

New Musical Express

EVERY
FRIDAY
8D

STONES FLY OUT

pictures

DIANA QUILTS—OFFICIAL WHO CONCERT DATES

TOP POP NEWS

Creedence
Cass • Blind Faith • Tamla

What's Krishna all about?

A NEW RELEASE
THE BIG HIT FROM U.S.A.
TRACY
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THE CUFF LINKS
on MCA MU1101
No. 9 IN THIS WEEK'S 'CASHBOX'

1189 Week ending October 25, 1969
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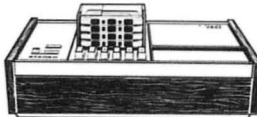
Cassette Recorder RR482 with FM/AM Radio



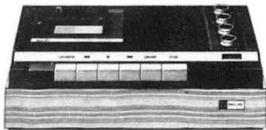
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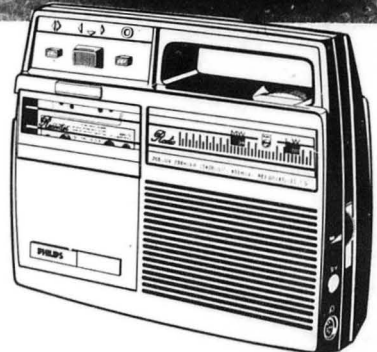
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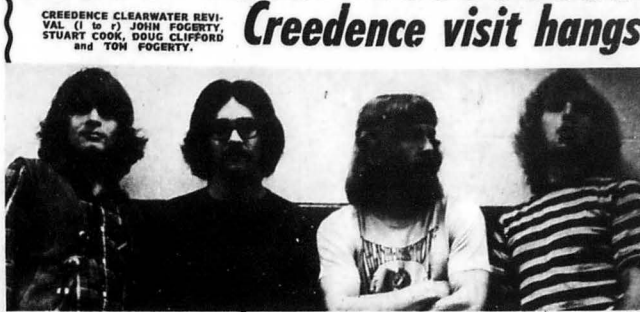
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N.M.E.2

MAMA CASS HATES HYPOCRISY



CREEDENCE CLEARWATER REVIVAL (l to r) JOHN FOGERTY, STUART COOK, DOUG CLIFFORD and TOM FOGERTY.

Creedence visit hangs on next single

The groups follow-up single "Green River" is released next Friday and, provided it's a hit the REVIVAL are almost certain to tour here earlier next year. You can get a good idea of how they'll look from the picture of STUART COOK and TOM FOGERTY right, taken during a recent appearance in America.



By GORDON COXHILL

IN an elegant mews cottage, a full-throated yell away from London's busy Oxford Street, I met the last of the red-hot Mamas, Cass Elliott: fat, fantastic and fanned. "Hi," she said, sweeping me into a delightful lounge, which the French maid was doing her best to tidy, despite unusable advice from Cass. "I was hoping you were the man from the store. I ordered some food and wine hours ago and it still hasn't arrived."

Cass, dressed in a patchwork dressing gown, and showing a pink nightdress underneath as she walked, made herself comfortable by stretching the whole of her avoirdupois on the couch — and believe me, Cass still has a lot of dupuis.

Time to myself

"Isn't it great," she said, breaking into a smile. "I've been here for four days and hardly anyone knows it. I prefer it that way because I'm here to work, and I need to have some time to myself to get ready for it. Hey, did you know that Paul McCartney used to live in this house, and Warren Beatty, and Andre Previn, and Mia Farrow? It seems to be a popular little place."

Strange girl is Cass. The last time we met, it was during one of the coldest spells of last winter. While most of us were in our beds, Cass had been up the night before our chat, making a snowman in the middle of Hyde Park. Last week, London was basking in a

surprise Indian summer, Cass had ordered an immense pile of wood and coal for the fire, which was blazing away when I arrived.

Who said the personality cult was vanishing from music?

"I like to be warm all the time," she explained, "but that's not the real reason for the fire. I just love looking at it, watching the flames dancing and seeing faces in them. I find it great to meditate by. I was down here at six this morning drinking cups of tea till it was coming out of my ears and staring into the fire."

"It's funny, at home I have to get up about seven thirty to feed my daughter who's two and a half now. You'd think that when she wasn't with me, I'd have a lie in, wouldn't you?"

"But no, as soon as I wake up, I have to get up. Anyway, there's so much to do, even though I'm looking upon this trip as something of a holiday."

"I'm going to see Graham Bond tonight at the Royal Albert Hall, then I'm hoping on going to Paris for a few days, then I'm back in London on Tuesday to start rehearsals for the Tom Jones show, and I hope to find time to look at some property."

Yes, Cass really is going to buy a house in England. "I came over with Graham Nash and David Crosby," Cass continued. "Did you hear about David's tragedy? Not the group were in the studios, doing work on their next album, when David got a message that his fiancée had been killed in an accident."

"Of course they dropped everything, and David and Graham came to England to get away from things, but I know it's going to take him a long while to get

over it, and the terrible thing is it's not the first time it has happened to him."

She paused for a few moments and thought of her close friend, then lit a cigarette, and proceeded to tell me about the record that has put her back into the charts. "It's Getting Better."

"It was in the charts for eighteen weeks in the States, and sold half a million. And it's sold close on a hundred thousand here, wow, that's phenomenal."

"I just can't believe it, I'm so excited because I've been very quiet for the past year, and suddenly I've got a big hit in America and Britain."

Exclusive

"I've discovered that 'It's Getting Better' has been covered by Paul Jones, and I had an exclusive on that song, so mine must have been first. I've had an album out which includes the song for quite a while, so I guess that's where Paul heard it."

"I have never approved of cover versions so you can imagine how embarrassing it was for me when I heard that Harmony Grass had a hit with 'Move In A Little Closer Baby,' which I didn't have released in England, only in America."

Just then, Cass noticed the smoke pouring forth from her log fire,

logs by courtesy of Organisation Unlimited.

"My, just look at all that smoke," she said, in what seemed like authentic glee. See how it's making my Stars and Stripes dirty. Still, it's not the first time the American flag has got a little dirt on it."

From that remark, which resulted in boos of laughter from the small, uninvited assembly, I gathered that Cass still felt as strongly about the war in Vietnam as ever.

"Yes, we all do," she confirmed. "about Vietnam, about Biafra, about poverty, about ignorance, but these are things which come from love for fellow men, not from words."

And does Cass feel, like many American musicians today, that music should be an extension of one's own life?

"Yes, by which I mean that if you are honest in your life, then you will be honest in your music, then when a writer interviews you, he's going to get honest answers. "If you don't do it that way, you get hypocrisy, and God knows, we've had enough of that with generations gone by."

Although Cass said, in a not so gentle hint, that she didn't want to spend the rest of her life talking about the Mamas and Papas, she told me that after the demise of that much-missed group, she found herself taking a few steps backwards.

"It wasn't a case of starting

Contd on page 4



MAMA CASS — Quiet for two years now, suddenly, she gets a smash hit.

HERMAN'S HERMITS Here comes the Star
Columbia DB 8626

THE GRASS ROOTS I'd wait a million years
Stateside SS 8029

PEGGY LEE Is that all there is
Capitol CL 15614
is not just a singer

TERRY REID Superlungs
Columbia SCX 6370

THE TEMPTATIONS
Run away child, running wild
Tamla Motown TMG 176

GLADYS KNIGHT AND THE PIPS
Nitty Gritty
Tamla Motown TMG 174

TOMORROW My white bicycle
Parlophone R 5813

LEGEND Georgia George
Bell BLL 1082

ANDY KIM So good together
Dot DOT 132

THE EMOTIONS I like it
Stax STAX 134

THE BAR-KAYS Midnight Cowboy
(from film of same name)
Stax STAX 135

THE CHERRY PEOPLE Light of Love
MGM MGM 1489

THE SOFT MACHINE
Soft Machine
Probe SPB 1002

THE GREATEST RECORDING ORGANIZATION IN THE WORLD

STONES SET OUT ON A 2-MILLION DOLLAR TOUR



MICK JAGGER and TAYLOR, arms around each others shoulders pose for the NME camera for a happy, informal picture.



KEITH RICHARD signs autograph for lucky fan who happened to be in the right place at the right time.

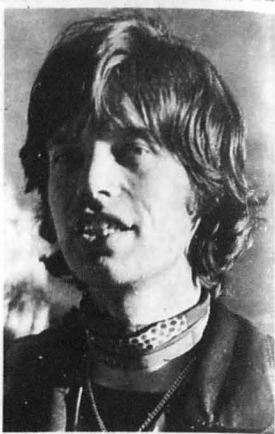
Enjoying a laugh and obviously delighted at the prospects of touring again, the STONES (l to r) KEITH RICHARD, MICK JAGGER, MICK TAYLOR, BILL WYMAN and CHARLIE WATTS pictured at London Airport on their way to America.

NME sees them off at London Airport

At least two million dollars will be added to the Rolling Stones' already plentiful coffers by the end of their latest American tour which kicks off in Los Angeles on November 8 at the Forum Theatre. This is the first time the group has visited the States in three years.

But British fans won't be neglected during the Stones' month-long absence, for Decca is releasing the group's new album, "Let It Bleed," next month.

After the tour, during which the entire group will live whenever possible in a rented Los Angeles house, it is hoped that a British and European tour will begin, though no dates have been fixed so far.



MICK, with hair still not back to usual length following shearing for his role as Ned Kelly waits for plane and start of U.S. tour.

MAMA CASS

Contd from page 3

over again from scratch," she said "not quite in the respect that I knew pretty much how to perform. The problem was finding the kind of music that I wanted to sing, and I'm not even sure I know now." "At the moment, if I like a song I'll sing it. I haven't really settled into a style that I feel I can stick to yet, and perhaps I never will. A good deal of what the Mamas and Papas did was my type of music at the time, and even now, as you'll be able to tell from my next single, I hang back musically to those early days.

"At first soon after leaving them, I purposely didn't do any double tracking on my records because I didn't want people saying I'd left the group but was stealing their sound."

"On my next album, 'Bubblegum, Lemonade And Something For Cass,' I've double-tracked, overdubbed and I really like it.

"Towards the end, the Mamas and Papas' music got too intricate, too involved and over produced, and that's part of the reason I left." "In the past two years I've learned that simplicity isn't only a Cass would have been in Britain for the Isle of Wight Festival, and maybe performed, but she was taken off a plane on the way from New York and spent three weeks in hospital." "But I would like to do a concert in Britain soon," she added. "Another up-coming project for Cass is a lead role in a stage musical. "If the money is forthcoming, I'll be doing it," she told me. "I'm starting rehearsals in November. It's called 'The Yellow Drum' and it's a great play, from a Truman Capote short story 'The Grass Harp' and in it I'll be playing a girl called Baby Love, who has six illegitimate children by six different fathers, and she's a travelling evangelist, trying to earn just enough to keep her children alive." "Cass showed me to the door, and she watched as I turned the corner, but I have a sneaking suspicion she was looking for the grocer!"



KEITH RICHARD signs autograph for lucky fan who happened to be in the right place at the right time.



LEE PERRY — leader of the Upsetters.

NEW to the charts

UPSETTERS BOOST REGGAE TREND

THE reggae craze is definitely catching on in Britain and this week, another record in that field enters the NME chart at No. 15. It is "Return of Django" by the Upsetters.

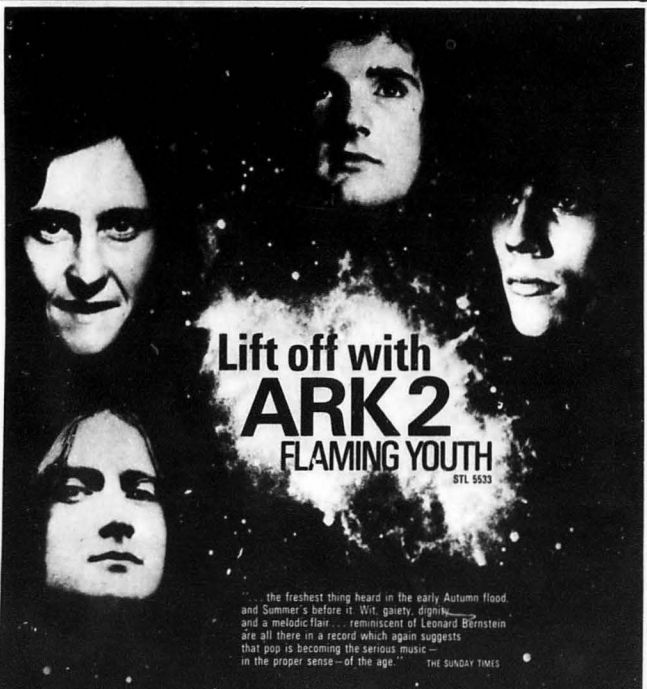
The seven-piece Jamaican band is completely unknown here, but in its native land has had a number of hits, including a version of Stevie Wonder's "A Place In The Sun."

The leader of the band is Lee Perry, who used to be a solo singer called "King" Perry, and he also produces the outfit's discs.

says RICHARD GREEN

In his spare time, he runs a record shop in Kingston but regards it as a right sound on wax as all-important.

A British club and ballroom tour for the Upsetters was being set up for next month, the success of the record which Lee also wrote, has meant a lot of rushing around in an attempt to bring the visit forward to late November for two to three weeks. (See page 11).



Lift off with ARK 2 FLAMING YOUTH

ST. 5533

the freshest thing heard in the early Autumn flood, and Summer's before it. Wit, gaiety, diphnix, and a melodic flair... reminiscent of Leonard Bernstein are all there in a record which again suggests that pop is becoming the serious music — in the proper sense — of the age. THE SUNDAY TIMES

Single from the album GUIDE ME, ORION / FROM NOW ON (Immortal Invisible)

TF 1057



COLIN PETERSEN ANSWERS BEE GEE BARRY

COLIN PETERSEN — "Why do people keep saying I 'left' the Bee Gees? I was fired" — doesn't want to get into a knocking battle with Barry and Maurice Gibb.

But he does feel that Bee Gees fans and the public shouldn't be "led astray" and that in that respect he needs to answer criticisms made of him by the Bee Gee leader in an NME feature by Richard Green (week ending October 4).

In the interview Barry claimed: "Colin lost complete interest in the group. During the first week of the last recording session he didn't turn up once." He said "Call me if you need me! A dedicated Bee Gee doesn't do that."

"I really can't see that about me losing interest," replies Colin. "If I had I would have left on my own accord just as Vince and Robin did. I suppose he was referring to the fact that I was producing records." "At the time Maurice was producing two artists and Barry was also producing a couple. In fact, they started before I did."

"You could take it that if they go out and start producing people this is how a Bee Gee should act."

"Barry's reference to the last recording session is unbelievable. I turned up to every one, although on one occasion I got there and Barry said I wasn't needed because it was a Cheryl Gray session."

Said Barry: "He also told some Press people that he was only interested in the money."

"I would like to know the Press people I am supposed to have said that to," replies Colin. "I never said that to all. Naturally everyone in the pop business is interested in the money. You'd be a birdbrain if you weren't. But I never put the money before my work as a Bee Gee."

"You get to the stage where you are successful and earning a considerable amount of money and then money doesn't matter that much any more."

Claimed Barry: "He said the Bee Gees wouldn't survive when Robin left — I was never under the impression that Colin Petersen was a fortune teller."

Big loss

Answers Colin: "I never said that. I can remember quite clearly speaking to him about public in general was quite aware of that and I was only expressing my admiration for Robin's talent. If I thought the group couldn't continue I wouldn't have stayed with them."

It goes against my journalistic training, but it was nice to see Colin resisting any attempts to get him to

slam out at his treatment while a member of the Bee Gees. "I never said that as a raw deal," he replied. "People thought that I could get away with as far as publicity is concerned. The concept of the Bee Gees was not to give all members equal publicity. But I never minded. I was quite happy sitting at the back there playing my drums."

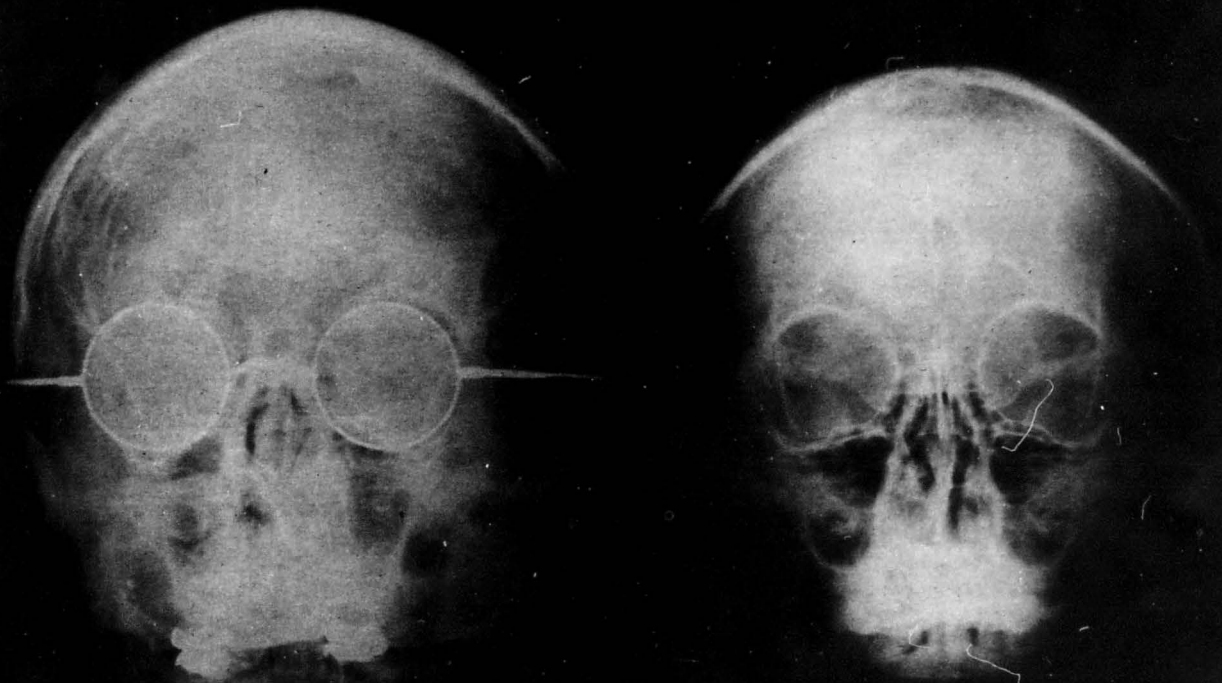
He says he had no foreknowledge of the working relationship had greatly improved in the previous months.

Reasons? "I can't say any reason. There were no meetings beforehand that I could say that was wrong. Nothing. I am as bewildered about it as you are. I don't know how their chauffeur brought me the letter."

Colin's plans — he was speaking from the Bayswater basement office where he and his wife run Joanne Petersen Management and handle and produce Jonathan Kelly — don't at present amount to his joining or forming another group.

His time is fully occupied producing and writing for Kelly, his singing, writing discography, although if the right time came along he'd return to films as well. But just a small role at first to find out if I could do it again. NICK LOGAN

Plastic Ono Band
COLD TURKEY
Don't worry Kyoko
(Mummy's only looking for
a hand in the snow)



Apples 1001  OUT NOW

ALAN SMITH reports the latest views from DETROIT — A CITY PACKED WITH NATURAL MOTOWN TALENT

DIANA SPLITS NEXT YEAR

REMEMBER those Four Top heydays when "Reach Out I'll Be There" scorched to No. 1 and many of us sang and swung to their music at that fantastic concert they gave at the Royal Albert Hall?

Things have been a little quieter of late, but record buyers who've put the Tops "Do What You Gotta Do" at No 17 in the RME Chart may like to know that the group's reputation could hot up considerably again, if plans for a Motown package tour materialise in the near future.

The Tops are known to be keen to return to this country (and after their last tremendous reception here, I'm hardly surprised) and they'd obviously more than welcome an opportunity to tour with some of their Motown colleagues.

In the States, however, the group seems to have reached a special position where they're accepted as top-line artists and that's that. This is why a great deal of the ballyhoo about the group has now died down to be replaced by a quiet respect for their talent.

The Tops are still working, and well away from the Detroit labour



THE FOUR TOPS (l to r) LAURENCE PAYTON, LEVI STUBBS, RENALDO BENSON and ABDUL FAKIR.

In an interview in America's "Soul" magazine, Berry has also been denying an old rumour — that Motown was founded and has been run, on money provided by the Mafia — and the possibility that Diana Ross may leave both the Supremes and the company in the near future.

But latest developments indicate that, despite his denials, Diana will be embarking on a solo career next year. (See centre news pages.)

Motown has some a long way under his direction, and he says that whatever the future, it will stick to its three basic functions: manufacturing records; publishing music; and developing artists.

Adds Berry: "So many people forget that we aren't just Motown as a company in America, but a collection of labels with names like Tamla, Gordy and Soul. It's a big responsibility, and we aren't going to throw it all away."

Proud of hits

"I'm proud that we've had more hits than we've had misses, although our first record almost flopped before we got started."

"I remember it was called 'Way Over There' and it was by a group of college freshmen called the Miracles. I liked the sound, but I just didn't have the money to make a master recording. My record had just gone bankrupt and I simply couldn't scrape up the cash."

"We were close in the Gordy family, though, and I was able to raise 700 dollars for the family savings to put the first Motown single on the market. We sold 60,000 records — and at that time, it was a real mammoth hit for us!"

"These days, though, every time we release a Miracles record we sell a few hundred thousand in the first 30 miles!"

Adds the man to whom Motown owes its very existence: "I've changed as a person, and I don't live permanently in Detroit anymore — but the company is still my whole life."

"I want us to go on finding and developing artists like the Four Tops, the Supremes, the Temptations and everybody else, and I want them to be found in Detroit."

"This city is our greatest source of natural material."

FOUR TOPS HOPING FOR BRITISH TOUR

exchange — have no fear! In fact, in California only a short while ago they held an audience of thousands enraptured while they belted through a selection of their big hits plus some sharp, sophisticated stuff like "In the Still of The Night" and "This Guy's In Love With You."

The group's world-famed professionalism also comes through in a

story I heard about them the other day concerning their attitude to recording:

Many of the Four Tops' studio sessions are planned in the normal way. But on other occasions, according to Top Laurence Payton: "Maybe I'm in bed in the early hours of the morning, and I'm feeling kind of restless, and I'm suddenly think of a great idea for recording."

"I call up one of the others — wake him up — and then he rings the rest and we go over to the

Motown studios at say 4 a.m., and really get going. Then when we finish it's maybe 11 a.m., and somebody else is in another studio and we go in and help 'em out with the backing!"

Motown fans generally may be interested to know that the company is still intent on expanding itself in as many ways as possible, both in others forms of music and in films. Whether this will work out for better or for worse is a moot point, but Big Boss Berry Gordy Jr. is confident that the public will benefit.

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WHO'S WHERE

Week beginning Oct 25

JAZZ EXPO '69

SARAH VAUGHAN, MAYNARD FERGUSON: Royal Festival Hall (25)
LIONEL HAMPTON, SALENA JONES, GARY BURTON QUARTET: Hammersmith Odeon (26)

DAKOTA STATON, BARNEY KESSEL, NEWPORT ALL STARS: Hammer-smith Odeon (27)

LOUIS JORDAN & TYPHANY FIVE, BILL COLEMAN: Hammersmith Odeon (28)

TEDDY WILSON, BEN WEBSTER, HUMPHREY LITTLETON: Hammer-smith Odeon (29)

OTIS SPANN, JOHN LEE HOOKER, CHAMPION JACK DUPREE: Hammersmith Odeon (30)

MILES DAVIS QUARTET, MARY RON WILLIAMS TRIO, JON HENDRICKS: Hammersmith Odeon (31)

THELONIOUS MONK QUARTET, CECIL TAYLOR QUARTET, CLEO LAINE: Hammersmith Odeon (32)

JETHRO TULL, Plymouth Guildhall (25) Oxford Town Hall (26), Norwich St Andrew's Hall (29)

PENTANGLE, Harrogate Royal Hall (25), Portsmouth Guildhall (26), York University (28), Birmingham Town Hall (29), Newcastle City Hall (31)

INCREDIBLE STRING BAND, Liverpool Philharmonic Hall (26), Newcastle City Hall (31), Edinburgh Usher Hall (31)

FAIRPORT CONVENTION: Manchester University (25), Bedford Court-ham (28)

LEE DORSEY: Manchester Twisted Wheel and Nelson Imperial (25), Grimsby Gaiety (27), Crawley Starlite (28), Tottenham Royal (31), Margate Dreamland (31)

JACQUES LOUSSIER: Slough Adelphi (25)

ZOOT MONEY: Birmingham Mothers (25)

MARY JOHNSON: Dunstable California (25), Liverpool Silver Blades (26), Nottingham Palais (27), Mayfair Hatchetts (30), Devizes Corn Exchange (31)

LOVE AFFAIR: Haverfordwest Market Hall (25)

HERMANS HERMITS: Scarborough Scene One, Scene Two (25)

HUMBLE PIE: Liverpool Empire (26), SCAFFOLD: Bristol Top Bank (27), GEORGIE FAME: Royal Albert Hall (27)

DESMOND DEKKER: Ilford Palais (28)

PETULA CLARK: Royal Albert Hall (29)

FAT MATRESS: Brunel University (26), Watford Town Hall (31)

DEE E KING: Birmingham Rebecca's (30)

ALBERT KING AND BLUES BAND, JOHN LEE HOOKER, CHAMPION JACK DUPREE, OTIS SPANN, STARS OF FAITH (from "Black Nativity"): Bristol Colston Hall (30)

JOHN MAYALL: Croydon Fairfield Hall (31)

CHICKEN SHACK: Barnstaple Queens Hall (31)

JOSEPH EGER & SIMPHONIA OF LONDON, INDO JAZZ FUSIONS, RARE BIRD: London Lyceum (26)

C & W PACKAGE: Birmingham Odeon (31), Sheffield City Hall (31)

Next week

NICE

In depth profile

SHOW/CABARET

TREMELOES: Scarborough Scene One, Scene Two (31 and 1)

SCAFFOLD: York Lido Concert Hall (from Oct 31) for three days

KATHY KIRBY: Manchester Golden Garter, from Oct 27 for one week

SOUNDS INCORPORATED: Newcastle Dolce Vita and Stockton Tins (from Oct 26) for one week

JESS CONRAD: Hatley Variety Club (from Oct 26) for one week

TINY TIM: Luton Caesar's Palace (from Oct 27) for one week

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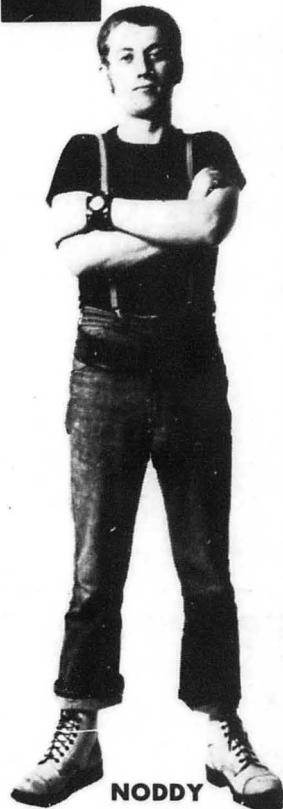
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JIMMY



DAVE



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TF 1056

PR: Jigsaw PR Consultants. Tel. 01-836 0077

HIT FOR HERMAN

HERMAN'S HERMITS: *Here Comes The Star (Columbia)
A FASCINATING song with a touch of wistfulness. It scratches beneath the surface of big-time show-biz, and shows how stardom also brings loneliness. And this insight behind the scenes, as it were, is a good sales factor from the outset.



There's another praiseworthy version by Ross D. Wolfe, whose A & M single is titled simply "The Star". Little to choose between the two in terms of merit, but Herman's reputation must give him an advantage.

Clodagh can do no wrong

CLODAGH RODGERS: *Biljo (RCA)
KENNY Young has already proved his ability to write hit material for Clodagh Rodgers, and I reckon he's on to another winner with this one. Extremely well scored, it highlights some brilliant multi-tracked harmonising by Clodagh, offset by a pungent backing of gummy guitars and throbbing beat.

The tune itself is simple and quick to register, with a catchy hook line—and the husky-voiced gal turns it into an impressive vehicle for her personality and vitality. Moreover, it gives her a chance to display her considerable range to good effect. Seems to me that Clodagh is now going through one of those periods in which she can do no wrong—as Sandy Shaw experienced a couple of years back. Whether or not she will maintain this popularity peak remains to be seen. But certainly she's got another hit here.

* TIPPED FOR CHARTS
† CHART POSSIBLE

The name that will soon be on everyone's lips

"BILJO"

The latest smash hit single from Britains No. 1 girl

CLODAGH RODGERS

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"CLODAGH RODGERS"

Ⓢ SF 8033 Ⓜ RD 8033



HERMAN'S HERMITS in the "City suits" they wore to publicise their recent Talk Of The Town cabaret opening.

TOP SINGLES

Marmalade sing Bee Gees

MARMALADE: *Butterfly (CBS)

THE Marmalade are no fools, you know. They have their fingers firmly on the pulse of the commercial market, as they showed when they covered the Beatles' "Ob-La-Di". And this time they've taken a delightfully descriptive composition by the Gibb brothers, and moulded it to their own immaculate harmonic approach. Not flowing vocal wails smoothly along in keeping with the title, framed in a beautiful and highly imaginative Keith Mansfield scoring—with flute, strings and linking celeste setting the mood to perfection.

This is quality pop of the first order, and a disc I find thoroughly enchanting. Of course, quality often detracts from mass appeal—but in this case there's also a solid beat and a hummable tune, and I feel confident that the youngsters will latch on to it.

PETULA CLARK: No One Better Than You (Pye)

Pet Clark breaks away from the Trent-Hatch team in favour of a Clive Westlake composition. Mind you, it's still very much in the style we've come to expect from Pet—a sparkling, happy-go-lucky bouncer with a finger-licking charm and a busy, ebullient backing, plus a sing-along group. An uncomplicated blues-chasing disc that makes for effortless listening. It's neither any better nor any worse than all Pet's releases over the last couple of years—some of which have been hits, whilst others haven't. Whichever makes it difficult to assess? The odds are slightly against, I think.

GENE VINCENT: Be-Bop-A-Lula '69 (Dandee)

The original 13-year-old waxing by Gene Vincent is now accepted as one of the classic rock 'n' roll discs of the golden era. Many of today's younger fans will not be too familiar with it, so it was definitely worth reviving.

Though whether it was actually worth Gene's while to re-record it is a moot point. Somehow this new and more polished version lacks the fire, the urgency and the inspired rawness of the original. But it's still one of the greatest rockers of all times—even though Gene has melted with the passing years—and that alone could sell it.

Winner from J.P. Arnold

P. P. ARNOLD: *Bury Me Down By The River (Polydor)

A REAL smasher from Pat Arnold, which could well provide the dusky charmer with a wallowing hit. With her intense soulful styling framed in a backing of melodic humming and fervent chanting, the routine exudes a powerful gospel-spiritual quality.

RECOMMENDED

KEEF HARTLEY BAND: Waiting Around For You. Soulful vocal styling with a meaty blues backing including organ, clanking piano, crimp brass and taxing sax.

MATCHBOX: Time Haven't Changed (Polydor). Noisy rockabilly with a haunting melodic quality and appealing vocal lead. Added strings and fanfare fragments.

FLYING MACHINE: Smile A Little Smile For Me (Pye). Strong material from the Tony Macaulay-led Stephens team, attractively handled by this promising group.

MAJOR LANCE: The Beat (Soul City). An irresistible dance disc with an infectious jerk beat, must for discotheques. Spirited with sizzling brass and instrument.

DINO, DESI & BILLY: Hawley (CBS). Lifting ballad with a reflective lyric, gentle harmonies and stringy backing. Features the sons of Beau Martin and Desi Arnaz.

SPECTRUM: Glory (RCA). Thick and soulful with gospel overtones. Has a catchy repetitive chorus with a steady hand-clapping beat. Commercial instant.

LINDA KENDRICK: Hold On (Philips). Change of style for the hair girl in a gripping and dramatic ballad. Nice song, convincing treatment, expansive sound.

MIKE FELIX: From Atlanta To Godfrey (Pye). Pungent ballad, reminiscent of Elton Campbell material. Ideal showcase for the rich-voiced ex-Migli Five man.



THE TEMPTATIONS in their "City suits" they wore to publicise their recent Talk Of The Town cabaret opening.

HEADLINE

TEMPTATIONS: *Run Away Child Running Wild (Tama Motown)
WITH a sound still upon the hit parade, a popular group like the Temptations has a head start right away! Actually, this breaks away from the familiar Motown mainstream. It's a niggling, almost hypnotic chunt with virtually no recognisable melody. The white atmosphere has a junkie-like quality that borders on Afro-Cuban. A disc with a difference, it's very exciting, but some may find it too off-the-beaten-track.

FITTING AMEN FROM CORNER

AMEN CORNER: *Get Back (Immediate)
WELL, here it is, folks—the farewell disc from the late lamented Amen Corner. And I'm quite sure the group's last disc will turn it into a big hit, even though the Corner is no longer around to promote it.

For those who are dithering about buying it, because they already possess the Beatles' original version, let me assure you that Amen adopts a totally different approach from the famous foursome. It's fast and furious with an underlying guitar theme—and with the other lads holding' and clanking piano complete the dynamic work-out, which is intended as a tribute to the Beatles—and when it's over, the Beatles will accept in the spirit in which it's meant! A fitting amen to the Corner's career.

DELANEY AND BONNIE AND FRIENDS: (We've Got To) Get Ourselves Together (Elektra)
The husband-and-wife team is rapidly gaining a foothold in Britain, but I suspect that its appeal is still somewhat limited here. For those already initiated into the Delaney and Bonnie club, this single will be wildly acclaiming; for those who aren't, it's a fervent duet with a hard driving swang backing, augmented by scorching brass. A great sound—which I hope will not escape the notice of the Radio 1 boys.

PENTANGLE: Light Flight (Big T)
This is the theme from BBC-TV's forthcoming drama series "Take Three Girls", written by the Pentangle itself. A fascinating, idiosyncratic of the group's highly individual concept of contemporary music. The girl lead singer is supported by contrapuntal harmonies and strumming acoustic guitars, and the deft fusing of old and new sounds like a jazz-influenced madrigal. One for the connoisseur.

JOHN WALKER: Everywhere Under The Sun (Carnaby)
Welcome back to John Walker, who clearly has his eye fixed on the commercial market with this peppy-tapping bouncer. Main features are the catchy sing-along chorus in which John is joined by a vocal group, the crisp orchestral score, and the happy feel which the disc generates. On the debit side is the rather meagre LP, which is a fact that the material may not be strong enough.

THE CRAYONS: The Court Of The Crimson King - Parts I and II (Island)
One of the most advanced and least-sighted groups on the underground scene, King Crimson has combined with musical courage that defies description on a few lines. It's a pop music embracing a wide range of styles and ideas, with a lyric that's sheer fantasy. Not commercial, but it does have a catchy chorus. But please do try to buy this pop extravaganza—it's great!

INCREDIBLE STRING BAND: Big Ted (Elektra)
A jaunty lullaby with a hill-billy farmyard flavour, backed by harmonica and steel guitar. It's novel, song with lyrics, and is treated in tongue-in-cheek style. Complete LP—house break! The Incredible String Band has established considerable LP success, but hasn't yet enjoyed singles success. I doubt if this will, but it's good anyway.

BAR-KAYS: Midnight Cowboy (Stax)
John Barry's title music from the 1969 film, Midnight Cowboy, is a very up-Stat-like disc. Indeed, the instrumental with a driving beat, the items of true excitement created by the overall feel counts.

GO

FOR THESE!

JON FORD
Ice cream song
BF 1817



THE SLADE
Wild Winds are blowing
TF 1056



LINDA KENDRICK
Hold on
BF 1816



NME TOP 30

(Week ending Wednesday, October 22, 1969)

LAST WEEK	THIS WEEK	WEEK IN CHART	POSITION	TITLE	ARTIST
1	1		8	I'LL NEVER FALL IN LOVE AGAIN	Bobbie Gentry (Capitol)
6	2		6	I'M GONNA MAKE YOU MINE	Lou Christie (Buddah)
7	3		3	HE AIN'T HEAVY—HE'S MY BROTHER	Hollies (Parlophone)
14	4		4	SUGAR SUGAR	Archies (RCA)
2	5		10	JE T'AIME	MOI NON PLUS Jane Birkin & Serge Gainsbourg (Major Minor)
3	6		6	A BOY NAMED SUE	Johnny Cash (CBS)
9	7		4	SPACE ODDITY	David Bowie (Philips)
4	8		6	LAY LADY LAY	Bob Dylan (CBS)
12	9		3	OH WELL	Fleetwood Mac (Reprise)
8	10		4	NOBODY'S CHILD	Karen Young (Major Minor)
5	11		10	BAD MOON RISING	Creedence Clearwater Revival (Liberty)
11	12		9	IT'S GETTING BETTER	Mama Cass (Stateside)
13	13		11	GOOD MORNING STARSHINE	Oliver (CBS)
17	14		4	DO WHAT YOU GOTTA DO	Four Tops (Tamla Motown)
15	15		1	RETURN OF DIANGO	Upsetters (Upsetter)
20	16		5	LOVE AT FIRST SIGHT	Sounds Nice (Parlophone)
23	17		2	LOVE'S BEEN GOOD TO ME	Frank Sinatra (Reprise)
10	18		7	THROW DOWN A LINE	Cliff Richard & Hank Marvin (Columbia)
19	19		3	EVERYBODY'S TALKING	Nilsdon (RCA)
15	20		2	DON'T FORGET TO REMEMBER	Bee Gees (Polydor)
16	21		6	HARE KRISHNA MANTRA	Radha Krishna Temple (Apple)
22	22		1	AND THE SUN WILL SHINE	Jose Feliciano (RCA)
23	23		1	DELTA LADY	Joe Cocker (Regal Zonophone)
18	24		8	PUT YOURSELF IN MY PLACE	Isley Brothers (Tamla Motown)
21	25		1	I SECOND THAT EMOTION	Diana Ross & the Supremes & the Temptations (Tamla Motown)
22	26		3	TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye (Tamla Motown)
27	27		1	WHAT DOES IT TAKE	Jr. Walker & the All Stars (Tamla Motown)
30	28		2	PENNY ARCADE	Roy Orbison (London)
28	29		2	THE HUNT	Barry Ryan (Polydor)
27	30		2	GOLDEN SLUMBERS / CARRY THAT WEIGHT	White Trash (Apple)
30	30		2	SOUL DEEP	Box Tops (Bell)

Britain's Top 20 LPs

1	1	ABBEY ROAD	Beatles (Apple)	4	1
2	2	AT SAN QUENTIN	Johnny Cash (CBS)	11	1
3	3	THROUGH THE PAST, DARKLY (BIG HITS VOL. 2)	Rolling Stones (Decca)	6	3
4	4	MOTOWN CHARTBUSTERS VOL. 3	Various Artists (Tamla Motown)	1	4
5	5	SSSSH	Ten Years After (Deram)	4	4
6	6	THEN PLAY ON	Fleetwood Mac (Reprise)	3	5
7	7	NASHVILLE SKYLINE	Bob Dylan (CBS)	22	1
8	8	SONGS FOR A TAILOR	Jack Bruce (Polydor)	5	8
9	9	BLIND FAITH	(Polydor)	7	2
10	10	WORLD OF MANTOVANI VOL. 2	(Decca)	4	8
7	11	HAIR	London Cast (Polydor)	38	3
11	12	LIONEL BART'S OLIVER!	Soundtrack (RCA)	28	4
13	13	IN THE COURT OF THE CRIMSON KING	King Crimson (Island)	1	13
14	14	SOUND OF MUSIC	Soundtrack (RCA)	22	1
15	15	THE COUNTRY SIDE OF JIM REEVES	(RCA / Camden)	2	15
12	16	STAND UP	Jethro Tull (Island)	13	1
17	17	2001 SPACE ODYSSEY	Soundtrack (MGM)	20	2
18	18	BEST OF THE SEEKERS	(Columbia)	4	2
19	19	NICE	(Immediate)	8	4
20	20	BEST OF GENE PITNEY	(Stateside)	4	10

New This Week

HARD ROCK SOUND FROM
IAIN CAMPBELL
BREAK MY MIND
MM639

'Groundhog'
RICHARDSON
TAKE IT OFF
MM632

Two Chartbound Hits

Jon Hamilton

"Today I Killed A Man"

Major Minor MM647



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- DUSTY SPRINGFIELD
- ED STEWART
- EQUALS
- GOJOS
- GRAHAM BOND
- INITIATION
- GRAPEFRUIT
- KAREN YOUNG
- MAGNA CARTA
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Warner, WEA, Philips, Decca, EMI, Parlophone



Compatible Cartridge

5 YEARS AGO

- TOP TEN 1964 Week ending Oct 23
- 1 OH, PRETTY WOMAN Roy Orbison (London)
 - 2 A L W A Y S SOMETHING THERE TO REMIND ME Sandie Shaw (Pye)
 - 3 TWELFTH OF NEVER Cliff Richard (Columbia)
 - 4 THE WEDDING Julie Rogers (Mercury)
 - 5 WALK AWAY Matt Monro (Parlophone)
 - 6 WHERE DID OUR LOVE GO Supremes (Stateside)
 - 7 WHEN YOU WALK IN THE ROOM Searchers (Pye)
 - 8 WE'RE THROUGH Hollies (Parlophone)
 - 9 I'M INTO SOMETHING GOOD Herman's Hermits (Columbia)
 - 10 HOW SOON Henry Mancini (RCA)

10 YEARS AGO

- TOP TEN 1959 Week ending Oct 23
- 1 MACK THE KNIFE Bobby Darin (London)
 - 2 TIL I KISSED YOU Everly Brothers (London)
 - 3 TRAVELLIN' LIGHT Cliff Richard (Columbia)
 - 4 HER OF LOVE Marty Wilde (Philips)
 - 5 SEAS COMES SUMMER Jerry Keller (London)
 - 6 THE THREE BELLS The Browns (RCA)
 - 7 ONLY SIXTEEN Craig Douglas (Top Rank)
 - 8 LIVING DOLL Cliff Richard (Columbia)
 - 9 BROKEN HEARTED MELLODY Sarah Vaughan (Mercury)
 - 10 HIGH HOPES Frank Sinatra (Capitol)

15 YEARS AGO

- TOP TEN 1954 Week ending Oct 22
- 1 HOLD MY HAND Don Cornell (Coral/Vogue)
 - 2 SMILE Nat "King" Cole (Capitol)
 - 3 MY FRIEND Frankie Laine (Philips)
 - 4 THREE COINS IN THE FOUNTAIN Frank Sinatra (Capitol)
 - 5 LITTLE THINGS MEAN A LOT Kitty Kallen (Bruno)
 - 6 MY SON, MY SON Vera Lynn (Parlophone)
 - 7 CARA MIA David Whitfield (Decca)
 - 8 THIS OLE HOUSE Billie Anthony (Columbia)
 - 9 THERE MUST BE A REASON Frankie Laine (Philips)
 - 10 IF I GIVE MY HEART TO YOU Doris Day (Philips)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box," (Tuesday, October 21, 1969)

- Last This Week
- 1 SUSPICIOUS MINDS, Elvis Presley
 - 2 SUGAR, Sugar, Archies
 - 3 I CAN'T GET NEXT TO YOU, Temptations
 - 4 DING BELL BLUES, Fifth Dimension
 - 5 LITTLE WOMAN, Bobby Sherman
 - 6 HOT FUN IN THE SUMMERTIME, Sly & the Family Stone
 - 7 JEAN, Oliver
 - 8 JEANNA MAKE YOU MINE, Lou Christie
 - 9 BABY IT'S YOU, Smith
 - 10 TRACY, Cliff Links
 - 11 THAT'S THE WAY LOVE IS, Marvin Shandels
 - 12 SOMETHING, Beatles
 - 13 EVERYBODY'S TALKIN', Nilsson
 - 14 THIS GIRL IS A WOMAN NOW, Gary Puckett
 - 15 YOU'RE LOST THAT LOVIN' FEELIN', The Spinners
 - 16 BALL OF FIRE, Tommy James & the Shondells
 - 17 IT'S ALL THERE IS, Peggy Lee
 - 18 MAKE BELIEVE, Wind
 - 19 SHILE A LITTLE SHILE FOR ME, Flying Machine
 - 20 EASY TO BE HARD, Dog Night
 - 21 GOOD TOGETHER, Andy Kim
 - 22 MONY MONY, Tom Jones
 - 23 HONKY TONK WOMEN, Rolling Stones
 - 24 GREEN RIVER, Creedence Clearwater Revival
 - 25 YOU, I, Bigboys
 - 26 CARRY ME BACK, Rawals
 - 27 EDITH JAMES, Kenny Rogers & First Edition
 - 28 SUGAR ON SUNDAY, Clipse
 - 29 GET TOGETHER, Youngbloods
 - 30 COME TOGETHER, Beatles

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GLEN CAMPBELL FOR PALLADIUM

Glen Campbell is to star in concert at the London Palladium on a Sunday — yet to be finalized — in March. The premiere will be promoted by Ember Records and there are plans to record the show for subsequent release as a live LP.

Campbell's appearance in the concert, appearing during discussions in Hollywood last week between his manager, Nick Savano, and Ember chief Jeff Kruger. As reported in last week's NME, Glen is committed to visit Britain in March, to co-star with Miroslav Matouš and Richard Chamberlain in the film musical "Little World, Big People."

MOVIE NEWS

Royal premiere for Ringo film

PRINCESS Margaret is to attend the world charity premiere of the Ringo Starr-Fatter Sellers movie "The Magic Christian," to be staged at London's Kensington Odeon on Thursday, December 11. The premiere will be in aid of the National Society for the Prevention of Cruelty to Children. Ringo Starr will be one of the many celebrities present at the event, and one or two of the other Beatles are also likely to attend.

"Nuts of Yips" (Fredrick) stars a Christmas song by Hal David and John Barry in the new James Bond film "Her Majesty's Secret Service," for premiere on December 18. The same partnership has penned the movie's feature song "All the Time in the World," which will be performed by Louis Armstrong.

Salena Jones is cast as a night-club singer in the Commonwealth United film "Games And Toys," which stars Ray Gardner and Ian McShane. It will be Salena's movie debut.

The Nics has been invited to write the entire incidental music for the U.S. release of Marianne Faithfull's controversial film "Girl On A Motorbike," which is to be shown on general release in the States, with a completely new score, within the next three months.

NEWS BRIEF

- NICE appears in concert with City of Birmingham Symphony Orchestra at Birmingham Town Hall on Monday, January 5.
- DUSTY Springfield plays two-week cabaret engagement at Manchester's Wyndham's Golden Corner from December 1.
- NEMS Enterprises present "The London Concert" at Royal Colston Hall (November 2) and Judy Collins at London Royal Albert Hall (November 14).
- Casuals set for January Italian tour from early December.
- Due to a difference in musical policy, former Bakelite Records leader Dave Clemenson relinques Litherland in Jon Hiseman's Colossus.
- Tangerine Peel's Amphibian Band will have a Christmas extension of his work permit here, and is not now leaving the group.
- Cabaret week by Jefferson at Stratton Festival from November 16.
- Frank Healy plays title role in pantomime "Dick Whittington" at Wolverhampton from November 22.
- Peter Asher appointed to executive position with MGM Records in California.
- Sunday one-nighters at Croydon Star Theatre: Blossom (next week), East of Eden (November 2), Keef (November 10) and John Denver Blues (Barrow).
- Fat Mattress in concert at Watford Town Hall on Friday (October 24).
- New bookings for Scarborough Scene Two include Kenny Ball & Jazzmen (November 8), Arthur Conley (14), Drifters (15).

LOUIS BENJAMIN—THE NEW BOSS OF THE PALLADIUM

LOUIS BENJAMIN has been appointed managing director of the Moss Empires theatre group, a succession to Leslie Macdonnell who retires at the end of the year. This means that he becomes the new chief of the London Palladium, as well as several leading provincial theatres. Mr Benjamin is already managing director of Pyc Recordings and he will continue to occupy, in addition, his present appointment. Prior to joining Pyc in 1959, he worked for Moss Empires as assistant manager at the London Palladium and Victoria Palace. He was manager of Morecombe & Winter Gardens.

ALDOUS HUXLEY'S 'COLOR POP'

TWO special "Colour Me Pop" shows are to be screened by BBC-2 on Saturdays, December 27 and January 3. They will consist of film clips of many of the artists who appeared in the series during its lengthy run. Producer Steve Turner told the NME that the following artists will be seen, although he has not yet decided in which of the two shows they will appear: the Hollies, Love Affair, the Move, Clodagh Rodgers, Jethro Tull, Chicken Shack, the Peddlers, the Tremeloes, the Bonzo Dog Band, Gene Pitney, the Nice, Family, Harmony Grass, Trapeze, Charva, Sons And Lovers, Samson, Spooky Tooth and Jimmy Campbell.

It now seems probable that Johnnie Stewart's one-hour survey of the last decade in pop, titled "Pop In The Sixties," will be screened by BBC-1 on New Year's Eve. Details of many of the artists appearing in this special were revealed in last week's NME.

However, this will not interfere with Stewart's annual "Top Of The Pops" survey, in which he features the Christmas Day and Boxing Day. It is likely that Elvis Presley's eagerly-awaited special will be shown as one of the Christmas highlights. The NME understands it will be shown first on BBC-2, and repeated soon afterwards on BBC-1. Barbra Streisand and her happening in Central Park is also being held for Christmas viewing.

Anita Harris will co-star with Jimmy Tarbuck in BBC-1's Christmas Eve presentation of the pantomime "Cinderella."

LONDON DATE FOR DONOVAN

DONOVAN is to star at London's Royal Festival on Saturday, December 6, in a concert promoted by Vic Lewis of Nems Enterprises and Joe Lustig. It is probable that the singer will be accompanied by an orchestra for this date, which will be his first British concert appearance for almost a year.

The London concert will follow Donovan's current U.S. tour, which has been playing to record-breaking audiences — including a 25,000 crowd at New York's Madison Square Gardens. His December 6 date replaces the previously announced Ritchie Havens concert at this venue.

FLOYD'S U.S. ONE-NIGHTER

Pink Floyd (make-up 2,776) will journey to America on October 21, to fulfil a contract for the 11th Blossom Festival and Yonder Festival. It returns to Britain after an absence of only 24 hours for a one-nighter at Manchester University on November 1.

FAME TO SING MOVIE THEME

BESIDES writing the musical score for the film "Entertaining Mr. Sloane"—as already announced—George Fame is to sing the title song in the movie. His recording of the theme number will be issued as a single to coincide with the release of the picture—which stars Peter McEnery, Beryl Reid and Harry Andrews.

New one-nighters dates for George and his recently-formed band include Southside Cliff's Pavilion (November 1), Durham University (8) and East Green (23). Also next month, he and Alan Price begin recording their new BBC-2 series "The Price Of Fame," screening of which begins in mid-November.

NEWS BRIEF

- Fourmost (29 and 29), Freddie and the Dreamers (December 3 and 6) and Acker Bilk Band (13).
- November dates at London Imperial College by: The Royal Albert (11), Blossom Trees (11), Blossom (13) and Deep Purple (29).
- Graham terms of his new contract with the British Royal Albert Hall on December 16 with Family, Sam Apple Pie and compere John Peel.
- Wally Whyatt makes concert debut in "Country Meets Folk" package at Croydon Fairfield Hall on Sunday, November 2.
- New Nightwings Brothers commences British tour with week at Stratton Fiesta from January 4 (Saturday).
- Peddlers — London Polytechnic tomorrow (Saturday).
- Keef Hartley Band joins John Mayall concert tour at Exeter ABC (November 23), Gloucester ABC (23) and Cambridge Regal (30).
- U.S. r-and-b group the Frantics return to Britain for their tour on November 19.
- Barron Knights in cabaret all next week doubling Birmingham La Dolce Vita and Cavendish clubs.
- November one-nighters at Birmingham Mothers by Jimmy McGill (11), The Frantics (19) and Barron Knights (20).
- Savoy Brown Blues Band (19).
- Max Romeo at Bookham Centre next Wednesday (29).
- New sites for Be Diddley include London Bag 'O' Nails (November 20), Leeds University (22) and Hanley Place (23).

VIC LEWIS presents

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ALDOUS HUXLEY

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ONLY OTHER U.K. APPEARANCES:
BIRMINGHAM, Town Hall, Sat, November 15th, 8 p.m.
MANCHESTER, Palace Theatre, Mon, Nov. 17th, 8 p.m.

YOUR LATEST TV BOOKINGS

Lulu, Cilla, Mary in Secombe show

DONOVAN starts recording his own six-week ATV series early in the New Year. It will be filmed in colour, and the singer will choose his own guests — who will be both British and American. Transmission of the 30-minute shows is expected to begin in February.

With Simon Dee's BBC-1 series ending on December 27, he has signed a £100,000 two-year contract with LW-TV. He is to have his own hour-long "Simon Dee Show," which will probably be screened on Sunday nights starting January 1. The Maynard Ferguson Orchestra will be resident. London Week-ends's Tito Burns told the NME the show will adhere closely to Simon's existing "Dee Time" format.

Reason for the BBC's decision to drop "Dee Time" is that the Cliff Richard series is scheduled to begin in this slot on January 3. This follows the procedure adopted last January, when Lulu took over from Dee — but on that occasion, Simon's show was moved to Mondays.

The special which Petula Clark was due to film for BBC-TV last week has been cancelled, owing to strike difficulties. However, it is still hoped to film her concert next week at London's Royal Albert Hall for screening before Christmas.

Lulu guests in BBC-TV's "Harry Secombe Show" on Saturday, November 15 Cilla Clark, Mary Hopkin and Rolf Harris are set for the December 29 edition. First guests in BBC-2's new "Vera Lynn Show" series are the Tremeloes, Domenico Modugno and Roy Budd (Wednesday, November 12), and the Hollies and Rolf Harris (19). On the same channel, jazz pianist Oscar Peterson and musical director Robert Farron co-star in their own special tomorrow (Saturday), and the Woody Herman Orchestra is showcased the following week (November 1).

Two Bobbie Gentry shows, previously seen on BBC-2, are being screened by BBC-1 on Tuesdays, November 4 and 11. Gentry is the guest in the first show and John Hartford in the second.

Other BBC-1 bookings include Madna Carta in "Monster Music Mash" (next Tuesday, 28), Dickie Henderson and Maggie Fitzgibbon in the "Dave Allen Show" (Saturday, November 1), and the Tremeloes in "Crackerjack" (Friday, 7). Kenneth McKellar's series "A Song For Everyone" begins on Monday, November 3.

Set for Granada-TV's new "Lift Off" series are Ray Davies, Tangerine Penn and Dave Allaby (Wednesday, November 12); and John Walker, Millie Small, Heathmore and the Californians (19).

Cough Rogers' journey in LW-TV's "Frost On Saturday" (November 25).

Sam and Dave, Joe Tex open at Albert Hall—January 22

THE soul package tour, comprising artists recording for the Atlantic label and its subsidiaries, is now scheduled to open its British and European dates at London Royal Albert Hall on Thursday, January 22. The bill stars Sam and Dave, Joe Tex and Clarence Carter. It promises to be one of the biggest soul packages ever to come out of America, both in terms of size and importance. Sam and Dave will be backed by their own 16-piece orchestra while Joe Tex is supported by his own band.

After its London opening, the tour will play five dates in major provincial cities before travelling on to the Continent for an extensive tour of several countries. It will then return to London for a final date on or about February 20.

Reports elsewhere that the tour is to open here in mid-November are incorrect. The full package is to play dates in Japan early in the New Year before flying to Britain, where it is scheduled to arrive on January 21. It is hoped that at least one major TV date can be arranged for the artists in the show.

Scott changes name!

Scott Walker announced this week that he is dropping the name "Walker," and will in future be known by his real name of Scott Engel. This will apply to his new "Scott 4" album — which is released in a fortnight — as well as to his future live and TV appearances.

Christine Perfect has signed her own five-piece group. It will make its London debut at the Theatre Royal concert on the basis of a series of one-nighter dates with the new outfit in the near future, and overseas dates are being lined up for the New Year.

Info

This week sees the first Decca release of an MCA single. Tracy by THE CUFFLINKS. The record also happens to be very high up in the American charts, so it's extra special. It's very bright and snappy, definitely one to chase away the blues, and could easily have as much success in the charts here. The number is MU 1101.

Next single is called "Mary, Mary," and it's by a guy with the unassuming name of KELLY and a very tremendous voice. A good solid sound, with grooving voices in the back and climactic strings, but for me the really outstanding part of this record is the guitar. See what you think — it's on Deram, number DM 277.

'On our way' by SKY is a single that nearly 'drove' realised exa before! And where the tu agree, it's ve the catches can't really Decca F 126 Also way u at the mome INTRIGUES this group 't light sound for discothe for saying th hilarious — t HL 10293 TIDAL WA and their fr

Who concert dates

THE four provincial legs in the Who's short concert tour have now been set. The group visits BRISTOL (December 4), MANCHESTER (December 5), LIVERPOOL Empire (December 6), NEWCASTLE City Hall (19). They will do solo concerts in which the Who will perform for two hours. As exclusively reported in last week's NME, the fifth leg of the tour is the LONDON Coliseum on December 14. It is now expected that the group's pop opera "Tommy" will be a feature of its act in all five concerts.

A spokesman for the Who commented: "The tour was set up as the direct outcome of the success scored by the group, when it played a solo concert at Crondon Fairfield Hall in September. It is probable that the tour will be extended after Christmas to take in key European cities."

"The Who is currently undertaking a concert tour of America, from which it is due to return on November 17. It will then spend a fortnight in the recording studios, and plans to release a new single in December to tie in with its British concert dates.

MAMA'S DEPARTURE IS OFFICIAL Mary to lead Supremes; new girl is named

AFTER months of on-off speculation, it is now officially confirmed that Diana Ross will leave the Supremes at the end of January. She will spend the whole of February rehearsing her new act, and will make her solo cabaret debut at the Monticello in Framingham, Massachusetts, with an 11-day engagement starting March 8. Mary Wells will take over as leader of the Supremes, and Diana will be replaced in the group by Jean Terrell, sister of former heavyweight boxer Eric Terrell.

STONES FLY OUT TO HEADLINE STAR-PACKED BILL IN STATES

THE new tour of the Rolling Stones major U.S. concert tour, full details of which are set to appear simultaneously in the Stones will perform a one-hour act — comprising new material from their forthcoming album "Let It Be," as well as some of their old favourites.

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JOHN ROWLES in cabaret. John Rowles plays cabaret weeks at Cardiff Tio's from Sunday, November 30, and Batley Variety Club (December 14).

NEW MANFRED GROUP now a 10-piece band. Manfred Mann Chapter III has taken on five new members and has become a ten-piece band, which will be fronted by Manfred and Mike Hugg. The group has signed a five-year disc deal with a million-dollar guarantee — providing for release of all its recordings and throughout the rest of the year.

NO DRUGS FOR MAYALL. John Mayall returns to Britain next Friday in only a few hours before the Crocydon opening of his month-long concert tour. His new group consists of Steve Thompson (drummer — includes John Mark Gaskin), Steve Thompson (bass) and Johnny Almond (sax and flute). Tony's German and Japan are being lined up. A new Mayall LP "The Turn of Mind" is issued by Polydor next week.

CHUCK BERRY in January. Chuck Berry returns to Britain in January for a three-week club and concert tour, sponsored by the Royal Temper. Other U.S. artists arriving in the New Year for the same promoter include Ike and Tina Turner, the Showstoppers and Billy Stewart.

MARMALADE JOINS DECCA. Marmalade has signed a £100,000 recording contract with Decca and, as a result, will not be promoting "Butterfly" which CBS is rushing to release. Instead, the group will be promoting the next fortnight in the Decca studios cutting a single and album for release as soon as possible. "The CBS record is not the follow-up to 'Baby Make It Soon'" and will not be promoted by Marmalade even if it gets into the charts," said a group spokesman.

ZOOT MONEY'S MUSIC BAND. Zoot Money, who has returned to Britain after a year in the States, has teamed with former jazz band leader Mike Cotton to form a new seven-piece group. It will be known as Zoot Money's Music Band.

NEW WEST END MUSICALS. The revival of Cole Porter's musical comedy "Anything Goes" with Marian Montgomery in the lead role, is open at London's Savoy Theatre on November 18. The show has been on a provincial tour since last month.

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TO, ENGELBERT

THE Decca album "Tom Jones Live At The Flamingo, Las Vegas" is being rush-released and should be available in the shops at the end of next week. Two weeks later (November 14), the same company issues the new Engelbert LP which is titled simply "Humperdinck." Engelbert's next single is likely to be the Les Reed composition "The Winter Wonderland Of Love" — this is being released in America in a fortnight, although no definite plans have yet been set for it to come out in Britain.

TRACKS on Tom Jones live LP comprise "Turn On Your Love Light," "Bright Lights," "I Can't Stop Loving You," "Hard To Get," "Bell Bottom Blues," "Danny Boy," "I'll Never Fall In Love Again," "Help Yourself," "Yesterday," "Hey Jude," "Love Me Tonight," "It's Not Unusual," "Shout and Shout" and "Land Of 1,000 Dances."

The Engelbert album consists of "I'm A Better Man," "Gentle On My Mind," "Love Letters," "Time For Me," "Didn't We," "Wish You Love," "Aquarius," "Let The Sunshine In," "All You Have To Do Is Ask," "The Signs Of Love," "Cafe," "Let's Kiss Tomorrow Goodbye" and "Those Were The Days" (Bell); and HANK MARVIN: "Hank Marvin" (Columbia).

It is now likely that ATV's new series of "This Is Tom Jones" will open on November 23 with one of the editions which the singer filmed in Hollywood with Sammy Davis Jr. guesting. The British-recorded shows would follow, and the remaining five editions would be created at the end of the season. Tom will also be appearing on the Royal Variety Show on November 16.

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Bonanza of star albums

A BUMPER bundle of new albums scheduled for release within the next few weeks includes discs by Fleetwood Mac, the Moody Blues, Family Dog, Booker T., Eddy Floyd, William Bell and Carla Thomas. There are also cut-price LPs by Cliff Richard, Manfred Mann, the Hollies, George Fane and the Animals.

OCTOBER 14, releases include: BOOKER T.: "The Booker T. Set," EDDY FLOYD: "You've Got To Have Eddie," CARLA THOMAS: "Memphis Queen and WILLIAM BELL: "Bound To Happen" (all on Star); BOB TOPS: "Dimensions" (Bell); and HANK MARVIN: "Hank Marvin" (Columbia).

AMF's Regi-Starring labels are: CLIFF RICHARD: "Let It Be Me," SHAD: "The Shads," MANFRED MANN: "The Hollies," GEORGE FANE: "George Fane" and "The Blue Bird," MAUREN HARRIS: "Mann Made," ANIMALS: "The Animals"

and FRANK SINATRA: "Frank Sinatra Sings Select Color." Two more albums out the same day are "Best Of Bill, Vol 2" including tracks by BRUCE CHAFFIN, MEL JAMES and BOBBY PURIFY. Also on the bill are "FRANK SINATRA BURKE" and "Sax Soul Explosion" by BOOKER T., WILLIAM BELL and JUDY CLAY. EDDIE FLOYD and CARLA THOMAS, the LPs "Merry Christmas From Motown" reported in last week's NME, is also scheduled for October 31.

NOVEMBER album releases include: DEAN MARTIN: "The Best Of Dean Martin, Vol 2" (Capitol); FAMILY DOGG: "Way Of Life" (Bell); DAVID BOVY: "The Bow" (Philips); AMEN CORNER: "World Of Amen Corner" (Decca); BOBBY PURIFY: "The Booker T. Set" and the M.G.'S: (Ato); and SAM AND DAVE: "The Best Of Sam And Dave" and WILSON PICKETT: "Best Of Wilson Pickett" (both Atlantic).

THE Moody Blues' "To Our Children's Children" issued on the new threshold label on November 14. Fleetwood Mac have a double LP released by MCA on November 5 titled "Blues Jam At Chess, Vols 1 and 2." A second LP is rush-released by immediate next week. Title is "Tawn Land Country" inspired by the fact that the group records both in Essex and in London and the tracks and composers are: "Sad Bag Of Shaky Jake," "Down Home Again," "Every Mother's Son," "Silver Tongue" (all Steve Marriott); "Take Me Home" (Peter Frampton); "Home and Away" (Frampton-Ridley); plus Gerry and the Pacemakers' "Gerry Shirley's 'Cold Lady," the Buddy Holly classic "Heartbeat" and a group composition titled "Ollie, Ollie."

SINGLES: LULU, AFFAIR, MAX, MAMA & WONDER

NEW singles by Lulu, Mama Cass, the Foundations, Max Romeo, the re-formed Shaws, Stevie Wonder, Love Affair, Sam and Dave, Nancy Sinatra and Marvin Gaye and Tammi Terrell are being released within the next fortnight. Also being issued are debut singles by the New Seekers and Dozy, Beaky, Mick and Tich.

Beatles in film documentary PLASTIC ONO BAND'S FIRST LP

A FIVE-MINUTE film clip showing the Beatles' recording and working out "Hey Jude" at EMI's Abbey Road studios in London is featured in the film "Music," currently being screened at London's Prince Charles Theatre. The documentary devoted to music in various forms, including classical as well as pop. No date has been set for general release by Warner-Pathe.

THE Plastic Ono Band's first album to be released by Apple next month. Other tracks were recorded in Eric Clapton, who some numbers feature Ringo Starr as drummer. Also included on the LP will be the Ono Band's recording "Cold Turkey." It was announced this week that the Beatles have had their first interest in Northern Songs to ATV, and it is expected Lennon and McCartney will receive in the region of three and a half million pounds.

AMEN CORNER 7 releases are scheduled for the new year: "Oh Me Oh My," Mama Cass' "I Make Your Own Kind Of Music" (Stateside); "The Foundations' "Baby I Couldn't See" (Pye), Stevie Wonder's "Yesterday-Me Yesterday Yesterday" (Tania), Sam and Dave's "Oh Oh I Know" (CBS), the Gayle Terrell duet "The Onion Song" (Tami), the Box Tops' "Ture On A Dream" (Bell) and the Shadows' revival of the Richard Rodgers standard "Slaughter On Tenth Avenue" (Columbia).

THE new Seekers debut with "Meet My Lord" (Philips). Dozy Beaky Mick and Tich's new single "Dave Dee" — re-released in the Howard-Blaikley song "Tonight Tonight" — both these discs are out on November 7.

UPSETTERS VISIT

THE Upsetters — who leap into the NME Chart this week with their single "Return Of Django" — are coming to Britain for an extensive tour of clubs and ballrooms. They are due to arrive here on November 28 accompanied by another leading African rhythm ska group, the Pioneers — whose current single "Long Shot Kick The Bucket" is now a Chart contender.

THE new groups who have signed agency agreements with Commercial Entertainments, a company which will promote the new groups, which already has handouts Desmond Dekker and Max Romeo. Commercial Entertainments announced this week that they have also signed to world agency agreements Status Quo and Dozy Beaky Mick and Tich — both these groups were formed next week. Representing Arthur Hovess, Commercial completed an impressive week of expansion by signing Mille Small to an agency deal.

THE HOLLIES SING HOLIES

THE Hollies are to showcase their new album "Hollies Sing Hollies" in BBC-2's "Line-up" on Friday, November 14. The show will be sub-titled "Pop Into Bed With The Hollies," and the entire 30-minute programme will be devoted to the group performing tracks from the LP, which is released by Parlophone the same day.

THE group — whose current single climbs to No. 3 in this week's NME Chart — flies to Cologne next Tuesday (28) to make its first-ever German concert appearance. The show will be followed by another concert in Gent, Belgium. On both these dates, the Hollies will be accompanied by a full band.

A new cabaret booking for the Hollies will take place in York's York Club for the week of November 30. It is expected they will begin their 1970 tour in London with appearances immediately after their Bailey engagement, although they will only play two or three stage dates before Christmas. A tour of Australia is being set up for January and February and the British concert dates are being set up after this commitment.

IT was confirmed this week that the Hollies will take part in York's TV's Christmas Eve special show "Christmas Eve" which will be recorded manager George Martin. As previously reported, Ringo Starr and the Beatles will be taking part in the show.

me mad at first, until I actually heard it. I'm not going to tell you how sweet it is. It's a couple of times, because there's an awful lot going on that you shouldn't miss. It's on Decca F 22973.

"The lights of night" is the title of a single by a lady called DENI LYNN. It was produced by Chips Moman in Memphis, and let me tell you it's a big sound. I love her voice, which is very strong but magnificently controlled — and the rhythm section are so together they must be brothers. This is on London, HLU 10292.

We're very cosmopolitan this week. GINETTE RENO is from Canada, and has a warm and very sultry voice. She

DECCA group records

JOHN ROWLES FEELS THE FIRE

JOHN ROWLES: THAT LOVIN' FEELING (MCA-U.K. stereo LP, MKPS 2001; 37s 6d)

JUST as I thought John Rowles wasn't making much progress, along comes this terrific album, in which John puts new life into some top tunes.

His deep, rich voice is used to great advantage on Oh Happy Day, Send Out Love and a lot more songs. He has a very good backing of five voices and a top-class instrumental unit, conducted by maestro Norrie Paramor.

His Aquarius/Let The Sunshine In is a real car-pencing track, and in Save The Last Dance For Me, he proves he can heat it out with the best of them. This album must win John Rowles many more fans.

Other titles: Do You Know Who I Am, Wheel Of Fortune, In The World Of The Young, You've Lost That Lovin' Feeling, Good Morning Starshine, Massachusetts, More Than Just A Woman, Till I Can't Take It Any More.

SAM APPLE PIE (Decca mono and stereo LK-R 5005, SKL-R 5005; 37s 6d)

First album from an up and coming group which I believe hail from Walthamstow in East London. Also where I am to be found hanging out I suppose I should be kind to say that I don't know if I like the inference in the words on the sleeve. From among the dustwads of the East End rise the superclean sounds of Sam Apple Pie.

As for the music, I was expecting a heavy dose of 12 bars but didn't get it. Not a heavy dose anyway. Though not outstanding, it's a reasonable selection of blues of varying shades, most of the numbers composed by the group — Sam Sampson, Mick Smith, Andy "Snakehips" Johnson, Doug Renny and Dave Charles.

The musicianship is competent without being inspiring but as on many blues albums, I think I could find nothing that made me sit up and shout "Yeah, Yeah." NL

Titles: Hawley, Winter Of My Love, Stranger, Swan Song, Tiger Man, Something Nothing, Sometime Girl, Uncle Sam's Blues, Annabelle, Moonlight Man.

STAR-STUDDED P.J. LP

P. J. PROBY: THREE WEEK HERO (Liberty, stereo LB883219E; 37s 6d)

A FUN record, with Proby, giving successful pop singers in a Week Hero, about a hill-billy, who sells a million records in three weeks, then goes from idol to idle, ballad and humorous, with P.J. singer, specially on Reflections (Of Proby has plenty of talent behind him, from Steve Rowland producing, the Lamby Dogs and Bob Henry combining under the name the Jericho as vocal backing, John Paul Jones arranging and playing organ, piano and drums who follow, and Reggie through Jimmy on guitar, Clem Cattini (drums), Alan Hawkshaw (piano, organ) and a load of other top musicians.

On an LP full of good entertainment, Pop it boasts Jim and Roby back. Hope music needs talent like his. A.E.

Other titles: The Day That Love Came Down, Little Friend, Empty Bottles, Won't Be Long, Sugar Mama, I Hate A Dream, It's Too Good To Last, New Directions, My Kisses Kill Me, Medley (about coloured problem).

DOGG JUST BEAUTIFUL

FAMILY DOGG: A WAY OF LIFE (Bell SBL122; 37s 6d)

NO superlatives that come to mind can possibly do justice to this beautiful, beautiful album from Family Dogg, who must surely emerge as a major force in pop music. LP is an absolute gem of close harmony, in careful choice of material, in honest endeavour and in skilful use of some of the best musicians around like John Paul Jones, John Bonham and Jimmy Page, who are better known as members of Led Zeppelin.

The songs vary from a very intricate and furious version of Paul Simon's The Life Of My Child, to the plaintive tale of Moonshine being sung incidentally by Zobby, who is the only face that I know for me is the best number on the album. If only the lyrics were written by Mike Mazelwood and the music by the Beatles, it would easily have been penned by somebody who had lived among the Tennessee bootleggers all his life.

Dylan's Love Minus Zero is very attractive. In the sleeve is perhaps over-orchestrated but the lyrics lose none of their importance. Listen to a beautiful sounding, like Steve Wonder, in Place In The Sun, the whole on a Party People. Most of the most intricate, and perfectly executed, harmonies I have ever heard, from Spunky's Organs. As Steve Rowland, whose singing, poetry and

THE BIG FOLK (Fontana, stereo SPLX25, 14s 6s)

One of a number of their wares on one track each, and the result is good listening. Wally Weaver, probably the best singer of children's songs, turns to Gentle On My Mind, with a beautiful duet with the Corries give us a rest to October Song, which probably the most interesting song from American Stefan Grossman — Religious Trainfare Blues.

Other titles: and titles: Noel Murphy — Irish Rover; Derek Brimstone — A Party People; The Tinkers — Gambling Child; Martin Carthy — Scarborough Fair; Jeremy Taylor — Nasty Spider; Spinners — Evening of Roses; Dundonald — Scots Wha Hae Na.

BETTER STATUS

STATUS QUO: SPARE PARTS (Pye SWSL/NPL 3831; 37s 6d)

STATUS Quo seem to have been neglected recently by most of the record buyers, and that is sad because they are now writing and recording some very much better songs than they were a year ago.

Included on this, their second album, is Are You Growing Tired Of My Love, the group's single previous to their present release, Price Of Love. It should have been a hit, but for the many who missed it, here is another chance to obtain it.

The rest of the numbers are all new with Status Quo taking most of the composing credits. They remain that heavy, trawny guitar sound, but augmented with a full orchestra on several tracks, notably You're Just What I Was Looking For Today.

LP is hard on your attention throughout perhaps, and improved Status Quo have become in recent months. GC.

Other titles: Give Without A Soul, Antique Angelica, So Ends Another Lie, Poor Old Man, Mr. Mind (East is mainly a vocal track), Lorraine, Little Miss Nothing, When I Awake, Nothing At All.

PAT BENTON: DEPARTURE (Polydor stereo LP, MON 2587; 37s 6d)

A voice from the past for long-standing NME readers. An in-performance LP, but little information on the sleeve about it. Pat is a name that has become in recent numbers, like John L. Ludermlisk's Bad News, and Break My Mind, or Friends. Didn't it hit too many on Long Distance, a bit dirgy. The tracks are all very good, but a bit unimpressive on the whole. A.E.

Other titles: What's gnawing At Me, The Way, The Way, The Way, I Got My Own Time, Song Of The Siren, Something Nothing, The Way, The Way, Playing In The Snow Today, I've Got A Secret.

JOHNNY RIVERS: TOUCH OF GOLD (Mercury LP, MON 2587; 37s 6d)

A powerful singing performance by this dynamic John Rivers, who is rarely understated in the country, but big in America. He powers his way through 12 numbers, with a great grip on behind him, as well as a beat-filled band. In numbers like You Better Move On, Do What You Got To Do and Tracks Of My Tears, his natural exuberance, yet controlled singing style, comes out best. A.E.

Other titles: Summer Rain, Poor Side Of Town, Better Life, Going Back To My Home, Baby I Need Your Loving, City Ways, Look To Your Soul, By The Time I Get To Phoenix, Ode To John Lee.

KINGSTON TRIO MAGIC

KINGSTON TRIO: ONCE UPON A TIME (Polydor, stereo 583 751/2; 75s)

A DOUBLE album of 24 tracks; recorded at Sahara Tahoe hotel in 1966 before an audience. Not only do the Kingston Trio—Nick, Bob and John—play guitars (with a bass player in attendance) and sing in impeccable harmony, but they put a lot of humour into their act between numbers, like a short dissertation on LSD ("Your own do-it-yourself Disneyland") and generally there's a party feeling throughout this effortless performance. The sleeve is well conceived, too.

Favourite tracks of mine are Early Morning Rain, Colours, Tom Dooley, Wimoweh, When The Saints Go Marching In and The Merry-Go-Round. Putting it all together, Passing through—time we had these boys back in England.

Other titles: Hard Travelling, Tomorrow is A Long Time, Rowin' Campfire, Rain, Colours, Brattality, One Too Many Mornings, A Day In Our Room, Goodnight Here, Here, Here, Here, Get Away John, The Shape Of Things, The Ballad Of Greenback Dollar, Babe You've Been On My Mind, Tijuana Jail, Silicone Bust, I'm Gonna Have My Hair, All the Flowers Gone, Scotch And Soda, Blind Date.



KINGSTON TRIO go skiing

SHACK COMPENSATION IS PAUL'S ORGANIZATION

CHICKEN SHACK: 100 TON CHICKEN (Blue Horizon stereo 7-62318; 37s 6d)

THE album from Chicken Shack, the first with Paul Raydon replacing Christine Perfect. And although I missed Christine's vocals, Paul's organ playing is adequate compensation. Indeed, it is Paul's organ, tasteful and played with a nerve, that solders the whole album together into a most unified whole.

Brass and impersonations have been dropped. Brian Webb has the vocals and is in good voice too; so relaxed on certain tracks. He might have said that I thought he would fall asleep any minute. Drummer Dave Bidwell and bassist Andy Silvester make a tasteful contribution and keep the whole thing throbbing along with the Raymond organ.

Material-wise, the album is nicely varied within the group's intention to stick to blues. Perhaps they



CHICKEN SHACK, pictured on the sleeve of their new LP. Top to bottom, left to right: PAUL RAYDON, STAN WEBB, DAVE BIDWELL and ANDY SILVESTER

could have been a little more adventurous within that framework, e.g. the success of Tears In The Wind, but it's a small point.

Tears is one of the five Webb vocal-instrumental numbers that should have been a much bigger singles hit. There are two Webb instrumental, the pulsating Evelyn, built around Paul's steamy Booker T type organ, and Hot And Cant, which is mainly a vocal track. Stan's lead guitar. The Way it is, a strong slow blues, and Still Worried About My Woman, a continuation of Stan's stage speciality, complete his writing contribution.

A nice, neat album from a group achieving a solid, distinct identity. NL

Other titles: The Road Of Love, Look Me In The Eye, Recorder Baby, Weekend Love, Anji.

Edited by ALLEN EVANS

LEE MICHAELS (A & M mono and stereo AML 956; 37s 5d)

Twenty-three year old organist Lee from Los Angeles and drummer Bartholomew Smith-Frost. This album in one session lasting just under seven hours and have come up with a mixture of funky sounds and jazz. Side One is a single twenty-minute track comprising five numbers, the best being Tell Me How Do You Feel with Lee demonstrating his virtuosity and Frost's with some superb controlled drumming.

The second side is lighter and Who Can Wait. More has some nice piano work backing up the lyrics on a two-tapping number. There's a touch of the omission, particularly in quite a recommendation, and it's one of the best tracks. I haven't heard of Lee Michaels before, but I think it might be worth getting the two preceding albums having listened to this one. RG.

Other titles: (Don't Want No) Back, Stormy Monday, Want My Baby.

CREAM OF THE CREAM?

BEST OF CREAM (Polydor stereo 583060; 37s 6d).

AS the title implies, no new numbers here. Instead a selection ranging from the early single, Strange Brew and I Feel Free, to Badge, with George Harrison, from the last "A Bad Sign" session. In the exception of Crossroads, the Fillmore West recordings with Eric Burdon, that is one of the lightest live cuts they made.

"Best Of" tracks for the Cream must have been a perplexing task and for everyone will find at least one of their favourites left out. Doubtless some of the omissions, particularly the live ones, were dictated by length rather than quality. Perhaps "Best Of Cream LP" will follow.

Although most Cream devotees will have these tracks, this is nevertheless, an excellent example of the style what was perhaps the best band this country has ever produced. NL.

VIC LEWIS: BEATLES MY WAY (NEMS stereo, 6-63723; 37s 6d).

The noted orchestra conductor Vic Lewis has gathered round him many talented musicians. John Williams, arranger-producer, John Cameron, the Mike Samms Singers, and a host of other musicians concentrated on only ten Beatles songs, but the result is a most interesting Eleanor Rigby, Norwegian Wood and Yesterday. A.E.

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personalities

I DON'T WANT TO BE CREAM AGAIN, SAYS CLAPTON

Steve Winwood has LP to do for United Artists

CONCLUDING the lengthy Ask-in with Blind Faith, started in last week's issue, and conducted in Vancouver, Canada, for NME by Martin Webb, Eric Clapton and Steve Winwood tell of their future plans and present feelings about being in a group together, among other things.

Martin asked the questions below, answered by Eric (EC) and Steve (SW).

QUESTION: You seem to be very submerged in this group?
EC: It's not so much that as being part of a group which is rather what I'd like to be, instead of a soloist. I think Steve is the most talented guy in the group, and I think that as a result he deserves to be in front and whatever else. But we're not just backing him up, we all play our incredibly big part.

QUESTION: Do you think that you might try to change things in the next album so that you're more out front?
EC: You may see at the time that we cut this album I didn't really have very much material to record, and I hadn't been singing for a long time, so I didn't feel very much like getting into it. I'm one of those people that doesn't like to do something unless I've got something to say and so after this tour, and after we've got loosened up a lot, maybe I'll have more of a part to play in the next album.

QUESTION: Are you putting out an album by yourself, possibly with Steve Cropper, Steve?
SW: Oh, no, I haven't heard anything about that.

QUESTION: Well what are you going to do?
SW: Well I've got to do an album for United Artists. It's an exchange for them letting me go on Atlantic. So I've gotta like get an album of my new stuff.

QUESTION: What is your album going to be like?
SW: Well I don't really want to talk about that actually.

QUESTION: It is a secret?
SW: No, but I just don't really want to talk about it until I've started, because if I'm not really anything to do with it, moving here now anyway.

QUESTION: Is it something you'd rather not do?
SW: No, but all I'm looking forward to doing it.

QUESTION: Was it a hassle getting this record together because of record contracts?
EC: Oh the tempo, he counted it in



BLIND FAITH in action at Hyde Park (l to r) RICK GRECH, GINGER BAKER, ERIC CLAPTON and STEVE WINWOOD.

SW: Actually it wasn't really. It just all happened, it was sort of worked. I mean Cream were sort of Atlantic.

QUESTION: Would you like to do something like you did with Roland Kirk at Staines again? Did the difference in playing styles influence you a lot Eric?
EC: Well I don't think there was any difference. At the time we were playing together we were just riffing, and so therefore most of it was on the same kind of level, and as far as I'm concerned, if a jazz man can't play a twelve bar blues then he really isn't going to be qualified to play jazz either, and Roland Kirk can play funk better than anybody, and he can play Tama-Motown better than even Tama-Motown people.

SW: He's just a very versatile musician, more so than a jazz man. I was on the loose at the time, and I was just keen to go and play anywhere with anybody, and now I don't think I'd have that much of an urge to do it, because I'm in a group, and I'm secure with that.

QUESTION: Did he throw you off in the first few moments?
EC: Oh the tempo, he counted it in

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Continuing MARTIN WEBB'S Ask-in with BLIND FAITH

QUESTION: Would you like to do some more jamming, or do some super-session type albums? I guess it's pretty difficult at the moment?
SW: Of course, I mean just that word is frightening, but it's like I haven't got anything planned apart from that album, but I can dig like playing with anybody. I don't know. It's a bit difficult at the moment, because most of the time when we're not working we're on the road to somewhere else, especially since everyone's trying to do his little playing thing.

QUESTION: I guess that jamming with a person like Roland Kirk like Eric did is still his experience for a musician?
SW: Yes, but it's a while now, it's just that the music's all coming together, but then that's not all there is to it because it's more like the spirit of playing, it's just the act in doing it, and like it doesn't matter too much, it's just the act itself, and like that's important, it's just nice really.

QUESTION: Eric, what's going to be done with all the tapes and film that was made of the sessions?
EC: That's what it was all about, but it was kind of phony really, because it was a TV studio, and

lights and cameras, and lots of people looking people around trying to guess directions from his box, and a few musicians. Not the right atmosphere, really. They didn't get released from anybody anyway, they didn't get anybody any, so they can't get it, because there's bound to be someone who'd complain, because it wasn't a total success.

QUESTION: Is there much switching around of instruments in this group?
SW: Yes, well Rick plays violin and I do a couple of numbers on guitar.

QUESTION: Do you find, Eric, that it is difficult to capture your true sound in large auditoriums?
EC: I'm not sure, we did the right thing playing in these big halls, and we didn't spend too much time sort of thinking about that, and as a result the sound isn't all that should be sometimes and we can't always hear what each other are doing a lot of the time, but we've got an amp on each side of the stage so that we can hear as much of one another as possible, but it's still not good. It's very hard.

QUESTION: How has your playing changed since you left Cream? Is it more relaxed?
EC: Yes, well the guitar playing with the Cream was brought about because I felt that I had to live up to something at the time, now I don't anymore. I can just play.

QUESTION: Have you proved your experience for a musician?
EC: I don't know. I haven't proved myself to myself, but I mean I might have proved myself to some people and to others I might have completely turned them off. I mean I've got a lot of people that look on what I played with the Cream, and if I don't say, now I don't like it in others, I much prefer to play what I'm playing now. I was totally exhausted, that's why we broke up, I mean you never heard of a group. And the stuff on tour and you're doing that kind of thing, playing these extensive sessions, you get to a point where

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might be repeating yourself every night - you know you're just trying the things that you've done before, and you don't get a chance to stop and rethink. If you can be more of a channel, like you play you get a chance to be able to see where you can move and put things in, rather than just playing full out all the time.

QUESTION: Is there more emphasis on songs in this group instead of a lot of solos?
EC: Yes, much more emphasis on songs because that's what we're really striving to do is to get really good songs written together. The solos in Cream sort of took over and became the biggest part of it, it was sort of the cart that pulled the horse really.

QUESTION: Has the sound changed at all? I mean your equipment?
EC: We're using Fenders, and I've had a lot of trouble with my amplification stuff since we've gone on this tour. I can't understand why I just still use Gibson any more, and of Gibsons. The neck and the pick up that's about all that's involved. I haven't yet come across a guitar since we've been on tour with Fenders, but Fenders give you a directly different kind of thing.

QUESTION: I read in an interview with you that you were not too much for the Who. Have your opinions changed since Tommy came out?
EC: Oh I did the Who, I always have. I can't remember saying that.

QUESTION: It said that you used to dig groups that leap around like the Who, but you didn't dig them?
EC: Oh, I still do. I still like to watch them. I don't know. Maybe I did that.

QUESTION: Who has made the biggest impact on you?
EC: My strongest influence man, always has been, and always will be, is Jimi Hendrix.

QUESTION: I've always heard it was B. B. King.
EC: Yeah, as far as guitar playing as such, that's kind of Chicago blues guitar playing is concerned.

QUESTION: But didn't he start all that?
EC: I would say Robert Johnson did. He was a guy in Mississippi who recorded all his songs in the age of 20, and he died at the age of 21, and was never heard of again. And the stuff he recorded has been like the source of just about every kind of variation of blues and rock music that's going around even now.

QUESTION: I was a fanatical collector of records when I was about 16 or 15 and his name was around, and I used to buy his records. One of them called Country Blues, by Simon and Charles, and that was mentioned in that, and it said he was a phenomenal guy and everything. So I bought that record.

QUESTION: Have you done any of his songs?
EC: Yes, Crossroads is one of the better ones, and there was another one with the Cream called Four Until Late, but apart from that, no I'd like to do some north though.

QUESTION: Have you always been as changeable as you are now?
EC: Well, that's the only thing that doesn't change is the fact that I'm always changing. I'm not a very consistent, it's a paradox. I've heard that from a lot of people, and I can remember I've always been like that. I don't know why I'm that really kind.

QUESTION: Do you think you're looking for something?
EC: Well maybe, I don't know, at getting into music. Well that's my consistency. You see, I've always done classic, right, any way, that's the only thing you can count on.

QUESTION: Do you have any idea what you'll be doing five years from now?
EC: No, no, thank God I don't.

QUESTION: Do you know what you'll be doing five years from now?
EC: Well, as long as I'm playing, I don't care.

QUESTION: Is there anything you'd like to do outside music?
EC: Not that I can foresee, no. Even if I was I'd probably not do it, I'd still enjoy playing it more than writing it.

QUESTION: Which do you prefer, live appearances or recordings?
EC: I like them both for different reasons. Recording is good for getting into things that you can't always lose your chips that way. Live is more fun, more exciting, and working a bit, we love to do it for a long time to come.

★ ★ ★ AMERICANA CALLING ★ ★ ★

MITCH HELPS JIMI AGAIN

RAN into Mitch Mitchell (drummer of Jimi Hendrix Experience) this week, and we spent a delightful time rapping about Jimi, England and a whole host of things.

After exchanging greetings that can something like this: Mitch: "Bet you bought that leather coat at London? Nowhere like the old one? Best place in the world."
 Me: "Yes, what's happening, how's Jimi then?" we then got into a whole thing about the Hendrix future.

"We're recording now," said Mitch. "We must have about 200 reeks of tape in the can, so we're getting it together for a new album. It's been about a year, since our last one and there's all this stuff lying around."
 I asked when the Jimi Hendrix Experience would start playing dates again, when the situation in it with the new group and will Mitch stay with Jimi.

"We'll probably start working in the Spring. I'll be with Jimi then, I mean, we all have to get our own things going."
 After we've finished going the

JUNE HARRIS in New York

album, I'm going back to London and I'll do a few things of my own.
 Jimi, of course, is one of the owners (with manager Mike Jeffrey) of Generation, a Village hangout discotheque. I understand that much of this new album will be put together there as they've kind of turned it into an impromptu studio.

QUESTION: Did you get to play at Staines, Steve?
SW: No, I missed that one. I don't know where I was at the time, I was out of it. I just never heard about it, well I just heard the next day when Eric told me that it was happening.

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album will be put together there as they've kind of turned it into an impromptu studio. To the best of my knowledge, the Hendrix Experience will also be in the Woodstock film, now being readied for release by Warner Brothers.

NOEL REDDING, who was the third member of the original Experience, will be coming to the U.S. with his new group, Fat Mattress, in November, opening at the East Town Theatre in Detroit on November 21. The group will stay here through Christmas and the New Year playing leading underground places.

Their album "Fat Mattress" is being released this week.

DYLAN BACK TO THE VILLAGE

BOR Dylan has moved back into the village. Though I'm sure he hasn't sold his Woodstock home, he's taken up residence on Macdougall Street, right in the heart of the West Village, and is beginning to hang out at several known places much to the delight of everyone in music.

For instance, in the past week, Dylan has visited the Fillmore East, where he went to see Dr. John the Night Tripper, and also the Vanilla Fudge and, according to reports, the Cafe A Go Go. Each time some time with John Mayall.

There are two songs in the film, besides the title song which Elvis sings, but it's smooth in the plot and come across even stronger than when I saw them filmed. It was lucky enough to be

on the "Change of Habit" set the two days the songs were being put in film.

The movie will not win this year's Academy Award, but it is a really really funny picture and Elvis finally has some good lines, which he delivers superbly. With such an aim, Elvis seems to be showing us more and more of a true comic talent.

One line which particularly stands out in my mind is when Elvis goes to dinner at the man's apartment (not knowing they are nuts) and he says, "I'm here in the world and meet the people you will be serving. They do actual nuts and thereby treat us none the different."

Elvis is immediately attracted to Mary Tyler Moore and this sets off a series of funny, if not awkward, situations. The making advances and Mary Tyler warding him off.

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ELVIS PRESLEY and MARY TYLER MOORE in "Change of Habit."

El wears his hair this style throughout.

HUMOUR FROM ELVIS

WHEN he was in Las Vegas, Elvis told the Press gang that his after-the-opening conference that he was tired of singing to turtles and guys he had just beat up in his movies.

He doesn't do either of these things in his new movie "Change of Habit." What he does, in fact, is turn in a fine comic performance in a stronger-than-usual first-act picture for Universal Studios.

The movie, due for Christmas of Thanksgiving release here in the States, was screened for the Press at a sneak preview at a local Hollywood theatre. The audience reaction, made up of half Press and half playing audience, was fantastic and the overall enthusiasm was a nice change of pace.

In "Change of Habit," Elvis plays a ghetto-free clinic doctor who mucks up with three nuts who have been told by their Mother Superior to live in the world and meet the people you will be serving. They do actual nuts and thereby treat us none the different."

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ANN MOSES in Hollywood

Editor of "Tiger Beat"

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Elvis is immediately attracted to Mary Tyler Moore and this sets off a series of funny, if not awkward, situations. The making advances and Mary Tyler warding him off.

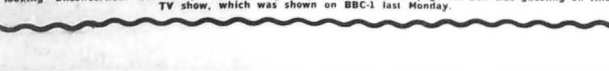
There are two songs in the film, besides the title song which Elvis sings, but it's smooth in the plot and come across even stronger than when I saw them filmed. It was lucky enough to be

on the "Change of Habit" set the two days the songs were being put in film.

The movie will not win this year's Academy Award, but it is a really really funny picture and Elvis finally has some good lines, which he delivers superbly. With such an aim, Elvis seems to be showing us more and more of a true comic talent.

One line which particularly stands out in my mind is when Elvis goes to dinner at the man's apartment (not knowing they are nuts) and he says, "I'm here in the world and meet the people you will be serving. They do actual nuts and thereby treat us none the different."

Bel-Air golf course in Beverly Hills, DONOVAN gets an introduction to the game. On the left, VIC LEWIS, back of NEMS, gives him a few pointers, while HOWDY WILLIAMS listens in. Andy is a fine player with a few handicaps. On the right, they approach a green, with ANDY looking pensive, DONOVAN striking out and looking unconcerned. Vic's LP, "Beetles My Way," is reviewed on page 12. Don was questioning on Andy's TV show, which was shown on BBC's last Monday.



ARE YOU GETTING KRISHNA'S MESSAGE?

MUCH as I try, and I do, it's a hard slog trying to understand the Krishna thing. I get the bit about singing "Hare Krishna, Hare Krishna, Krishna Krishna, Hare Hare, Hare Rama, Rama Rama, Hare Hare" over and over again, but it's all the head shaving and the jumping about and the unexplained glorification of India that throws me.

I'd like them to know, over there at the Temple in the London Borough of Camden, that this isn't a put-down. The inability to comprehend them may well be mine.

It's just that I've a feeling that most of those of you out there buying the Radha Krishna London Temple's "Hare Krishna" chart hit aren't really getting the message, either. And that the time is right for a little more clarification.

Certainly if membership figures of the London Temple are any guide, then the sincere organisers there haven't been reaping the full benefit of the blaze of publicity they've had

wonders ALAN SMITH

since their Apple single entered the NME chart.

In the early days the Temple membership was given as 17. Today the figure is "twenty."

Mostly the group seems to consist of young Americans — although there are some English — and for a while many of them have been based at John Lennon's elegant home near Ascot.

This is the reason why some



Londoners may have missed the Krishnas from the streets of late: at one time it was a familiar sight to see them making their music and skipping and collecting as the sounds of "Hare Krishna" echoed over the traffic.

One member is a Jewish-American from Portland, Oregon, Michael Grant, who worked in the music business in New York before he gave everything up and joined.

Known as "Mukunda" — to his Krishna colleagues, he told me that the reason they sometimes seemed so concerned about raising money was that they wanted to build a really fine Temple in this country.

Added Michael: "Our spiritual master is a gentleman from India whose name is A. C. Bhaktivedanta Swami."

He is 74 years old and has no permanent home. There are now 20 of our Temples around the world, independently governed, and he travels about visiting them and spreading his message.

"In Britain, our Temple is an old building which was formerly used by a Bible Society, and we now have planning permission to use it for our own purposes."

"You know, there's no reason why people of various religions should not also follow Krishna. We may even install a picture of Christ in our Temple. We believe he was the Son of God."

"In fact, I am from a Jewish

family but it was only after following Krishna that I began to see the essence of other religions.

"Krishna is just our name for the one true God, and this is why we do

not argue one religion against the other. What kind of world do we have when people could use even religion to fight about?"

Michael explains that the benefit of

Devotees of the Radha Krishna Temple holding one of their regular meetings at the Conway Hall, London. Note the small (about 25) but enthusiastic audience joining in with their own instruments.

singing "Hare Krishna" is that it is a mantra — or song — that it is transcendental. It's not just a rosy sound.

"We may also have a hit record," he says, "but we really are not interested in the things of this world. Neither are we too concerned about Temple worship — the world is our Temple."

However, we do require to raise funds, and it's great when maybe 15-20 of us go out and we raise maybe £20 to £25, and people get to hear us too."

Michael tells me he was 24 when he was working in New York and became interested in Indian music, which led him eventually to attend a lecture about Krishna consciousness. He found himself chanting and there was, he says, such a ring of sincerity that he felt himself drawn in.

When the vibrations hit a true follower, he says, it's quite something. In fact, the Krishna literature I have lists no less than eight specific "ecstasies."

These are: being stopped as though dumb, perspiring, the hairs on your body standing up, losing your voice, trembling, fading of the body, crying out in delight, and a straight trance.

All this eventually enables one to see and experience Krishna.

Something tells me I'm a long way from it yet. But I'll keep trying.

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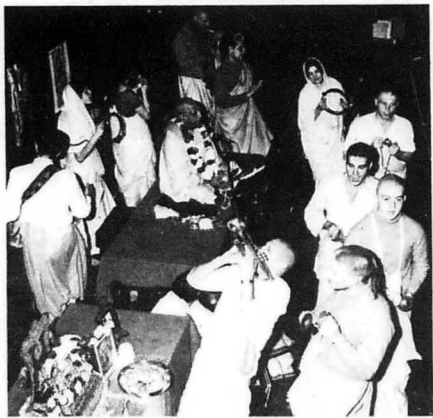
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The spiritual leader, A. C. Bhaktivedanta Swami, sits cross-legged on the table, seemingly in deep meditation, while Temple members dance and play around him.



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ALAN SMITH on the Transatlantic phone to

NICE guy Nilsson remains — as ever — a nice guy . . . And in a pop world which occasionally tends to suffer a little too much from "stars" believing their own publicity, it was also nice speaking to this well-respected and friendly singer/composer when NME linked up with him for a London-California phone talk a couple of days ago.

WEEK NEXT Beatle George talks about new single

EXCLUSIVE NEXT WEEK

Harry the Hit happened to be watching the ball game on TV at the time — air-conditioned in his Los Angeles home from the 70 degrees and the sunshine outside — he turned down the sound and told me how he thought, "Everybody's Talkin'" would never be a chart single.

"I didn't see it as a chart hit even before we put it out. I had no hope for it. Actually . . . I don't know . . . I don't know about those things. I don't really know what a chart single is. I've had very little experience with them personally! And after all, it's now nearly two years since the record was first released.

"I find it very difficult to ever judge what kind of number or record it takes to become a hit. I wish I could — they're important to a career.

"Sure, it would have been nice to break in with one of my own compositions. ('Everybody's Talkin'' was written by Fred Neil), but I've been recording other people's material for a long time, so it's not that unusual. Fred Neil is an excellent writer.

"I guess a tremendous amount of the song's success is connected with its exposure in the movie 'Midnight Cowboy'. The director John Schlesinger, had heard my second album, 'Aerial Ballet', which contained 'Everybody's Talkin''. They put it in 'Midnight Cowboy' as a temporary track, to see if the picture would work against a song like that. And after they'd heard it a few times with the picture, they were pretty well convinced except that they also asked a few other writers to do a song. So John Mitchell did one and John Barry did, and I did. And we were all



rejected! "I'm not working on any other pictures at the moment. I'm getting a lot of offers, but in truth, I'm not that interested in writing musical films any more. "I'm not really interested in personal appearances. I don't know whether it's known in Britain, but I don't do them and I never have, apart from a few television shows and that's about it. I don't do concerts and I don't take bookings. "Sure, I could be tempted! Many things could tempt me, but the thing that would tempt me the most would be my own desire. Maybe one day I'll just feel the need to perform, or I'll want the acceptance. I just don't know. But not for the moment. "For one thing, you know, I just don't consider myself a performer. "I'd like to come over to Britain for a week at the end of this month, or maybe early in November, and maybe then it would be nice to do a TV show or something. It's a little hard to fit it in, because I'm in

the middle of doing a couple of albums — but I think I'd like to try.

"The last time I was in Britain, I guess I felt the reaction to me was just . . . very cordial! It was even nicer, come to think of it, because I didn't expect any reaction at all."

Nilsson's career today has taken him some distance from his one-time job as a computer processor in a bank, a task he performed diligently for no less than seven years before his music began to take over.

Bank employee

"By the end of my term at the bank, I was really making enough money in music to satisfy my needs," he told me. "I left."

With bank-like diligence, he still tends to throw himself into a particular task until, it's completely finished and not before. At one time he would finish his previous job at 1.30 a.m., and then move on to a friend's office downtown in

Hollywood and go on writing until dawn.

Almost universally respected in the business by most people from the Beatles downwards, Harry is nevertheless a complete and utter contrast to his colleagues in popular music.

He wears conventional suits, and has his hair cut. He stays at home writing or watching TV. He doesn't go to clubs. He doesn't like performing. And in fact, he admits he mostly prefers to keep himself to himself.

"The inner me," says Harry, a smile in his voice, "would take more than an interview to explain."

From YOU to US Give Britain a chance!

I AM tired of pop stars, mainly progressive, saying that the reason they spend more time in America is because of better musical appreciation there. A short while ago, Eric Clapton stated this and now Robert Plant in more detail.

Both are being totally unfair. It

is obvious that more will appreciate Blind Faith and Led Zeppelin in America because of bigger halls and a greater youthful population.



but I doubt that the individual depth of response is any greater than here. Eric Clapton and Led Zeppelin should give us a fair chance. — S. BARNES, Leeds.

PEOPLE are continually criticizing Tony Blackburn and Jimmy Young, but nobody ever suggests who could do a better show, which would appeal to the majority at these times of the day. I suggest readers should stop knocking these two successful disc jockeys until two really worthy replacements have been tested and proved. — COLIN FENN, Cuffley, Herts.

I AM willing to bet money that Tony Hicks of the Hollies did NOT, as stated in Nick Logan's article in last week's NME, say with regard to the music publisher of 'He Ain't Heavy, He's My Brother' — they played me complete load of rubbish and then got out. He Ain't Heavy and said "You won't like this one". I refuse completely the alleged statement that rubbish was played to Tony. This is not ego, but simply because Tony asked for acetates of a few different songs, which we proceeded to cut while he waited for acetates to be cut specially for "rubbish". As for my alleged remark that "you won't like this" — the truth is that I said "Why are they asking your dubs, please listen to this wonderful song. It's not for the article, but do you think it's great?" Whereupon Tony said "Scrap everything — that's for us."

do feel that just as your readers will find just as much interest in that stated occurrence as in the printed version in your article, which I find so hard to believe as being the fact, as stated in Nick Logan by Tony himself. CYRIL SHANE, Baker Street, London. Tony Brant's comments: Tony Hicks reaffirms he used the word "rubbish", because, in his opinion, in comparison with "He Ain't Heavy", everything else was rubbish. I can't say more about what Tony Hicks told me what went on in Mr. Shane's office and that he, as stated, reported what Tony said faithfully.

Do ITV and BBC really credit the general public with so little intelligence, or are we all supposed to have poor eye sight? I refer of course to the question of minging. Yes, it still goes on. Anyone unfortunate enough to watch "The Saturday Crowd" or "Top of the Pops", will, I'm sure agree that it looks idiotic. If we must have singers miming in a dance routine, let's make it look convincing. Bad miming gives the whole show a tatty, couldn't care less image. Bring back "Ready Steady GOES LIVE". It may have lacked polish but at least it was honest. T. D. H. FOSTER, London, NW10.

Readers' letters should be sent to: Tony Brantley, 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.

WHAT I like most about Tony Blackburn is his unpredictability. I sit in an agony of suspense wondering whether the car number spot will come on at eighteen minutes, thirteen seconds, or seven-tenths minutes, forty seconds to nine. And I just sweat it out wondering how long it will be before "I'm sorry to cut this record off but we've so many good things to come. Please don't let Tony Blackburn dig himself any further in the rut, he'll bury himself alive. A. CLARKE, Newcastle-upon-Tyne.

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FABULOUS BUTTON FRONT VESTS

LONG SLEEVED COSSACK CLOAKS

Radio Luxembourg wins 208 Contest

POP'S FACELESS DJs

(until now!)

ARE Radio Luxembourg's d-j's the forgotten men of radio? Or do Britain's pop stars and public fully appreciate the tremendous impact they and Luxembourg can have on making or breaking a hit?



208 is estimated to reach an average nightly audience of close on five million listeners over the course of a week, which is a lot of millions. But I'd still like to take a bet that many artists take the station for granted — or fail to realize that plays on "Luxy" often stars and help to sustain their stay in the charts.

Luckily, many of these millions of listeners take the opportunity to write to 208's radio show and have the opportunity to write to 208's resident, Tony Prince and Dave Kid Jensen, and it's a great morale booster for them to know that Somebody Out There Loves 'Em.

I sat behind the mike in THE studio at the weekend, situated in a quiet wooded park in the Grand Duchy where they can afford to keep the window open as they talk (Paul Burnett once turned on the air and the voice of a British tourist, and it's three floors up), and I can tell you understand the psychological barrier of wondering if anybody is listening to the broadcast. But they're a long way from Britain (which they can rarely visit), and it's a strange feeling.



PRINCE was part of a Manchester group the Jassens, before he completed the old TWX show "Discs A Go-Go" and then joined Caroline North before Luxembourg.



PAUL BURNETT's another expatriate... he was programme controller of Radio 270 before going to the legit, Naxos Radio, then 208.



DAVID CHRISTIAN can hear him on 208 with "Another Dimension". Then there's DAVID CHRISTIAN, from Weymouth; and the man with the mid-Atlantic accent, BOB STEWART from Liverpool. Again, Caroline North has experienced expatriate who knows the pump excitement into the airwaves. If you're from the North or Midlands, you may have spent two years listening to his "Baby Bob Stewart Show" on Caroline North.

A QUIET and almost painfully introverted unknown British skinhead balladeer called J. A. Freedman sang a hauntingly unusual composition of his called "When You Walked Out Of My Life" at a stiffly formal Continental contest in the Grand Duchy of Luxembourg on Sunday night... and came first.

The French seemed baffled; the Germans vandered why er zis could happen von der big star FREDDY was also taking part, and the others accepted the situation with a good European shrug.

The contest was not in fact one of songs and singers, but in the strictest sense, an attempt to put record productions and producers against each other on an international basis.

Radio Luxembourg broadcasts separate services to its own country as well as Britain, France, Holland and Germany, and it decided to bring them together in this way for the first time.

The actual public event was something of a pleasant window-dressing the records themselves had been judged earlier in the day, and postal



J. A. FREEDMAN, winner of Luxembourg's international contest on Sunday

vote had also come in from Luxembourg listeners around Europe), but it did give an opportunity to see some of the big European pop names in action.

If there was any major drawback to the whole thing it was that the Continental pop scene still seems firmly rooted, mostly in the style of the mid-40s, and for that reason alone anybody with anything original

to offer would appear to be working at a disadvantage. The German numbers, for instance, had the distinction of sounding like military marching songs.

Luxembourg has a big thing going with its current station format on 208 — and a great and raving team of resident d-j's to match — and although I personally had a most enjoyable time in the Grand Duchy, I'm wondering if this kind of event consequently couldn't do more harm than good. Maybe it's a little early to say.

Some facts on J. A. Freedman, whose recently released discs single "When You Walked Out Of My Life" won the producers' prize for his co-manager Bunny Lewis... he's 22, real name Jules, comes from South London and studied at the French Lycee before serving five years in the Irish Guards.

Britain's other entrants to the "Grand Prix Radio Television Luxembourg International 1969" were former Vernon's Girl Samantha Jones, who gave a snappy in-person performance of her Penny Farthing single "Today With You"; the unquestionably professional Vince Hill, who performed his Parlophone record "Little Bluebird"; and Gibraltar's Valverde Brothers with "Rivers Of My Mind".

Vince's song was based on an original classical melody by Schubert. And I don't think the Germans were too happy about that.



TIM MYCROFT (right), the leader of the group that isn't, with arranger PAUL BUCKMASTER.

argument the other way. The publicity about the pornography of Jane and Serge's must have put some mums and dads off buying their record, so because both versions have the lively melody lines, they buy ours.

"So, I suppose it's a reciprocal thing, which can't be had, but I must admit, I still think it's only the melody in the song. All that sighing bit seems a bit sick, now that the novelty has worn off."

While Tim is the Nice Sound who gets most of the publicity, and presumably the money out of having a hit, he is adamant that there really is a group, and he will always think of Sounds Nice as such.

Group together

"I'm only the instrument that puts out the final product which the others, Tony, Paul, producer Gus Dudgeon and the orchestra have worked so hard on. It will be the same with the LP, which we are currently working on. I'm not sure what will happen when I come to do live gigs, but I'd like to devise some way in which the group could be presented."

I can't stress strongly enough the team effort involved, but I can't really complain about being the front man, in fact I enjoy it. Tim said, breaking into a broad smile



GRAPEFRUIT, the group the Beatles backed and helped launch into pop just over two years ago, may not be setting the charts alight here at home, but they're certainly not letting the Beatles faith in them down when it comes to the Continent where they currently have a hit record, "Deep Water" on RCA. Last weekend, writes JOHN WELLS, they were the stars of a special Dutch TV show filmed on board the ferry Tor Anglia, sailing from Gothenburg, Sweden, to Amsterdam, Holland (a 25 hour trip) and appeared before regular passengers, plus nearly 200 European fans who had chartered a plane specially to fly to Gothenburg to join the boat. The trip, apparently, proved a great success and I would have liked to be able to report it for Grapefruit's British fans. However SAS Airlines had some problems and I didn't catch on with the boat until after it had docked in Amsterdam, by which time all the shouting was over. The group pictured on the quay beside the Tor Anglia are (l to r) GEOFF SWEETENHAM, BOB WALE, GEORGE ALEXANDER and JOHN PERRY.

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Jane sounds in phoney

CLAIM SOUNDS NICE

TRY as I might, I can't think of anybody who has rocketed into the hit parade, and found that he had lost money in his pocket than when he was a complete nonentity. However, that's exactly what had happened to Tim Mycroft, a very pleasant 21-year-old from Bournemouth.

Tim, of course, is the sex-gun organist and is the central figure in Sounds Nice, the group that isn't a group, who are currently enjoying their debut chart success with the "acceptable" version of "Je T'Aime... Moi Non Plus," which they retitled "Love At First Sight."

I'm still trying to figure out how I'm more hard up now than before, said Tim, and it's not easy with a family to support.

"The thing is, I've been working in a bakery in Bournemouth for a while, and there weren't many weeks when I didn't take home about thirty-five pounds a week. It was night work you see, and I was suddenly the first one to volunteer to do overtime."

"It takes a bit of getting used to, suddenly finding yourself with a big hit and only a few bob in your pocket."

Complicated

The group that isn't a group sounds a bit complicated, but let Tim explain.

What happened was this. Tony Hall, who promoted the record and is looking after me, heard "Je T'Aime" while he was at the Antilles song festival in the south of France.

By GORDON COXHILL

argument the other way. The publicity about the pornography of Jane and Serge's must have put some mums and dads off buying their record, so because both versions have the lively melody lines, they buy ours.

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by *The Alley Cat*

IN U.S., million-dollar advance for "Tom Jones Live At Las Vegas" LP — also Gold Disc for "I'll Never Fall In Love Again" single . . . Joe Cocker's next LP includes George Harrison, "Something," also compositions by Bob Dylan, Leonard Cohen, John Sebastian, John Lennon and Paul McCartney . . . June record sales here 37 per cent higher than last year . . .

Ringo Starr with Apple executive Neil Aspinall and publicist Mavis Smith visiting Hollywood . . . Sweeping successes for Johnny Cash in U.S. country poll . . . Donovan seemed misplaced on Andy Williams' TV show . . .

Updated for Dells' next single — Otis Redding's "Dock Of The Bay" . . . Next week, Beatles take over from Creedence Clearwater Revival topping American LP chart . . . Aretha Franklin's next single a Paul McCartney composition . . .

His version of Casuals' "Jesamine" next U.S. Marty Wilde release, under name of Shannon . . . How much love in Dave Clark's heart for Jackie De



STEPPENWOLF packed London's Lyceum last Sunday night.



TINY TIM with DAVID FROST last Saturday, when he went on the Frost Show. He took along his bride-to-be and her mother.

TEA IN BED FOR THE GROOM!



Before his wedding, LEM "CHIP" HAWKES got plenty of attention from his fellow-TREMLOES (1 to 4) DAVE MUNDEN, ALAN BLACKLEY and RICK WEST, who got him to bed earlier than usual after their stint at the Golden Garter club in Manchester last week night: Len and Ty's "Golden Shot" hostess CAROL DILWORTH toast each other after their wedding ceremony. The Trem's latest record, "Call Me Number One," was released last week.



Every radio listener Benjamin hosting party following Petula Clark's Royal Albert Hall concert . . . Which agent did Jimmy Young dedicate "Promises Promises" to? . . . Is Barry Ryan's hit dedicated to Ronald Biggs? . . . Probable last week for Bobbie Gentry at No. 1 . . . Is next Beatles single first not composed by John Lennon and Paul McCartney? . . . For release of another Des O'Connor record, why has Norman Newell waited so long? . . . Britain's Judy Carne leaving "Laugh In" . . . Folk singer Arlo Guthrie has married Jackie Hyde Holloway, has difficulty accompanying Tiny Tim on Saturday's Frost TV show . . .

November 9, Clodagh Rodgers guest appearance on Bob Monkhouse's "Golden Shot" (ATV). Advance sell-out for Robert Paterson's Royal Albert Hall Petula Clark concert, next Wednesday. Variety alleges Diana Ross is married to Berry Gordy Jr., Tamla-Motown chief. Does Rupert Murdoch call Festival label directors Peter Gormley and Mike Sloman Rupert's People? . . . Decca describe Gnetta Reno as "a female Tom Jones" . . . New version by Checkmates of "Proud Mary" (recent Creedence Clearwater Revival hit) a fantastic Phil Spector production . . . For next Matt Helm film, "Laugh-in's" Gollie Hawn likely co-star opposite Dean Martin . . . It seems like Andy Williams sings and talks like Frank Sinatra these days . . . In U.S. Top 30, Flying Machine formerly known as Pinkerton's Colours . . . Currently producing Vikki Carr's records—Bob Crewe . . . Lipton's attempt to ban Bob Dylan returning here . . . EMI's Mike Regan holidaying with BBC-TV's Bill Cotton in Majorca. Steve Wright of the Easybeats marrying Sydney girl Gail Baxter. Popularity of Beatles matched only by George Best here . . . After eight years, Della Reese recording again under Hugo and Luigi's direction . . . The class of Lena Horne out of place on Sandler and Young's TV show . . . Marion Ryan and their agent Harold Davison fly to Germany for Paul and Barry Ryan's 21st birthday today (Friday). Current Oliver U.S. hit penned by Rod McKuen for "Prime Of Miss Jean Brodie" film . . . Did David Frost really enjoy Tiny Tim's TV performance? . . . Johnny Harris musical director for Petula Clark's Royal Albert Hall concert . . . Manager Tony Lewis discussing with Bill Miller Las Vegas deal for Malcolm Roberts . . . New single from Status Quo originally waxed by

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UP 35041



TREM WEDS MINUS HIS BEST MAN!

THE wedding on Sunday of Tremelo Len "Chip" Hawkes and "Golden Shot" hostess Arlo Dilworth at Sunningdale parish church in leafy Berkshire, with the beffrey bells ringing out musically as the happy couple emerged man-and-wife to face a battery of cameramen and a crowd of 500 villagers, was marred only by the mysterious disappearance of best-man Rick West, lead guitar with the Tremes.

For pulling bizarre stunts for his clients, swore he knew nothing about it. Be that or on, he couldn't have arranged anything better. The radio on Sunday and Press on Monday was quite overwhelming with pictures of beautiful blonde Carol and good-looking Len, plus the story of Rick, in all the National.

Manager Peter Walsh and other Tremes Alan Blackley and Dave Munden (he took over best-man duties), were worried faces until 5 p.m., when news came through to Arlo's Berystede hotel, where the 300-guest reception was held, that Rick had been kidnapped by Reg Day students near his home in Chadwell Heath, Essex. Publicist Brian Longley, noted

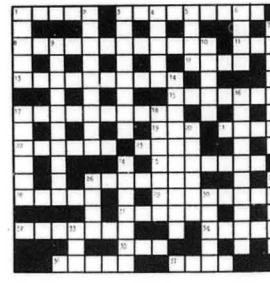
for pulling bizarre stunts for his clients, swore he knew nothing about it. Be that or on, he couldn't have arranged anything better. The radio on Sunday and Press on Monday was quite overwhelming with pictures of beautiful blonde Carol and good-looking Len, plus the story of Rick, in all the National. Nevertheless the wedding was a joyous affair and the guests — including TV producer Dickie Leeman, Irish impresario Jim Hand, Heather Walsh, Tremes' fiancée Lynn Stevens and Andrew Witherburn, Brian Poole, the Marmalade and their ladies, including actress Sheila White — danced the night away to the swinging music of Chris Welch and his band. Even Rick and his wife Lynn arrived later in the evening. — ANDY GRAY.

LP chart . . . Tony Blackburn (BBC radio listener) Charlie Perfect formerly lead singer with Fairport Convention . . . Barry Ryan working with twin brother Tim Ryan . . . Acting offers for Tim Mycroft, organist with Sounds Nice . . . These days, agent Arthur Howes concentrating more on promotions . . . A forthcoming Engelbert Humperdinck ATV special, he and Tom

NINE POPWORD

Compiled by Julie Logan, Walthamstow, London

- ACROSS
- Recent Move hit
 - Guitarist, ex-Shadow star (3, 6)
 - "Sweet Soul Music" Nitmaker (6, 9)
 - Bobbie's song
 - 12 Fat Mattress guitar
 - 13 Seekers' Jim theme hit (4, 7)
 - 15 Nice took it from West (3, 4)
 - 17 The Hammer man!
 - 19 Label
 - 21 The light, the star stands under a par-happ
 - 22 Hans D'Abò belonged to a band of them
 - 23 Beatles' country to be back in
 - 25 U.S. group — slow moving animal!
 - 26 Peter the dancer
 - 28 Everly's sang about her; so did Amens
 - 29 Birmingham group
 - 31 Not Duck!
 - 32 Now with his third hit group
 - 34 Descriptive of Trash
 - 35 His wife sings with him
 - 36 Mirelle's under-ground group
 - 37 Albert or B.B.



- DOWN
- Fairy snowman
 - Union Gap hit (5, 4)
 - Top TV producer of many past shows
 - (4, 4)
 - Vocal tone
 - 18 Started NEMS
 - 5 Pop prayer!
 - 6 Lazy star!
 - 7 Mick Parren's under-ground group
 - 10 and Yoko un-spolt (3, 7)
 - 16 Frankie's speciality
 - 18 One of Small Faces' last and biggest hits (4, 6)
 - 16 Show promoter
 - 17 London's TV station
 - 18 Started NEMS
 - 20 Mr. Garner jazz pianist
 - 21 Amens's leader
 - 24 His namesake always tolt the truth
 - 27 "Walkin' Back To Happiness" girl
 - 30 A sign since birth!
 - 33 How upset equals British group?

Answers next week and here is last week's solution

- ACROSS: 1 Jasecker; 2 Vikki Carr; 3 Joe (Suzie) and the Grease Band; 4 Sharm (Sharm) Amen Corner; 5 Miami (Shawband); 6 Elta Jones; 7 SOS (SOS) (On Sight); 8 Hollie; 9 Johnny (Cash); 10 Linda (Dave)/Mason (Wilham); 11 Linda (Suzie) or Linda (McCarty); 12 Bobby Rydell; 13 Jeanette (Bridget) 26 Russ (Con-way); 27 RSG; 28 Herd; 29 Screamin'.

DOWN: 1 Reggae; 2 Steve Stills; 3 Association; 4 Suburban; 5 Vince Melouney; 6 Keith Moon; 8 Doris; 13 Chambers; 14 Sneakers; 15 Symbol.

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 30 Kid Jensen, 9.00 Tony Prince, 10.30 David Christian, 12.00 Paul Burnett.
TUESDAY
 30 Kid Jensen, 9.00 Tony Prince, 10.30 David Christian, 12.00 Paul Burnett.
WEDNESDAY
 30 Kid Jensen, 9.00 Pete Murray, 9.30 Tony Prince, 10.30 David Christian, 12.00 Paul Burnett.

THURSDAY
 7.30 Paul Burnett, 9.00 Tony Prince, 10.30 Bob Stewart, 12.00 Kid Jensen.
FRIDAY
 7.30 Kid Jensen, 9.00 Pete Murray, 9.30 Tony Prince, 10.30 David Christian, 12.00 Paul Burnett.
SATURDAY
 7.30 Tony Prince, 9.30 Bob Stewart, 12.00 David Christian.

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