

New Musical Express

EVERY
FRIDAY
8D

No. 1191 Week ending November 8, 1969

MAC RINGO SURPRISE

TREMELOES • JIMMY CLIFF • RYANS

KING
CRIMSON

TOP
POP
NEWS

LULU COCKER MOODIES

TWO UP-AND-COMING DISCS

TRACY

by THE CUFF LINKS on MCA MU 1101

No. 5 IN THIS WEEK'S 'CASHBOX'

No. 4 IN THIS WEEK'S 'RECORD WORLD'

NITTY GRITTY

by GLADYS KNIGHT

AND THE PIPS

on TAMLA MOTOWN TMG 714

K.P.M., 21 DENMARK STREET, W.C.2

01-836 3856



New Routes On Atco!

LULU

"Oh Me Oh My"

(I'm A Fool For You Baby)



ATCO 226 008

ENGELBERT HUMPERDINCK



a beautiful new single
WINTER WORLD OF LOVE

F12980

45 rpm record
The Decca Record Company Limited Decca House Albert Embankment London SE1

DECCA

A TIY CLUB OR ALBERT HAL, IT DOESN'T MATTER TO FLEETWOODS

IT'S a shame in a way that Mick Fleetwood is the Fleetwood Mac drummer and not a guitarist or some other make of stand up man.

Occasional flashes of lank-haired head or a bony arm or a rampant leg — flying out from behind the drum kit like the tentacles of an octopus — can't compensate for the loss to the audience of the intelligent, agile mind, the wit and the comic ability.

— Yes come over," said Mick after I had been trying to locate him all day. "But I've got to meet Peter at 5.20 for the John Mayall concert at Croydon."

"I'll be quick," said I, racing out minus his address and spending a futile half hour in Kensington Church Street trying every house with a 7 in the number before having to phone back to the office for directions.

"After you'd phoned I suddenly understood if you had the address," said Mick when I arrived at the top of many flights of darkened stairs, adding that he'd decided to miss the concert in order to pack for the group's Scandinavian tour starting the next day.

Good year

All things told, 1969 has been another a good year for Fleetwood Mac. — "Albatross" No 1, "Man Of The World," No 2 and now "Oh Well" in second place poised for the final top.

"We are very lucky as a band in that we appeal to an incredibly wide audience," said Mick, seating himself on a deckchair(?) in a living room suitable for its stripped pine furniture from Junk City and the decapitated "dolls" heads that peer down from the top of a cupboard.

As well as the pop fans and the blues fans I know there are a lot of older people who like us. And we can play an Underground date like the Brunel University and be accepted as well.

"We have been fortunate in that people now accept that we can do anything. We are not tied to one style."

It must be horrible to feel misreached in a certain style, which a what could have happened to us.

Accept us

"People now take Fleetwood Mac for what they are doing at any given time — they are not going to judge one piece of music because it doesn't fit into the type they liked before."

After a period of cutting down on appearances to devote more time to recording — at one stage they were down to a single gig a week — the group has of late been reversing the trend.

DOESN'T MATTER TO FLEETWOODS



FLEETWOOD MAC pictured in dressing room at a recent "Top Of The Pops" to plug "Oh Well" which makes No 2 in this week's NME Chart. (l to r) DANNY KIRWAN, JEREMY SPENCER, MIK FLEETWOOD, PETER GREEN and JOHN MCVIE

"With concerts, no matter how good you are, you know you have to stop some time. You have to keep to set times to do your two shows."

"At these small places you can go on all night. There is no promoter breathing down your neck. Peter might feel like a chat with the audience; Jeremy might do his impersonations. You can go on as long as you like."

Firmly established in Britain and in most European countries, the one thing that now eludes Fleetwood Mac is success in America.

From their 12 days in Scandinavia the group returns here for less than a week before heading to the States on their third attempt to break through.

Important

"America is very important to the growth of the band," says Mick. "If we stayed as we are here, apart from working and getting more people to listen, there is not much further to go. We are determined to make it in America."

On the last two visits, according to Mick, the concerts went "great" but the group suffered from lack of nationwide promotion.

"We wandered over there and everything was very small time. America is a very big place and if you don't do things big you are not going to be heard."

This time they will be represented by Reprise. They have done such good work in the States for Jethro Tull, and they are hoping this will turn things their way.

It is a very big and good company," said Mick. "And everything is supposed to be fine and

ready for us to arrive. We can only hope now that we are successful as far as dates are concerned.

"But we know we have to work at it. Take Joe Cocker — when he went over there he was unknown. He spent months and months just going round the circuit, just like Cream."

"They worked for peanuts — actually going to hallrooms and asking if they could play. When they did that was all that was needed but they still had to stay there for ages and work like slaves."

"We are newcomers near well known in America, whereas groups like Jethro Tull and Ten Years After are incredibly well known."

But although Mick states that the group will stay as long as necessary. "So that when we come away we won't be forgotten" — he adds that Fleetwood Mac won't be deserting England.

As Peter Green said in the NME a few weeks ago "there was minor dissension in the group over the suitability of "Oh Well" as a single."

"When we recorded it in the studio," Mick explained, "everyone decided it would be the next single. Then John and I listened to it again and John had doubts and so did I."

Dissension

"Peter said that if everybody wasn't agreed he would put it out as a solo single and that would have been a bad thing."

"I started playing it over and over again and decided it was right. John's doubts actually weren't that he didn't like it, but from the point of view of it being right for a single."

John, Mick revealed, had actually made and lost a \$5 bet with Peter that "Oh Well" wouldn't make the top ten.

This apart, Fleetwood Mac always appear a very trouble-free group. Mick agrees: "It is something that has come over the long time we've been together. All groups start with teething troubles but some don't bother to work things out."

"With us it has now got to the stage where no matter how heavy the pressures get — and obviously people in the band are going to have on and off days of being pleasant just like anybody — it is all understood."

"It never gets anywhere near the horrid backbiting that gets a hold in some groups. I have been in groups like that and it is horrible."

"John, Peter and I have known each other for years. That is what made it easy when Jerry and Danny came in. It is a friendship that goes back years and years and has been tested over and over and won't ever crumble."

By NICK LOGAN

"When we played it was such a big thing to be going on stage," said Mick. "This band has never had that before. We found that when we had a gig coming up we were actually nervous and were planning what we'd do on stage."

"It was terrible. Now we definitely want to work more in this country."

Although they could limit themselves to large lucrative venues, Fleetwood Mac is sticking to a policy of working the smaller clubs — a policy that makes an interesting contrast with Jethro Tull, the other most successful product of the Underground circuit, who are now

restricting their appearances to concert tours.

"We played Nottingham Boat Club recently," said Mick. "I don't know if you know it but it's smaller than Klooks Meek — just a room above a boat club. But it was a great night."

Couldn't it harm the group's reputation? "We don't mind. Usually we do it because we enjoy it, and because it's a promoter or an

audience who've been good to us in the past."

"The money might be very little, but it makes for a nice atmosphere. There's usually no contract. We just say we'll be there and we are."

"And it will always be that way. If we want to go off and play the Fishmonger's Arms or somewhere like that then we will. Because we know it will be a good time."

what a FANTASTIC line-up!

DES O'CONNOR


Loneliness (Non Sono Maddalena)

Columbia DB 8632

STEVIE WONDER

Yester-Me, Yester-You Yesterday

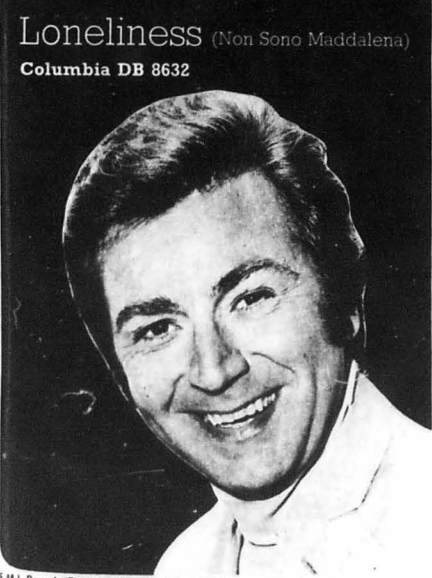
Tamla Motown TMG 117



MAMA CASS ELLIOT

Make Your Own Kind Of Music

Stateside SS 8031

ROLF HARRIS

Two Little Boys

Columbia DB 8630



DANNY LA RUE

One Of Those Songs

CoLumbia DB 8635

Watch out for Danny's new album - soon to be released!



THREE DOG NIGHT

Eli's Coming

Stateside SS 8030



THE MIKE SAMMES SINGERS

Hurry To Me

Columbia DB 8631

(from film "Matti Una Sera A Cena")

KATHY KIRBY

Is That All There Is

Columbia DB 8634

PEOPLE

Love Will Take Us Higher and Higher

Paramount PARA 3003

TRACY

sings the English version of the song from the Small T.V. Commercial Follow Me

(the boy and the white theme)

Columbia DB 8637

RICHARD HARRIS

Fill The World With Love

Stateside SS 8032

EMI

THE GREATEST RECORDING ORGANIZATION IN THE WORLD

REGGAE SOUND OF SEVENTIES

Jimmy Cliff tells Jan Nesbit



JIMMY CLIFF today. Those who knew him two years ago will see that his face has filled out. From a light-weight he's more a middleweight today.

SUDDENLY the much-talked-about reggae sound, until now represented in the charts by such establishment reggae figures as Johnny Nash and Desmond Dekker, has spawned four records by totally new artists into the NME chart.

Jimmy Cliff is one of the frontguard of the new colonisers consisting of the Upsetters, Harry J. and the All Stars and the Pioneers. He is a small, smiling Jamaican and "Wonderful World, Beautiful People" is his first hit in Britain. He's at No. 15 this week.

"I've released five records over here," said Jimmy when he came up to the NME offices, "but none of them got anywhere until this one. I wrote it myself and I knew it was a good commercial number. "I don't think it's just the skinheads who are buying reggae records. I think this kind of music appeals to all sorts of kids and even to their mothers." I had a vision of my mum groovin' to the rock-steady down the club. Jimmy laughed a bit. He's a happy character.

Next a rock ballad

He continued: "I'm glad people are so interested in Jamaican music but I don't only write reggae. My next single will probably be a rock ballad.

"I had a big hit in South America with a ballad last year," said Jimmy looking pleased. "It didn't win any prizes, but 'Waterfall' was the only hit to come out of the Brazilian Song Festival in '68."

He was top of the charts in Argentine last February and became a very big name out there.

"On my album, which should be released soon, I've got all sorts of numbers, including one called 'Vietnam,' which is a protest song. I feel very strongly about the war there."

Trojan, a new label offshoot of Island records, seems to have cornered the reggae market. "I met Island's Chris Blackwell in 1964 at the New York World's Fair," Jimmy told me.

Sang with Winwood

"He asked me to come over to England then but I was doing too well in the clubs in the States. When I came over in 1968 Stevie Winwood was still with Spencer Davis. I met them at Island and when they made 'Keep On Running,' I was there shouting and singing in the background. I've been with Island ever since."

Jimmy is treating his first taste of success sensibly. "I've had a lot of offers since my record got into the charts but I'm just having a rest and waiting to see what happens. I'll gradually start doing club dates and I'm writing all the time of course."

Does he think that reggae's just a passing fad? "Reggae is the sound of the seventies, not only here but in the States," said Jimmy categorically. "It's simple and people like simple music."

NEW to the charts

Controversial song from Kenny and First Edition

APPEAL to the nation's conscience and have a hit record. That, it seems, is one way American singers and groups gain that all important first breakthrough. Remember Barry McGuire and "Eve Of Destruction"? The new style Dion and "Abraham Martin and John"? This week, Kenny Rogers and the First Edition make their NME Chart bow with "Ruby Don't Take Your Love To Town," the sad tale of a young man back from the Vietnam war who, through certain injuries, is unable to continue his marital obligations. Thus he begs his wife not to seek her pleasure elsewhere.

Before long, I suppose the Mary Whitehouses of this world will take umbrage and try to ban the record from the airways. It's a bit late this time; within a few weeks, I'm sure Kenny Rogers and the First Edition will be firmly entrenched in the upper reaches of the charts. Bearded bass player-vocalist Kenny is a Texas-born giant who had a million seller 11 years ago with "Crazy Feeling."

In 1966 Kenny joined the New Christy Minstrels, the former stamping ground of Barry McGuire, and left a year later to form the First Edition.

"I'm delighted for the opportunity of having more freedom," he says. "Being in a large group is valuable experience, but eventually you have to gather your courage and go out on your own. We want to make it our own way, with our own music."

The group's drummer is Mickey Jones, who was with Trini Lopez. Johnny Rivers and toured Vietnam with Ann-Margret before joining his



Bearded KENNY ROGERS with the **FIRST EDITION** — MARY ARNOLD, MIKE SETTLE (top) and TERRY WILLIAMS. Missing from pic is drummer MICKY JONES.

current group.

Mike Settle, the group's rhythm guitarist and "face" of the group, has a reputation in America as a songwriter of meaningful songs. Fair-haired Terry Williams, the First Edition's lead guitarist, fancied his chances as a trumpunist until his father tactfully suggested his talents might just lie in another direction.

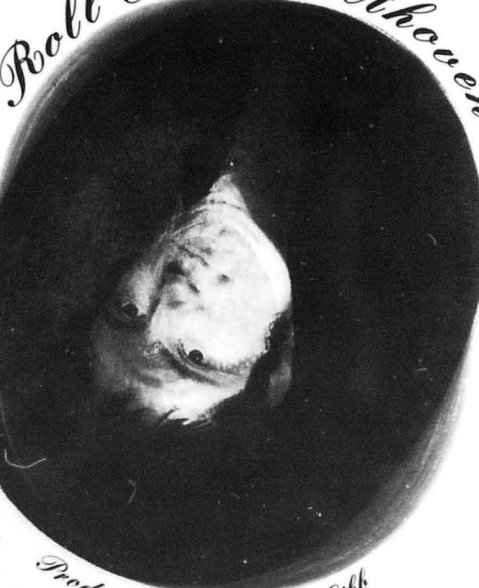
He joined the New Christy Minstrels, where he met Mike Settle and together they wrote several songs which the Edition play to day.

Thelma Camacho, recently left the group and has been replaced by Mary Arnold. GORDON COXHILL.

WHO'S WHERE

- ONE NIGHTERS**
Week beginning November 8
- CLIFF RICHARD AND SHADOWS:** Birmingham Odeon (8), Newcastle City Hall (12), Sheffield City Hall (13), Liverpool Empire (14), Manchester Odeon (15)
- INCREDIBLE STRING BAND:** Brighton Dome (8), Royal Festival Hall (13)
- JOHN MAYALL:** Newcastle City Hall (8), Leicester De Montfort (9), Manchester Free Trade Hall (10), Birmingham Town Hall (12), George FAME: Durham University (9)
- MAX ROMEO, DESMOND DEKKER:** Leeds Jubilee Hall (8)
- HOWLIN WOLF:** Guildford Civic Hall (9)
- DAVID BOWIE:** Kilmarnock Grand Hotel (8), Dunfermline Kinema (9), Glasgow Electric Garden (10), Stirling Albert Hall (11), Aberdeen Music Hall (12), Hamilton Town Hall (13), Dblg. Kirkcaldy Adam Smith Hall and Edinburgh Caley (14), Dundee Caird Hall (15)
- INEZ AND CHARLIE FOXX:** Boston Gliderdrome (8), East Sheen Bull (9), Kennilworth Chestford Grange Hotel (10), Waverhampton La Fayette and Hanley Place (12), Doncaster Attle (13), Canterbury Bridge Country Club (14)
- FAT MATRESS:** Strood Subscriptions Rooms (8), Brighton Bond Room (11), London Revolution (12)
- ARTHUR CONLEY:** Dunstable California and Paddington Cue (8), C.F.E.C. Up-the-Junction (9), Grimsby Mecca (10), Nottingham Sherwood Rooms (11), Southampton Top Rank (12), Boston Gliderdrome (15)
- BUDDY RICH ORCHESTRA:** London New Victoria (8), Bristol Colston Hall (13), Belfast Festival (15)
- ROLF HARRIS:** Manchester Free Trade Hall (8), Paignton Festival Hall (9), Bristol Colston Hall (10), Liverpool Empire (11), Harrogate Royal Hall (12), Cropton Fairfield Hall (13), Birmingham Odeon (15)
- DEEP PURPLE:** Folkestone Leas Cliff Hall (8), Bath Pavilion (10)
- Birmingham Aston University (14), Leeds Students Union (15)
- FOLK BLUES FESTIVAL:** Cropton Fairfield Hall (9), Portsmouth Guildhall (10), St. Helen's Theatre Royal (11), Hemel Hempstead Pavilion (12)
- NICE, JOHN MAYER:** London Lyceum (9)
- EQUALS, BO DIDDLEY:** Merthyr Tydfil ABC (9)
- MANFRED MANN CHAPTER III:** Hampstead Country Club (9)
- JUDY COLLINS:** Royal Albert Hall (14)
- SHOW/CABARET**
- TONY HATCH & JACKIE TRENT:** Batley Variety Club (one week from 9)
- SOLOMON KING:** Blackburn Starlight & Burnley Cabaret (one week from 9)
- MALCOLM ROBERTS:** Manchester Golden Garter (one week from 10)
- KAREN YOUNG:** London Astor Club (one week from 10)
- VINCE HILL:** Birmingham Cavendish & La Dolce Vita (three days from 13)

Boll Over Beethoven



Produced by Maurice Gibb



Billy M. Laurie

polydor
35 367



WEDDING ALBUM

JOHN & YOKO

SAPCOR 11 OUT NOW

★ JOE COCKER PUPPET ★

Ideal Stocking Filler
TWO LIFELINE A MAZE
THROUGH YOUR FRIENDS



JOE COCKER as seen by NME cartoonist Neil Smith. Joe's "Delta Lady" is No 8 after 8 weeks in the NME Charts.

LULU IS 21!

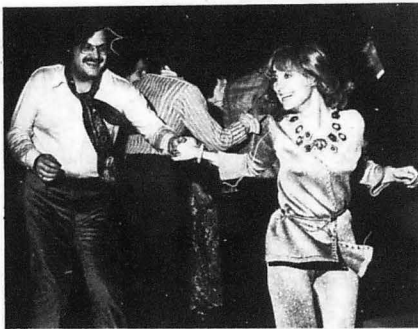
It seems incredible that Lulu is only 21! Not that she looks any older, but because she has achieved so much in the first 21 years of her life. She's had hit records, made good on TV and films, become an international star, and is the reigning World and British Female Singer of the NME Poll!

Lulu's birthday is November 3, but she had the party on Sunday night and let it go right through until 2 am Monday morning, so that at midnight, in true "Happy New Year" style, she welcomed in her 21st. She was surrounded by family and friends at the Barracuda Restaurant in Baker Street. She cut an enormous birthday cake and presided over the festivities throughout.

and at the party on Sunday PICS BY STUART RICHMAN



This Robert Losemore picture captures the happiness of LULU and her husband, her Geer MAURICE GIBB, as they open a bottle of champers in the garden of her Hampstead home before the party in the evening.



On the left, LULU dances with her songwriting friend, MARK LONDON, and above she feeds her Mum, MRS BETTY LAWRIE, a piece of birthday cake.



LULU chats with her manager MARION MASSEY and Maurice's manager, ROBERT STIGWOOD during a break from the dancing, and on the right, gets a kiss from her brother BILLY, while her mother and Maurice's mother, MRS. BARBARA GIBB, look on.

From YOU to US

SICK SONGS OKAY, LOVE NOT

APPARENTLY the BBC thinks it is more beneficial for her audience to hear a sick song about a blind orphan, unfortunately sung in English, than a French song about love.

Karen Young's hit is well performed, the tune is pleasant enough but the words, in my opinion, seem to glamourise a very sad side to our society.

Jane Birkin's record would have made a very refreshing change from the violence which we hear about in every news bulletin, but perhaps the BBC thinks that love

LP TOKEN WINNER

doesn't have the same importance as rabies in 1969. It's pompous to judge what is

right and wrong for people to listen to, but if the Radio One executives like a very sick song, and ignore a No. 1 record with the most beautiful melody imaginable, the naturally millions of listeners feel likewise. Wake up!!

DEREK HARVEY, Headington, Oxford.

● I think it's very unfair the way Tom Jones' fans are being treated. We have only had one single released this year and not a single TV appearance to promote it.

Other singers' fans get far more discs than we do, but I suppose we'll have to wait until "I'll Never Fall in Love Again" goes out of the American charts. I know an LP has just been issued, but this seems to be aimed at the American market.

Nor does it look as if we are going to see Tom "live" this year, so I guess we'll have to be content on saving the money we would have spent on records and concerts for a plane ticket to Las Vegas. **MRS. S. GREEN**, Biggin Hill, Kent.

Readers' letters should be sent to: **Tony Bramley**, New Musical Express, 312 Strand, London, W.C.2. One week an LP record token will be awarded to the writer of the best letter.

ELVIS PRESLEY seems more popular in Norway than in Britain. This week he has three records in the Norwegian Top Twenty. "The Ghetto" (felix disc), "Clean Up Your Own Back Yard" and "Suspicious Minds." And his "Memphis" LP also got to No 1 in the LP chart. **DAG J. THORVALDREN**, Kristiansand, Norway.

ALTHOUGH I fully support John Lennon's attempts to achieve world peace, I can understand the view of many people (young and old) that it is a big publicity stunt. To change this idea, John should release a record in the vein of "Give Peace A Chance" and then give all the proceeds to charity, like the United Nations Peace Corps.

This would not only be a generous act by Lennon but it would also convince many sceptics that he believes in what he says. **K. CARTWRIGHT**, Paignton, Devon.

● I could hardly take Jethro Tull time to meet my mum, NUR, (New 1) as she is eighty and I am a middle-aged married woman. How-

ever I'm quite sure she would be delighted to meet him, as she is already a great fan of Mick Jagger. Must say she is stone deaf so I can play Stones and Tull all day without her being in the least worried! **ELSA J. SMITH**, BA, Dartford Kent.

Big praise for Alpert's label

I AM writing to express my appreciation of A&M Records. Quality and sophistication must be the best way to describe all the record released on this Herb Alpert and Jerry Moss independent label.

For the past three years, a show but constant supply of excellent recordings have reached the British market, unfortunately without much success.

A small but select number of artists were producing original sounds, catering for the more specialised collectors, such as the cool, modern Latin sounds of Sergio Mendes and Brasil '66, the soft music of the Sandpipers and the happy-go-lucky instrumentalists of Herb Alpert himself.

Nowadays the label is branching out, recently acquiring the services of composers Bacharach and Jobim, and producer Phil Spector. Still the recordings retain that maturity, which will one day give the label the success it so richly deserves. **SERGIO MENDES FAN**, Edmonton, London.

If I have to read any more comments from these Underground fans I shall probably die from boredom. They tell us to forget our personal favourites and support the so-called leaders of modern music.

The true test of their worth

WHO/WHAT IS SUPERSTAR ? ? ?



Alan Freeman threw a massive party (76 bottles of champagne were donated) to mark his new venture in the record business — selling, not playing records when he opened the Alan Freeman Record Centre in Leyton, East London, at the weekend. The guest list who helped with the launch reads like a Who's Who of pop and EDWARD, HOLLIE TERRY SYLVESTER and DAVE DEE. In the lower picture are ED STEWART, ALAN FREEMAN and FMI Records chief KEW EAST. Also attending were: Valerie Singleton, P. P. Arnold, Colin Petersen, Dave Must, Black Velvet, Mike Lennox and Deep Purple.

AS THOUGH IT WERE A MOVIE

UAL/S 29037

PETER SARSTEDT

** As though it were a movie - Peter Sarstedt **



Featuring - Take Off Your Clothes

Love it - hate it - keep it next to your heart - what ever you feel about this very unusual album from Peter Sarstedt, you'll have to buy it, just to see what the fuss is going to be about.

in your record shop now!



Music composed by Peter Sarstedt
Published by Mortimer Music
On general release thru UNITED ARTISTS RECORDS

DEREK JOHNSON ON SINGLES TIPS SEVEN NEW HITS



Engelbert

ENGELBERT HUMPERDINCK: *Winter World Of Love (Decca).

WHEN I tell you that this disc marks a reunion between Engelbert and the Les Reed-Barry Mason songwriting team, you'll realise that there's very little more for me to say. Because this is a typical, almost predictable, Humperdinck record. Of course, it will be appreciated most by the romantics, the sentimentalists and the squares among us — though I suspect there's a little bit of each of those qualities in all of us!

The tender verse breaks into a lilting, swaying sing-along chorus — with lush cascading strings, immaculately scored and conducted by Les Reed. And as you might expect, the chorus is in the sing-along vein, and I daresay it'll be the focal point of many a Christmas sing-song this year. Okay, so it's a bit corny — but it's high-class super-de-deuce corn. And a hit, natch!

NEW SEEKERS: Meet My Lord (Philips).

With the exception of Keith Potger, this group has a completely different lineup from the original Seekers, but the bouzouki-folk material is very much in the same style. Primarily a showcase for an attractive harmony duet between the two girls, it opens delicately with an acoustic guitar backing, then builds steadily to an inspired climax — a pleasing disc debut by the New Seekers.

Lulu

LULL: *Oh Me, Oh My (Atco). MRS. GIBB with her first disc for her new American label. And does it merit the break-away from Mickie Most? Well, only time will give the answer to that one, in terms of world sales.

But production-wise, it's a cracking record, and Lulu has never given a more mature or expressive performance. It's a punchy beat-ballad, which opens quietly and sensitively, with Lulu in intimate mood — and it builds steadily to the palpating climax, by which time she's run the whole gamut of emotions and is belting fervently.

Full marks also to the sizzling and attacking orchestration, which blends admirably with the vocal treatment. The only slight drawback is that the melody line could have been a wee bit stronger, but I suppose you can't have everything! In any case, it's another big 'un for Lu.



SAM & DAVE: † Ooh, Ooh, Ooh (Atlantic).

A very contagious soul disc with an insidious jerk beat. Sam and Dave interchange lines, then get together in chanting the title phrase over and over. The lyric is far from demanding, and I can imagine the youngsters' discotheques having a rare old time as they sing along, while simultaneously moving to the compulsive beat. You've got to hand it to these two — they've turned a nothing of a song into an spellbinding hunk of soul that could well go places.



Stevie

STEVIE WONDER: *Yesterday (Tama Motown).

IN terms of Chart consistency, Stevie Wonder has proved to be Tama's most successful artist of 1968 — and such is his current popularity, he's a safe bet for the hit parade, irrespective of his choice of material.

In fact, this is an extremely commercial disc, which would probably have registered even without Stevie's name behind it. A sparkling, medium-paced, it has a throbbing beat that's accentuated by tambourine — and Stevie's distinctive tones are encased in a scintillating backing of dancing strings and spirited chanting. Moreover, the tune itself is immensely catchy, with a repetitive hook line that compels you to join in. A stimulating finger-clicking disc, tailor made for the festive season.

BLOOD, SWEAT & TEARS: And When I Die (CBS).

The progressive nine-piece Band, Sweet & Tears group with an inventive and enterprising arrangement of Lesera, Myra song. With a solo vocal by David Clayton-Thomas, this is a subtle blend of jazz and rock, with crisp brass, solo harmonica and solo piano. The tempo is a cracking one, and the tempo, coupled with an absorbing lyric, I found it equally as intriguing as "You Made Me So Very Happy". And a great showcase for the group's artistry and creative musicianship.

Foundations

FOUNDATIONS: *Baby, I Couldn't See (Pye).

FOR their last release, the Foundations experimented with ballad material — it was a good and thoroughly competent disc, but it just didn't catch on. So now the group has adopted the obvious course of reverting to its former happy-go-lucky effervescent style.

And although the boys have now dissolved their partnership with the Tony Macaulay-John Macleod team, I must say this is very much in the mould of their previous smash hits. The spirited solo vocal is backed by enthusiastic chanting, a driving beat and a bustling orchestra scoring — the tune is quicker to register, too. It could well put them back in the Chart.



VANI-LARE: † Hitchin' A Ride (Capitol).

Mich Murray and Peter Callender do a hand writing specifically for the commercial pop market which is precisely what they've done here. A snappy item with a surging beat and a whistle-tune. It also benefits from Vani-Lare's excellent harmony work.

In my opinion, this group has just about the most outstanding vocal blend of the country — and it's equally effective in an up-tempo number like this. A very pleasant and listenable number, would normally be a hit — though, alas, the Christmas rush could take its toll.

VIKKI CARR: Eternity (Liberty).

Another emotion-packed offering from Vikki Carr, opening quietly with a gentle bossa nova and heavenly choir, then erupting into a pulsating big-beat chorus. A very attractive melody that's based upon a classical theme. And an imaginative scoring, too. Highly dramatic, so make sure you've got your Kleenex handy!

THREE DOG NIGHT: Eli's Coming (Dunhill).

After a powerfully intoned chant-like opening, this explodes into a raucous session of hard rock, swinging organ, brass and a powerhouse beat upon which the three dogs — and the vigorous group harmonies. A real scorcher of a disc from underground group Three Dog Night. It'll leave you breathless — but satisfied.

ROLF HARRIS: Two Little Boys (Columbia).

A novelty song with special appeal to the kiddies. Set to march like a sort of folk chorus, the youngsters will love to join in — as my five-year-old did when I was reviewing it! The sort of song that only Rolf Harris could get away with. And it finds favour with all his many fans, as well as the young-at-heart everywhere.

REGGAE DISCS

A thudding, beat, slurring brass and a fairly catch tune makes "Double Decker Of A Man" (Carnaby) by the same group more satisfying than many ska discs.

The "Prince of Darkness" offers a two-part, two-song disc, featuring "The Burial Of Longshot" (Downtown) and "The Day After Tomorrow" (Pioneers) hit "Big Thing".

"Crab" by Winston Blake is an infectious instrumental, featuring organ and rhythm section.

"I Don't Think The Blue-Beat Version" "Oh Happy Day" ("Punch) by the Washington Soul comes off, but it's good material for dancing.

Sensations is virtually all reggae protest song. I like the authentic feel of the captivating "I'm Pretty Cottage" (Ecort) by Stranger "Soul" Cole.

QUICK SPINS

A hard bud sound from Levithan in the way-out "Flames" (Elektra) exhibiting a touch of criticism about the "Good Time" (U.A.).

"Wangy guitars, organ and spirited vocal combine in the "Are You" (B & C) by Gingerbread. E.R. and the Rough Riders.

"How worthwhile girl singers are the stylish "Games People Play" (Mercury).

"That's All Right By Me" (RCA) and Ruth Tob's ska-flavoured finger-clicker "Laz" (Gonzo).

The novelty "Chocolate Moon" (Page One) has a kiddies' cheer supporting the Formby-like tones of Alan Randall. "Hide Out" (Action) by the Midways is a swinging soul ballad.

"I Thought I'd Never Fall In Love" in New York City. "I Guess The Lord Must Be A Good Musician" (Mercury) and catering beat from the promising Octopus group in the well-conceived "Laugh At Me" (Mercury).

"The Boss" is a bossa nova rhythm underlines the Mike Sammes Singers in the Italian-origin "Hurricane" (Columbia).

"The Not Bachelors" hit, but a punchy new ballad called Diane (Carnaby) is delightfully rendered by Take Three.

Love Affair

LOVE AFFAIR: *Baby I know (CBS).

A rhythmic ballad with a solid beat, though not quite as fast as "Bringin On Back The Good Times." It makes a perfect showcase for the unmistakable voice of Steve Ellis.

The other boys aren't featured vocally, but they provide a solid backing, augmented by strings and brass colourfully arranged by Keith Mansfield. Penned by the team of Goodhand-Tait and Cokell, who were responsible for the Love Affair's last single — though I have to confess that, ironically, this one didn't have the same immediate impact on me.

However, I fancy it's the sort of song that grows on you — and with heart-throb Steve turning in his usual gripping performance, could well be the expansion of all happening sound, I'm sure it will do the trick.



D B M & T: Tonight Today (Fontana).

THIS of course, is what is left on the Dave Dee group now that the legend "Part II" have to take Howard-Blaikley number very much in the wake of the already established by the Dee outfit.

There's an intriguing solo that sounds like a duet between Val Doonican and Johnny Cash, plus a strong chorus by the rest of the boys and a bouncy beat. A cheerful blues chaser.

JAMES BROWN: Let A Man Come In And Do The Popcorn (Polydor).

Although this title bears the legend "Part II" have to take Howard-Blaikley number very much in the wake of the already established by the Dee outfit. There's an intriguing solo that sounds like a duet between Val Doonican and Johnny Cash, plus a strong chorus by the rest of the boys and a bouncy beat. A cheerful blues chaser.

RECOMMENDED

BLUE MINX: Melting Pot (Philips).

Beautiful Cook-Greenaway beat-ballad with a philosophical lyric. Madeline Bell is featured in the soul-flecked work-out.

PHIL FLOWERS: Like A Rolling Stone (A & M).

Bob Dylan standard, with organ, chanting girls and stinging brass.

VOGUES: Green Fields (Reprise).

The Gilman Trio's quintet disc revived in close harmony by the U.S. group. Relaxing, soothing with a hummable melody.

CONSORTIUM: I Don't Want Her Anymore (Mercury).

The British group effectively blends the styles of 5th Dimension and the Beach Boys.

HUGH MASEKELA: Sounds From The (Unit).

Funky piano and swinging beat support the South African trumpet in this exotic jazz-based instrumental. Very danceable.

ACID GALLERY: Dance Round The Maypole (CBS).

Wood Round The Move — which isn't surprising as the style of 5th Dimension (direction). Basically reggae, with strings supplying extra polish.

DANNY LA RUE: One Of These (Mercury).

Charming, but because it's a great sing-along number.

TAMMY WYNETTE: The Ways To (Mercury).

Country ballad with a slowly moving rhythm and steel guitar.

More reviews on page 13

THE FANTASTIC CREEDEnce CLEARWATER REVIVAL ARE GONNA HIT YOU AGAIN

CREEDEnce CLEARWATER

LBF 15250

LIBRARY

Desmond

DESMOND DEKKER: *Pickney Gal (Pyramid).

SKA (or reggae, if you like) is practically dominating the Chart these days — and as Desmond Dekker is the uncrowned king of this idiom, I would rate this as an odd-on-cert for success.

Particularly as Des has shown enough to get a group of kiddies to chant along with him — and we all know that children usually prove an invaluable sales gimmick. For the record, it's a characteristic Dekker — not a very substantial melody, but a simple riff repeated over and over in accepted blue-beat style. And that means it's insistent, magnetic, all most hypnotic. A good disc for party dancing, it's arrived on the scene at just the right time.



THE OTHER BOYS

There's an intriguing solo that sounds like a duet between Val Doonican and Johnny Cash, plus a strong chorus by the rest of the boys and a bouncy beat. A cheerful blues chaser.

RECOMMENDED

BLUE MINX: Melting Pot (Philips).

Beautiful Cook-Greenaway beat-ballad with a philosophical lyric. Madeline Bell is featured in the soul-flecked work-out.

PHIL FLOWERS: Like A Rolling Stone (A & M).

Bob Dylan standard, with organ, chanting girls and stinging brass.

VOGUES: Green Fields (Reprise).

The Gilman Trio's quintet disc revived in close harmony by the U.S. group. Relaxing, soothing with a hummable melody.

CONSORTIUM: I Don't Want Her Anymore (Mercury).

The British group effectively blends the styles of 5th Dimension and the Beach Boys.

HUGH MASEKELA: Sounds From The (Unit).

Funky piano and swinging beat support the South African trumpet in this exotic jazz-based instrumental. Very danceable.

ACID GALLERY: Dance Round The Maypole (CBS).

Wood Round The Move — which isn't surprising as the style of 5th Dimension (direction). Basically reggae, with strings supplying extra polish.

DANNY LA RUE: One Of These (Mercury).

Charming, but because it's a great sing-along number.

TAMMY WYNETTE: The Ways To (Mercury).

Country ballad with a slowly moving rhythm and steel guitar.

More reviews on page 13

WHO/WHAT IS SUPERSTAR

???

GO FOR THESE!



DBM&T
Tonight Today TF1061



THE NEW SEEKERS
Meet my Lord BF1821



produced by Keith Potger

NME TOP 30

(Week ending Wednesday, November 5, 1969)

LAST WEEK	THIS WEEK	ARTIST	TITLE	RECORD COMPANY	WEEKS ON CHART
	1	SUGAR SUGAR	.....Archies (RCA)		5
	2	OH WELL	.....Fleetwood Mac (Reprise)		5
	3	HE AIN'T HEAVY—HE'S MY BROTHER	.....Hollies (Parlophone)		5
	4	I'M GONNA MAKE YOU MINE	.....Lou Christie (Buddah)		8
	5	RETURN OF DJANGO	.....Upsetters (Upsetter)		3
	6	SPACE ODDITY	.....David Bowie (Philips)		6
	7	I'LL NEVER FALL IN LOVE AGAIN	.....Bobbie Gentry (Capitol)		10
	14	DELTA LADY	.....Joe Cocker (Regal Zonophone)		3
	8	NOBODY'S CHILD	.....Karen Young (Major Minor)		6
	9	A BOY NAMED SUE	.....Johnny Cash (CBS)		8
	7	JE T'AIME ... MOI NON PLUS	.....Jane Birkin & Serge Gainsbourg (Major Minor)		12
	11	DO WHAT YOU GOTTA DO	.....Four Tops (Tamla Motown)		6
	13	LOVE'S BEEN GOOD TO ME	.....Frank Sinatra (Reprise)		4
	14	LAY LADY LAY	.....Bob Dylan (CBS)		4
	20	WONDERFUL WORLD, BEAUTIFUL PEOPLE	.....Jimmy Cliff (Trojan)		2
	18	WHAT DOES IT TAKE	.....Jr. Walker & the All Stars (Tamla Motown)		3
	17	SOMETHING	.....Beatles (Apple)		1
	18	(CALL ME) NUMBER ONE	.....Tremeloes (CBS)		1
	17	EVERYBODY'S TALKIN'	.....Nilsson (RCA)		5
	16	IT'S GETTING BETTER	.....Mama Cass (Stateside)		1
	27	SWEET DREAM	.....Jethro Tull (Island)		2
	15	BAD MOON RISING	.....Creedence Clearwater Revival (Liberty)		1
	23	COLD TURKEY	.....Plastic Ono Band (Apple)		1
	23	THE LIQUIDATOR	.....Harry J. All Stars (Trojan)		2
	24	LONG SHOT KICK THE BUCKET	.....Pioneers (Trojan)		2
	19	GOOD MORNING STARSHINE	.....Oliver (CBS)		3
	27	TERESA	.....Joe Dolan (Pye)		1
	21	LOVE AT FIRST SIGHT	.....Sounds Nice (Parlophone)		7
	25	AND THE SUN WILL SHINE	.....Jose Feliciano (RCA)		3
	30	RUBY DON'T TAKE YOUR LOVE TO TOWN	.....Kenny Rogers & the First Edition (Reprise)		1
	30	I MISS YOU BABY	.....Marv Johnson (Tamla Motown)		1

Britain's Top 20 LPs

1	1	ABBEY ROAD	.....Beatles (Apple)	6	1
2	2	AT SAN QUENTIN	.....Johnny Cash (CBS)	13	1
3	3	MOTOWN CHARTBUSTERS VOL. 3	.....Various Artists (Tamla Motown)	3	3
4	4	IN THE COURT OF THE CRIMSON KING	.....King Crimson (Island)	3	4
5	5	THROUGH THE PAST, DARKLY (BIG HITS VOL. 2)	.....Rolling Stones (Decca)	8	3
6	6	THEN PLAY ON	.....Fleetwood Mac (Reprise)	5	5
7	7	LED ZEPPELIN VOL. 2	.....(Atlantic)	1	7
19	8	BEST OF THE BEE GEES	.....(Polydor)	2	8
11	9	BEST OF CREAM	.....(Polydor)	2	9
7	10	SSSSH	.....Ten Years After (Deram)	6	4
11	11	TOM JONES LIVE IN LAS VEGAS	.....(Decca)	1	11
15	12	SOUND OF MUSIC	.....Soundtrack (RCA)	228	1
9	13	HAIR	.....London Cast (Polydor)	40	3
8	14	NASHVILLE SKYLINE	.....Bob Dylan (CBS)	24	1
15	15	UMMAGUMMA	.....Pink Floyd (Harvest)	1	15
15	16	NICE ENOUGH TO EAT	.....Various Artists (Island)	1	15
13	17	BEST OF GENE PITNEY	.....(Stateside)	6	10
16	18	A MAN ALONE	.....Frank Sinatra (Reprise)	2	16
13	19	WORLD OF MANTOVANI VOL. 2	.....(Decca)	6	8
17	20	BLIND FAITH	.....(Polydor)	9	2
20	20	NICE	.....(Immediate)	9	4

A SENSATIONAL DOUBLE "A" SIDE FROM

Malcolm Roberts

THE SONG THAT STOPPED THE BRAZIL CONTEST

"LOVE IS ALL"

b/w

"EVA MAGDELENA"

For Release November 7th

MM637

*Up to No.1 in Brazil after only 3 weeks

A Great First Record
By A New Artist

RUSSELL STONE

"I Can't Believe My Eyes"

MM652

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

From now on mono owners can buy stereo records with a clear conscience

As long as you buy your complete stereo system from BSR, you can enjoy the best of both worlds. You can listen to your mono records on your BSR stereo system and still enjoy the clear sound of your new stereo records. BSR's new mono/stereo compatible cartridge is the only one that will play both mono and stereo records. It's the only one that will give you the best of both worlds. BSR's new mono/stereo compatible cartridge is the only one that will play both mono and stereo records. It's the only one that will give you the best of both worlds.

BSR
Compatible Cartridge

NOW BACK IN BRITAIN!!!

DYNAMIC AS EVER!

GENO WASHINGTON AND THE RAM-JAM BAND

Sole Representation:

KENNEDY STREET ARTISTES LTD.
KENNEDY HOUSE, 14 PICCADILLY
MANCHESTER, 1. 061-236 6902

5 YEARS AGO

- TOP TEN 1964 Week ending Nov 6
- 1 ALWAYS SOMETHING THERE TO REMIND ME Sandie Shaw (Pye)
 - 2 OH, PRETTY WOMAN Roy Orbison (London)
 - 3 BABY LOVE Supremes (Stateside)
 - 4 SHA LA LA Manfred Mann (J&W)
 - 5 WALK AWAY Matt Monro (Parlophone)
 - 6 THE WEDDING Julie Rogers (Mercury)
 - 7 UM, UM, UM, UM, UM Wayne Fontana/Mindbenders (Fontana)
 - 8 HE'S IN TOWN Rockin' Berries (Piccadilly)
 - 9 TOKYO MELODY Helmut Zacharias (Polydor)
 - 10 WHEN YOU WALK IN THE ROOM Searchers (Pye)

10 YEARS AGO

- TOP TEN 1959 Week ending Nov 6
- 1 TRAVELLIN' LIGHT Cliff Richard (Columbia)
 - 2 MACK THE KNIFE Bobby Darin (London)
 - 3 SEA OF LOVE Marty Wilde (Philips)
 - 4 RED RIVER ROCK Johnny and Hurricanes (London)
 - 5 STILL A KISSED YOU Evely Brothers (London)
 - 6 HIGH HOPES Frank Sinatra (Capitol)
 - 7 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR? Emile Ford (Pye)
 - 8 THE THREE BELLS The Browns (RCA)
 - 9 PUT YOUR HEAD ON MY SHOULDER Paul Anka (Columbia)
 - 10 WHEN YOU WALK IN THE ROOM HEARTED MELODY Sarah Vaughan

15 YEARS AGO

- TOP TEN 1954 Week ending Nov 5
- 1 MY SON, MY SON Vera Lynn (Decca)
 - 2 THIS OLE HOUSE Rosemary Clooney (Philips)
 - 3 HOLD MY HAND Don Cordell (Coral/Vogue)
 - 4 SMILE Nat "King" Cole (Capitol)
 - 5 IF I GIVE MY HEART TO YOU Doris Day (Philips)
 - 6 THIS OLE HOUSE Billie Holiday (Capitol)
 - 7 MY FRIEND Frankie Laine (Philips)
 - 8 RAIN, RAIN, RAIN Frankie Laine (Philips)
 - 9 I GIVE MY HEART TO YOU Doris Day (Philips)
 - 10 LITTLE THINGS MEAN A LOT Kitty Kallen (Brunswick)

BEST SELLING POP RECORDS IN U.S.

- By courtesy of "Cash Box" (Tuesday, November 4, 1969)
- 1 WEDDING BELL BLUES, Fifth Dimension
 - 2 SOMETHING Beatles
 - 3 BABY IT'S YOU Sammie Davis
 - 4 TRACY CUFF LINKS
 - 5 SUGAR SUGAR Archies
 - 6 SHILE A LITTLE SMILE FOR ME Young Machine
 - 7 SUGAR SUGAR Beatles
 - 8 AND WHEN I DIE Blood, Sweat & Tears
 - 9 I SHALL BE FINE Tommy James & The Shouters
 - 10 LET'S GOVERN The Meters
 - 11 LITTLE KINDNESS Glen Campbell
 - 12 DOWN ON THE CORNER Creedence Clearwater Revival
 - 13 I'M GONNA MAKE YOU MINE Lou Rawls
 - 14 I CAN'T GET NEXT TO YOU Temp-tations
 - 15 JELLY LOVE The Meters
 - 16 LITTLE KINDNESS Glen Campbell
 - 17 RUBEN JAMES Kenny Rogers & First Edition
 - 18 DOWN ON THE CORNER Creedence Clearwater Revival
 - 19 I'M GONNA MAKE YOU MINE Lou Rawls
 - 20 I'M GONNA MAKE YOU MINE Lou Rawls
 - 21 I CAN'T GET NEXT TO YOU Temp-tations
 - 22 I CAN'T GET NEXT TO YOU Temp-tations
 - 23 I CAN'T GET NEXT TO YOU Temp-tations
 - 24 I CAN'T GET NEXT TO YOU Temp-tations
 - 25 I CAN'T GET NEXT TO YOU Temp-tations
 - 26 I CAN'T GET NEXT TO YOU Temp-tations
 - 27 I CAN'T GET NEXT TO YOU Temp-tations
 - 28 I CAN'T GET NEXT TO YOU Temp-tations
 - 29 I CAN'T GET NEXT TO YOU Temp-tations
 - 30 I CAN'T GET NEXT TO YOU Temp-tations

LULU'S 7 TV SPOTS

LULU is set for seven TV appearances at the end of the year, starting with an appearance on Saturday (tomorrow) on the following Saturday (the opening night of that channel's colour series, which she appears on November 26. After a guest spot on Sunday, November 30, she will appear on the same company's

screening in the New Year. She has been added to the cast of Yorkshire-TV's Christmas Eve special for which—as previously announced—the Hollies, Ringo Starr and Peter Sellers are already set. And she guest in BBC-1's review of the last decade "Pop In The Sixties" on New Year's Eve. In addition to these seven shows, Lulu will make further appearances in BBC-1's "Top Of The Pops" if—as expected—her new single climbs into the Top Thirty. Between times, she flies to America to guest in U.S. TV's "Hollywood Palace" on November 22.

AND TV APPEARANCES SET FOR: Des, Dana Ross, Jimmy Cliff, Nancy Sinatra, First Edition

SIMON DEE's weekly pop show under the new name with LW-TV will be a feature series on Sundays, starting on November 16. David Frost's new special "Frost On Sunday" returns a fortnight earlier (4) this means that the pattern of TV's Sunday viewing in the week will be 7.25 "Frost on Sunday", 8.25 Feature Film (30 min), 11.15 "Simon Dee Show". Des O'Connor and the Rogers are the guest stars in the first edition of BBC-2's "Vera on Show" to be screened on Wednesday, December 3. Kenny Rogers and the First Edition, Nancy Sinatra and the

Tim guests in BBC-1's "Andy Williams Show" on Monday, November 17. Delaney and Bonnie and Friends are the special guests in the first of BBC-2's "George and the Pricer" series, "The Price of Fame" on Thursday, November 20. Meanwhile, Fame is the guest in the final edition of BBC-1's Alan Price series "Monster Music Mash" next Tuesday. Diana Ross appears on her own in BBC-2's "Rowan and Martin's Laugh-In" on Sunday, November 16. The Monkees' guest shot has now been put back one week to the November 23 show. Latest bookings for Granada-TV's "Lift Off" include Jimmy

FOUNDATIONS TO KICK OFF NEW ALL-STAR POP SERIES

THE Foundations are set for the first of 12 monthly TV pop shows to be filmed in Holland for international distribution. The series is a joint venture between Class International and Tros TV of Holland, and will be directed by Lex de Rooi. It is planned that a big name group should be each edition and introduce star guest attractions. Stevie Wonder and Led Zeppelin are among the names being sought to guest in the first show, and negotiations are in progress for the Clearwater Revival to headline the second edition.

Four days each month will be allotted to the filming of the series, which goes into production in January with a budget of £200,000 per show. Sale of the series is already being discussed with Canada and several European countries. A feature of the series would be the editing of different link men for each country. Hamilton as host in the English language market.

ZOOT MONEY ONE-NIGHTERS WITH HIS NEW MUSIC BAND

ZOOT MONEY's Music Band, the seven-piece group which the blues singer has formed with Mike Cotton, plays November one-nighters at Sunderland (Lancashire, tonight, Friday), Glasgow (Monday), Reading (Catham, Sunday), Edmonton Cooks Ferry Inn (Monday), Wolverhampton La Fayette (Thursday), Bangor North College (14), London Phillipa Fatt (Saturday), Hanley Place (18), Loughborough University (21), Sheffield University (22), Stockton Davenport (23), Chester Quaintways (24), Liverpool Technical College (28), Sutton Colfield Belfry (29) and Richmond Hall (30).

DELANEY-BONNIE LONDON SHOW FOR TV; P.P. ARNOLD IS ADDED

THE Delaney and Bonnie concert with Eric Clapton at London Royal Albert Hall on December 1 is to be filmed for TV screening in Britain and America. Television production will be by Jo Durden-Smith, who directed the film of the Rolling Stones' concert in Hyde Park. Two U.S. companies have expressed interest in taking the TV film while, in this country, it is expected to be transmitted by Granada. As previously reported, it is also probable that one of the seven British concerts in the itinerary will be recorded for release as a live LP.

P. P. Arnold is to join the package tour from its opening date at Paris Olympia on November 24. The tour then moves on to Germany prior to most of the other European and British concerts in its schedule were reported in the NME three weeks ago. Pat Arnold will be backed in the show by the Ashton, Gardner and Pascoe group with Sue and Sunny.

movie debut BE SALVAGED

which Rolling Stone Keith Black opens at London's New Victoria release on the Rank circuit in which he is acting debut in the show, about two years' Staro album. It is reported it to be "original" and will be a 1970 release.

really tremendous production, this is without a doubt the best single Billie has made. It's on Decca F 12977.

SAVOY BROWN have just completed a very successful tour, so probably many thousands of you are now better acquainted with their music than a month or so ago. They also have an album out that's selling like there's no tomorrow, and you can get a taste of it from their single. It's called "I'm tired" and it's on Decca F 12978.

Midnight Cowboy is one of the great films of this decade, but if you haven't yet seen it you can still enjoy the music, which is excellent. I guess the Lord must be in New York City is of course a Nissson song, and like all his material it's completely original and distinctive.

BRITISH TOR BY MOODY BLUES

Seven major concerts next month

THE Moody Blues are to undertake a major British concert tour next month, shortly after returning from their current U.S. tour. Dates revealed to the NME this week are NEWCASTLE Odeon (December 5), MANCHESTER Odeon (6), EDINBURGH Usher Hall (7), BRISTOL Colston Hall (11), LONDON Royal Albert Hall (12), SOUTHAMPTON Gaumont (13) and BIRMINGHAM Odeon (14). Two further dates may be added to the itinerary. Box-offices for the first seven concerts open next week. Also appearing in the package are Trapeze and folk singer Timeone — both of whom record for the Moody Blues' own label Theshold — and compere David Symonds.

This same package will also be taking part in the Moody Blues' own hour-long show to be broadcast by Radio 1 on Saturday, December 27. The show will be produced by Jeff Griffin. It will include interviews with the Moodies



THE MOODY BLUES

and extracts from their four albums — including their latest LP, out next week, "Dedicated To Our Children's Children's Children". The Moody Blues left last week-end for a month in America, but owing to their visas being delayed, they missed the scheduled opening performance of their tour at Los Angeles Forum. The group is now hoping to compensate for this by giving a free concert in Los Angeles before returning to Britain on December 1.

PERCY SLEDGE TOUR DETAILS

Soul singer Percy Sledge's British tour includes a concert at Chatham Central Hall on December 16, when the Upsetters and the Box Tops appear as special guests. Other one-nighters in Sledge's schedule include Dunstable California and Paddington (November 29), Crystal Palace (30), Blackburn Locarno (December 4), Maitock Pavilion and Leicester University (5), Wellington Town House and Redford Broken Wheel (7), Nottingham Gailey (8), Portsmouth Locarno (11), Derby Clouds and York Assembly Hall (12), Margate Dreamland and Stamford Hill Club (13), Cresce Up Junction (14), Birmingham Bebecca's (18), Nantwich Civic Hall and Manchester Twisted Wheel (20), Streatham Silver Blades (21), and Purley Orchid and London Hatchett's (22).

Bee Gees launch Gee Gee! — AND OTHER NEW LABLES PLANNED

IT is understood that the Bee Gees' own record label—due to make its bow on November 21—will be named Gee Gee. The label will be distributed by Polydor, and the initial supplement will consist of three singles. But the Bee Gees' next single will not, after all, be on their own label—it will still appear on Polydor, although the group's subsequent releases will be issued on Gee Gee. Barry and Maurice Gibb were this week trying to select their new single from two self-penned compositions, "Sweetheart" and "If I Only Had My Mind On Something Else."

Tony Stratton-Smith, manager of the Nice, is launching his own record label named Charisma. First release will be "Rare Bird," an album by a group of the same name, on November 28. The label will be distributed by B & G Records.

John Mayall is planning to form his own label, to be called Crusade. Profits from the venture will go to Mrs Ella Lenoir, widow of American blues singer J. B. Lenoir who died two years ago.

Jamaican singer Jackie Edwards, who has just signed a new agency deal with the Robert Stigwood Organisation, is to launch his own "Jaan" label before Christmas.

PROBY FOR SOUTH AFRICA

P. J. Proby is to tour South Africa for four weeks, starting at Christmas. He will be principal supporting attraction in a pop package topped by Tommy Roe.

RADIO 1 LINE-UP

JIMMY YOUNG SHOW (Monday, November 17, to Friday, November 22): Honeybus, Flowerpot Men, Searchers, Jimmy James and the Vagabonds, Mike Felix, Alan Randall and the Johnny Pats, Onyx, Sight And Sound, Johnny Twill, Sky and the bands of Johnny Arthey and Ray McVay.

TONY BRANDON'S SATURDAY PEOPLE (November 15): Timbox, Migil Five and the Dennis Walton Orchestra.

DAVE CASH RADIO PROGRAMME (November 17-21): Simon Dupree and the Big Sound, Dave Des and David, Swinging Blue Jeans, Freshmen, Idle Race and the Web.

TOP GEAR (November 15): High Tide and Jo Ann Kelly, Mike Cooper and the Forest.

TERRY WOGAN SHOW (November 17-21): Doctor Marigold's Prescription, Migil Five, Lorne Gibson, Terry, Magic Lanterns, Mindbenders, Elastic Band, Sons And Lovers, Clod Bennett and his Band, Raymond Froggatt, Kingpins, Sounds Bob Rodgers, Art Movement, Freelanders and the bands of Bob Miller, Acker Bilk and Sid Phillips.

DAVE LEE TRAVIS SHOW (this Sunday 9): Status Quo.

JOHNNIE WALKER SHOW (November 15): Linda Kendrick and Mud.

JEFF BECK HURT

JEFF BECK was seriously injured last weekend, when he was involved in a car crash outside Maidstone. He was taken to West Kent General Hospital suffering from a broken nose, facial lacerations, severe bruising and a suspected broken pelvis. He had been due to fly to New York on Tuesday to form his new group with two ex-members of Vanilla Fudge. But latest reports suggest that he may have to be detained in hospital for up to three months.

MAC: LP DISPUTE

FLEETWOOD MAC's next American tour has been extended by a month and now runs until mid-February. The group hopes to complete its next single and album in Hollywood. Leader Peter Green has criticised a Mac LP which Blue Horizon is issuing in December.

The group flies to America on November 18 for a three-month tour, which has been extended because of advance bookings. During the visit, Mac will record at Reprise's Hollywood studios in an attempt to complete sessions begun in London. If the sessions are a success, a new single and album will be released shortly after Mac's return to England. Meanwhile the group's previous label Blue Horizon issue a double Mac album, "Bites Jar At Chess, Vol. One And Two" on December 5. But Peter Green said this week: "On some tracks there is only one of us playing and, as we didn't record enough for a double album, there must be numbers by other people. Therefore it can't be a Fleetwood Mac album." At the end of November, "The World of Jeremy Spencer," a solo album by the Mac guitarist, is being released in this country.

Max Bygraves Rocks On

three new Pye albums

Long John Baldry Wait For Me NPSL 18306 (5)

Val Doonican Sounds Gentle NPL 18321 (M) NPSL 18321 (5)

Max Bygraves Max Bygraves Rocks On NPL 18311 (M) NPSL 18311 (5)

Percy Sledge Soulful Soulful NPSL 18311 (M) NPSL 18311 (5)

DECCA group records

45 rpm records
The Decca Record Company Limited
Decca House, Albert Embankment, London SE1

NMExclusive

RAY THOMAS talks to Richard Green about NEW MOODY ALBUM

LP SECTION edited by ALLEN EVANS

BEING a gambling man I don't really like odd-on bets, so I won't be putting any money on the chances of the Moody Blues new album, "To Our Children's Children's Children," getting to No. 1, as the last one did!

It's a cert to make the top of the chart and even though the group will be on a four-week tour of America when it's released on their own new label Threshold on November 14, hordes of fans and believers will buy it. It has, I'm told, an advance order of 50,000.

To get an advance listen to the disc and record some off-the-cuff comments by one of the group, in Barnes, where I heard part of it on his record player and part of it on his stereo earphones.

Side one opens with **HIGHER AND HIGHER**, a poem which Graeme Edge wrote and performs. It begins with an eerie, windy sound like a haunted house in a Hammer film, with an angel chorus thrown in for good measure. It becomes quite fast and Graeme recites in a voice similar to Laurence Olivier doing his Richard III bit. There's a big, full sound and some nice guitar passages.

RAY: This is heavier than the rest, it's the only poem.

John Lodge's EYES OF A CHILD comes next and begins with pretty tinkling bells and a heavy drum beat with an insistent tambourine. It's a softish song sung gently by Ray which includes what he calls "my vend up of everyone bit."

Actually, his piece divides the song into two separate halves and there's a nice line about buying rock with "The Moon" through it. The next track is part two of the last one and is a lot heavier and it has very good vocal harmonies against a wailing chorus.

RAY: We put my bit in the middle deliberately to split it up.

The album has two very, very short tracks, the first of which is **I NEVER THOUGHT I'D LIVE TO BE A HUNDRED**. John Lodge sings it and there's an acoustic guitar making it all sound like a pensive madrigal. It lasts for about a minute.

BEYOND is described by Ray as "like a mini Planets Suite, it's in three parts." It sounds like the Tornadoes updated and is purely instrumental. I listened to it with the headphones and the way the sound switched from side to side, seeming to criss-cross my forehead was absolutely phenomenal. All praise here to producer Tony Clark who in streets ahead of most others in the stereo field.

RAY: One bit is like Saturn with this big thing



MOODY BLUES (l to r): JUSTIN HAYWARD, GRAEME EDGE, MIKE PINDER, RAY THOMAS, JOHN LODGE.

The number leads into **ETERNITY ROAD** with mellow strings. It gets going on an up-tempo track then becomes slower and gradually builds up again. There's not a lot of noise and the guitars are very clear and effective. Graeme's drumming does a lot on this one.

RAY: There's a bass flute here, it's long and bent, it's really a gas.

CANDLE OF LIFE is introduced by a soft flute and becomes very dramatic with the piano and strings combining to good effect. The beat is slightly faster than the voice and it's an extremely good song that is simple and moving. Quite long and by far my favourite track.

MIKE'S SUN IS STILL SHINING starts like an Indian piece with a star. That instrument dominates the whole thing but doesn't make the overall sound too Indian-orientated. There's some interesting goings-on in the background that tend to give added emphasis to the vocals. It gets much heavier at the end, then fades out into **I NEVER THOUGHT I'D LIVE TO BE A MILLION**, another heavy track which is similar to the other.

The final track is **WATCHING AND WAITING**, the new single. A slow and mournful thing which Ray and Justin wrote, it has an acoustic guitar strumming away, a bass plodding along and cello strings. The

volume increases for a moment before it lapses back into its original form, a very good number.

RAY: We all chose this to be the single. We all fancied it.

When the album ended, Ray explained: "We decided to release the single as a trailer to the album, but I don't think it'll do well if the album's going to be it. It may get people interested in the album."

The LP was recorded over a period of three months and not, as is usual with the Moodies, straight off. This was because of studio unavailability and, says Ray, a bit of a problem because their minds and attitudes were changing all the time they were recording.

"We wrote it the way we always do," Ray added. "We started with two or three songs and they sparked off others. We're going back in January to do another, then me and Jus are doing an acoustic album in February of March."

"We'll most likely get a few more influences and ideas from America. 'Threshold' was done after the last American tour. Mike and Graeme and Tony went over a couple of weeks ago to get things set up and they said people were much kinder to them. I think the bigger you get over there the more respect you get."

VARIOUS ARTISTS: NICE ENOUGH TO EAT (Island mono and stereo **IMPS 6; 14s 6d**).

Released as a follow-up to the rightly successful You Can All Join In album, this collection of Island goodies incorporates tracks from most of the labels artists during the past few months. Foremost among the numbers are Jethro Tull's **Use To Know** from the "Stand Up" LP, **Budwyn Pig's Sing Me A Song** That I Used To Know (from "Ahead Bings Out" LP), Traffic's **Forty Thousand Headmen** and King Crimson's **21st Century Schizoid Man**. For value, it's a winner and for people who like selective playing without listening to an entire album by one group it serves a good purpose. Bound to do extremely well.

Other titles: **Cajun Woman** (Fairport Convention), **At The Crossroads** (Mott The Hoople), **Better By You, Better By Me** (Spoonky Tooth), **Woman** (Free), **I Keep Singing That Same Old Song** (Heavy Jingles), **Time Has Told Me** (Nick Drake), **Gungami** (Quintessence), **Strangely Strange** (Golly Normal (Or Strangely Strange)).



FREE (l to r) PAUL RODGERS, PAUL KOSSOFF, SIMON KIRKE AND ANDY FRASER.

FREE (Island, **IMPS 9104; (37s 5d)**).

FOUR British boys with plenty going for them music-wise. Paul Rodgers is the exuberant vocalist, who sings out about never getting enough of Woman, while guitarist Paul Kossoff, bass Andy Fraser (ex-Bluebreaker) and up-tight drummer Simon Kirke beat out a solid and not-too-loud backing.

Alexis Korner is behind the group, thought up their name and helped them. Chris Blackwell produced Paul Rodgers and the others sing wistfully together and the whole lot is most restful listening. Fraser-Rodgers wrote all the tunes. I liked it. And the sleeve cover is a real starter with its worm's eye view of a leaping woman.

Other titles: **I'll Be Creeping**, **Songs Of Yesterday**, **Lying In The Sunshine**, **Trouble On Double Time**, **Mouthful Of Grass**, **Free Me**, **Broad Daylight**, **Mourning Sad Morning**.

BEST FROM BELL, Vol. 2 (Bell **SILL 124; 37s 5d**).

Sixteen tracks recorded in 1967, 68 and 69 by Bell label stars. Box Tops contribute **Choo Choo Train**, Soul Deep and **I Met Her In Church**; while there's James and Bobby Purify going wild with **I Can Remember** and **Do Unto Me, Bruce Channel** adds **Mr. Bus Driver** and **Solomon Burke Proud Mary**.

Other artists and titles: **Deltonics** (Ready Or Not Here I Come, Funny Feeling), **Oscar Toney Jr** (Without Love), **Masqueraders** (I Ain't Got To Love Nobody Else), **James Carr** (A Man Needs A Woman), **Shirley and Shirrelles** (Look What You've Done To My Heart), **Robert Knight** (Isn't It Lonely Together), **Bobby Russell** (432 Franklin Pike Circle Here), **Merrilee Rush** (Reach Out I'll Be There).

REGGAE POWER: ETHIOPIANS (Trojan, mono **TTL 10; 14s 6d**).

The Ethiopians are a Jamaican trio who are tops in their island. They have made tours of Britain with great success. Now they sing 11 reggae songs, with their fascinating rhythm and beat which is so good to dance to. The backing is simple and yet so compelling. The calypso is still evident in the lyrics and titles including **How Hong Ties**, and **Robert**

F. Kennedy (at such a cheap price, a good buy, AE, **Losing You, Free, Gun Man, Out, Feel The Spirit, Dollar Of Soul, Everything Crash**).

STAX SOUL EXPLOSION (Stax **SXATS 1007 stereo; 37s 5d**).

A sampler for 16 tunes by 11 Stax recording acts, which makes mad music all the way. Soul sizzles and decibels bend. Favourites of mine were **Carla Thomas' Where Do I Go**, **Booker T. and the M.G.'s Limbo** and **Hang Em High**, plus **Willie Bell and Judy Clay** in **Private** and **My Baby Specializes**.

Other artists and titles: **Johannie Taylor** (Who's Making Love, I'm Your Love), **Eddie Floyd** (Bring It On Home To Me, and I've Got To Have Your Love), **Stax Singers** (The Weight and Long Walk To DC), **Albert King** (Left Hand Mississippi), **Jimmy Hughes** (I Like Everything about You), **Gilly and Nightingales** (I Got A Sure Thing), **Johnny Day** (Stax Baby Stay).

BUDDAH '69 (Buddah **20s 02s 26s stereo; 37s 6d**).

A symposium of eight acts and eleven numbers from Buddah Records, the bubblegum kings, a financial success in 1969. Really lively music throughout.

Artists and titles: **1910 Fruitgum Co.** (Sweet Peas), **Ohio Express** (Sweeter Than Sugar), **Mercy**; **Kasenet Katz** (Super Circus), **In Love With You**; **Embraezee Mel**; **Clubby Chubby** (Giddy Giddy); **Edwin Hawkins** (Sing Oh Happy Day); **Elephant Memory** (Crazy-roads of Memphis Street); **Sire Apparent** (Rock'n Roll Band) and **Berry Goldberg** (You're Still My Baby).

Darrel Banks Here to Stay **SXATS 1011**

William Bell Bound to Happen **SXATS 1016**

Albert King King, does the King's things **SXATS 1017**

Johannie Taylor The Johannie Taylor Philosophy Continues **SXATS 1024**

J. J. Barnes & Steve Mancha Rare Stamps **SXATS 1012**

Eddie Floyd **SXATS 1023**

The Staple Singers We'll get Over **SXATS 1018**

Steve Cropper Albert King Jammed Together **SXATS 1021**

The Bar-Kays Gotta Croove **SXATS 1009**

Steve Cropper With a little help from my Friends **SXATS 1008**

Carla Thomas Memphis Queen **SXATS 1019**

Booker T. & The M.G.'s The Booker T. Set **SXATS 1015**

Jimmy Hughes Something Special **SXATS 1010**

The Mar-Keys Dam If I Know! **SXATS 1021**

Stax Soul Explosion Various Artists **SXATS 1007**



Is our way of saying this is the greatest collection of soul artists ever released anytime . . . anywhere

SUCCESS STAGGERS CRIMSON!

FASHIONS are pleasant but can be dangerously short-lived. In roaring out from nowhere in a matter of half a dozen months to become the fashionable Underground attraction of the day King Crimson have a problem.

"It's very worrying," agreed drummer Mike Giles, speaking from their manager's Kensington mews house before the group left for its debut tour of America. "But I cannot see what on earth we can do about it.

"How much are we responsible for what has happened? We started off doing our thing and after that it was not up to us at all. People either go to see you or they don't, if they do then word gets passed."

"But there must be some value around behind the fashionability. People seem to like the group and we are only hope that they genuinely like the music."

King Crimson's success — their first album "In the Court of the Crimson King" is at No. 4 in this week's NME LP Chart — really has been staggering. Too staggering for some, notably the groups who had been sloggng round the circuit only to discover King Crimson racing past them to become the biggest potential success the Underground has produced this year.

So while the majority of critics, underground connoisseurs and musi-

cians have been showering lavish praise in their direction — "original," "sensational," "the new Beatles" — there has also existed a small but vicious band of detractors.

"I think we have had our success a little too fast for some of the people who've been trying to make it for ages," says Mike Giles. But although the band could be called an overnight success, its members certainly couldn't.

Giles, a 27-year-old who speaks with deliberation and much forethought, has been playing drums for 12 years, first in Southampton alongside people like Zoot Money, Puddler Boy, Phibes and Shadow John Rostill and then in London from 1967. Session work and various unsuccessful groups came before he formed Giles, Giles and Fripp with Robert Fripp.

Fripp himself, King Crimson's lead guitarist, had spent three somewhat soul-destroying years playing in a

BY NICK LOGAN

resident hotel band, backing cabaret artists like Bob Monkhouse and Norman Vaughan before the "forgettable" group with Mike Giles, about which they don't like to talk.

Former draughtsman and member of The Gods, where he switched from lead to bass guitar, Greg Lake is now the lead vocalist while fifth member Pete Sinfield doesn't actually play in the group but writes their lyrics and operates the famed King Crimson Light show.

The group came together in January this year, first Robert and Mike, closely followed by Ian and then Greg.

Pete, a one time computer executive, drifted in later: "I thought now had the lights were in some clubs and I said I would build them some to give colour on stage. At the beginning I was just changing the lighting for each song but eventually started 'playing' the lights with the music."

Different

All five brought different influences. Says Mike Giles: "You have got jazz from me, classics from Bob, Beatles and Dylan from Pete and Ian, and heavy rock music from Greg. But the divisions aren't really that satisfactory because we all like jazz, we all like Beatles and Dylan etcetera."

The group rehearsed for three months in a room beneath a cafe in London's Fulham Palace Road and made its first public appearance in April.

"There was a very hard core of people who gave us support early on," said Mike Giles. "They spread the good word for us around the clubs and when we went out and did our first gigs we found a lot of people already knew about us."

Their biggest stroke of luck was a booking on the Rolling Stones' Hyde Park extravaganza. It is no meagre tribute that more than a quarter of a million Stones fans who had sat for hours on the hard ground raised howls of delight and surprise for the aggressive music of King Crimson.

Like many of their Underground contemporaries, the group has a loathing of "hype," although Pete and Mike say it has been somewhat exaggerated.



KING CRIMSON (l. to r.), IAN McDONALD, MIKE GILES, PETE SINFIELD, GREG LAKE, AND ROBERT FRIPP.

"It was because everybody had been messed around by managers and agents," explained Pete. "Particularly Bob, Mike and Greg who have been through every bad scene in the pop machine."

And Mike's definition of "hype": "Helping one's self without helping others at the same time. Our sort of protest about 'hype' is aimed at the 'hypers,' the ones who are still doing it."

"What does the word pretentious mean to you?" asked Pete suddenly. "Pretending to be something you're not," I replied.

"Because we've been called pretentious," Pete continued, "and I can't see it."

"I think most people are not quite sure what to make of us actually. Audiences aren't quite sure what bits they should applaud. We may be a little bit ahead of our time. They can see there is something worthwhile but they are not sure what."

Mike: "What do we do? Stop pushing ahead, cash in on what is simple for people to understand, or go by our own standards."

Simplicity

"I hope this doesn't sound pretentious but another group could come along and simplify what we play and they would be away."

There are strong feelings in the band to get into more involved music. If we did this straight away I don't think we would have an audience for it.

"Nevertheless we enjoy what we do at the moment and believe in it, and it earns us enough money to set up the machinery to get into the music we want to in time."

The group made its debut album three times: more through their own inability to be their own producers than for musical reasons.

Pete: "We were trying so hard. And we were rushed at the end to get it finished. It could have been much better."

Mike: "It could have been 56 per cent better. When we started we were going to be a recording group more than a live group and it appears to have turned out the other way."

There is a definite lack of feel on

the album in some places and only about 30 per cent of the sound everybody wanted. What is missing is the presence, the harshness, the attack.

"We ideally need a sixth member of the band in the shape of a producer."

As is so often the case when a group makes it breakthrough, King Crimson is now in America. They left last week for a two-month tour, complete with three tons of equipment including Pete Sinfield's lights. "It will cost a fortune to send," said Mike.

T.I.M.E.: SMOOTH BALL (Liberty, LBS/LBL 8322; 39s 7d)

T.I.M.E. stands for Trust in Men Everywhere, but what that is supposed to mean in connection with this LP, I don't know. I don't know who's got all the goodies this week, but it certainly isn't me. This one is competent, enough but there I run out of praise. It's unoriginal, boring, and really is a waste of the wax it's cut on. Sorry, T.I.M.E., but Tak! I'm from Me, you've wasted your T.I.M.E. with this one. GC.

More Led on this LP

LED ZEPPELIN II (Atlantic stereo 588 198; 37s 6d)

MUSIC for the paranoic 20th Century city man — another brilliant album from the remarkable Led Zepppelin and the first in transit, so to speak, as "Led Zepppelin 1" was recorded when the group was in an embryonic state and was based largely round the ideas of Jimmy Page.

by Nick Logan

This brings out more of the group, particularly Robert Plant, and also shows that the Zepppelin isn't confined to one groove. It can make full use of the subtle shading between the harsher, heavier doses of rock and blues.

Perhaps the most remarkable thing about "Led Zepppelin II" is that the group manages to maintain the element of surprise so obvious when you first hear them.

Thank You and Ramble On, both written by Page and Plant, are softer examples of the Zepppelin style than we've heard on record before. The first is gentle with a Christmasy organ towards the end; the second was inspired by "Lord Of The Rings" and features acoustic and electric guitar and some soft drum-

and Livin' Lovin' Wreck are typical pieces of hard rock Zepppelin.

Moby Dick is a showcase for some excellent drumming from John Bonham and The Lemon Song with lines like "Squeeze my lemon till the juice runs down my leg," is the most interesting in the set. The Page guitar and some really throbbing bass work from John Paul Jones are among its notable features, but, with distortion and the Zepppelin veering between its heaviest and softest, it really has the lot.

Bring It On Home, featuring Plant on harmonica and in a softer vocal key, is the closer — erupting into a schizophrenic ending.

Led Zepppelin have been one of the success stories of 1969 and this extremely good album will serve to quicken their stride towards a place among the world's top groups.

MORE SINGLES reviewed by Derek Johnson

Harmonic CSN blend

CROSBY, STILLS & NASH: † Suite: Most of Blue Eyes (Atlantic). The thing that impresses me just about all of the Crosby, Stills and Nash theme is its harmonic blend — flowing, golden and really gorgeous. And it's in evidence again on this Stephen Stills composition.

With an ear-catching backing of jangling guitars, tambourine and a snappy beat, the trio displays its jazz-based artistry to even greater advantage than in "Marrakesh Express," specially the delightful scat passage at the end.

Taken at the same pace as "Express," but rather more involved and complex in its interpretation, it's a fascinating and lyrical piece which dresses straight-forward pop in a cloak of quality. Hear it!

Nancy Sinatra, Young & Most

NANCY SINATRA: † The Highway Song (Reprise). WRITTEN by Kenny Young (to whom Clodagh Rodgers has cause to be grateful) and produced in London by Mickie Most, this is a commercial item which enables Nancy Sinatra to purvey her sultry personality to full advantage.

And Messrs Young and Most have thrown in every possible sales gimmick — a catchy la-la chorus with a group lustily joining in, an infectious toe-tapping beat, with a Mexican flavour, a party atmosphere, a simple and quick-to-register tune, and even a touch of Nancy's famous "waxing" bass. If it's not lost in the rush, it could catch on.

VERTIGO

COLOSSEUM VALENTINE SUITE V01
 JUICY LUCY V02
 MANFRED MANN CHAPTER 3 V03

A PHILIPS RECORDS PRODUCT

A NICE WEEK

DRUMMER BRIAN DAVISON HIS A FRIENDLY WAY TO DEAL WITH HECKLERS



"OH, wow! Too much, man. Really nice." Not, as you would be entitled to think, my senseless ramblings, but a kind of word montage of Brian Davison's speech. He's not a hippy or anything like that, he's really one of my favourite people. In fact, half the time he probably doesn't even realise he's saying those things.

I'd never be surprised to see Brian walking along Regent Street with a giant placard proclaiming PEACE AND LOVE in giant red letters. His theme is "live and let live," which is something nice.

A perfect example of the way in which he practices what he preaches, and holds everyone to be equal, is an incident that occurred at about four in the morning in an Esser bar. Brian and I were celebrating nothing in particular after the Nice concert at the giant Granger Halle before almost 12,000 delirious kids.

says RICHARD GREEN

as an afterthought: "as the well-known wairus once said." The puzzled Feuton nodded, thought for a moment, attempted a smile and set up a round of draught beer. Minutes later, we had quite a gathering of well-wishers running, all forcing (well, not quite forcing) liquid refreshment upon us. These were the people who had greeted us with cries of "Apache," because of our hair, when we first walked in. Brian has this affect on people. His pleasant "let's be friends" attitude works wonders.

"I like being happy and seeing everyone else happy," he replied when I asked him what he enjoyed doing apart from playing. "Breaking down the barriers. That's it." Brian has been playing drums now for sixteen years, since he was eleven, in fact. He says he can remember always wanting to play. An uncle, a pub drummer, packed it in on a New Year's Eve and took the young 'un along to the last date.

rhythm, though I'd never played before. Thereafter I drove people crazy for five years and letters started coming through the door from neighbours."

Brian came out of his time playing records and eventually got together with a trumpeter friend, who brought along a trombonist, a bloke on alto sax, a guitarist and a string bassist. What began as playing for amusement developed into work at jazz clubs.

"I had a job on the 'Evening Standard' vans and the drumming slipped away for a while. Then a friend of mine who played accordion got me into a semi-professional band, which was the beginning of the Mark Leaman Five."

Mark's untimely death in a road accident was a great loss to music and, feelingly, Brian says: "When Mark died, it was really sad. It was one of the most shattering things that ever happened to us."

A brother

"He was like my brother. Now, every time we go past Rugby, where he was killed, it comes into my mind. Not in a morbid sense or anything. I just think of him."

That was a really good band, people were really ready for it, they were really digging it. Brian didn't do much for a time after that until the well-known Keyhole, of Rolling Stones fame, told him about "a fantastic group called the Habits, on the Continent, and he joined."

"I wasn't a rich group. We were living on bread and jam and wine. Half the time we had no money to take to gigs, so we just broke up."

Brian told me with a smile playing about his lips. "We were playing hard rock, something like Jimi Hendrix. It was the first time I had been in a three-piece. When that folded, I was completely done in."

Brian continued: "I heard about auditions for the Mike Cotton Sound and I didn't want to join, but I went along. I wanted freedom, but I had to get some money. He already had a drummer by the time we got there, but he wouldn't be ready for a while so I did four days and was really glad to get out of it."

"They were really nice people but I don't completely remember sitting there like a machine. I decided not to play again until I

could be part of a band with some freedom in their music."

A spell of van driving followed, then Brian emerged through the Chiswick who, he says, "is the only organist I could think of in the same breath as Keith Emerson." Brian and Don ("he looks like a demon") tried to get some recordings. Things don't but they only got as far as the tapes. Then Brian got three offers from bands — Alan Haven, the Brian Auger Trinity and the Nice.

"I had heard the Nice at the Speakeasy, and I think, and thought 'that's a good band but they need a good drummer, they need me.' I had done a few depping gigs with Dave O'List, so I joined. When I got the depping job, I had to promise the guy that I wouldn't just leave because he knew I was the Brian Auger Trinity and the Nice."

But playing with the Nice was really nice, and Don Chinn was the nearest I had been to playing Nice music before. "I was fitted in straight away... after the first gig I just thought 'Oh, wow!' It was really nice. But I had to do one gig with Pat Arnold and I couldn't follow it. But another one, I was just gelled together. We were so much closer," he explained. "We knew the numbers we couldn't do and it made the others so much better."

"I don't listen to a lot of classical music, that's probably the best way because when I do, I listen to it as something new," he pointed out. "I think that's my job in a way... Keith knows the classical music and I know the feelings he's playing."

You may have noticed that there has been a lack of "oh wows" and so on during the feature. It should be pointed out that it's only when Brian gets a bit excited that all that starts. But he is generally pretty happy about one thing or another. The only thing that was while he was talking to me, he was being resonant and serious most of the time.

Not like the ace loner, famed for his exploits in La Chasse and the Speakeasy, but the assembled company of Messrs. K. Moon, S. Webb, L. Jackson and the Beast I may add!

ANN MOSES from HOLLYWOOD ELVIS TO SKI IN EUROPE?

ELVIS Presley has been expressing a desire to go to Europe for some skiing. He went to Colorado last winter and enjoyed shooting down the slopes so much, he has a hankering to get onto skis again. He has been told of the delights of Swiss and Austrian resorts and would like to try them.

Elvis made this known after he returned from a two-week Hawaiian holiday and went straight to Las Vegas for another relaxing week, sunning and gambling a bit.

Whether Elvis will actually ski or not is in some doubt. Last year he was the only one of his party who did not hurt himself and he may feel this time he might do himself an injury. And he has a return date in Las Vegas and another engagement in Texas early in the new year (see News pages).

Last time Elvis played Vegas he was paid \$50,000 and people wondered if he could bring that much money in. He actually drew twice that amount, entertaining 100,000 patrons during his month at the international hotel.

STONES A SELL-OUT! In a little over two hours after the box-offices opened at the

A large and "happy" German of immense proportions staggered over, tried to focus on Brian and asked: "Are you a hippy?" To which the drummer instantly replied: "No, man, I am you and you are me and we are all together." Then adding,



PETER SARSTEDT with his sister and mother and (third) his bride, ANITA ATKE.

Copenhagen wedding

PETER SARSTEDT and his bride, Danish dentist ANITA ATKE, after their wedding at Copenhagen's English church last weekend. (Stefan Liban photo.)

now available from Carnaby records.



The Spirit Of John Morgan



This Is John Walker



Carnaby Street Pop Orchestra And Choir

CARNABY

Take Three Drame/Home

STARLIGHT ROOM, BOSTON TEL 3579
THIS SAT. **INEZ & CHARLIE FOXX**
NOV. 8th
SAT. **THE PLATTERS**
NOV. 15th
Every Sat: Bars - Refreshments - Meals - Dancing 7 to 12-10/-

MECCA
SILVER BLADES ICE RINK
386 Streatham High Road, S.W.16 Telephone 769 7861

MEMBER SUNDAY EVENING SESSION
THE PLATTERS
LIVE ON STAGE DURING EVENING SESSION
AND THE ACES
ADMISSION 7/6

ONLY 5/- DOWN any 4 LPs
(Balance 10/- weekly.) The 4 L.P.s fresh from the makers are posted to you, anywhere in Great Britain. Just send 5/- P.O. with a list of L.P.s and S.A.E. for receipt. PRINT home address, Christian names, surname (Mr./Mrs./Miss), and your age, over 17 accepted.

Any popular LP, including BEATLES, DYLAN, LED ZEPPELIN, CREAM, SUPREMES, BEACH BOYS, HOLLIES, MOODY BLUES, BLIND FAITH
ALL STEREO L.P.s (unless Mono essential)

THE G. A. LONG PLAY CENTRE
(Dept. AOM), 42-44 GT. CAMBRIDGE ROAD, LONDON, N.17

WHO/WHAT is SUPERSTAR ? ? ?

The aerocrat offer to men and women in a rut
First step to a skilled career

Free R.A.F. booklets

Men and women—skilled and unskilled—can get a first class training in the R. A. F. Plenty of openings for men and women aged 16 to 39 years. It's a great chance! There's good pay—plus leisure, travel, friends and sport. Get your free booklet now from your nearest R. A. F. Careers Information Office (address in phone book). Or send this advertisement to R. A. F. Careers (607 UB), Victory House, Kingsway, London, W.C.2.

Name State whether Mr, Mrs. or Miss
Address

Date of Birth
(No O-Levels or experience needed)

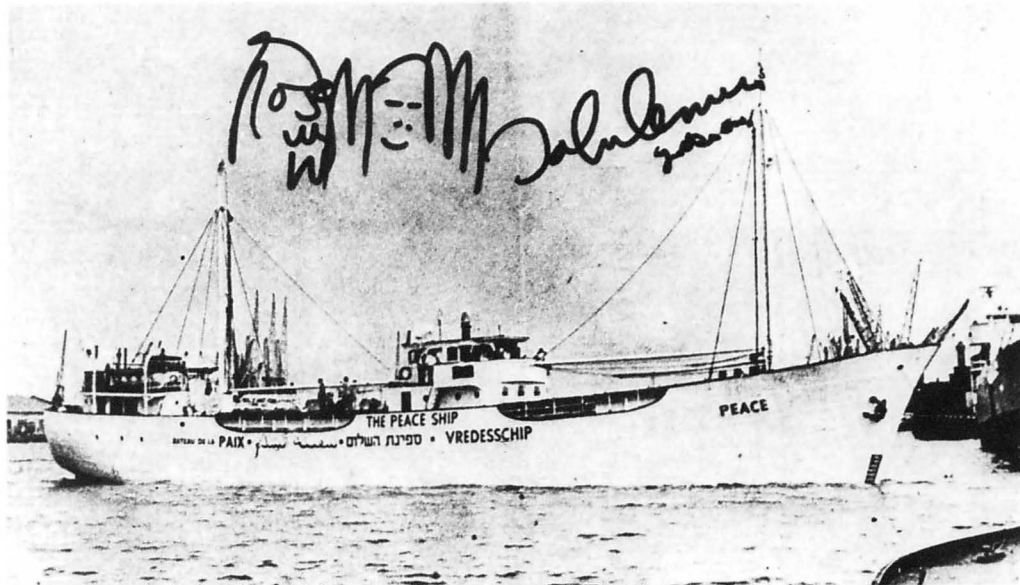
Royal Air Force aerocrats

THE PEACE SHIP

For almost an entire generation the Mid-East has been torn with dissention. Three wars and countless incidents have served only to deepen hatreds, arrest economic and social development and help only the arms merchants of both East and West. Precious human life and resources have been squandered in an area that desperately requires every hand and all of its wealth to inch forward to a better way of life.

More tragic is the fact that the United Nations, the big powers and leaders of both Israel and the Arab countries have failed in their attempts to bring peace to the region.

Now, as never before, when politicians are in deadlock, people concerned must come forward and help create a "people-to-people" dialogue that could help ease the tension in the area.



This 570 ton Dutch coaster "Cito" was built in 1940. Renamed "Peace", she is presently docked in New York at 63rd Street and the East River, adjacent to the Heliport. The people of Holland raised the necessary funds to buy the ship and sail it to New York. Within a few weeks the Peace Ship will be converted into an independent and neutral radio station and will anchor outside the territorial waters of Israel and the United Arab Republic. Under the name "The Voice of Peace", she will broadcast in Hebrew, Arabic, French and English to reach millions in the troubled area. For the first time many listeners will be provided with an alternative to the government controlled stations now being heard. The broadcasts will include news, political commentary and music prepared by an international crew with the participation of both Israelis and Arabs. It is hoped that through these broadcasts the tensions in the area will be reduced and moderation and sanity will prevail. Supervising the broadcasts will be Abie Nathan, the Israeli "peace pilot" who initiated this project. Mr. Nathan, a former pilot has already made three "peace" flights to Egypt. He also helped in the organization of efforts to feed the children of Biafra. Mr. Nathan will remain on board ship until a more peaceful condition prevails in the area. In order to make this project possible it is necessary to raise the sum of \$170,000 -- less than five per cent of the cost of an armed MIG fighter or Phantom Jet -- for the purchase of a 50 kilowatt radio transmitter and other intricate electronic equipment.

If you are concerned about the present dangerous situation and would like to join in this "People to People" effort to bring about understanding between the peoples of the Middle East, please send your contributions to

The British Fund For The Peace Ship
District Bank Limited,
47 Old Bond Street,
London, W.1.

**THIS MORNING, DO SOMETHING NICE.
TRY TO STOP WORLD WAR III.**

TREMELOES' PETER WALSH USES PSYCHOLOGY TO KEEP HIS LADS GOING!

THE Tremeloes, who are back in the NME Charts this week with "(Call Me) Number One" at No. 18, had just finished a long and exhausting tour of N. Europe, and were met at London airport by a flamboyant Peter Walsh, their manager, who gave them each a pamphlet for the super-class Terramar hotel in Stiges, Spain.

"A holiday at last," shouted Alan Blakley, jubilantly. Peter smiled and nodded his head. The others looked at the brightly coloured pictures of a beach and a big, airy dining room and large bedrooms.

"I've invited your fiancées and your wife, Rick, to come along," announced Peter benevolently. More whoops of approval.

Then, quietly, Peter added: "You have a few dates in Spain. Not many."

A groan or two, but then the Trems started to laugh. Peter, while they were away, had booked them the Barcelona Pop Festival as the guest stars of honour, and a concert or two in the neighbourhood and one in Majorca.

No rows

His approach to the situation had saved a big row, because the boys had been promised a holiday. However, combining pleasure and work wasn't so bad.

That's how manager Peter Walsh, who has built up one of the biggest agency businesses for pop groups in the past few years, works. He uses a lot of logical psychology to keep everyone happy.

Peter, slim, side-burned, moustached, came into show business via Ireland. He went from his native Cheshire to Dublin for a holiday and never went back to Cheshire. He started a greengrocer business in Ireland, dabbling in show business on the side.

He came to London, opened a greengrocers in Ealing, then went into Eric Winston's office as a booker. Eric found all the bands for

BY ANDY GRAY

Butlins and that included the rock-'n-roll units used in Butlins smaller ballroom for teenagers. In May, 1962, Peter auditioned some groups at the Astor Club in London's Mayfair. One of the groups was Brian Poole and the Tremeloes. Peter thought they were okay and booked them to Butlins in Ayr, Scotland.

The boys were delighted at the booking but dismayed at the location. "We wanted Clacton, where we could nip home to Dagenham from in an hour or so," recalls Alan Blakley. But Butlins had a policy to keep groups as far away from home as possible and thus discourage them from "nipping off".

At that time, Peter wasn't anything to do with the Trems. He just booked them to Ayr from June to September, 1962.

Forgot

Peter forgot about the Tremeloes until January, 1963, when he had left Eric Winston and gone on his own into the agency-management business. Out of the blue he got a phone call from Mr. Scott, who was the father of Graham Scott, then lead guitarist with the Tremeloes. He asked Peter if he would take over as manager of the group. Peter said he would like to hear them again.

So he went to the Thames Board Mills, where they had a £5 a night gig. He listened and liked what he heard and at 1 am meeting later they discussed things. The boys told him that several people

wanted to sign them, but they wanted a young and with-it manager who hadn't too many artists

"I was flattered and I certainly didn't have too many artists... my only act was the Brook Brothers. So I signed Brian Poole and the Tremeloes to my office and became their manager."

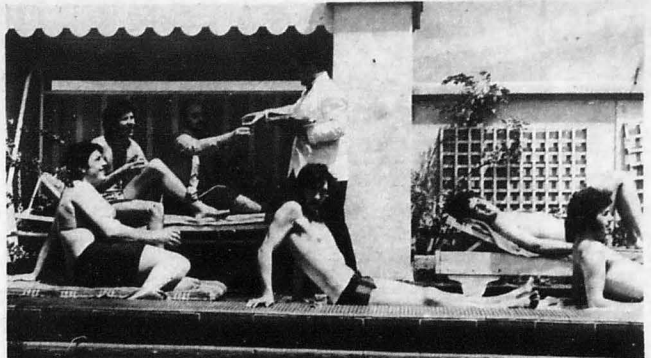
"We got on well and at that time Brian Poole was wearing his horn-rimmed glasses and doing the Buddy Holly bit. I only had disagreement with one member and he was Alan Blakley, but I argued things out and we soon saw eye to eye. Today Alan is my best friend," recalls Peter.

When Peter took over the group they had a contract with Decca, commenced for them by a Mr. Creemmond, a Dagenham optician and one of the Trems biggest fans and friends right from the start (and with whom Len Hawkes has been living for several years).

Peter soon found the Tremeloes' parents were quite a group in themselves, but except for one incident, they have never interfered with Peter's running of the Trems. The one occasion was when he met them in a Romford pub and after they had all had a meal, they started firing questions at him about their sons' careers.

One question was: "Why did you send them from London to Morecambe, Lancashire, for a £37 10s fee, which didn't cover expenses?"

Peter quietly explained that their first Decca record, "Twist Little Sister," was just out and the group was unknown north of London itself, so he wanted to send them to various parts of the



PETER WALSH (receiving drink) laid on a rooftop swimming pool exclusively for his TREMELOES in Buenos Aires, plus a houseboy to bring drinks every 30 minutes! It was with the compliments of the event, Argentinian dj RICARDO KLEINMAN. Trems are (l. to r.) ROY FARRANT (road manager), RICK WEST, CHIP HAWKES, ALAN BLAKLEY and DAVE MUNDEN.

country to make contact with record buyers over a wide area. And when those kids who had seen them they'd know what they looked like. The parents agreed with this sound logic and left Peter to get on with making the group famous. There were no more meetings between parents and manager, except social ones.

The second disc made no hit with the public, but the third one, "Twist And Shout," in June, 1964, got to No. 4, and "Do You Love Me" to No. 1 in September, 1964! Brian Poole and the Tremeloes became a big act very fast and Peter suddenly had a lot more responsibility. He had many offers and had to decide which to take. Looking back, he feels he made few mistakes, but had one big disappointment.

Believer

Always a firm believer in making the group as widely known as possible, he flew over to America and went to London Records there to ask them to release "Do You Love Me" in U.S. Peter told the powers-that-there it would be a massive seller. But he got a negative reaction.

Imagine his frustration and anger when the Dave Clark Five's version of "Do You Love Me" became No. 1 in the States.

"So instead of the Tremeloes becoming big in America, the Dave Clark Five did instead," recalls Peter.

"However, he had little time to worry then, because there was the sensational first visit to Australia, although they got a shock when, after a 38-hour trip, they rushed to a Press reception at 8 am to be told that they had the biggest selling record in Australia — 16,000 copies — of "Do You Love Me."

In Australia Brian, the Trems and Peter picked their next big record, "Someone," which they persuaded recording manager Mike Smith (who is still with them) was a cert. It was, and went to No. 2.

After "Someone," the his failed to come and Brian Poole asked if he could go on his own. Peter and the Tremeloes agreed. Ironically, it was the group and not the singer who made it again — with "Here Comes My Baby" in February, 1967, and they've had a string of hits since, the latest being "(Call Me) Number One."

Tremeloes own suggestion he now takes a larger "cut." They've never ever had any rows about money.

At one time, Peter's Starlite needed a bit of capital and Alan Blakley put £1,000 into it. For this he became a director and made a lot of money on his outlay, making him the richest Trem. But the others are not paupers by any means. They all have big houses in the stockbroker belt of Weybridge, Sunningdale - Ascot, deals negotiated for them by Peter and his office team.

Rural

Peter lives in a pleasant house near Ascot race course, in a quiet, rural setting. He met his young wife, Heather, when she auditioned for a part in a Tremelo movie that was never made. Now they have two lovely daughters, Maria (3) and Samantha (11).

Finally, Peter Walsh has this to say: "The pop groups owe a great deal to Brian Epstein, the brilliant manager of the Beatles. He got standing and a lot more money for pop groups, because his attitude was to ask the earth and get half of it!"



THE NEW SMASH HIT FROM VANITY FAIR

PAGE ONE RECORDS 71/75 NEW OXFORD STREET, LONDON W.C.1. Tel. 01-836 7187



TWO NEW RELEASES

I DON'T WANNA PLAY HOUSE

on COLUMBIA DB 8629

By VAL MASTERS

THINGS GO BETTER WITH LOVE

By JEANNIE C. RILEY on POLYDOR 56782

K.P.M., 21 DENMARK STREET, W.C.2 01-836 3856

TAIL-PIECES

by the Alley Cat

IN a new music publishing venture launched by Steve Lawrence, his equal partners include Paul Anka, Harry Belafonte, Pat Boone, Sonny and Cher, Petula Clark, Viv Damone, Sammy Davis, Billy Eckstine, Eydie Gorme, Robert Goulet, Buddy Greco, Jack Jones, Trini Lopez, Les Reed and Mel Tormé. . . U.S. rumours of Paul McCartney's "death" result in these releases there: Shelby Singleton's production of Billie Shears' "Brother Paul," Vikings' "Paulbearer," Jose Feliciano's "Dear Paul" and Terry Knight's "Saint Paul." . . New Las Vegas Tom Jones LP will challenge No. 1 held by Beatles in American chart. . .

Why was Tony Hatch absent from Petula Clark's Royal Albert Hall concert? . . . Gordon Mills no longer producing Frankie Vaughan's records. . . Big Japan hit for Cliff Richard's cover version of Vanity Fare's "Early In The Morning." . . On her "Hello Dolly" LP, Barbara Streisand duets title song with Louis Armstrong. . . Inapt title for next Diana Ross and the Supremes single: "Somebody We'll Be Together" . . . Peggy Lee's U.S. hit covered by Kathy Kirby here. . .

Nice gesture: Decca's Bill Townsend hosted surprise luncheon for Leslie Gould of Philips. . . Israeli



PETULA CLARK looks happy after her solo concert at London's Royal Albert Hall. JOHNNY HARRIS, her conductor, is with her.

singer-actress Dalia Lahlvi first signing by Mike Sloman for Festival label. . . Bill Medley's new single pointed by Jim Webb, "Someone is Standing Outside". . .

Among guests at Petula Clark's Royal Albert Hall concert: d-j's Alan Freeman and Simon Dee, also singers Rolf Harris and Lita Roza. . . American recordings by Steve Winwood planned with Jimi Hendrix and Miles Davis. . . BBC-TV producers Johnnie Stewart and Mel Cornish in vocal backing group for Nancy Sinatra's "Highway Song," which Mike Most produced here. . .

In Brazil, Malcolm Roberts' "Love Is All" No. 1. . . Casuals' new recording manager is Roy Wood of the Move. Last week's appearance on "Andy Williams Show" boosted chart debut of Kenny Rogers and the First Edition here. . .

After 11 years on EMI, Russ Conway makes come-back on Les Reed's Chapter One label. . . Tiny Tim and politician George Brown strange co-stars on David Frost's TV show. . . New Tremoes chart title wishful thinking? . . .

VERSATILE PETULA

PETULA CLARK'S concert last Wednesday at the Royal Albert Hall was a fantastic success. Singing to a packed house for two hours, looking very beautiful and sophisticated, every number was acclaimed by the audience — especially her hits and in particular "This Is My Song," "My Love," and "Downtown". . .

The highlights for me were her version of Joe South's "Game People Play," Paul McCartney's "Yesterday," and a plaintive, simple song written specially for her by Jacques Brel, "Un enfant". . .

Her versatility was evident throughout the concert, but showed to special advantage in "My Name Is Petula," Miss Clark's international stardom was emphasised in this exaggerated caricature of her various countries expect her to sing; her off-key version of "Santa Lucia" was superb, yet comical, but also proved that she has superb control over her voice. . .

Her repertoire included a variety of songs too numerous to list, but a medley from "My Fair Lady" and a song from her film with Fred Astaire, "Pierrot le Fatale," were very impressive. . .

Tribute must also be paid to the accompanying orchestra, under the brilliant direction of Johnny Harris, also her personal pianist, Frank Owens, from New York, who helped to make this concert so entertaining. . .

A standing ovation which climaxed the show was well-deserved. Hurry back quickly for another London concert, Petula. I cannot wait for the next one!

TONY BROMLEY

The Original Version of "A Little Love in your heart"

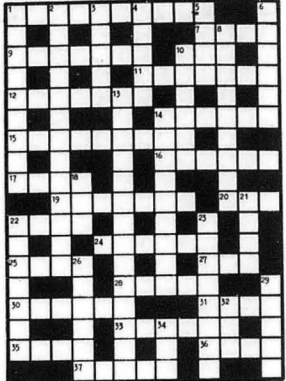
is by JACKIE DE SHANNON

LBF15238 LIBRITY

NME POPWORD

Compiled by Julie Logan, Walthamstow, London

- Across
- 1 Singer-producer brother of young actress (5, 5)
 - 2 Husband of Janet Scott
 - 3 Cream and Mary Hopkin record title
 - 12 What to wear in San Francisco
 - 14 One of the girls behind the Turners
 - 15 Chris Farlowe hit written by Jagger-Richard (3, 2, 4)
 - 16 Turn
 - 17 "Private Number" was one, so is "Je t'Aime"
 - 19 One of the "Telstar" group
 - 20 Reggae
 - 22 Not a hit
 - 24 Steve Mills in love? 25 High Priestess of soul
 - 27 You won't be able to say no to this new group
 - 28 Opposite of cheers maybe
 - 30 Little prayer saying
 - 31 Hollie
 - 33 From the GPO to No 3 a few months ago 35 Birthday girl this week
 - 36 Miss Horne
 - 37 U.S. rock group — every home has them!



- Down
- 1 One of the earliest Underground music groups (4, 5)
 - 2 Famous theatre restaurant (4, 2, 4)
 - 3 Don Partridge hit
 - 4 "For A Teller"
 - 5 Mason's partner
 - 6 Clothing for a record
 - 8 Instrumental No 1 at start of year
 - 10 Davy is one, so is Micky
 - 13 Jazzman coming back in the chart (6, 2, 4)
 - 14 Not a time wasting label?
 - 18 22 across didn't get there for sure
 - 21 How Brian Hyland signed his letters
 - 22 Found on a star's doorstep?
 - 23 Phil Spector produced their hits
 - 26 Girl from Iphigenia
 - 28 Lady layer
 - 29 Top number
 - 34 Jazzman Mr. Montgomery

Answers next week and here is last week's solution

- Across: 1 Freddie (Garrity); 2 Voodoo; 3 Arizona; 9 Number; 10 Stevens; 17 Robert (Parker); 20 Anita (Harris); 21 Steve (Stills); 22 Indian; 27 England; 31 Kirwan; 32 Grecian; 33 Connie (Francis); 34 (Mark) Lindsay.
- Down: 1 Flats; 2 Emile (Ford); 3 Bronx; 4 (Rick) Evans; 5 "Tommy"; 6 Roger (Daltrey); 11 Too; 12 (Bobby) Vee; 13 Nat (King Cole); 14 (Manfred) Mann; 15 Jimi (Hendrix); 16 Rain; 17 Rose; 18 Brel; 19 (Les) Reed; 22 Ian (McLaughlan); 23 Dol (Shannon); 24 A.P.N.; 25 (Paul) Simon; 26 (Buck) Owens; 27 Angel; 28 (Peter) Green; 29 Adios; 30 Danny (Kirwan).

ORIGINAL POSTERS BY I WAS LORD KITCHENER'S VALET

DONOVAN (Coloured) 7/6 + 1/6 p/p

JOHN LENNON (Coloured) 7/6 + 1/6 p/p

HENDRIX 5/- + 1/6 p/p

POSTERS ALSO AVAILABLE

UNCLIS SAM 7/6 + 1/6 p/p

ZAPPA 7/6 + 1/6 p/p

ROLLING STONES 5/- + 1/6 p/p

ELVIS STEVE MURPHY 7/6 + 1/6 p/p

PAUL McCARTNEY 7/6 + 1/6 p/p

BOB DYLAN (Coloured) 7/6 + 1/6 p/p

MICK JAGGER (Coloured) 7/6 + 1/6 p/p

TOM JONES 5/- + 1/6 p/p

GEORGE BEST (Coloured) 7/6 + 1/6 p/p

PERSONAL DOOR PLAQUES

BOB'S ROOM

Send details of any name required in Black Capitals. 5/- + 2/- p/p

Self-adhesive ceramic

Iron Cross 11/- P/P

Iron Cross Ring 9/- P/P

Iron Cross Cufflinks 25/- P/P

All items outside U.K. and Eire add 2/6 extra for Postage and Packing

Send postal orders or cheques NOT CASH to — DEPT. 3

I WAS LORD KITCHENER'S VALET

46 CARNARY STREET, LONDON, W.1

Their next singles: Oliver "Sunday Mornin'"; Frank Sinatra "Forget To Remember"; Bobbie Gentry "Fancy"; and Billy Preston "Everything's All Right". . .

Following Leonard Chess' death, his son Marshall Chess heads U.S. label. . . In Blackpool, Adam Faith and his wife Jackie Irvine lost their expected child. . .

Next Billy Preston single another George Harrison production. . . Tom Jones unable to attend Lulu's 21st birthday party. . . For Talk Of The Town, Bernard Delfont should consider season by Four Tops. . .

Is L.W.E.'s Tito Burns really paying £1,000 weekly for Simon Dee's services? . . . After Royal Variety Show, Cyril Simons hosting party for Tom Jones. . . Don't expect Dorothy Squires to sing "More". . .

In "Tibits" poll, Jimmy Young tied with Jimmy Savile as top d-j. . . At No. 1, can Fleetwood Mae take-over from Archies with their first Reprise release? . . . Diana Ross for title role in "Billie Holiday Story" film? . . .

£2,000 raised by Barry Ryan for Murch hospital. . . In Enghart Humphreys' TV show featuring Tom Jones, other guests include Dionne Warwick and Jose Feliciano. . . Son of handleader Micky Katz, Broadway musical star Joel Gray here this week. . .

Death at 47 of Tommy Edwards,

"It's All In The Game" chart-topper. . . Petula Clark named one of Peggy Lee's favourite singers. . .

His agent Barry Clayman considering concert for Joe Dolan at Royal Albert Hall. . .

Originally waxed by Wayne Newton, cover version here from Eternal Triangle of "The Lord Must Be In New York City". . .

Nilson composed a medley. . . Tamla singer Tammi Terrell no relation of Jean Terrell — who replaces Diana Ross with the Supremes. . . Who said the Edwin Hawkins Singers record biblicum music? . . .

WHO/WHAT IS SUPERSTAR ? ? ?

THEATRE ROYAL, DRURY LANE, LONDON, W.C.2

SUNDAY, NOVEMBER 16th, at 7.30 p.m.

CONCERTOURT PROMOTIONS IN ASSOCIATION WITH P. J. PROBY present

CHRISTINE PERFECT P.J. PROBY

Tickets: 35/-, 30/-, 25/-, 20/-, 15/- 7/6 from

CONCERTOURT BOX OFFICE, 90 NEW BOND STREET, LONDON, W.1

Or postal applications to CONCERTOURT PROMOTIONS, SUITE 71 LEITH MANSIONS, LONDON, W.9. Telephone: CUN 6474

"Neil of Drury" pub during opening hours (opp. theatre) or theatre on night

The BEAU BRUMMELL ROOM at Tiddy Dols

The Beau Brummell Room is a dishwasher for sophisticated swingers open only to Tiddy Dols diners. We now serve diners from 6 p.m. to 3 a.m. Last drinks 3 a.m. Dancing in the Beau Brummell Room from 11 p.m. to 3 a.m. Some prices. No cover charge. No club membership necessary.

Tiddy Dols Eating House

2 Hatfield Street, Shepherd Market, Mayfair, W.1. GR0 2357/8

TWO GREAT SONGS!!

IN GOOD TIME WHICHWAY YOU GOIN' BILLY

(LOVE CHANT)

Recorded by BRIAN PARRISH on UNITED ARTISTS UP 35049

Recorded by THE POPPY FAMILY on DECCA F22976

BURLINGTON-PALACE MUSIC GROUP 9 Albert Embankment, London, S.E.1. Reliance 2692 & MALDEN 7507. Sole Selling Agents: Southern Music, 8 Denmark St., London, W.C.2

THE NEW SEEKERS

MEET MY LORD

BF 1821



Produced by: Keith Potger

Management: David Joseph, 55 Queen Anne Street, London, W.1. WEL 0965

Publisher: Carlin Music, 17 Saville Row, London, W.1.

PHILIPS