, strings, organ and snappy beat. But largely due to the run-of-the-mill material, the finished product sounds like a hundred other discs.

As I write these words, I find that I've already forgotten it.

LARRY CUNNINGHAM & THE HIGHWAY AVONS: Big Ole Shoulder (King).

Ireland's answer to Jim Reeves in rather more bouncy mood than usual. This has a toe-tapping beat, a strong country feel, and backing of steel guitars and strings—plus the inevitable tear-jerking lyric. Because the Beatles referred to it in the title is for you to cry on folk!

But I'm referring to Larry Cunningham! All have to confess that his discs genuinely sound as though they were recorded in Nashville—and this is no exception.

CLYDE McPATTER: Baby You've Got It (Decca).

Decca's NME Charterist from the good old days of rock'n'roll now re-emerging in azzing form—but with a disc that sounds like typical Atlantic-label product—although actually it was recorded in London.

It's a hard-riding finger-clicker, with Clyde giving out vehement style aided by a scorching brass section, fluttering strings, chirping guitar and a heavy beat accentuated by pounding drums and bass. Also, the material is somewhat dated.

TOBY TWIRL: Movin' In (Decca).

An above-average beat-group disc. Its main merit lies in the forceful performance. It's a rhythmic ballad with a jaunty jog-trotting beat. The lyrics are handled with verve and vigour by Toby Twirl, supported by a punched-back backing of biting brass, strings and assorted weapons. The result, while probably not being sufficiently different for the Chart, has a blues-chasing effect.

* TIPPED FOR CHARTS
† CHART POSSIBLE

Gorgeous Mason —almost SQUARE!

MASON WILLIAMS: *Saturday Night At The World (WB).
SOMETHING of a surprise from the "Classical Gas" man. Because, despite its gorgeous scoring and absorbing lyric, this is a record which could almost be described as "square." And I never expected to use that word!

JAMES & BOBBY PURIFY: Untie Me (Bell).
A disc that exudes a strong soul feel—yet, all the same, is not as intense or powerful as most of the previous singles by James and Bobby Purify.
It pounds along at medium pace with a heavy driving beat, rasping brass and dancing strings—plus gospel-type chanting in the backing.
There has obviously been a deliberate attempt to achieve mass appeal, but it does not quite come off because—even though it's a Joe South composition—the material is not up to scratch.

3 NEW SINGLES

Woody Kern

Biography
7K 1762



Velvett Fogg

Telstar '69
7K 1872



Cyril Davies

Country Line Special
7K 1762



TOM DOOLEY: My Groovy Baby (London).

Most of us remember "Tom Dooley" as a smash hit for Lonnie Donegan and the Kingston Trio. Now the unfortunate victim of the song re-appears in the shape of a new Nashville-based singer.
This is a self-penned "rock steady" number with a slight country tinge. Little more than a repetitive riff, it's okay for dancing—but otherwise is noteworthy for its insignificance.

DELPHONICS: Ready Or Not Here I Come (Bell).

The Delphonics have appeared several times in the U.S. Chart, but I can't see this disc helping to establish the group in Britain. It started out as a soulful ballad with a mild trumpet, but the arrangement has become so cluttered and expansive that it finishes up closer to grand opera!
But buried somewhere amid that vast sound, there's some pretty good singing going on.



TOBY TWIRL trying again for the chart with their latest single reviewed right.

MIGL 5: If I Had My Way (Jay Boy).

Interesting, for two reasons. In the first place, this is NOT the old Bing Crosby favourite, but a brand new song. And secondly, it marks the departure of the Migl 5 from the blue-beat style which established them.

A bouncy medium-pacer with a happy-go-lucky feeling and a danceable beat—and it showcases an ear-catching harmonic blend that enhances the dual-tracked voice of the soloist.

Pleasant listening, with a crisp fuzzy backing—but I very much doubt if the material itself is worthy of Chart status.

WILSON PICKETT: Hey Jude (Atlantic).

OKAY, so you've already got a copy of the Beatles' version. Who hasn't? All the same, this Wilson Pickett treatment stands up as a worthy cover job, and it will certainly have a place in my collection alongside the original recording.
It's superb heartfelt soul singing by the gravel-voiced Pickett, with punchy brass and bluesy organ. The routine is vastly different from that of the Beatles.
The refrain is repeated in its entirety—followed by a relatively brief fade-out, consisting of an instrumental riff behind Wilson's fervent shouting and screaming. Doesn't have the polished perfection of the Beatles' treatment—it's much more down-to-earth and basic.

SHANE MARTIN: You're So Young (CBS).

A characteristic Jim Webb lyric—not scratching the surface, but digging deep into human philosophy, outlook and relationships. Regrettably, the melody way below par—so it is perhaps as well that the arranger has taken it at a lively pace, and has injected a thumping beat.
Well handled by new American singer Shane Martin, who benefits from a full orchestral accompaniment.

VINCENT ZARRA: Why Can't I Walk Away? (Columbia).

From the new American musical "Hair," this is a sentimental ballad with a gently swaying rhythm, powerfully emotive (especially in its quivering crescendo). Vincent Zarra, whose broken-English accent will doubtless appeal to the ladies.

A typical show tune with a velvety smooth backing—but, out of context, I doubt if it has the essential quality of durability.

WILSON BRIGGS: Jude Down To Earth (Atlantic).

VELVETT FOGG: Telstar '69 (Pye).
This is the memorable Joe Meek composition with which the Tornados took the pop charts through the world. Taken at a slightly slower pace than the original, but with rather more swirling distortions and strange electronic effects, presumably in an attempt to simulate modern space achievements.
I have to report, though, that—despite my money—it's not a patrician original.

NEXT WEEK DONOVAN as the Continentals see him

SIX LP'S THAT MAKE THE SCENE

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SMLP39

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

NME TOP 30

WEEK			(Week ending Wednesday, January 1, 1969)	WEEKS IN CHART	
LAST WEEK	THIS WEEK	TITLE	ARTIST	1	2
1	1	LILY THE PINK	Scaffold (Parlophone)	8	1
2	2	BUILD ME UP BUTTERCUP	Foundations (Pye)	6	2
3	3	OB-LA-DI OB-LA-DA	Marmalade (CBS)	4	3
4	4	ONE TWO THREE O'LEARY	Des O'Connor (Columbia)	6	2
5	5	AIN'T GOT NO — I GOT LIFE	Nina Simone (RCA)	10	4
6	7	URBAN SPACEMAN	Bonzo Dog Doo-Dah Band (Liberty)	7	5
7	8	SABRE DANCE	Love Sculpture (Parlophone)	5	6
12	8	ALBATROSS	Fleetwood Mac (Blue Horizon)	4	8
9	9	MAY I HAVE THE NEXT DREAM WITH YOU	Malcolm Roberts (Major Minor)	10	7
7	10	THE GOOD, THE BAD AND THE UGLY	Hugo Montenegro (RCA)	14	1
10	10	RACE WITH THE DEVIL	Gun (CBS)	7	10
11	12	I'M A TIGER	Lulu (Columbia)	8	7
13	13	A MINUTE OF YOUR TIME	Tom Jones (Decca)	6	12
14	14	PRIVATE NUMBER	William Bell & Judy Clay (Stax)	6	14
16	15	LOVE CHILD	Diana Ross & the Supremes (Tamla Motown)	6	15
24	16	SOMETHING'S HAPPENING	Herman's Hermits (Columbia)	3	16
18	17	SON-OF-A-PREACHER MAN	Dusty Springfield (Philips)	4	17
17	18	OB-LA-DI OB-LA-DA	Bedrocks (Columbia)	3	17
26	19	IF I KNEW THEN WHAT I KNOW NOW	Val Doonican (Pye)	11	12
20	20	HARPER VALLEY P.T.A.	Jeannie C. Riley (Polydor)	10	10
23	21	STOP HER ON SIGHT	Edwin Starr (Polydor)	3	21
27	22	ELENORE	Turtles (London)	10	7
●	23	FOR ONCE IN MY LIFE	Stevie Wonder (Tamla Motown)	1	23
15	24	BREAKING DOWN THE WALLS OF HEARTACHE	Bandwagon (Direction)	11	4
29	25	ATLANTIS	Donovan (Pye)	5	24
21	26	THIS OLD HEART OF MINE	Isley Brothers (Tamla Motown)	11	3
●	27	I'M IN A DIFFERENT WORLD	Four Tops (Tamla Motown)	3	27
●	28	MOTHER KELLY'S DOORSTEP	Danny La Rue (Page One)	1	28
●	30	DON'T FORGET TO CATCH ME	Cliff Richard (Columbia)	5	27
●	30	FOX ON THE RUN	Manfred Mann (Fontana)	1	30

Britain's Top 15 LPs

1	1	THE BEATLES	(Apple)	5	1
2	2	THE BEST OF THE SEEKERS	(Columbia)	7	2
3	3	BEGGARS' BANQUET	Rolling Stones (Decca)	3	3
4	4	THE WORLD OF VAL DOONICAN	(Decca)	4	4
5	5	SOUND OF MUSIC	Soundtrack (RCA)	194	1
6	6	THE GRADUATE	Soundtrack (CBS)	7	5
7	7	HELP YOURSELF	Tom Jones (Decca)	3	7
12	8	THE GOOD, THE BAD AND THE UGLY	Soundtrack (United Artists)	9	3
10	9	HOLLIES GREATEST HITS	(Parlophone)	20	1
14	10	THE WORLD OF THE BACHELORS	(Decca)	3	10
11	11	VAL	Val Doonican (Pye)	5	11
8	12	THE WORLD OF MANTOVANI	(Decca)	10	8
13	12	I PRETEND	Des O'Connor (Columbia)	2	12
9	14	ELECTRIC LADYLAND	Jimi Hendrix Experience (Track)	9	2
●	15	A TOUCH OF SADNESS	Jim Reeves (RCA)	1	15

NEW SINGLES



FRANK SINATRA

Rain In My Heart
RS 20798



MASON WILLIAMS

Saturday Night At The World
WB 7248

DICK EMERY

If You Love Her
771 17644

THE VOGUES

Till
RS 20788

B.J. THOMAS

Hooked On A Feeling
7N 25481

5 YEARS AGO

- Top Ten 1964—Week ending Jan. 3
- 1 I WANT TO HOLD YOUR HAND, Beatles (Parlophone)
 - 2 GLAD ALL OVER, Dave Clark Five (Columbia)
 - 3 SHE LOVE YOU, Beatles (Parlophone)
 - 4 I ONLY WANT TO BE WITH YOU, Dusty Springfield (Philips)
 - 5 DOMINIQUE, Singing Nun (Philips)
 - 6 TWENTY-FOUR HOURS FROM TULSA, (Gene Pitney (UA)
 - 7 SECRET LOVE, Kathy Kirby (Decca)
 - 8 YOU WERE MADE FOR ME, Freddie and the Dreamers (Columbia)
 - 9 HAPPY HIPPY SHAKE, Swingin' Blue Jeans (HMV)
 - 10 SWINGING ON A STAR, Big Dee Erwin (Colpix)

10 YEARS AGO

- Top Ten 1959—Week ending Jan. 2
- 1 IT'S ONLY MAKE BELIEVE, Conway Twitty (MGM)
 - 2 HOOTS N'OW, Lord Rockingham's XI (Decca)
 - 3 TEA FOR TWO CHA CHA, Tommy Dorsey (Brunswick)
 - 4 TOM DOOLEY, Lonnie Donegan (Pye-Nixa)
 - 5 TOM DOOLEY, Kingston Trio (Capitol)
 - 6 THE DAY THE RAINS CAME, Jane Morgan (London)
 - 7 LOVE MAKES THE WORLD GO ROUND, Perry Como (RCA)
 - 8 BIT'S ALL IN THE GAME, Tommy Edwards (MGM)
 - 9 HIGH CLASS BABY, Chr. Richard (Columbia)
 - 10 MORE PARTY POPS, Russ Conway (Columbia)



LONNIE DONEGAN

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"
(Tuesday, December 24, 1968)

- Last week's
- 1 HEARD IT THROUGH THE GRAPEVINE, Minny Driver (Capitol)
 - 2 GRACE NOTES IN MY LIFE, Stevie Wonder (A&M)
 - 3 LOVE CHILD, Diana Ross & The Supremes (Motown)
 - 4 WICHTA LINEMAN, Glen Campbell (Capitol)
 - 5 CLASSICS IV, John, Dion & The Belmonts (Mercury)
 - 6 SARABAND, Martin and Donny (Mercury)
 - 7 I'M GONNA MAKE YOU LOVE ME, Diana Ross & The Supremes (Motown)
 - 8 WHO'S MAKING LOVE, Johnnie Taylor (Mercury)
 - 9 I LOVE HOW YOU LOVE ME, Bobby Vinton (Mercury)
 - 10 BOYD SIDES NOW, Judy Collins (Mercury)
 - 11 GINNA, Derek (Mercury)
 - 12 HEARD ON A FEELING, B. J. Thomas (Mercury)
 - 14 SEE SAW, Aretha Franklin (A&M)
 - 15 DEEDS, DEEDS, DEEDS, Young-Holt Unlimited
 - 16 UNLULU STRUT, Young-Holt Unlimited
 - 18 BRING IT HOME TO ME, The Miracles (Motown)
 - 10 MAGIC CARPET RIDE, Steppenwolf (Capitol)
 - 18 CHEWY, Ohio Express (Mercury)
 - 20 GONG UP THE COUNTRY, Canned Heat (Mercury)
 - 21 NON-OC SPRINGFIELD (Mercury)
 - 22 LITTLE ARROWS, Leary Lee (Mercury)
 - 23 TOO WEAK TO FIGHT, The Miracles (Motown)
 - 24 PAPA'S GOT A BRAND NEW BAG, Otis Redding (Mercury)
 - 19 BUSY BODY, The Days (Mercury)
 - 26 LO MICHIO QUE TE QUIERO, Sergio Fringoli (Mercury)
 - 27 BRIDLEBUSH FEAR, Sergio Fringoli (Mercury)
 - 28 CRIMSON & CLOVER, Tommy Roe (Mercury)
 - 29 SHAME SHAME, Magic Lanterns (Mercury)
 - 30 IF I CAN DREAM, Elvis Presley (Mercury)

We report this "Billboard" chart for this week was available at Press time.

BEATLES NEW SONGS ON LIVE LP — AN WILLIAMS TV SHOW DATE?

AS exclusively forecast in the NME two weeks ago, the Beatles are to record their first live album — consisting of 12 or 14 original new songs by Lennon-McCartney and George Harrison — at their London concert on January 18. The show will not now be open to the public, but will last at least 90 minutes and will be taped in colour for screening on British and American TV. An Apple album is likely to be released in March or April. No new venue for the performance has yet been decided, although it is definite that no other artists will appear with the Beatles. Discussions have also taken place with a view to the group appearing with Donovan on a future edition of Andy Williams' U.S. TV series

The live concert will be taped for the group's own Apple Films, and will be produced by Dennis O'Dell and directed by Michael Lindsay-Hogg, former director of "Ready Steady Go."

Andy Williams is taping an hour-long special for U.S. screening on March 19 and, according to the singer's manager Alan Bernard, the Beatles and Donovan will guest in it. An Apple spokesman agreed that discussions took place during Williams' pre-Christmas visit to London, but added that no definite decision had yet been reached.

The Beatles' double-LP has now been officially certified as a Gold Disc winner in America. This brings the group's total of U.S. Gold Discs to 13 albums and 16 singles.

Other Apple news: the organisation Apple Publishing concerns is to expand its American operations by opening a Los Angeles office, and Apple Records is flying to the U.S. for a month of business talks in which he will also record a new album and single by James Taylor.

No decision on Mary Hopkin's next single has yet been taken, although it is understood that the single "Love Is the Sweetest Thing" will be included on her forthcoming debut album.

Gees, Dave Dee disc delays; Aretha, Family Stone newies



THE Bee Gees have decided NOT to release "Odessa" as their new single — it will, instead, be the title track of their next album, to be issued by Polydor on February 14. Dave Dee, Dozy, Beaky, Mick and Tich have also changed their plans for a new single, which will not be released until after the group returns from its Japanese tour in mid February. But new January singles have been scheduled for Aretha Franklin, Sly and the Family Stone, Tyrannosaurus Rex, William Bell and the Box Tops. Pyle is to release a cut-price double-LP incorporating ten years of the

label's major hits.

The two-part "Odessa" — with music by Maurice Gibb and lyrics by Barry Gibb — was to have been the Bee Gees' next single, for January 17 release. But it has now been decided to include it in the group's new album. A single is still planned for late January issue, although titles have not yet been decided.

Dave Dee's "Run Colorado" will not now be coming out next Friday (10), although it will be released in America in the following week. Instead, the group has decided to defer its next single until mid-February — and it is probable a completely different track could now be selected for the British market.

Aretha Franklin's "Don't Let Me Lose This Dream" (Atlantic) and the Family Stone's "Everyday People" (Directions) are both issued next Friday. Out the following week (17) are Tyrannosaurus Rex's "Fever" (Swan) (Royal Zonophone), William Bell's "I Forgot To Be Your Lover" (Bell), the Box Tops' "Sandman" (Bell) and the Barbara Streisand song from "Funny Girl," titled "My Man" (CBS).

John Sebastian, formerly of the Lovin' Spoonful, has a new disc issued on January 17 — it is "She's A Lady" (Kama Sutra).

The double-LP "Pye Presents Ten Years of Golden Hits" is out on January 17, and retails at 28s. 2d. Among artists featured in the set are the Foundations, Val Doonican, Donovan, the Kinks, Sandie Shaw, Long John Baldry, the Searchers and Lonnie Donegan. Sleeve notes are by Brian Matthew.

Two other records just announced by Fontana for next Friday (10) are Gary Walker's "Come In, You'll Get Piesomenka" and Unit Four Plus Two's "3.30."

Scaffold and their 'pink' toothpaste

Title of the late-night show at the Open Space Theatre in London's Tottenham Court Road in which the Scaffold is to appear this month. The title of Frankie's next single, "Little Snow" — "Among the novelties promised is "Lily The Pink" — plus a series of half-empty toothpaste tubes. As previously reported, Scaffold is in the show on January 9, 10, 11, 16, 17, 18, 21 and 25.

... BUT HERE ARE FULL DETAILS OF GEES LP

THE complete list of tracks on the new Bee Gees album is: "Odessa (City On The Black Sea)", "You'll Never See My Face Again", "Black Diamond", "Manley Port Drive", "Edison", "Melody Fair", "Suddenly", "Whisper Whisper", "Lamplight", "Sound Of Love", "Give Your Best", "Seven Seas Symphony", "With All Nations (International Anthem)", "I Laugh In Your Face", "Never You Never Again", "First Of May" and "The British Opera". All the songs were penned by the Gibb brothers — although "First Of May" was written by Maurice alone, after he and Lulu had split temporarily early last year.

During a week of exciting events for the Bee Gees, Maurice fell ill with a throat infection on Tuesday, three days after announcing his engagement to Lulu — and an £8,000 theft took place in Barry's hotel suite in Sydney, when jewellery and cameras were stolen. The group gets together again on January 19 to film its guest spot in the Tom Jones TV series (see separate story) — for which Barry and Colin Petersen are returning from Australia, while Robin Gibb flies back from his Swiss honeymoon.

Vikki: four concerts

VIKKI CARR flies into Britain on February 15 for a stay of just over four weeks, during which she will star in four major concerts with the Ralph Doolimore Orchestra. She will also record several tracks for Liberty in London as well as filming her own six-week series for London Weekend-TV.

Vikki guests in the final edition of LW-TV's "Corbett's Follies" on March 1—and her own series takes its place the following Saturday. She will introduce guest artists every week, one of whom will be Engelbert Humperdinck.

The four concert dates set for Vikki are BIRMINGHAM Odeon (February 22), LONDON Palladium (23), MANCHESTER Odeon (March 1) and NEWCASTLE Odeon (2). The concerts will also include a male guest star who has not yet been booked.

LOCOMOTIVE'S NEXT

The Locomotive goes into the studios today (Friday) to spend two days cutting its next single. The album has already been selected as "Mr. Armageddon" — said to be completely different from the group's "Rud's in Love" hit. Parlophone plans a late January release for the new single.

G-CLEFS TOUR HERE

The G-Clefs, who entered the NME Chart in 1961 with "I Understand," are to undertake a six-week British and European tour for promoters Henry Sellers and Danny O'Donovan — the eight-piece U.S. soul band opens at Paddington Ice Club on March 7. As previously reported, Sellers and O'Donovan are also promoting tours by Joe Tex and his Orchestra (January 17-February 7) and Ben E. King (February 21-March 3).

BIG PUBLISHING DEAL

Music publisher Dick James—who, besides heading his own company, is also a director of Northern Songs Ltd.—has purchased a controlling interest in the famous publishing house of Lawrence Wright Music Co. Ltd. The deal was completed on Tuesday afternoon.

HOLLIES STILL SEARCHIN'

THE Hollies have still not engaged a replacement for Graham Nash, and consequently will be accepting no bookings for January. But February commitments for the group are now being prepared, as it is expected that a decision regarding the new-comer will be taken within the next fortnight.

Robin Britten, the Hollies' manager, told the NME: "The list of applicants has now grown to over 90, but this has been reduced to a short list of three. We hope to make an early announcement, as the Hollies have three great songs waiting to be recorded — and they are also anxious to complete their Bob Dylan LP, for which they have so far only been able to cut the backing tracks."

SIR LEW, VERA O.B.E.

Show business was honoured by the Queen this week in the New Year's Honours List. Lew Grade, joint managing director of ATV, becomes a knight—and Vera Lynn receives the O.B.E. for services to charity.

Gordon Mills to wax Frankie Vaughan

FRANKIE VAUGHAN has switched recording managers, and has already waxed his next single under the supervision of Gordon Mills—the man who has guided the careers of Tom Jones and Engelbert Humperdinck. Vaughan is also set for a lengthy return cabaret engagement at London's Talk Of The Town theatre-restaurant.

Although he will remain with EMI as his record outlet, Frankie will in future have all his songs selected by Gordon Mills, who will also independently produce Vaughan's discs. The singer was previously recorded by Norman Newell.

Frankie — currently appearing in the Christmas show at Manchester Opera House until February 8 — begins an indefinite run of at least four weeks at the Talk Of The Town on March 12.

Before Gordon Mills left for South Africa with Engelbert Humperdinck last weekend, he supervised the recording of Frankie's next single, which will be issued at the end of this month. Mills was also responsible for producing the Lew Grade smash hit "Little Arrows."

ROYAL ALBERT HALL BRUNEL UNIVERSITY STUDENTS CARNIVAL

(In aid of International Red Cross)

★ GEORGIE FAME ★

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group records

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How did your favourite star fare in the NME Chart championship?

ALL THE RECORDS

1. TOM JONES	740
2. BEATLES	711
3. ENGELBERT HUMPER	580
4. DINK	560
5. LOVE & CONNOR	524
6. GARY PUCKETT / UNION	494
7. BEE GEES	471
8. TREMBLES	463
9. BEACH BOYS	437
10. DIVE DEE, DOZY, BEAKY, MICK & TICH	408
11. Louis Armstrong	406
12. Amos Corner	390
13. Herman's Hermits	380
14. Small Faces	379
15. Manfred Mann	376
16. Don Partridge	369
17. Mary Wells	363
18. Donovan	342
19. Esther & Abi Ofarim	335
20. John Rowles	325
21. Hugo Montenegro	316
22. Lulu	291
23. Otis Redding	307
24. Lulu	301
25. Solomon King	283
26. Tommy James & Shondells	283
27. Herb Alpert	282
28. Four Tops	280
29. Equals	277
30. Herd	276
31. Casuals	275
32. Hollies	272
33. Leapy Lee	271
34. 1310 Fruitgum Co.	268

35. Bobby Goldsboro	259
37. Scofield	252
41. Formals Duo	251
39. Crazy World Of Arthur	237
40. Aretha Franklin	234
41. D.C. Smith	230
42. Rolling Stones	229
43. Dusty Springfield	223
44. Marmalade	217
45. Isley Brothers	218
45. Johnny Nash	218
47. Family	207
48. Andy Williams	208
49. Simon & Garfunkel	207
50. Bandwagon	198
51. Joe Cocker	189
52. Paul Simon	186
52. Move	186
53. Little Richard & Brian Auger Trinity	177
54. Nina Simone	177
55. Ohio Express	170
57. George Fame	169
58. John Ford & His Playboys	167
57. Band	167
59. Seating Walker	165
60. Showstoppers	164
61. Marbles	163

Based upon the weekly Top Thirty published by the "New Musical Express." Thirty points are awarded for No. 1 position, 29 points for a No. 2, and so on — down to one point for a No. 30 placing.

Compiled by DEREK JOHNSON

62. Dionne Warwick	161
63. Richard Harris	157
63. Jose Feliciano	158
64. Sly & The Family Stone	154
64. Brenton Wood	156
67. Cupid's Inspiration	155
68. Simon & Garfunkel	152
70. John Long	140
71. Jimi Hendrix Experience	147
72. Dave Clark Five	141
73. Elvis Presley	138
74. Turtles	139
75. Jackie McLean	138
76. Gene Pitney	134
77. Diana Ross & The Supremes	132
78. Cliff Black	131

96. Love Sculpture	75
97. Simon Dupree & The Big Three	74
98. Alan Price Set	67
99. The Hollies	67
100. William Bell & Judy Clay	59
100. Marvin Gaye & Tammi Terrell	59
102. Traffic	59
103. Moody Blues	59
104. Easybeats	49
105. Vanity Fair	49
106. Fleetwood Mac	41
106. Alan Price Set	41
106. Patricia Clark	41
109. Roger Miller	36
110. R. Dean Taylor	35
111. Kaseetz & Katz Singing	33
111. Orchestral Circus	33
112. Who	31
113. Pigment Markham	32
114. Nice	31
115. Who	31
116. Cream	28
117. Frankie Vaughan	28
117. Grapefruit	22
119. The Band	21
120. Sandle Shaw	20
120. Dave Davies	20

122. Bedlocks	19
123. Troggs	16
123. Bread	16
125. Edwin Starr	15
126. Ray Charles	11
126. Tony Blackburn	11
128. Symbols	9
129. The Beatles	9
130. Alan Bown	7
131. The John Barry Band	7
130. Bill Haley & The Comets	7
133. Felice Taylor	6
133. Jeff Beck	6
135. Betty Everett	5
136. Shirley Bassey	4
136. William Bell	4
136. Aphrodite's Child	4
139. Jim Reeves	3
140. Sheryl Long	2
141. The Beatles	2
142. Sandpipers	1
142. Buddy Holly	1
142. Marianne Reeves	1
142. Vanellia	1
142. Spencer Davis	1
142. NEXT WEEK: Derek Johnson's full comments on these point-scors. Don't miss it!	



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Lulu and Maurice want five kids, but only one now!

Five children! A quiet, white wedding! A big house in the country! No honeymoon! Those, so far, are the plans behind what promises to be the show biz wedding of 1969, between Lulu and Maurice Gibb.

A wave of surprise and excitement ran through most households on Saturday night (or Sunday morning if people hadn't been viewing the night before) at the announcement of the couple's engagement. So on Monday I went round to Lulu's St. John's Wood house to meet them both.

Maurice opened the door and led me up to the lounge. A big Christmas tree and hundreds of cards and telegrams confronted me as I asked her-of-the-new-beard when the decision to be married had been reached.

"Just before Christmas," he replied in his soft voice. "About four months ago I decided I wanted to, and a week before Christmas I said: 'Let's get married.' But Lulu said: 'No, let's get engaged first' and I said 'Okay.'"

"It wasn't a rush, it just happened. Nobody pushed us into anything." While Lulu was upstairs, Maurice spoke about the plans for the wedding—and the difficulties involved. "I can't honestly say when we're going to get married," he admitted. "When we get there, I suppose. Lulu's doing the series, then I go to Spain to film and when we come back, she'll be in Blackpool doing her film.

"I was a bit nervous because it was the first time away from the group," Maurice smiled. "I was thrilled that we did a bit in the show together. I thought it was the best part—maybe I'm prejudiced though!" Maurice is giving Lulu guitar

They tell RICHARD GREEN

page among champagnes. I toasted them and Lulu bubbled on, effervescent as the champagne, about her feelings for Maurice. Then he chipped in: "She went to Middleburgh for a full LP treatment after her first day away I went potty and phoned her five times. I dropped there at 4 am and arrived about 8.30 in the morning. I didn't know where it was. All I knew was the MI. But I found her all right."

"We talked about last Saturday's 'Happening For Lulu,' of course. "I was so nervous because it was the first time away from the group," Maurice smiled. "I was thrilled that we did a bit in the show together. I thought it was the best part—maybe I'm prejudiced though!" Maurice is giving Lulu guitar



LULU and MAURICE GIBB on Lulu's TV show on Saturday, when they made the big announcement about their engagement.

"They can't grow one. I think so much to support it's equal. Sometimes, his voice sounds like an instrument, it's amazing. I wish I could sing like him." Every now and then the light caught Maurice's engagement ring and it flashed brilliantly. Where did it come from? "Brian told me. 'We expected policemen and Russians on every corner. Dull streets, unglorious buildings, the music was different from England, with long hair, beards and mini-skirted chicks and no Russians at all! They must have hidden in the woods.'"

"I was so nervous because it was the first time away from the group," Maurice smiled. "I was thrilled that we did a bit in the show together. I thought it was the best part—maybe I'm prejudiced though!" Maurice is giving Lulu guitar

**** TURTLES PRESENT BATTLE OF BANDS (LONDON, SHU 8376)

Fast precise rocking music from the Turtles, who give their impressions of various groups, in much the same way as the Baron Knights did here a few years ago. But whereas the knights were content just to make it a comedy, the Turtles give it a full LP treatment. The disc is more complex than rock, but the music is good nevertheless. We have a Beatles take-off with Eleanor, and the Beach Boys with Sun. Dan, twelve tracks in all and all good music they can raise. Mostly composed by the Turtles.

Other Titles Battle of Bands. The Last Thing I Remember, Too Late To Hear, My Darling, Oh Daddy, Buzzsaw, I'm Chief, You Showed Me, Food, Chicken Little Was Right, Earth Anthem.

**** BOOKER T. AND THE SOUL MINDS (SAX, SVAY'S 1003)

Some great soul-swinging organ playing Booker T. (Jones) and rock-steady rhythm from the three Migs on this LP which names as its title number Soul Limbo, written by the pure soul instrumental group as were two other tracks. This multi-racial groove contains what you get a smooth organ-guitar-drums

LPs by Allen Evans

sound going. Eleanor Rigby and Jimi Hendrix's Foxy Lady get good whirly bits. Other titles: Be Young Be Foolish Be Happy, La La Means I Love You, Talladega, High, Willow Weep For Me, Over Easy, Heads Don't Bet, You've Been Gone, Born Under A Bad Sign.

*** CRODYVY A BASS (Direction, 6-3452)

Sixteen tracks, specially picked for their groovy sounds by Derek Chambers, and featuring hit-makers Sly and Family Stone (Dance To The Music, see 'M' Lady), The Bandwagon (Breakin' Down), The Walls of Heartache, and Baby Make Your Own Sweet Music and several future chart possibilities.

Other artists and titles: Glories (Give Me My Freedom), Donnie Hobbs & Co. (The Horse), Swann (Make Me Yours), Cliff Nobles & Co. (The Horse), Brenda & Tabulations (Baby You're So Right For Me), The Chambers Brothers (Time Has Come Today), Inez & Charlie Foxx (I'm a Fool for You), Peaches & Herb (Love Is Strange), Gene Latter (A Little Piece of Heaven), Barbara Mason (Oh How It Hurts), Vibrations (Love In Them There Hills), James Boys (The Mule).

*** LEMON PIPERS: JUNGLE MARMALADE (Pye NPM 28118)

Well, from Gene Tambourine, which I considered a very good single, to Orange Marmalade, which isn't a title but just two words of the Jelly Jungle track, that has strains of their earlier hit. This first track, together with the folksy second track, I was Not Born To Follow with us here by guitar break but held a lot of promise. The rest of the LP, however, was a bit disappointing, apart from the sad I Need Someone. The album is musically mixed with Dead End Street/Half Light, containing a Paul Simon-type guitar solo. This is noteworthy but not as good as Paul would have done.

Other tracks: Everything Is Yours, Catch Me Falling, Hard Core, Love Leads And Meditation, Lonely Atmosphere, Mirrors, Wine And Violets.

*** VANITY FARE: THE SUN, THE WIND AND OTHER THINGS (Page One, POLS 010)

Three tracks, the success of I Live For The Sun, the Vanity Fare enjoyed publicity having them as initiators of a new swing back to the short-haired era. The music is more careful days of pop music. The album is a very successful production achieved through the stronger, more insistent instrumental accompaniment prevalent today. Therefore, although the Vanity Fare achieve a very full vocal sound, my enjoyment of this album is spilt by the un-pleasantly short first track, which chosen compliments their style and would be familiar to most readers.

Titles: I Live For The Sun, Music Room, Lucky Lady Bug, Adios, I'm a Fool for You, The Sun, Four Strong Winds, Puppet On A String, Younger Girl, On The Other Side, I'm Still In Love With You, You've Lost That Loving Feeling.

IRON BUTTERFLY: IN-A-GADDA-VIDA (Atlantic 587136).

If there was a yearly prize for the most beautiful woman who could sing over 17 minutes — one whole side! For a track to last as long as this, it's a real feat. It's not up to Cream standard, which they are not. Still it must credit it held me for about eight minutes. The tracks on the other side are so offensive and easily forgettable.

LIFE LINES

of GUN



PAUL CURTIS

ADRIAN CURTIS

LOUIE FARRELL

Name: Paul Anthony Gurvitz	Name: Adrian Gurvitz	Name: Brian John Farrell
Birthdate: July 6, 1947	Birthdate: June 26, 1949	Birthdate: December 12, 1947
Height: 5ft. 8in.; weight: 9st. 10lb.; colour of eyes: blue; colour of hair: fair.	Height: 5ft. 11in.; weight: 12st.; colour of eyes: blue; colour of hair: fair	Height: 5ft. 6in.; weight: 9st. 10lb.; colour of eyes: blue; colour of hair: brown
Parents' names: Samuel/Marie	Parents' names: Paul	Parents' names: Leslie/Farrell
Brothers: Adrian	Brothers: Organ, lead guitar, bass, piano	Brothers: —
Instruments played: Bass	Instruments played: Gearses Secondary Modern	Instruments played: Drums
Where educated: Downshall Secondary Modern	Where educated: 14	Where educated: 16
Age entered show business: 18	Age entered show business: —	Age entered show business: —
First amateur appearance: Finsbury Park Astoria	First amateur appearance: Can't remember	First amateur appearance: Rising Sun Pub
First professional appearance: France	First professional appearance: Dustbin with Crispian St Peter's	First professional appearance: Can't remember!
Biggest break in career: Meeting Ronnie Scott	Biggest break in career: Meeting our manager	Biggest break in career: Record "Race With The Devil"
Compositions: —	Compositions: Race With The Devil, Sunshine, Rat Race, Take Off	Compositions: —
Biggest influence on career: My own	Biggest influence on career: None	Biggest influence on career: Knack (pop group)
Former occupations: Hairdresser	Former occupations: Demonstrating guitars	Former occupations: —
Hobbies: Snooker	Hobbies: Snooker	Hobbies: Drinking and driving
Favourite colour: Brown	Favourite colour: Blue	Favourite colour: Black
Favourite food: Steak	Favourite food: Not fussy	Favourite food: Egg and chips
Favourite drink: Bourbon and Coke	Favourite drink: Bloody Mary	Favourite drink: Scotch
Favourite clothes: Casual	Favourite clothes: Casual	Favourite clothes: Belts
Favourite actor/actress: Paul Newman, Sophia Loren	Favourite actor/actress: Marlon Brando	Favourite actor/actress: —
Favourite group: Beatles	Favourite group: Moby Grape	Favourite group: Doors
Miscellaneous dislikes: Hillman Imp	Miscellaneous dislikes: Imp	Miscellaneous dislikes: Humber Hawk
Miscellaneous likes: Know all	Miscellaneous likes: Sunny weather	Miscellaneous likes: Filling in forms!
Best friends: Rupert	Best friends: Michael Zake	Best friends: The lift at NEMS
Most thrilling experience: Racing at Brands Hatch	Most thrilling experience: Getting from South of France to Iford on 5 francs	Most thrilling experience: —
Pets: 2 dogs—boxer and retriever	Pets: Two dogs	Pets: Two cats
Personal ambition: To be a success	Personal ambition: To stop having my photo taken	Personal ambition: House in country
Professional ambition: To be a success	Professional ambition: No 1 disc	Professional ambition: Successful records
TV Debut: "Late Night Line-up"	TV Debut: "Top Gear"	TV Debut: "SINA SIMONE Sings"
Radio debut: "Race With The Devil"	Radio debut: "Race With The Devil"	Radio debut: "SINA SIMONE Sings"
Present disc label: CBS	Present disc label: CBS	Present disc label: RCA Victor
Recording manager: John Goodison	Recording manager: John Hammel	Recording manager: Jim Parsons and Peter Chipperfield
		Musical director: Gun
		Present home: Iford, Essex
		Musical education: None

COMMON TO ALL

Personal managers: Jim Parsons and Peter Chipperfield
 Musical director: Gun
 Present home: Iford, Essex
 Musical education: None

From YOU to US

Edited by TONY BROMLEY

MARIELLE HAWKINS (Manhattan, New York): Who is the idiot who decides which tracks go on American albums, and their prices? Why do English albums have more tracks than their American counterparts? Why is it that those tracks not included in the American release are invariably the best I have yet to find a sensible explanation for this practice... I certainly can't be because we pay less money than the English do! Remember America is totally inhabited by super-wealthy people, at least that's what I've been told... I paid five dollars for "Set Pepper" and six dollars for "Electric Ladyland" because I thought they were worth it — and they were.

However, when I went to buy the Beatles album I found out that it costs — brace yourself — counting 5 per cent sales tax! There was a huge crowd ready to buy it when they were told the price (and after they were reviled or calmed down) they left without it. Sure, the Beatles will sell a million dollars worth. At that price they'll take too many albums to make it!

SHEILA SMITH and **VALERIE ANDREW** (London): So John Young (FYU Dec 7) thinks that it is about time Pete Murray was put

out to grass. May we suggest that John Dunne be put out to grass instead. His frequent letters are becoming tiresome.

Apart from the fact that Pete Murray shows a great deal more intelligent interest in all aspects of pop music than most other disc-jockeys, he's informative, accurate and his professional radio and television presentation leaves NOTHING to be desired.

Could it be that Mr Dunne was envious of Pete's position on "Top Of The Pops" or could it be that he has never met anyone so attractive as Jeanie C. Riley so the record there will be too admirers more than willing to share the same partners.

PAUL COLLINS (Wambown, Staffs): To me the planned future schedules for Radio One are the ultimate in short-sightedness! Straight after the news that we are losing "Foreveret" (voted second most popular radio show in the NME poll) and "Saturday Club" comes the news that David Symonds is losing his daily show.

Just who are the BBC catering for? Certainly not the true pop fan who has had to endure the infantile Tony Blackburn and the nauseating Jimmy Young ever since the network opened. Wake up Rob Scott! Radio One is fast becoming a national disaster.

M. DOWRA (Wheatley Hills, Doncaster): I would like to say how much I've enjoyed reading your NME 1968 Annual! I especially enjoyed the articles on the Bee Gees, Beatles and the articles on the "weaker sex". The photographs were exceptional and if any reader hasn't got one, they should get one — it's well worth the price!

S. MCKELLAN (Bramhall, Cheshire): It is a known fact that Paul Jones has not had a hit record in the charts for over a year and a half even though he has had some good records out — all of which have been predicted as hits.

It isn't surprising that none of his records get in the charts when it is practically impossible to buy the record! I tried over six shops in a large town — not one of which had his new single "Aquarius" in stock!

All right, so his other records didn't get into the charts, is this any reason for not stocking his new one?

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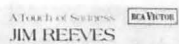
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HAIR

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SOBABES DEEPBO FORM

HAVING been assailed by and hooked on what is now known in its shorter super improved form as the Bonzo Dog Band, with the wonder ingredient glee, it was a little sad and alarming to sit over a beer with Dogs Neil Innes and Rodney Slater recently and discover them in a mood of most uncharacteristic aggression, bordering on despair.

"I'm sorry if I sound aggressive, but that's the way we all feel at the moment," said Neil apologetically. "We haven't been able to reach our full potential for some time and now we have this hit it makes me all the more determined that we should do so."

Resolved

Their anger it transpired was directed against certain of their business associates and was at that time threatening to engineer the disintegration and departure of the Bonzos from a pop scene so entrenched by their presence. It gave me great pleasure, therefore, to report that the troubles that overtook them seem to appear to have since been resolved.

"We ought to be allowed to get on with what we want to do with these hang-ups," said Neil

LOVE FANTASY

"LES Bicyclettes De Belsize" — a shorty to go on circuit with the Hayley Mills and Bennett film "The Twisted Nerve" — is 30 minutes of what might best be described as a love fantasy with its roots in the dated tourist image of Swinging London where all the young are exceedingly beautiful and disport themselves under a forever clear blue sky in yellow and purple clothes.

It has no dialogue, the story being told by the music of Les Reed and Barry Mason who have, on the whole, done a good job. Besides "Bicyclettes," sung by Johnny Worth whose version I preferred to the mushier hit styling of Engelbert, there are five numbers, two sung by Worth, one by the Episode Six, one by Jane Marlowe and one instrumental.

The ballad "Julie" is probably the pick of the bunch, with no doubt be finding its way on a number of future albums and could even make someone a hit single.

The film was shot in lush colour in the Hampstead and Belsize Park area of London, by no means without its humorous moments, and has Judy Huxtable and Anthony May as its young stars. Incidentally romantics will enjoy it, cynics should stay away — fans of Reed/Mason will find it a good showcase for their talents. I can't understand, though, why the title is in French. So what's wrong with "The Bikes of 'Ampstead'" — NICK LOGAN

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WEBB BERRY
EMPIRE POOL

By NICK LOGAN

angry. "We want to give money's worth, particularly so with this hit. But anyway I would sincerely like to thank all the people who have bought the record."

A more lighthearted vein was introduced by Rodney's reminiscences of the Band's Vivian Stanshall in the early days of the Bonzos. Viv and Rodney are the only two surviving from the original lineup.

It would appear that Mr Stanshall is a man of many names, no one sure which one is really his. Referred to fondly as "Uncle" for some time, now Rodney says he calls him Vic, but it seems there is an Anthony as well lurking in the murky past.

Anyway, it was Rodney who assessed much littering with his disclosure that Viv/Vic/Antony/Uncle once weighed a colossal 17 stone.

"He shaved his head completely bald, had the long drooping ginger moustache and he used to play the tubs," he added (as if a 17 stone Viv Stanshall wasn't enough).

Not to be outdone, Neil's contribution was that Viv used to be known as the phantom provoker of Chaik Farm, on account of his nocturnal activities in a pair of outlandish rubber cars.

Reconcile

"Those were the days," sighed Neil — while I was still trying to reconcile the sylvan hairy Viv Stanshall of today with a bald, 17-stone, tub-playing phantom. This in turn led on to reminiscences of the Bonzos' early days when they were renowned for their antics on the stages of various London ale houses, noticeably the Neutron in Hackney, where they hotly challenged the Marshes in local popularity.

Such was their success that the Band's delightful styling of the standard "Bacon 17" (You Overcoat (Live Like With A Smile) was to become one of the best-selling of the East End Mods as they went over the top on Clacton beaches against the hated Becker forces.

But to get back to the present, it is now a known fact that a certain Mr McCartney played a major part in the production of the Band's "Urban Spaceman" but though they had tried to keep Paul's contribution dark for fear of those dreadful bores who will screech "heaven" at the slightest excuse. However, the story may now be told.



The BONZOS (l to r), ROGER SPEAR, LARRY LEGS SMITH, DENNIS COWARD, VIV STANSHALL, RODNEY SLATER (lying) and NEIL INNES.

Said Neil; "Viv was out getting drunk one night when he met Paul and told him our problems. He was sympathetic and said he'd come along."

"It was great, the whole session only took about three hours, and Paul managed to catch the end of the enthusiastic us, on record. He was the only person who could have done it. He just had to say what he wanted and he got it."

"I was suddenly aware of a gap between the buildings," said Neil. "I wasn't high of anything. I just became aware of a supercharger, gleaming in the sky through the gap in the buildings. A James Bond super performer type person."

Not heard

"Some people have not really listened to it. They've heard the word 'speed' and gone away saying this is all about drugs. It's not about one person who has got no substance. He has a name that's a superhero or superman."

Normality is struck strongly in the Bonzo's lives at present, with the people against whom the Band's satire directed on their own. "The Doughnut in Granny's Greenhouse" Who are the normals.

Don't try

"They are those people who don't understand other people and don't try to," said Neil.

Bonzo gave a mute answer, merely directing my attention to our fellow customers in the bar. "They are the people who laugh at others because they don't try to understand," he continued. "If I walk in somewhere wearing this hat they will all laugh and point and say 'Yeh look Geronimo'."

Neil's head, I should explain, was adorned by a rather becoming green felt headpiece, tied round with a colourful scarf. Geronimo!

We moved on to the Bonzos' stage act which is by definition not so much as those whose packages on which the individual members can improvise at will. Far from this being a rather wily thing for

AMERICA CALL THE DOORS CONCERT FIASCO

Elvis tour rumour

LIKE YOU, I'm anxious to see what's going to happen with Elvis and personal appearances next year. Rumours are running rampant that he will do a summer tour and that his fee will be something like \$10,000 a night. After that special, he'll certainly have no problem filling any amount of arenas that he and the Colonel would choose to play.

However, Colonel Parker does keep insisting that he won't put Elvis on the road till he's completed all his present movie commitments. And that will be in 1972.

I bet no one's thought of asking poor Elvis what he'd like to do. He seemed to enjoy doing a television show so much that he'd probably have no problem performing before an audience again!

THE Doors' concert at the Forum, their first local appearance since their European tour, was not only disappointing, but was so unattractive to watch that it was unattractive to watch.

The three Doors melted into their instruments and you only heard the sounds, forgetting they were three musicians performing those sounds. When they performed their latest single release "Light My Fire," the Doors were augmented by strings and brass, but it seemed almost superfluous.

The concert was to be a planned excitement, but just didn't work. The audience had paid as much as \$6.50 per seat to see and hear Doors, so raw and exciting on record and in legend, but they were sadly disappointed.

The restless gathering was given "Light My Fire," only to have it drag on so long it was hardly recognizable. During the song one section of the arena lit up as a gathering of youths lit sparklers and firecrackers. The song dragged on without pause as firemen seized the articles of distraction.

I could not describe it better than the Chicago writing in the Los Angeles Time review. "As Morrison seemed content to allow in the pleasure of his own talent, the audience became hostile. I and the Lizard King did not do anything," he says, while his snaky body moves rest slow.

The climax of the evening set put on happened when he sat down on the floor. The Doors the musically starved crowd and asked the audience what they only wanted to hear.

"We can play music all night, if you want it," he said, "but you don't really want that, do you? You want something more different. His moaning voice rang through the smoking crowd."

The "something different" the audience then received was Jim's "Light My Fire" again. It might have worked in front of a more informed gathering, but the audience as a whole was more confused than ever.

Opening the show was a local group called Sweetwater who

June Harris in New York

Great star line-up

THE Fillmore East has lined up a great series of attractions through this month and well into February. Many of the groups appearing there are not only English, but will also be making their U.S. debut, while others will be returning to consolidate the names already built up in this country.

Last year, thanks to great underground success, the Fillmore (East and West), the Boston Tea Party, the Grande Ballroom in Detroit and Chicago's Kinetic Playground, British acts who have had little, or no, success at home, were able to crack the toughest audiences in America, drawing not only standing ovations and huge crowds but also, in most cases, big album sales.

Fine examples of this in the past 12 months are Jeff Beck, Procol Harum, John Mayall and the Moody Blues. 10 Years After have established themselves into a firm groove on the personal appearance circuit, and the release of their new album, "Stonehenge," should correct record sales.

Fleetwood Mac are currently in the press of happening, though of course, they've got a lot going for them in England too. Starting this month, the U.S. underground will create and develop more British stars. Lee Zeppelin, Jimmy Page's new group, are going to be whopping their big names on the album charts after the release of their first LP and will add to what they've got going with their present LP.

They're scheduled to appear at the Fillmore with Iron Butterfly

Ann Moses in Hollywood

Editor of "Tiers Beat"

presented an enjoyable half-hour of original material. All the Doors stood, staggish and watched as the other advertised act, Jerry Lee Lewis, did his thing.

Those who want to see the wild, screaming act Lewis is known as last out too. Although his second number was the favourite, "Great Balls of Fire," and he ended his set with "Whole Lotta Shakin' Goin' On," the numbers he chose to fill in between were slow, uninteresting and even went into a Bluegrass sound that hardly fits with the Jerry Lee Lewis bit.

Finally, his reaction to the audience, Lewis shouted, "I don't care if you all get heart attacks!"

It was a frustrating night at the Forum.

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TERRY QUINN'S GREAT ARTISTRY TRIUMPHS

Today I would like to start a nation-wide search for a very special... Here Comes The Rain, Leapy was looking worried when I spoke like a little bit of enthusiasm but those kids in Ireland really take the music, he said. They also took his suit, his hair and the rest of his left shoe...

Bruised, battered Leapy Lee limped back into London this week following a furious, successful tour of Ireland. Fans in Dublin and... About to launch an extensive TV and radio promotion for his follow-up album 'Here Comes The Rain', Leapy was looking worried when I spoke like a little bit of enthusiasm but those kids in Ireland really take the music, he said. They also took his suit, his hair and the rest of his left shoe...

Argentine, the Scottish group which made its debut on the 'Happening'... 'I'm never got past the film camera but if you are still around in 1984 it's a film you'll catch it on the telly... It's a film called 'You Are What You Eat' but before Fanny Craddock she's getting excited I want to tell you that it has nothing whatsoever to do with cooking... It's another American pop music happening and stars Tony King, Harpers...

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At Maida Vale, Alan Freeman and comedian Marty Feldman next-door neighbours . . . Disappointing: George Fame's vocal duet with Alan Price on Saturday's TV David Frost show . . . New York Copacabana owner Jules Podell has set May 22 for Tom Jones' return engagement . . . Cheering Judy Garland at Talk of Town on Monday — Ginger Rogers, Zsa Zsa Gabor, Johnnie Ray, Lonnie Donegan, Danny La Rue . . .

What does Tony Bennett think of new Stevie Wonder hit? . . . ATV chief Lew Grade engaged independent publicist Chris Hutchins to promote new Tom Jones television series . . . Will Monkees be singing "Please Don't Talk About Me When I'm Gone"? . . .

Is new hit from Elvis Presley dedicated to Radio One d-19? . . . Listing 1968's worst discs, Ray Connolly (in "Evening Standard") included Dave Dee and Tremeloes hits . . . In Boxing Day broadcast, Harry Secombe acknowledged helping hand from Andy Gray at outset of his career . . .

In America, Beatles replaced by Glen Campbell at LP chart top . . . Manager Gordon Mills in South Africa with Engelbert Humperdinck . . . Untrue: Lulu getting married just for a surname! . . . U.S. death of Ed Smalle, former



The title of a new hit can result in the group getting into some strange spots. MANFRED HAYNE have clicked this week with "Fox On The Run" at No. 30, so here they are (minus Klaus Voorman) in hunting fig. . . .

show—with Lulu also appearing? . . . On Boring Roy Plumley's BBC-TV interview with Sammy Davis . . . Have you heard John Lennon's amusing impression of Harold Wilson? . . .

Fifth Dimension here this month for Julie Felix BBC-TV show . . . Including: Matt Monro's is Les Reed's "Marry Me" Engelbert Humperdinck's next single? . . . Depending . . . Matt Monro's antics with Dave Allen (ATV, Sunday) . . .

Malcolm Roberts has withdrawn from Raymonde Lefevre's Royal Albert Hall concert . . . Beatles' "Goodnight" next: Vera Lynn single, with Hughie and Barbara Gibb (parents of Maurice Gibb) not losing a son, but gaining a tiger! . . .

At Nashville, Simon and Garfunkel recorded for two weeks under Bob Johnston's direction . . . In new Roger Miller publishing company, Andy Williams partners him . . . Big mystery why Glen Campbell hasn't clicked here. Was it the Johnny Harris TV

NME POPWORD

Compiled by Trevor Parks, Barton Upon Humber, Lincs.

ACROSS

- 1 Ex. Sheffield pub singer (3, 6)
- 2 Mr. Walker, the D.J.
- 3 "Jeannie" group
- 10 Mr. Waller's ex.
- 11 Named after classical composer
- 14 Filmy dolt!
- 16 "Mary" waited for Marmalade
- 18 Tijuana trumpeter
- 19 Recorded "Little Green Apples"
- 20 Songs sung alone
- 21 John Walker's real surname
- 23 What a cross got for Christmas (1, 3)
- 26 Record label
- 27 He and Tina's was deep
- 29 Mr. Getz
- 33 Meers. Bruce Baker & Clouston were this leader with Hit LP.
- 36 23 across have
- 38 Late soul singer
- 39 Went down with the "Antoinette" (4, 3)
- 40 Marlon's son (5, 4)

DOWN

- 1 Seen jumping with the Stones (4, 5)
- 2 Late Beatles' manager
- 3 Colour of this group's bicycle
- 4 Record label
- 5 Singer with 8 across (4, 4)
- 6 Faces, but not small

7 Mr. Rosko

9 "Beatles for —"

11 Leader of the Delrons

13 Don Partridge likes blue one

15 Miss Lee

17 Edmundo

18 Not cool music

20 Led by Diana

21 "Lara's Theme" came from one

22 One of 25 down

23 Ex-Move

24 Group of wall dem.

25 Rick West for example

26 "Abraham, Martin & John" singer

27 Don't forget to catch him

28 Brian Auger's group

29 Tops and Seasons number

32 "Mexico" singer

35 Mr. Bevan of the Move

37 Mr. Martin of the Move

ANSWERS NEXT WEEK

THE CAT'S WHISKERS

TAKING the annual opportunity for noteworthy achievements in 1968, your Alley Cat presents the following names—but they are not printed in any order of merit:

HUGO MONTENEGRO—a feat for an unknown to top the hit parade with an instrumental.

CLIFF RICHARD—climaxed ten years in the spotlight without a blemish

SCAFFOLD—for their originality

COLIN BERLIN—most progressive independent agent . . .

PAUL & BARRY RYAN—noteworthy combined singer-composer effort . . .

DEAN MARTIN—America's most matured TV showman . . .

CHRIS HUTCHINS—a young publicist who joined the leaders . . .

GRAHAM BONNET—perhaps the most exciting new voice . . .

TONY HATCH & JACKIE TRENT—"Joanna" could become their biggest standard . . .

ROLAND RENNIE—sterling work for Polydor group . . .

MARION MASSEY—brilliant handling of Lulu's career . . .

JIM WEBB—outstanding solo composer . . . at LP chart top . . .

BEATLES—for their continued, professional achievements . . .

TOM JONES—a Briton who will become a world champion . . .

ROLLING STONES—great gesture appearing without invitation at NME poll concert . . .

VAL DOONICAN—our worthy TV answer to Andy Williams

JIMMY PHILLIPS—attained 50 years as a great music publisher . . .

ROBIN SCOTT—superb direction of Radio One . . .

LULU—turns of the world at 20

BURNS—took a daring plunge, but proving worth while . . .

DES O'CONNOR—his hit parade successes were no joke . . .

JIMMY YOUNG—found the successful radio recipe . . .

GORDON MILLS—our No. 1 back-room boy . . .

MARTY WILDE—ought to see you back in the limelight . . .

ELVIS PRESLEY'S FANS—who remain loyal to their leader . . .

DAVE DEE'S GROUP—consistency with a capital C . . .

BILLY COTTON JNR.—for providing BBC-TV viewers with great Christmas entertainment . . .

DIANA ROSS—for her courage at Royal Variety Show . . .

CREAM—who showed the Americans what it's all about . . .

ESTHER OFARIM—an artist of rare talent . . .

ARETHA FRANKLIN—a singer with real soul! . . .

MARY HOPKIN—success through simplicity . . .

SIR JOSEPH LOCKWOOD—determination to make EMI leading force in world entertainment . . .

BOBBY GOLDSTBORO—one of year's best records . . .

TINY TIM—he's got guts—if little else . . .

LOUIS ARMSTRONG—the charm of his "Wonderful World" lingers . . .

LIBERACE—unique class entertainer . . .

CUPID'S INSPIRATION—"Yesterday Has Gone" perhaps your Alley Cat's favourite group record . . .

MIKE SLOMAN—praiseworthy efforts for MCA label . . .

CYRIL BERLIN—a manager de-

DANNY LA RUE ranks as one of the few people who are slow business legends in their own time. Huge box-office wherever he appears, his man-and-woman appeal is tremendous. Now the record buyers have taken to him and his first single, "On Mother Kelly's Doorstep."

This music hall song which was made famous by the evergreen Randolph Sutton was chosen by Danny who thought it was the type of number that his audiences would like to hear from him.

Danny began his career touring throughout Britain and can claim to have appeared in just about every theatre there is. He was spotted in a revue and plunged into the West End cabaret life— from where he has never looked back.

Royalty are known to be among Danny's most ardent fans and they often drop in at his own Hanover Square night club to watch his brilliant act. In panto each Christmas, the draw of Danny La Rue keeps the box-office extra busy and this year at the Saville in "Queen Passionella and the Sleeping Beauty" is no exception.

He lives in an elegant North London home where he is surrounded by priceless antiques and lovely rose gardens. A far cry from Mother Kelly's Doorstep down Paradise Row.

RICHARD GREEN

servedly sharing in Des O'Connor's triumphs . . .

DAVID FROST—head and shoulders above all TV personalities . . .

PAUL McCARTNEY—created international star of Mary Hopkin at first attempt . . .

NEW TO the charts

DANNY LILTS IN

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NEW ALBUM

JOHNNY MCEVOY
With An Eye To Your Ear

Johnny McEvoy
With An Eye To Your Ear
NME 1824

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An attractive commencing salary will be offered according to age and experience, together with good opportunities for advancement. Excellent employment conditions and benefits.

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HEIDSCHI BUMBEIDSCHI Recorded by DANA on REX R 11042

NOTHING BUT A HEARTACHE Recorded by THE FLIRTATIONS on DERAM DM 216

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