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**Hollies 4-page special**

No. 5

**SURROUND YOURSELF WITH SORROW**

BY **CILLA BLACK**

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**IMMEDIATE ANTHOLOGY OF SPECULATION**

**Stevie Marriott is alive and well and living in Essex**

"COR — we haven't even been in the Raver for weeks!" exclaimed Stevie Marriott on the subject of their mystery disappearance from the affairs of pop.

Where and why have the Small Faces been lying low for so many months?

They have been absent since the success of their million-selling single "Lazy Sunday" — the revolutionary sound groove — and single "Lazy Sunday" they had with Ron "Rabbit" Lane, Ian McLagan, and Steve Marriott.

And where is he, last thing one would expect from the late and unlamented Steve Marriott, Ian McLagan and Ron Lane?

"We've been here at the Cavendish House, reading, writing, and playing music," says Marriott, who has returned to his home in Essex. "We have had a great time and we are all well."

The last time we saw him was at the Raver, but we can't say for sure if he was there or not. He was seen at the Raver, but we can't say for sure if he was there or not.



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**DRASTIC**

Expressing a sincere desire that I hoped such drastic steps would not be necessary, I asked Steve about days gone by when the Small Faces split up and reformed as often as Zoot Money's troupe used to come down.

"Those were the days when people used to look at us, and we were the Small Faces and not who we are now," he said. "We all lived together, and the whole thing was based on togetherness. Obviously there had to be a reaction. It was, at times, there we were beginning to hate the sight of each other, and all our hostility was getting to our girlfriends. Mostly over night little things, and in the end we decided to end it for a while. Now, of course, we don't get on with each other nearly so often and our girlfriends are all the stronger for it."

"As long as we are together, there will be rumours we are splitting up."

**STEVE MARRIOTT—SMALL FACES SPLIT 'WITHIN A MONTH'**

**SMALL FACES** have been recording in London this week—without leader **STEVE MARRIOTT**. Faces Ronnie Lane, Kenny Jones and Ian McLagan were teamed up with Who's Pete Townshend to make demonstration discs and decide on their future plans.

This latest news confirms rumours that Marriott has quit the Faces. And it now seems likely that he will join forces with ex-herd star Peter Frampton.

Townshend told Disc: "I recorded at this studio in my own name. Ronnie asked me to play lead guitar for him, so a favour. They don't quite know what's happening. They were making the discs to see how things would work out without Stevie."

"Although Ronnie's view looks Stevie's projection, they still sound very like the Small Faces."

"I am splitting from Stevie probably within a month. At the moment the group is just playing discs together as I still know."

Two weeks ago—February 8—the Faces' recording company, Immediate, admitted there was more within the group.

Another move is seen that Marriott and Peter Frampton— with a child person—have been reuniting together.

It was at long last on October 19 last year that Disc reported Frampton—then called "The Fram"—and Stevie joining forces. It was a "Fram" one-nighter in Manchester when Fram "sat at" on guitar and sang with Stevie Marriott on stage.

Disc also believes that another idea was for Peter to rejoin Marriott in the Faces, but that idea did not work out. Then Disc was heard raving about a new group he was forming with Frampton.

Added Pete Townshend: "I think that if Ronnie, Kenny and Ian don't find something that really fits, they will break up completely."

Remember Kenny Jones has already refused an offer to join another group, also on the point of re-forming.



**MARRIOTT: he might leave**

**NO STEVIE MERGER SAY IMMEDIATE**

A MERGER between Steve Marriott of the Small Faces, and Peter Frampton who recently quit the Herd was denied by Immediate Records this week.

Said a spokesman for the Faces label: "We have heard these rumours as well."

When Frampton left the Herd he had plans to form his own group. It has been widely speculated that he would join the Small Faces, and it is known they have rehearsed in secret.

Alternatively, Marriott might leave the group and if so, it is likely they would continue with Ronnie Lane (bass) as leader.

The Small Faces' last had a hit with "Lazy Sunday" and their last single was "The Universal."

**BY CHRIS WELCH**

**PETER FRAMPTON LEAVING HERD**

I SAID that Peter Frampton leaves the Herd at the beginning of next month. He has not yet committed himself to what he will do next. The London-based singer has left the Herd to join the Small Faces, but that is not all. He is also planning to join the Small Faces, but that is not all. He is also planning to join the Small Faces, but that is not all.

**PETER FRAMPTON TO LEAVE HERD**

HERD'S first single as a trio (Gary Taylor, Andy Borge and Andrew Straker) is called "The Game," produced by Steve Rowland, and set for release on 21 February. Single is Gary Taylor, although all three voices will be heard.

"New Andy Borge" is a very nice sound in London in terms of commerciality. It is a very nice sound in London in terms of commerciality. It is a very nice sound in London in terms of commerciality.

**LAST SMALL FACES SINGLE?**

The latest single from Small Faces will be a double A side, released this Friday. Ending months of speculation, Immediate announced, that they cannot confirm or deny rumours, only release a smash single.

"Afterglow of your love," "Wham bam thankyou man."

**IMMEDIATE IM077**

**MAR** leaving No. — of course not! ground Stevie Marriott and Ronnie Lane in London.

The night after the Small Faces were releasing their million-selling single "Lazy Sunday" — the revolutionary sound groove — and single "Lazy Sunday" they had with Ron "Rabbit" Lane, Ian McLagan, and Steve Marriott.

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**IS ALL STILL WELL WITH THE FACES?**

... and Herd say: 'It's a tough fight without Frampton'

FRAMPTON TO LEAVE HERD

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**On-off Faces split**

A STEVE Marriott quotation: "There's a rumor on the tip of many people's lips this week as rumors of another split."

The Small Faces' Steve Marriott, who has been in the news since he quit the Herd last year, is in London in terms of commerciality. It is a very nice sound in London in terms of commerciality. It is a very nice sound in London in terms of commerciality.

# HIT ALBUM DIFFERENT FROM LIVE SHOWS

## say TEN YEARS AFTER

TEN minutes after Ten Years After had gone off stage, a thousand-strong crowd of Swedish fans were still on their feet stamping, clapping and yelling for more. This was my first introduction to the group that looks like developing into a major force this year and already has its first album in the LP charts.

Braving the bitter cold of a Gothenburg night, I left the warmth of Ten Years After's hotel to see them in action before a full concert hall. What I was to see dispersed for all time my slight feeling of cynicism about all the eulogies I had heard directed towards them.

They over-ran by about twenty minutes or so on each forty-five minute set and came off stage wringing wet and exhausted — especially drummer Ric Lee who had delivered a fantastic 20-minute solo of "Summertime".

### Surprised

I was pleasantly surprised to learn that there is more to the group than seeing how fast Alvin Lee can play his lead guitar.

Back in London, I invited Ric to come along for a drink and talk about the group's new album, "Stonehenge", which entered the chart last week.

"It's a complete trip on its own," he began. "It's an album of numbers that we put on a record as opposed to numbers we do on stage. Each track is individual and people

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By RICHARD GREEN

have said they like it because each track is so different."

Thus, "Stonehenge" is not typical of what Ten Years After do on stage and people like myself who had previously only witnessed a "live" performance are surprised when hearing the album.

"Keeping the two things separate helps you to show your paces and widen your audience," Ric explained.

"The first album was a display to get over to people the second was done in a rush and 'live'. This one was taken more slowly."

### Inner self

"It's Alvin's inner self and we've come into it. We all worked on the arrangements and contributed bits. We started recording it before we went to the States in July and finished it sometime in August."

Ric pointed out that Ten Years After are trying to lose their blues tag and to this end have rehearsed a new act for their American tour which began last Friday.

TEN YEARS AFTER (l to r)  
RIC LEE, ALVIN LEE, CHIS  
CHUBB and LEO LYONS.

"There's a lot of stuff on the album we can't do on stage," he went on. "I hope we haven't gone over people's heads. A lot of our numbers start, then develop into a jam session and people throw in ideas."

"For example, 'Sometimes I Can't Keep From Crying' once started off as a five minute thing and ended up as a 20-minute set. We always end up playing longer than we're due to do."

In the two years of its formation, the group has, according to Ric, become less mild in its musical attitudes.

"There's a lot more freedom now but a lot more affinity with one another. Alvin's only got to drop the hint of a riff and we're off."

As one of the fast-rising groups, Ten Years After have noticed a change in the way bands are playing.

"The majority of up and coming

groups are more concerned with something to say," Ric commented. "People didn't use to think like that. They used to put this bit and that bit on a record and get a hit with the formula."

"It's sad that some groups used to do that, get a hit and disappear from the face of the earth."

### Hit single ?

How about a hit single for Ten Years After who are, essentially, an album group?

"A hit would be nice," Ric agreed. "It wouldn't make much difference to us money-wise but it would establish us as a national name, rather than an underground group."

Then he left to rehearse the new act in preparation for two long American tours within the space of a few months. Ric is quite pleased about the visits, but Pete Townshend, who was sitting with us, just shook his head and muttered: "Oh, my God."

## Engelbert upset by DJ's criticism



CHRIS DENNING is NOT Engelbert Humperdinck's favourite disc jockey.

I made this discovery over a glass of vintage champagne (actually I lie — it was a paper cup of vintage champagne) in Engelbert's dressing room backstage at Golders Green just before last Saturday night's Roif Harris TV show.

Somehow the conversation got around to critics and criticism and it was then I learned that Mr. Humperdinck was more than a little annoyed at the remarks made by Mr. Denning on wonderful Radio One the day before.

It seems the outspoken Mr. Denning had not only said "The Way it Used To Be" was not his "cup of tea" but went on to say that Engelbert Humperdinck was not terribly well liked "in the trade."

If you are not very careful Mr. Denning, Mr. Humperdinck won't let you play any of his records . . . and Gordon Mills will drive his Rolls Royce all over your turntables.

During the next couple of weeks Engelbert will be hard at work on a very special cabaret act for Las Vegas and if last Saturday night was an example I'm sure the fact that he doesn't quite fit into Chris Denning's teacup will not harm him in the least.

He gave one of the smoothest television performances I've seen and I wouldn't be at all surprised if before not very long Engelbert Humperdinck follows the Jones boys' footsteps and lands a TV show of his own.

DID you hear about the Texan multi-millionaire who bought a new horn for his Cadillac . . . ?

I had Herb Alpert strapped to the bumper.

AFTER his recent saturation TV campaign Barry Ryan was at A last put the final touches to his new L.P., now due out in April.

After one television appearance Paul and Barry invited me back to their studio to hear them mix the last couple of tracks and from what I heard there are going to be an awful lot of surprised anti-Ryan people around when it comes out.

Anyway it SHOULD be great. Paul told me that they used a 52-piece orchestra and by the time the stereo L.P. makes the shops it will have cost close on £15,000.

WHILE his famous TV and film star father is quietly making his comeback into the English charts with "Gentle On My Mind," 17-year-old Dino Martin has been just as quietly moving around London doing some shopping and trying to arrange recording deals for his pop group "Dino, Desi and Billy."

When I saw Dino last week the first thing that struck me was how much he DIDN'T look like his father. Apart from business and shopping Dino has been looking up some old friends . . . including Paul Ryan's film star girlfriend Olivia Hussey.

FACT: The Eamonn Andrews Thursday night show will be coming off at the end of April. PREDICTION: I wonder how long it will be before the BBC extends the scope of "Top Of The Pops" to include the Top 30 . . . ?

A book which should stop many arguments about when an old movie was made, who was in it or what it is about is "Movies On TV," a guide of over 4,900 films now being shown on TV, published by Corgi Books at 7s. 6d.

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# THREE SIDES OF JAGGER

## • Marianne Faithfull says...

OF JAGGER, Marianne Faithfull says: "I am still happily sinning away with Mick. We won't get married for several reasons, one of which is the divorce law in this country."

"I am not committing adultery because I'm in love. It's the law that makes our relationship seem sordid and disgusting."

When Marianne's name appears in print, you can be sure Jagger's is never more than an inch or two away.

"Of course, I got tired of being constantly described as Mick Jagger's girl friend. But it was easy to avoid reading the stories, we simply stopped getting the newspapers."

Marianne and Mick are virtually inseparable. They spent a long while together in Ireland last year, and make fairly frequent trips to America.

"Why shouldn't we travel together?" she says. "We groove well together, think the same way, like the same things."

When Marianne lost her, and Mick's baby — she has a three year old son by her marriage to John Dunbar — Jagger was very upset and said he would like to have three children, but did not intend to get married.

Naturally, Marianne is in agreement. "My relationship with Mick is very important. What he gives to me doesn't matter. It is enough that he gives."

"But I would never marry again, if I liked someone, I would live with him and have children. I can see no point in actually getting married — unless it is difficult for the children."

"One hopes that society will change and stop being so stupid about these things. Perhaps when I am about 40 I shall think differently. But at the moment, my life is very long and there are many things to put into it."

Marianne has never really said in print what she thinks about Jagger as a man or a boy friend. However,



MICK JAGGER caught in three moods by Camera Press' Ethan Russell — thoughtful, gleeful, wondering. He is in Italy with Keith Richards now, writing songs for a month's recording sessions starting on Monday to produce an LP and single.

some inference may be drawn from this quote which she gave just over a year ago: "What I look for in men is friendship. Most of the men I like are slightly effeminate. A purely masculine man doesn't attract me. As a woman, I'd love someone to want to kill me in a fit of jealousy. Most women would."

Mick has this fantastic talent for upsetting people. Just by being there, he upsets them."

So that is Marianne's picture of Mick — a guy interesting to be with, a groover, someone who generates excitement, even by upsetting people. GORDON COXHILL

## • Publicist Les Perrin says...

"INITIALLY, Jagger is an original brain," says publicist Les Perrin. "He's not a 144-point headline in a national tabloid, or an enemy of the barbering profession, or a musical anarchist."

"He's quietly outspoken, has strong convictions and debates

things like the question of whether he should marry Marianne was discussed sanely to me — maybe not to some sections of the community, but not without a lot of soul-searching by him."

During his three-year association with the Stones, Perrin has grown to know Jagger well and speaks of him when required not as a publicity machine, creating a popular image but rather as someone who likes someone else.

"It is wrong to presume that his attitudes are rushed into wildly," he went on.

"He's an expressionist, always wanting to say something. But he is capable of being dogmatic about things. I contend that Jagger knows his field of operations very well."

"He can create not only a rapport with an audience, but also put this understanding into practical terms

such as gramophone records that sell."

"Joe Public in general views him as a man who wears his hair long, creating music which a lot of them don't understand and don't want to understand. This is not Jagger at all. He takes a meticulous attitude about the way things are handled."

Contrary to many people's beliefs — unshakable in most cases — Perrin says: "He has a great basic courtesy which is very evident on occasions. He is not consciously rude to us at any time."

"We've had a few incidents that hit a few headlines, a few things that perhaps the Stones would have preferred not to have happened, and throughout he has always been understanding of our problem."

Summing him up, Perrin says of Jagger: "He has a basic need to create rather than to cause impact."

RICHARD GREEN

## • Jimmy Miller says...

JIMMY MILLER was sitting in his West London flat one night when the phone rang. On the other end of the line was Mick Jagger asking him to produce the next Rolling Stones album.

"He told me that he'd liked what I'd done with Traffic," Jimmy said. "We met and discussed ideas and later began the sessions."

"Mick had found it too much of a strain producing 'Their Satanic Majesties Request' and playing as well. So he contacted me."

Jimmy points out that he does not see his work as a record producer as a dominant force. He is there, he insists, to assist.

"The Stones are easy to work with," Jimmy told me. "They know what they're after, but it sometimes takes days to get it right. Mick Jagger sees just what he wants and won't settle for anything less."

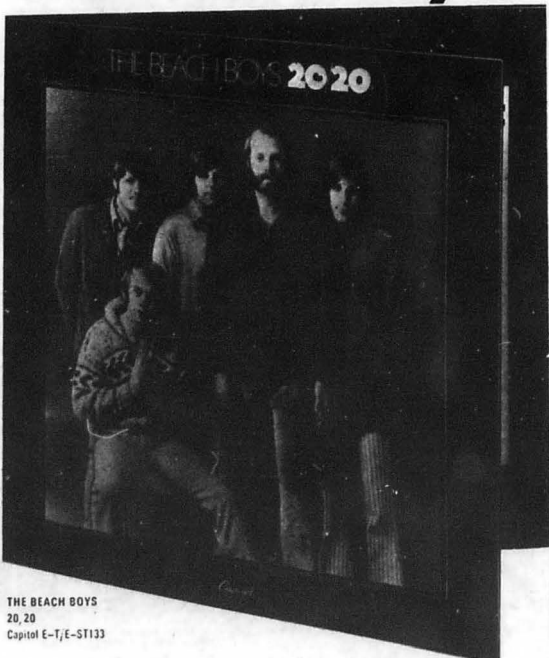
Jimmy cited an example of Mick's determination by recalling several occasions when, having spent eight hours on one track, the whole thing would re-do the next day.

Though Mick may not be required in the physical recording of a track, he is always on hand in case he is needed. Points about lyrics sometimes have to be cleared up. He also gets concerned in the mixing.

To Jimmy Miller, Mick Jagger is someone who knows how much he can do at one time, a fellow easy to work with as long as the result is right. A fastidious person who will work days to get anything right. Someone who will leave a job to the person he delegates to do it. A tolerant person. RICHARD GREEN.

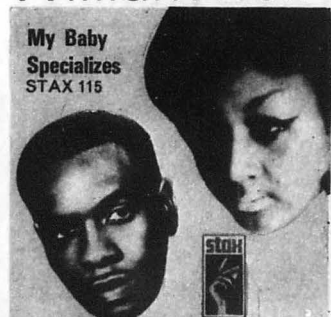


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# WORKING 13 HOURS A DAY, 6 DAYS A WEEK THIS IS... TOM JONES

**TOM** is tired. It is near to nine in the evening, near to the end of a Tom Jones' working day at the ATV Elstree Studios. A couple of interviews to come — last task of the day — then back into town for a "Hammer-smith curry" and then home to bed.

There to see him are a middle-aged English reporter from a New York daily and three Turkish gentlemen who have flown all the way from Turkey for ten minutes with "Meester Jones" and have waited most of the day for this chance.

"I don't know if you are familiar with my paper," says the Englishman — representing New York, producing a notebook on which his questions are jotted down. Tom says he is.

"They don't like fairies," the reporter continues, straightfaced. "They like the aggressively masculine type and that's you, of course."

Tom smiles a weary smile, tugs at his suit and makes himself comfortable on his seat.

"I suppose most of the questions I ask you will have been asked a hundred times before," Tom nods knowingly. The interview begins.

It is the end of a day that began at 7 a.m. for Tom, woken from his slumbers at his sunbary home. By 8 he is in his Bentley and being whisked through London by his driver Chris Ellis, a friend from way back.

He arrives at Elstree around 10. First a hand call, then lunch with

producer Jon Scofield and the afternoon's filming begins.

Six out of seven of Tom's days are like this while he is working on the series of Tom Jones Shows. Normally, at 7 in the morning he would just be crawling into bed — he has had to alter his whole schedule in last couple of months.

On our way up to the fourth floor Tom's Press agent, Chris Hutchins, tells me of an incident that happened earlier.

**Tom's attire for one routine was a pair of white jeans and a black tee-shirt. The production men weren't happy with the shade of the jeans so the colour sets so everything came to a halt while the jeans were taken away, dyed grey and dried.**

When the dyed jeans returned, they still weren't right. Of they went again with the orders, dye them black white.

This, I am told, illustrates the attention to detail being paid on this big budget series.

We reach the fourth floor. In a room like a school classroom, a pretty blonde is singing into a tape machine and playing it back. Propped against a radiator is a prompt card on which, in large block letters, are the lines for Tom and Mama Cass, one of his guests in his sixth show.

The rehearsal room is next door. Tom can be glimpsed through a window from the corridor, head down, mouthing unheard words from the script in his hand. This is one place Tom stipulates no distraction. We don't disturb.

Meanwhile, back on ground level. "I'm waiting for the day one of these lights comes down," says a make-up lady disparagingly. "We've had a few near misses." I glance up apprehensively at the myriad of hanging lights and nearly fall backwards over a cable.

At that second a piece of the set happens to fall down. Amid the commotion, no one seems perturbed.



**TOM** on set with recent guests the SERGIO MENDES and BRASIL '66 who scored such a success on the show.

# A DAY IN THE LIFE OF.



## Nick Logan spends a day on the set

A meeting of technicians gathers to discuss their hours for the day and then disperses.

The studio is now virtually deserted, a couple of cleaners push piles of tea cartons, cigarette packets and fast ends before their brooms as they weave diagonal paths across the floor in what must be a thankless and frustrating task.

I'm taken upstairs to the star's dressing room by Chris Hutchins. It is dark inside when we peep round the door. Tom is lying on the bed, wearing a striped robe. He rubs his eyes wearily as he greets us. We don't linger and leave him to dress.

Back in the studio, things are beginning to happen again. The vintage cars are dragged on the set and a strange three-tier wooden construction begins to take form.



A chat off set between TOM and DUSTY SPRINGFIELD.

having a phone, cocktail bar, tape machine and television among the extras. He doesn't drive himself — "There are too many maniacs on the road" — so he's decided he might as well have some luxuries to enjoy in the back seat.

He returns to the set and it transpires that the idea is for Tom to enter what has taken shape as a florist's shop, buy a bunch of flowers and then be prevented from leaving by the local toughs instead of engaging in a brawl. Tom is supposed to swing his fist through the window and step calmly out through the hole.

With a mighty whomp, Tom disappears from view through the perspex.

There are apprehensive looks from the Jones' camp and a few seconds pass before a grinning Tom reappears.

"Let's have another window in and we'll do it again," orders the director. More anxious moments, but it goes all right and the day's filming is over.

We go up to the dressing room where Tom is in conversation with manager Gordon Mills. Tom changes from black suit and frilly shirt into sober brown suit, matching tie and shirt. In the corner, I notice empty cardboard boxes with Muet Chandler on the sides and the dresser a pair of boots.

Before the interviews start, Gordon

prepares to leave. "Can you come over tonight to work out some songs?" he wants to know.

Tom shrugs and looks weary. "I just want to get an early night tonight," says Gordon, opening the door. "But we've got that one open and three others we'll have to find time to do."

The first interview begins. The man from the paper that doesn't like fairies goes on to make some fatuous statements about Lennon and the Stones being silly boys, and compares their moral behaviour with Tom's.

"I just have nothing to hide," says Tom. "I don't take drugs and I have no intention of appearing on my LP cover in the nude."

The questions come at him. He is asked about his son and he says that he is nearly 11 and at a private school. He wouldn't send him to boarding school because it would give him a too costed early life. He wants him to see life as it is, like his father did.

And so, on to the three Turks who are "so pleased to meet you Meester Jones."

The moustachioed one doing the talking sits on the edge of his seat. "See girls in Turkey they love you. Have you a message for them?" His two companions, punctured with sticked back hair, stand behind him smiling and nodding their heads in unison.

## Counters

Tom thinks and counters the question well. "My message is what I sing..." The Turks are pleased, exchanging well-soiled smiles.

The two listening have a quick whisper with the questioner.

"Ah yes, just this question. What is your favourite song?"

"Autumn Leaves," answers Tom, "and all of the songs that I've recorded." "I'll Never Fall in Love Again." More Turkish smiles and a couple more similar questions.

"Finally, we would like to know if you have a message for the Turkish cause, for Turkish people?"

"This is a tricky one. Tom is a bit of a snigger. "I've got a message in what I sing but I would like to come to Turkey."

He has probably never thought twice about Turkey before then but he has said the right thing and the Turks are in raptures.

"We are pleased to meet you. Thank you very much Meester Jones and thank you Meester Chris."

Tom's day is over. He leaves the warm ATV building for the cold night air and we bid goodbye in the car park. Tom heading for "Hammer-smith curry" and bed.

## Unsmiling

Amid these happenings, a ginger-haired lady clutching a bouquet of elastic flowers sits unsmiling before a screen with three cameras beamed on her. The various shots can be seen on the studio's two monitor sets, one colour, one black and white, presumably testing for colour and camera efficiency.

A young man enters, dressed in a garish check suit with matching hat, looking somewhat incongruous among the shirt-sleeves and cardigans set. Presently, another similarly attired figure arrives and it becomes apparent that these are the dancers. "That's New Pussycat" begins to play and girls in twenties-type gear appear.

There are eight of them. They sit on the edge of the set watching the monitor screens, joking among themselves, the boys "camping" it up.

The director asks where Tom is and is told that he is on his way. He requests the dancers on the set to run through the number. "Are you ready, love?"

Tom has arrived in the make-up room and has had his hair washed. He refuses the use of a "women's drier" and says a towel is how he's dried it in the past and that's still good enough now.

We go in to see him. Chris Hutchins and Chris Ellis engaging in a bit of friendly joking.

## Impressed

"Have you seen Engelbert's new car?" they ask. "No," says Tom, impressed. "What's it like and you tell him it's parked outside and he'll have to go and see."

Make-up completed, Tom is out on the set and straight into the number, a routine built around "What's New Pussycat?" They run it through three times. "Any one of those will do," says the director.

A make-up girl rushes up to wipe Tom's brow and a carton of tea is handed up to him. He drinks it quickly, hands it back and comes over to join us.

We take him outside to see "Engelbert's new car" and he laughs when he sees what it is... a ginger-haired-life-size version of Lady Penelope's shocking pink limousine used in "Thunderbirds."

As we look round it and peer inside, crowds of people on their way from the studio in another shirt are walking past. They point at Tom and whisper among themselves.

A uniformed ATV man comes over to warn Tom that more people are headed that way, so we make a hasty retreat back into the warmth of the studio. "Look, it's Tom Jones" we can hear from behind as the door slams shut.

In the studio, they are setting up a further scene to illustrate "What's New Pussycat?" Tom tells us that he has ordered a Rolls and will be

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**BOOM BANG-A-BANG**  
C/W RUNNER UP  
**MARCH**

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



Before the recording finally begins make-up artist, DIANNI THOMSON makes last minute adjustment.



MOVE (l to r) SEV BEVAN, new member RICK PRICE, CARL WAYNE and ROY WOOD.

# THE FANS LOVED TO HATE

IF Tommy Docherty has a parallel in pop then it must be found in the Move, the mercurial Brummie baddies who in the three years since they first came whooping down from their native Midlands, axes in hand, have carved their own particular niche in pop history and left behind a hob-nailed boot of an impression on the face of pop.

Today it is a more subdued respect-seeking Move that we find, trying to soften down the old feared image, and it would seem an opportune moment to look back on the events that spawned the group the fans loved to hate and the Establishment reviled. In those early years, hardly a week would pass without a national newspaper heading—"Premier Gets Court Ban On Move," "Pop Group Banned by Wilson," "Move In Row Over Fee For Love In," "Move In Pop Festival Riots," "Move Moved Off Again," and hardly a night would pass when an edgy, a television set or even a stage wasn't systematically hacked to pieces and the Move and equipment and all sank slowly down among the rubble as the music played blissfully on.

At the risk of sounding like the more lurid Sunday papers, it is a story of publicity stunts, of breakers and freshets, of riots, of violence, of pornography and of pride. It begins in Birmingham, November 1965.

At that time there were three main groups working in Brum—Carl Wayne and the Vikings, Mike Sheridan and the Nightriders and Denny King and the Mayfair Set.

### Friendly

It was a friendly rivalry that existed between the three and often two of them would go along and watch the other perform and at the end all would join in for a "howl."

On one such night Trevor Burton, from the Mayfair Set, Roy Wood (Nightriders) and Ace Kefford (Vikings) joked between themselves about forming a new group that would be quite different from any of those then existing.

Trev was 16, Roy was 18 and Ace 17, and they picked as their drummer Sev Bevan from the Vikings. He was 17.

They needed one more person to join them. "I had been around the scene for a while," says Denny King was by far the best singer but for a while he wasn't right for the group's image. I am not a teenybopper face but he was even less so."

Their first appearance was on January 17 that year at the Belfry Hotel, Wishaw, near Birmingham. With now only three of that original

## Begins this week the MOVE STORY

BY NICK LOGAN

line-up of five left, they will be back playing there this month.

"Most groups had got set in their ways. They were playing to the pushing older crowds and we wanted to get away from all that," says Carl.

The plan was for as much life and variety on stage as possible and we started playing the ballroom circuits where the young people went.

"Right from the word go we were a publicity seeking group," admits Carl—and they had to be. Few groups from Birmingham had made it before then and they had no intention of leaving their home town.

A number of posters were made—"Move With The Times," "It's Your Move" and "It's Time To Move"—and plastered up around Birmingham.

One night they got caught in the act. Roy was pasting up a poster. The group, their van and the posters were hauled off to the police station. They talked their way out of it and were released after questioning.

They employed a Midlands publicist for a while and with the maxim that any publicity is good publicity more stunts followed.

"We thought publicity was the only way to get recognised," says Carl. "We didn't think we'd be able to find better groups musically than those we had left so what we needed was good publicity. We were publicly conscious right from the start."

We thought publicity was the only way to get ourselves known in Birmingham before they went looking for a London manager.

Their first audition for a well-known pop manager was in a theatre. They had taken along some demos written by Roy who had only written one song before then and

they thought that the kids had loved the act.

"We were told that we were not the kind of group that would ever make it," recalls Carl. "They said it was not the kind of stuff they wanted and that we didn't have the savvy of Herman who was big at the time. Our pride was really hurt."

Then on to the scene came Tony Secunda, the enfant terrible of pop management, and the man who guided the Move to the top.

He was recommended to the group by friends who said Secunda was looking for a group to handle. A meeting was arranged.

### Threatened

Says Carl: "We decided during the night that we didn't want to see him because we'd heard some things about him. We were in this ballroom and some guy started threatening Roy."

Owing to an incident that happened at school, Roy had always been very quiet so I went and threatened this bloke back. Next thing we knew 25 of them were waiting for us outside. There were six of us and we set about them with iron bars and put three of them in hospital.

"So then we had the perfect excuse not to turn up. We had Tony Secunda that Roy was in hospital when at the time he was sitting outside in the car and we ducked out very smartly."

But fortunately Secunda was a persistent good guy and by then he had heard good things about the Move.

A further small improvement was that the Move had the makings of a great group but there were certain improvements that needed making.

The second audition was at a tiny parish hall in Waterorton where Carl used to live. "Secunda could not believe this place," recalls Carl with a smile. "It was like a community centre and when he came in this big pop manager from big London, everyone was saying, 'Have you come to see Sir Colin (Carl) and his pop group?'"

But Secunda was suitably impressed. The next day the Move came down to London and signed with him.

First thing was to find an image and get the publicity. "We had Tony Secunda," says Carl, "and he would rather be respectfully feared than respectfully admired."

"To be quite honest he made the Move but he could have also broken the Move had we not foreseen what might have happened."

NEXT WEEK read about the might in the bass drum, the strippers and violence, the Wilson incident, the day Carl threatened to knife the man from the BBC, how the Move hacked holes in stages until they all fell through, and more.

# Write, and you can't go wrong!

More and more artists seem to be writing their own material these days—and not without success either! Witness, two exciting new releases which hit the stores this week.



First one comes from VIGRASS (the name came over from France during The Revolution). He's a nineteen-year-old Londoner who left art college last year. The titles are "SUZIE" c/w "Funky Piano Joe" (RCA1800). Vigrass wrote the A side jointly with his great friend Gary Osborne. Gary wrote the B side, and produced the whole disc. Well, this do-it-yourself team-work has paid off with a very good record. Listen out for it.



Another singer who doesn't believe in paying a songwriter is WOLFGANG SCHMITT. If that's a new name to you it isn't surprising, this is his debut disc on RCA. He wrote both sides himself—they are "THE GIRL FROM MONMOUTH COUNTY" c/w "Country Girl" (RCA1801). The record was produced, by the way, by that dynamic young lady, Lesley Duncan.

If you watch TV at all, you can't have missed seeing—and hearing—some of the really big stars all of whom have releases out now. JACK JONES scored a tremendous hit on Lulu's show, with "LOVE STORY" c/w "L. A. Break Down (And Take Me In)" (RCA 1778). NINA SIMONE has been seen just as often, with "TO LOVE SOMEBODY" c/w "I Can't See Nobody" (RCA 1779). Fans north of the border have had selections from JIMMY LOGAN'S album, "I HAVE DREAMED" (S)SF7970 (MRD) 7970, during Jimmy's series. The other Jimmy—JIMMY TARBUCK—featured his single "LITTLE GREEN APPLES" c/w "You Wanted Someone To Play With" (RCA1788) during his series last month. And, THE BEVERLY SISTERS are making a splash with their recording of the 'Hair' number—"GOOD MORNING, STARSHINE" c/w "Open A New Window" (RCA1793). They've had many TV spots already, including last week's 'Golden Shot'. All of which proves one thing—RCA stars are worth watching.



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TOP SINGLES REVIEW

# WAILING ARETHA DESERVES A HIT

**ARETHA FRANKLIN:** \* The Weight (Atlantic). ANOTHER in the seemingly never-ending chain of million-sellers which Aretha Franklin is scoring in America. She hasn't met with such startling success in this country, but I suspect this could well be one of her infrequent British hits.

## Bo up-dates his song

**BO DIDDLEY:** † Bo Diddley 1969 (Chess). ONE of the greatest 1940-50 exponents of all time, with a song which—by its very title—will always be his prerogative. This is ostensibly an updated version, though the distinctive Bo Diddley chug beat and his frauity voice remain unchanged.

The lyric has been altered slightly and the backing is much busier — with chanting girls, blaring brass and swirling organ. Great!

**CYMBALINE:** Turn Around (Philips) The lead singer of Cymbaline has a refreshingly clean-cut voice, and he gives full range to his beady ballad while the other boys chip in with an attractive harmonic embroidery. Backing consists mainly of well-scored dancing strings. A palatable easy-listening disc—though unfortunately the material isn't outstanding.

If you dug Dusty's "Preacher Man," I reckon you'll go for this, too — because the tempo is identical, and the tune bears a slight similarity.

The whole thing has tremendous earthenness and depth—Aretha wails soulfully backed by punchy brass, and there's an overriding gospel feel emphasised by the fervently chanting girls and the rattling tambourine. A superb soul disc—hope it's a hit.

**1910 FRUITGUM Co:** Indian Giver (Buddah). The basic bubblegum sound is still in evidence — the shuffle beat and the fairground pipe-organ — but it's been augmented by a throbbing tomtom effect, like a frenzied Red Indian dance.

The result is absolutely tailor-made for discotheques, particularly in the raving build-up to the climax. But unlike "Simon Says," I doubt if it has a sufficiently commercial melody content.

**FRANK FIELD:** Let Me Into Your Life (Decca). Frank Field's first record for Decca. It's a powerful ballad with a plod-beat and sing-along chorus.

Gene is the can-w/w influence and the yodel gimmick, and instead Frank belts more dramatically than ever before.

It's what you'd call a "require" song, that sounds as though it might have been written by the Red-Mason team, though actually it's American.



ARETHA FRANKLIN—superb soul, deserves to have another big hit.

# IT'S HAPPY-GO-LUCKY TREMS AGAIN

**TREMELOES:** \* Hello World (CBS). THEIR venture into Bob Dylan territory was not, by their standards, a raving success — so the Tremeloes have decided to revert to their familiar happy-go-lucky toe-tapping style. And, of course, these

boys are past masters at dispensing sparkling blues-chasing material. Furthermore, they have developed an unmistakable harmonic sound, by which the listener can always readily distinguish them.

# Lulu lifts Euro song out of rut

**LULU:** \* Boom Bang-A-Bang (Columbia). NO introduction necessary here, of course. It's a song which sounds like the outcome of every Eurovision entry having been fed into a computer. A thoroughly predictable Song for Europe — with an engaging lift, a melody that's simplicity itself, a gimmick title and a convivial join-in quality.

Makes an effective showcase for Lulu's bubbling personality. Indeed, but for the relish with which she throws herself into it, and Johnny Harris' clever arrangement, the end product might well have been little more than mediocre. An obvious pop hit for Lu — but I'm afraid it doesn't strike me as a Eurovision winner, though I sincerely hope I'm wrong!

\* TIPPED FOR CHARTS † CHART POSSIBLE

# Third version lucky for Peddlers?

**PEDDLERS:** † That's Life (CBS). FRANK SINATRA treated this song as a heartfelt blues ballad; Roy Charles charged it with soul—and in Britain, neither succeeded. Now here come the Peddlers with a completely contrasting version. They change the entire complexion of the number — in fact, you'd scarcely recognise it in this form. This is a fast-moving beauty routine, and it swings like a mad. What's more, it's extremely commercial, and it could possibly provide the hit that's eluded this group.

**NANCY SINATRA:** God Knows I Love You (Repulse). It's been quite a while since Nancy Sinatra last figured in the Chart, and here she makes a spirited attempt at a comeback. She handles this expressive lyric to perfection—sometimes intimately reflecting with soul on other occasions belting like fury. Has a faint folk-beat flavour, and an imaginative scoring that builds in intensity. But what this song desperately needs is a catchy hook line or a stronger melody. And without it, Nancy's got a struggle on her hands.

## Recommended

**JOHNNY HACKETT:** Don't Turn Away (Philips). By the writers of "Please Don't Go," Les Reed and Jackie Rice. A soothing ballad with a sing-along chorus, plus a lush accompaniment. Ideal vehicle for Johnny. One of the better sweet-corn discs.

**FOUR MYLA:** Come With Me (Columbia). First disc in Britain by New Zealand's top group. And very impressive too! Delightful harmonies, solid beat, pungent backing and well-constructed lyrics. Plenty of substance, and a good pop sound.

**TRIFLE:** All Together Now (United Artists). From the Beatles' double-LP, this is a song with a catchy join-in quality. The seven-piece group exploits all its commercial possibilities, and the result is a light-hearted fun disc.

**PACKERS:** Hole In The Wall (Roulet City). A swinging instrumental rondo, with a smoky night-club atmosphere. Has a great soul feel, and is super for dancing. Background handclaps and shouts emphasise the infectious lead. Real groovy!

**LAINIE HAZARD:** They Don't Give Medals (MGM). The gal with the velvety honey-smooth voice offers a startling and highly distinctive interpretation of this Bacharach-David number. Backing and tune are both vaguely like "This Guy's In Love With You."

**JASON CREST:** Waterloo Road (Philips). A jugging bounce beat and a colourful lyric indicative of London's Lambeth district. The style is basically Good-Time, so the Kent group inevitably sounds a bit like the Kinks. Entertaining!

**DIONNE WARWICK:** This Girl's In Love With You (Pye-International). Considering that this is Bacharach-David number, I'm surprised Dionne Warwick didn't record it in the first place. Now we have her belated version, which emerges as a sort of "answer" disc to Herb Alpert's hit.

The treatment is very similar to Herb's, except that the Bacharach influence is rather more prominent in the scoring—that is, the funky trumpet is excluded, and strings are in the fore.

As usual, Dionne is great. But I can't see it registering again so soon.

**BYRDS:** Bad Night At The Whiskey (CBS). This introduces the now-lost Byrds, with three new members having joined original leader Roger McGuinn — who, by the way, wrote this track.

Despite the changes, the group retains its characteristic harmonic blend coupled with an impressive musical sound — a combination of acoustic, fuzz and wailing guitars, plus a solid mid-tempo heat.

It's a thick, harsh sound. But I'd say the entire concept was let down by the material, which I found uninteresting—even dull.



GRAPEFRUIT, now five strong, are (l to r) PETE SWETTENHAM, brother GEOFF, GEORGE ALEXANDER, NICK FOWLER and JOHN PERRY.

## BUBBLING GRAPEFRUIT

**GRAPEFRUIT:** † Round Going Round (Stateside-Dunhill). WRITTEN by Grapefruit's talented bassist George Alexander, this is a bubbling effervescent finger-clicker. The lads sing lustily and energetically, with absorbing falsetto harmonies enhancing the main melody line.

The backing is full and robust — a wallowing beat accentuated by crashing cymbals, biting brass and swinging organ. An exhilarating, stimulating disc that deserves to be a hit. But as the group has been missing from the Chart for some time, it'll need a lot of plugging.

**SANDPIPPERS:** Kum-ba-Yah (A & M). This is one of those exotic chants that reminds you of an epic film. Very repetitive, it builds to a pulsating climax then slowly fades. Has a certain mystical quality that's fascinating, but not normally a hit—unless the Sandpipers' current British visit can do the trick.

## Bell/Clay not so strong

**WILLIAM BELL & JUDY CLAY:** † My Baby Specializes (Stax). THIS is the second duet track from William and Judy, and it marks a change of composers and producers from "Private Number."

The style and approach are also different from their recent hit, in that this is an up-beat number that's loaded with dynamism and vitality. There's a supercharged soul atmosphere, a heavy driving beat and a spirited vocal. It's much in the style of Sam and Dave's "Soul Sister," even to the inclusion of a "socking-it-to-me" catch line.

A vigorous, fluid disc—though I don't think the material is as strong as "Private Number" or "Soul Sister." It's likely to have a more restricted appeal than their previous hit — but their current popularity could well carry it.

**CBS RECORDS** New from CBS

---

**New Singles**



4065 **The Tremeloes**  
Hello World

4055 **The Byrds**  
Bad Night At The Whiskey

4056 **Eloise Laws**  
I'd Do It All Again

56-4057 **Vic Lewis, His Orchestra And Singers**  
Blackbird

55-4058 **Clive Sands**  
Hooked On A Feeling

58-4059 **The Maskman & The Agents**  
One Eye Open

4045 **The Peddlers**  
That's Life

---

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MORE SINGLES PAGE 14

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## Tommy James

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# NME TOP 30

WEEK	LAST	THIS	ARTIST	WEEKS IN CHART	PEAK POSITION
			(Week ending Wednesday, March 5th, 1969)		
1	1	1	WHERE DO YOU GO TO.....Peter Sarstedt (United Artists)	5	1
2	2	2	HALF AS NICE.....Amen Corner (Immediate)	6	1
3	3	3	I'M GONNA MAKE YOU LOVE ME Diana Ross & the Supremes & the Temptations (Tamla Motown)	6	3
8	4	4	THE WAY IT USED TO BE.....Engelbert Humperdinck (Decca)	5	4
16	5	5	SURROUND YOURSELF WITH SORROW Cilla Black (Parlophone)	3	5
6	6	6	PLEASE DON'T GO.....Donald Peers (Columbia)	9	6
10	7	7	WICHITA LINEMAN.....Glen Campbell (Ember)	5	7
4	8	8	DANCING IN THE STREET Martha & the Vandellas (Tamla Motown)	7	4
11	9	9	I PICK A ROSE FOR MY ROSE...Marv Johnson (Tamla Motown)	7	9
18	9	9	I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye (Tamla Motown)	3	9
22	11	11	GENTLE ON MY MIND.....Dean Martin (Reprise)	2	11
5	12	12	BLACKBERRY WAY.....Move (Regal Zonophone)	9	1
19	13	13	MONSIEUR DUPONT.....Sandie Shaw (Pye)	4	13
13	14	14	SOUL SISTER, BROWN SUGAR.....Sam & Dave (Atlantic)	6	13
24	15	15	YOU'VE LOST THAT LOVIN' FEELIN' Righteous Bros. (London)	3	15
7	16	16	ALBATROSS.....Fleetwood Mac (Blue Horizon)	13	1
9	17	17	YOU GOT SOUL.....Johnny Nash (Major Minor)	9	5
20	18	18	FIRST OF MAY.....Bee Gees (Polydor)	2	18
28	19	19	IF I CAN DREAM.....Elvis Presley (RCA)	2	19
●	20	20	GOOD TIMES.....Cliff Richard (Columbia)	1	20
14	21	21	I GUESS I'LL ALWAYS LOVE YOU Isley Brothers (Tamla Motown)	8	13
●	22	22	I SPY.....Jamo Thomas (Polydor)	1	22
12	23	23	FOR ONCE IN MY LIFE.....Stevie Wonder (Tamla Motown)	10	3
15	24	24	TO LOVE SOMEBODY.....Nina Simone (RCA)	7	8
●	25	25	SORRY SUZANNE.....Hollies (Parlophone)	1	25
●	26	26	WINDMILLS OF YOUR MIND.....Noel Harrison (Reprise)	1	26
●	27	27	I CAN HEAR MUSIC.....Beach Boys (Capitol)	1	27
16	28	28	PEOPLE.....Tymes (CBS)	6	15
23	29	29	OB-LA-DI OB-LA-DA.....Marmalade (CBS)	13	1
●	29	29	MOCKINGBIRD.....Inez & Charlie Foxx (United Artists)	1	29

## Britain's Top 15 LPs

1	1	1	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS (Tamla Motown)	7	1
2	2	2	THE BEST OF THE SEEKERS.....(Columbia)	16	1
●	3	3	GOODBYE.....Cream (Polydor)	1	3
9	4	4	ENGELBERT.....Engelbert Humperdinck (Decca)	2	4
●	5	5	POST CARD.....Mary Hopkin (Apple)	1	5
3	6	6	THE BEATLES.....(Apple)	14	1
7	7	7	SOUND OF MUSIC.....Soundtrack (RCA)	203	1
6	8	8	THE GRADUATE.....Soundtrack (CBS)	16	3
12	9	9	STONEDHENGE.....Ten Years After (Deram)	2	9
4	10	10	HAIR.....London Cast (Polydor)	7	4
4	11	11	YELLOW SUBMARINE.....Beatles (Apple)	13	4
●	12	12	THE WORLD OF VAL DOONICAN.....(Decca)	7	3
●	13	13	THE BEST OF CILLA BLACK.....(Parlophone)	1	13
13	14	14	THE WORLD OF MANTOVANI.....(Decca)	17	7
●	15	15	BEGGARS' BANQUET.....Rolling Stones (Decca)	12	3

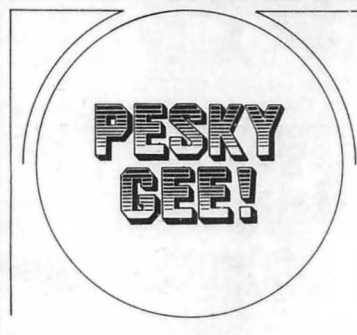
# NEW!!



Bo Diddley / Bo Diddley 1969 / CRS 8088



Nancy Sinatra / God Knows I Love You / RS 20813



Pesky Gee! / Where Is My Mind / 7N 17709

### 5 YEARS AGO

- Top Ten 1964 Week ending Mar 6
- 1 HEART, Cilla Black (Parlophone)
  - 2 BITS AND PIECES, Dave Clark Five (Columbia)
  - 3 DIANE, Bachelors (Decca)
  - 4 I THINK OF YOU, Merseybeats (Fontana)
  - 5 NEEDLES AND PINS, Searchers (Pye)
  - 6 NOT FADE AWAY, Rolling Stones (Decca)
  - 7 LITTLE CHILDREN, Billy J. Kramer (Parlophone)
  - 8 I'M THE ONE, Gerry and the Pacemakers (Columbia)
  - 9 CANDY MAN, Brian Poole and the Tremeloes (Decca)
  - 10 BOYS CRY, Eden Kane (Fontana)

### 10 YEARS AGO

- Top Ten 1959 Week ending Mar 6
- 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 DOES YOUR CHEWING GUM LOSE ITS FLAVOUR, Lonnie Donegan (Pye-Nixa)
  - 5 KISS ME HONEY HONEY KISS ME, Shirley Bassey (Philips)
  - 6 PETITE FLEUR, Chris Barber (Pye-Nixa)
  - 7 I GOT STUNG ONE NIGHT, Elvis Presley (RCA)
  - 8 SIDE SADDLE, Russ Conway (Columbia)
  - 9 LITTLE DRUMMER BOY, Beverley Sisters (Decca)
  - 10 MY HAPPINESS, Connie Francis (MGM)

### 15 YEARS AGO

- Top Ten 1954 Week ending Mar 6
- 1 OH MEIN PAPA, Eddie Calvert (Columbia)
  - 2 SEE THE MOON, Star-gazers (Decca)
  - 3 THAT'S ANORE, Dean Martin (Capitol)
  - 4 TENNESSEE WIG WALK, Benny Lou (Parlophone)
  - 5 THE HAPPY WANDERER, Obenkirchen Choir (Parlophone)
  - 6 DON'T LAUGH AT ME, Norman Wisdom (Columbia)
  - 7 BLOWIN' WILD, Frankie Laine (Philips)
  - 8 CLOUD, ROCKY SEVEN, Guy Mitchell (Philips)
  - 9 SKIN DEEP, Duke Ellington (Philips)
  - 10 THE BOOK, David Whitfield (Decca)

### BEST SELLING POP RECORDS IN U.S.

- By courtesy of "Cash Box"
- Last: This week, March 5, 1969
- 1 BUILD ME UP BUTTERCUP, Foundations
  - 2 EVERYDAY PEOPLE, Stevie Nicks
  - 3 FRODO BAGGINS, Credence
  - 4 YOU SHOWED ME TURTLES
  - 5 DAY AND THE AMERICANS
  - 6 DIZZY, Tommy Roe
  - 7 INDIAN GIVER, 1910 Fruitgum Co.
  - 8 BABY, BABY, DON'T CRY, The Ronettes
  - 9 GAMES THAT PEOPLE PLAY, The Ronettes
  - 10 DIANA ROSS & THE SUPREMES
  - 11 TRACES, Classics IV
  - 12 CRIMSON & CLARINET, The Ronettes
  - 13 TIME OF THE SEASON, Zombies
  - 14 THE WEIGHT, Aretha Franklin
  - 15 YOU, Dionne Warwick
  - 16 I'VE GOTTA BE ME, The Ronettes
  - 17 HEAVEN, Aretha Franklin
  - 18 CAN I CHANGE MY MIND, Tyrone Davis
  - 19 HOW I LOVE YOU, The Ronettes
  - 20 MY WHOLE WORLD ENDED, The Ronettes
  - 21 THE WEIGHT, Aretha Franklin
  - 22 CROSSROADS, Cream
  - 23 CHINA, The Ronettes
  - 24 RUNAWAY CHILD, RUNNING WILD
  - 25 WILD WILD WEST, The Ronettes
  - 26 TAKE CARE OF YOUR HOME, The Ronettes
  - 27 MR. SLIN, MR. MOON, The Ronettes
  - 28 GOODNIGHT MY LOVE, The Ronettes
  - 29 GIVE IT UP OR TURN IT LOOSE, The Ronettes
  - 30 HAPPEN, Brooklyn Bridge

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BEATLES WILL SAY "NO" TO AFFAIR - JOHN LENNON & YOKO LP Planned

S. promoter Sid Bernstein—who presented the Beatles at New York's Shea Stadium in 1965 and 1966—flies into London next week to try and persuade the group to return to the concert platform. But an Apple spokesman said this week: "The Beatles have no plans for concert appearances at this time"—this is in spite of Bernstein's massive offer of four million dollars to star in four concerts in America in New York, Los Angeles, Chicago and Miami.

NME PENNY UP, BUT YOU GET MORE THAN PENNYWORTH EXTRA!

This week NME costs a penny more. We regret this, but it has been forced upon us because of rising costs. We have delayed putting up the price for as long as we could and we have kept the price as low as we can. We hope and trust that you will consider your NME is still very good value at 8d. We are determined to give you MORE THAN A pennyworth of extra entertainment and information in your NME this week to come.

Desmond Dekker dates

DESMOND DEKKER and the Rhythm Aces — the West Indian group which scored a Chart hit in 1964 with their six-week hit "Rudie Blue" at Eastbourne Soule on March 14. Other dates: Fleeted so far include Leis (18), Slog (15), Slough Good Companions (14), Feltham R.R. Club (10), London Samantha's (19), Bristol Locates (25), Cayton Road Lion and Lion Bar (20), (21), Calford Savy and Holloway 77 Club (20), Easton Swan (23), Edgware Queen of (27), Tottenham Royal and London Flamings (28), (29), Leisfield Palais (April 1), Salisbury Britannia (3), Beckenham Mistrals, Slieveaga Locrane and After the Sun (6), Bristol Bamboo (7), Sheriff Shades (11), Wagon Wheel (14), Wagon Wheel Carib (12), Purley Orchard (14), Sevenoaks Blighs (18), Bridgewater Mestral (18), Eastbourne School (18), Crystal Palace Hotel (26) and Flintshire Connahs Guy (21).

★ POPLINERS ★

SANDIE SHAW — who jumps to No. 13 in this week's NME Chart — plays her cabaret at Manchester Golden Grass from March 16, and is set for cabaret engagements in Cairo over the Easter period. America's current therapy returns to Britain in May for ballroom and concert tours, respectively. The new album is announced at London Lyceum Ballroom on Wednesday March 19 with Move performing at the event. After the tour, the group will be at the Regent store by Keith Pogue (next Thursday) and Ray Charles (next week). The new album is "Star" — finishes run at London Domino on April 1 (next week). The new album is "Paper Dolls (all next week), King (next week), Brian Poole (27), Roy Orbison (May 1), Treggs (18) and Bobby Vee (June 1). Flying Burrito Bros., Yes and March Hares in Keystone's Fashion Show at London Madame Tussaud's on March 25. Mary Reeves will be guest of honour at Jim Reeves Fan Club Convention, to be held at London's new Nashville Room on March 22. Guy Mitchell cabaret week at Stockton Pleats from March 16.

AFFAIR BOOKED, SO BBC-TV ROW NIPPED IN THE BUD

A PLAN for senior BBC-TV executives to meet a deputation representing the Love Affair was scrapped on Tuesday — after the group had been booked for this week's edition of "Top Of The Pops". The meeting had been arranged to thrash out allegations of a bias against the Affair on the part of the BBC-TV Thursday-night series. But this week's booking resolved the issue before the meeting could be convened. Said series director Colin Charman: "I am absolutely delighted to have the Love Affair on the show."

AFFAIR BOOKED, SO BBC-TV ROW NIPPED IN THE BUD

A spokesman for the group explained that the Affair had appeared on "Top Of The Pops" 11 times last year — always after its current disc had entered the Chart. It had never been featured in the "Tip For The Top" or "New Release" spots — and it was felt that, in view of other recent bookings for the series, the Affair was entitled to an appearance in the show to promote its up-and-coming single "One Road".

SUMMER SEASONS FOR FRANKIE AND KATHY

FRANKIE VAUGHAN and Kathy Kirby have been named as headline attractions in major summer show presentations. Both artists have singles released later this month. Kathy is to undertake an important Australian cabaret engagement in April.

Foundations to wax in Detroit

COMPOSER and record producer Tony Macaulay flies to America on May 20 for a ten-day stay. During his visit, he will be supervising several sessions by the Foundations, who will be cutting a new single and LP in Detroit. While he is in the Motown city, Tony will also record the Everly Brothers who are to cut two of his own compositions. Tony this week announced that he has signed a new girl group, the Feminine Touch, to the Pye label and will shortly record its debut disc. This means he has ceased to be recording manager for the Paper Dolls, whom he boosted to fame with "Something Here in My Heart".

LEAPY PLANS NEW SINGLE

LEAPY LEE has cancelled the U.S. LP charts, and they sent a follow-up LP next month or in May. Another album for Apple release at that time will be the first in his new series. In America, the Beatles have qualified for yet another Gold Disc as their "Yellow Submarine" LP. It is their 14th album to do this. The Beatles have also been officially certified by the RIAA.

He added: "The situation seems to have arisen following the group's revelation that 'ghost' musicians had been used on behalf of the group, were limited to: 'No comment'.

The Affair's agent Danny Betesh and co-manager Sid Bacon fly to New York on March 29. For three days of talks to finalise details of the group's first visit to America, which is now switched from May to July. It flies to the States on July 4 for two and a half weeks of intensified promotion, and may also record while it is in New York.

SEVEN BRITISH POP NAMES COMBINE FOR U.S. PACKAGE

ONE of the most impressive British pop packages ever assembled for the U.S. market — comprising the Who, Joe Cocker, Procol Harum, Ten Years After, Jethro Tull, Jeff Beck and Terry Reid — begins a 17-city concert tour of America in early July.

The Who opens its extensive tour of the States on May 9, playing solo dates until joining the package — then in August, as reported last week it completes its three-month visit by appearing in the West Coast States.

STAR-PACKED FILM

The all-star pop film "Gather No Rose" featuring the Rolling Stones, the Beach Boys, James Brown, the Supremes, Chuck Berry and many other attractions — is to have a three-day showing at the Imperial Repertory Cinema in London's Portobello Road from Thursday, March 27. The movie, which was filmed in California at Santa Monica Civic Auditorium, will be screened at 3.15, 6.15 and 9.10 p.m.

MARY'S SINGLE SOON — PENNED BY PAUL

MARY HOPKIN's next single will almost certainly be a Paul McCartney composition — thought to be a ballad — which she recorded as one of several titles at the weekend.

There is a possibility that this long-awaited follow-up to Mary's three-million selling "Those Were the Days" will be released at the end of this month, although it could be held up because her tour with Engelbert Humperdinck would cut across promotion plans.

An Apple spokesman said that sales of the Mary Hopkin debut LP, "Post Card Girl" were now in the region of 15,000.

BEN E. JOINS GENE

Ben E. King has been booked for Gene Pitney's double concert at Birmingham Odeon on Friday, March 14—as reported two weeks ago. Pitney is playing this date to compensate for missing a performance at this venue when he was delayed by snow on February 7. This will be King's only concert during his current British tour, but new one-nighters include Bechtam Mistrals and Terbury Bridge (tonight, Friday), Golden Chain and Warrington Carlton (16), Chester-le-Street Garden and Whitley Bay Sands (28), Spennywort Top Hat (27 and 28) and Manchester Twisted Wheel (29).

ANOTHER NEW NINA CONCERT

Because her concert at London's Royal Festival Hall on March 22 is now a complete sell-out, Nina Simone has been persuaded to undertake an additional concert at the end of her British tour. She will play two performances at the London Palladium on Good Friday (April 4).

JACK BRUCE STAYS HERE

Ex-Cream bass star Jack Bruce has cancelled plans to record in America for Atlantic, and will instead be recording an LP in Britain. A number of well-known musicians will be used on the album, but Bruce declines to name any at present.

POOL CONCERT

WE apologise for not being able to reveal first names in the all-star cast of the NME Pool Winners' Concert on Sunday afternoon, May 11 at Wembley's Empire Pool. Unfortunately, Maurice Kinn the organiser has been ill, but he is now recovering — and the eagerly-awaited announcement will be ready for next week's issue. Meanwhile, the heavy demand for the best seats continues, so make sure you witness the concert by catching event by completing the coupon below—without delay!

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Please reserve for me ..... tickets at ..... for the Poolwinners' Concert on Sunday, May 11, at Wembley's Empire Pool.
I will accept tickets priced at ..... if my original cheque is not cashed.
Price seats 30s., 25s., 20s., 15s., 10s., 6d., 7s., 6d. I enclose remittance payable to "New Musical Express" together with stamped addressed envelope.

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on this week

Big news this week is the new single from FRANK I FIELD, who has just joined Decca. His first release with the label is a big ballad titled "Let me into your life". It's a beautiful song with loads of emotion, and this is Frank at his best. The number is F 12939 — watch out for it in the charts soon!
I believe sasperella is a cool drink — anyhow, SASPERELLA is a pretty cool sound. Their Decca outing is a number you may remember from a while back, titled "Spooky", up-dated and given a brand new treatment. Some great things on the guitar and a very strong lead vocal with oohahs in the background, this is on Decca number F 12892.
BILLY ADAMS sings "I need your love" like he's in a delicious semi and great for HL 10258.
The music mind-blasty with an album "Miss Teach Impossible to listen to their bite. This is o Many moo musicians w Africa put dc never to be si
know the n SONNY'S F



New Musical Express

4 PAGE SPECIAL ON THE

HOLLIES

PEERS OF POP

WHEN Graham finally broke the news that he was leaving the Hollies I thought that was the end of us. Not that it came as a surprise — I'd sensed for some months that he wasn't happy being a Hollie — and I'd had, in theory, plenty of time to go over all the alternatives. But when that moment I'd been dreading — trying not to think too much about — became a stark fact then I was lost. The shock left us all numb.

I was totally unproductive for weeks. Also I'd just re-carpeted my house, had an extension built on and bought a brand new car and my bank balance wasn't all it should have been!

I even had visions of quitting the business and maybe trying my hand at being a greengrocer, or something. Or, maybe I too should quit the group and concentrate on a solo career!

Yes, that really was, at the time, a strong possibility. Should we just stay as a foursome? If we wanted to keep five strong was it possible to find a replacement?

I can tell you now — now that we've got Terry — that there was a time when we were sifting through applicants that I thought we'd NEVER find someone suitable.

Anyway, that's just some idea of the turmoil we were in. Then, and it seemed to happen quite suddenly, I realised that we MUST go on. Perhaps deep down I'd known it all the time. Looking back on it I think so.

We all got together, had lots of talks, decided we'd get a replacement for Graham and set about trying to find him.

We built up the interest, and the papers kept the Hollies in the news for ages. Then Terry happened to come along, and that was it, I hadn't thought much of the other applicants, but I knew Terry was just right.

I had only met him twice, but it was enough. I knew there was going to be a lot of adjusting, on both

AFTER SPLIT: Why we had to go on

by ALLAN CLARKE

... sides, and I almost prayed it would work out.

Then, we came to record "Sorry Suzanne." I knew beforehand this first session would tell us all a lot. As it turned out, all my worrying

(Continued on next page)



Smarter, more sophisticated. It's the new look HOLLIES who come into the NME Chart this week at No 25 with "Sorry Suzanne" their latest single released only last Friday. The HOLLIES are (l to r) TERRY SYLVESTER, TONY NICKS, ALLAN CLARKE (who writes specially for the NME this week, see right) BOBBY ELLIOTT and BERN CALVERT.



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New Musical Express

# HOLLIES SPECIAL



Four HOLLIES pictured during their recent "Top of the Pops" spot (L to R) TERRY, TONY, BOBBY and ALLAN.

had been needed. He fitted in perfectly. If anything, the group's harmony is softer now.

Five years of building had been destroyed, but I saw that it would not be a case of starting from scratch again. Terry had always been a fan of the Hollies. He knew all our records straight off.

There is that same feeling of companionship in the group again. We want to help Terry get settled in as quickly as possible, and I've never met anybody so willing to learn and work.

Of course, I still think of Graham. I would stress that he can never be anything but the best of friends. He is happier now than he has ever been, and as long as he is happy, that's all that matters.

When you've known someone for 25 years, and sung with him for 22 of them, you form a special relationship that is something more than friendship. That's how it was with Graham and myself.

### That close

It was almost as if we were one and the same person. Graham and I should have got married, we were that close!

Of course, Graham had got involved with the Maharishi, and meditation when it was in vogue. He was gradually drifting apart from us, musically and socially. At one time, he cut himself off from me one hundred per cent.

I thought that he must be right. We had always thought the same way, so I thought it was only fair to give meditation a try.

For a while I fell in with Graham's ideas. Maybe for a while I really believed them, or perhaps I was simply scared he would leave the Hollies. At any cost, I thought, Graham and I must stick together.

But it didn't take very long before I realised that it wasn't me at all. I didn't understand what it was all about. I'm a pint and darts man myself, and there they were, talking about mystical things and ideals. I often wonder what this meditation thing was all about. To me, it seemed the participants are always out to please a few people they respect. The vast majority of the people just don't interest them.

When you are an entertainer, you just can't ignore Joe Public. Without

him, you're nothing. I don't want to be a philosopher of the pop world. I enjoy sitting in the bar of the Flask, my local, listening to the old folk. I'll have a few beers, a packet of crisps and maybe a game of darts.

There are two reasons I'm in this business, for the money, and to entertain people. I LIKE writing simple songs, I LIKE singing simple songs, and I LIKE telling simple jokes.

Nobody comes up to me and says I'm doing it all wrong, or I should look around for another job. The Hollies are very down to earth people, doing a good job of giving people pleasure.

While I was dabbling in meditation, I was wearing the kaftan and the beads. I went up to Salford one day, and one of the boys came up with a big grin on his face.

I was so self-conscious, I suddenly realised that I was only wearing the outfit because everybody else was. I went straight home and got into a suit.

The future for the Hollies looks very good indeed. Our live shows are getting more ambitious, and better in every way. We can hold a stage for an hour and a half, and not bore the audience for a single second.

My only grievance is the screamers. I cannot be satisfied with a performance unless I know the audience have listened and enjoyed what they have heard. How can they hear anything when they are screaming their heads off? I could be singing the alphabet and they wouldn't know the difference.

If only they could take after the University audiences who are very willing listeners. I think we will be playing at a lot more colleges in the coming months.

As soon as we have got the act perfected, and Terry feels ready for it, we'll be off to America. At the moment that's where we are given the opportunities to really show people what the Hollies are all about. But Britain is waking up to the fact that we are a good entertaining group, and our own TV show, which we are making ourselves should make a few people think.

Somebody once said you can't fool all the people all the time. We aim to have a damn good try at pleasing all the people all the time.

Even if we are grey and living on vitamin pills, before we accomplish it.

## FANS DON'T WANT WAY-OUT SONGS

### say TONY and BERN

AT one time in the Hollies' career, at the time of "King Midas In Reverse" to be precise, they were being hailed, along with the Beatles and Stones, as a group capable of lifting pop on to a higher plane than it had been.

Ironically, that record was not one of the Hollies' most successful, and the boys themselves realised that this "way out" type of song was not what their fans wanted from them.

"While Graham was with us," Tony Hicks told me, "there was a tendency to experiment more with singles. But not any more. We will bring out what we think will sell."

It's all very nice, shutting yourself away, and doing the odd recording session. The Beatles became so big they could afford to. And of course, it would be almost impossible to get anything like their

record sound on stage." Would the Hollies like to cut back on their live appearances and spend more time in the studio? "We'd like to spend more time in the studio," Tony answered, "but without cutting out some stage work. The Hollies enjoy performing in front of live audiences, and I think we all agree that we got more satisfaction from seeing a happy audience than seeing one of our records go into the charts."

"To be in the entertainment industry, you must be meeting people all the time. Locked in a studio for weeks on end, and spending the rest of the time at

home, you just can't be aware of what's happening."

"It's not a case of keeping up with scene, but just being aware of current events and life in general." The Hollies are proud of the fact that they can play to audiences ranging from screaming 13 year olds to mature adults, and get very favourable reactions from all.

"There's only one way to stay at the top for any length of time," said Bernie Calvert, who had joined Tony and myself. "and that's to expand and expand until there isn't anybody left who hasn't heard of the Hollies." Which of different type of venue the group play do they prefer?

"I think we get a different type of thrill at each," replied Bernie. "At the moment, I add Tony, the universities are my favourite. "We are on stage for longer and get more chance to show them both sides of the Hollies. The kids in the ballrooms never change, and I don't suppose anybody really wants them to. "They scream, and it makes you feel young again, but it's not the sort of thing we could ever do night after night again. "The clubs up north get better and better. More and more groups are trying to break into cabaret, and it should be interesting to see who can change and widen their scope." Is there anything about live dates that Tony or Bernie like best?

### Careful

"I'm very careful when I arrive at the venue," said Tony. "In fact, we very seldom arrive earlier than ten minutes before we are due to go on."

"It's partly due to nerves, partly to avoid hanging around in dressing rooms, and partly because I hate seeing or hearing the group or act on before us."

"If we should arrive while they are still on stage, I never watch from the wings, I hate to see how they go down. You see, if you know beforehand that you've got a good audience there might be a tendency for us to take it easy when we go on and not be up to scratch."

When the Hollies are spending a week at a club, what do they do during the day?

"It depends on the town," cracked Bernie. "Actually, we put the daytime to very good use. These people in the clubs are out to be entertained. They might have had Tom Jones or Shirley Bassey the week before, and now they've got a pop group. It's a case of proving yourself quickly."

"We've found that it pays to get acquainted with the town, learn a bit about the industries, the places of interest, famous people who were born there."

"Then, when you suddenly mention something that they know, they like it. You've won them over. Apart from that, there's always sleeping, writing, and if Terry and I are lucky, there might be a soccer match on somewhere."

Why, when so many other big names in pop have used it, don't they want to be known as entertainers, do the Hollies go out of their way to prove they are?

"I replied "To a lot of singers and groups think of entertainment, and they think of Norman Vaughan and the Tiller Girls. They seem to think it is vital to have a message to get across to an audience. Well, we have a message as well, enjoy yourselves." GORDON COXHILL



## Gralto Music Limited Salutes

# Allan Clarke    Tony Hicks Bobby Elliott    Bernie Calvert THE HOLLIES

(And Newcomer Terry Sylvester)

### ON THEIR

## GREAT CONTRIBUTION TO THE MUSIC SCENE

# NEW BOY TERRY DISCOVERS NOTHING

## MUST GO WRONG



In action during recent TV spots TERRY, TONY, ALLAN, BERN and BOBBY.

WHEN I was 18, and a raw novice in the Fleet Street jungle, my first editor took me aside one day and whispered, "Young fellamoid, remember when you're writing for ordinary folk, they want to know how little things affect the big people, and how the big things affect the little people."

Of course I laughed at first, but a few months, and several stories about how many times Harold Wilson changes his socks later, I was forced to agree.

What has all this got to do with Terry Sylvester, the newest Hollie? Just this:

I felt so embarrassed," Terry told me over a half pint of bitter. "I'd never had a bank account before, I had to ask the clerk to help me write out a cheque. Before, with the Escorts, and the Swinging Blue Jeans, I would take my few pounds after the gig, and put it in the Post Office the next morning."

But if his new bank manager is pleased with Terry's promotion, one person who has every right to feel disgruntled, is his wife, Lynda. "I haven't seen her for weeks," he said, seriously.

"I just haven't had the time to get back to Liverpool, but I do phone every day. The thing is, now that I've got more money than I've ever had in my life, I want everything perfect when Lynda moves down."

"I want to get a flat, and have it decorated just right. But you just wouldn't believe how busy I am. There are songs to learn, clothes to buy, interviews, rehearsing the chat

### By GORDON COXHILL

that the Hollies do on stage, and just getting to know the boys better."

How long does Terry think it will take before he can think of himself as a fully-fledged Hollie?

"Well," he thought, refusing the offer of another half. "I reckon it will be three months before I have done everything with the group, and after that it's a matter of perfecting the act, and just getting better."

"I've gone through a few fits of nervousness already. First came the interview for the job. I was so anxious, I marched straight into the office and told them I thought I was the ideal man for the job!"

After I heard I was to join the Hollies, I realised just what it meant, and I really started worrying. Then came the first recording sessions, for the tribute to Bob Dylan album, and our new single.

"It was unbelievable. It went so well, the sessions were finished ahead of schedule. Then came the first live gig. It was at Cardiff University. It took a few minutes for

me to realise I was actually on stage with them.

"After every number I wanted to start applauding. I mean, there I was, a couple of feet away from the rest, and it seemed I was miles away. I remember looking at Allan singing his heart out, and suddenly remembering I was singing the same song."

By the third gig, at Sheffield, it was fine. I acted the fool a bit, did an impersonation of John Peel, and I fell right in with them."

### Differences ?

Apart from the financial side, what are the main differences between being a Blue Jean and a Hollie? He thought for a few seconds, looked at manager Robin Britten, who had sat quietly drinking his brandies all this time, and then answered.

"I think the main thing is the planning that goes into everything. It's almost like a military operation. Anything that could possibly give rise to any worry is taken of the group's shoulders and given to somebody to deal with."

"I mean, I have an accountant to tell me how much money I mustn't spend, the roadies are very important to us, whereas other road

managers are nothing more than gear humpers.

"We had a meeting the other day and because I had been out late, I turned up after the others. I got a racket from Rod, one of the roadies. He said if I was going to be late, I should have phoned to tell the others."

"At first I was a bit put out, then I realised that this was one of the things that made the Hollies such a successful group, nothing must be allowed to go wrong. So I learned my first lesson."

"What it amounts to," added Robin, "is that the group themselves are free to create. All the business side is taken care of, and the boys know their affairs are in good hands."

Terry nodded his agreement, and told me that joining the Hollies had even affected his dressing habits. "I am very aware of the Hollies' smartness," he said. "You never see them looking scruffy in public, and I wouldn't want to spoil that. So I went out with Tony Hicks and bought more clothes in one spree than I've ever had before."

"Luckily, I like wearing the sort of clothes the others like, smart suits, and ties. I still can't believe how I've fitted in, even down to their sense of humour."

For a long while now, the Hollies have been among the nicest people in pop. It's good to know that Terry is carrying on the tradition.

## HOLLIES DISCOGRAPHY

- 1963
  - "Ain't That Just Like Me," released in May, didn't reach chart.
  - "Searchin'" reached No 10 on September 18.
  - "Stay" reached No 8 on December 4.
- 1964
  - "STAY WITH THE HOLLIES", their first LP released February 7.
  - "Just One Look" reached No 3 on March 4.
  - "Here I Go Again" reached No 4 on May 20.
  - "We're Through" reached No 7 on September 18.
- 1965
  - "Yes I Will" reached No 10 on January 27.
  - "I'm Alive" reached No 1 (their first) on May 26.
  - "Look Through Any Window" reached No 4 on September 1.
- 1966
  - "THE HOLLIES" album released on September 10.
  - "If I Needed Someone" reached No 24 on January 5.
  - "I Can't Let Go" reached No 1 on February 23.
- 1967
  - "Bus Stop" reached No 3 on June 22.
  - "After The Fox" (not promoted) released September 15 didn't reach chart.
  - "Searchin'" reached No 10 on September 18.
  - "Stop Stop Stop" reached No 2 on October 12.
  - "FOR CERTAIN BECAUSE" album released December 2, 1967.
  - "On A Carousel" reached No 5 on February 15.
  - "Carrie Anne" reached No 3 on June 7.
  - "EVOLUTION" album released July 22.
  - "King Midas in Reverse" reached No 18 on September 27.
  - "BUTTERFLY" album released November 23.
- 1968
  - "Jennifer Eccles" reached No 5 on April 3.
  - "HOLLIES GREATEST HITS" album released August 20.
  - "Listed To Me" reached No 7 on October 2.
- 1969
  - "Sorry Suzanne" (with Terry Sylvester replacing Graham Nash) released on February 28.

the Hollies choose VOX

The Hollies have used VOX sound equipment since they first started. And their latest record is no exception. Featuring the new VOX guitars and amplifiers, 'Sorry Suzanne' is the latest in a long line of hits for the Hollies. Thanks to VOX.

Most people are Vox people

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New Musical Express

# HOLLIE SPECIAL

idea of what our jobs are. Derek is a qualified electronics engineer, and takes care of all the sound problems. It's one thing to get the gear into a ballroom, but it's quite another to make sure that everything is working exactly right, even to tuning the guitars."

Rod is the lighting expert, and a whole lot more besides.

I usually go up to a venue a few days before a date and check to see that everything is geared to what the Hollies need to give their best."

We even cancelled a date because the stage was too low. I know it sounds over-meticulous, but our job is to make sure that the boys will be happy wherever they are playing."

Once the Hollies are on stage, Rod walks round the floor, with a walkie-talkie radio, and reports on the sound back to Derek, who is sitting at the side of the stage.

"If the sound isn't reaching a particular corner, or the treble is too much," Rod told me, "I tell Derek, and he can adjust it from his control panel. That's just one thing that we spend money and time on to get the best possible sound."

Fans, although treasured, present problems for Rod and Derek.

"It's often difficult to know who are fans and who are the hangers on," said Derek. "You get people who just like to be seen in the same company as a group. You know, the reflected glory baskers."

## Limit

"But you have got to draw the line somewhere. Real fans meet the boys, ask for autographs, have a chat with them, and then leave them alone to get on with rehearsing or whatever."

You get some though, who seem to think they own the group, pestering them all the time, and demanding to speak to them. That's when you have to tell them to get lost, in as polite terms as possible."

When it comes to TV shows, Rod and Derek come into their own. On the Hollies colour spectacular, which the group are making by themselves, Rod was telling the cameramen what shots he wanted, what lighting was required and virtually producing the whole show.

Derek is taking care of the sound, and shipping it with other ideas.

"I think it all started with 'Colour Me Pop,'" said Rod. "I was able to work with the producer, Steve Turner for a week before we taped the show."



Drummer BOBBY ELLIOTT — usually in the background but well placed to take stock of what is going on. He tells just a few of the stories behind some of the Hollies hits on the right.

By GORDON COXHILL

Steve obviously knows a lot more about TV than I do, but I know how we wanted the Hollies projected. It turned out very well. In fact, it was repeated a few weeks ago. The first time that has happened on 'Colour Me Pop'."

There is no condescending when the Hollies talk to Rod and Derek. To the group, the duo are not employees, but part of the team. Another reason why the Hollies remain firmly implanted at the very top of the pop tree.

# BELLY DANCER INSPIRED IT

THERE'S a very good reason why Bobby Elliott doesn't make himself heard as much as the other Hollies. Nobody asks him anything!

But from his position at the back of the group, he has more time than the others to take stock of what is going on around him.

So when I asked the group for the stories behind some of their eighteen smash singles, Bobby was the natural spokesman.

"STOP STOP STOP!" "Remember that one? Well, Tony had the banjo riff in his mind for weeks, and he wouldn't stop playing it. We knew he would find a way of getting it recorded somehow. It was just a matter of time."

"While we were in America three years ago, the head of Roulette Records took us to the Round Table club in New York."

"There were belly dancers shaking their tums all over the place, and of course, with Tony's one track mind, he thought he'd write a song about the place, and fit his banjo piece into it. He did. 'Stop Stop Stop' was the result."

## Holiday

"AFTER THE FOX" "Eric Haydock, our previous bass player, didn't turn up for this recording session. We had just come back from a hard tour of America and he decided he needed a holiday."

"so we got Jack Bruce to step in. That was the beginning of the end for Eric, because we didn't see him for two weeks and we couldn't wait for ever."

"We also had Burt Bacharach and Peter Sellers on 'After The Fox,' but it was only issued as a film theme and we didn't bother to promote it. Come to think of it, I still haven't seen the film. Was it any good?"

Having told Bobby that it was a great film and I saw it twice, he went on to tell me about the fastest single the Hollies ever recorded.

"BUS STOP" "It was just after Eric had left. We phoned up Bernie, who some of us had known in a group called the Dolphins in Manchester. Naturally, he was delighted to join us for the session."

"We went straight in, and did 'Bus Stop' in exactly one hour and

# Recalls BOBBY ELLIOTT

forty minutes. Not only was it the fastest single we ever recorded, in my opinion it was one of our best."

"STAY" "We were in the middle of a Scottish tour, and Tony and I decided to go for a walk around the town. I forget which one, but we browsed through some old records in a junk shop."

"We found an old Maurice Williams single, 'Stay.' We didn't know the song at the time, but for three and six, you don't ask too many questions. Anyway, we took the record back to the hotel, played it, and knew instantly we would have to record it."

"It's a cheap way of finding songs but I wouldn't like to try it that way every time."

"JUST ONE LOOK" "There's no real story but it seems to be the favourite number with our fans. If any of our records were to be re-issued, I think it would be this one."

"In the act, when Allan says 'What other requests do you have, apart from us to go,' they always shout for 'Just One Look'."

"WE'RE THROUGH" "We did a summer season in Weymouth some time ago. It wasn't really us then, but it meant we lived in one place for a few weeks, and we had time to laze around on the beach during the day. I suppose it was the hot atmosphere that induced Allan to write 'We're Through'."

"When he wrote it, it was a very latin type thing, almost a bossa nova. We didn't think about it very much, until we took a day off to go up to London to do some recording."

"The song came up, and we decided to cut it as an LP track. But it turned out so well, in fact Ce-Latin flavour got lost somewhere, that we had to release it as a single."

# R.C.B. (CONSULTANTS) LIMITED

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# Monkees in May—official

## ANDY WILLIAMS IS BUYING BRITISH!

**IMPRESARIO** Vic Lewis of News Enterprises returned to Britain on Monday—following his visit to America—with the news that the Monkees have now signed for a British concert tour in May. Exact venues and dates will be announced shortly, and they will include appearances in London and the provinces. Following their British schedule, the Monkees will undertake concerts on the Continent. Lewis has been appointed official booking agent for the new 26-week series of U.S. TV's "Andy Williams Show," which goes into production in the autumn. He hopes to secure guest spots for many British artists in the series, which is also expected to be screened in this country by BBC-TV. It is probable Williams will play a few selected British concerts later this year.

Following his guest spot in Andy Williams' recent U.S. TV special, Donovan has remained in America to appear in the "Smothers Brothers Show." He returns to Britain next week for a Tom Jones TV spot, plus a concert at Paris Olympia on March 17, and begins a tour of Eastern Europe in April. Donovan's next U.S. tour will open at the Hollywood Bowl on September 26.



VIC LEWIS, ANDY WILLIAMS and DONOVAN get together in NBC-TV's studios in beautiful Downtown Manhattan during a break in rehearsals for the Williams special, in which Donovan guested.

During his American visit, Vic Lewis also had discussions with Johnny Mathis, with a view to the changes played in British concert dates later this year.

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# SINATRA DUE ON SUNDAY

**UNDER** an incredible cloak of secrecy, Frank Sinatra is due to fly into London on Sunday, to spend several days here recording his much-postponed album of Jackie Trent-Tony Hatch compositions. He was originally due to have arrived here in January for this project, but it was subsequently announced that his visit had been cancelled—and that the LP was now to be cut in Los Angeles. However, there has now been another change of plan. Three weeks ago, Sinatra decided to come to London after all, but issued instructions that absolute secrecy was to be maintained about his forthcoming trip until after his arrival.

# Dusty: new Atlantic LP

**DUSTY SPRINGFIELD** is to record another album for the Atlantic label in May. As previously reported, she is to play ten concert dates in America in the spring, following her Australian cabaret season at Sydney's Chevron Hilton—and her recording sessions for the new LP will take place after these concert dates in either Memphis or New York, the NME understands there are no plans for a new Dusty single to be issued before early June—this could also come from her May sessions in America, in an attempt to follow the success of her recent Memphis-recorded hit "Son-Of-A-Procherman." Dusty's next BBC-1 series is due to start recording in June, although transmission has not yet been set. This means her return engagement at London's Talk Of The Town niterie will be delayed until much later in the year.

# AMEN: NEW LP, DATES

**AMEN CORNER'S** second album has now been completed, and is due for mid-April release by Immediate—the group's first on its new label. The LP consists almost entirely of compositions by Andy Fairweather-Low and Alan Price.

A new Alan Price single and an LP titled "Saints Preserve Us" are being issued by Decca in late March—his first releases since he re-entered the performing side of show business.



JACKIE TRENT and TONY WALKER pictured in the Leeds studios of Yorkshire-TV with their guests **DUSTY SPRINGFIELD** and **MATT MONRO**. They are featured in the Trent-Hatch special "Mr. & Mrs. Music" to be networked next Tuesday (13)—the same day that Scott stars on his own BBC-2 series.

# EARLY TROGGS RE-ISSUED

The Troggs' very first chart hit "Wild Thing" (1965) was re-issued by Page One on March 14, coupled with another of the group's hits, "Don't Control Me." Troggs Bonnie Bond has a solo disc issued on the same label today (Friday), titled "Anything For You."

Among March 21 releases are Eddie Floyd's "I've Got To Have Your Love" (Stax), Frank Sinatra's "My Way" (Reprise), Tony Bennett's "People" (CBS), Vince Hill's "The Wonderful Season Of Love" (Columbia), Heen Shapiro's "Today Has Been Cancelled" (Pye), Jr. Walker's "Road Runner" / "Shogun" (a Tamla re-issue) and the Blue Jays' "Love Me" (Columbia).

Coming out next Friday (14) are Simon Deacon's recording of the British band, the "Julia" (Chapter One), Barry Mason's self-penned, "I'm In Love With You Pom Pom" (Decca) and—as reported last week—Kenny Everett's "Nice Time" (Deram).

Martha Reeves and the Vandellas' "Dancing In The Street" Tamla LP is issued on March 21. Three cheap-label Marble Arch albums out the same day are "Kasenet-Katz Sing-

# JUSTI, ALBER, BBC-1 SPECIALS

## Hopkin with Liberace; 'How It Is' set for return

**ANOTHER** Herb Alpert special to be screened by BBC-TV... Mary Hopkin and Matt Monro added to the guest list for Liberace's ATV series... Harry Secombe to star in a TV adaptation of his stage musical "Pickwick"... BBC-1's popular "How It Is," which ended in December, returning for a new late-night series next week... Frankie Vaughan to record his own show at the Talk Of The Town—and Dusty Springfield's performance at this venue, already screened by BBC-2, to be repeated by BBC-1... Guest spots for the Tremeloes, the Scaffold and the Sandpipers. These are the highlights of the latest batch of TV bookings, revealed to the NME this week.

# THE LATEST RADIO 1 NAMES

**SOUNDS LIKE TONY BRANDON:** Move, Moody Blues, Herd, Vanity Fare, Fourmost, Jimmy Powell and the Dimensions, the Playgroup and the Art Movement (all next week); Tremeloes, Julie Driscoll and the Brian Auger Trinity, Long John Baldry, Siem DuPRE and the Big Sound, Plastic Penny, Fortunate Amboy, Dukes, WE, Gilliver's People, Jigsaw, Saint and Young Blood (12-23); **TOP GEAR:** Love Sculpture, Idle Race, Glass Menagerie and Taste (this Sunday, 9); Hushwood Mac, Moby Grape and the Edgar Broughton Band (14); The Blues Band, Led Zepplin, Deep Purple and Free (23); Spooky Tooth, Family, Bad Company and Prince Edwards' Magic Theatre (30); Fairport Convention (31); Bluebelly and session recorded by Mason, Campbell, Wood and Frog before they broke up (April 6).

**DAVE CASPI PROGRAMME:** Equals, Status Quo, Cliff Bennett and his Band, Paul Williams Set, Jigsaw, Hopstock and the bands of Alan Eldson and Alex Welsh (all next week, 10-14); The Captain's Inspiration, Timebox, Marry Wilde and the Weather, Rebel Rousers, Searchers, Katch 22 and Kenny Ball's Jazzmen (12-23). This same cast also appear in the Saturday afternoon shows, hosted by Chris Denning, on March 8 and 15 respectively.

**PETE'S SUNDAY PEOPLE:** Marian Montgomery, Gilliver's People and the Johnny Harris Orchestra (to-morrow, 9); Engelbert Humperdinck, Moody Blues, Mike Sammes Singers and the Tony Evans Orchestra (15).

**SYMONDS ON SUNDAY:** Love Affair and Bonzo Dog Band (this week-end, 9); Foundations, Jen Hise-man's Colossium and Dave Seis, Dazy Beakie and Tich (14). **JIMMY YOUNG SHOW:** Foundations, Simon Dupree and the Big Sound, Billy Fury and the Storm, Brian Poole and the Seychelles, Rebel Rousers, David Garrick, Gary and Terry Lightfoot's Jazzmen (all next week, 10-14); Vaino Peltola, Spooky Tooth, Cliff Bennett and his Band, Raymond Frogg, Ripstone Six, Right And Sound, Salena Jones and the Acker Bilk Band (17-23). **PETE'S SUNDAY PEOPLE:** Harnaldie, Johnny Young Four, Johnny Harris Orchestra (to-morrow, 9); India Adams, Kenny Clayton (Friday, 9); Vaino Peltola, Salena Jones and the Adams Chisholm group (14).

# Small Faces last single?

## THREE DISC-JOCKEYS IN RACE FOR CHART

**WHAT** may prove to be the very last Small Faces single is being rushed to the charts this weekend—it is a double A-side disc, "Afterglow Of Your Love"/"Wham Bam Thank You Man." New singles by Eddie Floyd, Frank Sinatra and Jr. Walker are scheduled for release. Vince Hill's version of the theme from "Peyton Place," which was withdrawn soon after the first announcement of its release, has now been given a revised date. Tony Bennett's version of the Tymes' current hit is issued in a fortnight. Out next week are singles by three leading disc-jockeys, Martha Reeves and the Vandellas have an album

in the charts. Immediate Records expect "Afterglow" to be picked as the more important track. A spokesman for the Faces commented: "No TV promotion is lined up for the single, which may or may not be their last disc together. At the moment, they are just working a few things out between them."

Among March 21 releases are Eddie Floyd's "I've Got To Have Your Love" (Stax), Frank Sinatra's "My Way" (Reprise), Tony Bennett's "People" (CBS), Vince Hill's "The Wonderful Season Of Love" (Columbia), Heen Shapiro's "Today Has Been Cancelled" (Pye), Jr. Walker's "Road Runner" / "Shogun" (a Tamla re-issue) and the Blue Jays' "Love Me" (Columbia).

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# NEWS OF FILM MUSICALS

## DR. ELVIS & THE NUN!

**ELVIS PRESLEY** has been signed to star in his first film for Universal—starring Mary Tyler Moore, who played Dick Van Dyke's wife in his TV series, will co-star with Elvis. The movie, titled "Change Of Habit," goes into production at the Universal Studios later this month. Presley—who will perform four new songs in the picture—plays the role of a young doctor who becomes affectionately involved with a nun.

Plans for Richard Harris to star in London's West End, playing the title role in an up-dated musical version of "Hamlet," have fallen through. Reasons are that his current Hollywood movie "A Man Called Horse" is being held up, and his proposed co-star Fay Dunaway is now unavailable. Harris is going ahead for a film version of "Hamlet" to commence production early next year—it will shoot in Britain with a \$600,000 budget.

Plans for the production of the successful stage musical "Fiddler On The Roof" in which he appeared in London's West End for more than a year, before Albie Sussman took over the role, filming commences next spring.

The British movie "Oliver"—starring Ron Moody, Shani Wallis and Harry Secombe—is among the final nominees for the BAFTA award for this year's Academy Awards. This beats Barbara Streisand's Hollywood musical "Funny Girl," which is nominated for eight Oscars.

# Decca's new releases from Decca

really means it. This is tremendous stuff, very Dferry dancing to, on London.

sound they made. This is why we're putting the single out, sizzle and all. You can't help loving it—it's the craziest, bounciest happiest sound you could imagine!

of TOUCH is positively g. They are an American group in just out here, and 's a single taken from this category, you really must be careful, the lyrics in Deram number DM 243 are a group of African into a studio in South on a few tracks, and left open again. We don't know why and pepper", and we don't of the guys who made up REVELLERS, but we love the

On London, HLU 10257. You don't have to go far to listen to some amazing music with influences from past, present and future. Just as far as EAST OF EDEN, whose brilliant first single, "Northern Hemisphere" is an experience not to be missed by anybody with a mind in the right place. It's on Deram, and the number is DM 242.

he's right in there with it, part of a very beautiful arrangement. You can hear every single word, and the melody is really memorable. This is on Decca F 12894.

LES REED sings even! Not to mention c writing, arranging and producing a very catchy song "Don't linger with your finger on the trigger", he sings with a gorgeous, deep, country sort of voice—how talented can you get!

Keep informed!

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LPs by Allen Evans

ANDY WILLIAMS SOUND OF MUSIC (CBS 4379)
Here's a must for Andy Williams fans...

BEE GEES: ODESSA (Polygram)
The Bee Gees on their first double album displaying versatility...

ENGLBERT (Decca SKL 4985)
Another well sung set with Humphreys backed by orchestras...

PROCOL HARUM: SHINE ON BRIGHTLY (Regal Zonophone SLR2 2004)
The five strong group - four actual Chambers Brothers...

OHIO EXPRESS: CHEWY CHEWY (Buddah 20015)
Another set of bubblegum ditties guaranteed to get you dancing...

BARBRA STREISAND: HAPPENING IN CENTRAL PARK (CBS 63432)
It is high time we had another LP from this great song artist...

STEWART: LOVE CHRONICLES (CBS 63440)
This singer pours his life and times into the six tracks...

CHAMBERS HEAD FOR THE BIG TIME

ANYBODY who has heard either of the Chambers Brothers' LPs, or their driving single, 'Time Has Come Today', will surely agree that the group are destined for big things...

NME office last week, he was unaware that the group were even known over here. 'That's great,' he shouted, as if he were actually yelling across the Atlantic...

to London, and found himself playing with the Graham Bond Organisation. 'Then I joined Manfred Mann, when they were still playing jazz and rhythm and blues...

MORE SINGLE REVIEWS

SHOP WINDOW

As you might expect from their name, the Wrigleys specialise in bubblegum music, and the British group's debut disc 'A Little Bit' (Page One) is as good as anything that's come out of America recently...

GRASSROOTS: Melody For You (Stateside-Dunhill). Written by P. F. Sloan, the folk-beat merchant who used to specialise in violent protest, but who has now reverted to the straight-and-narrow...

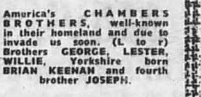
CLARENCE CARTER: Snatchin' It Back (Atlantic). A funky and typically Atlantic disc, with Clarence Carter's rime topped with a regular songwriting team...

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THE FREELY DONE BAND
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FREEWHEELIN'

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7N 25484



America's CHAMBERS BROTHERS, well-known in the homeland and a bit limited in Mississippi, so he came to Los Angeles. He was 72 at the time!

'They admit they've everything to their father,' Brian went on. He 'realized that life was a bit limited in Mississippi, so he came to Los Angeles. He was 72 at the time!'

'They all got jobs, like truck driving, waiting on tables and printing, but all the time they used to sing, and learned to play cheap guitars and harmonicas.'

'In the summer of '66, the Brothers played a date in New York, and it was there that they met Brian.'

'They asked me to sit in with them,' he said, 'and then we just stuck together.'

'I asked him to try and describe the Chambers Brothers' music.'

'Chamber music?' he replied, laughing. 'That's the way to describe it. No, seriously, guess you'd say it was electronic music. It's quite heavy music, and very exciting.'

'The brothers went on into gospel music, and that influence is still very apparent.'

'I wondered whether Brian had ever met with colour trouble, being the only white among four coloured men.'

'I have had people come up and ask if you really live with those guys. Are they really just like the old? I laugh. It's only ignorance. I know the brothers have had the same thing. And of course we've been refused airplay on our records because of the mix.'

'But we just accept it. They have adopted me as one of them, and as far as I'm concerned, that's all I want.'

At the moment, New York is under a blanket of snow, so I left Brian in his path clearing, and told him I hoped he might dig his way out in time for the European trip.

A lot of people are in for a lot of fun when the Chambers Brothers arrive. Me included! GORDON COXHILL

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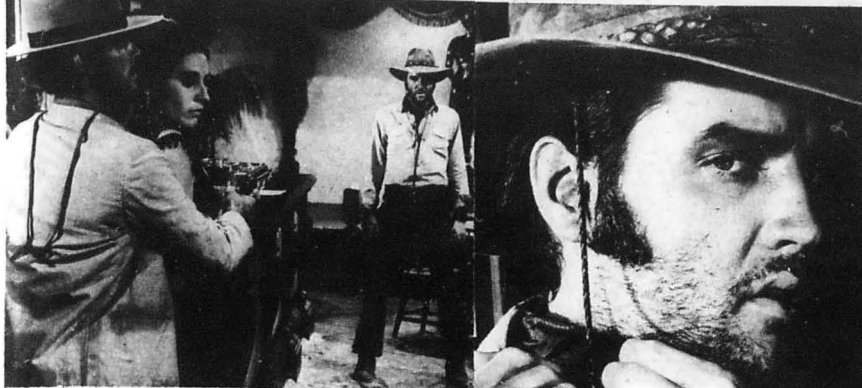
'DDD CLEARED UP MY SPOTS IN A SHORT MATTER OF TIME'

says 17 year old Keith Nichols
'Dots can be embarrassing, especially if they're big. I thought I'd tried everything. Then I heard about DDD, and I tried it. It cleared up my spots in a short matter of time. If you use it properly it can be very effective.'



POTED POPS

British duo SHIRLEY AND JOHNNY inject a wealth of soul and sincerity into their expressive interpretation of the Bacharach-David oldie 'Don't Make Me Over' (Mercury)...



ELVIS as he appears in one of his rare dramatic roles playing gun-slinging Jess Wade in the movie "Charro"



But after four weeks working with him in 'Charro' Lyn Kellogg changed her opinion

# ELVIS - BY A GIRL WHO HATED HIS HAIR AND HITS

The studio door flew open and out came tall and lovely Lynn Kellogg. Her beautiful golden blonde hair hung down on her shoulders which were covered by an Edwardian-style leather coat. Wide wool trousers, a few gold chains and huge round sunglasses completed the outfit.

She looked just as you would imagine the 'feminine' lead in 'Hair', the tribal-love-rock musical, but NOT as you'd picture the Can-Can girl in Elvis' dramatic movie 'Charro'.

Not at all, she will blatantly admit. "I always felt Elvis was a good singer, but I hated his songs and that hair do." It was in working with Elvis for three weeks in Arizona and one week in Hollywood that changed her mind quick.

Although four weeks isn't much time to get to know someone very well, Lynn says Elvis is such an open and warm person that he's very easy to get to know. And like, "After I got to know him, I found he was a very nice gentleman; and a

## From ANN MOSES

Editor of "Tiger Beat" in Hollywood

very good actor. I've heard many a director say they would like to use him in a movie as an actor instead of as Elvis Presley. Working with him and watching him act, I can see what they mean."

In "Charro", Lynn guarantees the audience will be seeing Elvis The Actor, and Elvis at his finest.

"I think 'Charro' will be very good. I don't like that type of film myself because it's violent and I like to see films that set a good example.

For the type of movie it is, it's very good. My new saying is, 'Forget about telling it like it is, tell it like it's supposed to be'."

Lynn observed that Elvis was hap-



piest when he was working the hardest. "He thrives on work. Between shots we fiddled around together and we got into all kinds of harmonizing."

His guitarist Charlie, was with him and we all sat around and sang. It was a groove. We all went swimming once at the hotel and that was fun."

### Yoga student

During some of the breaks in filming on the set, Lynn had a chance to learn more about Elvis The Man. "It may surprise some people to know, but Elvis studies Yoga. And he knows all about astrology."

"I don't know how deeply he got into it, but he sure knows enough to carry on a lively discussion about it. I think the most important thing about Elvis is not that he knows so much about astrology or whatever, the important thing is he knows where he's at!"

"One day I had a short talk with Colonel Parker. I said, 'Colonel, what's the secret to your success?' And he said, 'First, you've got to have a talent.'"

When Lynn finished on the film and said goodbye to Elvis, he invited her to visit his mansion in Memphis. She was working in Memphis last Christmas, so she dropped by to say hello.

She became excited just recalling the experience. What was the place like, I asked. "Oh, wow! It's fantastic! He used to show it off to people, really open the door and let them in, but he had to put in new carpets every month, so he quit."

"When you first pull up to the gates, you notice the big musical notes on them. Even though it's out in the country, there's traffic going by all the time in a steady stream."

"The house looks like Tara from 'Gone With The Wind,' because it was Christmas-time, he had blue lights outlining the house and all the way along the driveway."

"When you first go in, off the entryway, there's this one whole entire huge room and the walls are filled with gold records and mementos. Then he has two long rows of drawers, like in a record store, and each one is filled with scrapbooks. Just thousands and thousands of things."

"I was with some friends and we only stayed about an hour. His wife, Priscilla, was there and some of his friends. We went into the living room and there's a huge double piano - I don't mean two pianos - but two keyboards on one side and it's all in gold leaf!"

### His bedroom

"His bedroom is really something else! There's a huge bed and on the ceiling he has two television sets. Then there's a button that you push and arm rests come down. There's also two radios in the control panel."

"He said he wanted to show us his 'closet', and he just laughed and laughed and he led us into this huge room. That was his 'closet'. It was so wonderful, because he was enjoying all this as much as we were."

Lynn has kept very busy since filming 'Charro'. She has just finished guesting on "The Jonathan Winters Show" and "The Glen Campbell Goodtime Hour." The film is set for Easter release in America.

## Manager for The Birdcage Harlow

Harlow Urban District Council require a young man or woman to promote and manage their public dance hall in the Town Centre. The Birdcage has a well deserved reputation for a wide range of entertainment, covering all tastes in music and dancing.

The person appointed will need to have a lively and imaginative approach, which is as important as experience, and will be expected to encourage local organisations to use the hall for their own functions. He will be responsible for administration, maintenance and publicity, but will be backed by the Council's own specialist staff.

Salary on grade A.P.4 (£1,485 - £1,715) plus £90 local weighting. Housing will be available to the successful applicant, together with help with removal expenses, etc.

Further information and application form can be obtained from the Clerk of the Council, Town Hall, Harlow, Essex, to whom application should be made by 14th March, 1969.

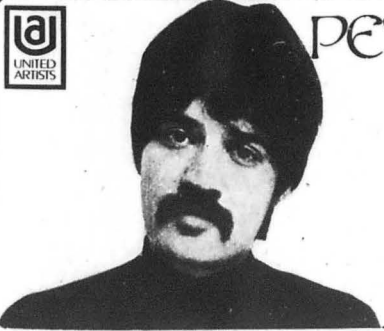
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# Adventure in America

AM writing this in the penthouse flat of BA's most expensive block, beside the swimming pool. In the water are the Tremeloes, who are worshipped like young gods in these parts.

Teenagers screech and chase them in the streets for autographs and locks of their hair, and about 500 fans are screaming for them at their packed-out concerts. Their number of 6,000 in open air stadiums around athletic club premises around the skyscraped city of Argentina's capital, Buenos Aires, with its 15 million population (including the outlying suburbs).

Far up the River Plate at Rosario, the Tremis did their first show. We have also flown over the mouth of the River Plate where the giant German warship Graf Spee was sunk by small British frigates during the war) to the holiday city of Montevideo, with its wide, sandy beaches and 100,000 holidaying natives.

The Tremeloes are idolised there as well. As I write we have been in South America 10 days and are brown and bearded from the constant sun. The temperatures in the 80s, made all the more annoying by sticky humidity. The English language newspaper here of football postponed by severe frost in Britain.

The Tremeloes have done two TV shows in two more countries, several radio interviews, and 12 live shows in 19 days, travelling some 700 miles by coach or limousine, and 300 miles by air (plus the 7,000 miles from London to the sun).

For the tour of 19 days they have earned several million pesos (at 800 the £ in Argentina and 700 in Uruguay).

## THURSDAY

But let us start at the beginning of this fabulous pop outing (new for me), though the Tremis are on their 17th here in 12 months.

Let's go back to London airport on a cold, miserable February evening, where I met up with my buddies and the public relations Tremis Alan Blakley, the tall, dried-out Trem Dave Munden (one of the best singing drummers in the business), the musical Trem Rick West (his Spanish guitar work over here is terrific), the Romeo Trem Len (Chipp Hawkes).

Manager Peter Walsh (who looks more South American than the natives here, with his red-haired afro, burns and moustache, and his black hair — a two-toned affair) and a greets us warmly, clutching the little black case which has all the money and tickets and passports in it — he keeps the Tremis poor on tour for easier control! — and finally the road manager Roy Farrant, a BLP hec on every occasion.

Scanning us off are three fiancées, Alan's Lynn, Dave's Andrea (of Birmingham fame), and Len's Carrie (Golden Shot gal). I promise them to take them away from the raving chicks over here. Have I? That would be telling!

At 9 pm we take off to bus to come to the airport, having their things in put to bed, and we are taken off to Frankfurt, travelling Luftbans, the German airline. We are to be in Frankfurt at 11.30, and as we make our way out to the transfer desk a German airport man is shouting "Nacht Berlin, Nacht Berlin," and Peter Walsh cracks: "Someone wants Nat Berlin; those Berlin get in everywhere!"

At 9 pm we take off again in a Boeing 707, and Roy's a bit worried. He has looked into the baggage hold but hasn't seen the amplifying equipment. We get to Frankfurt and promised to go there on our plane.

# ARGENTINA



## CHEERS

## TREMELONES

Above: Just a section of the 35,000 crowd at Rosario, Argentina, going mad to the TREMELONES' music. Top right: TREMIS relax on penthouse room in sunny Buenos Aires. Right: After a TV show (1 to 6 rack) CHIP HAWKES, ALAN BLAKLEY, TREMS' manager PETER WALSH, impresario LEONARDO SCHULTZ, road manager ROY FARRANT and RICK WEST. Seated DAVE MUNDEN, Mrs ATHA SCHULTZ and BETHINA.

An hour later we are having a drink in Zurich, Switzerland, then off again for the first long flight (51 hours) to Dakar, in French Equatorial Africa. This is an very dream-like place, silent and humid in the middle of the night. Jet black giants try to sell us bongo drums and beads in the airport, but pounds were not acceptable (only dollars). De Gaulle again!

## FRIDAY

BACK in the plane for the 8-hour flight across the Atlantic Ocean and right down the coast of South America, passing over Rio and San Paulo, and landing at Buenos Aires road on time, after 16 hours in the air and 24 hours on service.

Top marks for the Tremis for wonderful meals and service on the way, and to whoever invited Travel Scribble as an ideal time-passer. Peter, Alan and Dave are champions at the airport.

At the Buenos Aires airport we meet slight, good-looking Leonardo Schultiz, in his mid-30s and fast becoming a top impresario in South America.

We are bass-singer with a big vocal group called the Jazz Singers, from 1956-64, all Argentinians but more famous in America and Cuba (pre- and post-Castro).

When the group broke up he became an impresario and is also famous as a songwriter and is also famous in America and Cuba (pre- and post-Castro). "Everything Will Finish", sung by Matt Monro, whom he recorded for the SA market in London last year.

Leonardo still breaks into song occasionally, choosing "I I Were A Rich Man" plus "I Were A Rich Man" (the vast expense of bringing the Tremis here).

Air fares are \$9,000, air cargo for the equipment \$5,000, bond for allowing equipment in \$400 (repayable when it leaves), plus the money for the plane, plus the money for the plane, plus the money for the plane.

The newest cameras and Press photographers are on the tarmac, flashing off at the boys who are taking out in the moon sun (we paid our clocks back four hours). Customs is the usual drag but we are interviewed during it — one reporter asking me about the pop business in England.

We ride to town on a fast



## BY AND BY

motorway, when suddenly another car races up beside us and Danny, Leonardo's excitable Argentine road manager, screams something at him. Leonardo almost crashes into him (we're going at about 60 mph) and then says something that could only be profane. The equipment is not on the plane!

This brings Peter Walsh's famous phrase: "No show" and Leonardo shouting: "I'll sue them," meaning the airline.

Emergency operations are started, Leonardo going all over the city to get guitars and amplifiers for the next day's trip to Rosario — musicians charging fancy prices for them, to bring two more choruses of "I I Were A Rich Man" —

## Cool inside

We make for the air-cooled Trans-ocean hotel in BA's teeming downtown and are thankful to find the rooms dark and cool, where we go inside to get cool, the opposite of England at present.

We have a drink (Tremis keep to soft drinks all the time, mostly tonic or Pepsi) and then get into cars to Ricardo Kleiman's penthouse flat, with its own swimming pool.

This was the Tremis open air headquarters on their other two trips (we flew from the roof garden via look out at the skyscrapers or the busy harbour or the town airport where internal flights take off).

Ricardo is the producer-of-Argentina's biggest radio programme. He is responsible for 24 hours daily six days a week and 7 hours on Saturday. He uses 50 per cent of British disc, 25 per cent American.

His desk is littered with pop papers from all over the world (NME, too, of

## BY AND BY

course). Ricardo is bang up to date and a mine of pop information. He's a Tremis fan but admits the Beatles are a high in his estimation too, and he's not disgusted with their present image. He also said that the Marmalade's "Ob La Di, Ob La Da" is selling well here, Mexico and Brazil, but added slyly: "I like the Beatles version better." After he climbed out of the pool, where Ron threw him, he said he was only joking.

The sun goes down very quickly about 8 pm, so we left Ricardo and his houseboy Pedro, who brought drinks round at 30 minute intervals over 4 hours, and went off to do a TV show.

But we met with the usual Latin American procrastination. The interview, which was to be telefilm immediately, had to be delayed because the equipment was being used to record a football match.

We went off for food and came back two hours later to watch Anthony Sweet, cultured American singer taking off a Johnny Nash hit. It was explained this singer copied hit singers so successful he was now a star singer himself in Argentina and Johnny isn't selling so well (that's show business).

At last the Tremis do their bit, going off to try igniting three of the four chairs laid out for them and all sitting on one, then putting a few words in English into the answers they give to Ricardo, who acts as English interpreter for the Spanish-speaking interviewer.

We then go with Ricardo to his radio station, which is deep underground in mid-town, and the Tremis do an interview with him in a steaming hot room. By the time we get back to the hotel it is 1.30 am.

## SATURDAY

We got our first decent sleep in 36 hours that night, but we were up by 11 am and off to the east and leave for Rosario (250 miles up the River Plate) in a big cattle truck at 2 pm.

We travel with the borrowed equipment, and various stage hands under Danny, in a setting, in a conditioned coach. It's a grey trip of five hours, over good roads, when a Press conference, with a meal (steak's are huge here, but the really great steak and all the trimmings, the whole three course

The first show is at the local athletic club. Using high tennis court and basketball, they netting for to segregate the various prices, there are 15,000 fans waiting for the show. The boys are nervous, not having their own equipment which makes their sound so much more effective, but the crescendo of their playing and sound dispelled this and they gave a great show.

"My Little Lady" is their top hit at present and went down great, as did "Angie". They performed for a dozen other Tremis hits. They played for 20 minutes in a show that went on for eight hours and had dozens of local groups in it. The Tremis topped the bill, appearing at one am.

standing watchers massing round in a vast courtyard. We was raining a bit, but no one left as the Tremis entertained another 8,000 from 3.20 to 3.50 am.

By 4.30 we had packed up and went to a hotel for drinks (the service is 24 hours over here) and we hit the road back to BA at 5.10 am.

Leonardo, who came everywhere with us, asked the boys if they wanted to fly back or take a fast train but they refused. "We'll keep today like going by van, in which they have aircraft seats, when touring nearer home."

## SUNDAY

WE didn't get back to BA until 11.30 am. We slept a bit on route, chatted mostly. Leonardo told me how sad he was that Jose Feliciano had not honoured his contract to come to BA at that time.

Leonardo had Jose in South America for tours for five years previously, before he was famous, but he said slyly: "Now that he is a big star he doesn't come. I guess that's show business, but I don't know."

We slept from midday till 6 pm, then met the Grapefruit and their manager Terry Doran, also touring in these parts despite having no records out here, and had a meal together. During it Terry told me about his departure from the Mary Hopkin scene.

I went to see her family and they took one look at my fuzzy head of hair and my wayout gear and died. "Like me," he said frankly. He wished Mary well and praised her singing warmly.

By 10 pm we were off again in the coach, this time with the Tremis' own gear which had arrived from London that afternoon (no sleep for roadie Roy at all).

We drove for one hour through neon-lit BA (it is that high) and do our first show at midnight. Excited Spanish-voiced announcers on overhead PA kept us going through the night at every stop we make, and girl fans cluster round the coach, begging pictures and autographs.

Meanwhile, the boys are apraising the amplified virtues of the brown-skinned girls with such phrases as "I could give you a round this" and "Get yer 'er er...". Nice, frank Cockneying in the first venue is the Athletic Club, San Martin, where the massive crowd in the open air stadium go mad, girls climbing onto boys' shoulders to get a better view and everyone swaying and dancing and going crazy.

It's a madly happy scene. He'lla, He'lla is the big hit here. We're in a setting, with equipment and into the coach and into the stadium, where the Estudiantes Portenia, and then off to another, ending up at Club Athletic Laus.

## MONDAY

BE D by 7 and up at 1 pm for a meal. Went to see the boys' G.I.I., but not allowed in because none of us had jackets (it's too hot to wear a shirt over). So we found El Palacio de la Papa Frita (Palace of Papa's Chips) and had a really great steak and all the trimmings, the whole three course

meal coming to no more than 15 shillings, with drinks! (For chip connoisseurs, Papa's variety have a puffed up look, with air in the middle of the thinly cut potato.) Up to Ricardo's flat for a swim, then back for a nap before taking off again at 11 pm for Club Las Heras in outer BA, where the boys played a tiny stage before an 8,600 crowd massed in a huge playground, four balconies round the building and all over the roof of the clubhouse.

Orange-shirted and black-masked boys and girls invaded the playground during the Tremis show, banging on their own bass drum and hooping on horns—all part of the Carnaval. They massed in front of the stage where the Tremis were being lit and soon stopped their row to get into the frisky mood of the swaying, dancing mass of bodies.

One boy dived onto the stage but Roy was ready, and with an easy breeze sent the kid flying back into the swirling crowd, head first. "Next one's in the pool," he shouted at me, indicating the huge swimming bath behind.

Chip was getting the rave shouts (every girl goes for him, a big completion for the smiling Dagenham boy.) Second show was a half-hour's fast drive away and once again the huge crowd went mad, too mad, judging by the number of boys the police threw out.

This displeased the Tremis, who said that police can be too officious at times and should let the kids enjoy themselves. The third show was another sell-out the expensive Hurricane Club in the heart of BA, and so the boys did a little longer, ending at 5 am. Another dawn breakfast and so to bed.

## TUESDAY

BREAKFAST in the hotel foyer bar at 10 am after four hours of sleep and packing, as we are flying to Montevideo, capital of neighbouring Uruguay and across the River Plate.

Fearful goodbyes from the airport, the Tremis, and the boys' fans in the street, specially from outside the fan club secretary who had a (vain) crush on Alan, who told us of leaving from the rest of the boys for settling the ground down by not being more affectional towards her.

But Alan is not having any of it! He likes Christina, but like a sister only. We go off to the town airport, which is parallel to the railway and avenida in February 6 Park. Uruguai in ten minutes by taxi from hotel.

The one and only runway of this airport is only a few yards from the main highway and planes fly in and out of the terminal building, having an airport in Hyde Park.

They arrive with customs men again and get the baggage through and, with Leonardo, we are off to Uruguay, which I'll tell you all about next week.

DON'T MISS THE NIGHT OF THE THREE GAYNUTS: THE PROTECTION AGAINST-GIRLS SOCIETY AND OTHER GAY REVELATIONS NEXT WEEK.

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# AMERICA CALLING

## Elvis signs for Vegas cabaret

IT'S finally happened! Elvis Presley signed a contract on Wednesday, February 26, to make his first major stage appearance in 13 years. He'll star at the Las Vegas International Hotel for four weeks next summer, following Barbra Streisand.

With the exception of an appearance at the Battiship Arizona Memorial at Pearl Harbour in 1961, Elvis' stage work has been limited to one engagement in 1956 when he played another Las Vegas supper club.

Elvis flew to Las Vegas for signing after several months of negotiation between entertainment director Bill Miller and Colonel Parker.

No exact date has been set for the appearance because the 1,600-room hotel is still under construction with work going



**Ann Moses**  
Editor of "Tiger Beat"

on night and day to finish the job. Because of public demand, the song "Memories" from the TV Special soundtrack album, has been released today as a single.

## From JUNE HARRIS New York

THE marvellous, incredible, lovely, lovely Chambers Brothers will be with you around March 25 for a few days. One of the most exciting acts America has to offer on the current scene, the Chambers Brothers recently celebrated a smash single and album with "The Time Has Come," and have just completed a new self-penned release, "Are You Ready," which will be issued simultaneously here and in England to tie in with their trip.

Two days before they left for Europe, I was treated to two ears full of sweet sounds from Joe and Willy Chambers, enthusing over things to come.

"We've never been to Europe before," Joe offered while Willy interjected on the other phone, "and we're terribly excited, even though we've had to wait this long to get there."

"But we intend to do just about everything in the five weeks we'll be away and we're trying to leave enough time for sightseeing."

"Then, of course, there's the British scene to dig. After all, we're just two guys (and a group) from Mississippi, who want to do our thing."

If you don't flip out when you see the Chambers Brothers in person, then forget it!

**TEN YEARS AFTER**, just now on the first leg of their current tour, have been invited to play some extra dates on George Wein's Newport Jazz Festival.

Following the three-day event in Newport, the package will then go out on the road in early July and so far, Ten Years are scheduled to play Texas with it.

**BRITISH blues buffs** will no doubt be interested to learn of the release here of a new Albert King single.

Taken from an old LP, the title is "As The Years Go Passing By." The artist's rediscovery by rock and underground fans was responsible for this resurgence in his career, and the single has sold over 50,000 in the first two weeks of release.



**JAMO THOMAS**, latest of the reissue hitmakers.

## A U.S. HIT 6 YEARS AGO!

IT seems hardly credible that Inez and Charlie Foxx only make their NME chart debut this week, and with "Mockingbird" of all songs.

In 1963, it was one of the best-selling records in America and also attracted a lot of attention this side of the Atlantic. It has been a steady seller ever since and was recently re-issued.

Charlie and Inez, a brother and sister duo, wrote the song for Mary Wells but cut it themselves. Because the backing singers didn't turn up for the session, Charlie took care of that department — on his own.

Charlie wrote songs in his spare time when he was driving lorries, though he and his sister had been singing gospels in their local church for some years.

### Toured here

They first toured Britain in 1964, since when they have been back many times. "Burt By Love" was a big seller for them the same year and in 1965, their first album was released.

Inez began recording before Charlie, but it was left to "Mockingbird" to set them on the road to success. One which led to a tour here with the Rolling Stones a few years back.

On stage, Charlie has a weird habit of dancing sideways on one leg and watching him trying to teach the Steps to Mick Jagger backstage at Finsbury Park Astoria is something that I shan't forget in a long time.

## NEW to the charts By RICHARD GREEN

# Jamo puts 5th reissue in the sellers

ONE-SIXTH of this week's NME Top Thirty comprises reissues or old recordings and Jamo Thomas's "I Spy For The FBI" is one of the two latest entries in that field.

First released three years ago, it sold well, being particularly popular in the discotheques. Public demand for the record led to it being put out again last month.

Jamo was born twenty-eight years ago in Nassau and moved to Chester, Pennsylvania, with his family when he was ten.

Nine years later, he entered show business as part of the Bobby Peterson Quintet.

Nowadays, his work lies mainly in cabaret and he is currently appearing in the Philadelphia area, already having shared bills with the Impressions and Jerry Butler.



**NOEL HARRISON** following in the footsteps of Richard Harris as an actor-singer.

## Noel's nice surprise

NOEL HARRISON has been living in America for over four years now and it is some time since he came home for a visit. The only differences he finds are that skirts are shorter, and, more important, he has a hit record.

"Windmills Of Your Mind" was released in December and on Monday, Noel said: "I had forgotten all about it. It is a nice surprise to see it doing so well."

Noel sings the song over the credits of "The Thomas Crown Affair" which stars Steve McQueen and Faye Dunaway, so it has had a fair amount of plugs round the cinema.

Apart from being the son of Rex Harrison — a fact which Noel does not trade upon — he made quite a name for himself playing at deb parties and in chic West End night clubs.

Fluent in French, German and Italian, he represented Great Britain as a skier in the Winter Olympics of 1952 and 1956.

To many people, Noel is best known for his performances in "The Girl From UNCLE" which, strangely, ran longer here than in America. He began his career, acting in classical rep in Ipswich, has been an assistant stage manager, landed loads of supporting parts in major films and guested on some Ed Sullivan Shows.

He is married to model Sara Eberts and has four children — plus two horses, two polo ponies, five dogs, two Siamese cats, a mynah bird and a monkey!



**INEZ and CHARLIE FOXX** who make their NME Chart debut this week with a six-year-old hit.

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SWITCH LEGS  
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Deram successfully launched the first of a planned series of Personal Appearance Nights for the labels artists at London's Lyceum on Tuesday. Among the artists pictured above (who gave their services free) to support their label were the FORTUNES, FLIRTATIONS, TIME BOX, EAST OF EDEN and NEIL McCARTHY. Label chief WAYNE RICKERTON is at the top of the stairs.

**TAIL-PIECES BY THE ALLEY CAT**

ALL six records at top of hit parade this year have been British— Scaffold "Lily The Pink," Marmalade "Ob-La-Di Ob-La-Da," Fleetwood Mac "Albatross," Move "Blackberry Way," Amen Corner "Half As Nice" and Peter Sarstedt "Where Do You Go To" . . . On new Glen Campbell LP, sleeve notes by Tom Jones . . . Sharing a London house: Johnnie Ray and Judy Garland . . .

**NEXT WEEK**

**Beatles & SCOTT & HENDRIX & TREMS & Bee Gees & MOVE**

Have you won free records? SUPERGROUP competition results

**NEXT WEEK**

George Harrison ignored by 12 photographers covering Tremeloes' return at London Airport on Tuesday . . . Leslie Grade's efforts failed to secure Abbe Lane for London Palladium Des O'Connor season . . . Praise for Stanley Dorfman's production of weekly Lulu BBC-TV series . . .

U.S. Gold Discs for O. C. Smith's "Little Green Apples" and Sly and the Family Stone's "Everyday People" . . . Peter Walsh hosted welcoming party in London for Times' . . . Roslyn King (younger sister of Barbra Streisand) making cabaret debut . . .



Tony Bennett's former pianist (Britain's Ralph Sharon) now musical director for Robert Goulet . . . In Dutch poll, Marbles voted "Best 1969 Hope" . . . Next Aretha Franklin single suggested for slimmer Mama Cass, "The Weight It Used To Be" . . . Foolish or enterprising? . . . Mervyn Conn's concert presentation of Buck Owens at London Palladium (music publisher: Mary Reeves) here this week . . . D-I Ed Stewart avid Everton FC supporter . . . At Talk Of The Town, Sandie Shaw's figures not comparable to Judy Garland's . . . Announcement from MGM's Ian Raffill awaited

**THE MERCEDES WHICH WASN'T BUY:** in a caption to a picture in last week's issue showing Barry Ryan posing by a car we mentioned it was Mercedes, and worth £5,000. We now learn it is an Excelsior 5.5—for sale at only £4,950.

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Publisher Len Beadle (husband of singer Jacky) will join Les Cocks at Veebeck Music . . . Why has Paul McCartney delayed follow-up of Mary Hopkins' next single so long? . . . Paul Ryan composition probable for Billy J. Kramer's new release . . . Expect Barry Ryan back in next Top 30 . . .



At Henley, Berry Gibb of the Bee Gees may buy £70,000 home . . . Lulu's Spanish competitor named Salome in Eurovision finals . . . Publicist Mike Gill says next U.S. Dusty Springfield single not for release here . . .

Dave Dee's consistent composing team Alan Blaikley and Ken Howard writers of latest Rolf Harris release, "Bluer Than Blue" . . . Graham Bonney (not to be confused with Graham Bonnet of the Marbles) new comper of Muriel Young's Granada TV "Dincocheque" . . . Marvin Gaye's new hit could be retitled by Dean Martin, "I Drank It Through The Grapevine" . . .

Track from current Engelbert Humperdinck LP first Decca single by Frank Ifield, "Let Me Into Your Life" . . . Tom Jones sold a Rolls-Royce to Jimmy Tarbuck . . . Nine months since release of Esther and Abi Ofarim's last single . . . Holiday for Frankie Vaughan in Bahamas . . . For future stardom, Pete Townshend of the Who strongly tips talented Ron Geesin . . . Forthcoming book by publicist Robin Turner to reveal all behind Cream's split . . .

Visiting London: Dean Martin's son to set dates by his Dino, Desi and Billy group here . . . Composer of Manfred Mann's "Fox On The Run" Tony Hazzard penned new singles by Gene Pitney and the Tremeloes . . . How about Lulu's Eurovision song retitled for Rolf Harris, "Boom-A-Rang-Rang" . . .

In Richard Brooks' "Happy Ending," Bobby Darin makes screen return . . . with Teresa Wright co-starring. Every member of Herman's Hermits married. . . At Las Vegas Riviera (where Engelbert Humperdinck appears in cabaret) Dean Martin now a partner . . .

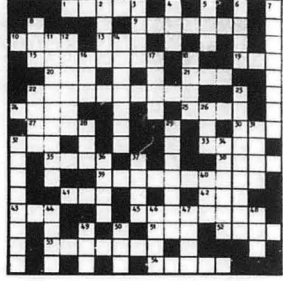
New home for Leapy Lee at Ascot . . . Matt Monro sings title song by Quincy Jones and Don Black over "Italian Job" film credits . . . Maurice Gibb could dedicate to Lulu retitled version of Del Shannon's "Hats Off To Lawrie!"

**WHO'S WHERE**  
 Week beginning March 7  
**ONE NIGHTERS**  
 HUMPERDINCK, MOPKIN; Northampton ABC (7); Hanley Gaumont (9); Liverpool Empire (9); Gloucester ABC (11); Cardiff Capitol (12); Plymouth ABC (13); Exeter ABC (14).  
**PITNEY, MARMALADE;** Newcastle City Hall (7); Manchester Odeon (8); Blackpool ABC (9).  
**STEVIE WONDER, FOUNDATIONS, FLIRTATIONS, BIG MOVEMENT;** Hammersmith Odeon (7); Birmingham Odeon (8); Croydon Fairfield Hall (9); East Ham Granada (11); Bristol Colston Hall (12); Wolverhampton Gaumont (13); Sheffield City Hall (14).

**TRIFLE**  
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 UP2270

**NME POPWORD**  
 Compiled by TREVOR PARKS, Barton Upon Humber, Lincs.

- ACROSS**  
 1 Jane or Peter  
 9 Ohio music paper  
 10 School for Actors  
 13 Israeli guitarist  
 15 See 34 across  
 19 Folk singer McKuen  
 20 Bobby  
 21 Ex-Move  
 22 A Fleetwood Mar (5, 5)  
 24 A small guitarist  
 25 Miss James  
 27 "— With Fire"  
 30 Record label  
 32 "— Of Heartbreak"  
 33 Cass is one  
 35 Mary's flower  
 38 Leader of Led Zepplin  
 39 British group successful in U.S.A. (4, 6)  
 41 Not Gaud or Ugly  
 42 Leader of the Jangles  
 43 Little Locomotion girl  
 45 Pop Headlines— 18th Feb. 1969 (4, 4)  
 51 You may be using one  
 52 Mr. Connery the actor  
 53 Rick Nelson hit girl (4, 5)  
 54 (and 15 across) "I Am A Cathedral" singer  
**DOWN**  
 2 Sometimes canned  
 3 Singer / Guitarist  
 4 52 across plays a famous one  
 5 Bandleader Mr.  
 6 The Beatles went back there  
 7 Member of Martha's group



- 8 Classical fuel  
 11 He has five (4, 5)  
 12 Soul girl  
 14 "1st of May" group (3, 4)  
 16 (and 48 down)  
 17 They had a hit with "Here Comes The Night"  
 18 Brother of 15 across  
 22 Sometimes smoked, sometimes played!  
 23 This group fame is spreading  
 24 A set of 4 + 27  
 26 Renowned uketele player  
 28 "— Sir, That's My Baby"  
 29 David Garrick's Mews  
 31 Where Lulu keeps her liver!  
 32 Diana Ross is the lead vocalist  
 34 "Little Green —"  
 36 Mr. Arnold  
 37 John the D.J.  
 40 Michael did this to the shore  
 44 The late Miss Cogan (2, 2)  
 47 A set of 4 + 27  
 48 See 16 down  
 49 Folk singer with skill  
 50 A wily Family man!

**Answers next week and here is last week's solution**  
 Across: 2 Glen Campbell, 9 "Olivella", 10 Ryan, 11 Lemon, 12 Ian (McLagan), 14 Keith Emerson, 15 Pye, 17 (John) Peel, 18 Nice, 21 "Red Balloon", 22 (Yellow) Submarine, 23 Echoes, 24 Elektra, 28 Tex, 29 Keith Richards, 32 "Albatross", 33 Beebe, 35 (Klaus) Voormann, 39 Disc, 40 Gary (Walker),  
 Down: Cilla (Black), 3 Lionel Bart, 4 Caverns, 5 Marion, 6 Berni (Cavers), 7 Leapy, 8 Jim Webb, 10 Anita Harris, 15 (Christine) Perfect, 16 (Duanne) Eddy, 19 Nina Simone, 20 Lew, 32 Speakeasy, 25 Eric Burdon, 26 (Jim) Hendrix's experience, 28 Ches, 30 (Heartbreak) Hotel, 31 Captain (Beetheart), 35 Una (Stubbs), 38 Song, 37 Beat.

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