

New Musical Express

EVERY
FRIDAY
8D

No. 1161

Week ending April 12, 1969

WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER

JOHN & YOKO
A DOUBLE CLOSE-UP

SINGER BEHIND
SARSTEDT

JOE SOUTH
REVELATIONS

SANDIE & JANIS—two wild females!

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HOPKIN**
by MUM

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WORRY
GONE**

**ELVIS'
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their recording studios, and fly home breathless. 20 runners-up will receive 5 Atlantic/Atco albums of their choice.



Have you got your passport picture ready? You may win!

PETER SARSTEDT'S TEARS HELPED CREATE HIS SONG HITS

SAYS NICK LOGAN

who writes this telling picture of the newest singing star after an interview with his recording producer and close friend **RAY SINGER**

A BUSKER'S life isn't as carefree and romantic as you might believe. For Peter Sarstedt it meant begging on the streets and having little money in his pocket. Such were the hardships and the denigration to the human spirit that when Peter was busking in Paris he would go home most nights and cry.

It was from this unhappy spell in Paris that Peter found his way to Copenhagen and met a Danish student named Anita — who looked after him and fed him and fell in love with him. There he wrote down his bitter experiences in songs like "Where Do You Go To" and others.

Meanwhile, back in Paris, the cycle of events that would put Peter at the top of the British charts was beginning to happen.

Before he left, Peter taped a selection of his songs for a French radio station. They were, in time, heard by a representative of the station's publishing company, who began to make enquiries.

All the station attendants could tell him was that a young singer called Peter Sarstedt had walked in one day, recorded his songs and walked away.

It was a month before Peter was tracked down in Copenhagen and brought to England, where he made one abortive single under the name Peter Lincoln, and was then introduced to Ray Singer, now his recording producer and close friend.

"He was brought round to my flat, where he played me some songs — about 200 of them — including "Where Do You Go To," recalled Ray when we talked last week. "He came round at ten in the evening and he was still singing at five in the morning!"

Gentle person

Ray talks of Peter as a friend and says he is a "very gentle person, very calm, very mellow. He is a very good person, very good natured. He hardly ever gets upset and I've never seen him lose his temper."

"He had a real insight into this business from Eden Kane and he is very, very aware of how this business can turn round and kick you in the teeth."

The Sarstedt family is a close family brought closer by tragedy, says Ray, and just as they all shared in Rick's (Eden Kane) success so they now all share in Peter's.

What money Peter gets, al-

though it will be a while before he receives his royalties from the No. 1 hit, he gives a large chunk of it to his mother.

"As a family they are very close," says Ray. "When Rick had his money he was very generous with it — if one of them has any success then everybody will benefit from it."

Peter was 11 when his mother brought him, Rick and Clive to England from India only to learn that her husband, who had arrived earlier, had died.

The three boys were sent to school and she went out to work to support them.

Then, when he was 19, Rick began to enjoy success as a singer and, for a while, everything was fine in the Sarstedt household.

Brothers together

In those days it was Eden Kane and the Downbeats, and Rick found a place in his backing group for both of his guitar-playing brothers. Peter, however, would often leave the group for spells of busking abroad, knowing he could return when he liked.



PETER SARSTEDT obliges a girl fan in his dressing room when she asked if she could photograph him. Maybe she was thinking about how Linda Eastman got Paul McCartney via a camera!

When eventually Rick's popularity started to wane and he began to run into serious financial difficulties, the three brothers worked together as the Brothers Kane for a time before Rick decided to try for a new start as a singer in Australia.

Set off busking

The brief taste of glamour had come to an end for Peter and his family. He took a couple of office jobs, one with an oil company, but couldn't stand the way of life and in the end left with a friend to busk their way across Europe.

"They made it to Paris," it was a really terrible life — going out begging," said Ray. "He used to go home and cry every night."

After listening to Peter's songs, Ray, who was a solo singer and then in Nirvana before becoming an independent producer, took him to see Chris Peers, now Peter's manager, but then with Island Records.

"Chris said 'Yes I think I can spare you a few minutes,'" recalled Ray, "and ended up being serenaded for two hours."

Peter recorded an LP for Island and a single from it, "I Must Go On," was released and flopped.

"They got cheesed off with him then," recalls Ray, "and did a deal with United Artists for \$10,000 for the LP, music publishing and recording contracts."

Peter is always running off to Copenhagen to be with Anita and write his songs, Ray confirmed, and he is one of the few people Peter consults before leaving.

Ray always meets him at the airport on his return and Peter plays him every song he has written.

"He doesn't really want to be an entertainer," says Ray, "although he enjoys it. He really wants to be a songwriter and hopes eventually that he can just write songs for other people."

"He really just wants to sit down and write, he with Anita and have lots of babies."

Last week he and Peter were in the studios picking the follow-up to "Where Do You Go To" from a selection of four new songs — "Open A Tin," "As Though It Were A Movie," "Frozen Orange Juice" and "Step Into The Candlelight."

All are very different from his No. 1.

"Where Do You Go To" was written in 1966 and obviously a man changes considerably in three years," says Ray. "He is writing things completely different now."

"Three years ago he was very under the influence of the European trend. He was using a lot of samba and boss nova rhythms."

Today he is more Anglicised, more



PETER SARSTEDT with his record producer RAY SINGER.

Total original

"The four new titles are different, but the lyrics are the same. They are very down to earth, not at all flowery. He is still to me a total original."

"I notice that a lot of people are knocking him, saying that his melodies are nothing and his voice is nothing. But I think his melodies are interesting and his voice has a very weird timbre. A bit like a male Eartha Kitt!"

Finally, did he find Peter an easy person to get to know?

"On face value he is the easiest person in the world to get along with," he replied. "But he's not the easiest person to make a true friend of, which is what we are."

"He hasn't got many close friends. It took me some time to get to know him and know where he was at personally and musically."

"I mean, first and foremost, I am a friend to Peter and secondly a record producer."

"I think she is an extraordinary talent"

SIMON DEE

"Who are we?" BF1760 proves it.

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See

Terri Stevens

in Harry Secombe's spectacular on BBC TV.



PHILIPS



Look who's in valentine this week...



LULU-

great beauty special: how YOU can look like Lulu

- super pin-up of James Fox
- springtime quiz — is it love?
- meet Fleetwood Mac and actor William Gaunt

PLUS great picture stories

valentine

OUT NOW - 7d

JOE SOUTH: I'M PROUD TO BE SCHIZOPHRENIC!

JOE SOUTH is a songwriter, singer, guitarist and record producer and self-confessed schizophrenic. But first he is a poet. His publicist told me this in serious tones. But I wasn't sold on it.

Then I met Joe South! And found out that above all his other talents he IS a poet! He has a way of communicating his thoughts and beliefs that is quite extraordinary!

Last week he bounded into my office, promptly fell out of his chair, ran out of the office, returned and began to play games with the tape recorder. Only then did we begin to talk about Joe. His irresistible Southern drawl told the story of how he first became interested in music: "When I was three and four years old, we had an old phonograph around the house which was quite a novelty, because you had to change the needle every time you'd play a record."

Hill billy

"My folks had some old 78's and I'd listen to them. They were real hill billy records. Shoot, nothing but country. I'm talkin' about the down home records — Roy Acuff, Ernest Tubbs."

"I've always been a dreamer. When I was about five, I would go out and sit on the woodpile and dream that I was performing in front of an audience. I'd get grandpa's guitar and bang on it. He had it tuned weird. He would tune it like he wanted it, not like it was supposed to be. He only played one chord all the time and so I did too."

"I'd get out there when he wasn't looking, get on the woodpile and just perform to my imaginary audience. I had a George Smith Guitar Book, which had 300 chords for the guitar, which I couldn't even read. I would pick whatever song came to my mind and look at the book to impress everybody. They'd say, 'Look, Joe's learning how to read music!'"

Though Joe has been well-known

in the music industry over the past few years, it is only recently that he has had the public acclaim and the idea that his visions for success were becoming a reality. Waiting for the success has not been hard, though, because Joe knew that success was inevitable for him!

"I always was certain that music would be my career, even though I had a lot of influences to try and sway me away from it. Dreamers are always faced with stark, cold reality and in my case it was my parents and my kinfolk asking when I was going to settle down and get a job, when I'd quit all this guitar picking, get married and make something out of myself at the nearby Ford Plant or something."

"I didn't always have a lot of money, but even when I was almost broke I'd spend money on books. I've read six hundred books on the power of positive thinking, mental power, the occult, and psychic phenomena. They always say you can go up the mountain different ways, but they all finally tell me the same thing — if you hold a vision in your mind that vision, plus your faith in that vision, equals the manifestation of it."

Came true

"And so I knew that I was going to be a success because I held a picture of it in my mind and I believed it had to come true. A herd of elephants couldn't keep me from success."

Joe explained that the reason success has taken until now is: "I've gone off on little side trips. I wanted to be a writer, so I was a writer for a while. I could approach any artist and I could get a tune cut. Then I said to myself: 'I think I'd like to play this little guitar,' so I would play the guitar. I played on countless sessions and it just drained me of my creative thing."

MMExclusive

interview with ANN MOSES

Editor of 'Tiger Beat'

"Then I thought as long as I'm putting out my best and as long as I'm going to succeed, why not profit from it?"

"So I got into the record production side. Fairly soon every record that I produced we could place with a major company. It wasn't like it was a guaranteed hit, because there are like 300 records a week released, but we did have some hits."

"Then I found out that record production was draining me without very much profit, so I figured if I was going to produce a record, if I was going to write it, if I was going to pick on it, why not do it for myself?"

Every entertainer has some gripes about the music business. Either they dislike the travelling part or the lack of privacy or the demands on their time or something. But to Joe it's not even a business!

"If it were a business to me I would probably go at it another way. I don't think it is a business. I have enough money in my pocket right now to get where I want to go and do what I want to do without investing in U.S. steel and all that. It just doesn't bug me, the business part of it."

"I have so many friends to 'shuck and give' with in this business. They've gathered around me and one of these days when I got tired of running around the country, I'm going to produce records with these kids."

The only things that hang me up are not to do with this

business. They are little hassles I get into via people's personal problems. I've got another life to lead aside from this one. People that I love, I get into their personal problems. They ask advice and help from me. They drain me a little bit and this is probably my only hang-up."

It must certainly be this involvement with people that has led Joe to write about the things he has recently. Like he told me: "I'm so interested in music, I haven't got time even to go and buy any groceries. This devotion, combined with his personal involvement with the human race, has given Joe an outlet for his poetic prowess."

"Things happen to me that make me angry, that make me resentful. Or that make me feel a particular love for a certain type of person. Different things happen to me that I home in on more than other people do."

Relief

"There's something in my make-up that makes me feel things more. Then I've got to express them somehow. Rather than get an ulcer or have my face break out. So I write a song about these problems."

It may not be in the same form of the event that happened to me. For instance, if I stubbed my toe because somebody left a brick on the sidewalk, I may write a song about the neglect we have for one another."

"I write best by the sea shore. I've tried to figure this out many times. I think it's a physical thing. The air is heavier at sea level. There's got to be more oxygen and more of whatever makes you do whatever you're going to do."

"The tide goes out and comes in. Your body is something like 90 per cent water and you're going to be more of whatever you are by the sea shore. You're more subject

Continued on page 16



WHO'S WHERE

Week beginning April 11
ONE NIGHTERS

VAL DOONICAN: Cardiff Capital (11), Birmingham, Odon (12), Bristol Colston Hall (13)

HANTOVANI: St Albans New City Hall (11), Westhill Cliffs Hall (12), Coventry Theatre (13), Portsmouth Guildhall (15), Croydon Fairfield Hall (16 & 17), Eastbourne Congress Theatre (20)

HUMPERDINCK / HOPKIN: Cork Sassy Cinema (11), Manchester Odon (12), Golders Green Odon (13)

DESKOND DEKKER: Sheffield Shades

(11), Watford Trades Hall (12), Purley Orchard (14), Sevenoaks Blights (16), Bridgewater Newmarket (18), Eastcote Bourne School (19), Crystal Palace Hotel (20)

SHOWS/CABARET

FRANKIE VAUGHAN: "Fall in the Stars," Charly Show, London Palladium (April 14)

ALAN PRICE, THE ROCKIN' BERRIES: Stockton Fiesta (for one week from April 13)

VAL DOONICAN, SANDIE SHAW: London Palladium (for two and a half weeks from April 17)

HERMAN'S HERMITS

MY SENTIMENTAL FRIEND
COLUMBIA DB 8563



DES ODOMOR

DICK-A DUM DUM
(KING'S ROAD)
COLUMBIA DB8566



JOHN AND YOKO BEAT PEACE GUILD



Says GORDON COXHILL, who talks to the happy pair at London Airport

LOOKING like two exiled cricketers from a Pakistani test match, the two virgins, clad in customary white, flew back into London last week from their marathon lie-in of a press conference at Amsterdam Hilton.

The clutch of Fleet Street national men sat on a bench in the Heathrow press room, looking very bored, until Apple publicist Derek Johns announced that the newsweds would be arriving shortly. "Half an hour later, a solitary policeman marched in, followed by a bevy of photographers who walked backwards so as not to miss a second's snapping time. John and Yoko entered, smiling and obviously delighted to be back. They walked straight over to two chairs in the middle of the room, and were immediately lost in a melee that would have brought credit to the London Welsh pack. The cameras clicked away merrily, John and Yoko (who is not, repeat NOT, ugly) kissed once, twice and once again for the photographers.

"I couldn't you find a white belt," asked a German lady of John, whose brown belt was the only non-white item of clothing. "I'm not looking for one," John replied sharply. For some strange

reason, I was surprised to hear his still broad Liverpoolian tones. "Is that belt leather," asked the same woman. "Yes, but you've got it all wrong," John told her. "I'm not a vegetarian, I eat microbiotic food." "Where will you and Yoko live?" continued you know who. John was getting a trifle annoyed. **Still tired?**

"In England, where the bloody hell do you think we'll live. It's easier to live in the country in which you were born. You can speak the same language for a start." A male voice from the back of the room asked John if he and his wife were tired after lying in bed for seven days. "Mentally we are both still very alert," he answered. "But physically we are exhausted. In fact, we're going to bed for a week to recover." It was nice to see the Lennon wit had not been dulled

from laying on a pillow too long. At this point, Derek Taylor handed a bundle of envelopes to John and Yoko, who was sitting quietly holding her husband's hand. "These," John started, opening one of the envelopes, "are our next move for peace." The camera merchants pricked up their lenses and moved in closer. John took two acorns from the envelope and held them together. "And I plan to send one of these envelopes containing two acorns to the head of state of every country in the world. We want them to plant them for peace." "And if they want us to," added Yoko, in a soft purr, "we would go to the countries and plant them ourselves."

Little help The audience was silent. We didn't really know whether to laugh or take them seriously. We chose the latter. "How can we help," asked a much-loved lady of Fleet Street. "What we need are the addresses of the various big heads," John answered, allowing himself a slight smile at his own pun. "Will they go fourpenny or fivepenny post?" someone shouted. "Armal," John shouted back. "Peace can't wait, I think it would be the most positive move for peace yet. It would be much better than all that phoney smiling and

One of JOHN and YOKO's first dates when they returned to London after their 7-day lie-in honeymoon in Amsterdam and a bag-in in Vienna was to appear on "Eamonn Andrews' Today" TV show where they demonstrated Buddhism. Our pictures show them in the Thames TV studios.

Once again, J. L. hit the proverbial nail smack on the head, and I can't speak for the others, but made me feel about two inches high. "Can you sign this," spoke the German lady, thrusting a notepad towards John and Yoko. John took the pad without looking at the woman and signed it for her. "Everything we do, we know is for peace," whispered Yoko. "It is so important to us." "But don't you think people are laughing at you?" replied one journalist. "I wouldn't mind dying as the world's clown," John retorted. "I'm not looking for epiphany."

To Austria After Amsterdam, John and Yoko went to Austria, for the presentation of a 6 1/2" subtitled "Rape," the couple's TV film. The film, which has won very high praise, deals with a girl who develops into a star. She becomes hounded by the press, and the dream of seeing her picture in the paper becomes a nightmare. The dialogue is in German and Italian, but as John says, "there is no need for subtitles." "It doesn't matter about the language we do. "The film is self-explanatory." Asked if "Rape" was a condemnation of the press, John replied, "No, just reflection. It happens and you learn to accept it. If I felt that way about the press, I wouldn't have invited them to our hotel room in Amsterdam."

The German lady had now been quiet for almost ten minutes, but it was too good to last. "You have not signed it peace," she moaned, handing the pad back to John, who scribbled the word on it and gave it back, again without looking at her. **Other cheek** "And you can tell Donald Zec we're finished with turning the other cheek," John said to the reporter. "I don't see any other cheek." Donald Zec, a noted "Daily Mirror" journalist, gave John and Yoko a bit of a hammering after interviewing them in Amsterdam. "You're still being mad in the room," John continued, "which will show exactly what Zec was saying at the time, and it would differ from what he wrote afterwards." John was not to be drawn on the subject of Northern Songs, which looks like falling under the control of ATV. "I can't make any comment

about Paul or myself selling our shares. Dick James said the deal he made had to be concluded in a hurry, and if that's what he said, then I believe him. It won't make any difference to my songwriting, that's my main concern," said the now after a working honeymoon (working for peace that is) it's back to work. "I need the money," he said. "I'm not down to selling the jewellery or the Rolls, but I haven't got nearly as much money as you think I have. In fact, we never did have.

No comment "I'm back, Ringo's back, George Harrison's back, and as long as we can drag Ringo away from the film set, we'll get down to the next album." "Back on the road? It's a possibility, but it would have to be where the money is, and that's America." **And a bird's eye-view from NME's girl reporter JAN NESBIT**

JOHN and Yoko looked surprisingly Springlike as they handed-in their mail at the Airport reception room. I had expected Yoko to be wearing her usual baggy trousers and shapless top, but she wore a very sharp in a short, white linen coat, white stockings and long white leather boots. This was topped by her startlingly black hair, her floppy hat and large black sun glasses. She looked like a very dignified twenty-four-year-old. It's hard to believe she's actually thirty-six. While John talked to the press, Yoko sat neatly with her knees together, her face expressionless, holding John's hand when he reached for and nodding quietly in agreement with what he said. Occasionally she gave a small, slow, smile, revealing tiny yellow teeth. John sprawled comfortably in his chair, chain smoking. "Don't eat this cigarette," he said as he lit up for the third time. "If you say it often enough it puts you off smoking," he explained. He was wearing one of those nice white suits that pop people get made for them. It was in a soft material with narrow shoulders and had a lovely pastel-patterned silk lining. But instead of the usual matching shirt and tie set he was wearing a skinny white T-shirt, brown leather belt and white gym shoes. John's long hair and beard gives him an intellectual, almost holy appearance which, his Beatles guide told me, is a micro-micromost eld sounds awful but he is much taller and slimmer than he used to be on those group photographs. "Someone asked Yoko if she had liked the Beatles before she knew she was in them. I said no but I wasn't exactly a fan," she said simply. "How do you learn a lot about their music and I like it very much?" "Would you do anything to be their new P? "I don't think so, I don't know, I don't like to make plans for the future.

PETER C. WILSON (Ipswich, Suffolk): With the exorbitant price of singles these days, I really think that the record companies should begin to release stereo singles in this way. All stereo sound better in stereo, and with some stereo recording is a must. Instead of moaning about declining singles sales, it's about time the record companies started experimenting with their product!

HARSHAD SHAH (London NW23): In his interview with Cliff Richard Gordon Clark's album that material Cliff has recorded is "hardly memorable." Mr. Gosnell made only two exceptions but I request him to listen to Cliff's oldies such as "The Young Ones" and "Condemned" which I mention here. All these songs create a atmosphere that no records in the charts today can create.

(From the BBC TV Series)

SPIKE MILLIGAN
The Q5 Piano Tune
Parlophone R5771

THE OHIO PLAYERS
Here Today Gone Tomorrow
Capitol CL15587

THE NEW INSPIRATION
All My Life
Parlophone R5772

LESLIE PHILLIPS
The Man Most Likely To
Columbia DB8562

THE STAPLE SINGERS
I See It
Stax 118

GEORGE JONES
If My Heart Had Windows
StatoSide SS2145
E.M. Records (The Diamond Co Ltd), E.M.I. House, 20 Manchester Square, London W1A 1ER

THE GREATEST RECORDING ORGANISATION IN THE WORLD

From YOU to US

Edited by **TONY BROMLEY**

MR and MRS J. FRAPWELL (From, Somerset): This past week or so we have all been reminded of the tragedies that have befallen Roy Orbison in recent years. Now that Roy's honeymoon is over and another tour of Britain is underway, the time is right to wish him a highly successful stay here, another hit record with "My Friend" and most of all, happiness in the years that lie ahead. Tony Bromley writes: We have received many messages congratulating Roy on his marriage recently in Tennessee.

PATRICIA BARS (Birmingham): It sickens me when every letter I read criticising Tom Jones plays on the sex theme. I don't think half the people who go to watch him care that he's great talent, personality and warmth. They go with sex in mind before they have even given him a chance to perform.

They should take a closer look and begin to appreciate his beautiful voice for a change, instead of dragging his name through the dirt as so many like to do these days.

EILEEN D'ANGELO (New Jersey): Do people in Britain really believe they are in the slaver fare better than the British where pop music is concerned? I must set you straight.

and others have their own shows So please don't think we have it better over here. We don't! When I read about all those tours in nice normal theatres and the musicians' best friends are aimed at a youthful audience I am sure that the world is better. And keep in mind that long hair and mini-skirts are still frowned upon in our country.

PETER C. WILSON (Ipswich, Suffolk): With the exorbitant price of singles these days, I really think that the record companies should begin to release stereo singles in this way. All stereo sound better in stereo, and with some stereo recording is a must. Instead of moaning about declining singles sales, it's about time the record companies started experimenting with their product!

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shaking hands you see in the papers." You've got to admit that John and Yoko have to plant White Nixon and Ho Chi Minh are out sowing their wild oaks in the back garden, they can't be pressing lethal buttons. Who knows, maybe even greater things from little acorns could grow.

Big put on? One fellow, with a little more courage than the rest, wanted to know if the Amsterdam affair was not just a big put on. Yoko looked indignant, and dug hubble in the ribs, not that John needed any prompting. "We are not laughing at you any more than you're laughing at us. It was just our protest against indulgence. Everybody has his bags, and this is ours. "The way we look at it is this. In Paris, the Vietnam peace talks have got about as far as stirring into the shape of the table they are going to sit round. "These talks have been going on for months. In one week in bed, we achieved a lot more. What? A little old lady from Wigan or Hull wrote to the Daily Mirror asking if they could put Yoko and myself on the front page more often. "She said she hadn't laughed so much for ages. That's great, that's what we wanted. I mean, it's a funny world when two people going to bed on their honeymoon can make the front pages in all the papers for a week."



MARY HOPKIN with her mother and father outside her family home in Wales.

HONEST MARY—BY HER MUM

MARY HOPKIN has an attractive blonde mother and a quiet father and sweet and lovely grannie called Blodwen, and having met them it's not a difficult thing to see all their qualities tied up in that nice-to-know girl singer who has "Goodbye" at No. 17 in the NME Chart this week. Mum is especially proud of her daughter: "She's sensible, level-headed, honest and truthful," says Mrs Hopkin, "and I'm sure show business isn't going to change her one bit."

"I remember one Sunday evening she'd been to record 'Opportunity Knocks' in Manchester, and she was tired but I said I thought she should go to Chapel as usual.

"Besides, I said, if you don't, people will think it's all gone to your head and then you won't get votes. That did it! As soon as it became a case of doing something just because it would make a good impression, she really wouldn't go."

"Mary is the same on stage. No matter how much people applaud, if she feels she's done something wrong, it affects her very much. I'm sure many people won't realise how much she wants to be accepted for her singing. She wouldn't want a band drowning her out to cover anything up."

"We were sitting having tea in a Cardiff restaurant and as we talked there was an endless stream of callers at the table to congratulate Mrs. Hopkin, who visibly and understandably glowed with pride over the tea and the sandwiches."

"They were all there that day for Mary's big show with Engelbert Humperdinck: coachloads of Welsh-speaking relatives, members of the Scouts, the sewing guild, and almost every possible friend and neighbour from Pontardawe and miles around."

No complaints

"It's overwhelming," smiled Mrs Hopkin, "but I've no complaints. How can I? People are as proud of her as I am, and that's what helps to make it so nice."

"I know, I'd always thought of Mary having some sort of singing career. But not like this. I never dreamed — none of us ever became quite so famous."

"I remember that at the age of four Mary was taking part in little family pantomimes, and at six she was taking part in displays with her ballet class."

"She often won children's talent contests, and I remember when she was 13 we encouraged her to start singing training lessons. I'm not sure quite what any of us had in mind, but maybe we thought she could be a singing teacher or sing in night operas."

"I worry about Mary and the effects of show business, of course, but I know some of them have a way of life her father and I wouldn't agree with, but she's a sensible

ALAN SMITH interviews the Hopkin family

girl, and as I say, she's level-headed and has her own ideas."

"Smoking? Well, Mary isn't too keen on women smoking, and if she saw me now she'd have something to say about it! She thinks it doesn't look nice."

"She doesn't really like drink, either, but I hope I'm not making her out to be some sort of miserable creature who would like to stop people enjoying themselves."

Just a sip

"She has the odd sip now and again, and I remember when we were last in London, she pulled us into the Cockney Pride and said 'Come on, Mum and Dad, come and have a drink.' She loved all the atmosphere."

"People often stop and crowd around her in the street, of course, and there was one occasion in Cardiff at Christmas when she was literally mobbed in a shop doorway by people wanting her autograph. Her sister Carol was terrified!"

"Apart from that, though, Mary doesn't really mind being recognised. I mean, she's only human, and it's a nice thing to be appreciated and recognised by people."

"I think one of the biggest disappointments in her childhood was when we stopped her going to ballet lessons. It was one of those things — her sister was already doing lessons, and what with the expense and the fact that her father felt she should concentrate on music, it simply just happened."

"I remember that while Mary was learning piano she also got a guitar she brought back from a school trip to Russia, but we hid it because her father was determined she should concentrate on music, but simply just happened."

"I remember that while Mary was learning piano she also got a guitar she brought back from a school trip to Russia, but we hid it because her father was determined she should concentrate on music, but simply just happened."

"I suppose all daughters are the same about their mothers. But you still can't stop worrying — can you?"

she would sometimes call out, "How can I get some sleep?"

"There'd be silence for a while," she told me with a twinkle in her eye, "and then she'd start again without realising! She just can't stop singing — it's in her blood."

Mary's father is a quiet though friendly man who normally keeps his thoughts about Mary under cover, but his pride was unmistakable as I watched him in "the gods" of the Cardiff theatre looking down at Mary's stage appearance before 3,000 Welsh fans.

He told me: "I was very anxious that Mary should continue to record in Welsh once she signed with Apple, and this is now happening. She was making Welsh-language records for the Cambrian label before singing up with Apple, and we didn't want that to fall away."

"Some of Mary's Welsh-language records have been so popular that the shops have sold out within hours."

"As it happens, Paul McCartney seems to agree that Mary shouldn't forget her Welsh now that she's involved with the pop world. It was Paul who suggested she sing a Welsh song on her recent 'Post Card' LP."

Shy girl

"Mary has been a shy girl in the past, of course, but a lot of that was simply because she is quiet anyway, and she hadn't known as much as her sister. She was never a girl to shout or always be asking or demanding things. Mary has always been a contented person."

Finally, from "Mum": Mrs Betty Hopkin: "I don't suppose any of us know how Mary's career will develop in the future, or if she will change her singing style. All I know is that I'd love her to be in films and do musical comedy. She could do it well. I know that."

"Romeo? Well, she's had crushes, of course. But nothing silly. I'd always warn Mary about boys but she says, 'Oh, don't worry, mum. Don't worry.'"

"I suppose all daughters are the same about their mothers. But you still can't stop worrying — can you?"

HARD ROCK SOUND FROM THE LIVERPOOL SCENE AND HAIR CAST!



Adrian Henri of the Liverpool Scene.

It's blast off time again, folks. Would you believe the **Liverpool Scene**? Yes . . . they're at it again! This time, with a hard-rock number about a late-lamented group, Bobby and the Helmets. The **Woo-Woo** it's called and you'll find it on **RCA 1816**. Trust you've heard the Scene's **Amazing Adventures** of . . . on **RCA SF 7995**.

You haven't heard "**Hair/Aquarius**" until you hear the original. That's the original original. **Ronald Dyson, James Rado and Company** with the original full Broadway cast recording. Two show-stoppers on one single . . . with all the pow and zest of the live performance! **RCA 1815**. It'll whet your appetite for the album . . . on **RCA (MRD)7959 (S)SF7959**.

It's got to be agreed that Leonard Cohen writes the most fantasmagorical lyrics around! But who do you think has recorded "**Suzanne**"? **George Hamilton IV** no less! C & W fans should give a listen to the flip side, "**Back to Denver**". **RCA 1812**.

Henry Mancini knows how to pick them! Hear his own distinctive treatment of that chartbuster, "**Windmills of your Mind**". Film fans will want to hear "**Love Theme from Romeo & Juliet**". Beautiful. **RCA 1818**.

Remember, "**Where the blue of the night?**" An oodie oldie. One of **Bing Crosby's** best. Recorded now by that great C & W man **Hank Locklin**. On **RCA 1814**. c/w "**From Heaven to Heartache**".



TOP SINGLES REVIEWS



HERMAN ON TO A CERT

HERMAN'S HERMITS: * My Sentimental Friend (Columbia)

SEEMS that Herman can do no wrong with the fans these days, and it would be a major surprise if one of his discs failed to get into the Chart. And if my ear for a commercial song is any yardstick, he's on to a racing certainty with this one.

OUT OF THE RUT

WILSON PICKETT: † Mini-Skirt Minnie (Atlantic)
[T must be a thankless task to attempt to follow up "Hey Jude"—and, as you might expect, Wilson Pickett suffers from inferior material on this disc. But with an artist of his calibre, that's not too much of a handicap, because his inherent rhythmic sense and soul feeling are capable of lifting the fustiest song out of the rut. The lyrics here are quite amusing—a sort of sly glass at contemporary fashions. Fut it's the gutteral, uninhibited manner in which Wilson sets about delivering them that make this record so worthwhile.]

It's a bit of a change of style for Herman, in that this is a fitting and melodic ballad, tenderly and expressively warbled by the lad—and with the Hermits providing instrumental support, augmented by a lush string section.

It's soothing, glowing and immensely aummable—and the treatment is relaxing to a degree. Written by the Cartier-Stephens team, it was originally submitted for the "Song For Europe" contest, but didn't make the short list.

But far from being frustrated, the composers should have the last laugh.

SAM COOKE: Cupid (RCA)
With Johnny Nash's revival of this number already a hit, we now have a release of the original 1961 waxing by its composer, the late Sam Cooke. Much to Sam's credit, it hasn't been unduly dated by the lapse of eight years.

In fact, apart from the addition of a pronounced rocksteady beat, the Nash disc is very similar. With Johnny's record already home and dry, I think it unlikely that this will become a hit. Though you never know, if the Radio 1 boys give it a fair crack of the whip. Deserves a place in any fully comprehensive pop collection.

STEVE MONTGOMERY: You've Still Got A Place In My Heart (Decca)
This is the third disc by Steve Montgomery—the young singer who was discovered by Gordon Mills, manager of Tom and Engelbert. He has a rich dark-brown voice, well suited to this easy-going country-styled ballad. He warbles the reflective lyric effortlessly, backed by chorus and sweeping strings, plus joy-ology rhythm. Easy on the ear cornball material, but I doubt if it's different enough.

SLIM WHITMAN: My Happiness (Liberty)

Of course, the standard waxing of this haunting ballad is Ella Fitzgerald's 28-year-old version. But it's a tune that's well worth reviving, and it adapts admirably to the country idiom.

Slam Whitman warbles it caringly, aided by steel guitars, close harmony chanting and an easy-paced clip-clop rhythm.

* TIPPED FOR CHARTS † CHART POSSIBLE



ELVIS HIT FOR ANITA

ANITA HARRIS: † Loving You (CBS)
POP fans will need no introduction to this song—which, of course, was one of Elvis Presley's early hits. This is a much more polished and sophisticated styling than El's disc—and much of this is due to Anita's impressively sensitive and meaningful interpretation.

IKE & TINA TURNER: I'M Gonna Do All I Can (Mini)
Any new disc by the Turners must inevitably suffer comparison with their smash hit "River Deep," even though the material may be completely different—as in this case.

And there's no doubt that, from the commercial viewpoint, they do miss the golden touch of Phil Spector.

This is a powerful soul ballad, soloed by Tina with incredible spirit, passion and heartfelt emotion—backed by gospel chanting, strings and steady beat.

Set to a slow jog rhythm, with a tambourine accentuating the plod beat, it's embroidered by glowing strings and background chanting.

This always was a lovely song, and it gave full credit for a thoroughly commendable revival.

From Anita's point of view, it's in much the same style as her "Dream A Little Dream." Could well make the grade, I think.

RONNIE CARROLL: My Heart Cries For You (Philips)

A sweet-corn sing-along treatment of a sentimental oldie. And that just about sums it up: a nutshell! Ronnie Carroll's huskily relaxed tones glide smoothly through the romantic lyric, while the group joins enthusiastically in the familiar chorus. Backing consists of linking piano, strings and lilt rhythm. It's one of the good old good ones, folks—so, all together now!

HANK LOCKLIN: Where The Blue Of The Night (RCA)

Being a Crosby addict, I'm compelled to say that no one can crown this song like Bing. But since this most recent version is over 30 years old, it does tend to crackle a bit, so Hank Locklin's revival is not out of place.

This is pure country schmaltz, treated in sing-along style—with piano, strings and humming group. Not for today's pop market, but mum and dad will adore it!

Kill or cure from Hendrix

JIMI HENDRIX EXPERIENCE: * Cross Town Traffic (Track).

If you're feeling in need of a pick-me-up after the Easter hols, this disc will either kill or cure you! Jimi Hendrix is one of those artists you either dig like crazy, or simply can't tolerate—certainly, either way, you can't ignore him. And you'd have to be a complete moron not to acknowledge his individuality and brilliant guitar technique.

Ladyland" album, and isn't quite as wild and fervent as some of his material. But it pounds along with a heavy mid-tempo penetrating beat, and with Jimi's inspired vocal backed by those raw and earthy sounds which could only come from the Experience.

I'm rather disappointed that this latest single had to be another LP track, but I'm sure that won't prevent it from being another thundering great hit. Because it's exciting, compelling, vibrant—and alive!

This is another track from his "Electric

FROM LIBERTY AND UNITED ARTISTS RECORDS

THE 5TH DIMENSION

AQUARIUS LET THE SUN SHINE IN

LBF 15193

IMPASSIONED BALLERINA

MLF 11016

IKE & TINA TURNER

S/ULP1235

THE NIGHT THEY RAIDED MINSKY'S

Vocals by RUDY VALLEE & DEXTER MAITLAND

Righteous Bros—one of their best ever

RIGHTEOUS BROTHERS: * Ebb Tide (Verve)

To my mind, this is one of the best tracks the original Righteous Brothers ever recorded, and I was surprised to learn that it's only two years old—seems longer than that since I first heard it.

A showcase for Phil Spector's deeply imaginative scoring, it swirls, ripples, gushes and roars in keeping with the title. The vocal opens quietly, then soars to a majestic peak, as the orchestra shimmers and rumbles, and further colour is added by the deft use of a heavenly choir.

In other words, it's a beautifully haunting melody in a magnificently descriptive setting. If "Lovin' Feelin'" was capable of doing so well as a re-issue, this one surely deserves to fare equally as well. Not quite as busy as the duo's current hit, but that shouldn't stop it.

JOAN BAEZ: Love Minus Zero/—No Limit (Vanguard)

The combination of Joan Baez singing Bob Dylan is a tried-and-trusted formula, and here we have two Dylan titles for the price of one. The lyrics are sometimes philosophic, sometimes introspective, sometimes enigmatic—but always colourful and absorbing.

JOAN tackles them with a burning intensity with a backing of solo guitar, strings and unobtrusive beat. Melodically poignant, it's a record that will not appeal to all tastes—but, as always with Eplan material, the discerning listener will feel a sense of involvement.

MORE SINGLES PAGE 16

Phil Spector RETURNS with THE CHECKMATES LTD.

JEANNIE C. RILEY: † There Never Was A Time (Polydor)

THE success of "Harper Valley" was due partly to the intriguing "Peyton Place" type of lyrics, and partly to Jeannie C. Riley's hill-billy approach clearly influenced by Bobbie Gentry.

This new track isn't as pure or as novel, though it still has a lot to recommend it—notably, the gal's appealing country drawl and infectious personality.

The nostalgic lyric tells of a poor family in the backwoods who had a hard time scraping a meagre living out of the comforts of home: suddenly they've had a lucky break, and have acquired all the comforts of home.

Set to a pleasantly joggling pace, with added strings (which tend to detract from the basic c.w. feel).

A fast moving group Called the Knaves Was engaged for a series of raves In places so various So odd and hilarious That they couldn't possibly see how they were going to get from one to the other in time. Until their leader had the bright idea of hiring Air Taxis from London Aviation. Now, they travel in the latest twin-engined quietness and comfort. With airline smoothness and reliability. Going (and coming back) at whatever time they want. Why not you? Phone or write for details. Contact Di Stern at: London Aviation (Member of the Airways Aviation Group of Companies) THE AIRPORT, ELSTREE, HERTS. 01-953 4411.



FOR THESE!

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FRIDA BOCCARA
Through the eyes of a child
BF 1765

A great Dylan song
JOAN BAEZ
Love Minus Zero / No Limit
VA 2

Dynamic artist with exciting
Marty Wilde/Ronnie Scott Number
DOMINIC GRANT
In the Night MF 1083

High in Cash Box charts
JERRY BUTLER
Only the strong survive
MF 1094



Johnny Nash

CUPID
MM603
Beautiful Instrumental Versions of
Two Eurovision Songs from

Raymond Lefevre

Catherine ♫
Through The Eyes of A Child
(French winner)
MM605

New from
Tommy James

Sweet Cherry Wine
RO502

Crazy Elephant

Gimme Gimme Good Lovin'
MM609

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

5 YEARS AGO

- Top Ten 1964 Week ending Apr 10
- 1 CAN'T BUY ME LOVE Beatles (Parlophone)
 - 2 WORLD WITHOUT LOVE Peter and Gordon (Columbia)
 - 3 BELIEVE Bachelors (Decca)
 - 4 LITTLE CHILDREN Billy J. Hume (Parlophone)
 - 5 JUST ONE LOOK Hollies (Parlophone)
 - 6 I LOVE YOU BECAUSE Jim Reeves (RCA)
 - 7 HOT FIDE AWAY Rolling Stones (Decca)
 - 8 TELL ME WHEN Applejacks (Decca)
 - 9 THAT GIRL BELONGS TO YESTERDAY Gene Finney (United Artists)
 - 10 MY BOY LOLLIPOP Millie (Fontana)

10 YEARS AGO

- Top Ten 1959 Week ending Apr 10
- 1 SIDE SADDLE Russ Conway (Columbia)
 - 2 SMOKE GETS IN YOUR EYES Platters (Mercury)
 - 3 IT DOESN'T MATTER ANY MORE Buddy Holly (Coral)
 - 4 MY HAPPINESS Connie Francis (MG)
 - 5 PETITE FLEUR Chris Barber (Pye-Nixa)
 - 6 AS I LOVE YOU Shirley Bassey (Philips)
 - 7 STAGGER LEE Lloyd Price (HM)
 - 8 GIGI Billy Eckstine (Mercury)
 - 9 A PUB WITH NO BEER Slim Dusty (Columbia)
 - 10 DONNA Marty Wilde (Philips)

15 YEARS AGO

- Top Ten 1954 Week ending April 11
- 1 SEE THE MOON Star gazers (Decca)
 - 2 THE HAPPY WANDERER Oberkirchen Choir (Parlophone)
 - 3 DON'T LAUGH AT ME Norman Wisdom (Columbia)
 - 4 CHANGING PARTNERS Kay Starr (Capitol)
 - 5 SECRET LOVE Doris Day (Capitol)
 - 6 BELL BOTTOM BLUES Alma Cogan (HM)
 - 7 THE BOOK David Whitfield (Decca)
 - 8 OH MEIN PAPA Eddie Calvert (Columbia)
 - 9 GRANADA Frankie Laine (Philips)
 - 10 A NIGHT Johnnie Ray (Philips)

BEST SELLING POP RECORDS IN U.S.

- By courtesy of "Billboard"
Last Week (Tuesday, April 8, 1969)
- 1 AQUARIUS / LET THE SUN SHINE IN MEDEXLEY, 5th Dimension
 - 2 YOU'VE MADE ME SO VERY HAPPY Blood, Sweat & Tears
 - 3 IT'S YOUR THING, Ikey & The Brothers
 - 4 TIME OF THE SEASON, Zombi
 - 7 HAIR, Cowells
 - 8 ROCK THE STRONG SURVIVE, Jerry Butler
 - 10 TWENTY FIVE MILES, Edwin
 - 11 TRACES, Classics IV
 - 12 RUNAWAY CHILD, RUNNING
 - 13 DON'T GIVE IN TO HIM, Gary Puckett & Union Gap
 - 14 MENDOCINO, Sir Douglas
 - 15 BROTHER LOVES TRAVELING SALVATION SHOW, Neil Young
 - 16 HOT SMOKE & SASSAFRASS, Bubble Puppy
 - 17 SNATCHING IT BACK, Chirba
 - 18 GIMME GIMME GOOD LOVIN', Crazy Elephant
 - 19 I WOULD BE A MOUNTAIN, Frankie Laine
 - 20 FIRST OF MAY, Bee Gees
 - 21 Supremes & Temptations
 - 22 TRY A LITTLE TENDERNESS, The Ronettes
 - 23 I CAN HEAR MUSIC, Beach Boys
 - 24 MR. SUN, MR. MOON, Paul McCartney & The Beatles
 - 25 THE LETTER, Arhos
 - 26 SWEET CHERRY WINE, The Mamas & The Papas
 - 27 MY WHOLE WORLD ENDED, David Ruffin
 - 28 STREET RHYTHM, Watts 103 Street Rhythm Band
 - 29 THE WAY IT USED TO BE, The Four Tops
 - 30 MEMORIES, Elvis Presley

NAME TOP 30

(Week ending Wednesday, April 9, 1969)

WEEK	LAST WEEK	ARTIST	WEEKS IN CHART	POSITION
1	1	I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye (Tamla Motown)	8	1
2	2	GENTLE ON MY MIND..... Dean Martin (Reprise)	7	2
3	3	BOOM-BANG-A-BANG..... Lulu (Columbia)	5	3
4	4	SORRY SUZANNE..... Hollies (Parlophone)	6	3
5	5	THE BAD BAD OLD DAYS..... Foundations (Pye)	5	4
14	6	THE ISRAELITES..... Desmond Dekker (Pyramid)	3	6
7	7	GAMES PEOPLE PLAY..... Joe South (Capitol)	5	7
11	8	MONSIEUR DUPONT..... Sandie Shaw (Pye)	9	7
9	9	FIRST OF MAY..... Bee Gees (Polydor)	7	7
20	10	WINDMILLS OF YOUR MIND..... Noel Harrison (Reprise)	6	10
11	11	GET READY..... Temptations (Tamla Motown)	5	10
17	12	GOOD TIMES..... Cliff Richard (Columbia)	6	12
5	13	WHERE DO YOU GO TO..... Peter Sarstedt (United Artists)	10	1
15	14	I CAN HEAR MUSIC..... Beach Boys (Capitol)	6	14
5	15	SURROUND YOURSELF WITH SORROW Cilla Black (Parlophone)	8	2
22	16	PINGBALL WIZARD..... Who (Track)	3	16
26	17	GOODBYE..... Mary Hopkin (Apple)	2	17
24	18	HARLEM SHUFFLE..... Bob & Earl (Island)	3	18
28	19	PASSING STRANGERS Sarah Vaughan & Billy Eckstine (Mercury)	4	19
19	20	IF I CAN DREAM..... Elvis Presley (RCA)	7	13
21	21	THE WAY IT USED TO BE..... Engel Humperdinck (Decca)	10	4
23	22	HELLO WORLD..... Tremeloes (UCC)	2	22
25	23	I DON'T KNOW WHY..... Stevie Wonder (Tamla Motown)	3	23
13	24	WICHITA LINEMAN..... Glen Campbell (Ember)	10	5
18	25	YOU'VE LOST THAT LOVIN' FEELIN' Righteous Bros. (London)	8	11
29	26	CUPID..... Johnny Nash (Major Minor)	2	26
27	27	ROAD RUNNER Jnr. Walker & The All Stars (Tamla Motown)	1	27
21	28	ONE ROAD..... Love Affair (CBS)	5	18
29	29	DON JUAN Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	4	27
30	30	CROSSTOWN TRAFFIC..... Jimi Hendrix Experience (Track)	1	30

Britain's Top 15 LPs

1	1	GOODBYE..... Cream (Polydor)	6	1
2	2	THE BEST OF THE SEEKERS..... (Columbia)	21	1
3	3	ENGELBERT..... Engelbert Humperdinck (Decca)	7	3
7	4	SOUND OF MUSIC..... Soundtrack (RCA)	208	1
14	5	SCOTT 3..... Scott Walker (Philips)	2	5
3	6	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS (Tamla Motown)	12	1
12	7	GENTLE ON MY MIND..... Dean Martin (Reprise)	3	7
8	8	20/20..... Beach Boys (Capitol)	3	8
9	9	POST CARD..... Mary Hopkin (Apple)	5	5
10	10	WORLD STAR FESTIVAL..... Various Artists (Philips)	1	10
11	11	THE WORLD OF VAL DOONICAN..... (Decca)	18	4
13	12	ODESSA..... Bee Gees (Polydor)	3	8
4	13	I LOVE YOU..... Rock Machine (CBS)	5	4
10	14	THE BEATLES..... (Apple)	19	1
15	15	FAMILY ENTERTAINMENT..... Family (Reprise)	2	15

**THE FLYING MACHINE
IS TAKING OFF...
SO 'SMILE A LITTLE
SMILE FOR ME'**

7N 17722

Judith Durham back in town

EX-SEEKER Judith Durham flies into London this Sunday (13) to launch her British solo career. She opens with a three-week engagement at London Savoy Hotel from April 28, followed by a week at Stockton Fiesta from May 25. She will not be forming her own backing group, but will instead be using session musicians — although she is bringing her own musical director, Ron Edgeworth, from Australia.

Judith will be recording soon after arriving here — her future label in this country has not yet been announced, but she is expected to remain with EMI. During the past few months, she has been working steadily in Australia and New Zealand, where her concerts have broken no fewer than 11 box-office records.

BEATLES' NEW DISC SURPRISE — OUT NOW

An unexpected Easter holiday decision by the Beatles means that the group's follow-up single is rush-released by Apple today (Friday). As previously reported in NME, the number is an up-tempo raver called "Get Back" and featuring America's Billy Preston on organ. Paul McCartney takes lead vocal.

The record was made at Apple's basement recording studios in Savile Row, London, and the original plan was to release it in late April or May. EMI factories are now working overtime on production of the single, but it may be the middle of next week before copies are available in many parts of the country. After the Beatles' holiday decision to rush-release the disc, copies were taken to d-j's John Peel and Alan Freeman who broadcast them at the weekend. However, the group decided on a limited release on Monday night and this is the version that will be available to the public.

"B" side of "Get Back" single is another Lennon-McCartney composition, a slower number called "Don't Let Me Down" and this time showcasing John Lennon on vocal. Both Lennon and McCartney returned from their respective honeymoons last week, and are now songwriting and finalising — with George Harrison and Ringo Starr — details of the Beatles' next album.

OTIS REDDING FILM CANCELLED BY BBC

A 50-MINUTE film of the late Otis Redding has been secured by BBC-TV and will be screened in the near future. The film was shot during Redding's final tour prior to his death and captures all the magic of the soul king in action. It has not previously been seen on television or the major cinema circuits in this country, and is likely to be transmitted in the new BBC-2 Saturday night pop series — plans for which are revealed below

— with a subsequent repeat on BBC-1. Londoners will have an opportunity of seeing the Otis Redding tour film prior to its BBC-TV transmission. It is to be shown daily in Harrods Way-In boutique from next Tuesday (15) to April 26. It will be screened at intervals throughout the day from 11 a.m. to 6 p.m. This is part of the campaign to launch the Atco label in Britain, exclusive details of which were revealed in last week's NME.

Hollies, Bee Gees kick off Saturday pop series

BBC-2 is to launch a new series of Saturday-evening pop spectacles next month, starting with the "Hollies in Concert" special on May 3—this is the show which, as previously reported, was filmed on the Sunday before Easter. Next in line for the series is the Bee Gees showcase — exclusively announced in the NME two weeks ago — which is being filmed on April 27. Director Michael Hurll told NME: "The Bee Gees special is now confirmed, though I still don't know whether I shall be getting three or four group members!" Plans to include a Nina Simone show in this new series have fallen through due to the singer's unavailability.

The special which Jack Jones recorded at London's Talk Of The Town — previously screened by BBC-2 in February — is to be repeated by BBC-1 in its "Wednesday Showtime" spot on April 23. Jon Hendricks guests in BBC-1's final Scott Walker show next Tuesday (15). Latest bookings for the same channel's "Basil Brush Show" include Jefferson (Friday, April 18) and Manfred Mann (25). Free is showcased in BBC-2's "Colour Me Pop" tomorrow (Saturday).

It is now confirmed that ATV's Liberate series will take over from "This Is Tom Jones" with effect from Sunday May 18 (two days earlier in the London area). Full guest list comprises Engelbert Humperdinck and Shelley Herman (May 18); Dusty Springfield and Millicent Martin (25); Sacha Distel (June 1); The Grateful Dead (June 22); Nina and Frederik and Trisha Noble (29); Cliff Richard, Jamie Marden and Tessie O'Shea (July 6); The Bachelors and Jack Benny (13) and Shani Wallis (20). The Granada TV screens a ten-week pop series titled "Pop Scotch" from Tuesday, April 22. Jefferson and the Wallace Collection guest in the first edition, and the Tremeloes and the Marmalade are set for the April 29 show.

POLL CONCERT—UNDER 1,000 SEATS TO FILL

You will regret missing the "Greatest Show On Earth" if you do not secure tickets for the great NME Poll Winners Concert — at Wembley's Empire Pool on Sunday afternoon, May 11. Less than ten per cent of the 10,000 seats are still available for this event, although all tickets at 30s. and 20s. each are completely sold out.

Don't wait until it's too late — complete the coupon below now and guarantee your seat at the most exciting pop extravaganza of the year. More names have still to be announced, but the current list of attractions (in alphabetical order) includes: AMEN CORNER, TONY BLACKBURN, DESMOND DEKKER, FLEETWOOD MAC, LOVE AFFAIR, LOVE SCULPTURE, LULU, MARMALADE, HANK MARVIN, MOVE, CLIFF RICHARD, BARRY RYAN, PETER SARSTEDT, JIMMY SAVILE and the TREMELOES.

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

Please reserve for me tickets at for the Pollwinners' Concert on Sunday, May 11.
I will accept tickets priced at if my original choice is sold out.
Price of seats: 25s.; 15s.; 10s. 6d.; 7s. 6d. I enclose remittance (payable to "New Musical Express Ltd.") together with stamped addressed envelope.

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(CAPITAL LETTERS)

FOR their new singles, Petula Clark and Andy Williams release rival versions of the same song. Twist King Chubby Checker's latest record is a number from the Beatles double-LP. The Bachelors revive Bing Crosby's signature tune for their new disc. Also scheduled are singles by Paul Jones, Status Quo, Chris Andrews and Booker T. and the M.G.s — plus a re-release of a track by the Miracles.

Andy Williams has a one-week advantage over Pet Clark, with his waxing of "Happy Heart" (CBS) coming out next Friday (19), while Pet's version is scheduled by Pye for April 25 release.

The Blue Of The Night" is released by Decca next Friday, to compete with Hank Locklin's already-issued version on RCA. Due the same day is the first editions "What's Good About Goodbye" (Deram).

Out on April 25 are Chubby Checker's "Back In The USSR" (Buddah), Status Quo's "Are You Growing Tired Of My Love" (Pye), Paul Jones' "Getting Better" (Columbia), Chris Andrews' "Pretty Belinda" (Pye), Trini Lopez's "Come A Little Bit Closer" (Reprise), Booker T's "Time Is Tight" (Stax) and the Miracles' "Tracks Of My Tears" (Tamla).

The Move's follow-up to "Blackberry Way" — expected to be the Roy Wood composition "Curly" — is tentatively set for May 23 release by Regal Zonophone.

Spanish singer Salome, who tied for first place in the Eurovision Song Contest with "Vivo Cantando," has the song issued in Britain by Page One on May 2. The label is also arranging a short promotional visit to Bristol for Salome.

JIMMY JUSTICE'S NEW LP

Former chart-topper Jimmy Justice today (Friday) starts work on his first LP for five years, consisting entirely of his own compositions. He is set for TV appearances in Luxembourg (June 17), Spain (19) and Germany (23). In the autumn, Jimmy will undertake a six-week cabaret tour of Northern clubs.



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 very special for you.*

GIRL SINGERS DON'T NEED TALENT SANDIE

"FIVE years ago I was diabolical," said Sandie, leaning forward against the desk in her manager's office and peering intensely through tinted glasses. "I used to come off stage with spots in front of my eyes. If someone had shouted out from the audience I would not have known what to answer back."

We were discussing the dominant position Sandie, Lulu, Dusty and Cilla have enjoyed as Britain's top girl singers for a good few years now and how and why it is that they are rarely challenged. Sandie, who arrived late because he'd been buying flowers for a neighbour who'd brought her runaway dog, had digressed from the subject to explain that five years ago when she started out she couldn't visualise herself in the position she's in now. She took off her yellow coat to reveal yellow blouse and yellow trousers, and I asked if it wasn't a case of gaining self-confidence. "No," she argued. "It is a matter of having the experience

By NICK LOGAN

and knowing what to do with it. "You see, for a girl to have hit records it is a very very difficult thing. It is only a matter of luck — there's no talent in it. "On the other hand there might be a certain amount of talent when I think of how Dusty might handle a song and help make it a hit. But it is the song and not the singer. "Why was it more difficult for a girl? "Because there are less facets of herself a girl can explain than there are for a man. Can you imagine a girl singing 'Where Do

You Go To.' A girl couldn't do anything like that. A girl couldn't sing 'Wild Thing.' "She is limited to singing lovely romantic things or maybe songs just slightly saucy. "So it's just a shortage of the right material? "Yes. In a way. Take Brinda Lee, Connie Francis... It was not a lack of having great voices in their cases. "With records it is best to keep that in mind. Every time I see a record of mine go into the charts I say: 'Phew thanks for that.' "And what if it doesn't? "Whoops. There you go. "We digressed again to talk about the Eurovision contest and as a past participant and winner, I asked Sandie if she had any views on this year's event.



What a difference a wig makes! Left shows SANDIE with the topper she wore in London recently when she opened the British Show Week. Above: Sock-it-to-'em Sandie as seen on TV.

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A shame

"I thought it was a shame there wasn't a winner," she commented. "I think they should have had a play off for the final four songs. Not so much here, but abroad a great deal hangs on there being an outright winner. "I liked the Norwegian song myself but it didn't come anywhere. It just seemed people didn't know what to do. Whether to keep the old tried and tested stuff that had won before or to do modern pop stuff. "I asked what she thought of 'Boom-Bang-A-Bang.' "I think it must have been a big disappointment for Lulu because she wanted to sing 'Come September' which I thought was a better song, and so was 'March.' "The best thing about it is that they turned down so many songs that there are millions of good songs floating around everybody's office."

Her next single, she revealed, might be a song that was written for the contest. She'd already recorded a couple that didn't make the final six. But she still hadn't said what she thought of 'Boom-Bang-A-Bang.' "Didn't I?" she asked, smiling a wily smile, and then after thought: "I thought Lulu sang it in the best way she possibly could." She said that her Talk Of The Town cabaret stint had actually been very successful but that on the first night she had been very nervous of what the critics might do to her.

WITH . . . and WITHOUT

Back on the subject of her, Lulu, Dusty and Cilla's dominance, I asked if being in such a strong position led to complacency. "Yes," she affirmed. "You can think that you have got it made. You can be thinking: 'I'll do a summer season next year and then after that I'll do...'" "And suddenly you are not being mentioned in the papers any more." "And suddenly your act is not as good as it used to be because you have not given it as much time as you should." How does she personally guard against that happening? "I get people like Eve and Jeff to come and watch me, people with a critical eye." It is also important, she says, to keep a watch on trends in pop. "I like pop music and I suppose that is an asset. I have always liked most of the Top 20 at any time. "Some people suddenly think that pop is not good enough for them."

She mentioned Terri Stevens and Clodagh Rodgers as two girl singers who might eventually join the "Big Girls" at the top but said she found it hard to visualise as she couldn't visualise herself like this five years ago.

Then can she visualise herself in five years time? "I cannot because my wants and needs might be different in five years. At the moment I am in a very happy position." Suddenly she gets reflective and talks about how remote were the chances when she was spotted by Adam Faith and how lucky she was that it happened to her. "It must be horrible to be unlucky the first time and the second time... I see so many groups and feel so sorry for them because if they don't make it what are they going to do?"

Suburban. If she hadn't made it, what did she think she'd be doing? Married with kids, a suburban housewife maybe? "I don't know," she reflected. "It's impossible for me to visualise myself in that way. "Even when I was 17 I never thought of myself as being married and having kids and living in a suburban area," she said, mentally trembling at the thought. "I would have found some other way out."

Resentful

"The only time I get bad reviews are when it is a sort of personal thing against me," she argued. "People are sometimes resentful of your success, specially if you don't cringe and scrape for it." I asked what damage her abortive version of "Those Were The Days" had done to her career and she maintained it had caused no harm at all. "When I recorded it I didn't know who was involved in it. I dislike the song intensely now. It got on my nerves too much."



Some of the artists who appeared at the International Festival of Country and Western Music at the Empire Pool on Easter Saturday. Top row (l to r) MERRILL MOORE, CONWAY TWITY, LORETTA LYNN and the PO BOYS and LARRY CUNNINGHAM and the MIGHTY AYRS. Bottom row (l to r) BILL ANDERSON with JAN HOWARD, WES BUCHANAN, GEORGE HAMILTON IV and the complete bill pose outside their London Hotel.




FRIENDLINESS MADE C & W FESTIVAL A HIT

THE atmosphere of the Old West spread like a blanket over Wembley on Saturday for Mervyn Conn's International Festival of Country and Western Music at the vast Empire Pool. The hall and local pubs were packed by fans throughout the day and a return has already been arranged for 1970. My first taste of the atmosphere was provided by a group of ten gallant hat-wearing Northerners marching along Empire Way. One hat was whisked away by the wind and its owner, a large halidomping youth, cried: "Ee, lad, not to worry—where's poob?" Inside, Merrill Moore was delivering boogie woogie and sales and Conway Twity was chatting up one of the hostesses. It was half two o'clock but already Mervyn Conn was rubbing his field day, noticeably the MCA and

hands with delight. "I had to lay out about £10,000 to put the show on and I've already made a profit," he gleamed. "A lot of people who knocked it and criticised me will be sitting up and taking notice now. People underestimated the market for country and western music." On stage, George Hamilton IV sang Gordon Lightfoot's lovely "Early Mornin' Rain," to be followed by the "Bonnie and Clyde" theme on a wild banjo à la Flatt and Scruggs who have now unfortunately split up. The exhibitors were having a

CBS stands where long queues for stars' autographs formed. Conway Twity's "Skip A Rope" was getting a lot of attention. His manager, Joey Lewis, who also plays bass, steel and lead guitars, told me: "I played with Elvis for seven years on most of those sessions. "I go and watch opera. I go right upstairs with my popcorn and watch those opera fiddle players, then I slow the tunes right down. That's where I got a lot of ideas for Elvis Presley's records from." Half a glass of Scotch landing on my shoe and my hat being whisked away accompanied by a raucous laugh signalled the entry of Leapy Lee who was proving a strong quiet attraction on the MCA stand. "Look at the state of you. What's it all about?" was his greeting.

Compre Murray Kash was managing to be everywhere at the same time. Stars John Wesley Ryles and Bill Anderson were making friends with everyone and Loretta Lynn was looking lovely. When I struck me about the festival opera to most pop and sporting events held at the Empire Pool was the all-pervading friendly atmosphere. Nobody seemed to be in a rush to get anywhere and everything was as calm as a millpond, even though George Jones and Tammy Wynette failed to appear. Ten thousand people came and saw, and CBS (or maybe it should now be CEW) conquered.



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TAIL-PIECES BY THE ALLEY CAT

THESE stars will sing five Academy Award nominated songs at Monday's "Oscar" presentations: Frank Sinatra "Star," Jose Feliciano "Windmills Of Your Mind," Aretha Franklin "Funny Girl," Abbey Lincoln "For The Love Of Ivy" and Juliet Prowse "Chitty Chitty Bang Bang." Andy Williams' wife (singer Claudine Longet) awaiting third child... Her agent Tony Lewis reveals postponement of next Shirley Bassey visit here until September.

Director Sydney Grace retiring from Delfont-Grade agency... In America, Libera's agent will handle Malcolm Roberts there... New singer signed by Eve Taylor (manager of Val Doonican and Sandie Shaw) her first in four years. Country singer Marty Robbins penned current U.S. Frankie Laine hit... Next Wednesday, Dusty Springfield is 30... Isn't Val Doonican under consideration by Tom Sloan for next Eurovision Contest?

Nine years since Eddie Cochran's death next Thursday... Following Barry Ryan's recent accident, will Harold Davison see German magazine for £100,000? Vic Lewis unlikely to release Cilla Black from Nems contract... Disc contract for Edward Wood-



ROY ORBISON and his lovely wife BARBARA when they arrived in Britain last week for a workaholic honeymoon — Ray is currently here for cabaret and tour dates. His latest record, "My Friend" is reviewed below.

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BARRY RYAN, accompanied by mother MARION, when he arrived back in London from Germany where, during a photo session, he was badly burned about the face and hands. For latest progress report see centre pages.

Big film deal for Noel Harrison with Columbia... Latest Glen Campbell son christened Wesley Kane... Britain's Jack Fishman penned next single for Sandpipers... 80 Steps to Jonah... Wayne Newton's first film... Outside France, Sacha Distel managed by Claude Wolff (husband of Petula Clarke)... Hal Wallis plans film for Glen Campbell—co-starring Nancy Sinatra... Wearing mink: Sammy Davis... Suitable county for John Lennon and Yoko Ono? Beds! Bing Crosby's signature tune revived by Hank Lockley... "Where The Blue Of The Night... Does Vikki Carr live in Moneys' "Teardrop City"?... Tour of Australia cancelled suddenly by Canned Heat and Brenton Wood... Touring Australia — Dusty Springfield, Platters, Bobbly Rydell and Sounds Incorporated... Appearance of Joe South here likely on Frank's TV show... Besides Frank Sinatra, several Irish waxing Paul Kelly compositions, including Harry Belafonte ("Daddy"), Vic Dana ("You Are My Destiny"), Sammy Davis ("Poor Old World"), Steve Lawrence ("Picking Up The Pieces") and Jose Feliciano ("Crazy World")... Long overdue: Joe Cocker's next single... In Australia, Eden Kane works under his real name: Richard Starstedt... Attempts by BPC to film Donovan concert have failed... "Laugh In's" Jerry Carne

AGES Continued from page 6

TOMMY JAMES & THE HONDELLS: Sweet Cherry Wine (Roulette). Tommy James and the Hondeilles were unable to follow up their "Mony Mony" hit in Britain, but this disc may attract attention because it's a bit off the beaten track. The fade-in opening consists of organ and bell clangs, then it settles down into a catchy medium-pace—and the repetitive lyric has a decided join-in compulsion. And the rest of the record is chanting girls, biting brass, swinging organ, tambourine, thump beat and so on. It's a good solid bank of pop that I found very satisfying. It should happen, given sufficient exposure.

FLYING MACHINE: Smile A Little Smiles For Me (Pye). A new group managed by composer John MacLeod, with a number penned by Tony Macaulay and Geoff Stephens. And that's a pretty substantial base upon which to build. It's an attractive mid-tempo ballad, warmly and convincingly soloed by the leader, backed by really delightful harmonic blend from the rest of the lads.

JAMES & BOBBY PURIFY: Let Love Come Between Us (Bell). Hey, nip down to your record store to hear this. It's a really great, and the chances are that you will too.

A super soul track with an irresistibly infectious swinging beat, infectious drive, freerching lines with the Purify lads.

LIVERPOOL SCENE: The Woo-Woo (RCA). A mickety-take off rock'n'roll. Opens with a spoken tongue-in-cheek tribute to a group which drowned in a soda fountain in 1957, and now performing in the great concert hall in the city. A sharp break, complete with screams and shouts from the fans. And ends with the lead chanting "We want more!" A very shrewd and amusing assessment of bygone era by the Liverpool Scene.

CHRIS BARBER & HIS JAZZBAND: Battersea Rain Dance (Marmalade). A vital and energetic instrumental session from the Chris Barber boys. But although the band adheres basically to the traditional jazz line-up, it doesn't stick rigidly to the strict

LBF15193
THE THIRDDIMENSION
AQUARIUS LET
THE SUNSHINE

JOE SOUTH
 Cont'd from page 3

TV Petula Clark show, she sings French medley with Andy Williams and Sacha Distel... Handling publicity for Scott Walker and Amen Corner—former NME writers Keith Altham and Chris Williams... Polydor issue next: Fat Boone single here... If you cross Dean Martin with Mantovani, do you get lush strings? 1956 last time Dean Martin No. 1 here... Candy Choir new backing group for Barry Ryan... Disc star Tommy Smothers produces U.S. TV Glen Campbell series... Jim Webb writing words and music for "J.S. Bach" film... In London this week: Don Kirshner, creator of the Monkees... Ply BPC couldn't get Jesus Christ to portray John Lennon... Likelihood of Richard Chamberlain singing in current Tom Jones TV series... Libera's very impressed with Malcolm Roberts' singing... Financial interest by Frank Sinatra in Reprise label sold... Since Joe has seen his dreams come true more than once, I was curious about his dreams for the future, because they inevitably will come true via his faith and drive. But he stopped my query short. "If I let you in on that, it could spoil everything. It's like picking up a seed out of the ground to see how it is coming along. You must let seeds alone to incubate properly and if there's something there, you'll see what comes up eventually," he said. So I must wait to see what dreams emerge in the future for the remarkable Joe South, the one man who has broken through "People Play" has broken through and made him famous. I'm sure he'll be hearing a lot more good songs from him. He's a truly in-depth person.

NME POPWORD
 Compiled by Trevor Parks, Barton Upon Humber, Lincs.

ACROSS

2 Fruit featured in song
 3 "Cry Like A..."
 4 Not modern jazz
 5 Long release writing TV show for Richard Harris
 6 For Las Vegas cabaret, Bobby Darin signed by Howard Hughes on long-term contract
 7 New single by Herman's Hermits another composition by Stephen and John Carter, "My Sentimental Friend"
 8 Why has Norman Newell delayed release of Eric's "O'Connor" next single so long?
 9 Named Kofi, a son for Ginger Baker's wife
 10 Birthday gift to Eric Clapton: manager Robert Stigwood—three live cows!

11 American useful on ship
 12 In them, is Paradise in Wales? (4, 6)
 13 "Engine, Engine No. 1"
 14 Graham Edge led leg grim possibly!
 15 One half of "World of Hurt"
 16 Moving part for
 17 Back son called
 18 Ex-Yardbird (4, 4)
 19 Deacon of the team
 20 Hank... cold
 21 "Dec" singer
 22 Long John's hit country.

DOWN

1 Mr Otis...
 2 Bee Gees' "Beethoven's 9th"
 3 Island Disc theme
 4 Brown and Bown had one
 5 Songwriters Howard and Paul and Art Back
 6 Diminutive girl with big voice

7 Big John died down one
 8 Starlet's kin
 9 Son of Woody
 10 Guthrie and 17 Sweaters & rocking chair man
 11 M.W.'s cream fan (5, 3)
 12 "On The Range" number this many

13 Hollies bassist
 14 Steve's last name
 15 "Just One" (Grammy)
 16 "Just One" (Grammy)
 17 "Show Me" singer
 18 A sweet music DJ
 19 Tyrannosaurus Rex number this many

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