

# New Musical Express

EVERY  
FRIDAY  
8d

No. 1157

Week ending March 15, 1969

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

## PAUL'S WEDDING PICS

Beatles and Establishment

SCOTT \* TREMELOES \* MOVE

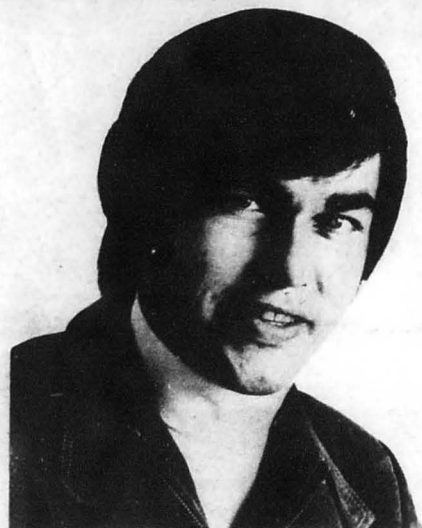
HUMP \* HOPKIN \* BEE GEES

*Jimi Hendrix Ask-in Scoop*

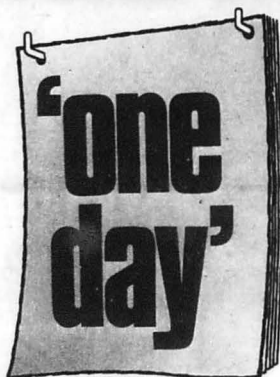
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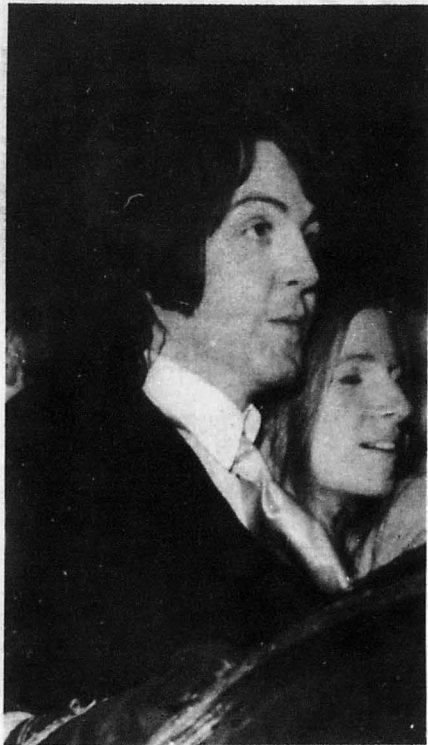
## TROY DANTE

**'THESE ARE  
NOT MY  
PEOPLE'**



MU1056

# PAUL'S WEDDING DAY PICTURES



by **STUART RICHMOND**

## NMExclusive

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

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

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

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

To avoid even larger crowds attending Wednesday's ceremony the other Beatles were asked not to attend. Linda has a six-year-old daughter by a previous marriage.

### The night before



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



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



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# THE ESTABLISHMENT MUST NOT DRIVE THE BEATLES OUT

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

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

**Offence:** The Establishment hates Hippies.

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

**Offence:** Against the Judeo-Christian Mystique of the West.

**SHOCK:** They take drugs—and admit it!

**Offence:** Against the Law.

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

**Offence:** Against every Right Thinking Individual.

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

**Offence:** Is there anything that isn't against?

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

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

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

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

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

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

But because they have tried to become more individualistic and, like many geniuses before them (Oscar Wilde, Chopin, etc) have kicked over the conventional traces, they are pounced on. Gleelessly, people say they are going broke (which they are not)



## IT CAN'T AFFORD TO LOSE THEM

says **ANDY GRAY**



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



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

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

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

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

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

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

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

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

(Contd on page 5)

## STEVIE WONDER

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The Week Looked Good On Paper

Parlophone R5767



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Capitol CL15585

## ROLF HARRIS

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## TOMMY ROE

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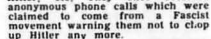
Stateside 552143



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

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

was the night at London Roundhouse when the Move paid two strippers to do their act while the group attempted to distract the disbelieving



right, so we didn't. The consequences are well known."

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

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

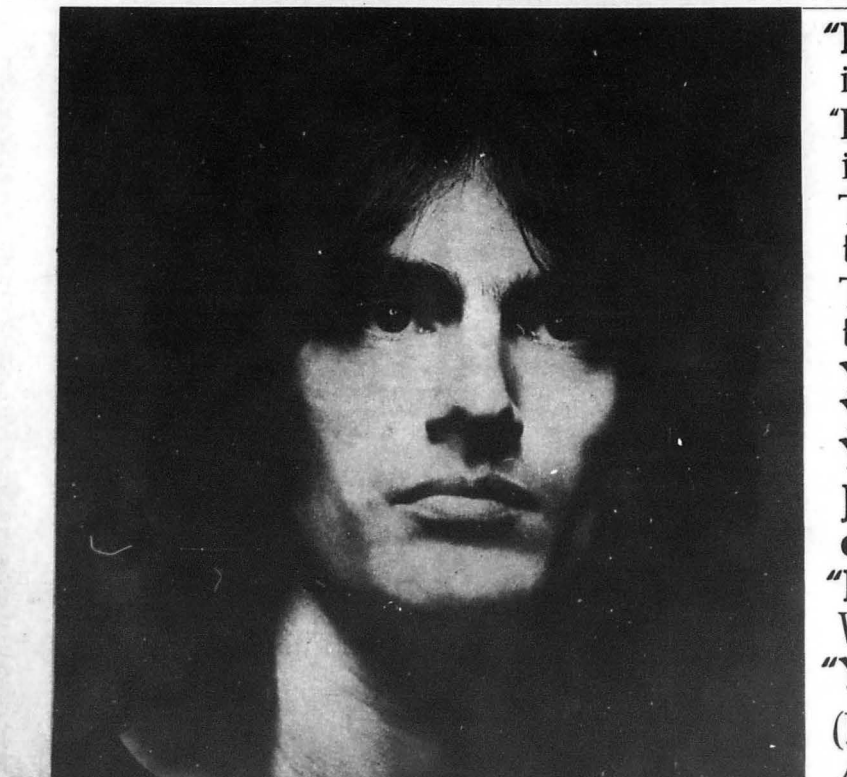
cords and we are very proud of that," says Carl. "It was only the pride and the fight of the Move that kept us going."

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

over. But Secunda said it was all right, so we didn't. The consequences are well known."

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

Always you must listen.)





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

# MUSIC MATTERS MORE THAN THE RATINGS

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

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

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

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

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

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

"I don't expect any reaction."

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

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

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

## Serious

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

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

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

Is it true that the series could be

By GORDON COXHILL

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

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

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

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

I asked him if he was surprised at getting his own series, and who he thought would be watching it. "Surprised? Not at all. I got it on the strength of the two specials I did for the BBC a while back. It's untrue to say that you have to have had a string of hits to get a series."

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

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

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

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

## SAYS SCOTT

two episodes old as yet?

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

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

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

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

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

"You can't do that in cabaret."

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

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

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

## Differed

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

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

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

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

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

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

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

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

Tony and Jackie are Scott's guests on his show next week. With a cheery "Take care," Scott dived back into the studio, wiped his arm across his forehead, and went into a song.

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

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

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## BEATLES

contd from  
page 3

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

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

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

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

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

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

## WHO'S WHERE

ONE NIGHTERS  
HOODY BLUES: Birkbeck College (14), Longborough University (15).

HASPERDJINCK / HOPKIN: Exeter ABC (14), Bournemouth Winter Gardens (15), Leicester De Montfort (16), Peterborough ABC (18), Hull ABC (19), Lincoln ABC (20), Worcester Gaumont (21).

STEVE WONDER / FOUNDATIONS: FLIRTATIONS: Sheffield City Hall (14), Hareley Gaumont (15), Stockton ABC (16), Glasgow Odeon (18), Baeaster Odeon (19), Cardiff Capitol (20), Southampton Gaumont (21).

FRANKIE VAUGHAN: Talk of The Town (Both from March 16 for one week)

SANDIE SHAW: Manchester Golden Grass

GUY MITCHELL: Stockton Fiesta.

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# BEE GEE COLIN HAPPY TO BE THE OUTSIDER



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

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

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

But things are changing within the Bee Gees. Vince has gone, marriage has come to three of the group with a resulting shift in loyalties and, as Barry Gibb was saying recently, they are all basically outsiders now. "Colin thinks he is an outsider," said Barry. "He doesn't say it but I know he thinks that way." Vince's departure hurt. He says: "I think Maurice felt it as much as I did. But I don't think I am any more on my own now Vince has gone. Possibly if we went on tour I would feel more of an outsider than before. None of us see each other very much but I suppose I still see Maurice more than the other brothers, which I think is good because after all it is a job and you are with each other enough when you are working."

To be together all the time would be bad for a group."

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

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

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

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

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

in the respect that I worry about the future.

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

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

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

"I suppose I am closer to Maurice in friendliness," says Colin.

Maurice sort of takes more interest in the interests I have apart from the group.

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

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

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

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

Maurice was closer to Vince and

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

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

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

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

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

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

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

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

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

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

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

Colin broke off to take a phone call and returned overjoyed, one of his hobbies. It seems he cannot be used to drive his Mini Cooper in sprint meetings in Australia.

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

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

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

## Honest

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

"Technically I was much better when I was 10 than I am now. I am below average."

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

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

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

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

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# DID YOU VOTE THEM YOUR SUPERGROUP?



## If you did your record token is on its way

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

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

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

Lead singer: MICK JAGGER

Lead guitar: JIMI HENDRIX

Bass guitar: JACK BRUCE

Drums: GINGER BAKER

Any Other Instrument: ORGAN—STEVIE WINWOOD

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

The next three most popular Supergroups were:

Lead Singer: STEVIE WINWOOD

Lead Guitar: ERIC CLAPTON

Bass Guitar: PAUL McCARTNEY

Drums: KEITH MOON

Douglas Davidson, 9 Arbuthnot Terrace, Peterhead, Aberdeenshire; Michael McMinis, 23 Layton Crescent, Brampton, Hunts, and J. Batchlein, Juergen Bzerlein/5603 Wueftrath, Bergstrasse 47, Germany.

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

Any Other Instrument: ORGAN—KEITH EMERSON

Lead Singer: JIM MORRISON

Lead Guitar: JEFF BECK

Bass Guitar: NOEL REDDING

Drums: MITCH MITCHELL

Any Other Instrument: ORGAN—BRIAN AUGUR

Lead Singer: PAUL McCARTNEY

Lead Guitar: GEORGE HARRISON

Bass Guitar: JOHN MCVIE

Drums: JIM CAPALDI

Any Other Instrument: FLUTE—IAN ANDERSON

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

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

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

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

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

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



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

## CYRIL'S CONSORTIUM

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

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

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

Did the group expect this record to do the trick?

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

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

The rest of the line-up reads: Bobbie Fair (lead vocals), Brian Brown (rhythm), John Baker (bass) and John Poadbury (drums).

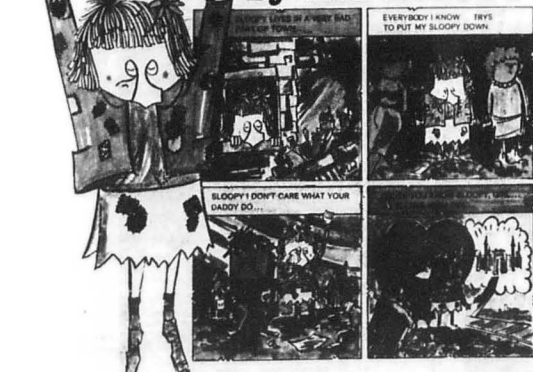


THE CONSORTIUM (l to r) GEOFFREY SIMPSON, JOHN BAKER, BRIAN BROWN, JOHN POADBURY, BILL MANGHAM and ROBBIE FAIR.

When these two got together and made a number one record they made a record that could still stand up today. /produced by OUT OF TIME/CHRIS FARLOWE /MICK JAGGER

## HANG ON SLOOPY

By THE MCCOYS



a good sound can always stand up twice...

HANG ON SLOOPY / THE MCCOYS

OUT OF TIME

CHRIS FARLOWE

IMMEDIATE

IMO 76

IMO 78



## TOP ANGLES

## MONKEES BACK TO CLARKSVILLE

MONKEES: \* Teardrop City (RCA)

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

## Subtle Who

WHO: † Pinball Wizard (Track)

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

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

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

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

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

Today? Well, I think the Monkees still have a sufficiently large following to boost it into the Top Thirty. **SOLIMON KING: Cry Sotly** (Columbia).

Ho, ho! The genial giant has learned his lesson! After two or three failures, he has reverted to the proven success formula of using a melody from the classics, as he did with "She Wears My Ring".

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

**TIMEX: Baked Jam Roll In Your Eye** (Deram).

In my humble estimation, Time-box is one of the most enterprising, inventive and under-rated groups in Britain. The time must surely come when it secures Chart recognition, although that day may not be until it learns to adopt a slightly more commercial approach than hitherto. This is its most commercial to date.

FREE: Broad Daylight (Island).

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

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

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

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



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

## Old and new sounds from Faces

**SMALL FACES: \*Afterglow Of Your Love/Wham Bam Thank You Man** (Immediate). HERE'S Steve Marriott wailing a romantic lyric, if you please! But there the

comparison with the current crop of sweet-corn ballads ends, because this is an intense and soulful interpretation as here

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

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

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

**FLIP: This** is the old Small Faces sound—hard, driving and dynamic, with Steve's spirited vocal practically enveloped by the pyrotechnics.

## STEVIE—NEVER SO INTENSE AS HERE

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

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

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

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

## Recommended New style for Teens

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

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

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

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

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

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

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

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

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

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

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

This is the sort of number which Engelbert or Tom could easily lift into the Top Ten—but, because John's last two releases missed out, he won't find it so easy. Nevertheless, it's good robust sweet-corn. **MORE SINGLES—PAGE 12**

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## Head start for Val Doonican

VAL DOONICAN:

\* Ring Of Bright Water (Pye)

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

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

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

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

\* TIPPED FOR CHARTS  
† CHART POSSIBLE

MARTY WILDE: All The Love I Have (Pye)

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

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



## The Sandpipers Kumbaya

AMS 744

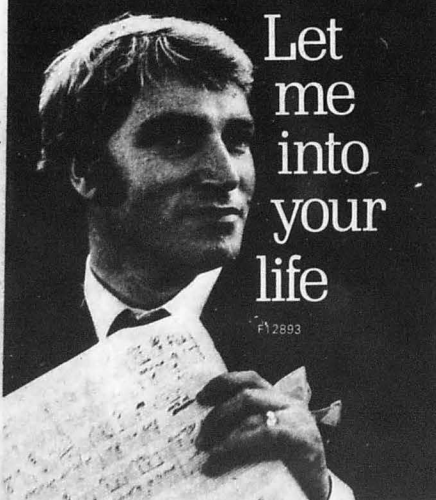


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MF 1086

NEW

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## The Dubliners

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## Malcolm Roberts

Stand Beside Me

MM598

## Nashville Teens

The Lament of the Cherokee  
Reservation Indian

MM599

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# NME TOP 30

WEEK

(Week ending Wednesday, March 12th, 1969)

LAST WEEK	THIS WEEK	ARTIST	WEEKS IN CHART	HIGHEST POSITION
1	1	WHERE DO YOU GO.....Peter Sarstedt (United Artists)	6	1
5	2	SURROUND YOURSELF WITH SORROW Cilla Black (Parlophone)	4	2
9	3	I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye (Tamla Motown)	4	3
2	4	HALF AS NICE.....Amen Corner (Immediate)	7	1
3	5	I'M GONNA MAKE YOU LOVE ME Diana Ross & the Supremes & the Temptations (Tamla Motown)	7	3
7	6	WICHITA LINEMAN.....Glen Campbell (Ember)	6	6
11	7	GENTLE ON MY MIND.....Dean Martin (Reprise)	3	7
4	8	THE WAY IT USED TO BE.....Engelbert Humperdinck (Decca)	6	4
13	9	MONSIEUR DUPONT.....Sandie Shaw (Pye)	5	9
6	10	PLEASE DON'T GO.....Donald Peers (Columbia)	10	6
15	11	YOU'VE LOST THAT LOVIN' FEELIN' Righteous Bros. (London)	4	11
18	12	FIRST OF MAY.....Bee Gees (Polydor)	3	12
9	13	I PICK A ROSE FOR MY ROSE Mary Johnson (Tamla Motown)	8	9
20	14	GOOD TIMES.....Cliff Richard (Columbia)	2	14
19	15	IF I CAN DREAM.....Elvis Presley (RCA)	3	15
8	16	DANCING IN THE STREET Martha & the Vandellas (Tamla Motown)	8	4
14	17	SOUL SISTER, BROWN SUGAR.....Sam & Dave (Atlantic)	7	13
25	18	SORRY SUZANNE.....Hollies (Parlophone)	2	17
19	19	GAMES PEOPLE PLAY.....Joe South (Capitol)	1	19
26	20	WINDMILLS OF YOUR MIND.....Noel Harrison (Reprise)	2	20
27	21	I CAN HEAR MUSIC.....Beach Boys (Capitol)	2	21
22	22	GET READY.....Temptations (Tamla Motown)	1	22
12	23	BLACKBERRY WAY.....Move (Regal Zonophone)	10	1
24	24	ONE ROAD.....Love Affair (CBS)	1	24
29	25	MOCKINGBIRD.....Inez & Charlie Foxx (United Artists)	2	25
25	26	BOOM-BANG-A-BANG.....Lulu (Columbia)	1	26
27	27	ALL THE LOVE IN THE WORLD.....Consortium (Pye)	1	27
22	28	I SPY.....Jamo Thomas (Polydor)	2	22
28	29	PEOPLE.....Tymes (CBS)	7	15
30	30	THE BAD BAD OLD DAYS.....Foundations (Pye)	1	30

## Britain's Top 15 LPs

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

# SINGLES



## VAL DOONICAN

Ring Of Bright Water

7N 17713



## JEFFERSON

The Colour Of My Love

7N 17708



## ANTOINE

The Football Match

VRS 7031



## 5 YEARS AGO

- Top Ten 1964 Week ending Mar 13
- 1 ANYONE WHO HAD A HEART, Cilla Black (Parlophone)
  - 2 BITS AND PIECES, Dave Clark Five (Columbia)
  - 3 LITTLE CHILDREN, Billy J. Kramer (Parlophone)
  - 4 DIANE, Rachelz (Decca)
  - 5 NOT FADE AWAY, Rolling Stones (Decca)
  - 6 I THINK OF YOU, Merseybeats (Fontana)
  - 7 JUST ONE LOOK, Hollies (Parlophone)
  - 8 BOYS CRY, Eden Kane (Fontana-London)
  - 9 NEEDLES AND PINS, Searchers (Pye)
  - 10 OVER YOU, Freddie and the Dreamers (Columbia)

## 10 YEARS AGO

- Top Ten 1959 Week ending Mar 13
- 1 AS I LOVE YOU, Shirley Bassey (Philips)
  - 2 SMOKE GETS IN YOUR EYES, Platters (Mercury)
  - 3 A PUB WITH NO BEER, Slim Dusty (Columbia)
  - 4 SIDE SADDLE, Russ Conway (Columbia)
  - 5 PETITE FLEUR, Chris Barber (Pye-Nixa)
  - 6 KISS ME HONEY HONEY KISS ME, Shirley Bassey (Philips)
  - 7 LITTLE DRUMMER BOY, Beverley Sisters (Decca)
  - 8 DOES YOUR CHEWING GUM LOSE ITS FLAVOUR, Lonnie Donegan (Pye-Nixa)
  - 9 MY HAPPINESS, Connie Francis (MGM)
  - 10 MY HEART SINGS, Paul Anka (Columbia)

## 15 YEARS AGO

- Top Ten 1954 Week ending Mar 13
- 1 I SEE THE MOON, Starlin (Capitol)
  - 2 OH MEIN PAPA, Eddie Calvert (Columbia)
  - 3 THE HAPPY WANDERER, Oberkirchen Choir (Parl.)
  - 4 TENNESSEE WIG WALK, Honey Lou (Parlophone)
  - 5 BLOWIN' WILD, Frankie Laine (Mercury)
  - 6 THAT'S AMORE, Dean Martin (Capitol)
  - 7 SKIN DEEP, Duke Ellington (Philips)
  - 8 LUCKY SEVEN, Guy Mitchell (Philips)
  - 9 THE DOCK, David Whitfield (Decca)
  - 10 RAGS TO RICHES, David Whitfield (Decca)

## BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box"

Last Tuesday, March 11, 1969


- 1 DIZZY, Tommy Roe
- 2 CRESCENTE, Cleavette
- 3 BUILD ME UP BUTTERCUP, The Supremes
- 4 INDIAN GIVER, The Four Tops
- 5 THIS MAGIC MOUNTAIN, The Four Tops
- 6 TIME OF THE SEASON, The Four Tops
- 7 ZIMMERMAN PEOPLE, The Four Tops
- 8 SIV & Family, Stone
- 9 BABY, The Four Tops
- 10 THIS GIRL'S IN LOVE WITH ME, The Four Tops
- 11 YOU SHOWN ME A NEW WORLD, The Four Tops
- 12 THE WEIGHT, Artha Franklin
- 13 RUNAWAY CHILD, RUNNING WILD, The Four Tops
- 14 SAMMY DAVIS JR., The Four Tops
- 15 BUT YOU KNOW I LOVE YOU, The Four Tops
- 16 MY WHOLE WORLD ENDED, The Four Tops
- 17 THINGS TO DO LIKE TO SAY, The Four Tops
- 18 GAMES PEOPLE PLAY, The Four Tops
- 19 JOE SOUTH, MR. MOON, The Four Tops
- 20 HEAVEN, Rascals
- 21 CAN I CHANGE MY MIND, The Four Tops
- 22 ROCK ME, Steppenwolf
- 23 GALVESTON, Glen Campbell
- 24 GIVE IT UP OR TURN IT OUT, The Four Tops
- 25 TOWN, The Four Tops
- 26 CROSSROADS, Cream
- 27 CRIMSON & CLOVER, The Four Tops
- 28 TOMMY JAMES & The Shondells
- 29 GOODBYE, The Four Tops
- 30 YOU GAVE ME A MOUNTAIN, Frankie Laine





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*Called the Knaves*  
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## MORE SINGLE REVIEWS

# Plugs decide Rascals a hit or miss

† Heaven (Atlantic)

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

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

## TOPICAL BONZOS

BONZO DOG BAND: † Mr. Apollo (Liberty)

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

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

## DIS-JOCKEYS ON DISC

Must say I didn't recognise Simon Dee as the singer of the Reed-Mason ballad "Julie" (Chapter One)—he handles the romantic lyric extremely well, aided by a lush orchestral and choral scoring. Barry Mason himself crops up on Decca with a lilting wait-time sing-along titled "I'm In Love With You Poppa Pom," which is immensely catchy and sounds like a Eurovision entry. To tie in with his new TV series of the same name, Kenny Everett dual-tracks the novelty "Nice Time" (Deram) with a martial com-pah backing and carnival atmosphere.

Cont'd from page 8

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

Or maybe it's simply that Cleo Laine has a flair for stamping quality on anything she handles. A huskily expressive treatment of a wistful lyric, backed by a velvety smooth Johnny Dankworth scoring. Lack the sales factor of an explosive join-in chorus, but exquisitely tailored.

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

The Troggs are now adopting a policy of exploiting their individual talents, and here we have drummer Ronnie Bond with a solo offering. It's an appealing heavy ballad, warmly and sensitively duetted with Ron, with an expansive stringy accompaniment from the Larry Page Orchestra.

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

## THIS WEEK'S TOP RE-ISSUES

These days, re-releases of old tracks seem to have just as much chance of success as brand new recordings. That being so, the Teyes' "A Lover's Concerto" (Bell), which was one of the better discs of 1965, must be well in the running for Chart honours—it combines all the elements of contemporary trends, including an exceptionally strong melody and a Tamla-like sound. "Woolly Bully" (MGM), by Sam the Sham and the Pharaohs, was waxed in 1965, but today sounds a trifle dated—a gritty, hard-driving r-and-b routine with a novelty lyric and with an insistent beat that will still be most acceptable in discotheques.



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



## POTTED POPPS



If for some reason you're not very keen on Glen Campbell's current hit, the LARRY PAGE ORCHESTRA's version of "Wichita Lineman" (Page One) brings out the full melodic beauty of this Jim Webb number. There's a captivating bossa-nova version of the exotic Lennon-McCartney composition "Blackbird" (Nones) by the VIC LEWIS ORCHESTRA, with a vocal group that sounds like the Mike Sammes Singers. . . . PERRY GEE is presumably the name of a new group, and certainly the colour of its harmonies and the pungency of its sound are startling, but I felt that "Where Is My Mind" (Pye) is too complex for ordinary tastes. A comeback at the early age of 18 by Tammy St. John, who reveals a new maturity in her fervent soul approach to the rhythmic ballad "Concerning Love" on the Tangerine label. Cliff Wade sings his self-penned "You've Never Been To My House" (Morgan Blue Town)—a lusty personable styling of a peppy routine, though I'm afraid the material is a bit repetitive. . . . The spy-themed Swinging Soul Machine offers the nagging beat instrumental "Spooky's Day On" (Polydor), a hand-clapping r-and-b routine that's a "must" for discotheques.

## AMERICA CALLING



## BOB DYLAN RECORDS WITH JOHNNY CASH

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

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

The album, featuring about 10 new Dylan songs, is scheduled for release here in April. The tracks with Cash, in addition to being included on the LP, may also result in a joint album later on. Dylan used more musicians this time than when he was last there some 18 months ago for "John



John Harris in New York

## ANDY WILLIAMS ROUNDS UP TEENAGE AUDIENCE

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

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

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

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

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



Ann Moses in Hollywood

stepped on stage he quipped: "Who died?" As the laughter calmed, Andy went into the moving song "Get Together."

The show was produced by Jack Good, who recently produced "The James Brown Special" and the Monkees' TV special "23 Revolutions Per Minute," which is scheduled to air Monday, April 14 on NBC TV, pre-empting "Laugh-In."

## MORE FOR JOOLS

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

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

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

## ENTER CHASTITY

CHER finally made it. Last Tuesday, March 4, she and Sonny Bono became the proud parents of a daughter, 10lb 3oz.

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

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

## \*\*\*\* MARTHA REEVES &amp; VANDELLAS: DANCING IN THE STREET (Tamil Motown STL 1109P).

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

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

## \*\*\*\* BLOOD, SWEAT AND TEARS (CBS 43500)

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

In arrangements, in conception and the brilliance of its execution this album is a triumph. Blood, Sweat and Tears or, as the cover says, Rebirth, Regeneration and Triumph. Titles: Variations On A Theme By Eric Satie, Smiling Phases, Sometimes In Winter, More And More, And When I Die, God Bless This Child, Spinning Wheel, You Made Me So Very Happy, Blues — Part 2.

## \*\*\*\* BIG BROTHER AND THE HOLDING COMPANY (London SST 837T)

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

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

## \*\*\*\* LOU RAWLS: YOU'RE GOOD FOR ME (Capitol ST 2127)

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

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

## \*\*\*\* JUDY COLLINS: WHO KNOWS WHERE THE TIME GOES (Elektra EKS 7403P).

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

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

## \*\*\*\* JIMMY TARBUCK (RCA SF 7935)

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

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

## TWO FROM CHARLES

RAY CHARLES is featured on two recent albums, both four-star products. On A PORTRAIT OF RAY (Stateside, STL 3029) he



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

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

On THE GREAT RAY CHARLES (Atlantic, S8212), he's at the piano with a jazz combo behind him on a purely instrumental LP. Ray proves he can hold his own with the best of our smoochy, late-night sound pianists. Eight long tracks including I Surrender Dear and My Melancholy Baby.

## TWO FROM BROWN

JAMES BROWN and his Famous Flames and band certainly get a wild rhythm going. On KING OF SOUL (Polydor 184195) he belts it out on ten tracks,

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

## ROWAN &amp; MARTIN AT WORK

(Atlantic S82151) has a 16 minute cross-talk item called "Special Events Interview" on side one, and two items on the flip, "X2 And X4 (Spy Story)"

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

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

WE ARE STANLEY BAXTER (Philips, SBL 7666) presents seven comedy skits, with the versatile Scottish Baxter taking both male and female voices in his many take-offs of un-usable characters. I liked his Eartha Plitt at the Persian Room, his Parliamio Glasgow burlesque of foreign language programmes, and his Award sketch. TV material, but still funny.

TILL DEATH US DO PART (Polydor S8217) is a bit disappointing. There are snatches of Alf Garnett ranting and roaring, taken from the soundtrack of the film, and the other three's voices are heard as well in short comedy bits, but the album has quite a lot of incidental music to it as well.

## TOP FEMALE SINGER'S ALBUMS REVIEWED

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

SARAH VAUGHAN: WHO IS THIS GIRL CALLED SASSY (Fontana International Stereo, SFJL 943) is a reissue of her first LP recorded in Denmark, at the Twioli Gardens. She has the versatile Kirk Stuart (who also sings) Trio backing her in a swinging ten numbers, which include Merry Sometimes I'm Happy, Tenderly and I Cried For You. The price is 77s 11d.

DINAH WASHINGTON: TELL LOVE HELLO (Fontana International Stereo, SFJL 949). The late Miss Washington had about the swiftest, soft selling voice in the business, and how she takes you along with it from September In The Rain, though

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

## BLUES/SOUL

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

DONNIE ELBERT (Polydor 236 560) is the man who had a big soul following through Little Piece of Leather a few years back. On "Tribute To A King" here he sings ten of Gus Redding's best-known songs, but no one can sing them like the King. My Girl, Mr Pitiful and That's How Strong My Love Is are among the tracks.

TAJ MAHAL (Direction 5-4397) is one of the best of the new American blues outfits, who display a pleasantly restrained and related feel through the nine tracks on "The Natch'l Blues." British groups who emulate blues with volume and fury could learn from this. Taj Mahal himself plays harmonica, steel-bodied guitar and does the vocals. Al Kooper is augmented on piano.

## OLD BLUES

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

RURAL BLUES Vol 1 (LBL 83215E) is subtitled "Going Up The Country," and includes selection, from the work of Lightnin' Hopkins and Snooks Eaglin.

RURAL BLUES Vol 2 (LBL 83216E) is "Saturday Night Function," including Slim Harpo, Papa Lightfoot and Beale Street Walk.

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

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# HENDRIX — What next?

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## ASK-N

conducted by  
**John Grant**

ARE THE JIMI HENDRIX EXPERIENCE ABOUT TO BREAK UP?

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

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

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

WHAT CAN WE EXPECT NEXT FROM YOU?

I'm working on my own album called "The Last Days of the Morning Sun" on which I am having a string section and the Mormon Tabernacle choir.

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

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

## Year of the super groups?

DO YOU SEE US AS THE YEAR OF THE SUPER GROUPS?

I think real music is coming together. It's going to get like the jazz scene where you see on the other side of the street and his friends so and so and so and so.

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

another musically. Like painting a picture together.

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

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

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

## Embarrassed by voice?

ARE YOU EVER EMBARRASSED BY YOUR SINGING VOICE?

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

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

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

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



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

HOW MUCH DOES A HIT SINGLE MEAN TO YOU?

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

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

DO YOU REALLY CONSIDER YOURSELF AN ALBUM ARTIST?

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

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

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

He said he liked the drumming and explained it all. I mean that's great. The teeny-bops are not really teeny-bops anymore — most of them are as tired of hearing Hogwash and the 1910 Fruitgum Factory as I am — and so on and blah, blah and weef weef.

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

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

look so ugly but that was the photographers fault.

Like I said before — "There goes that other people again when I knew it was done until I saw it on sale in the record shops."

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

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

## from you to us

Edited by  
**TONY BROMLEY**

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

Unfortunately, Roy has not had a hit record in England for over two years and this kind of "bill" is certainly not going to draw in the crowds in our opinion. Roy not only needs another big hit song, but also a more suitable support on his next visit!

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

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

ED WALSH (Barnet, Herts): "Top Of The Pops" seems to go from bad to worse each week.

Recently on the new release spot we were treated to the latest disc by Dick Emery. Moby Grape were in the country at the time and also had a single released, so why didn't we get a chance to see them on the programme?

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

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

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

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

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

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

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

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

In fact, I even went on to say that Engelbert nevertheless had millions of fans (Mums and Dads and younger people as well) who did like him and who would buy the record. I said "you can't argue with success" and added that the record would no doubt be a hit.

It seems a pity that Rochester Humperdinck, who has achieved such a great success in so short a time, should be adopting such an unnecessarily sensitive and prima donna "I'm attacked" attitude.

Would have thought that this was just the type of attitude that could eventually create the very kind of dislike he is now mistakenly complaining of.

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

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

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## The shame of things to come

When music goes too far out and is in danger of becoming a technique people always come back to basic — honesty.

That's why the blues and country and western are at the foundations of our popular music.

THERE WERE SOME COMPARISONS BETWEEN MUDDY WATERS' NEW ALBUM "ELECTRIC NUD" AND YOUR WORK?

I swear to god when I was listening to Jimi I heard "Foxy Lady" and "Purple Haze" in there somewhere. There was me trying to sing around the Muddy sound and wow!

## Music before stage act?

THE WHO WERE ONCE QUOTED AS SAYING THAT THEY NEVER LET THEIR MUSIC GET IN THE WAY OF THEIR STAGE ACT. COULD THE SAME BE SAID OF THE EXPERIENCE?

I hope not. I mean when I'm moving around there I'm just queering that little bit or leave it. It's just the way I play.

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

HOW CONTRIVED HAS YOUR IMAGE BEEN?

Let me see — this is the way I like to dress and look off stage and on. That photograph of me with Wilson Pickett in the NME some weeks ago (Jan 4 issue), wearing a tux and a white shirt, people are using it as was shy, confused and scared to be myself.

THERE IS A GROUP NOW PLAYING IN ENGLAND WHO CALL THEMSELVES "PURPLE HAZE." ARE YOU FLATTERED BY THIS SORT OF IMITATION?

That's groovy — quite naturally I hope. They've got into their own thing — cos that's all the way down the home. But it's nice to think that some people are using me for a basic — I'm still learning myself.

SOME PEOPLE THINK OF YOU AS A VIOLENT PERSON BUT IN FACT YOU'RE MEAN. HOW DO YOU THINK THE REPUTATION HAS ARISEN?

Obviously from stage act and some of the smashing routines I have done. I just bring all the violence that is in me out in my music.

I play a certain song and bring out my feelings in sound or volume. No one is hurt that way and everyone has to have an outlet for their anger.

AGAINST THOSE LIGHT SHOWS

WHAT IS YOUR OPINION OF LIGHT SHOWS?

Nothing. I don't like that kind of thing blating all throughout my act but something different to illustrate each song would be nice. Candles on stage for "Wind Cries Mary" — a film for "Purple Haze" as an example.

CAN YOU TELL US SOMETHING ABOUT THE PLANS YOU HAVE FOR YOUR OWN CLUB IN NEW YORK?

The working title is "The Experience" — can you beat that, a working title for a club? I want it to be an oasis in all the crack and all music in New York. We are going to have closed circuit and all music in films and the kind of sound system to beat anything yet thought of.

I want it to be a place of club that any good musicians will be pleased to drop in on.

WHAT ARE YOU DOING WITH ALL YOUR MONEY?

I'm buying houses with most of it. I'm having a house built for myself in the Canyon in Hollywood with all round rooms but the others are just investments.

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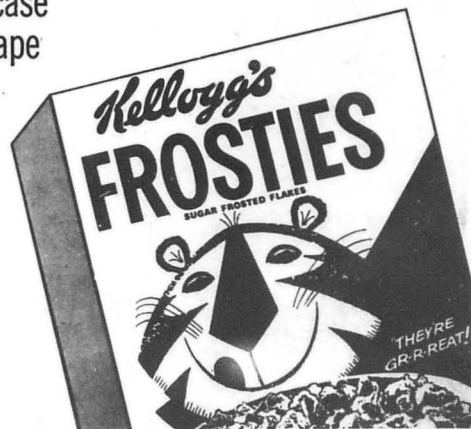
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# Fun in the sun for the TREMES, but coming home is best!

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

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

Take-off and landing every three minutes at peak times must be very accurate because planes are parked on the tarmac, not on the runway, built on what was a park by the river, so it was like taking off from Hyde Park in London. We were all a bit apprehensive, specially as the well-known Vincent seemed to take so long to gain height, but we made it okay and 45 minutes later we landed at Montevideo airport.

There we found the balcony palatine which was a park by the river. It's a small gift to us. Two large limousines, which we had to have for our touring stay, whisked us straight from tarmac to hotel. One limousine was a Chrysler of 1959 vintage, but still sleek, the other typical of cars in Uruguay, a vintage model which we call "The Banger". However, in a country where model T Fords of 1928 are still much in evidence, this was quite a modern car.

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

## BEST SHOW

Montevideo also put on quite a show. We were told by Adam Acosta, tourist bureau secretary, that we were honoured guests of the mayor, General Carlos Herrera, and the city of Montevideo and during the stay the Tremes were presented with the freedom key on TV. Our first (Tuesday) night the boys played two shows, first in a large open-air basketball arena, and later at the swish Park Hotel, as the climax act in a five-hour pop-fiesta. The place was packed and everyone listened, danced and sang along with the Tremeloes at about 3 am for an hour. The fast numbers like "Hello", "Even The Bad Times Are Good", and "My Little Lady" were best.

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



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

## WEDNESDAY

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

## THURSDAY

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

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

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

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

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

## SOUTH AMERICAN ADVENTURE

### Part 2—By ANDY GRAY

during the show, gave a terrific performance.

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

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

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

## FRIDAY

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

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



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

## SECOND WEEK

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

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

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

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

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

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

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

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

## SATURDAY

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

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# HUMPERDINKIN TOUR OFF TO A FLYING START

## I'm glad I appeal to grannies he says

## Fragile Mary wins through

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

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

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

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

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

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

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

A superbly professional act, beautifully timed, totally experienced.

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

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

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

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

"The trouble is, these critics



ENGELBERT AND MARY HOPKIN starting together in a package that is value with a capital F.

## Alan Smith takes you backstage

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

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

"They are a foundation."

MARY HOPKIN is passing the time on tour by . . . knitting! Sitting in her dressing room bedecked with dozens of greetings telegrams, including one from the Beatles, she told me how she'd decided to knit between shows because she found it so relaxing. "I got interested in knitting again only recently, and I made a six-foot long scarf in about a week. He, I haven't got it with me . . . my sister Carole's gone and pinched it!"

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

Mr. Humperdinck is as suave as usual, polished, working brilliantly. The man is Mister Entertainment. The first house has its problems, though no first house ever did not. And compere Jerry Stevens professionally keeps the gaps going while they try and find Mary who has been spirited away by a hairdresser.

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

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

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

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

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

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

join in, and sing "Those Were The Days?"

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

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

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

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

You know, I don't mind if you go back and say I was awful tonight.

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

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