



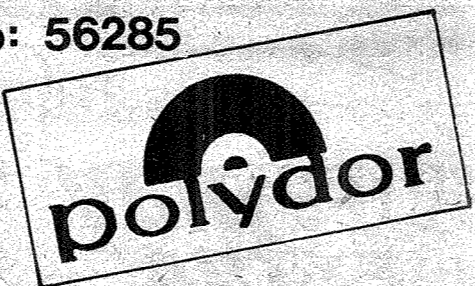
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FRIDAY	OCTOBER 25	ODEON	MANCHESTER	6.15 8.45
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SUNDAY	OCTOBER 27	LONDON	PALLADIUM	6.00 8.30
FRIDAY	NOVEMBER 1	ODEON	GLASGOW	6.15 8.45
SATURDAY	NOVEMBER 2	GRANADA	WALTHAMSTOW	8.30
SUNDAY	NOVEMBER 3	BIRMINGHAM	THEATRE	8.30

TOUR DATES

STILL TOPS IN THE STATES

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TAIL-PIECES BY THE ALLEY CAT

BRITISH discs approaching U.S. Top 30: Rolling Stones' "Street Fighting Man," Tom Jones' "Help Yourself," Equals' "Baby Come Back," Jimi Hendrix Experience's "All Along the Watchtower," Lulu's "Morning Dew," Cream's "White Room," Status Quo's "Ice In The Sun," Donovan's "Lalena," Mary Hopkin's "Those Were The Days" and Hollies' "Do The Best You Can." In London, Sammy Davis has recorded his version of Richard Harris' "MacArthur Park." A Clive Westlake tune likely for Casuals' next single.

Death of Pat Boone's father-in-law, U.S. country singer Rod Foley. "Purpose Song" next Monkees single. In America, Jose Feliciano currently tops LP chart.



Will EMI reissue Shirley Bassey's hit version of Lionel Bart's "As Long As He Needs Me"? On Simon's BBC-TV show, Sammy Davis greatly improved on Herb Alpert's "Guy." Solo disc by Peter Yarrow, of the Peter, Paul and Mary trio.

This weekend NME Editor Andy Gray in Sweden with Hollies. Reprise vice-president Mo Ostin captured release of Pentangle's records for U.S. Jimmy Young should try telephoning Shelley Berman.

Recent Frank Sinatra feud with Sammy Davis lasted two years. Britain's Norman Newell penned lyrics of Jack Jones' "The Way That I Live." Who said "Cruisy Springfield?"

Their next releases: Mason Williams' "Wonderlove" and Four

Tops "Remember When" Current Jose Feliciano hit originally waxed by Doors. Is Deram's Honeybus a single-Decca?

Praise for Nick Massey's publicity work on Leapy Lee's and Moody Blues' new album. Composer of Mary Hopkin's current hit (Gene Raskin) lives in Majorca. Your Alley Cat tips chart entry for Hugo Montenegro's version of new Leroy Holmes success.

In Australia, Colin Peterson of the Bee Gees and 208 manager Tony Macarthur grew up together. Casuals anxious to meet Marty Wilde. Wasn't "Hair" star Paul Nicholas once unsuccessful Robert Stigwood pop singing protégé Oscar?

Bought by Pete Brady: rerelease Polymt Jack Bruce of the Cream plans jazz LP with Dick Heckstall-Smith and Jon Hiseman, former members of John Mayall's

Sailing up the charts

The Cameos

ON THE GOOD SHIP LOLLIPOP

TOAST TT508

HER GREAT NEW SINGLE

Rosetta Hightower

I CAN'T GIVE BACK THE LOVE I FEEL FOR YOU

TOAST TT509

A SMASH! Doris Troy

I'LL DO ANYTHING %Heartaches

TOAST TT507

A WORLD WIDE HIT

The Pop Tops

OH LORD, WHY LORD?

MAJOR MINOR MM578

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



A large pop turn-out at the Revolution last Thursday, when Animals manager Terry Slater married Dick Katz' former secretary, EVE NORMAN. Helping in the cake-cutting ceremony are (l-r) KEITH MOON, the bride and groom, HILTON VALENTINE, LOUIS FRANCIS, RUSSELL, LAM CLARKE, LEE JACKSON and ANDY FAWEATHER-LAW.

Bluesbreakers... 1961 Cadillac for Leapy Lee... Cannot wait for Tiny Tim's recorded revival of Mario Lanza's "Be My Love" ... Isn't Anita Harris overrated? ... Noted actor Bill Owen penned lyrics for Cliff Richard's new single ... Frankie Vaughan interviewed by Cliff Michelmore for BBC-TV program for Leapy Lee ... Two Beatles songs on next Bobbie Gentry LP ... Note to Johnny Franz: new single from Scott Walker eagerly awaited. Peter Sarstedt (on United Artists label), Eleni Kane's younger brother ... Will Bobbie Gentry wax "Ode To Jeannie C."? Facial double: Tom Jones and Coventry soccer star Chris Cattlin. For their hit, Vanity Fare can also thank Larry Page's persistence ... Even now, Sandie Shaw may still join Mary Hopkin in Top 30 ... NME writer Jan Nesbitt is music publisher Ben Nesbitt's daughter ... Ironic: "Heartache" Roy Orbison's new single ... Jimmie Rodgers recording again—several Rod McKuen songs? Where would Dionne Warwick be without Burt Bacharach and Hal David? Cabaret for Jane Russell with ex-British singer Beryl Davis here.

WE KNOW THEY'RE GREAT NOW YOU DECIDE

BRENDA ARNAU CHRISTIAN*

PETER SARSTEDT I AM A CATHEDRAL

*STOP PRESS BY POPULAR D.J. DEMAND: "GONNA SPREAD LOVE" NOW 'A SIDE

Floyd: songwriting contract with Howard Richmond's Organisation ... Hospitalised—Louis Armstrong ... Britain's Woolf Phillips musical director for Shirley Bassey in America ... How about O. C. Smith's version of Vanity Fare's "I Live For The Sun"? ... Are they known as Sergio Mendes and Brasil '99 in Australia? ... Infantigrating: Brenda Lee ... Suing Motown—Dave Ruffin, former leader of Temptations ... RAF reader Peter George salutes Pye with Lennon Pyepers, the Pyeper Dolls and Pyetula Clark!

POPWORD

Compiled by ALLAN SIMMONS, Southampton

CLUES ACROSS

- 4 Pretender?
- 7 Ten Years After guitar star (two words)
- 8 Short Beach Boy
- 9 Do it with Beach Boys once more
- 11 Sounds like a street prayer meeting?
- 15 Big one who watches over v e r
- 17 Saturday TV man (two words)
- 20 and 16 down — King of Soul
- 21 A Herd
- 23 Initially, Beatles' agents
- 24 Richard — "How lit" link man
- 25 In short, Pete's mate
- 27 Precedes Trinity
- 28 John's Japanese friend
- 31 Not the emperor, but Peter the pianist
- 33 See Gees' current LP
- 35 Record company
- 36 Keith's love
- 37 Brenton Wood wanted little one

DOWN

- 1 His brother's in pop too (two words)
- 2 Formerly of Steampacket now solo
- 4 There was a singing one
- 5 He's a Mann
- 6 A Hermit
- 7 Julie Liriscoll
- 8 Brian Auger LP
- 9 Mr. Smith
- 10 Mr. Gungell the agent and club
- 11 34 Rockefeller
- 12 Beatles penned song for his benefit (two words)
- 13 Where the ex-press was bound
- 14 Home to Pet Clark
- 15 Ex-Drifter here
- 16 See 20 across
- 17 Composer of "Bang Bang"
- 18 Could it be the man opposite
- 19 "Live"?
- 22 Mitch (Mitchell); 2 Roger; 3 Art (Garfunkel); 4 Aretha; 5 "Darlin'"; 6 Ed (Stewart); 7 24 Pat (Arnold); 26 Sylvie; 27 Nice; 28 Tina; 29 Tyrannosaurus Rex; 30 Amen; 32 Two; 33 NME; 34 RCA; 16 Donovan; 19 Emperor; 20 Casuals; 35 Stevie (Winwood); 37 Don; 39 21 Dee Time; 23 Inn; 25 "Taxman"; 31 Eve; 33 Nick; 36 Top; 37 Dog; *Work (is A Four-letter Word); 38 "Now."

BALDRY'S BLITZ ON THE STATES

Long John Baldry flies to America on October 14 for a string of eight major TV dates to plug his U.S. release of "When The Sun Comes Shining Through."

Lined up for Baldry are the shows of Mike Douglas, Johnny Carson, Merv Griffin, Joey Bishop, Donald O'Connor, George Jessel, Dick Clark and Steve Allen.

This means that Baldry will be seen in every part of the States prior to returning to London to plug his next British single, "Mexico," which has been selected by Independent Television as the theme for their coverage of the Olympics.

ANSWERS NEXT WEEK AND HERE IS LAST WEEK'S SOLUTION

ACROSS: 1 Marmalade; 7 Bus; 9 Radio; 10 "Together"; 12 Allan; 14 Herd; 17 This; 18 Answers; 20 Santa (Burt); 22 Eric (Burdon); 24 Pat (Arnold); 26 Sylvie; 27 Nice; 28 Tina; 29 Tyrannosaurus Rex; 30 Amen; 32 Two; 33 NME; 34 RCA; 16 Donovan; 19 Emperor; 20 Casuals; 35 Stevie (Winwood); 37 Don; 39 21 Dee Time; 23 Inn; 25 "Taxman"; 31 Eve; 33 Nick; 36 Top; 37 Dog; *Work (is A Four-letter Word); 38 "Now."

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GEORGE SAYS...

"RICHARD. Little Richard. That's who I'd love to record. He's a fantastic character with a fantastic voice — and whether he's singing rock or gospel, he's still great."

George Harrison unconsciously tapped his soft shoe in rhythm as he talked, and we both jumped in at the deep end of nostalgia as we chatted about the good old days when El was King and Richard used to tut-tut-tut his head off.

Extending his "I'm a Rocker Again" thesis and continuing his comments reported here last week George said he didn't care to dwell on the "Mystical Beatle" George "any more."

"It's still all 'Within You, Without You,'" he added, "but I don't want to go into that any more 'cos now I'm being a rock 'n' roll star!"

The crooked grin broke into a crooked smile.

"I'm still writing, though, and after 'Sour Milk Sea,' I've got a few songs I've done on the next Beatles' LP. At least, I think they'll be all out yet. We haven't worked it all out yet."

"I've got a lot of songs kicking about in the air, and there's also about two or three I've got at home. But I don't know whether to do 'em or not."

"Sometimes I write them and with the mood I'm in, they're O.K. But I come back to 'em later and I'm not in that mood anymore, so I think: 'Oh, well ... Rubbish.'"

"I've been doing that for years!"

"Come to think of it, I've probably thrown away at least 20 good songs which, had I followed them through, would have been at least as good as all the other ones."

"Sometimes I put on a tape at home, and I find there are five bits of songs I wrote around 1954-5-6



FLASHBACK to September 21, 1964, when the BEATLES and their manager BRIAN EPSTEIN arrived back from a million dollar American tour to be greeted by thousands of fans, some waiting 24 hours at London Airport. Maybe you were one of them?

I WANT TO WRITE MEANINGLESS SONGS

or seven, that I just forgot completely about.

"I've got a song I liked when I first wrote it, and I still like it, but in between I thought: 'Aw, this is a bit too much. People are not gonna believe this!'"

"Anyway, I took it out recently, looked at it, and I know they're still not going to get it. The reason is it still tends to have that deep-meaning thing — and I'm trying to get out of that."

Fed up

"I now want to write songs that don't have any meaning, because I'm a bit fed up with people coming up and saying: 'Hey, what's it all about? What does it mean?'"

I asked George if he got any really creative experience out of writing and recording.

He said: "Of course — it's all like a challenge. You get the idea and you've got the bit of plastic to put it on, but then there's the actual thing of going through all that bit of getting musicians together and making

in an interview with ALAN SMITH

people do things the way you want, trying to get the best out of it.

"And then, in the end, when you've done all that, and you've got a little thing there, like a painting ... and you put it out ... and people say: 'Oh, it's a load of — man.'"

"But it doesn't matter. Not to me anyway, because you get a lot of people who do like it, and it is worth while."

We got onto the Beatle Fan's Biggest Hope Of All — will the Beatles ever play live again?

Answer from George, with that smile again: "It just depends. The thing I'd like to do most of all is play resident in a club."

"Not to go touring ... because I didn't like all that traveling and playing, and all that sort of thing."

"But if we were to do a live show, I'd prefer to do it like at the Top Ten in Hamburg for three months, and just play in the one place for about three months."

"Then we could get rid of the Myth once and for all of the Beatles being Something Apart from everybody else."

"Obviously, we go through cycles. At the moment, it's all that bit like getting my guitar out again, and it's happened quite a bit on this next album of the Beatles."

"We've got 'together' for it. Like, in the early days we were pretty good because we played for so long in one place. That's why I'd like to do a resident spot. Then you've got your amps and your drums set up, and get used to the one sound."

Can't hide

"All these people come to see you, too, so you can't hide. You can't fake anything. It's like, you know, you've got your trousers down. And there's nothing to hide!"

"Now, we're trying to get as funky as we were in the Cavern. 'Cos in the Cavern and Hamburg, all we really were was thump-thump-thump. But so together, (Continued on page 16)

BEATLES' BIG DATES

1965 (continued)

July 23: SINGLE: HELP!

July 29: Royal Premiere of film HELP! at London Pavilion

August 1: "Blackpool Night Out" (ABC-TV)

August: L.P.: HELP!

August 13/September 1: U.S.A. tour

14 Taping Ed Sullivan Show (CBS-TV) (transmission 9.8.68)

15 Opening concert at Shea Stadium, New York

September 13: Zak Starkey born, 8.00 a.m., Queen Charlotte's Hospital, Hammersmith

October 28: Investiture at Buckingham Palace — presented with M.B.E. medals by Her Majesty The Queen

December 3: SINGLE: DAY TRIPPER/WE CAN WORK IT OUT

December 3/12: British tour with the Moody Blues, The Koozab and McCartney

December 17: "The Music of Lennon and McCartney" (Granada TV — shown London area only 16th December)

1966

January 21: GEORGE HARRISON'S wedding at Epsom Register Office, Surrey to Patricia Anne Boyd

March 1: First showing of "The Beatles At Shea Stadium" (BBC-TV)

April-June: Lengthy series of recording sessions

May 12: New Musical Express Poll-winners Concert, Empire Pool, Wembley

June 10: SINGLE: PAPERBACK WRITER/RAIN

June 24: German tour: Munich/Essen/Hamburg

June 27: Hamburg/Tokyo flight

June 30/July 2: Japan concerts: Sudo Kan, Tokyo

July 4: Manila concerts: National Football Stadium

August 5: L.P.: REVOLVER

August 9: SINGLE: ELEANOR RIGBY/YELLOW SUBMARINE

August 12/August 29: U.S.A. tour beginning in Chicago, ending in San Francisco

September/October: JOHN LENNON solo movie debut; shooting "How I Won The War" on location in Germany and Spain

October: GEORGE on holiday in India: RINGO on holiday in Spain

November: PAUL composed soundtrack music for Bouffant Brothers' picture "The Family Way" and went on holiday, motoring through France and Spain, then flying to Nairobi, Kenya

December: Beatles re-assembled in London for new series of recording sessions

1967

February 17: SINGLE: PENNY LANE/STRAWBERRY FIELDS FOR EVER

April: PAUL to America for Jane

1968

January 5: "Magical Mystery Tour" shown in colour on BBC-2

January: GEORGE composing, arranging, recording own music for soundtrack of the film "Wonderwall", spent 10 days in Bombay working on this

February 8: RINGO solo guest appearance on BBC-1 in "Cilla", Cilla Black's TV series

February/April: Beatles to Bishkek in India for Transcendental Meditation course at Maharishi's Academy. RINGO came home after a fortnight. PAUL stayed a little longer. JOHN and GEORGE returned towards the end of the month course

March 15: SINGLE: LADY MADONNA/THE INNER LIGHT

April: Apple Corps Ltd. parent organisation of the Beatles' new Apple Group of Companies, operating from 95 Wigmore Street, London, W.1 (moving later to new offices with basement recording studios at 3 Savile Row, W.1)

May 4: Apple's first girl discovery, singer Mary Hopkin, wins heat on television's "Opportunity Knocks" programme

Continued on page 22

EMI's SOUND ATTACK

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Sami Sloan

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Moments Spent

Capitol CL15561

The Delfonics

Break Your Promise

Bell BLL1028

Jay Justin

As If I Didn't Know

Columbia DB8479

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VANITY FARE take JIMMY SAVILE for a ride—and Jimmy loves it!

Neat, clean image helps Vanity Fare

UNDERGROUND music — and much of it should be kept there — is currently the vogue, with people like the Doors and Canned Heat attracting a lot of attention. There is, however, still a dedicated band of professional, straight pop groups, among them a group called Vanity Fare.

By RICHARD GREEN

The NME News Room was invaded (that really is the only word for it) the other day when four exuberant, energetic and cheerful young men, led by their wittily verbose manager Roger Easterby arrived en masse.

They seated themselves in a semi-circle round my desk and one of them immediately noticed the tall Centre Point building through my window. It was, he decided, a public symbol put there for the benefit of our staff!

"The guitar is really the big focal point for boys in America now," Tony Goulden said. "That's why people like Jimi Hendrix and Eric Clapton are so popular."

"The guitar has replaced the motor cycle in the boys' imaginations."

Talk of America led on to the underground scene and Trevor Erice commented: "You get one group, like the Doors, make it big and the spotlight covers other groups who creep into it."

Dick Allix added: "There's an attitude now that underground groups are progressive and pop groups are nothing, that they can't be anything."

Dirty name

"Out and out pop groups like the Love Affair have a very dirty name as far as these people are concerned. Canned Heat come over here and are accepted as the big thing."

Tony Goulden wasn't too happy about the attitude adopted by some British groups of not being thankful for receiving public admiration.

"The Move and the Rolling Stones turn their back on people, now they want to come back and do live appearances," he explained. "Why do they do it? If you treat the public with the same respect as you did when you started, you'll be all right."

Continuing the theme, Trevor went on: "We've found at a lot of dates we've done the support group has been a hairy imitation of the Cream and we've gone down a storm after them."

People walk round being thudded by this great noise, then find a pleasant change in the music." Vanity Fare have been compared to the Beach Boys. It is an obvious comparison but not one with which the group agree.

Dick talked about it and "I Live For The Sun." At least, he began,

then the fast chat began until all Hades broke loose and everyone had their say.

"Roger had the record by the Sunrays, but there's was obviously a different sound on it," Dick began.

"We lean more towards the Ivy League," Trevor said, taking up the lead. "We can't do a record that is representative of what we do on stage because we do so many different numbers. We do 'Don't Worry Baby' and 'Land Of 1,000 Dances'."

"... and we send up 'Puppet On A String' and 'Cinderella Rockefeller'." Tony Goulden put in.

"If you make them smile, they'll enjoy it, but we also take our music seriously."

"We want to try and get three days off to rehearse for the Beach Boys tour," Dick said, making a comeback. "We must work on a different act. From start to finish it's got to be wham, wham, wham!"

"I don't think we'll clash with the Beach Boys," Trevor mused. "We're thin and young!" Tony Jarrett cracked.

The Vanity Fare have been going for some time, but it's only recently that Dick has joined their ranks. Trevor told me about their progression and image.

"The three of us made a record three years ago which was released in America and sold four and a half copies," he said. "We did well in Kent, but we're playing more as a hobby, then Dick joined us and bang, that was that."

Tony Jarrett went on: "Dick came along and talked about the bright lights and fired our imagination."

Dick himself commented: "You could see thirty groups in Denmark Street and they could be anybody."

"Our way of dressing has become a gimmick. We didn't plan it to get somewhere, we've always had suits and shortish hair."

"It's contriving if you do that to get an image," he added. Then Roger, who bears a remarkable likeness to a former CBS singer called, believe it or not, Chip Fisher, gathered his flock together and led them into the evening sun, telling jokes, grinning happily and trying to decide whether to buy a Rolls or an Austin Seven now that he's a star manager.

NEW to the charts By RICHARD GREEN

Leroy's theme

CINEMA queues all over Britain are currently testifying to the fact that there's nothing like a nice, sadistic Western to pull 'em in. In this case, it's "The Good, The Bad and The Ugly" that's doing the business, being the third in the series about The Man With No Name.

So well is it doing that the film's theme music enters the NME chart this week played by Leroy Holmes, the veteran conductor-composer-arranger.

"Throughout the two-and-a-half hour film, the haunting music is constantly played and has obviously made a big impression on the customers."

Leroy himself received a gold disc some years back for his recording of "The High and the Mighty" another for Connie Francis's "Stupid Cupid" and yet another for the Impalas' "Ran All The Way Home," both of which he had a hand in.



James, then flew army and navy pines before rejoining Harry's band in Hollywood. He began writing for films and radio, then record arrangements and eventually became musical director for MGM. He is now one of the world's best-known musicians and has a long list of successes to his credit, including "Unchained Melody," "Baby Doll" and "Anastasia."

Judging by the way "Il Buono, Il Brutto, Il Cattivo"—to give it its original Italian title—is going, Leroy Holmes may well emulate the success that Hugo Montenegro had in America with the same tune.

Studied journalism

Born in Pittsburgh, Leroy attended school in Hollywood, Los Angeles and New York. He studied journalism at college, but his piano studies led to him working with the school orchestra and eventually he began arranging.

He had his own band by 1934, then left to arrange, replacing the legendary Glenn Miller with Vincent Lopez' band. Six years later, he joined Harry

Doors couldn't do it — but Jose has

SEVERAL months ago, people began taking interest in a group called the Doors and, in particular, a song of theirs called "Light My Fire." It was put out as a single, but nothing happened.

This week, however, a new version by the blind singer-guitarist Jose Feliciano makes its NME chart debut.

Twenty-two-year-old Jose toured Britain last year and caused a minor sensation on his many TV appearances. He was born blind in Puerto Rico but has almost always lived in America.

One of a family of nine, Jose began playing the guitar while quite young and manages to inject some of his Latin temperament into his singing and playing.

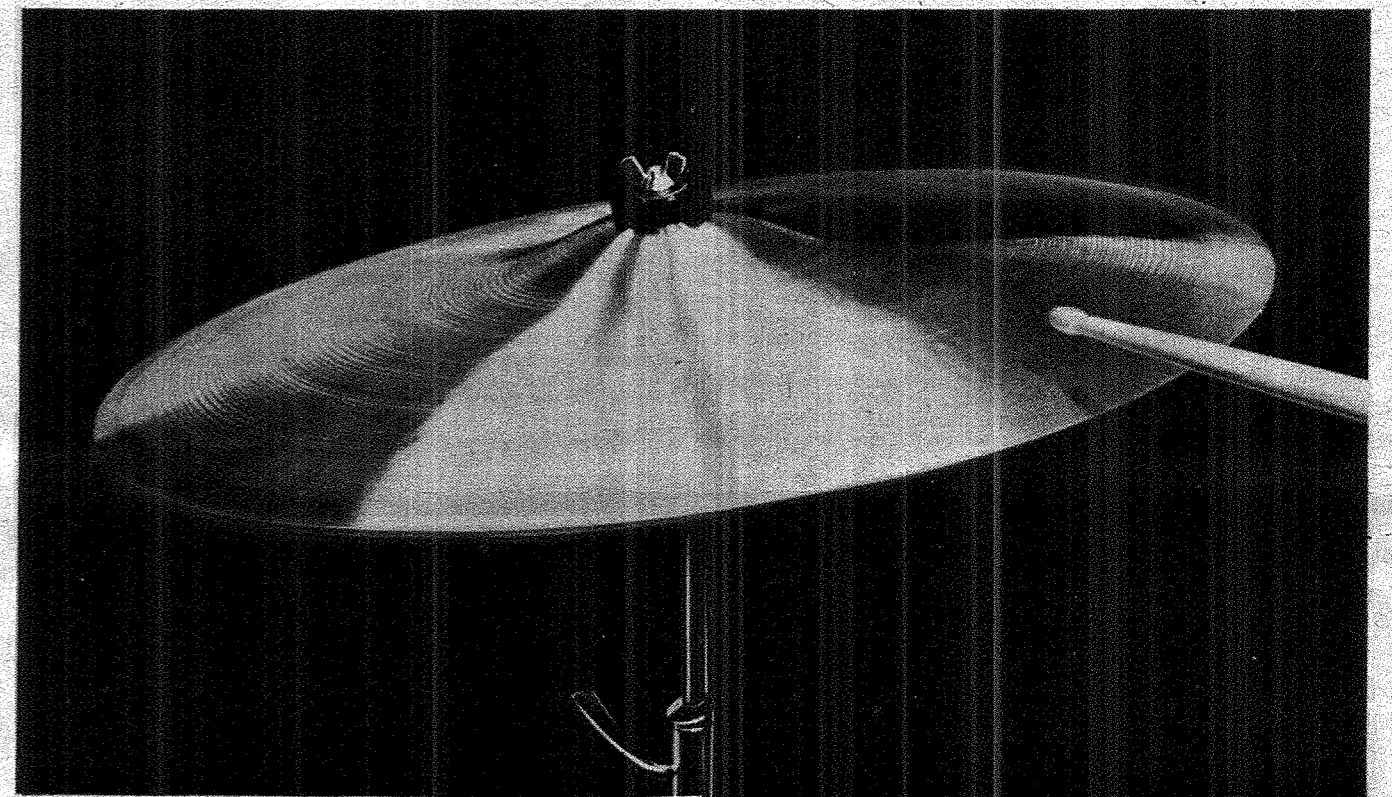
In July this year, RCA released "Californian Dreamin'" by Jose, but the Mamas and the Papas were the people to score that time out.

On the flip was "Light My Fire" and now several months later, and no doubt stimulated by the resurgence of interest in the Doors, Jose's version has won through.

A special point of interest about Jose is that though blind, he has been taking surfing lessons near his Los Angeles house, determined not to let his affliction spoil his enjoyment of life.

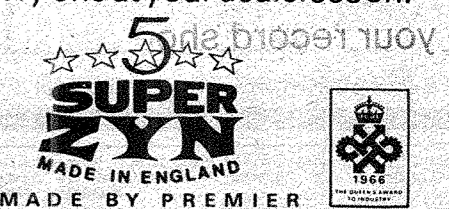


NEXT WEEK
LOVE AFFAIR



Zinggo

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Tiny Tim Concert with Mary Hopkin, Wednesday October 30th, Royal Albert Hall. Box Office opens Saturday. Full details in N.M.E. next week. Keystone

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TWO BIG STARS PRAISE JIMI

JOHN MAYALL

"To me, Jimi Hendrix is the greatest thing that has happened to the guitar. I regard him as important as Django Reinhardt. His approach to the guitar is natural."

That high praise was delivered the other day by John Mayall. John and I talked about blues today, its current forms and the people who count both here and in America. As John is one of the most highly sought-after bluesmen around his thoughts on these matters bear weight.

"People tend to put Jimi down because of his external appearance," said John who was wearing twin mini pony tails, a wooden head band and an assortment of off-beat clothes. "The Americans will praise originally more than people do here," he went on. "Peter Green is the best blues guitarist in the traditional field. He is nearest to B. B. King. He doesn't allow himself to be original, but very often that comes out later."

"In America, the equivalent to Fleetwood Mac are the people who play in that vein anyway. I sat in on piano with Magic Sam on the West Coast. His records are sought after."

There is this vast gap. Negro blues artists haven't heard about white blues artists and vice versa. It is a gap that has got to be closed.

Little feel

"New white groups in America don't model themselves on source. Canned Heat is the only one that has any feel. There's a lot to be done to close the gap. It's a worthwhile ambition to close it."

Eric Clapton has, via the Cream, grown to ginormous proportions, dwarfing even his previous stature. What does John think of him now?

"To me, Eric had a pretty hard time," he replied. "He got himself into something he hadn't bargained for and the Cream break-up is the result. He has stopped progressing for a while because he got into a rut. When he comes out of it, people will be able to judge him."

And what of that other rated guitarist, archiblower, Jeff Beck? "Jeff has really improved so much after all these years. John told me it's ironic that because he has been categorised by the British public as a pop star, the word 'pop' is regarded as a blues guitarist. I think he does regard his group as a blues group and Jeff has some direction now."

On a more personal level, I asked John about his best-selling LP, "Bare Wires." It is a sad epilogue to a broken romance. "It's really self-explanatory. I

MOODY BLUES

Continued from page 18

mean, if I was really pretentious I'd go down and try and walk on the Serpentine or something. In 'Savage of the Lost Chord' is just simply an adventure in mind really. There are some critics who think that the most fantastic interpretations on what we do but it's made worthwhile by just the few who find what we put there."

"One of the most distressing things about the misrepresentation over the album has been that some people have got the impression we are a lot of drug addicts. We go over to Europe and take the same drugs at us rolling up their sleeves to show us all needle marks, as if we were some kind of badge! An admission to the club! There are a lot of 'lurky' people who side up to you and whisper 'wanna a drug, because you are in a pop group and into things they cannot understand. That's very sad."

"See that photograph of my girl on the mantlepiece?" asked Ray suddenly! "Two daddy-long-legs appeared on that last night. We got a lot in here. That mark on the floor over there was a monster spider; took three swipes of 'Life' magazine to kill that one!"

The Moody Blues have, of course, established for themselves a very strong following on the Continent and had only recently returned from a concert, just outside Paris which was attended by 300,000 people.

"It was really a bit frightening," said Mike. "I'd never seen so many people in my life. There was an exhibition on there as well which included some items from the Vietnam war, including an American pilot's jacket riddled with bullets. That was frightening and a bit grizzly."

The Moodies now await their American tour with interest and hope they will be received as well 'live' as they have on record. They admit that live appearances are not too important to them now although the travelling is the greatest hang up "once we're on stage we find we're enjoying ourselves!" Leaving the Moodies house after a very pleasant afternoon's chat—it felt so pleasant that I'm not exactly sure which quote was which, but they think that both Mike and Ray think along the same lines so perhaps they will forgive me—I noticed rain clouds gathering in a next door garden an old man with a white beard was banging a couple of bits of wood together. But no it couldn't have been.

BRUCE JOHNSTON

I DID not need much tearing away from the telly and Fabian (remember him?) in "North to Alaska" on Sunday night when an excited Beach Boy rang from L.A. Bruce Johnston had just been to see a concert at the Hollywood Bowl featuring the Jimi Hendrix Experience.

"There were 18,000 people there and the place was packed to capacity," said Bruce. "It was one of the most exciting concerts I've ever seen—Jimi was fantastic. The orchestra pit in front of the stage is filled with water when there are no extra musicians and half the audience ended up swimming around in it—well fifty of them anyway!"

Trouble
"The Soft Machine started the show and were pretty good but the Vanilla Fudge had a lot of trouble with the sound system. It wasn't perfect for Jimi either but he put on such a good show it didn't matter. He didn't even need to smash his guitar. Mike and I went and sat out in the middle of the crowd (they've both got beards now, incidentally) and there were bottles smashing all around us and everyone raving about like mad."

"Noel Redding spent most of the night saying 'Thank you' over and over again which is not surprising considering the ovation. I understand that they got \$30,000 for that concert."

"The only sour note to the occasion came when Jimi dedicated a number to Buddy Miles who is the drummer with the Electric Flag who tried to come on stage and got beaten up by a policeman for his pains."

Influence

Other news on the Beach Boys front is that Carl Wilson is very much under the influence of some of Eric Clapton's recent guitar work and one or two Cream-like things are heard to be emanating from the Beach Boys' recording studios. Bruce is recording a single with record producer Terry Melcher which was written by Grapefruit.

"I went to a club in L.A. a few nights back and saw an English group that I had never heard of before—Spooky Tooth—some of the best I've ever heard. If they don't take off in England watch them do it from here."

Further to this Mr. Johnston announces that he intends to stay over in England for Christmas this year following the Beach Boys' tour.

"I'm going to hold a mammoth party for all the journalists and photographers who have helped us in England during the past few years."

"The best thing we saw on Italian television while we were there," Alan declared, "was the 15-minute advertising programme they do every night!"

"You've no idea how great we find it being back home plugging 'Jesamine' on shows like 'Top Of The Pops'. We don't mind spending hours lining up shots—it shows everything's going to be good."

"In Italy, though, they stick you in front of a camera and that's that. For a group, they use four cameras and just aim 'em at each other."

Looks like being a happy Christmas folks.

K.A.

HATCHETS PLAYGROUND
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PRESENTS

FRIDAY, 27th—**CHERRY SMASH**
SATURDAY, 28th—**THE 4th FLOOR**
SUNDAY, 29th—**THE TOAST** EXCITING RECORDING GROUP

MONDAY, 30th—**THE FABULOUS FLIRTATIONS FROM AMERICA** (LATEST RECORDING "SOMEONE OUT THERE")

TUESDAY, 1st—**JO JO GUNNE**

WEDNESDAY, 2nd—**THE MINT**

THURSDAY, 3rd—**THE MINT**

NEWSFLASH! NEXT THURSDAY, OCT. 10th
EDWIN STARR

CASUALS HAD ITALIAN



CASUALS, who jump to No. 3 with "Jesamine" in this week's NME Chart, are (l to r) ALAN TAYLOR (guitar, bass, horn and flute); JOHN TEBB (organ); ROBERT O'BRIEN (drums); and HOWARD NEWCOMB (guitar and trumpet).

ENGINEER WITH COTTON WOOL IN HIS EARS!

"So tell me," I said, all Casual-like, to the Casuals — "about Italian television." There were sudden bursting of sides and the various members of this recently Italian-based British group fell about on the floor of their London hotel bar, yucky with hearty laughter and wiping away the fun tears from their eyes.

by **Alan Smith**

When the merriment was over, I managed to get an explanation from group member Alan "Plug" Taylor, who incidentally also happens to have an incredible similarity to Mick Jagger (he wishes this also extended to his wallet).

According to Alan, the experiences of the Casuals in Italian TV read like something out of a Neapolitan opera.

"The best thing we saw on Italian television while we were there," Alan declared, "was the 15-minute advertising programme they do every night!"

"You've no idea how great we find it being back home plugging 'Jesamine' on shows like 'Top Of The Pops'. We don't mind spending hours lining up shots—it shows everything's going to be good."

"In Italy, though, they stick you in front of a camera and that's that. For a group, they use four cameras and just aim 'em at each other."

DEENA WEBSTER

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NEW MAMAS AND PAPAS SINGLE: DISCOVERY: BACKING SINGER GOES SOLO.

Out from RCA this week, three releases, all very different from each other, but each one important in its own right.

THE MAMAS AND THE PAPAS have a beautiful new single with "For The Love Of Ivy" c/w "Strange Young Girls" (RCA 1744). The A title might well sound familiar. It is, of course, the theme from the latest Sidney Poitier movie of the same name, which is now on national release. After the smash success of MAMA CASS's solo "Dream A Little Dream Of Me" (RCA 1726) the group should do very well with this one.



And while we're on the subject of film themes, what about the latest in the 'Fistful of Dollars' series? HUGO MONTENEGRO made the No. 1 spot in the States with "The Good, The Bad And The Ugly" c/w "There's Got To Be A Better Way" (RCA 1727). Now, the disc's climbing the British charts. That B side, by the way, is yet another film theme—from 'Bandolero'.

STOICS make their disc debut this week with "Earth, Fire, Air And Water" c/w "Search For The Sea" (RCA 1745). The A side was written by that highly successful team Richard Kerr and Joan Maitland (they wrote 'Blue Eyes'). But, who are STOICS? Well, they're all twenty years old, very good looking and are—Jack Casey (drums); John Wynne (Bass guitar); James Doris (ex-student, now lead guitarist) and pianist Hugh McKenna. These guys have the kind of talent to make Glasgow—their home town—another Liverpool!

Another RCA debut is made by LESLEY DUNCAN with "Lullaby" c/w "I Love You, I Love You" (RCA 1746). Petite and vivacious, Lesley has a terrific voice—which you've probably heard before, as backing for many top stars, including Dusty Springfield. She certainly has the talent to get her into the charts. What's more, Lesley wrote both sides of the new disc herself. You'll hear a lot more about Lesley Duncan, who's living proof of the old saying "good things come in small packages!"

WHO'S WHERE

Week beginning Friday, September 27

ONE-NIGHTERS
CASUALS: Braintree Corn Exchange (27), Redruth Flamingo (28), Rochester St Michael's Hall (4).
MOODY BLUES: Hereford Hillside (27), Ryde Seagull (5).
OSCAR PETERSON TRIO: London Queen Elizabeth Hall (28).
BROOK BENTON: Chester Clockwork Orange (28), Hanley Place (8).
JOHNNY WALKER: Glasgow Odeon (1), Walthamstow Granada (2), Birmingham Theatre (3).
PAPER DOLLS: Norwich Norwood Room (1).
FELICE TAYLOR: Birmingham Plaza (27), Portsmouth Casino (3), Beckenham Mistrale (4).
SCOTT WALKER-LOVE AFFAIR: PAPER DOLLS: TOWN: JAMES AND SHONDELLS: Finsbury Park Astoria (4).

RCA

TWO PAGES ABOUT LPs AND PERSONALITIES ON THEM

Moodies sleeping giants

says Keith Altham

THE Moody Blues are the sleeping giants of the pop world. They seldom seem to make a dramatic impact upon the charts, but create significant best-selling albums and thoughtful, sensitive singles, like "Voices In The Sky" which meander about the lower regions of the Top Thirty for months, being bought by other thoughtful, sensitive people who gradually pick up the good vibrations.

But the giants are waking! When they fly to America in October it is likely they will emerge from their musical cocoon with the kind of status which is now enjoyed by the Cream, Donovan and Jimi Hendrix.



but they're awakening!

Having enjoyed the company and conversation of both Justin Hayward and Graeme Edge I went looking for two of the "invisible" Moodies multi-instrumentalists—vocalists Mike Pinder and Ray Thomas—who hide out in the now awash district of Esher.

Just occasionally you become involved with refreshingly gifted people in this business who turn an interview into a pleasant afternoon of dangling conversations and good sounds.

And so it was with Mr. Pinder and Mr. Thomas who filled the lounge with the sounds of "Hey Jude" in stereo and the late "hip comedian" Lord Buckley, who holds the key to just what those mystifying lyrics from McCartney are really about. We drank tea and became absorbed in discussion of Yoga, Aldous Huxley and the "Life Force" about which we all know very little except that we should know more.

There was an acoustic guitar, with a butterfly drawn on it, resting in one corner and Graham Edge in another with a beautiful young lady on his lap. There was also an extremely handsome young blond, at some four years of age, toddling about and talking of his gran and his moon rocket.

He seemed to belong to everyone, which was how it should be. We sat drinking tea and playing at pop stars and reporters — just generally enjoying ourselves — and that friends is the secret of the Moodies success.

"Two and a half years ago we shut the factory down and almost broke up when Denny Laine, our vocalist, left," said Mike. "What stopped us was finding two people like John and Justin, who were so much on the same wavelength as us. From that point on we just started doing things that we really believe in — things that we really enjoyed like 'Days Of Future Past'."

"It's not completely an accident when you find yourself successfully doing something that you like. If

In shadows

"There was a time when I think the Rolling Stones were living in the shadows of the Beatles, about the period when they brought out 'We Love You', which followed Lennon and McCartney's 'All You Need is Love'. Then they did that 'Satanic Majesties' album, which didn't really seem to be them, but they've come right back to themselves now with 'Jack Flash', which is their real selves. These are examples of what I was saying about doing the thing they do best by doing what they really like, which is our scene, too!"

Ray arrived at the interview straight from his long run up the

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

River Mole, where he had been hooking a few chub and perch. Fishing is a big thing down there at present and deejay David Symonds is just one of the friends who are often with them on the banks. From more recent reports I understand that Mike and Ray have been able to fish from the mantelpiece, but that's another story to be saved for a rainy day!

We took up the subject of progressive pop and their new album 'In Search Of The Lost Chord', and was it possible for people to over-emphasise the intellectual importance of pop music?

"We'd never put down people for playing 'Wild Thing' or 'Bend It,'" said Ray. "It's just that we've been through all those scenes — we've had a top pop with 'Go Now'. We don't want to deliberately go out to make commercial music any more. I'd rather have the good opinion of one person, whose musical opinion I respect, than a load of commercial rubbish at No. 1."

"I don't think that we are musically pretentious. Mike has already said that we do what we have lived through in musical terms. I

(Continued page 20)

*** SLY AND THE FAMILY STONE: DANCE TO THE MUSIC (Direction 8-63412)

There's a track on this rocking album, guaranteed to get you dancing till dawn, which goes on and on and is building up all the time. It runs for over 12 minutes and is Dance To The Medley, including Music Is Alive, Dance by and Music Lover, which ends with Indian sounds that are akin to bagpipes. Simply great stuff, Sly Stone's single hit. Dance To The Music, is on this LP too, and other rock 'n' rollers like Ride The Rhythm, Are You Ready, Colour Me True, and a good beat ballad in I'll Never Fall In Love Again. Sly's organ is much to the fore—indeed this 23-year-old is writer (under name S. Stewart), producer, arranger and master of many instruments including LP Larry Graham is the deep throated lead vocalist, and among the instrumentalists is Cynthia Robinson—on trumpet! The other girl, Rose, is electric piano player, singer, dancer. What a pity they proved too something-or-other to fulfil their dates in Britain.

Other titles: Higher, I Ain't Got Nobody (For Real), Are You Ready, Don't Burn Baby.

*** BIG BROTHER & HOLDING COMPANY: CHEAP THRILLS (CBS 6592)

Here's a raving, screeching, instrumentally-driving, noisy group which powers its way through seven long tracks, packaged in a comic strip fronted sleeve. Though it can make pretty soft sounds, the screaming comes from a girl called Janis Joplin, who tears up most songs and has a bordello voice, according to a "Life" magazine critic. And the way she sings I Need a Man To Love bears this out, although the sleeve rather exaggerates when it describes Janis's voice as a combination of Bessie Smith's soul with Aretha Franklin's essence. Her voice sounds more as if she has to suck throat pastilles to keep it going. A sort of Shirley Bassey out of control. However, there's plenty of guts in this group's work and the LP is guaranteed to hold your attention.

Other titles: Combination Of The Two, Summer Time, Piece Of My Heart, Turtle Blues, Oh Sweet Mary, Ball And Chain.

*** WILSON PICKETT: MIDNIGHT MOVER (Atlantic, 588 111)

Right from the start, with Wilson sounding as if he is having trouble getting enough breath to sing his title song, this is an exciting, rhythmic, wild album that has you swaying to the intense-

LPs by Allen Evans

ness of the soul-filled music and his falsetto screeches. He gets a storm going with I'm Gonna Cry, helped by a girl vocal group, and a slow heat ballad well performed, there's Wilson's self-written Down By The Sea (one of five composing credits). Good backing throughout.

Other titles: It's A Groove, Remember I Been Good To You, Deborah, I Found A True Love, Trust Me, Let's Get An Understanding, For Better Or Worse.

GROUPS

WYNDER K. FROG, Out Of The Frying Pan (Island ILPS 9082), presents a set of 13 fiery instrumental tracks including Jumpin' Jack Flash, House That Jack Built, High Heel Sneakers—with his own searing organ to the fore. Excellent party music, with some top musicians, Dick Heckstall-Smith and Henry Lowther among them, lending power to Wynder's lead.

NIRVANA (Island ILPS 9087), presents a set of 13 fiery instrumental tracks including Jumpin' Jack Flash, House That Jack Built, High Heel Sneakers—with his own searing organ to the fore. Excellent party music, with some top musicians, Dick Heckstall-Smith and Henry Lowther among them, lending power to Wynder's lead.

TRAMLINE'S Somewhere Down The Line (Island ILPS 9088), is the debut album of a new four-piece commercial blues group from Middlesbrough / Stockton area. Not a lot of inventiveness, but they generate a dynamic, hard rock feel that will stand as a foundation for improvement as they find their own bag on the club circuit. Vocalist has a good strong voice too.

GREATEST HITS

FRANK SINATRA (Reprise 1025) is a collection of the Maestro's best recordings on Reprise (it would be difficult to put together a "Greatest Hits" from his entire waxings over the years). Strangers In The Night, Somethin' Stupid (with Nancy), and That's Life. Good LP, but how can you say it contains his "Greatest Hits"?

DUKE ELLINGTON (CBS 52550) is another "great" who has had so many big hits with his fans. This set has ten tunes, recorded over the period 1947-60, and including Take The A Train, Don't Get Around Much Any More (with Al Hibbler vocal) and Solitude.

DEAN MARTIN (Reprise 6320) gives you Volume 2 of his "Greatest Hits", all well sung numbers by the relaxed, smoky-voiced charmer. I liked his Little Ole White Drinker Me, The Door Is Still Open and In The Misty Moonlight.

CHEAPER LABELS' GOOD BUYS

SUPER HITS (Music For Pleasure, MFP 1241) gives you good reproduction by unnamed artists of 12 recent single hits, including My Name Is Jack, Hurdy Gurdy Man, Money Money and Son Of Hickery Holler's Tramp.

LONNIE DOWNGAN SHOWCASE (Marble Arch, MAL 757) presents eight tracks by this energetic entertainer, once the skiffle king. Included are Wabash Cannonball, I Shall Not Be Moved, Rambler Man and Frankie And Johnny.

MORE STARS OF '68 (Marble Arch, MAL 763) gives you eight acts—Fal, Donovan, Kinks, Status Quo, Paper Dolls, Foundations, etc.—and eight popular tunes, such as Pictures Or Matchstick Men, If The Whole World Stopped Lovin', Young Girl, Stereo, too.

FRANK CHACKSFIELD: GOLDEN SOUND (Ace Of Clubs, SCL 1253) is a lush orchestral LP in stereo, offering a dozen dreamy tunes—The Touch Of Your Lips, Indian Summer, I'm Falling In Love With Someone Very Good.

RUSS CONWAY (Music For Pleasure, MFP 1259) plays his piano expertly through Try A Little Tenderness, April Showers, Smilin' Thru, Folks That Live On The Hill, etc., backed by Philip Green's orchestra. Stereomono in one disc.

AUTUMN CHARTBUSTERS (Marble Arch, MAL 740) gives impersonations of actual chart performers singing their big hits, like Yummy Yummy Yummy, Baby Come Back, Jumping Jack Flash and nine others.

DONOVAN (Marble Arch, MAL 795) calls this bargain LP "What's Bin Bid And What's Bin Hid..." and gives you ten tracks like Catch The Wind, To Sing For You, Tangerine Puppet, Josie.

CHRIS BARBER PLAYS (Marble Arch, MAL 724) such favourites as Pettie Four, Wabash Blues, High Society, etc., with other trad cats like vocalist Otilie Paterson, Monty Sunshine, etc.

CHARTBOUND?

DON PELOSI
'a quiet tear'
RIM 9

JUDI RYLAND
'you ain't got the right'
RIM 10

A TASTE OF HONEY
'goody goody gum drops'
RIM 11

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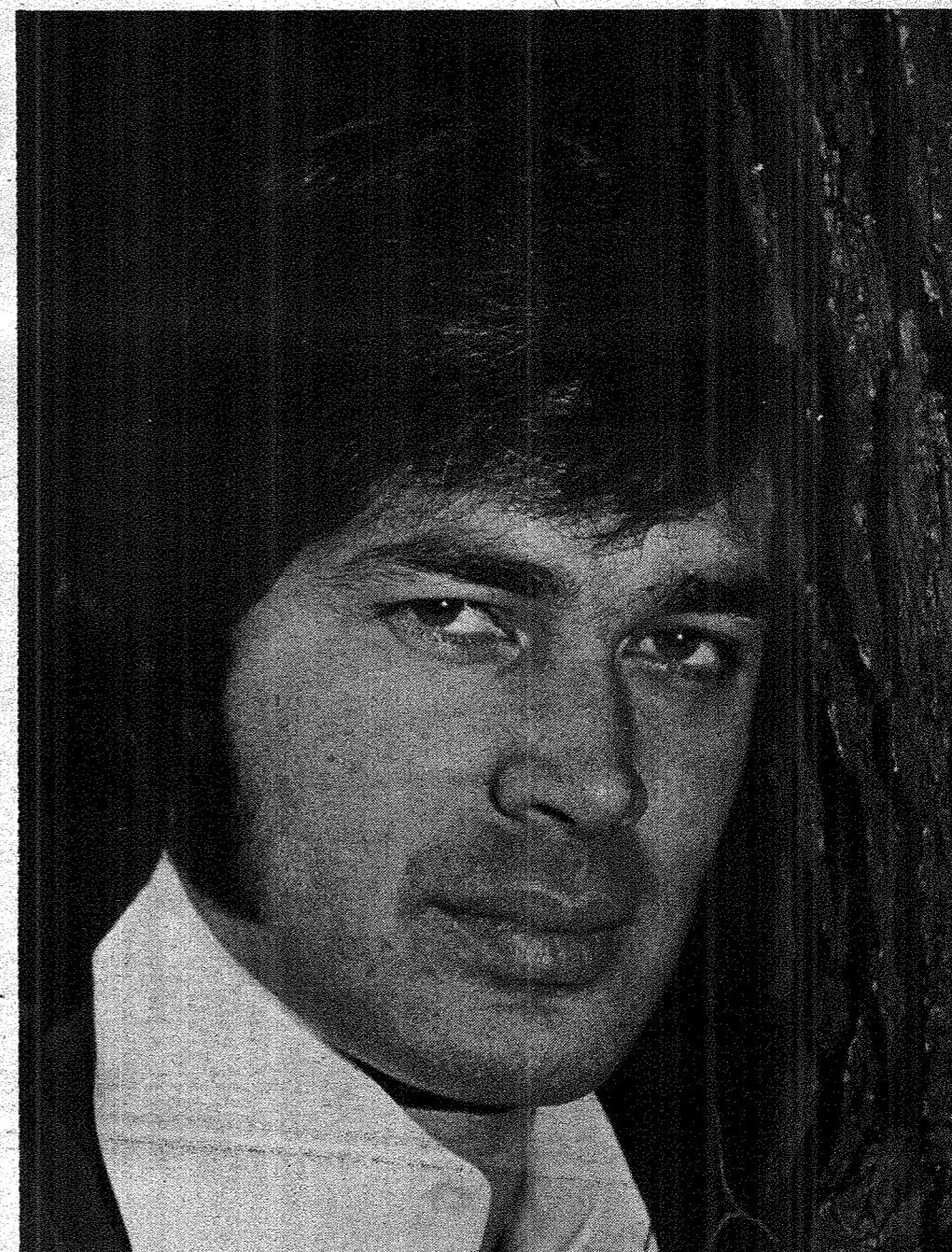
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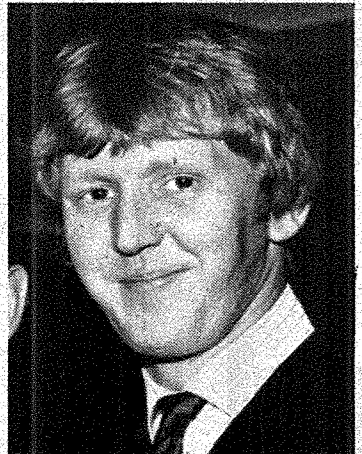
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LATEST SINGLES REVIEWED BY NICK LOGAN (Derek Johnson is on holiday)

SHONDELLS KEEP 'HARD ROCK' AND SHOULD HIT

TOMMY JAMES AND THE SHONDELLS: * Do Something To Me (Roulette)
ASSESSING follow-up discs by first hit U.S. groups is one of the pitfalls of record reviewing. And this one doesn't make the task easy.



NILSSON at a press reception for him in London last week.

NILSSON: *Everybody's Talkin' (RCA)
Nilsson is the boy we've been hearing about for some time now as a new and exciting talent. Here he is on one of his own songs, naturally enough, which is one of those inspiring, sad, echoes of my mind things. He sings it well, really means it, and actually I began to like it a lot. As the wonder boy himself is over here now, it could well be his first hit.

DORIAN GRAY: Jingle Down A Hill (Parlophone)
A minor U.S. hit this, and in a very Donovanish vein with flute, tinkling backing, and jingling vocal. Quite a pretty thing but not really strong enough. Donovan could maybe get away with this, but it seems to lack sufficient impact for a relative newcomer. Pleasant though and well performed.

Quite a change from "Mony Mony," though the hard rock bit is wisely retained in parts. Very catchy with handclapping and whistling giving the impression that everyone had a ball making it.

The group is spending a month's British promotion on this so that must improve it's chances — and actually I think this has got sufficient to give them their second hit and save them from the fate so many of their fellow countrymen, the Fruit-gum Co. for example.

JETHRO TULL: 1A Song For Jeffrey (Island)

It's not been a week for the big name releases but how the little ones have made up for it. Jethro Tull is the banner under which four young men, well known on the pub circuit, make some exciting new sounds. This has a nice jazzy shuffle beat and some great scat flurries from Ian Anderson who wrote it and also sings it, with an appealing whistle-like voice.

In fact, it's an incredible vocal — like when you're listening to a group in a smoky pub or club and your senses are a bit dimmed after the tenth Scotch. I couldn't stop playing this one and if it's heard enough it'll be a hit. Deserves to be.

DAVID GARRICK: A Little Bit Of This (And A Little Bit Of That) (Pye)
Pubby sort of thing with a sing-along title and coy little "oohs" and "ahs." Seems to be all about a little bit of the other, but is hardly objectionable. Easily remembered — but a little bit of nothing as far as I'm concerned.

TURTLES: Eleanor (London)
The Turtles have been out of luck lately with regard to British Charts and this one, I think, will not alter that position — even though it's fairly strong material, a sort of ballad with some neat touches. Written by the group.



TOMMY JAMES and the SHONDELLS: Should get second hit and JOE COCKER (above) deserves one.

SUPERB SLICE OF CREAM

CREAM: * Sunshine Of Your Love (Polydor)
TAKEN from their "Disraeli Gears" album, this was a U.S. smash. Could do big things here, despite the obvious drawback of being an old LP track, if only the group would do full promotion on it. But as they probably won't, I can't see it doing better than a minor hit.

Nevertheless it's superb Cream and it's not only sad but ironic that they are disbanding at a time when they are rightly being accorded their place among the world's top groups.

Written by Eric, Jack and Pete Brown, the vocal is built against a Clapton guitar that cries like a wounded animal and soars like an eagle. Doesn't grab you straight away, but the gorgeous guitar will make you want to stay with it.

Incidentally, the oddly-titled slip, SWLABR, is a knockout too.

★ TIPPED FOR CHARTS
† CHART POSSIBLE

BIG BROTHER AND THE HOLDING COMPANY: Piece Of My Heart (CBS)
The CBS Rock Machine socks it to you — and I don't think Derek Johnson's record room is big enough to hold this one. Play it at full volume and feel the walls tremble.

Stupendous performance from Janis Joplin on this soul standard as she dives, soars, purrs, growls and leaps right out of the plastic at your throat. No wonder she is the talk of America.

Incidentally, Amateur Gardening, who occupy the next room, just popped round the door to complain that Janis is frightening their begonias. Not a hit with Percy Thrower, then — but it is with me.

ROY ORBISON: Heartache (London)
Poor old Roy Orbison's experiencing a lean time in the Chart these days. Isn't he? And it isn't easy to explain why — because two or three of his releases in the last year have been equally as good as some of his earlier hits.

Maybe it's a question of sameness. If so, he might stand a better chance with this one, because — despite the title — it isn't one of those gripping and dramatic ballads in which he specialises.

There's quite a solid Latin-becked beat (virtually a bayou), and Roy's quivering falsetto is ably supported by Jordanaires-type chanting. I suppose that, of all Roy's records, this one comes closer in style and melody to "Blue Bayou." Nice!

PAUL RAVEN: Soul Thing (MCA)
You may already be familiar with this number as a groovy blues instrumental, and Paul Raven has now added his own words to it.

Must say he captures the soul atmosphere most effectively — though credit for this must also go to Mike Leander's solid driving backing, in which organ is predominant. The jerk beat should go down well with discotheque patrons.

POTTED POPS

"I Started A Joke" is a beautiful Bee Gees' ballad from their 'Idea' LP, but John O'Hara's lushly orchestrated Fontana version is not the best that could be done with it. Shades of Marley Brown's "Silly Girl" (Mercury) reminded me of something but I couldn't think what — it's a happy disc, but lacks punch.

Montanas deliver a Jackie Trent-Tony Hatch composition on "Run To Me" (Pye) and it's easily forgotten. Quotations contain two ex-Merseybeats and have backed a lot of top name artists — on "Cool It" (CBS), an inconsequential sort of beaty thing, they are on their own.

A folksy Goffin-King number "I Wasn't Born To Follow" (RCA) is the choice of Karen Karsh who sings it well in a clear silvery voice — flute is nice too. Now I Taste The Tears sing "Fears Brass Foundry" on Decca — though it's groaned rather than sung — not a bad effort, though — and on Columbia there's old yodeling Frank Field with Del Shannon's yodeling oldie "The Swiss Maid" — unmistakably ifield.



Joe's 'Friends' tremendous

JOE COCKER: *With A Little Help From My Friends (Regal Zonophone)

JOE COCKER—now there's a name to conjure with. I thought Joe's "Marjorine" a well above average single which might have got a touch. Here he tackles the Lennon-McCartney piece he does so well on stage and must have a head start in that everyone will know the tune.

With a superb Denny Cordell production, Joe sings in answer to a girl group and there are some really incredible vocal passages which come right up from the soles of Mr. Cocker's shoes and burst forth in great shuddering, rasping howls. Tremendous stuff and should give Joe a deserved hit.

PROCESSION: Every American Citizen (Mercury)

Produced by Mike Hugg and Mike Vickers, this is from an Australian group making its debut here and comes in a sleeve which kindly gives you the words and a photo of the group. Has interesting lyrics and some nice touches and the group shows a lot of promise which bodes well for the future though I don't think this single has sufficient impact to get them away this time.

CHICKEN SHACK: Worried About My Woman (Blue Horizon)
One of our promising British blues outfits, Chicken Shack caused some surprise recently by making the NME Albums Chart with their first LP.

Stan "The Man" Webb wrote this piece which is a short version of the 15-minute epic they do in clubs. Stan's guitar reaches for the sky and he pours out a high husky vocal. More LP than singles material, but the blues is gaining favour all the time — so who knows. Well done, Stan lad, anyway.

★ Recommended ★

From Elektra's Underground group Love, "Your Mind And We Belong Together" is a 41 minute goodie with some great instrumentation toward the end. . . . Nina Simone is one who really deserves the tag "great," though her RCA single "Ain't Got No—I Got Life" from the hippie musical "Hair" doesn't bring out her best. . . . I thought I'd put Nina Simone on again but it turned out to be ex-Righteous Brother Bill Medley on a big imploring ballad "Brown Eyed Woman" (GGM). Ernie K. Doe, the "Mother In Law" man if I remember, treats us to a good old rocking rasper with a touch of the James Brown's on "Dancing Man" (Action). . . . Peter Sarstedt is a newcomer who makes a most impressive debut on his self-penned "I Am A Cathedral" (United Artists) and is really someone to watch. . . . Another United Artists newcomer is Brenda Arnau who makes a powerful debut on "Gonna Spread Love" which she wrote herself. . . . A jazz flutist of repute, Harold McNair is the man behind those wispy lifting little bits on many Donovan records and on "Indecision" (RCA) he and his flute are out on their own. . . . Though not for the Charts, Lou Rawls puts over a real quality performance on "Down Here On The Ground" (Capitol) with a good stringy accompaniment and back on Action, Minnie Epperson sounds like an early Tina Turner on "Grab Your Clothes (And Get On Out)."



ARE YOU READY FOR RAY STEVENS

Better get ready, because he's coming to take care of business in Britain. The star with social awareness, the singer who sounds like the truth, he's currently knocking the breath out of us all with his latest single, "Mr. Businessman" MON 1022. It's a song about a man that everybody knows, and it says the things that everybody thinks. Ray Stevens is the man with enough nerve to say those things.

He'll be here for a week, so watch out! His next song may be about YOU.

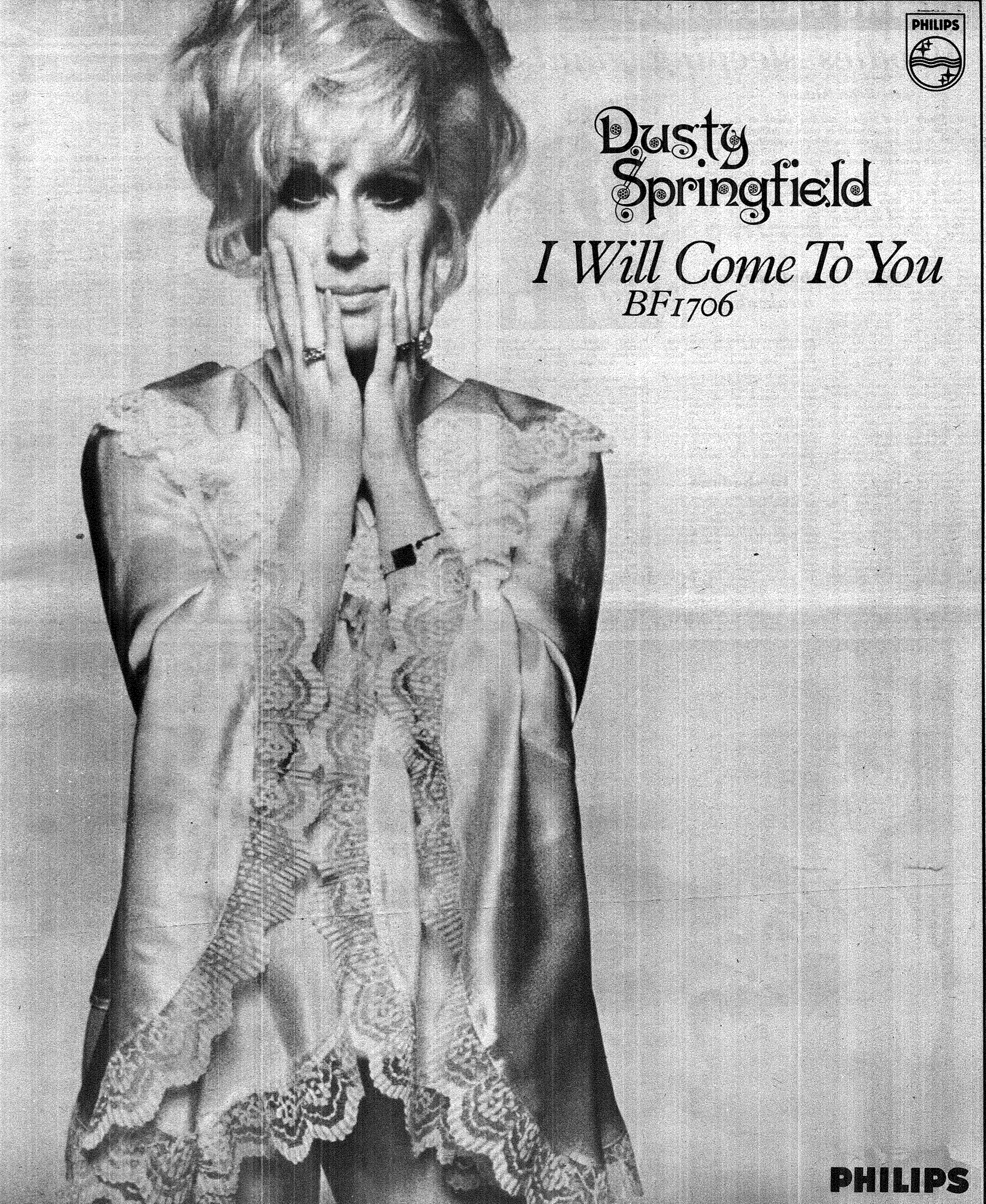
WELCOME TO RAY STEVENS 

Monument Records, a division of The Decca Record Company Limited
Decca House, Albert Embankment, London SE1



WE KNOW THEY'RE GREAT NOW YOU DECIDE

BRENDA ARNAU CHRISTIAN PETER SARSTEDT I AM A CATHEDRAL

STOP PRESS!
BY POPULAR D.J. DEMAND
GONNA SPREAD LOVE!
NOW 'A' SIDE

Dusty Springfield
I Will Come To You
BF1706

NME NEWSREEL PAGE . . .



Back together, again — HELEN SHAPIRO and disc producer JOHN SCHROEDER, who in 1961 was behind Helen's very big single hits as a writer and assistant to Morris Parmor. John has produced her "You'll Get Me Loving You" for Pye and both look happy about it. SLY STONE said a call at Pussy Galore in Carnaby Street, and bought a waistcoat of ostrich feathers for stage wear. "They sure tickle me," he cracked. Singing in the London street is Canadian folk singer JONI MITCHELL, who has a single and L.P. (all self-written songs) issued here.

The fastest guitar deserves the fastest car. So it was only a matter of time, before Jimmy Bryant, Liberty recording artist, came across the Voxmobile, created by internationally-known custom car designer George Barris. They're sharing the cover of Jimmy's new album, "The Fastest Guitar In The Country."

The Voxmobile, capable of speeds up to 175 mph, has 32 guitar jack inputs for its myriad amplifiers, speakers and tweeters, as well as a functioning Continental organ mounted in the rear deck!

Sound balances in three separate channels and other music controls are installed in the dash. There's also a stereo tape deck cartridge installation, featuring six speakers and modulators.

Total power output is rated close to 1,000 peak watts. A high-performance 289 cu. in. Ford Cobra engine and other mechanical and interior features bring the vehicle's value to more than \$30,000. Observed Bryant, "My LP is less expensive."

NEXT WEEK
DAVE DEE
THE BAND
LOVE AFFAIR DAVE CLARK



Fastest guitar - and - guitar car!

JIMMY BRYANT with his streamlined guitar-car. Will we see Keith Moon in a drum-car, and Alan Price in an organ-car next?



Pop folk are very determined to keep fit. Here they are at London's Herne Hill cycle track (from right) ED STUART (who came second), TONY BLACKBURN, SANDIE SHAW, MIKE SMITH, of Dave Clarke Five; and c-and-w singer PETE DUKER at the start. Winner of the gala was Frazer Hines, of "Dr. Who" series, who won a pig.

THE AMERICAN CHART-TOPPING SINGLE

HUSH

DEEP PURPLE

PARLOPHONE R5708



MADE IN GREAT BRITAIN



Continuation of . . .

GEORGE HARRISON

Continued from page 3
you know, because we were playing all the time. And those were the days when we used to think that 'Twist and Shout' was too way-out for a single. All very Shadows it was, then, and getting into suits.

"This next album is much simpler than 'Pepper' because it's more down to guitars, bass and drums, and maybe a piano. There's a nice one of Paul just playing with his guitar, singing by himself but with just a bit of brass on it."

"We got on to the subject of The King, and George said: 'I remember at school there was all that thing about Elvis. You never really wanted to go to school, you wanted to go out and

play or something. So when some record came along like Elvis's 'Heartbreak Hotel,' and you had this little bit of plastic . . . it was so amazing. Now, it's hard to realise that there are kids like I was, where the only thing in their life is to get home and play their favourite record, and maybe it's ours."

"We know Elvis is great. We know he is. He stopped being a rocker, and they made him go into the Army and by the time he came out he was a clean healthy American doing clean healthy songs and films. But basically, he's got such a great bluesy voice. 'It would be great if the Beatles and Elvis could get together for an album. It really would.'"

HITS ROUND THE WORLD

AUSTRALIA (3AK): 1 THE IMPOSSIBLE DREAM Jim Nabors; 2 DEAR HEART Mike Preston; 3 THE ORANGE AND THE GREEN Irish Rovers; 4 DO IT AGAIN Beach Boys; 5 MAC ARTHUR PARK Richard Harris; 6 DREAM A LITTLE DREAM OF ME Mama Cass; 7 ADAM AND EVE Buzz Cason; 8 HELP YOURSELF Tom Jones; 9 THE UNIKER Irish Rovers; 10 ANGEL OF THE MORNING Merrilee Rush.

NEW ZEALAND (NZBC): 1 INDIAN LAKE Cowells; 2 I HAVE LOVED ME A MAN Allison Durbin; 3 LOVE, HATE-REVENGE Avengers; 4 HURDY GURDY MAN Donovans; 5 COME

WITH ME Formyula; 6 HELP YOURSELF Tom Jones; 7 BLESS YOU Mr Lee Grant; 8 LADY WILLPOWER Gary Puckett and the Union Gap; 9 ANGEL OF THE MORNING Merrilee Rush; 10 HUSH NOT A WORD TO MARY John Rowles.
SWITZERLAND (BLICK): 1 HEY JUDE Beatles; 2 HEAVENLY CLUB Les Sauterelles; 3 HELLO, I LOVE YOU Doors; 4 I'VE GOTTA GET A MESSAGE Bee Gees; 5 FIRE Arthur Brown; 6 AMERICA Nice; 7 STREET FIGHTING Man Rolling Stones; 8 MONEY MONEY Tommy James and Shondells; 9 HELP YOURSELF Tom Jones; 10 HURDY GURDY MAN Donovan.

THIS WEEK

RADIO 1

IS ONE

- 15 colour pictures of Radio 1 DJs
- Colour feature on Sandie Shaw
- And an announcement about the formation of a Radio 1 Club

Radio Times

ISSUE DATED SEPT. 26
From your newsgate
A BBC Publication

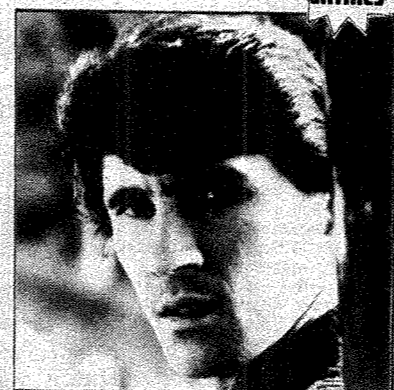
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SMASH SINGLES



The Cherry People And Suddenly

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Bill Medley Brown Eyed Woman

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Truly Smith This Is The First Time

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5 YEARS AGO

- TOP TEN 1963—Week ending Sept. 27
1 SHE LOVES YOU Beatles (Parlophone)
2 DO YOU LOVE ME Brian Poole and the Tremeloes (Decca)
3 IT'S ALL IN THE GAME Cliff Richard (Columbia)
4 WHEN HE KISSED ME Crystals (London)
5 I WANT TO STAY HERE Stevie Lawrence-Eydie Gorme (CBS)
6 APPLEJACK Jet Harris-Tony Meador (Decca)
7 IF I HAD A HAMMER Trini Lopez (Reprise)
8 BAD TO ME Billy J. Kramer (Parlophone)
9 JUST LIKE EDDIE Heinz (Decca)
10 SHINDIG Shadows (Columbia)

10 YEARS AGO

- TOP TEN 1958—Week ending Sept. 26
1 STUPID CUPID / CAROLINA MOON Comic Francis (MGM)
2 VOLARE Dean Martin (Capitol)
3 WHEN KALIN TWINS (Brunswick)
4 RETURN TO ME Dean Martin (Capitol)
5 FEVER Peggy Lee (Capitol)
6 POOR LITTLE FOOL Ricky Nelson (London)
7 MAD PASSIONATE LOVE Bernard Breslaw (HMV)
8 BIRD DOG Eyerly Brothers (London)
9 SPLISH SPLASH Charlie Drake (Parlophone)
10 ENDLESS SLEEP Marty Wilde (Philips)

15 YEARS AGO

- TOP TEN 1953—Week ending Sept. 25
1 LOOK AT THAT GIRL Guy Mitchell (Philips)
2 I BELIEVE Frankie Lane (Philips)
3 MOULIN ROUGE Mantovani (Decca)
4 LET'S WALK THAT-A-WAY D. Day-J. Ray (Philips)
5 GIRL WATCHER Okeechese Carter
6 SLIP AWAY Clarence Carter
7 TIME HAS COME TODAY Chamber Brothers
8 THE HOUSE THAT JACK BUILT Aretha Franklin
9 I SAY A LITTLE PRAYER Frankie Lane (Philips)
10 LIME LIGHT Ron Goodwin (Parlophone)
11 BORN TO BE WILD Steppenwolf
12 ON THE ROAD AGAIN Hot
13 LIGHT MY FIRE Jose Feliciano
14 MIDNIGHT CONFESSIONS Grassroots
15 MY SPECIAL ANGEL Vogues
16 LITTLE GREEN APPLES O. C. Smith
17 SAY IT LOUD James Brown
18 YOU'RE ALL I NEED TO GET BY Marvin Gaye/Tammi Terrell
19 FRANKIE AND JOY Fudge
20 OFF MY MIND The Coasters
21 BIG BROTHER & Holding Co.
22 MAGIC BUS
23 SPECIAL OCCASION Suzie O.
24 ROBINSON
25 CRESCENT CLEARWATER Revival
26 INDIAN RESERVATION Don Fardon
27 OVER YOU Gary Puckett Union Gap
28 THE SNAKE Al Wilson

NME TOP 30

(Week ending Wednesday, September 25, 1968)

WEEK	TITLE	ARTIST	WEEKS IN CHART	HIGHEST POSITION
1	HEY JUDE	Beatles (Apple)	4	1
2	THOSE WERE THE DAYS	Mary Hopkin (Apple)	4	2
3	JESAMINE	Casuals (Decca)	5	3
4	I'VE GOTTA GET A MESSAGE TO YOU	Bee Gees (Polydor)	8	1
5	HOLD ME TIGHT	Johnny Nash (Regal Zonophone)	6	5
6	I SAY A LITTLE PRAYER	Aretha Franklin (Atlantic)	7	4
7	DO IT AGAIN	Beach Boys (Capitol)	9	2
8	LITTLE ARROWS	Leapy Lee (MCA)	4	8
9	LADY WILLPOWER	Gary Puckett & the Union Gap (CBS)	7	9
10	ON THE ROAD AGAIN	Canned Heat (Liberty)	7	9
11	HIGH IN THE SKY	Amen Corner (Deram)	8	7
12	THIS GUY'S IN LOVE WITH YOU	Herb Alpert (A & M)	12	3
13	DREAM A LITTLE DREAM OF ME	Mama Cass (RCA)	6	11
14	ICE IN THE SUN	Status Quo (Pye)	4	14
15	CLASSICAL GAS	Mason Williams (Warner Bros.)	3	15
16	HELP YOURSELF	Tom Jones (Decca)	12	1
17	LES BICYCLETES DE BELSIZE	Engelbert Humperdinck (Decca)	2	17
18	HARD TO HANDLE	Otis Redding (Atlantic)	8	16
19	HELLO, I LOVE YOU, WON'T YOU TELL ME YOUR NAME?	Doors (Elektra)	3	19
20	A DAY WITHOUT LOVE	Love Affair (CBS)	2	20
21	THE RED BALLOON	Dave Clark Five (Columbia)	1	21
22	I LIVE FOR THE SUN	Vanity Fair (Page One)	3	20
23	I PRETEND	Des O'Connor (Columbia)	19	3
24	MY LITTLE LADY	Tremeloes (CBS)	1	24
25	THE WEIGHT	The Band (Capitol)	2	25
26	THE GOOD, THE BAD AND THE UGLY	Leroy Holmes (United Artists)	1	26
27	THE WRECK OF THE ANTOINETTE	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	1	27
28	AMERICA	Nice (Immediate)	7	24
29	VOICES IN THE SKY	Moody Blues (Deram)	5	23
29	YESTERDAY'S DREAMS	Four Tops (Tamla Motown)	2	29
29	LIGHT MY FIRE	Jose Feliciano (RCA)	1	29

Britain's Top 15 LPs

1	HOLLIES GREATEST HITS	(Parlophone)	7	1
2	DELLAH	Tom Jones (Decca)	10	1
3	BOOKENDS	Simon and Garfunkel (CBS)	10	1
4	THE SEEKERS AT THE TALK OF THE TOWN	(Columbia)	3	4
5	WHEELS OF FIRE (Double Album)	Cream (Polydor)	7	4
6	A MAN WITHOUT LOVE	Engelbert Humperdinck (Decca)	10	3
7	BOOGIE WITH CANNED HEAT	(Liberty)	7	7
11	SOUND OF MUSIC	Soundtrack (RCA)	18	1
4	MR. WONDERFUL	Fleetwood Mac (Blue Horizon)	5	4
10	WAITING FOR THE SUN	Doors (Elektra)	2	10
8	IN SEARCH OF THE LOST CHORD	Moody Blues (Deram)	9	5
13	ARETHA NOW	Aretha Franklin (Atlantic)	2	12
14	JUNGLE BOOK	Soundtrack (Disneyland)	22	6
14	IDEA	Bee Gees (Polydor)	1	14
15	JOHNNY CASH AT FOLSOM PRISON	(CBS)	2	15

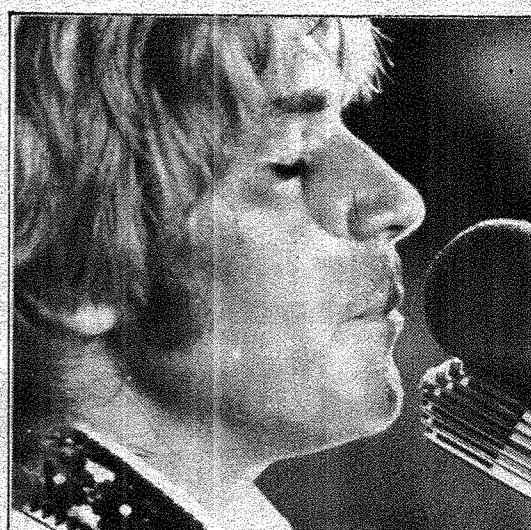
BEST SELLING POP RECORDS IN U.S.

- By courtesy of "Billboard"
(Tuesday, September 17, 1968)
- 1 HEY JUDE Beatles
 - 2 HEARER VALLEY, O. C. Riley
 - 3 PEOPLE GOT TO BE FREE Deep Purple
 - 4 HUSH World of Arthur Brown
 - 5 CRAZY World of Arthur Brown
 - 6 THE FOOL ON THE HILL '68
 - 7 I SAY A LITTLE PRAYER Aretha Franklin
 - 8 IVE GOTTA GET A MESSAGE GIRL WATCHER Okeechese Carter
 - 9 SLIP AWAY Clarence Carter
 - 10 TIME HAS COME TODAY Chamber Brothers
 - 11 REVOLUTIONS The House That Jack Built
 - 12 BORN TO BE WILD Steppenwolf
 - 13 ON THE ROAD AGAIN Hot
 - 14 LIGHT MY FIRE Jose Feliciano
 - 15 MIDNIGHT CONFESSIONS Grassroots
 - 16 MY SPECIAL ANGEL Vogues
 - 17 LITTLE GREEN APPLES O. C. Smith
 - 18 SAY IT LOUD James Brown
 - 19 YOU'RE ALL I NEED TO GET BY Marvin Gaye/Tammi Terrell
 - 20 FRANKIE AND JOY Fudge
 - 21 OFF MY MIND The Coasters
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 - 25 ROBINSON
 - 26 CRESCENT CLEARWATER Revival
 - 27 INDIAN RESERVATION Don Fardon
 - 28 OVER YOU Gary Puckett Union Gap
 - 29 THE SNAKE Al Wilson

NEW SINGLES



Chris Andrews
The Man With The Red Balloon
7N 17617



David Garrick
A Little Bit Of This (And A Little Bit Of That)
7N 17610



The Vogues
My Special Angel
RS 20766

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MAMA CASS FOR LONDON

ONE of the biggest star line-ups ever seen in this country—it will include Mama Cass, the Hollies, Move, Small Faces and possibly Jimi Hendrix, Scott Walker and Dusty Springfield—is being assembled at the London Palladium on December 8.

In aid of the Invaluable Children's Aid Association, the concert is being arranged by many show business personalities including Hollie Graham Nash.

Mama Cass will make her British debut there with the Hollies, the Move, the Small Faces and the Scaffold.

The event will be filmed for screening on American and Canadian coast-to-coast TV, but a plan to record an album for an LP has had to be scrapped because of the number of different companies involved.

The Jimi Hendrix Experience, Scott Walker, Dusty Springfield, Lulu and Gene Pitney have also been approached.

Rediffusion label

REDIFFUSION is to launch its own record label next Friday (4) — named RIM (short for Rediffusion International Music). It will be distributed in Britain by Philips. Outlets have already been finalised for the label in France, Spain, Italy, Germany, Scandinavia, Japan and Australasia — and the company's head of artists and repertoire, Joan Walker, flies to America next month to arrange U.S. distribution.

Initial supplement comprises two albums and three singles. The LPs are the disc debut of the Howard-Binkley Orchestra with "Silhouettes Of Success" and "An International Affair" by girl singer Oriol Clair. The singles are by Liverpool group, The O'Jays, and by Don Peppi—two newcomers to recording. Also signed to the label are Tony Osborne, Vic Flick and Russ Scahill.

The American Kama Sutra label, and its subsidiary Buddha, will in future be distributed in Britain by Polygram. Among groups involved in the switch are the Ohio Express and the 1910 Fruitgum Co. Kama Sutra has hitherto been distributed in this country by Pye.

NEW NEGRO LABEL

A NEW independent label called Action has been formed to release r-and-b material by coloured American artists only. Distributed by Philips and Island, the company has a sister label, Stable, which will deal with other forms of pop music, including Underground.

Initial releases include the recent Wilmer and the Dukez U.S. hit "Give Me One More Chance," and Ernie K. Doe's "Dancing Man." Due for November release is the "Fantastic Johnny C" LP.

Bobby Bland and O. V. Wright are involved in the deal, which gives Action the rights to the Duke, Peacock and Sock 'n Soul labels in this country.

Cyril Black moves

ONE of the British Screen Gems executives responsible for arrangements in connection with the Monkees on their previous visits—professional manager Cyril Black—is leaving the company to take up an executive position with Nems Enterprises.

At Nems, he will direct the publishing division and will take an active part in the expansion of the Nems label as assistant to Vic Lewis.

Also joining Nems is Roy Guest, of Folk Directions, who takes up a position as concert promotion executive. Artists he brings to the company include Dominic Behan and the Johnstons.

★ POPLINERS ★

THE Move's free open-air concert in Hyde Park — changed several times because of bad weather and other difficulties — is now scheduled to take place this Saturday afternoon, and not Sunday as reported last week.

Don Partridge LP rush-released this week featuring four Partridge compositions and other titles including "Dock Of The Bay".

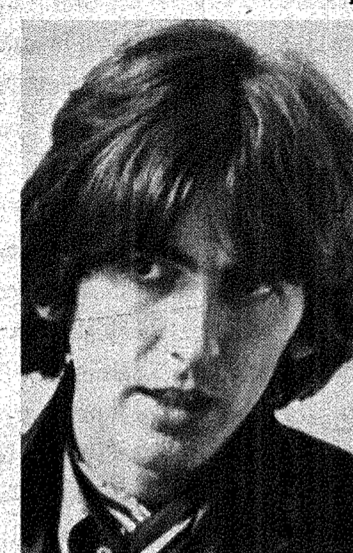
Brook Benton here October 1-26 for dates including London Scotlar, St. James (16) and week at Glasgow Bruce Hotel (18).

BEATLES DOUBLE ALBUM NOV 16 WITH 24 TRACKS

THE next Beatles album is to be a mammoth 24-track double package to be released on the Apple label on November 16. No title has been set, but George Harrison told the NME that among numbers will be some of his own compositions and another Paul McCartney solo, "Mother Nature's Son." Paul is featured on guitar, but with occasional brass backing. Mary Hopkin's debut album—featuring several Lennon-McCartney songs—is one of four other Apple LPs for November release.

The Beatles "Hey Jude" still stands at No. 1 in the NME Chart, and sales of the single were heading for the total of 558,535 by today (Friday). "Those Were The Days" is expected to reach in the region of 360,000 at the same time.

There is a possibility of the forthcoming and long-awaited Beatles LP — their first since "Sergeant Pepper" — could be a "two-for-the-price-of-one" release. But this could not be confirmed by an Apple spokesman.



GEORGE HARRISON

The new album leans towards a heavier sound than for some time, and according to George Harrison most of the numbers are far simpler and revert to the guitar, bass and drums line-up.

In addition to the Beatles and Mary Hopkin releases, the other two Apple November releases will be "James Taylor and Son," by a North Carolina folk songwriter-singer now living in New York; a new album from New York by the Modern Jazz Quartet; and George Harrison's music for the film "Wonderwall," recorded in London and Bombay.

A decision on the Beatles album title, plus the cover design, was being taken as the NME went to press this week.

Negotiations are in hand for Mary Hopkin to make her first tour of Europe shortly following the release of her German, French and Italian-language versions of "Those Were The Days." She guests in ATV's Des O'Connor show on October 29, and is in a special Hughie Green "Opportunity Knocks" awards show on November 3.

POP STARS WAX POEMS LP

ARTHUR BROWN, Carl Wayne of the Move and Traffic's Chris Wood are among the many pop personalities who are contributing to an album of poetry and prose to be issued next month — a book of the material will be published simultaneously. Other contributors include Tim Rose, Captain Beefheart, Keith West, Marc Bolan, John Peel, Soft Machine, lyricist Keith Reid, Pink Floyd's Roger Waters and ex-Floyd Syd Barrett.

John Peel will read the poems on the LP, which is already half-recorded. The book has passed the design stage, with drawings by traffic's Stevie Nicks and cover illustration by Manfred Klaus Voorman.

The ambitious project is the brainchild of Brian Morrison, manager of Pink Floyd, the Pretty Things and Tyrannosaurus Rex. He told the NME: "My impression on listening to recorded lyrics has been, for some time, that the artists involved would make good poets."

HUMPERDINCK — HOPKIN

Engelbert Humperdinck and Mary Hopkin this Sunday tele-record an ATV spectacular—with cameras. Blackpool's ABC theatre, where Humperdinck has been in record-breaking summer season — for transmission in the "Stardust" slot on October 5.

VAUGHAN 'GANG' GUESTS

Frankie Vaughan appears at Glasgow Alhambra for a week from October 7 and will have as his guests during the week—on days to be announced—Frank Hill, Jimmy Tarbuck, Marmalade, Ted Rogers, Moira Anderson and Cliff Michelmore.

Mathis concerts

Johnny Mathis is to visit Britain for concerts this autumn, including several appearances. No dates are yet finalised.

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All the Sinatras and all the Deans on BBC-TV spec

FOLLOWING a successful appearance as a guest on the Esther Ofarim TV special, Topol is to have his own BBC-1 series starting November 5. He will also film a 50-minute colour special on location in Israel—for screening on BBC-2. Also on BBC-2, Donovan guests in the second of a Nana Mouskouri series tomorrow, Saturday (28).

SYMBOLS U.S. DELAY

To enable promotion of the Symbols' new President single "Do I Love You," the group's planned visit to America this week has been shelved until October 10. The Symbols will now concentrate on finishing an album for Christmas release. Revised American schedule now begins with two weeks of college and concert dates from October 10, followed by a three-week season in Las Vegas.

Dave Dee extra panto

DAVE DEE, Dozy, Beaky, Mick and Titch — who come into the NME Chart this week with their new single — are confirmed for a six-week tour of Australia and the Far East next year, and their pantomime has already been extended by a week.

BACKING BRITAIN

British Week in Stockholm will have plenty of pop support from this country. Tonight (Friday) the Hollies and P. J. Proby star in an opening concert, and George Fams and the Equals appear the next night at Stockholm Concert Hall. Next Friday, October 4, Machine Head will spend two days in Belgium for a TV show and three concerts. Forthcoming British dates include Hemel Hempstead Pavilion (October 2), Brighton Dome (3), Bristol Colston (4), Manchester New Century (5) and Carlisle (6).

Status, Leapy Lee, Jane Russell Frost TV

STATUS QUO has been booked for a major television appearance this Sunday — the David Frost Show—by London Weekend light entertainment chief Tito Burns. This weekend the "Ice In The Sun" group will also be working on two colour TV promotion films for screening in Europe and the U.S. next week.

Quo's "Matchstick Men" this time devoted to original compositions by "Ice" writers Marty Wilde and Ronnie Scott and by members Mike Rossi and Roy Lynes.

Further overseas plans: Status Quo is confirmed for five days in Australia from April 11 followed by a visit to the Far East for promotion and cabaret at a Tokyo hotel, plus concerts in Singapore and Hong Kong.



Pictured at a London dinner party given by TWIGGY this week — the famous model and her now famous "discovery" from "Opportunity Knocks," MARY HOPKIN. Mary's first album is due soon.

SINATRA WAXES BRITISH

FRANK SINATRA is to record an album in Hollywood next month entirely devoted to songs by the British composing team of Jackie Trent and Tony Hatch. The project follows discussions between the duo and Sinatra in London at the weekend. Hatch will also arrange and produce the sessions and will — a spokesman for him said this week — "do everything but sing." Sinatra plans to wax 12 Trent-Hatch numbers, including their hits and several new originals.

Affair 'No' to £25,000 — Australia confirmed

LOVE AFFAIR—whose new single "Day Without Love" moves to No. 20 in this week's NME Chart—were said this week to have turned down a £25,000 three-week tour of America next January. "They do not feel ready for it," a spokesman told the NME.

However, there are plans for Love Affair to make a trip to the States next June, when it is hoped the group will be more firmly established. Next week Love Affair goes into the recording studios in London to wax a song — written by Phillip Goodhand-Tait, composer of "Day Without Love" — which will almost certainly be its next single.

Goodhand-Tait is now being handled by Love Affair managers Sid Bacon and John Cokell, and he may release his own vocal shortly.

Foreign plans for Love Affair now include a visit to Frankfurt for German TV's "Beat Club" on October 7 and two days of TV in Italy (November 4-5).

Home bookings include Arbroath Town Hall (today, Friday), Montrose Locarno (Sunday), Kennilworth Chasford (Monday), Dunstable California (October 26), Harlow Birdcage (27), and Hull Skyline (31).

Val Doonican's BBC-1 guest on October 5: Nana Mouskouri. October 19: Mary Hopkin. In Nana Mouskouri's own BBC-2 show this Saturday (28), the Jacques Loussier trio is now featured and Donovan switches to next week.

SHONDELLS OUT OF SCOTT TOUR, CASUALS, CUPID IN

TOMMY JAMES and the Shondells are out of the Scott Walker-Love Affair package tour scheduled to open at London's Finsbury Park Astoria next Friday (October 4)—and in their place for nine dates are the Casuals, whose "Jasmine" moves up to No. 3 in this week's NME Chart. Cupid's Inspiration will play four other venues. It is understood James raised last minute difficulties regarding his visit. A clause in the Casuals' contract stipulates that if Walker does not appear, neither do they. The group's next single may either be "Toy," an up-tempo Chris Andrews number, or Clive Westlake's "I Won't Be Around."

Venues at which the Casuals will join the package are the opening night at London's Finsbury Park Astoria (4), then Bradford Gaumont (6), Edinburgh ABC (9), Newcastle City Hall (10), Birmingham Odeon (11), Liverpool Empire (13), Bristol Colston (14), Cardiff Capitol (16) and Coventry theatre (20).

Cupid's Inspiration will step in for the Shondells at Chester ABC (12), Slough Adelphi (17), Ipswich Gaumont (18) and Tooting Granada (19).

Because of the tour, the Casuals appearance at Notts Britannia Rowing Club on October 13 is now brought forward to this Sunday (29).

The group has been served with notice of legal action by an American group of the same name. The British Casuals have been established for nine years but if legal difficulties cannot be overcome, there is a strong possibility the group may change its name altogether. Because of the American complications the Casuals have now decided to delay the U.S. trip they had planned for November.

Singer-guitarist Terry Reid was also this week added to the package. The day after it ends — October 21 — Reid flies to the States for a two-month tour, starting in Dallas. During his visit he will play six shows with the Cream.

New bookings for the Foundations include Margate Dreamland on October 12, Nelson Imperial (19), Morecambe Central Pier (25) and Waddington RAF (26).



Two stars of the controversial "hippie" musical "Hair"—ANABEL LEVENTON and U-A recording artist VINCE EDWARD—pictured at rehearsal for the show's opening at London's Shaftesbury theatre tonight (Friday). The Bee Gees are flying from Brussels to attend.

Radio 1 line-up

DAVE Dee, Dozy, Beaky, Mick and Titch, the Alan Price Set, the Mud, the Timebox, Art Movement, Without Steenals, Amboy Duke and The Alan Elsdon Jazzband are among the guests taking part the Monday to Friday afternoon programme introduced by Dave Cash from Saturday, October 5 on Radio 1 and 2, and by Chris Denning on Keith Skues will introduce a special edition of "Saturday Club" to mark the 10th anniversary of the programme on October 12, on Radio 1, when the programme will include artists such as Cliff Richards and The Shadows, who appeared in the early editions of the show. Marty Wilde, the "Rockin' Ramones," who are to be specially re-formed for the anniversary edition, will take part. The "Inspiration" Dr. Tremeloes, The Montanas, Young Blood and Kenny Ball are among the artists appearing throughout the week in "The Jimmy Young Show" each morning from Monday, October 7, to Friday, October 11, on Radio 1 and 2.

The Equals are guests in "Radio One O'clock" on Monday lunchtime, October 7, on Radio 1, introduced by Rick Bane and featuring Johnny Howard and his band. The Herd, Sly and The Family Stone, Spooky Tooth, The Move, The Troggs, Dave Dee, Dozy, Beaky, Mick and Titch, Leapy Lee and The Warbles are guests in "The Dave Symonds Show" each day from Monday, October 7, to Friday, October 11, on Radio 1.

Starting next Saturday, Radios 1 and 2 broadcast "On The Latin Beat" a new series devoted to Latin American sounds and scripted by Nigel Hurst. Chiqui and his orchestra, Edmundo Ros and Dorita V. Pepe are among the names to be featured.

ANITA BOSSA NOVA?

ANITA HARRIS' next single is almost certain to be a bossa nova style composition co-written by Clive Westlake, who penned Dusty Springfield's new hit single "I Will Come To You." Title of the new number is "La Blon," which takes its name from a Rio beach.

This week Anita has been filming two half-hour TV spectaculars for networking throughout South America. As previously reported, she leaves London today (Friday) for ten days of appearances in Brazil, including her contribution to the song festival there.

If finally selected as Anita's follow-up to "Dream A Little Dream Of Me," "La Blon" will have a mid-October release on CBS.

Work on an LP by Anita of Bacharach-David songs—the first of two albums planned for release within the next six months—is now well ahead. Titles are likely to include a completely new version of her one-time single "Trains, And Boats And Planes."

Anita has her own Dutch one-hour TV spectacular next month for which she will be in Amsterdam on October 9-10.

She has been signed for a Swedish-TV one-hour showcase on December 9.

Clive Westlake has also penned the new Shirley and Johnny single "All The Time In The World."

PENTANGLE SPECIAL

A half-hour show devoted to the Pentangle will be networked by Granada-TV shortly, probably on November 4. New dates for the group's concert tour, following the Albert Hall opening on October 11, November 5, include Cardiff Sophia (8), Manchester Free Trade (9), Glasgow's new City Hall (12) and Croydon Fairfields (15).

AMEN-LOVE-FARE

Three current NME Chart groups — Amen Corner, Love Affair and Vanity Fare — will tour Scotland this weekend on a bill compiled by Stuart Henry. Venues are Edinburgh Waverley Market, doubling at Falkirk Town Hall today (Friday), and Ayr Ice Rink (28).

DOORS RETURN FOR CONCERTS

THE Doors are likely to return to Britain to play one or two concerts in London in late December or early January en route to Amsterdam.

Because of Jim Morrison's illness a fortnight ago, the rest of the group had to appear without him in the Dutch city and they promised to make a return appearance as soon as possible. The date is now likely to be within the next three months.

Reports that Doors were in London this week on secret visit could not be confirmed, but it is understood there were negotiations for the return visit.

Cash at Christmas

Johnny Cash will record a "live" album during his London Palladium concert on October 27. During his visit, he also tapes an hour-long show for Radio 1 broadcast on Christmas Day. Agent Mervyn Conn is already negotiating for a return visit by Cash next May, when the American country star will also visit Israel, France, Germany, Sweden and Holland during a two-month tour.

info

Everybody's talking blues, and one of the up and coming names on the British blues scene is **FEARNS BRASS FOUNDRY**, a Midlands-based group with the big blues sound that's so much in demand now. Their power-packed new single, "Now I taste the tears" has a pounding beat which builds up into a positive explosion of sound. Could easily explode right into the charts! The number to ask for is Decca F 12835.

One of the most talented groups on the West Coast scene, **THE TURTLES** have already enjoyed several successes in this country. Their latest single, "Elinore," is one of their very best, and you can tell that they are enjoying every minute of it! It's a great big happy sound that you just have to feel good listening to! And for those of you in the anti-fade brigade, this one doesn't fade, it ends... but beautifully! Number is London HLU 10223.

ARTHUR SPINK is already very popular North of the border, and he has come up with a disc that has universal appeal. Titled "Beatles Och Aye!", it's a medley of some of the best-known Lennon/McCartney songs given an entirely new treatment. The result is both unusual and enjoyable. You'll hear several of your favourites, including Yellow Submarine, She Loves You, and From Me To You. This is on the Beltona label, and the number is BL 2766.

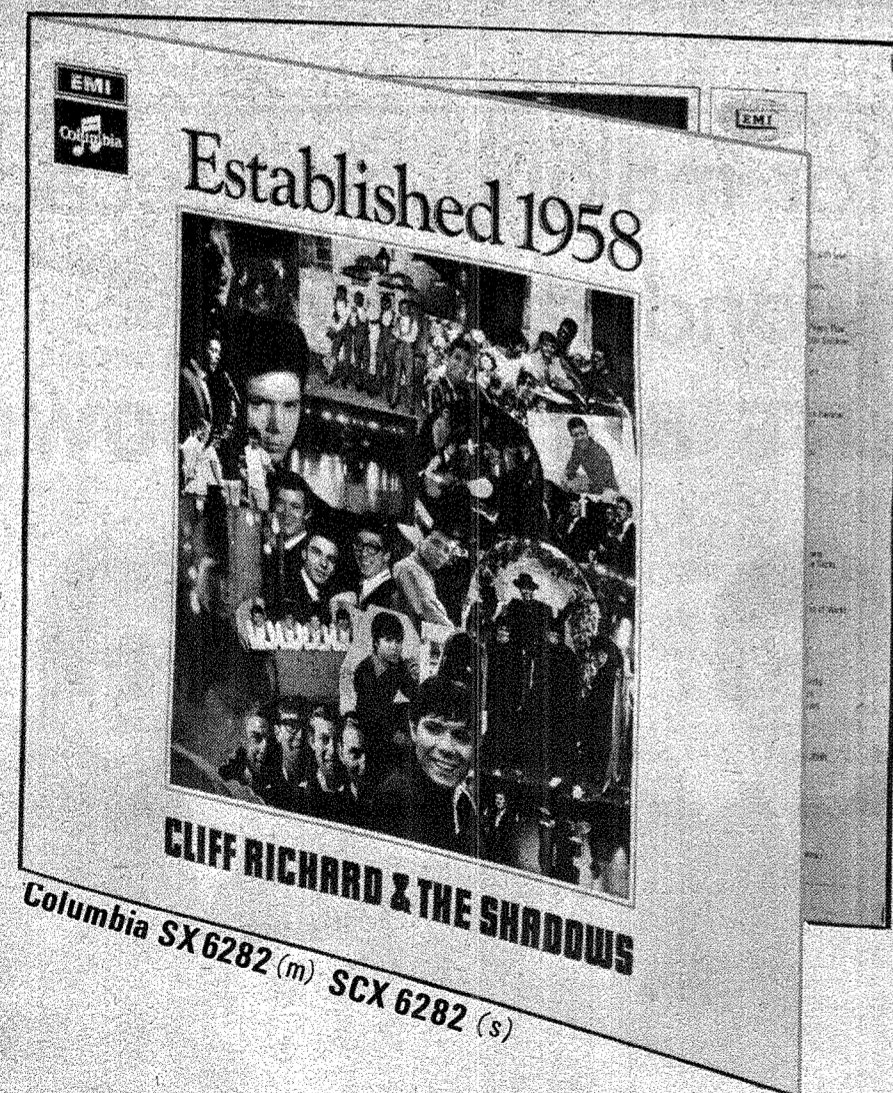
Must say a few words of praise here about **THE CASUALS**, who released "Jasmine" way back in May. Everyone knew that this was a very good record indeed, but for some time it seemed that



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ESTABLISHED 1958

CLIFF RICHARD and the SHADOWS



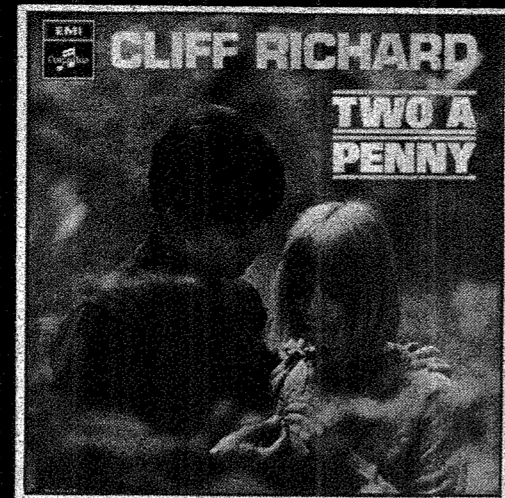
CLIFF RICHARD

Sings his latest release

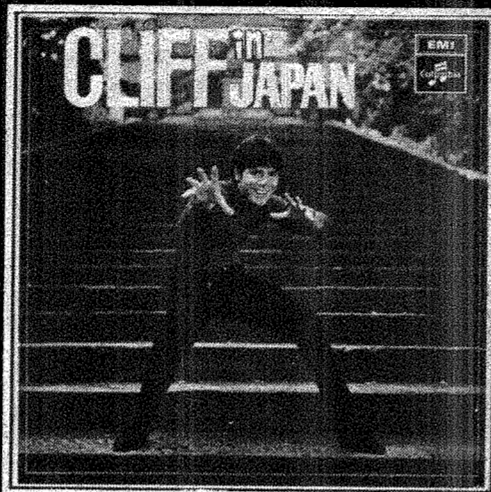
Marianne

Columbia DB8476

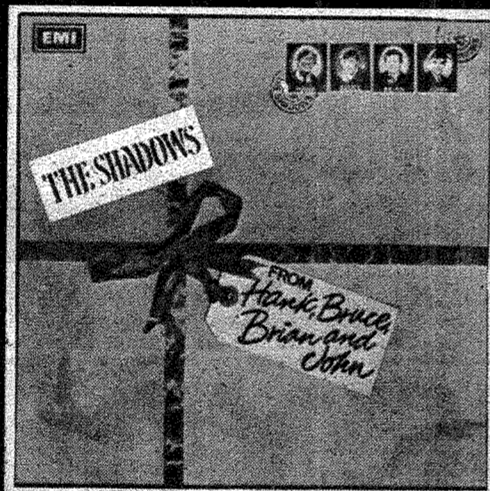
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COLUMBIA SX6262 (m) SCX6262 (s)



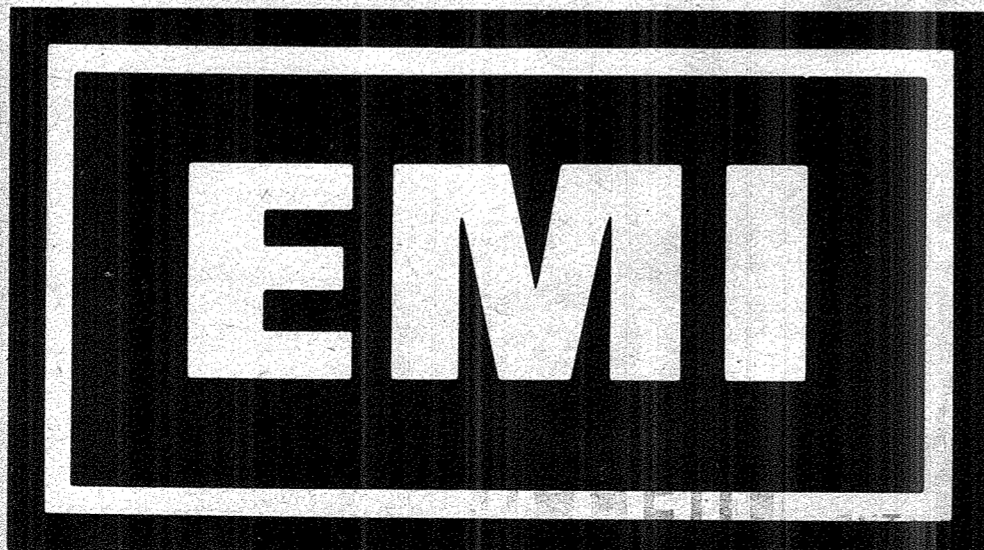
COLUMBIA SX6244 (m) SCX6244 (s)



COLUMBIA SX6199 (m) SCX6199 (s)



COLUMBIA SX1791 (m) SCX3578 (s)



THE GREATEST RECORDING ORGANISATION IN THE WORLD

New Musical Express

10 YEAR TRIBUTE TO

CLIFF and SHADOWS

Congratulations

1958 to

1968





● CLIFF RICHARD in 1958. ● CLIFF topped the bill at Chiswick Empire one of the first ever taken of him by the NME.



● CLIFF receives his first (of eight!) NME Top British Singer Award from deejay PETER MURRAY in 1960.



● CLIFF signs a contract, watched by his father and mother.



● CLIFF singing gospel songs for BBC radio's Five To Ten in 1967.



● CLIFF and the SHADOWS in the pantomime "Aladdin".

CLIFF, THE STAR STAYER!

CLIFF RICHARD has proved himself a star stayer beyond his own wildest dreams in 1958, when he changed his name from Harry Webb (all his own family call him Cliff now) and became a rock'n'roll star in competition with the then established Elvis Presley and Tommy Steele.

Cliff has always maintained his stature as a star, like El and Tom, with his rather frail, pleasing, adenoidal voice. He never makes a bad record and never fails to get into the charts (remarkably) after ten years of recording, from "Move It" in 1958 until his recent Top Ten favourite record, the world, "Congratulations," and "Marianne."

In appearance, too, Cliff has changed little. Where once he plastered hair cream to his mop of hair and swept it up into a pompadour, he now wears no cream and lets it fringe down over his forehead (or whatever his hair stylist, Terry, chooses to do). He still looks younger than his 27 years and little older than in 1958 ("I'm not so spunky," he commented to me frankly, in that dry humourous way). He has, however, gained a great confidence and commonsense demeanour in the last three years, which has taken the high tension out of his life. He, like his awareness of religion and his belief in God for this transformation from a rather frightened, suspicious individual to a frank, open and trusting person.

Throughout his ten years he has won every major award Britain has to offer—World Male Singer, Top British Male Singer (8 times in the annual "New Musical Express" readers' poll), Personality Of The Year, Best-Dressed Young Man, Artist Who Is The Greatest Credit To Show Business, and many, many more honours.

On the Continent of Europe he has maintained his fame and recently did a lightning three days of gospel singing, giving his services free to aid underprivileged children, in Stockholm, Amsterdam and Zagreb (Yugoslavia) on three consecutive nights. He is continuing this in Britain this autumn and winter.

In Australia, Canada, New Zealand and Japan he is a top record seller. Only America has never opened its arms to him, though he has toured there with the Beatles and other groups, but Cliff hopes he put this right following a month's holiday in California in August, during which he discussed a film in Hollywood, future U.S. TV shows and arranged a new disc outlet.

Elvis was there
When Cliff came, America had its own Elvis Presley, one who modelled his early singing and today is still an ardent admirer of Presley, though he did tell me recently, "I don't want to get into the rut he has got into, making film after film in the same mould of hits, songs and a bit of violence."

Graham meeting
I had seen Cliff telling 12,000 people in the packed Earls Court Stadium in London a few weeks before during a Billy Graham evangelistic meeting. He looks like a man who has never thought of doing before. It had to do with his faith in God, and never thought of doing before. It had to do with his faith in God, and never thought of doing before. It had to do with his faith in God, and never thought of doing before.

Marriage?
Recently his mother said, at the wedding of her daughter Jackie: "Now all I have to do is to get Cliff married."
"About that he says: 'I hope to marry some day and have a family of my own.' Cliff adds: 'I love children. But I haven't met a girl I want to marry yet. Until I do I am very happy living as I am. I could never live alone. I tried it once and it was horrid.'"
Bill has led Cliff to spend all Tuesday nights he can at the church hall, playing badminton with girls and boys, taking turns on the one court, and drinking tea and eating biscuits, while discussing ways of raising money for charity. Cliff once suggested he write a cheque for sum-needed, but that was frowned on and rejected very quickly.

Special by ANDY GRAY

former acrobatic dancer, was their agent. Then, in 1960, George sold their agency contract to the powerful Leslie Grade, head of the Grade Organisation, the world's largest talent agency. Grade took over, guiding Cliff's fortunes through many lucrative tours and four major films. Peter Gormley, a shrewd Australian, became Cliff's manager. Peter had bought Frank Field from Australia, but today he no longer manages Cliff, only Cliff and the Shadows, and John Rowles.

Another backroomer who has been a great asset to Cliff is Norrie Paramor, bespectacled, mild-mannered recording manager-conductor-composer, until recently an executive with EMI, the firm for whom Cliff has always recorded on their Columbia label. Norrie spotted Cliff's potential very early on and recorded his first hit, in August, 1958. Since then he has produced 42 singles and none has failed to make the British charts.

16 albums

Cliff's latest album is his 16th—'Two A Penny'. His 15th is called 'Cliff In Japan' and was recorded five years ago. It was his first screaming Japanese gear fans (just the same audience sound as you would get in Europe or Australia, or anywhere) at the Shibuya Public Hall in Tokyo last October.

Always truth
I can say the same thing. As a writer, Cliff is my favourite star to interview. He always gives you a good story, answers your questions frankly—or says equally frankly he doesn't want to answer. There was a time when Brian Licorice, who ink left the Shadows to become a Jehovah's Witness teacher, and it was rumoured Cliff would also quit show business to follow Licorice's calling. "I will not!" Cliff told me, and he denied being a Jehovah's Witness, saying he was "a doubting" but I didn't. I know Cliff tells you the truth.

Cliff today...

Cliff has been encouraging a new singer, John Rowles, who is being managed by Peter Gormley. "I think he is terrific," Cliff told me after John became a chart rival of Cliff's with "If I Only Had Time." "He has the voice I like, strong and tuneful."
Cliff is much more outward-thinking these days, much more anxious to help others, than he was at the start of his career when he had to think of himself first and foremost. Another example was when the Shadows were playing the London Talk Of The Town theatre-restaurant in February. Drummer Brian Bennett was taken ill quite suddenly and Cliff, hearing this, raced to the Talk and appeared on drums with the Shadows (he is quite a good drummer).

Changed
Throughout the years the line-up of the Shadows has altered, except for Bruce and Hank. Drummer Tony Meehan found touring too exhausting for his health and Brian Bennett took over at the drums a few years ago. Then Jet Harris left to join Tony as a successful recording manager and his place on bass was taken first by Brian Licorice Locking, and then, when Brian left to become a Jehovah's Witness preacher, by John

Hard work won audience over

CLIFF RICHARD has plenty to do in the London Palladium "Autumn Show"—and as always, he does it well. We see him first in the opening scene introduced by Paddy Stone's lively Dancers, then later as a long-distance runner in a "Mexico Olympics" than as a sultry Latin in the "Carnival" fiesta number, in which he dances with the girls.

Then (1963) and now

CLIFF'S greatest ambition in 1963 was to meet Elvis. NOW five years later, his big desire is to meet Mike Yarwood, who has become a fantastic actor and actress. He has remained faithful to his hobbies of dacting together, but marriage is not for me yet."
His mother and sisters were still very much in his life then. "But Jackie told me that she would marry a pop star, and she did! I met Adam Faith when her husband after a three years courtship. I was surprised when Cliff accepted the BBC-TV's invitation to do a second-hand Lambretta scooter race. Many were surprised when Cliff accepted the BBC-TV's invitation to do a second-hand Lambretta scooter race. Many were surprised when Cliff accepted the BBC-TV's invitation to do a second-hand Lambretta scooter race.

Recalled by Andy Gray

they have toured all over the world and are welcome everywhere. The great asset of the Shadows is they are accepted by both teenagers and mums and dads, just as Cliff is. Their audience is also universal, as most of their work is instrumental, although they have had successes with vocal discs, too. "Apache" was written by Jerry Lordan, but it wasn't long before the song-writing ability of Bruce and Hank was to show itself, with "Nivram" (Hank and Jet), "Midnight" (Hank and Bruce), "Shadologie" (all four Shads), "That's The Way It Goes" (Hank and Bruce, for Frank Field), and "Why Can't I Be Me" (Hank and Bruce, for the Bachelors).

First solo

The Shads recorded with Cliff and made a solo of "Feeling Fine." On Cliff's first LP were given two instrumental tracks, "Jet Black" and "Driftin'", which they made into a single. But when "Feeling Fine" was released in America

When HANK and BRUCE were in huge skiffle group

THE first time I saw the two original Shadows—Newcastle-on-Tyne's Hank B. Marvin and Bruce Welch—was at the old Metropolitan music hall in Edgware Road, which has since been pulled down to make way for a fly-over. When I told Hank and Bruce this they shook their heads. "Never played there," they said.
I said they had—in a nine-piece skiffle group, as a trial act, during the interval of the show. Lean, bespectacled Hank and round-featured Bruce smiled. "You were there that night? Ye gods, the NME misses nothing," they said.
The massive skiffle group—with the two guitarists at each end of it, both trying to stop laughing as they played—never came to anything. But soon after that, Hank and Bruce met up with bass player Jet Harris and drummer Tony Meehan to form a group called the Drifters. They backed Cliff Richard on tour in late 1958, as a supporting act to the Kain Twins—and they combined to stop the show every night!

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● Early picture of CLIFF and the SHADOWS (then DRIFTERS) in 1958. Original line-up was (l to r) BRUCE WELCH, JET HARRIS, CLIFF, HANK B. MARVIN and TONY MEEHAN.



● SHADS love to dress up. Here they are as Greek bouzouki players in the film "Summer Holiday," 1963.



● SHADS and CLIFF say goodbye to bass player BRIAN LICORICE LOCKING (right) on November 3, 1963, on many NME trophies they have won over the past ten years.



● SHADS as they are today, with four of their NME trophies they have won over the past ten years.

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Potted life-lines...

CLIFF . . .
Real name: Harry Roger Webb.
Birthdate: October 14, 1940.
Birthplace: Lucknow, India.
Personal points: 5ft. 11in.; 10st. 4lb.; dark brown eyes; dark brown hair.
Present home: Finchley, London.
First public appearance: With vocal group at Youth Fellowship Dance in Cheshunt, 1954.
Age entered show business: 17.

HANK . . .
Real name: Hank B. Marvin.
Birthdate: October 28, 1941.
Birthplace: London, England.
Personal points: 5ft. 5in.; 10st. 4lb.; blue eyes; dark brown hair.
Function in group: Lead guitarist.
Present home: North London.
Age entered show business: 16.

BRUCE . . .
Real name: Bruce Welch.
Birthdate: November 2, 1941.
Birthplace: Bognor Regis, Sussex.
Personal points: 6ft.; 13st.; brown eyes; dark brown hair.
Function in group: Rhythm guitarist.
Present home: West London.
Age entered show business: 16.

BRIAN . . .
Real name: Brian Bennett.
Birthdate: February 9, 1940.
Birthplace: London, England.
Personal points: 5ft. 5in.; 10st. 4lb.; brown eyes; brown hair.
Function in group: Drummer.
Present home: Finchley, London.
Age entered show business: 17.

JOHN . . .
Real name: John J. Rostill.
Birthdate: June 18, 1942.
Birthplace: Birmingham, England.
Personal points: 6ft. 11 stone; brown eyes; brown hair.
Function in group: Bass guitarist.
Present home: London.
Age entered show business: 17.

and disc-titles in NME charts

CLIFF . . .
Move It; High Class Baby; Livin' Lovin' Doll; Mean Streak; Never Mind; Living Doll; Travellin' Light; Dynamite; Express; Bang! (LP); Voice In The Wilderness; Fall In Love With You; Willie And The Hand Jive; Please Don't Tease; Nine Times Out Of Ten; I Love You; D' In Love; Theme For A Dream; Gee Whiz It's You; A Girl Like You; When The Girl In Your Arms; Got A Funny Feeling; The Young Ones; I'm Looking Out The Window; Do You Want To Dance; I'll Be Me; The Next Time; Bachelor Boy; Summer Holiday; Dancin' Shoes; Lucky Lips; It's All In The Game; Don't Talk To Him; I'm The Love That's Gone; I Met A Girl; A Place In The Sun; Never; I Could Easily Fall; The

SHADOWS . . .
Apache; Man Of Mystery; The Stranger; F.F.I.; Frightened City; Kon-Tiki; The Savage; Wonderful Land; Guitars Tango; Dance On Foot Tapper; Atlantis; Shindig; Gerontime; Theme For Young Lovers; Rise And Fall; Bachelor Boy; Summer Holiday; Dancin' Shoes; Lucky Lips; It's All In The Game; Don't Talk To Him; I'm The Love That's Gone; I Met A Girl; A Place In The Sun; Never; I Could Easily Fall; The

THANK YOU

—for making our decade a wonderful one.

CLIFF & THE SHADOWS

CLIFF RICHARD and the SHADOWS (HANK B. MARVIN, BRUCE WELCH, BRIAN BENNETT, JOHN ROSTILL) performing on stage.

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