

New Musical Express

EVERY FRIDAY 8D

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TOP POP NEWS

Recapturing NME Poll Show thrills

Hey! grab me, Andy!



LULU, World and British Top Female Singer, lets herself go during her concert act. Right: ANDY FAIRWEATHER - LOW, of AMEN CORNER, was the most sought-after star in the show. Here and below, a young lady gets a hold of him!



Hardest worker in the show, LOVE AFFAIR's vocalist, STEVE ELLIS.



First Poll concert on his own, ex-SHADOW HANK

Another trophy for CLIFF RICHARDS, who has won awards since 1958!



Surprise visitor to the Poll concert - ROBIN GIBB, the Bee Gee who has been in hiding. He's alive and well and living in London! He presented Cliff with his award and the audience noted his new, short hair style

Lick Logan talks to the



INCREDIBLE ANDERSON

The exuberant IAN ANDERSON jiggling around like a berserk ballet dancer on stage at London's Albert Hall tour concert on Thursday.

IF the potential that is so enormous is channelled in the right directions then pop has in Ian Anderson, the exuberant impish leader of Jethro Tull, the makings of an entertainer and personality to join the realms of the so-called Superstars. Unlike some who are electric on stage but a damp squib off, or vice versa, Ian has the capabilities to excite in either medium.

A capacity audience at London's Royal Albert on Thursday last week for the group's tour with Ten Years After will vouch for the potential of Ian's incredible stage showmanship, not the least entertaining of which is the deadpan line in blunt humour he employs to link each number.

Antics

But it is Ian's stage antics that make Jethro Tull such a visually exciting, as well as musically stimulating, group to experience. The old four length overcoat had given way to what looked like a doublet and hose for the Albert Hall concert with Ian prancing around like the devil himself on legs as nimble as Rudolf Nureyev's, wild hair flowing behind him. One minute he was there arm arched over flute, foot bent like a ballet dancer on the opposite knee, the next skipping cross stage on one foot, the other raised in the air.

"How was America?" I asked Ian in the corridor backstage before the group went on. "Big," he replied. I suppose I asked for that.

Later, we talked more seriously about the group's U.S. tour in their dressing room after Ian gave lengthy and precise instructions on how he wanted the equipment set up on stage.

"It all went very well," said Ian as the sounds of Ten Years After on stage permeated through. "Most of

the places we played we got standing ovations. "But giving an English group a standing ovation has become something of a convention over there and it all gets a bit silly going back for an encore, then going back again and again."

"There are dozens of English groups travelling round America getting standing ovations but it doesn't mean as much as groups would like us to believe."

"He explodes the myth that American audiences are more receptive than their British counterparts, although they show their acceptance in different ways."

"It is just that they know more words, longer words," argues Ian. "Whereas in England they just throw a bottle if they don't like you and clap if they do."

"There is not really a lot of difference between American and British audiences."

"If you are British you have got a lot in your favour over there but the flood of English groups going to America is doing a lot of harm."

"English groups have got power mad. They whizz in to a place, take all the drugs and the groupies and whizz off leaving the wrong impression of what English groups are really like."

Sad people

"The groupie scene? Yeah they are really sad people. I got very frightened and very annoyed because they represent to me all that is bad about the so called underground."

"Groupies apart, I can touch the American youngsters," all right except they talk dirt."

After a small bit, with "Love

...one day he must become a Superstar

Story," Jethro Tull is now making a determined effort to succeed in the singles chart with releases through the first album and before live audiences. It is something of a change of policy for the group.

"Two months ago my attitude was that singles were nasty tasteless things and that everything in the singles chart was rubbish," said Ian. "But that is very narrow minded."

"We should we defy the tastes of millions and leave others to change it? We ought to be going out to try and change it ourselves."

"The way they intend to put over Tull music to the masses is by way of that famous old English solution — compromise."

"It is not a cheap thing," says Ian defensively. "It is not debasing the music because after all it takes as much time and effort to do a 'groovy' single as a 'groovy' LP."

All the groovies are in single quotes by the way. Ian is very conscious to avoid being mis-quoted.

Close look

"If it gets people interested in the music then I think the time has come to look at the singles chart for what it is and do something about it."

Leading the Tull's assault on the chart is their new highly-praised single "Living In The Past," which according to Ian is not so much of a compromise. "It's in five four time which means you can't dance to it unless you've got two and a half feet."

"Perhaps I should explain what I mean by compromise. It is not

something distasteful just to earn a buck but something you do thinking that the end result justifies changing ideas and it will be worth it if we can interest a new audience in what John Peel has for breakfast instead of what Engelbert has for breakfast."

One of Ian's big ambitions is to appear on "Top Of The Pops" and has even promised to shorten his locks if it helps.

"It would be one of the few occasions when anyone other than the silk suits and glossy hair brigade gets a look in. It would be one up for the hairies," said Ian eloquently.

I wondered how the Americans took to his bizarre appearance, to which he replied that he felt a lot safer walking round New York at night than he did in Wardour Street.

"But I should say that I don't wear my hair like this to provoke people. With some it is a sense of pride; with me it is a genuine embarrassment if people get upset."

"I don't like getting laughed at. A number of times I've seen some fellow with a coconut head, steeled capped boots, his father's denims on too large for him and a short spiky head and I've wanted to shout out 'Get your hair cut!'."

"I don't mind. I hold it back and I expect the same from them."

Good news for Jethro lovers is that the group's second LP is scheduled for early June release. When they do make it on to "Top Of The Pops," which they must, then I'll be there. It's one of my ambitions too — Up with the hairies and let's show the coconut heads and silk suits what for.

Tommy — the guy with the Dizzy looks

IT's many a long day since Tommy Roe last saw his name in the NME chart. As long ago as 1963 in fact, when "The Folk Singer," a sad, broken little song with a happy ending reached No 7, and "Everybody" climbed as far as No 13.

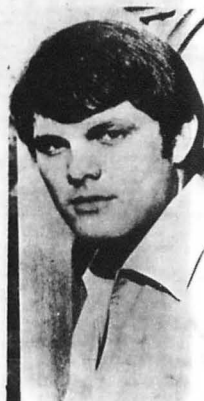
"Dizzy," Tommy's latest chart entry is climbing fast, will have to go some to beat his first ever record, "Sheila," which only just missed the top spot in September '62, and picked up a Gold Disc in the process.

From Georgia

Tommy, who hails from Atlanta, Georgia, showed great promise as an artist at school, but turned down the offer of an art scholarship because he wanted to sing.

While at school, he formed a group called Tommy Roe and the Satins, who continued playing together for some while after they left school. Tommy played guitar, and was, of course, the vocalist of the outfit.

"Sheila" was recorded and released while Tommy was working as a technician for General Electric, one of the biggest companies



By GORDON COXHILL

in the world. Bill Lowery, who Tommy had signed as his manager, wanted Tommy to quit his job and take up singing full time, but Tommy had a good job and even better prospects at General Electric.

In the end, it took a \$500 bribe from Lowery to get him to change his mind. So much for prospects! Looking back on that decision, Tommy says: "Man, what if I hadn't needed five hundred dollars right then? I might have

ended up as the best singer in General Electric. Thank God Bill Lowery had that confidence in me."

Tommy's first trip to Britain coincided with his second hit, "The Folk Singer." He was touring here with Chris Montez, and was down on the bill, in very small print were the Beatles.

He came back to Britain in 1965, after a spell in the US Reserves, to tour with Cilla Black and P. J. Proby, but even extensive promotion on records like "Party Girl," "Diana From Manchester Square," and "Sweet Pea" failed to win Tommy another hit in Britain until now.

Still solid

However, his popularity in America remains as solid as ever, with top tenner after top tenner, coast to coast tours, appearances on the biggest TV shows.

"Dizzy," which reached No. 2 in America, and gave him another Gold Disc, was written on a bus with Freddy Weller of Paul Revere's Raiders.

At the moment, Tommy "commutes" between his homes in Los Angeles and Atlanta, where he has a farm by the side of a lake.

The farm is stocked with horses and cattle, and when he's not time, there's nothing better Tommy likes than a good trail drive from one end of a field to the other.

Film career

A new side is currently being added to Tommy's career, acting. He has already appeared in several plays in California, and has plans for a film in the near future.

At present, there are no plans for Tommy to visit Britain, but he is certainly the man who the brown-haired, blue-eyed singer does arrive, quite a few girls will be feeling pretty dizzy themselves.

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ALBERT HALL FANS STAND FOR JETHRO



The audience rises to its feet at the Albert Hall on Thursday.

I REALISE that Alvin, of the Ten Years After group, doesn't like the tag "The Fastest Guitar In The West," but at times at the Albert Hall on Thursday his high-pitched speed almost broke the eardrum barrier! On "Help Me Baby," he played with the aid of a drumstick and blew thousands of miles.

He and Leo Lyons, the bassist, often stood so close together and played so furiously, there was hardly a plectrum's width between them. Most of Ten Years After's music is free-form, Alvin starting a riotous jam, following on and lowers his head, shuts his eyes and plays with expertise.

Rick Lee's drumming is at times frantic (almost Keith

AND TEN YEARS AFTER



ALVIN LEE in action.

Moon-ish), but generally sympathetic to Alvin's guitar — he played a five minute solo which earned a standing ovation.

Week beginning May 17

- ONE-NIGHTERS**
- STEPHEN WOLF: Manchester University (17), Birmingham Mothers (18), Whitburn Bay Hotel (19).
 - ROY CRANSON: Hammermith Odeon (18), Glasgow Odeon (19 and 20), Birmingham Odeon (21), Cardiff Capitol (22), Blackpool ABC (24).
 - INEZ AND CHARLIE FOX: Warrington Carlton and Manchester Gregorian (18), Purvey Orchid and London Samantha's (19), Sheffield Penthouse (20), Harton Smith Lucarno (22), Liverpool Mardi Gras and Victoriana (23), Manchester

WHO'S WHERE

- New Century and Dewsbury Bin Ltd (24).
- MARY WELLES: Nottingham Britannia (18).
- PETER SARSTED: Bournemouth Winter Gardens (18).
- BOB & EARL: Bedford Broken Heart and Hadley Place (18), London Scotch Of St James (19), Preston White Bank (20), Stockport West (21), Stanmore Queen of Hearts (22), Yardley Swan, Manchester

- Twisted Wheel and Warwickshire Equestrian Centre (24).
- PLATTERS: Stockton Fiesta (18).
- PROCK: HARM, SOFT MACHINE, BLOSSOM TOES: Parliament Hill (19).
- SCAFFOLD: Nottingham Playhouse (18), Lincoln Theatre Royal (19), White (24).
- MAHALIA JACKSON: Royal Albert Hall (24).
- WOODY HERMAN: Croydon Fairfield Hall (18).

- EQUALS: Stockton Fiesta (20).
- DON PARTRIDGE AND BUSKERS: Leeds City Hall (20), Manchester, Free Tree Hall (21), Sheffield City Hall (22), Oxford Town Hall (23), Glasgow ABC (24).
- ELLA FITZGERALD: Stockport Apollo-Poco (22).
- TOMABLES: Stockton Fiesta (22).
- CHUCK BERRY: Manchester Princess and Domino (23), Manchester New Century and Princess (24).
- AMEN CORNER: Alton Towers (18).
- BOB & EARL, AMEN CORNER, JETHRO TULL: Bar-B-Q, Warwickshire Equestrian Centre, Coventry (24).

Tamla — is it still just one BIG HAPPY FAMILY ?

AS a white Shepherds Bush Soul Brother — and a Motown fan to boot — it naturally gives me a kingsize kick to see no less than six Tamla singles currently bringing the Detroit sound to the NME Chart. Musically, everything's fine with the people who make it all happen in the motor city. And it could hardly be better.

But what about behind the scenes at Tamla, and the rumours that endlessly seem to surround Diana Ross and the Supremes, and stories like "Ruffin Sues Motown" and "Motown Sues Songwriters?"

Puzzled and uncertain about the reality behind that "Tamla is one big happy family" image, I've this week been trying to unravel some of the answers in a survey on behalf of the many NME readers who've also been wondering exactly what's going on.

The shock news — and the biggest headline out of all the Motown mysteries at the moment — is that Diana Ross and the Supremes are parting company.

This is the report that came from Tamla recently, when it was also announced that a replacement was being lined up to take Diana's place because she wanted to concentrate on a solo career.

Whether a permanent break-up will, in fact, take place, is a topic that's still open to discussion.

More solo work

Motown officials admit that Diana is being groomed for more solo appearances following a guest spot on American TV on April 13 in the Dinah Shore show—"Like Hep"—and in which she played (would you believe?) Snow White in a comedy sketch about the Seven Dwarfs.

According to American sources, the mystery is that having previously suggested that a replacement would be standing in the wings waiting to take over—Tammi Terrell is a hot favourite—the company now says it has nobody in mind.

Contract ends

It's all, as you might say, fairly interesting. And as Diana's contract is thought to terminate next month, it remains to be seen whether she'll decide to stay and record with Cindy Birdsong and Mary Wilson, or devote herself to a full-time acting and solo singing career.

Whatever the result, a new Diana and the Supremes' single is ready to follow the Top 20 sound of their current hit "I'm Living in Shame." Title is "The Composer," and it's already high in the U.S. Hot 100.

ALAN SMITH brings you up to date with who's feuding with who



DIANA ROSS and SUPREMES CINDY BIRDSONG (left) and MARY WILSON.

DIANA—SUPREMES BREAK UP ?

She wants to produce and act

In a recent NME feature I explained some of the complex legal wrangling between Holland-Dozier-Holland and Tamla Motown which has been the cause of the hit song-writing trio being off the scene lately, but it's also interesting to find there are legal troubles between the Company and ex-Temptation David Ruffin, who is the brother of another name from the NME Chart, Jimmy Ruffin.

Even more intriguing, there are also reports that another Temptation, Eddie Kendricks, is also unhappy and planning to leave. Huble bubble . . . always trouble.

Incidentally, with the Supremes still in mind, you may be interested to hear how ex-Supreme Florence Ballard is these days.

According to Florence, her decision to leave the trio was "just something that happened."

She adds: "I didn't leave because I was in a state of depression. I had a virus and I went into hospital—that's all."

Kind of scary

"I'm singing solo now, and it's kind of scary because I've never sung solo before except in school. But the Supremes are over for me,

and I don't intend to live in the past. So I'm really working at getting myself a good act."

As for Diana (and it's hard to keep off the topic of the tigerish Miss Ross), some light may be thrown on her own future plans by these quotes from an American magazine:

"I'd like to have my own television show, although it's very hard for a Negro.

"I think it's a fact to say that Negroes do have to work twice as hard to get something like that.

"I mean, if we were three white girls who had as many hit records as we do, we'd probably have our own show by now.

"Another thing I'd like to do is to get involved in the business end of the recording industry—producing records and so forth.

Writing book

"And eventually, I'll finish a book I've just begun. "It just tells about all the things that have happened to me in my life. Good . . . and bad."



NME's Shepherds Bush Soul Brother ALAN SMITH with STEVIE WONDER (left) and two members of the Tymes.

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- JIMMY RUFFIN Ruff 'n' Ready Tamla Motown TML/STML11106
- TAMMI TERRELL Irresistible Tammi Terrell Tamla Motown TML/STML11103
- SMOKEY ROBINSON & THE MIRACLES — Live Tamla Motown TML/STML11107

THE STAPLE SINGERS

Soul Folk In Action Stax XATS/SXATS1004

JOHNNIE TAYLOR

Who's Making Love Stax XATS/SXATS1006

THE TEMPTATIONS

Live At The Copa Tamla Motown TML/STML11104



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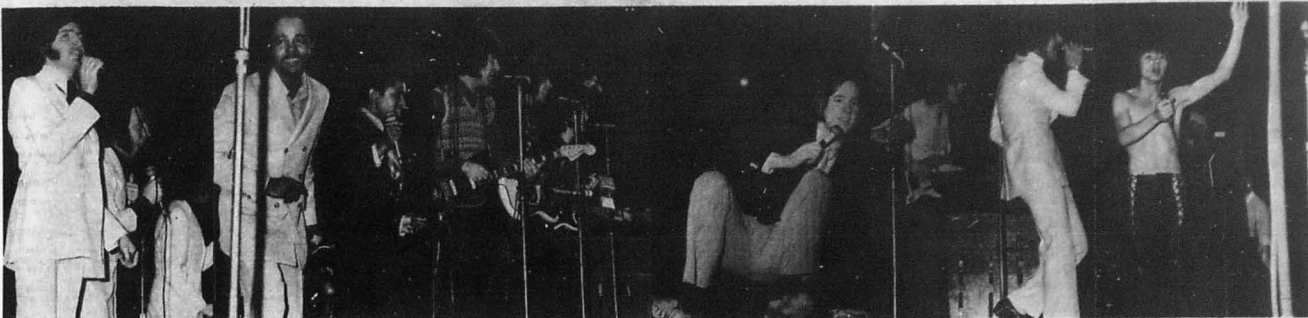


JUSTINE

Leave Me Be

Dot DOT121





literally speak as he plays the evocative "Somewhere My Love" and then closes with his record "Goodnight Dick." The final music item of the first half is the appearance of a younger-than-ever CLIFF RICHARD... and the plain fact is that his very presence causes more excitement, more sheer hysteria, screams and adulation than any one before him!

He opens with "Move It," backed by the hard-working Johnny Howards Orchestra, and sings better than I have ever heard him before. His voice is wild, raw, screaming with soul. This is Cliff on his greatest form, literally destroying any contention that his religious beliefs make him tame and goody-goody.

There is no doubt that Cliff is a phenomenon of British pop, almost bigger as a stage artist today than before. Seeing is believing — hearing, too — and nobody watching him now could doubt his stature with the fans.

He is himself soaked up in the sheer excitement... and having fun as he dances a hide-and-seek game around the amplifiers.

In rip-roaring succession Cliff follows through with "Good Times," then "La La La" (a real screamer, this, with Hank Marvin on stage again to help in the backing); screams, sandpaper screams, of frenzy... and then he goes into the big closer, "Congratulations."

This is followed by a surprise appearance by missing Bee Gee Robin Gibb, which stuns the crowd (Robin presented Cliff with his NME Poll Award) and then Cliff gives a big finale with another verse of "Congratulations" with Robin joining in.

The first half is over, and it's time for ice-cream and drinks. Never was a cooler-down more needed or more welcome!

Second half by NICK LOGAN

THE twelve minute interval gave us the ten thousand pairs of lungs a brief respite before a second half that promised plenty of screaming action with Marmalade, Move, Amen Corner and Love Affair to come.

The Breakaways came back in their glittery trouser suits and with the Johnny Howard Orchestra backed the amiable Tony Blackburn on his only contribution. "It's Only Love." He hasn't got the greatest singing voice but a winning personality, which drew shouts of "e-e-e" throughout, makes up for that.

Jimmy Savile came on to present Tony with his deejay award, filling in time between the eagerly awaited next act by stripping off coat and trousers to show us red and white patterned pants and a pair of hairy white legs.

MARMALADE were next on to a bout of screaming which intensified with the appearance of Dean Ford in a black leather suit with fringed sleeves and trousers. A volley of missiles from adoring (!) fans began

to fly as the group went into "I'm Gonna Make You Love Me." A bag of jelly babies crash landed on your reviewer's right shoulder and a most lethal missile, a jar of nail varnish, shattered its blood red contents on the ground in front of my feet. Quick action by the attendants to the right saved us in the front from any further danger.

On stage the action and the vocals were coming over extremely strong. "On La La" was the inevitable closer during which young Dean opened a few eyes by peeling off his jacket to reveal a white chest, and the most extraordinary pair of trousers split from the waistband down to the top of each leg. Good heavens, the swinging Scottish pelvis was there for all to see, plus the fact that Mr Ford was apparently pantsless!

Tony Blackburn returned to bring on the ACES and the seven man group, two singers, two guitarists, sax, drums and organ, powered into a short instrumental to herald the arrival of DESMOND DEKKER.

Strange

The standard "Summertime" seemed a strange choice of number but Desmond, who looks like he's continually suffering from acute toothache, handled it admirably, the Aces laying down a heavy ska beat behind him.

Surprisingly, his No 1 hit "The Israelites" didn't come over with the same force and the pace and action seemed to flag a bit in the middle section.

Springing about on knobby knees, Jimmy Savile soon made the name of the next act apparent by referring to Hyde Park Corner and Buckingham Palace Corner and asking what was the most famous corner in Britain. Back came the earful of sound: "A-M-E-N."

We knew what to expect and obviously so did the attendants — no doubt acquainted with Andy Fairweather-Lowe's capabilities with the ladies who strengthened their ranks at the foot of the stage ready for a frontal assault.

On came the Corner to blast into the introduction to "Send Me Shape," with Andy in black blazer the last on. It became obvious what was going to happen as soon as he raced for the mike to deliver the first line of the vocal. Through a mixture of a fault in the mikes and the overwhelming noise from the fans, you couldn't hear a word!

Berserk

But the fans, now goin berserk, didn't care in the least. All they wanted was to see Andy and better still to touch him. The girl next to me managed to achieve the latter and at one end of the act with her head bowed, quietly sobbing to herself.

It hardly mattered, but the second number was "Half As Nice," Andy performing on the edge of the stage and the attendants hauling back the girls. Manager Terry touch him. Amen's manager Terry touch him. provided additional entertainment for those at the front by getting engaged in a running battle with police and attendants while leaping athletically

From left to right above are: SCAMFLO (1 to r) MIKE MCGARR, JOHN GORHAM and RODGER MCGOUGH; BOB and EARL THREE of the TREMOLES (1 to r) ALAN BLAKELY, RICK WEST and CHIP HAWKES; ANDY FAIRWEATHER-LOW, very popular singer with the AMEN CORNER.

MOVE lead vocalist CARL WAYNE with RICK PRICE behind him. Near-naked DEAN FORD, lead singer of the MARMALADE.

They monster U.S. hit and current British single "Born To Be Wild" was their second number but it was barely recognizable from the first. Organist and drummer were useful and there were glimpses of some exciting lead guitar work which could have been used to a greater extent to cover the poor vocal. I am sure they can do much better.

From then, on to LOVE AFFAIR who rewarded Maurice King's faith in putting them on in the closing position by turning on an act that had the screamers doing their pieces all the way through and left limp and breathless at the end.

It was young Steve Ellis, bounding up to the mike like a teenage Buffalo Bill in a fringed brown leather suit, who sent the girls into ecstasy, making what links there were between numbers in broad back street Tottenham fit to make an ejectionist weep.

Their hit single "One Road" set up a driving pace which led without let up into a finale, medley that included "Ain't Love Good," "Gimme Some Loving," "Good Times," "Satisfaction" and "Power Of Love."

Young Mr Ellis systematically worked his way through every trick in the vocalists' manual, whipping

off his jacket, throwing rings into the crowd, clapping hands above his head, running around like a maniac, leaping in the air, freaking about on the ground and generally working the audience to fever pitch until the sweat could be seen dripping in buckets from his face.

It was as exciting a finale as Wembley has seen and while you may not rate the musical ability of Love Affair and Steve you've got to admit that it works. So that was it. NME Editor Andy Gray came to present the Affair with its Best New Group award and sent everyone home with a wish that they'd all be back next year.



SOLO SINGERS in the concert (1 to r) PETER SARSTEDT, CLODAGH RODGERS, JOHNNY NASH and JEFFERSON.

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DESMOND DEKKER (third from left) with his ACES backing group.

Unlucky

LULU was a little unlucky following him because in contrast her delivery wasn't nearly as strong. Girls always have to fight for it from what is essentially a man's audience at Wembley, but there's no fighter like Lulu.

With the Breakaways and Howard's band backing her she opened with "I'm A Tiger," raved it up with Joe Tex's "Show Me" and won her audience with that beautiful Bee Bees' ballad "I Started A Joke."

Dressed for raving in a pink trouser suit, she finished on her Eurovision winner "Boom Bang-A-Bang."

The afternoon's second Bee Gee — this time Maurice — came on amid a deluge of screaming to present his wife with her award as top girl singer. STEPPENWOLF, the U.S. chart toppers, were something of a let down but in fairness it should be said that they suffered from being virtually unknown to the majority of the audience and they were unaccustomed to the amplification equipment, over which it was difficult to pick up

SINGLES REVIEWED BY NICK LOGAN (in place of flu stricken) DEREK JOHNSON

JOHNNY NASH OLDIE

JOHNNY NASH: (I'm So Glad) You're My Baby (MGM). **NOT** his follow-up to "Cupid" as this is on a different label and is in fact a track from a couple of years back. It sounds a bit Tamla-ish, like an early Miracles' number, with finger clicking intro, male vocal support, brassy backing and the cliché "Listen to me baby" spoken bit in the middle.

All the same it's pleasant of its type and Nash's voice has an appealing quality that reminds me of Bobby Hebb on "Sunny". The record's not as strong as that but it's better than some of the old tracks that get rushed out when an artist later gets a hit and it might even make it with sufficient sales.

JACKIE LOMAX: New Day (Apple). With A Little Help From My Friends could be the Apple theme song. There's a gorgeous organ intro on this which must be Billy Preston and the nice guitar heard faintly in the background smacks of Eric Clapton. Girlie choir by courtesy of the Beale wives, perhaps! The song itself is not particularly outstanding and won't be a hit but Jackie handles it well and he has the potential.

Organ and guitar provide some of the best moments. Not produced by George Harrison, but the B side is and I think I like that better. Yes I do.

RHINOEROS: I Will Serenade You (Elektra). Opens with an almost spoken soft passage and then the organ comes in to build up the pace. The vocal work is actually most appealing and the whole record has a nice relaxed feel, slightly country flavoured. Highly recommended.



JOE SOUTH pictured at a reception given for him by EMI on Monday.

JOE SOUTH: † **Leenin' On You** (Capitol) | **SUPPOSE** this stands a chance of making the Chart — if only because there is little else in a generally poor week to challenge it. Apart from that I can't think of much else to say in its favour.

It's really nowhere near the quality or melodic content of "Games People Play" and the lyric is a straightforward love song thing without any of the depth or interest of his initial hit.

I'm afraid this does very little for me — although I played it three or four times to try and see what Mr. South and his record company saw in it that made it worthy of a follow up single to the excellent "Games".

I wouldn't be surprised if it missed the charts altogether. And now I've said that it will probably shoot to No 1 in a week.

PENTANGLE: Once I Had A Sweet-heart (Big Top)

An absolutely stunning little record that cannot be faulted in any department. A traditional folk song arranged by the multi-talented group, the backing is unobtrusive but inventive behind Jacques McEneaney's oh-so-beautiful vocals. Towards the end the instrumentalists take over and intensify use of star and tribal drum rhythms. If I had my way this would be a No. 1. Available in stores, though I received only mono for reviewing.

TIM ROSE: Roanoke (CBS). Rattling drums, organ and odd crashing cymbal put the pace along behind Rose's distinctive voice. Self-penned naturally and a song from the new Tim Rose album for release in the summer. More a latter for the LP than a shot at a single but recommended all the same.

Bandwagon revival

JOHNNY JOHNSON AND THE BANDWAGON: † **Let's Hang On** (Direction)

The old Four Seasons' hit taken at a faster pace with the Seasons' sweet harmonies replaced by Johnson's throaty lead.

Bandwagon struck me as one of those U.S. groups that get one hit, a series of flops and then fade out until the record company rereleases their first hit and it starts all over again.

This one might change the story because the material is old enough to be new to some and has the benefit of being an immediately catchy tune. But I can't say that their treatment does any more for the song than the original did.

PICK OF THE WEEK

EDWIN HAWKINS SINGERS: * **Oh Happy Day** (Buddah). AFTER the Singing Nun and the singing monks of the Rue de Belguim or whatever that "Sanctus" crowd were called, we have the Edwin Hawkins Singers, formerly the North California Youth Choir, on a single that was recorded on a tape recorder in a church, featuring soloist Dorothy Moore Morrison and a massive coloured choir.

Don't be misled by the label. This isn't bubblegum. This is gospel, totally compelling and exhilarating. It's a song that leaves you feeling really good. According to the record company, who have what they call a "buzz" about it, the U.S. companies were slow to set this one and the single is in fact going like a rocket in the States.

I must admit that I get a buzz from it too and if it gets just few plays from Radio 1 it will be a massive seller. It must be heard. Try gospeling along with the choir. It's very good. The song is written by and behind the dynamic Miss Morrison. Riveting, compelling stuff. Must be the pick of the week, I just wanted to play it, and our office boy ran off to buy it as soon as he heard it.

Sinful Jim



DOORS (l to r) RAY MANZAREK, JOHN DENSMORE, JIM MORRISON and BOBBY KRUEGER.

DOORS: Wishful Sinful (Elektra)

WHISPERING JIM "trousers down" Morrison doing his sexy sinful vocal on the group's current U.S. hit which is very much the Doors' sound as before but without the urgency or the excitement of their "Hello I Love You" hit.

Personally I find Morrison's attempts at being a male Marilyn Monroe rather amusing but in danger of becoming boring. As for "Me" didn't happen, and this is in the same vein, I can't forecast a hit.

* **TIPPED FOR CHARTS** † **CHART POSSIBLE**

P & G COMEBACK

PETER AND GORDON: † **I Can Remember** (Not Too Long Ago) (Columbia)

BILLIE DAVIS: I Can Remember (Decca).

I can remember not too long ago when Peter and Gordon were a funny little rarely heard duo.

Waller-Asher team are back together temporarily for this orchestrated ballad, the chorus of which gets into the mind after a few plays.

Quite a good song actually which might make it if it grabs Auntie's deejays.

Billie's version of this song that could well nag its way into the minds of the masses is less busy than P & G's, and I think for that reason is preferable. Listening to her version as well emphasizes how catchy the tune is. The Doors' sound anything very dated about it — sounds a bit like an old Brian Hyland number.

Billie's had had luck in the past with good numbers. This is as strong as she's ever done — but she'll need luck.

SONNY CHARLES: Black Pearl (A & M). The Latest Phil Spector production. Sonny Charles is the soloist with the Checkmates Ltd. whose debut disc I reviewed recently. Quite honestly, on the "Black Pearl" disc, giving us the matter who's singing — it's the sound that counts. The backing is familiar rumbling, with a bustling all-happening score and choral support. The song is a mid-tempo soul ballad.

WORTH A MENTION

"World Spinning Sadly" (Parlophone) by the Parking Lot — modest but effective. Another version of the Lee Dorsey "Another Ride Your Pony" by Harris. "Sweet Things You Do" (S-Tax) by Jimmye Heatley. "Give Us A Little Love" (Deep Soul) by the Ad Libs — powerful soul singing with a real feel to it. "The Long Walk Home" (Capitol) by Linda Ronstadt, blending country and folk strains. Sweden's Hep Stars with a real feel to it. "The Love of Homer Banks" with "Me Or You" (Mercury) — soulful with a real feel and a sizzling beat. And the startling underground sounds of MC 5 in "Kick Out the Jams" (Elektra).

Sweet dreams with the Pig

BLOODYN PIG: Dear Jill (Island)

"HEAVY" guitar intro which I made me think I'd put on "Abraham" by mistake. This haunting dream-like theme is carried through the single, contrasting with the rougher bluesy tones of the singer. Flute comes in towards the end and it gets even better as it progresses.

Written by group leader and lead guitarist Mick Abraham who, of course, led Jerfco Full Force. How smoothly in folkie style two good groups were there to be one.

The whole thing has a very relaxing distinctive feel and it is evidence that British blues groups are now coming through in their own right. I'd love to see this a hit — and who knows, Fleetwood Mac made it, so did Jerfco — so another way.

PETER, PAUL & MARY: Day Is Done (Warner Brothers).

A protest song in which a father tells his son that he's got a rotten old world in which to grow up. A showcase for its composer, Peter Yarrow, flows smoothly in folkie style with acoustic guitars and tambourine backing. In the chorus, it features the audience hand-clapping and joining in the chorus.

GERRY MARSDEN: Every Little Minute (NEW). Horrible intro, dated brass breaks with Gerry trying to make the most of a nothing song.

SHORT ONES

Greatest Little Showband In The Land showcases J. J. Jackson on a cragged-out bluesy piece called "Tenement Stairs" on which the vocal work just about equates the soul clichés in the backing. Rather hard to describe. Some of My Best Friends Are Peas by American's Cashman, Pistilli and West but folks with nice vocals will have to do with bearing. The delectable Merrilee Rush impresses with her fine voice on "Your Loving Eyes Are Blind," but she'll need stronger material than record hits. Lots of punchy soul on James Carr's "Freedom Train" but too much like a lot of other "in the vein."

Magpie Landers provide a better than average group disc on "Melt All Your Troubles Away," with a production by Steve Rowland that never lets the pop flag.

Two thoroughly contagious dance routines — Wilson Pickett's scorching "Land of 1000 Dances" (Atlantic) and Lee Dorsey's slightly less energetic "Ride Your Pony" (Bell) both tailor-made for record hops.

Mary Johnson's original 1960 hit "Love The Way You Love" (United Artists) which sounds dated by today's standards — and Coasters' novelty classic "Vakety Vak" (Atlantic), an object lesson in dovetailing humour and beat.

RE-RELEASES

Inez is in good bluesy voice backed by some strange Dave Clark-like staccato drum breaks and electric sax. It's appeal to dancers might get it away — but I doubt it.

RUBY & THE ROMANTICS: Hurting Each Other (A & M). Ruby and the Romantics scored a few years ago with "Our Day Will Come," and this is similar in construction. A fast bossa nova, soloed with chanting — and swelling to a pulsating chorus with a lush brass-and-organ backing. Something!

New from CBS

New Singles

- 4225 **The Jack Gold Orchestra & Chorus** It Hurts To Say Goodbye
- 4226 **Sugar With The Keith Mansfield Orchestra** It Was Yesterday Today
- 4227 **Nina Shaw** One Fine Day
- 4228 **Serendipity** If I Could
- 4187 **Spiral Starecase** More Today Than Yesterday
- 56-4229 **Gerry Marsden** Every Little Minute
- 58-4180 **Johnny Johnson & The Bandwagon** Let's Hang On



4158 **Microbe** Groovy Baby *Selling Fast!*

New Albums

- (S) 63601 **Bob Dylan** Nashville Skyline
- (S) 63369 **Mahalia Jackson** Mahalia Jackson Sings The Best Loved Hymns Of Dr. Martin Luther King Jr.
- (S) 63586 **Stella & Bambos** A Song About A Song

THESE ARE THE BIG ONES!

A winner all the way...
DAVE DEE, DOZY, BEAKY, MICK & TICH
 Snake In The Grass
 TF 1020

Big-time group with big-time sound...
THE HERD
 The Game
 TF 1011

Sound of success...
MANFRED MANN
 Ragamuffin Man
 TF 1013



New This Week

THE SECOND GENERATION

MM610
 BEYOND THE SEA (La Mer)

Jennie Darren & SECOND CITY SOUND

MM611
 RIVER DEEP, MOUNTAIN HIGH

Tommy James

RO506
 Sweet Cherry Wine

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

NME TOP 30

WEEK

(Week ending Wednesday, May 14, 1969)

WEEK	RANK	ARTIST	TITLE	WEEKS IN CHART
1	1	GET BACK	Beatles (Apple)	4
2	2	COME BACK AND SHAKE ME	Clodagh Rodgers (RCA)	5
3	3	GOODBYE	Mary Hopkin (Apple)	7
4	4	MY SENTIMENTAL FRIEND	Herman's Hermits (Columbia)	3
5	5	PINBALL WIZARD	Who (Track)	8
6	6	MY WAY	Frank Sinatra (Reprise)	5
12	6	MAN OF THE WORLD	Fleetwood Mac (Immediate)	4
14	6	BEHIND A PAINTED SMILE	Isley Brothers (Tamla Motown)	3
4	9	THE ISRAELITES	Desmond Dekker (Pyramid)	8
15	10	THE BOXER	Simon & Garfunkel (CBS)	2
6	11	CUPID	Johnny Nash (Major Minor)	7
10	12	ROAD RUNNER	Jnr. Walker & the All Stars (Tamla Motown)	6
7	13	HARLEM SHUFFLE	Bob & Earl (Island)	8
20	14	DIZZY	Tommy Roe (Stateside)	3
11	15	GENTLE ON MY MIND	Dean Martin (Reprise)	12
25	16	RAGAMUFFIN MAN	Manfred Mann (Fontana)	2
23	17	I'M LIVIN' IN SHAME	Diana Ross & the Supremes (Tamla Motown)	3
13	18	WINDMILLS OF YOUR MIND	Noel Harrison (Reprise)	11
24	19	BADGE	Cream (Polydor)	4
16	20	I DON'T KNOW WHY	Stevie Wonder (Tamla Motown)	8
21	21	COLOUR OF MY LOVE	Jefferson (Pye)	3
30	22	GALVESTON	Glen Campbell (Ember)	2
25	23	AQUIARIUS / LET THE SUN SHINE IN MEDLEY	5th Dimension (Liberty)	2
24	24	LOVE ME TONIGHT	Tom Jones (Decca)	1
24	24	TRACKS OF MY TEARS	Smokey Robinson & the Miracles (Tamla Motown)	1
22	26	PASSING STRANGERS	Sarah Vaughan & Billy Eckstine (Mercury)	9
28	27	YOU'VE MADE ME SO VERY HAPPY	Blood, Sweat & Tears (CBS)	2
28	28	TIME IS TIGHT	Booker T. & the M.G.s (Stax)	1
29	29	BLUER THAN BLUE	Rolf Harris (Columbia)	1
30	30	I THREW IT ALL AWAY	Bob Dylan (CBS)	1
30	30	THINK IT ALL OVER	Sandie Shaw (Pye)	1

Britain's Top 15 LPs

1	1	ON THE THRESHOLD OF A DREAM	Moody Blues (Deram)	4
13	2	NASHVILLE SKYLINE	Bob Dylan (CBS)	2
2	3	THE BEST OF THE SEEKERS	(Columbia)	26
4	4	"ELVIS"	Elvis Presley (RCA)	4
5	5	GOODBYE	Cream (Polydor)	11
6	6	SONGS FROM A ROOM	Leonard Cohen (CBS)	3
6	7	LIONEL BART'S OLIVER!	Soundtrack (RCA)	5
14	8	HOLLIES SING DYLAN	(Parlophone)	2
9	9	HAIR	London Cast (Polydor)	15
8	10	LED ZEPPELIN	(Atlantic)	5
7	11	GENTLE ON MY MIND	Dean Martin (Reprise)	8
12	12	SOUND OF MUSIC	Soundtrack (RCA)	21
13	20/20		Beach Boys (Capitol)	7
11	14	POST CARD	Mary Hopkin (Apple)	10
15	14	DUSTY IN MEMPHIS	Dusky Springfield (Philips)	2

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box"

Last Tuesday, May 13, 1969

1	1	HAIR, Cowallis	1
2	2	THE SUN SHINE IN MEDLEY, 5th Dimension	1
3	3	GET BACK, Beatles	1
4	4	THE BOXER, Simon & Garfunkel	1
5	5	MY WAY, Frank Sinatra	1
6	6	THESE EYES, Guess Who	1
7	7	YOUR THING, Isley Brothers	1
8	8	TIGHT, Booker T. & the M.G.s	1
9	9	GITARZAN, Ray Stevens	1
10	10	OH HAPPY DAY, Edwin Hawkins Singers	1
11	11	HAWAII FIVE O, Ventures	1
12	12	MORE TODAY THAN YESTERDAY, Friends of Distinction	1
13	13	THE CHOKIN' KIND, Joe Simon	1
14	14	THE CHOKIN' KIND, Joe Simon	1
15	15	THE CHOKIN' KIND, Joe Simon	1
16	16	PINBALL WIZARD, Who	1
17	17	TOO BUSY THINKING ABOUT MY BABY, Marcia Gaye	1
18	18	WHERE'S THE PLAYGROUND SUSIE, Glen Campbell	1
19	19	THE RIVER IS WIDE, Diana Ross and the Supremes	1
20	20	I CAN'T SEE MYSELF LEAVING YOU, Aretha Franklin	1
21	21	THE GHETTO, Elvis Presley	1
22	22	ATLANTIS, Donovan	1
23	23	GIMME, GIMME GOOD LOVIN', Crazy Elephant	1
24	24	MOVE OVER, Sound and Tears	1
25	25	MY WAY, Frank Sinatra	1
26	26	EARTH ANGEL, Vogues	1

5 YEARS AGO

Top Ten 1964, Week ending May 13

1	1	JULIE	Four Pennies (Philips)
2	2	MY BOY LOLEIPOP	Millie (Fontana)
3	3	DON'T THROW YOUR LOVE AWAY	Searchers (Pye)
4	4	BELIEVE	Bachelors (Decca)
5	5	YOU'RE MY WORLD	Cilla Black (Parlophone)
6	6	IT'S OVER	Boy (Orbison (London))
7	7	A LITTLE LOVING	Four-most (Parlophone)
8	8	DON'T LET THE SUN CATCH YOU CRYING	Gerry and the Pacemakers (Columbia)
9	9	WALK ON BY	Dionne Warwick (Pye Int.)
10	10	CONSTANTLY	Cliff Richard (Columbia)

10 YEARS AGO

Top Ten 1959, Week ending May 13

1	1	A FOOL SUCH AS I / NEED YOUR LOVE TONIGHT	Elvis Presley (RCA)
2	2	IT DOESN'T MATTER ANY MORE	Buddy Holly (Corall)
3	3	DONNA	Marty Wilde (Philips)
4	4	SIDE SADDLE	Russ Conway (Columbia)
5	5	PETITE FLEUR	Chris Barber (Pye)
6	6	COME SOFTLY TO ME	Anthony Newley (Decca)
7	7	I'VE WAITED SO LONG	Anthony Newley (Decca)
8	8	IT'S LATE	Ricky Nelson (London)
9	9	CHARLIE BROWN	Coasters (London)
10	10	COME SOFTLY TO ME	Frankie Vaughan / Kaye Sisters (Philips)

15 YEARS AGO

Top Ten 1954, Week ending May 14

1	1	SECRET LOVE	Doris Day (Philips)
2	2	A NIGHT	Johnnie Ray (Philips)
3	3	KID'S LAST FIGHT	Frankie Laine (Philips)
4	4	THE HAPPY WANDERER	Omnibones Choir (Parlophone)
5	5	SEE THE MOON	Star-gazers (Decca)
6	6	CHANGING PARTNERS	Kay (Columbia)
7	7	FRIENDS AND NEIGHBOURS	Billy Cotton (Decca)
8	8	DON'T LAUGH AT ME	Norman Wisdom (Columbia)
9	9	DINE AND A DOLLAR GUY	Mitchell (Philips)
10	10	SOMEONE ELSE'S ROSES	Joan Regan (Decca)

New Singles



Levy And Finklestein
 Sing My Sorrow
 VRS 7032



Fresh Air
 Running Wild
 7N 17736



The Watts 103rd Street
 Rhythm Band
 Do Your Thing
 WB 7250



The Neon Philharmonic
 Morning Girl
 WB 7261



Mason Williams
 Greensleeves
 WB 7272



Engelbert, Leapy Lee for stage musicals

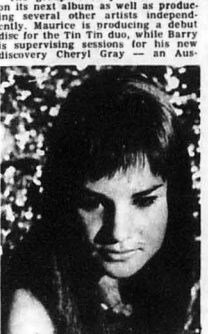
ENGELBERT HUMPERDINCK and Leapy Lee are being sought for leading roles in stage musicals. Both offers are being seriously considered by Gordon Mills and Colin Berlin, who handle the careers of the two artists. Engelbert has been asked to star in a London production of a new American show, which was to have opened here in the autumn. And Leapy is being sought for the new British musical "Cinderella Smith," an up-dated version of the fairy tale, written by disc producer and composer John Schroeder.

Humperdinck's Press Agent, Chris Hutchins, told the NME this week: "The producers have been told that, even if his manager and agent are agreeable to the project, Engelbert would not be available until early in the New Year." As previously announced, the singer returns to America in October for more cabaret engagements, following his Great Yarmouth summer season. It is, however, conceivable that the musical production could be delayed to coincide with Engelbert's availability.

On behalf of Leapy Lee's agency AMA, Barry Clayman commented: "We like the sound of the 'Cinderella-Smith' show, and Leapy is very keen to make his mark in London. This is something which was working on before 'Little Arrows' came along. Leapy has now turned down an offer to co-star in a top Blackpool summer show, because he is already committed to a South African tour next month. But he will headline a number of Sunday concerts in seaside resorts in July, August and September. He is also approaching being set aside for his first visit to America, where 'Little Arrows' won him a Gold Disc."

BEE GEES SINGLE SET 'Maurice understands me'—Robin

MAY 30 is the date announced this week for the release of the new Bee Gees single "Tomorrow Tomorrow" (Polydor), penned by Barry and Maurice Gibb. This is the group's first disc since Robin Gibb announced his intended departure—it was recorded without him, and features Barry on lead vocal. Filo side is "The Sun In My Morning," which is one of the numbers featured by the Bee Gees in their colour special at the Talk Of The Town to be screened by BBC-2 tomorrow (Saturday).



CHERYL GRAY — her disc now being produced by Barry Gibb.

Robin Gibb and his twin brother Maurice were reconciled backstage at the NME Pop Winners concert last Sunday. Robin told the NME: "It was great to see Maurice again—we hadn't been in touch since the split. I had the opportunity to tell him myself that, so far as I am concerned, we are still brothers. But I would not be returning to the Bee Gees. He said he understood that this was my decision, and he wished me luck."

I am optimistic of an early release for my first solo single "Saved By The Bell," which in no way involves any of the Gee Gees. I wish them well with their new record and, despite what has been said, I hope they will not involve themselves in any attempt to prevent mine from coming out."

SANDIE TO AFRICA

Sandie Shaw — whose new "Think It All Over" single enters the NME Chart this week — flies to South Africa on June 1 for a month-long concert tour. Prior to her departure, she telecasts a guest appearance in Joe Brown's LW-TV series, and undertakes a guest spot on French TV on May 28.

MATT SOLO CONCERT

MATT MONRO is the latest solo artist to undertake a solo concert. He is performing at the Royal Albert Hall. It will take place in the autumn and will coincide with the premiere of the film in which he makes his acting debut, "The Devils." Harvest Manager Don Black is currently arranging the date. Meanwhile, Petula Clark's Albert Hall concert — plans for which were revealed in last week's NME — has now been fixed for October 17, and will be presented by Robert Patterson. It will mean breaking into her four-week filming schedule for the one-hour TV special, with which Pet will open BBC-1's colour service in November.

C-&W STARS FOR BRITAIN

Four American country singers — Willie Nelson, Nat Stuckey, Johnny Darr and Wes Buchanan — fly into Britain from Nashville this weekend. They will take part in a string of Opry's Party Night shows to be staged at Manchester Belle Vue (next Thursday, 22), Dulwich Stadium (24), Birmingham Gay Tower (25) and London Lyceum (26).

More Bob and Earl dates

BOB AND EARL'S British tour has been further extended and the duo has been set for several continental dates in June and July. Changes have also been made to their existing schedule. Additions include Great Yarmouth Town (June 1), Iford Palais (3), Southampton Mecca (4), Birmingham Rainbow Suite (5), Liverpool Victoria (6) and Manchester New Century (7).

On May 15, they visit Norwich Industrial Club as well as London and Newcastle-under-Lyme Mayfair (30). On completion of their British dates, Bob and Earl fly to Germany, Denmark, France and Holland for concerts and TV dates. They may later return to this country for further bookings here.

FREDDIE'S SUMMER PLANS

Freddie and the Dreamers, the Paper Dolls and Ray Fell star in an 18-week summer season at Blackpool South Pier, opening July 11. Freddie and the group are also set for cabaret weeks at Bradford Lyceum (from June 8), Liverpool Tivoli's doubling Leigh Garrick (from 22) and Wakefield Theatre Club doubling Brightside Ritz (from 28). In October, they are beginning a new 13-week series of "Little Big Time" for Southern TV, to be screened at the start of 1970.

REM, TAMM OVERSEAS PLAINS, SINGLES

THE TREMELOES and Tamm are likely to tour New Zealand in December for a month; new singles are being set for both groups; and the Tremes are fixed for a Czech pop.

Title of the Tremeloes' next single, scheduled for June release by CBS, is "Once On A Sunny Morning." English lyrics to the Italian number were written by Alan Blakely and Tony Macaulay's composition

"Baby Make It Soon" is almost certain to be Marmalade's next single. A decision is due to be made at the end of this week, and a release date set for the end of the month.

The Tremeloes, currently touring Germany, guest at the Bratislava Pop Festival on June 20. It is being televised to all Iron Curtain countries and — as reported six weeks ago — is hoped

to be able to arrange a Russian tour with the Tremes, Marmalade and Move in November. An offer for the Tremeloes, Marmalade and other top names to tour New Zealand throughout December is being negotiated by the groups' manager, Peter Walsh. Marmalade is set for a week in cabaret, doubling Stockton Fiesta and Middleburgh. Excelsior Bowl from June 1-7. During the same week, the Tremeloes play Midlands when the Showboat and Spennyoor Top Hat.

TOP-UPS BY AMEN, DEAN, NOEL Monkees, Sinatra, Nina, Andy, Aretha albums

FOR their follow-up to "Gentle On My Mind," Dean Martin revives a Jim Webb standard. Amen Corner's first single since its "Half As Nice" chart-topper comes out at the end of this month. Release date has now been set for the new Bob and Earl disc. Also new singles by Noel Harrison, Dionne Warwick, Don Partridge, William Bell and Sly and the Family Stone — plus another Tamla re-issue by the Temptations. A big batch of album releases includes discs by the Monkees, Frank Sinatra, Nina Simone, Andy Williams and Aretha Franklin.

1968-9 R-&B AWARDS PRESENTED NEXT WEEK

The Rhythm-and-Blues Association of Great Britain this week announced its 1968-9 Awards, in the Popular Impact category. Winners were Wilson Pickett (Male Vocal), Aretha Franklin (Female Vocal), Isley Brothers (Vocal Group), Booker T. and the MC's (Instrumental Group), Nina Simone's "Ain't No More Goin' Luv' (Top Single) and "This is Just the Artistic Merit section, awards went to James Brown (Male Vocal), Irma Franklin (Female Vocal), the Belts (Vocal Group), Willie Mitchell (Instrumental Group) or Soloist), Judy Clay and William Bell's "Private Number (Top Single) and "Bell's Cellar of Soul, Vol. 2" (Top LP). The awards will be presented at a gala awarding record companies at an R-&B Dance at Iford Palais next Tuesday (20).

COURT ACTION OVER PETER FRAMPTON AND HUMBLE PIE

HUMBLE PIE, the new supergroup formed by Steve Marriott and Peter Frampton, encountered difficulties this week — when a temporary High Court ruling prevented the release of its debut disc at the time being. An interim injunction was obtained by Steve Rowland's Double-E Productions restraining its issue. But the matter comes up in court again a week's time, when the other side of the argument will be considered.

A Double-E statement released on Tuesday declares: "On the ex parte application of Double-E Productions Ltd. and Destiny Music Ltd., a judge of the High Court on May 9 granted interim injunctions — the effect of which was that the record in which Peter Frampton has participated will not be released before May 23, when the matter is to be heard again and the case for the other side will be presented."

A spokesman for Immediate Records, who were planning to issue the Humble Pie disc, told the NME: "We have no comment to make. When something is valid, we'll say something!"

OHIO BRITISH PLAINS

Ohio Express now arrives on June for three weeks of club and ballroom dates. Dates already set are Wolverhampton Lafayette (18), Stockton Fiesta (18), Wakefield Mecca (26) and Tottenham Royal (27). In addition, the group undertakes a three-day Scottish visit (28-29). It is guests on BBC-1's "Top Of The Pops" (12) and Thames-TV's "Today" (17).

MACAULAY-PYE SPLIT

Recording manager Tony Macaulay — also famed for his song-writing activities — announced this week that he is leaving Pye Records at the end of this month. He has so far made no specific plans for the future.

CILLA'S WEDDING ALBUM

Exclusive Souvenir Picture Book first produced specially for the official Cilla Black Fan Club. Superb series of church wedding photographs plus family shots from the reception and the fun! story of Cilla's Liverpool marriage with Bobby Willis! Strictly limited mail order offer — Act today!

Send P.O. for six shillings (includes 1/- P.&P.) to: Cilla Sales, T.B.I., 4th Floor, Abbot House, 1 & 2 Hanover St., London, W.1.

Demand Performance

music. GOLDIE AND THE GINGER-BREADS had it all wrapped up. "Can't you hear my heartbeat" and "That's why I love you" are pure fun, bouncy, happy and cute on Decca F 12931.

All along the watchtower". Heavy, powerful and bang up-to-date on Decca F 12929. Verve and vitality was the speciality of THE NEWBEATS, with "Bread and butter/ Pink Daily Ruv" — great care-banishing heart-lightening sounds on London HLE 10270.

"Black is black" by LOS BRAVOS was an unforgettable hit, but how did you manage to miss out on "Bring a little loving" which was even better. Now they're both out together on Decca F 22930 — so let's have some action!

Finally, KARL DENVER is in great voice and great demand with "Wimwoh/ Never goodbye" on Decca F 12928.

THE MUSIC EXPLOSION had a massive hit in the States a while back, and the coupling of "Little bit o' soul/Everybody" proves they live up to their name — this is dynamite! London HLP 10272.

Kick out the what? If you want a complete list, or have any suggestions for D.P. Mk 111, write with S.A.E. to: Info, Dept N The Decca Record Company Limited Decca House, Albert Embankment, London SE1



21 RE-ISSUES FROM PHILIPS

A TOTAL of 21 re-releases from the Philips group of labels are coming out on May 23. They are being specially packaged for retailers, though it is stressed that each record will be available singly for record buyers. In addition to the Fontana discs listed three weeks ago by NME, the supplement includes Peter and Paul and Mary's "Brook Benton and Dinah Washington — A Rockin' Good Way, the Platters' "Smoochy Smoochy In Your Eyes," Chuck Berry's "Roll Over Beethoven," Billy Eckstine's "I Apologise" and "Gigi," Jerry Lee Lewis' "Long Tall Sally" and "Whole Lotta Cat," Gene "Big Boy" Charles' "Gonna Be Fire" (all Mercury); the Who's "I Wanna Be Like You," Barbara Shyne Anymore", Nina Simone's "Gimme Some of That Goodness of the Springside", "Silver Threads and Golden Needles", "When a Man Loves a Woman", "As I Love You" and Marty Wilde's "Endless Sleep"/"Donna" (all Philips).

MARTY, JACKIE SING FOR U.K.

MARTY WILDE, Jackie Lee and David McWilliams are among the British team at the 1969 Festival De Deux Roses in Antibes on July 27-28. Roger Whittaker is representing France in the two-country song contest. The remainder of Britain's team is Peter Gordon, Mike Kennedy, the Pop Tops, Barbara Ruskin and Sue and Sunny. Esther Ofarim will appear in cabaret during the contest, and Simon Dee hosts the final ceremonies.

Take 5

To browse through some Selmer catalogues

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FOUNDATIONS CLEAN UP IN AMERICA to the tune of £100,000

REMEMBER the bad, bad old days when the Foundations, that mini-United Nations of a group, were knocked more times than Paul McCartney's front door?

Thankfully, those times have gone and everything is coming up buttercups for Peter Macbeth, Eric Allandale, Tony Gomez, Tim Harris, Alan Warner, Pat Burke, and that lively bundle of showmanship, Colin Young, currently half way through a gruelling £100,000 tour of America.

I talked this week to the Foundations' publicist, Rod Harrod, just back in London from America, with a first hand report of all the news.

"This tour," Rod began, "is really the first for the boys. I know we went last year, but that was so badly organised, we ended by losing twenty thousand dollars. So this time, it's all work, with very little time for sight-seeing and clubbing. The aim is to recoup the losses from last time, and fill the purses as well. The Foundations mean to hang on to as much money as they possibly can."

Difficult

"It's very difficult to come away with any real money," Rod told me. "Especially in New York, where you can get through a hundred dollars without even trying. The boys are scared to even look in the shop windows."

They aren't staying in the best hotels, in fact they are hardly staying in any at all, because after most gigs, they load up the gear in the bus, and drive on to the next date, which may be anything up to five hundred miles away.

I asked Rod about the opening night at the Filmore East stadium, which is notorious for its unresponsive audiences.

"The Savoy Brown Band opened,

ROD HARROD, who has been touring with them, talks to **GORDON COXHILL**



The FOUNDATIONS pictured in the Chetah Club, New York, where they picked up \$14,000 for one night's work. L to R: PAT BURKE, PETER MACBETH, TIM HARRIS, TONY GOMEZ, COLIN YOUNG, JOE CAVELL, LERO (club owner), ERIC ALLAN DUNN, and ALAN WARNER.

and Paul Butterfield Blues Band closed the show. That indicates how much a Foundations' type of audience it was.

"We knew they would be hostile, but even I wasn't prepared for the person who shouted out at the top of his voice when we were announced: 'Oh no, not — me up Buttercup.'"

"But it wasn't as though we died in front of two thousand people, which is what the Filmore holds. At the first house, there were only four hundred people so it shows how much of a draw the other two groups were. Between houses, the boys decided to have a laugh with the audience, and they put freaky intros and endings on the numbers."

"Can you imagine, 'Build Me Up Buttercup' wooooo waw. Added to that, we had the Joshua White Light Show behind us. I know they are good, but it's hardly Foundations is it?"

Having seen the Joshua White Light Show in action with the Chambers Brothers, I had to agree it didn't seem likely. But if the Filmore was the bad spot on the tour—and which first nights aren't—the follow-

Their knockers take a knock!

ing night was the highspot, and the fulfilment of quite a few ambitions. It was, of course, the night the Foundations became the first pop band ever to play the famed Copacabana in New York, home of stars like Sinatra, Dean Martin and Tom Jones.

Bugged

"We were getting ready for the second night at the Filmore," Rod went on, "when we had a call from the manager of the Copa, saying that a couple of the Temptations had gone down with a bug, and they had been forced to pull out. When he asked us if we could step in for the night, we just stood there, dumb-struck."

"Eventually we sorted ourselves out, and got round to answering the man on the phone. He asked if we could go round straight away to rehearsal with the house orchestra. He didn't know that we played

all our own instruments. Not only did we become the first band to play there, we are also the only act to play the Copa in bright shirts, leather jackets and flared trousers. There was just no time to get tuxedos."

It was some night, for the Foundations were paid the equivalent of a week's fee for the one night's work, and booked for a season at the venue during their two month American trip next October-November.

"The good thing about this tour," Rod said, "is that the boys are working six or seven nights a week, taking in all kinds of venues. One I remember particularly was the Ark Club in Boston."

"It had only been open a few weeks, and had built up a sort of underground blues audience. We were booked in there for some obscure reason, for three nights."

"The first night, only a handful of people had come to see us. The

second night a lot more, and on the third night, there were a few scattered people rooting for the blues group, and the rest, there to see the Foundations. I don't suppose that place will ever be the same."

Financially, one of the most rewarding venues was the Chetah Club in New York, for which the group were paid \$14,000 for a one-night appearance. It was the club in which the Foundation's had held their press reception a few days earlier.

Too close

"If the boys haven't had much chance to see the sights, they have met some of the current turbulence at quarters too close for comfort."

"A manager of a club in Dayton, Ohio, booked the boys, not knowing they had a multi-racial line up. He refused to let them play at first, but he changed his mind. The boys

treated it as a joke, but I think it upset them a bit deep down. Then, at the University of Toledo, which is also in Ohio, there was a protest meeting going on upstairs in the college while they were playing downstairs."

"The kids out there were protesting about having more power in the running of the colleges, and burning the flag and all the rest of it. The thing is, those affairs have a habit of getting out of hand, with coppers running around with guns."

"But despite being warned not to go on the boys insisted. The race thing did crop up now and again, but they always treated it as a joke, on the surface."

At the time of writing, the Foundations are heading down that 'yellow road to Texas', where they will get in some horse riding, as well as working.

Cowboys

"They swore if they did nothing else, they'd have a game of cowboys and Indians," smiled Rod. "And since apart from buying a few knock-knocks from the cakems at Niagara Falls, they've done nothing apart from work, I guess they deserve a break."

Because the Foundations' could not get a recording permit, their planned week's recording in the Motown studios in Detroit has been cancelled.

"We've been booked for a week's cabaret in Detroit instead, so maybe they will get a chance to look round Motown. They are also doing a week in Toronto. I have just found out why we haven't had any offers from Canada before."

There is another group called the Foundations, operating out there, and nobody knows which is the right group. They'll know as soon as we get there."

Another disheartening piece of news for the knockers is that by selling 10 million records with four singles in the past 20 months, the Foundations have become one of the biggest single sellers ever.

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SURPRISINGLY, MOODIES MISS SCREAMERS

WHEN I first met the Moody Blues several pints ago, it was commonplace for fans to storm the stage, screaming and yelling all the way. Nowadays, all this has changed and older fans sit in silence and applaud at the end. A complete reversal of attitudes in fact.

This was a point I discussed with Justin Hayward who is still elated about the success of the group's No 1 LP "On The Threshold Of A Dream."

For a man at the pinnacle of his career, Justin is remarkably quiet and unassuming. He smiles a lot—somewhat nervously it seems—and keeps his voice down so that at times it becomes a bit of a strain to hear what he's saying. The lack of screaming is something that a lot of top groups do not regret one little bit, preferring to have people pay attention to the music. Not so, Justin.

No meaning

"Yeah, I miss it really, we haven't had screams for two years," he admitted. "People do take us too seriously, they try to read meanings into our songs that aren't there."

He explained: "We write songs that we like and they don't have to

We're taken too seriously JUSTIN HAYWARD tells RICHARD GREEN

have a message, but people think they do. We often get asked what they mean and we have to try and think of something to please people."

As Ray Thomas said a couple of weeks ago, albums are the Moodies' main concern at the moment. Only three weeks after "Dream" entered the NME chart, the group is back in the studios cutting yet another.

"We got the theme of it from Tony Clarke our producer, but I'll get chucked out if I tell you what it is yet," said Justin with a dash of humour and a dollop of seriousness. "We started last Saturday and we'll be in the studio for two weeks."

"It'll be released as soon as it's ready... it's something we've got to get out of our system. I don't think it'll be too soon after this one. There's an "A" stream and a "B" stream—one with the usual instruments and the other acoustic. And Graeme wants to do an album of poetry."

Listeners

Being an aficionado of the Moodies' work, I spend a fair bit of time playing their albums. "Dream" has sold an enormous amount already and is still going strong. All of which is leading up



MOODY BLUES (1 to 2) GRAEME EDGE, JUSTIN HAYWARD, MIKE PETERS, RAY THOMAS and JOHN LODGE.

haven't got used to it. I'm paranoid about being No 1, I think the people below us may resent us. When we were further down the chart I used to think the people above us shouldn't have been. It's just one of those silly things, I suppose."

Concerts are the only time in this country that we're likely to be seen by the Moodies' soon, but Justin would like to have a bash at a theatre tour.

"I'd love to do one," he told me. "I've never been on it. I'd like us to do one with another big name, do half each."

The next thing the Moodies want to get into is film score composing. Not that they haven't had any offers already.

Russian film

"We haven't had the right film yet," Justin explained. "They're all the wrong sort of thing. We were going to do a Russian film about animal communication, but there were certain hang-ups and we didn't make it. I saw the film on TV recently and the music was not at all right, it didn't fit the film at all."

"If we can get down to some of that, we'll be okay, but at the moment we're still waiting to see what comes up."

I asked Justin what he'd like to see happen to the group in 1970 if he could arrange the whole year. He elected for three to four albums, selected concerts and film scores.

"I think that'd be the ideal thing," he mused. "And a bit more sleep!"

AMERICA CALLING

POP FESTIVAL AT DYLAN'S TOWN

THE town of Woodstock, New York, best known to England as the home of Bob Dylan, has announced its first Music and Art Fair, a two-day event, featuring the cream in rock, blues and folk, which will be held on August 15-17.

Woodstock is, in fact, a famed artist and cultural colony, a favourite retreat of performers being just about a two-hour drive from New York City. Certainly its first music fair should rival attendance records at New York, with a line up of talent which will give the long standing Newport Festival a run for its money.

Among those so far scheduled to appear at the Music and Art Fair are Blood Sweat and Tears; Cannon Meat; Les Zeppelins; Crosby, Stills and Nash; Johnny Winter; Iron Butterfly; The Band; Creedence Clearwater Revival; Tim Hardin; Richie Havens; Jefferson Airplane; Janis Joplin; Laura Nyro; Moody Blues; Sly and the Family Stone.

So far, the talent alone exceeds \$250,000—and just think, to have them all up there for two days would eliminate going to the Fillmore for about three months.



June Harris in New York

JUST as big, and of equal importance, is the Atlantic City Pop Festival, which has been set for three days from August 1.

With so many names attending this one, the programme has already been broken down, with Iron Butterfly, Crosby, Stills and Nash, Procol Harum, Johnny Winter, Boomer T and the M.G.'s opening the event on Friday, August 1.

Saturday show will feature Jefferson Airplane, Creedence Clearwater Revival, Crazy World of Arthur Brown, Buterfield

Blues Band, Byrds, Buffy St. Marie, B. B. King and Hugh Masekela.

The three-day bash will wind up with Janis Joplin headlining. The final concert, along with Cannon Meat, Zeppelins, Iron Butterfly, Crosby, Stills and Nash, Moody Blues, Three Dog Night, Buddy Miles Express, Little Richard and Buddy Rich.

HAVING been busted on arrival at Toronto airport last week and charged with possession of narcotics, Jimi Hendrix, currently on an unsuccessful tour of the U.S. and Canada, has been released on \$10,000 bail. I believe the hearing comes up in June.

JOE COCKER did exceptionally well at his opening at the Fillmore last weekend, where he appeared as second top, where he gotten it all back together again, and arrived here for a week of engagements, which also included the Boston Tea Party.

Neil Young is Jeff beginning to sound like old again, but he also brought his newly completed second album, which will shortly be released on Epic.

Joe Cocker did not rock it. It was great, and despite a tough audience, warmed the cockles of their cold hearts, particularly when he performed "With A Little Help From My Friends" and "Feelin' All Right," his new single and a track from his album. Definitely all right!

Steppenwolf—one of our top groups

POP music fans at the "New Musical Express" Pollwinners Concert on Sunday got their first glimpse of one of the most popular North American groups — STEPPENWOLF. Here is a brief run-down on their background.

In February, 1968, the underground radio stations discovered the record "Sookie Sookie" and Steppenwolf was born. During the days of Steppenwolf's rock infancy, they were members of a Canadian group called the Sparrow and the sensations of Arthur's dedicated their new single "Born To Be Wild" was Steppenwolf's first national hit—in May, 1968 and it became a million seller. Raw sound and outlandish dress added to their appeal and "Magic Carpet Ride," their second gold single, also rocketed to the top of all the national record charts the following September. Last May they were earning \$650 a night. Today they average \$10,000 per night.

Late last fall the group invaded filmland and recorded several songs for the motion picture "Candy." In true Steppenwolf fashion, their hard-driving "Rock Me," from the motion picture score, immediately became one of the top ten selling records in the country. In many instances heading chart listings with their most recent singles.

SHORT ONES

● THE TURTLES and The

Temptations entertained last Saturday at Tricia Miano's masked ball in the White House. At the black-tie dinner party, The Turtles dedicated their new single "You Don't Have To Walk In The

Rain Anymore" to the President's daughter.

● JULIE DRISCOLL with Brian Auger and the Trinity, and headlining Les Zeppelins will shortly get out two of the largest rock audiences yet packed into the Pasadena Rose Palace last Friday and Saturday nights.

● THE MOODIES' publicists say, in spite of rumours to the contrary, are at home in Los Angeles and will appear on their fourth album for Elektra.

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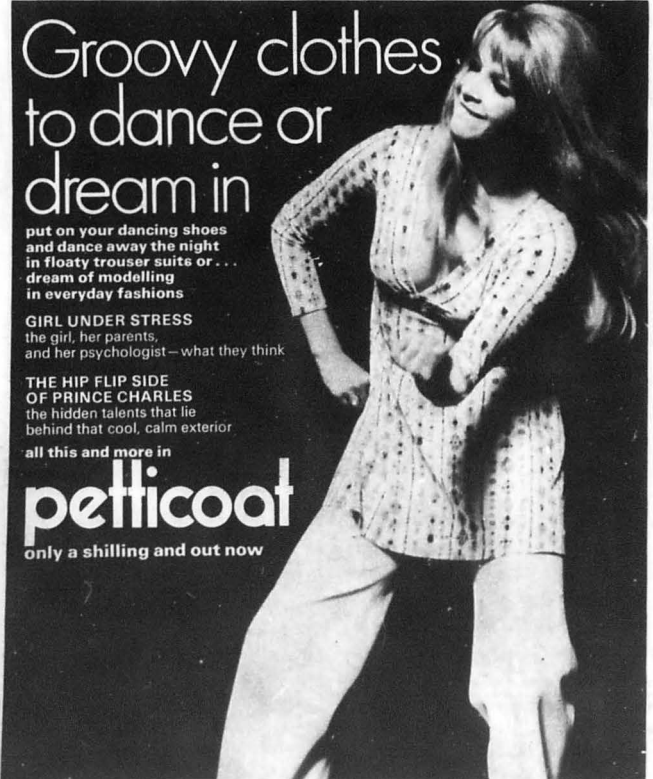
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Hail, the Revolution! PAUL looks for the enemy while JOHN, GEORGE and RINGO lob grenades at the enemy lines.



This is more peaceful! Yoo-hee, look at us! PAUL and JOHN do the hands on hips bit but the others aren't certain about it!



What about me like this? asks GEORGE and gets a big laugh from the other three.

BEATLES PLAY STATUES!

The Beatles started making their living as musicians at an early age and missed out on a bit of their childhood, so when a photo call is arranged they go back in time and get up to some childhood pranks.



And then someone has the bright idea to have a picture taken in the flowers. It ends up as a sort of "Spot the Beatles" picture!



Taking a rest from posing, the famous four share a park bench.

NEW to the charts

MIRACLES' LONG WAIT!

At the end of 1960, Tamla Motown received its first Gold Record. It was for a disc called "Chaperone," recorded by the Miracles. This week, Smokey Robinson and the Miracles make their NME chart debut with "Tracks Of My Tears."

It seems almost inconceivable that it has taken that long for a group of the Miracles' stature to make it in Britain. And, like so many people recently, they have got a hit with a re-issue. "Tears" was first released here as part of their "Going To A Go Go" album in February, 1966.

But the Miracles have been a firm favourite of Tamla fans for many years and their "You Really Got A Hold On Me" has been selling steadily for years. They have had several releases here, "I Gotta Dance To Keep From Crying" being the first on Stateside after a time with London American. Then came the Tamla tie-up and worldwide success.

Smokey's wife, Claudette (she is the sister of fellow group member Bobby Rogers) took her husband's place when he was called up and stayed with the group for twenty-one months. Shortly after their first British visit in 1964, however, she left to devote more time to her work on behalf of the church and youth clubs.

The Miracles continued as a foursome. Ronnie White and Warren Moore completing the line-up. In addition, they carry a regular drummer in Donald White and guitarist Mary Taplin.

Bill "Smokey" Robinson was going to be an engineer before he went over to music full-time and he has composed hits for a number of other artists, Mary Wells among them. He plays saxophone and piano and puts his athletic capabilities to good use on stage.

Ronnie White is still interested in engineering and is one of Tamla's many recording managers though he doesn't supervise Miracles' sessions.


Bobby Rogers is an aeronautical engineering fanatic and builds model planes when the Miracles' busy schedule permits. He takes brushes and paints everywhere.

Warren Moore is one of those show biz people who play chess and love the competitive and intellectual thrill of the game.

RICHARD GREEN



SMOKEY ROBINSON (bottom left) with the MIRACLES.



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TROUBLED NEGRO KID 'TORTURED' JOHNNY TO SINGING

THERE was a time—early in Johnny Nash's career—when it looked as if he was fast becoming a world-famous film star. Burt Lancaster saw him singing on an American TV show . . . decided he was a discovery worthy of the big build-up . . . and gave him one of the leading roles in the drama "Take A Giant Step." Then followed another strong role opposite Jeffrey Hunter in "Key Witness."

The reason you haven't seen Johnny on the big screen lately is that after those parts, in which he strikingly says he plays a troubled black kid from the wrong side of the tracks, he found the scripts submitted to him were becoming boringly similar.

Says Johnny, who has never been known to take a giant step in his career, without thinking hard about it: "In 'Take A Giant Step' I played a troubled Negro kid living in high-class Boston, and in the adolescent period of realisation and all that stuff.

In 'Key Witness,' I was a troubled kid suffering Negro prejudice and all the problems of being involved in a teenage gang!

Great kick

"I've no complaints about those roles, because they were strongly dramatic and the movies were major features which were screened all over the world. The parts were sympathetic and it was a great kick to really act them out."

"The difficulty was, the scripts I was sent after that would have been like doing the same movies all over again. And I would rather do no movie at all than get type-cast like that."

"If there's one thing that's perturbed me in the past it's that producers haven't been able to see the Negro simply as a person. Nobody's seemed to give parts to a Negro who was just a guy who just happened to be Negro."

"I've rejected four scripts because of this, although there was one that almost swayed me even though it was about another black kid from the wrong side of the tracks, and all that cornball stuff all over again! I got killed in that one . . . which would have been nice for a good dramatic fade-out scene!"

Future

"As far as the future is concerned, acting is really where I'd like to go."

"I'm singing, sure. I don't have to go into just how much I love recording and producing other artists for my own label, because we've talked about that before. But I can't deny that acting is a thing I'd really love to get my hands on."

"As it happens, I've a feeling movie could happen for me again soon. In America, there's now a new deal for the Negro. People like Sidney Poitier have made producers realise that we have actors who can be respected as well as commercially appreciated."

"In the meantime, Johnny is about to take a break from making hits like "You Got Soul," "Hold Me Tight" and "Cupid" in a bid to make himself a big movie name under his own steam. His plan is to sink his own money into a big-budget production in the West Indies.

By **ALAN SMITH**

He told me: "It'll be called 'Raygan' and the story is based on the legend of a kind of Jamaican Robin Hood. I guess it'll be dashing Douglas Fairbanks' stuff, but at least it'll be different. And the legend offers a strong story content."

Once the film is complete — and Johnny hopes to begin work in Jamaica within the next month or two — he'll then start wheeling and dealing in a bid to sell it to a major company for world distribution.

Energetic

One thing you have to admire about him is that he'll take up any challenge, and he's got a business foundation of energy when it comes to advancing his career in the right way.

As somebody gagged: "If he couldn't get the right female lead for 'Raygan,' he'd probably try and do it himself!"



From YOU to US

Readers' letters should be sent to: Tony Fleming, New Musical Express, 112 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.

The dollar take over

I FELT I had to write to you after reading John Woodward's letter (FYTU May 10). He was talking about Beatles' songs falling into other hands. At least the hands belong to Sir Lew Grade and not an American.

Over the past few years the amount of American cash in the pop world has increased fantastically. Because the Americans could not beat our own artists with their own, they are using their money to come over here and buy up our talent.

Look at the number of American companies we now have — CBS, MGM, RCA, MCA, United Artists and Liberty. Look how

What are the Hollies playing at?

WHAT are the Hollies trying to gain by recording an album of Bob Dylan songs? Which songs on that LP are new? Which songs have not already been recorded by other groups or by Dylan himself? The whole album seems rather a pointless exercise to me. Please Hollies, let's have something new and original! **DEIRDRE FOGO (Blackpool).**

LP TOKEN WINNER

many of our top names are now working for the Americans: Barry Ryan, Tony Blackburn, Clodagh Rodgers, Tremeloes, Bunzo Dog Band, Noel Harrison and Led Zepelin.

The question is where is it all going to end? In a few years you won't be able to talk about the British Pop industry. It will be the subsidiary of the American record industry.

Surely NME readers don't want the pop industry to go the same way as the film industry and be dominated by the U.S. firms. Show your pride in your country and keep our pop industry BRITISH. **D. E. D. BLADES (Edinburgh).**

STEREO SINGLES — why can't we have them asks Jan Nesbit

"WHY can't we have stereo singles?" cry the proud possessors of shiny stereo equipment. I rang some record companies to find out.

The lady at EMI said: "The basic standard of equipment in Britain isn't good enough to warrant stereo singles. There aren't enough owners of stereo record players."

"Ah ha," said I, "but anybody can buy a compatible stereo-mono cartridge wired for mono, which means you won't damage the stereo record or the player."

I paused for breath, confident I'd confounded her with my technical knowledge. "I'll ring you back," she said. Later she phoned to say: "People couldn't be bothered changing their cartridge. Then we'd get all our records sent back as faulty."

Did I detect a job in her voice? Anyway, she ended defiantly: "In America they're more interested in their equipment than here."

Are the British cruel to their record players? What a star on the island race I thought as I put down the phone.

"Why can't we have stereo singles like we have stereo LPs?" I asked the man at Decca. "People who buy LPs usually have machines of higher quality than those who buy singles," was his reply. He said: "Stereo singles may well come in the future as record players improve generally, but not yet."

How about a welfare programme for underprivileged record players? I thought as he put the phone down.

"The situation is under constant review," said the man from Pye diplomatically. "We're waiting to see

if stereo singles are worthwhile," he continued, introducing a note of caution. "We can turn out stereo LPs very cheaply; but we don't know if the length of singles justify stereo. Can you carve something up out of that?" he enquired.

I rang that hot bed of radicalism, Track Records. Who have actually put out three stereo singles — Hendrix's "All Along The Watchtower," Who's "Pinball Wizard" and Hendrix's "Cross-town Traffic." They carried out a survey before taking this revolutionary step and "we haven't had any records sent back," said their spokesman proudly.

"If a record lends itself to stereo we put it out in stereo. 'Pinball Wizard' sounded duffier in mono, which is how you hear it on the radio."

Island Records are rallying to Track's support. "Generally all our records in the near future will be stereo, playable mono," said their charming spokesman. "We released David Mason's single in stereo last year and it was very successful so from now on all Island's own records will be stereo."

In Germany only stereo records will be played on one of their largest radio stations from June 1 and by the end of the year all their stations will be transmitting only stereo. "Singles in German will all be stereo by then," said Jo Berger at the London end of the German radio network. I put the phone down — Well, I mean, who won the war? I thought.

LATEST GEAR

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LATEST TEE SHIRTS

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1994

Dylan for years has not been seen

"Hey Jude" has replaced "God Save The Queen."

Apple Corps now owns the BBC: A few years ago they bought ATV.

Beatles issue a single a day

But continue to work without any pay.

Lulu dines with heads of state

And John Peel is boss of Radio Eight.

Now I am sad and very blue

"Jingle Bells" has reached number two.

And tell me someone, what's the gone wrong?

"Fishbone's Fifth" is at No One!

RICHARD PARRY (Denbighshire, N. Wales), who wins an LP token for the best pop poem of the week.

What's this, another chance in the HOLLIES' line-up? The second from right member isn't usually recognizable but it is. In fact, **BOBBY ELLIOTT** sporting a fine new head of hair and looking years younger. See letter about the Hollies above.

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TAIL-PIECES BY THE ALLEY CAT

BACK-STAGE at NME poll concert on Sunday, Robin Gibb reunited with twin brother Maurice Gibb. Doesn't Sir Lew Grade have plans for Dick James to run Welbeck Music? Peter Noone and his producer Mickie Most penned flippside of Herman's Hermits' current hit . . .

U.S. authorities admitted Donovan after drugs conviction, so why refuse John Lennon? . . .

On next LP from Andy Williams, three compositions by Jim Webb . . . An invitation for Robin Gibb to write Cliff Richard a song . . . Will Country Joe and the Fish wash film title song for Petula Clark's "Goodbye Mr. Chips"?

and Cilla Black tomorrow (Saturday) . . . No Jim Webb compositions on Glen Campbell's favourite songs LP . . . Will Country Joe and the Fish wash film title song for Petula Clark's "Goodbye Mr. Chips"?

Original version of Adam Faith's "Message To Martha" by Lou Johnson reissued . . . The Cowells (topping U.S. chart) lose Bill Cosvill for solo career . . . Next Herb Alpert single another vocal, Nilsson's "Without Her" . . . EMI should reissue Gene Pitney's "Town Without Pity" by Lou Johnson . . . On Broadway, Katherine Hepburn's musical debut in Alan Jay Lerner's "Coco" . . . On BBC-TV, Billy Eckstine-Sarah Vaughan's "Passing Strangers" duetted by Cliff Richard



BILLIE DAVIS meets LULU! No, not the singer, but an 18-month-old elephant. She went to the reception to celebrate Billie's new Decca disc, "I Remember" (Reviewed on page 6).

watched by Gordon Mills with great interest? . . . Moira Anderson surprising co-star for Roy Orbison's concert . . . Dot label losing Libera . . .

Will U.S. No. 1 for Tommy Roe be repeated here? . . . New home for Frank Field at Totteridge, where Cliff Richard, Frankie Vaughan, Nems chief Vic Lewis and Bruce Forsyth already reside . . . Storming success by Tom Jones in Sydney cabaret . . .

Recent B. B. King concert tour with Fleetwood Mac lost promoter Peter Walsh small fortune . . . "Evening Standard's" Ray Connolly review cruel to Barron Knights . . . London residence for Herman, but all the Hermits live in Manchester . . .

Once a big McGuire Sisters hit, "Sincerely" next Paul Anka single . . . Their versions of Mary Hopkin's "Days" and Every Brothers' "Let It Be Me" on Fifth Dimension's next LP . . . Expect Bob Dylan to race ahead of Tom Jones and Engelbert Humperdinck to top U.S. album chart . . . At training sessions, Beatles' records used by Russia's ice hockey team . . . Bobby Vee recording here under Snuff Garrett's direction next month . . . U.S. singer Diahann Carroll's next single by Britain's Don Black and co-writer Vic Lewis, "Have I Changed," a Country song for Petula Clark's next single likely . . . Why are Lulu and record producer Mickie Most parting company? . . . Jimmy Saville getting more zany . . . Your Alley Cat tips top five for Tom Jones' new hit . . . U.S. release of Small Faces' "Wham Bam" . . . Liverpool reader Paul Murphy says current Mary Hopkin hit reminds him of Dudley Moore-Peter Cook "Goodbye-ee" . . . Within four years, Dean Martin plans retirement . . . "Laugh In's" Chelsea Brown once a member of Connie Stevens' cabaret act . . . Russ Conway should consider re-titled version of Noel Harrison's current hit: "Mrs Mills On Your Mind" . . .

Composer Leslie Bricusse and his wife (actress Yvonne Romain) reunited again . . . Steppenwolf signed for several Ed Sullivan U.S. TV shows . . . Fifth child for Frankie Avalon's wife awaited . . . Capitol sued by Abe Somer (on behalf of Beach Boys) claiming two million dollars . . . Jimmie Rodgers hosts U.S. TV Carole Burnett series during summer . . . Rosemary Clooney back from retirement . . . Former British d-j Tim Hudson publicity agent for Joe South . . . U.S. Gold Disc for Glen Campbell's first LP with Bobbie Grier . . . Dot label's new producer — Mike Nesmith . . . Reconciled: Buddy Greco and his wife . . . Vic Damone's cabaret act closes with Richard Harris' "Mac Arthur Park" . . . Britain's Norman Newell penned lyrics to Rita Ortolani's music for Jack Jones' "The Way That I Live" . . . "Warlock Of Love." . . . Marc Bolan of Tyrannosaurus Rex first book of poetry . . . Locomotive now a trio . . . Country LP for Mama Cass: "Nashville Wait-line?" . . . First single produced by Jimmy Miller reissued on Island, Anglos' "Incense" . . . Last Monday, Stevie Winwood was 21 . . . Will Hank Marvin consider revival of Searchers' "Sweets for My Sweet"?

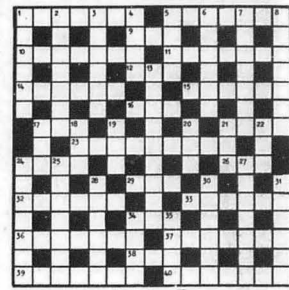
CREEDEnce CLEARWATER REVIVAL

LIBERTY LBF 15223

NME POPWORD

Compiled by Trevor Parks, Barton Upon Humber, Lincs.

- ACROSS**
- Irish Balladeer, but not Val
 - Larry's record label (L3)
 - Miss Stubbs the actress
 - Manfred's vocalist
 - Mary's parting to the Green
 - Empoy
 - Pretty group
 - Miss O'Shea
 - He'll of "The Boxer" duo
 - Beattles edible man
 - Combination of 4+2
 - U.S. group — Obviously!
 - Miss Elliott
 - Standleader
 - Mr. Stevens, but not Cat
 - Miss Delmar
 - Times hit
 - Bobby King song
 - Sings alone
 - Ben E. King was one
 - Status quo watched it melt
 - United (Record label)
 - And Pins



- DOWN**
- Bill Hayley's group
 - Miss Taylor
 - Fruity bicycle
 - Mrs Gibb
 - Let Zepplin leader
 - Trade for Jack
 - Recently re-married
 - Betty or Kenny
 - Barbra
 - Little Locomotion Girl
 - Classical
 - Married to a Frenchman
 - The Sham
 - Surfin' . . . (abb.)
 - Tina's husband
 - London's "swinging" area
 - Beach Boys label
 - West, home of ska
 - Miss Taylor
 - Simon's pirates have broken ones
 - Late sou king
 - Rich Starred's better known name

Answers next week and here is last week's solution

- ANSWERS**
1. Mick Jagger; 2. Clapton; 3. Record; 4. Yodel; 5. Eden (Kane); 6. Carl Perkins; 8. Arthur (Brown); 9. Bolt Harris; 12. "Last Train (to Clarksville)"; 15. Esther (O'Farim); 16. Tone; 17. Newport; 22. Paul; 23. Bear; 24. Bull; 25. (Blue) Eyes; 27. Gig; 29. Art (Garfunkel).
- Across:** 1. McCartney; 5. Eric; 7. Chas Chandler; 10. Noel (Harrison); 11. Jethro Tull; 12. "Ain't"; 14. Gene (Foney); 16. Times; 19. ("Stranger On The Shore"); 19. Tracks; 20. Earl; 21. Emperor (Bunk); 22. (John) Peel; 23. Berries; 26. Pug; 28. Tony (Hicks); 30. Linda (Eastman); 31. (Bob and) Earl; 32. (John) Rowles.

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TUES., MAY 20 }

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CARL WAYNE's energetic stage antics at the NME Poll concert proved too much for his trousers. After the act, BEV BEVAN holds the torn leg. ROY WOOD and RICK PRICE are also in this picture of the MOVIE.

SHELLEY PAUL

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