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Week ending June 21, 1969

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STONES ARE BACK IN THE SINGING

Concert, album, single, TV plans revealed by MICK JAGGER

MICK JAGGER holding court is quite an experience, as I discovered last week. His answers are often vague or cynical, but the majority are serious. He adopts an air of nonchalance and gives the impression of rather being elsewhere.

One perfect example of this was his reply to my question: What are you doing to prepare for the Ned Kelly role? "Not enough. I'm spending all my time talking to the musical Press and messing about."

Typical Jagger, but probably honest. At least, you can expect forthrightness from him if not always what you regard as a satisfying answer.

He leaned back in a chair drinking apple juice having already rejected one glass as he claimed there was soap in it. He occasionally took a grape from the fruit bowl on the large oval desk which dominates the boardroom and played the Edwin Hawkins Singers "Let Us Go Into The House Of The Lord" album, the next Three Dog Night LP "Suitable For Farming" which is excellent and an early Elvis collection featuring such goodies as "Rip It Up" and "Blue Moon". On the subject of recordings, Mick told me: "We've almost got two LPs finished, the tracks are mostly four to five minutes long, so we can't get more than ten on an album."

The next album won't be out until September 'cause the record companies don't like issuing things in the July period. They'll put out an album and a single together and that's fine — I'll be away filming anyway so we can't do anything on them for a while.

"We'll put out another album and a single before Christmas as well. We're just doing things a bit faster, we tend to concentrate on all our own songs, we can only do what we produce... if we only write thirty songs, that's all we can do. We'd rather have ten good songs than a load of ordinary ones."

Though he hadn't decided what the new single would be when I spoke to him, Mick revealed: "One side is a heavily-produced ballad with a lot of things happening on it — it really will surprise you. The other side is more of a Stones thing."

Different

Asked if the new albums would be very different from previous Stones LPs, Mick replied immediately: "We don't want to repeat ourselves, they're all different. Like "Their Satanic Majesties" and "Beggar's Banquet", they're both different. I would say the next one is still a very driving thing, not soft, but not too heavy. I quite like it."

Though it was a really hot day and everyone was walking about in summery clothes, the birds' especially darling I'm pleased to say, we pressed on with seriousness and of Jimmy Miller, their record producer.

"He's a groovy most of the time. He's very easy to work with. He sometimes makes suggestions, but he usually sits up in his box if things aren't going well, he comes



By RICHARD GREEN

down, he's very good with the rhythm, he's very good with spoons."

When I mentioned the Stones' Rome dates in the crumbling Colosseum, an event which could well accomplish what the ravaging hordes of ancient layabouts failed to do and raise it to the ground altogether, Mick laughed.

"Yeah, there are a few problems, it hasn't got any seats for a start! But we can surmount them. I'm quite keen on free concerts, they're okay if you can afford them."

"I'm ready to do some concerts in places. I've always been willing. The last one was the NME concert last year, but time doesn't mean much, it could be a minute or a year. You can get stagnant by keep going on stage, the same as you can get stagnant not doing shows."

Sprayed

Mick decayed against another apple juice and ordered a lager which was poured by a performing publicist who had just squirted another can of the stuff all over himself.

We talked about acting and Mick commented: "Performance is quite an interesting film, in it's own way. I'm reasonably satisfied with what I did.

"You have got to be the person, and I've been reading about Ned Kelly. I don't mind doing it... I'm really only interested in music. I don't like to stop working, we've been in the studios all the time, but it's good to do something else and come back with renewed vitality."

Then there was the "Rock and Roll Circus" which was done ages ago and has never been seen. "It'll probably be shown in the autumn to coincide with the album," he said.

"The editing's not quite finished yet. It'll blow your mind, baby. TV is so appallingly bad, this is just what it needs."

New Stone Mick has never seen group live!

MICK TAYLOR was 14 and a year away from leaving school when the Rolling Stones had their first hit with "Come On." Like so many of his age group — he is 20 — Mick has never had the opportunity to see on stage "live" the group he has just become a part of.

But it seems the Stones' stage policy is about to change. According to Mick, the June and July open-air concerts are the first steps towards a return to extensive stage appearances in September (See centre news pages).

"That was one of the first things Mick told me," said the sandy-haired new Stone on Thursday last. "If they were not going to do gigs there would not have been much need for a guitarist."

The Stones' new Mick, Mark II but with hints of the strength of character in the earlier model, was "Meeting the Press" at the Rolling Stones third-floor office when we spoke.

Since the phone call from Mick Jagger three weeks ago asking him to play with the Stones on a recording session at Olympic Studios, Barnes, things have happened rather swiftly for him.

And looking for reasons for the apparent ease and nonchalance he

ROLLING STONES (1 to 6) CHARLIE WATTS, MICK TAYLOR, MICK JAGGER, KEITH RICHARD and BILL WYMAN pictured exclusively for NME when they held a photo session in London's Hyde Park last week.

"It's not hard to be good on TV, but this one is good. I guess in the autumn we'll do another TV show, probably in America. I'd like to play in America again."

What about the Stones' film together? Another subject that keeps cropping up. Then we saw a flash of the Jagger attitude towards such things: "That's a lot of... It's just a good story when you've got nothing."

I asked Mick which record had given him most satisfaction to make and which ones he had really not liked.

"The last album," he replied to the first part. "But when you get involved in the mixing you get so

bored 'cause you've heard it a thousand times."

To the second part, he came up with: "Between The Buttons" — "What didn't you like on it?" — "None of it. I can't even remember doing it. I must have had a mental aberration. Singers: 'Come On,' 'I Wanna Be Your Man,' the rest of them all right. But I don't play them every morning!"

A queue of other people waiting to see Mick was growing steadily in size and Mick asked me: "Have you been enough, before I wheel in the next patient?"

The next patient turned out to be the well-known attractive lady who Mick had been with a couple of years ago, a squeeze, much to her embarrassment when she saw me waiting.

Bill Wyman was sitting by window in reception watching it going on, grinning and saying nothing. When he did speak, it was to say: "Do you remember the last time I saw you, Richard? It was three years ago, we came stumbling out of the Cromwellian and..."

The rest is quite unprintable, but I didn't realise his memory was that good.

is displaying in meeting the strange situation of being plucked from unemployment to join the world's No. 2 group you might venture to suggest that it is the speed of it all that has prevented a cool appraisal.

More likely though, his own steady character is enough to account for it.

He was half expecting Mick Jagger's phone call. "I saw John Mayall at a club," he explained, "and he told me Mick Jagger wanted to get in touch with me for recording. Mick had mentioned he was looking for a guitarist and John had suggested me."

Mick went to Olympic twice and played with the Stones on sessions. At the end of the second one, they asked him to join.

"I was pretty sure at first but I felt I wanted a little time to think things over," said Mick. "I examined my own reasons for wanting to do it."

"And they were for the experience and the musical reasons more than for the recognition and the money. It was so unexpected," he continued, unaware of the understatement. "It's all a bit strange for me, but I don't really feel a part of the group yet and I won't do until I have been with them for quite a while and played with them on gigs." — NICK LOGAN.

A TREMENDOUS SONG, A TREMENDOUS SINGER

Billy Daniels

Angel, She Was Love

4297



Written and Produced by Kenny Young
Published by April Music

Great Sounds on CBS



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28th June, 1969

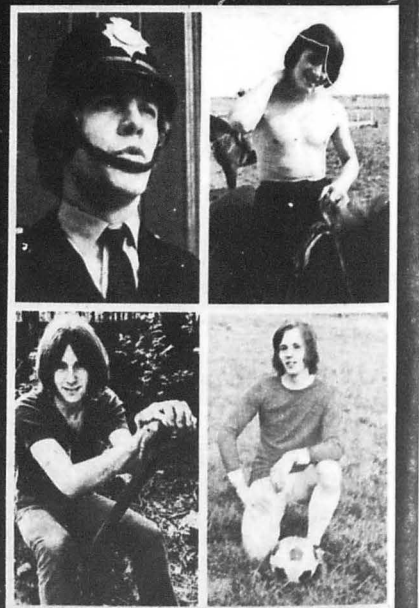
Fabulous '69

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NMExclusive



Four lively in-performance studies of ANDY FAIRWEATHER-LOW, taken by Birmingham photographer Alan Johnson. In the second picture you can see BLUE WEAVER at the organ and above, the Saxmen MIKE SMITH and ALAN JONES.

AMEN ANDY writes TO YOU!

FROM attending two-bob-a-time teenage shows in Cardiff as a patron and learning to play a fifty bob guitar, Andy Fairweather-Lowe has become the biggest available idol in Britain today.

We asked him to write for NME readers and he showed willingness, though uncertainty as to his journalistic abilities. So RICHARD GREEN gave him a variety of subjects and let him loose on them with his pen. Below in his own style are his thoughts and opinions.

MUSIC

I USED to go to teenage shows in Cardiff on Saturday mornings for two shillings. They had a live group and film and dance competitions. The good thing about that was there was so much audience participation. They'd play "Lucille" and "Henry the Eighth" and people would join in. There was a group called the Raiders, the lead guitarist is now with Love Sculpture. I saw nice sparkling drums, red guitar shining, yellow jumpers and I thought "Yeah, it's a nice truck." I'd go home where I had a two

pound ten Jumbo guitar and I'd begin to play "The Third Man" and "Hava Nagila." I didn't really start to sing then, just concentrated on the guitar. I begged my mother to buy me an electric guitar but it cost eighteen guineas so I got a snooker table! Later, I got a Huffer guitar and used to play with the Stones' first LP like no one's business. I used to kick off school so I could practice. I'd go out with my mother in the morning to the bus stop, then go back home and play. I'd go out again before she came home at dinner time, then come in again. In the afternoon, I did the same thing. I got on okay at school, though, because the masters used to be involved in sport so I played football,

cricket, rugby and baseball. Believe it or not, I did an opera at school. It was "The Magic Flute" and I happened to be coned into doing the Birdman in a suit of feathers and yellow tights. I joined a group called the Tarbeats as rhythm guitarist and ended up lead guitarist 'cause I really wanted to learn guitar. I started to sing on Jimmy Reed's "Baby, What's Wrong With Me" and a Bo Diddley medley with maracas, which I could never do now.

The group folded and I joined the Sect. Maniacs next. Then the big soul thing happened and I thought it was the thing to get saxen, it wasn't going to be long before soul was a standard pop thing. I got Neil and Clive from one group in Cardiff because they play so well together and Blue who's been with two thousand groups. We had a sixteen-year-old sax player but his parents wanted him to get on with his studies, so we got Mike and Alan. Dennis the drum was very together and young and there weren't many like that, so in he came, too.

RESPONSIBILITY

I FEEL it towards the group because they're such a great help.

And in the stage act and numbers, the things we do the way they're done, the way we talk to people, you've got to be very careful. Responsibility is taken by the rest as well, but I feel obligated more than the rest of them because I do the interviews and I get my picture taken.

EARLY DAYS

IT'S GOT TO be together, I'm not too keen on free music or avant-garde. I like things to be on a level, all laid out on a base, not to be so complicated that the vocals get left out — everything doing its part but not too much. A lot of other groups could do well like that if they'd concentrated on the music and not try to promote themselves.

FANS

IT'S ONE of the greatest feelings in the world to me to be on stage and have them screaming at me. It's great to sit down and think how lucky I am to be in the position I am, to have the success we have. The only drag is, where we're

living a few of them have broken in and pilaged through. They see no wrong in it but it is wrong. The neighbours don't like it when the fans sit on their walls. After a show, we try to get it really worked out so that we can get away, we try to get the car right up against the stage door. But it doesn't always work!

DRUGS

I DON'T LIKE knocking people who take them because it's their life and they're not affecting me. I don't believe because the government or someone says it's wrong, it is.

I firmly believe that alcohol does more harm than cannabis. I don't drink and I gave up smoking in Germany recently, I really believed I had cancer of the throat.

RECORDS

THIS IS SOMETHING that I get really involved in, specially if it's one of our own songs. A mix can mean so much to a record, you have to think of the way to put a song over.


After a mix it can sound completely different. You spend hours mixing, go home and the next day the tension comes back on this one piece of tape.

Everything has to be the way I've visualised it. People can advise but authority can't be pushed on me. I'm very stubborn, but I don't always get my own way. I'm one of those blokes who'll always turn round and say "I told you so" if they were wrong.

FUTURE


I'VE GOT SO many funny things going on in my head. I'd love to do some standards with a big orchestra, things like "The Good Life," Sinatra type things.

I'd like to record some songs I have written, they're in a new style, not in the style of the Amen Corner. I want to do a carol for Christmas. It's something I thought of a long time ago. Then a mixed LP of all that showed on together. That would be me because I'm not that single-minded about music. I don't think I could get anything else but music together.



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Birds Of A Feather
Capitol CL15602

BARCLAY JAMES HARVEST
Brother Thrush
Harvest HAR5003



THE MARVELETTES
Tama Motown TM6701
Reachin' For Something I Can't




THE DELFONICS
Let It Be Me
Bell BLL1066

RONNIE HILTON
Turn Back The Time
Columbia DB8594

THE GROOVE
The Wind
Parlophone R5783

GARRY JAMES
I Need You All The Time
Columbia DB8593



JOE ODOM
It's In Your Power
Capitol CL15600

ANNIE BRIGHT
Concerning Love
Columbia DB8587



BAG PRODUCTIONS SAVILE ROW, LONDON W.1.

PLACE

TO

N.M.E. Readers



THE sun burns brightly through the Savile Row window and it's a hot and sticky busy day at Apple, with Yoko hammering away at the electric typewriter and John Lennon in conversation and all the while the beautiful No. 1 smash sound of an unreleased Lennon song called "Give Peace A Chance" soaring and thumping around the room.

A statement of fact is that this record will sell several million and that, like "All You Need Is Love," it will echo like an anthem across the world.

A pleasant and intriguing Irishman named Cecil McCartney has been in, not to claim some long-forgotten Beatles' relationship but to talk about war and peace and his loathing for the fiery death they call Napalm.

Lennon has been involved and the result is that several hundred plastic children's dolls have been burnt and now await mutilation and destruction in a grisly protest burning in London's Kings Road the following day. One of them lies on the table, naked and pink and innocent and with its feeding bottle aloft.

"We're only at the beginning of selling our peace product," John is saying, "and I think and I hope it's beginning to work."

"Yoko and I can only go on the reactions we get from people when we're going down the streets together — of course."

"I know we don't get people really against us. Some of them do give us a dirty look, but the others — bus drivers and lorry drivers and that — some of them say "Gee yer doin' it" and "Good luck," and all that stuff."

"The way I see it is, even if they don't get the gist of us, or why are those people hammering in nails or staving in bed — they know we're in favour of peace. They know what we stand for."

"This is only the start of the campaign. And they'll soon all know our message, and what we're trying to say."

"Sure, I know we've been criticised by some papers. But you know some of these journalists and people talk as if they feel they represent somebody."

"One journalist might think that's unfortunate. They must get out of the habit — newspaper men and pop stars, anybody must talk for themselves."

"I mean, how does one journalist know how most people feel? O.K., so the people in his office might agree with him. But how many straights does he know — how many people that aren't boozey journalists?"

"I nod, swigging swiftly at the bottle of whiskey I whip from my pocket in a sudden secretive swoop. In the same way, I can only judge from my side in that how many straights do I know besides at Apple, or those I meet? I can only judge the reaction I get by

John, Yoko hit back at armchair critics

people waving or sending me letters. And that happens.

"Sure, Yoko and I both know the criticism about us spending £2,000 at the Milton on a bed-in when we could spend it feeding babies in Biafra."

"The situation is, I've done that as well — the charity bit. And I respect the sentiments behind charity, and I will continue to do things like that. But it doesn't solve the problem."

"It's like nursing the cancer after somebody's got it. There's a lot of



cancer to be cured. But it still doesn't stop research. And we look on what we're trying to do for peace as research — to prevent Biafra happening next time.

"I could give all my money to Biafra, and maybe a few thousand kids would be safe for that day. But the war would still go on. I'm using my money as an overall campaign to advertise the cause of peace."

"You know, these people who criticise — what are they doing? You've got to remember — all of

best — that this is me and Yoko's best effort. It's with both of our minds."

"So if any of you out there can think of a better idea, then we'll do that. But until you come up with an alternative, and not just "why don't you give it to the spastics and not to the deaf," then we'll stick the way we are."

"The thing about trying to bring change is that everybody in the world sits back and blames everybody else. The whole human race is like that."

"He votes people into Parliament to run the Government for us, and then we sit back and claim how badly they're doing it. We always use a scapegoat, and the whole system's just like that."

"Everybody sits in the armchair and says Harold Wilson did this and Harold Wilson did that — but it's our fault, not Harold Wilson's."

"He picks up the pink doll and pulls its plastic arm out of the socket, and pauses for a moment and looks at the table and listens as Yoko speaks rapid Japanese into the telephone."

"Once," I told him, "you used to frighten the hell out of me. There was a time when I'd expect your next words to be "you four-eyed git." Now, I find myself more at ease in your company; you're far more mellow."

"He tries to push the doll's arm back into place and he says:

"That's because I'm more myself now. I'm introverted and in saying that, it would have been to prevent you saying "four-eyed git!" to me."

"The Games People Play. It's just that I had the game of aggression. Aggression was my defence. As soon as somebody came near me, my defence was to punch. My punch couldn't handle that then maybe I'd be cruel — or maybe I'd be kind."

"Now, I'm relaxed enough to be myself and be less frightened of what people are going to say. The only thing is, when I didn't wear glasses I used to be more uninhibited. In Hamburg, for instance, when I could never see the audience — I'd just get carried away on my own."

"He looks around for a prising instrument and then he puts down the baby's arm and takes hold of the feeding bottle, and then he tries to jam the bottle into the empty armpit. He doesn't say anything, but he gets it in in the end — one arm, one feeding bottle."

"The thing about performing now,

FIRST OF A TWO-PART SERIES ON THE NEW JOHN LENNON

By ALAN SMITH

is," he says, "we still just don't agree on it. We're just four middle-aged teenagers, who don't agree on it."

"We're all professional musicians, sure, but musicians aren't necessarily performers. I mean, I'd go out with the Beatles as such don't want to go out on the road. I don't mind... and that's in being out on the road as far as I'm concerned."

"I think George and Ringo don't really fancy it, but I don't want to point a finger at them and say they're the reason. Maybe there's also a little something inside me saying the same thing."

"Singing in front of an audience and playing. I'd enjoy. But the rest of it all... that's the problem. Maybe in ten years... like Elvis who knows."

He takes hold of the spare arm and he pulls it to a pliable and moulds it to a pliable plastic.

"I'm happy with life," he answers me, "as happy as anybody can be. The only bits are violence and war and starvation and all that. You can't be happy with all that going on."

"If I have a good percentage of happiness, it's because I'm grateful for life, and I'm in love and I'm happy with my wife and I thank God for it. And all that bit."

"In fighting and doing my bit for peace, I don't believe that thing that man will always fight because it's in his nature. That's just the Establishment, for thousands of years, telling us that."

"They say that because it suits the Establishment, it suits the military, to tell us we're all basically soldiers. We're just as much non-violent as we are violent. It's all that 'be a man my son' thing we say, and you wouldn't be here to get, and you wouldn't be here to fight."

"I believe you can use music as some sort of a platform to bring people together, but so can you use dancing and painting and even writing and all of the media."

Musically, adds John Lennon, the Beatles have more than one album to say, and they have one album ready and another one half-ready.

"The Beatles' album that ready is like an unfinished rehearsal for

that show that we never did. It's the Beatles' show that never was. There's bits of dialogue on it and 'Get Back's' that's not finished tune. So you can imagine what some of it's like!

"We've no date for it yet, because there's a book with it and that's not ready yet. There is another album and that's by John and Yoko — and that's also got a book with it like a wedding album. And it's great."

"In all this new Beatles' stuff there's obviously McCartney has been there — and there's one beautiful ballad called 'Let It Be' which is a cert for somebody. A cert. And there's quite a few cert hits on it for other people."

He twists the doll's arm inside out and looks down at it with some satisfaction.

"I think Apple's running much better," he says. "I don't know if you can tell. We're rectifying the past mistakes. Clearing up. It's also been convenient for people to leave at this time. I like that expression. 'Convenient to leave at this time.'"

"I'd like Apple to be more commercial — sure. I'd like it to be economically viable. I don't care about respect. We'd still like to attract talent, but we want it to be self-contained and to be able to look after itself."

"In the past, all we got when we said 'Come to Apple' was people who'd been turned down everywhere else."

"At the moment, there's only really us and Mary Hopkins as names on Apple although George's done some good stuff with Billy Preston and I think he's got good possibilities."

It is time to go and he smiles warmly and proffers the inside-out doll's arm, with its hand which now faces in the wrong direction. I get the impression he only now appreciates the subconscious havoc he has piled upon it.

"Here," he says, "I'd want the arm?" as a souvenir?"

NEXT WEEK: DRUGS, FOOD, HIS AMERICAN VISA AND THE BEATLES' "SIT PEPPER" STYLE AGAIN.

Going like a bomb in the States. Watch it explode here!



Frankie Valli & THE GIRL I'LL NEVER KNOW

BF1795



THE BABY..

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of Hookfoot



PAGE 144

THE WAY OF THE MUSICIAN HOOKFOOT

B.W.

GORDON COXHILL on the end of a pop era

In the next few months, the British Steel Corporation find their sales graph shooting up, you can bet that Manfred Mann and Mike Hugg will be among the first to be congratulated. Why? Because Manfred and Mike have written a piece of music which is to be used on a forthcoming TV advertisement for BSC.

The sales of Woodpecker cider and Ski yoghurt also owe much to the ultra-commercial jingles produced by the twosome. They went along to the Maximum Sound recording studios in the Old Kent Road to see Manfred and Mike. They found them deep in thought, sitting in a flat back in the city. It was supposed to sound right when they heard Manfred in tropical shirt and Mike in a blue jacket. Manfred, in a blue jacket, told me, "I don't like steel, I think it should be more electronic." Manfred and Mike take it as a fact that their work seriously. It has cost them money which means freedom to do just what they want. At the moment is to launch Manfred Mann Chapter III, chapters being the era of Paul Jones and Michael D'Alto.



Of course we take it seriously," said Manfred, "that's the only way it will. I don't know how many more ads we'll do, as long as people want us to do them and as long as we receive the money, suppose. What happens is the company asks us a brief and we enlarge on it. It makes a change, writing music to order."

Shock

Although not unexpected, the news that the Manfred Mann group had finally broken up still came as a shock. I asked Manfred how difficult it had been to break up such a successful outfit. "There was nothing to break up," he replied, "as the group had really broken up a long time before. We only came together to record, do a couple of television promotion spots, and then all go our own ways until it was time to start thinking of another single. We have never been the sort of people to hang around together all the time, even though we get on well together. Obviously I do feel a slight regret but that's only temporary. The thing is, everybody has moved on until now has been a stepping stone. It's been the same for everybody in the group. We never expected to have a long string of hit records. After '2-4-6' get into the

charts, we were quite prepared to vanish into obscurity again. But we didn't, the whole thing snowballed, and we quickly changed from the jazzy r and b group we were, to the pop group we became. "We heard and played so much pop, we fell under its influence and today, I like quite a lot of it. But we very seldom recorded any of our own material, because it wasn't commercial enough, and you couldn't really say our records needed to be listened to." I was about to interrupt, but Manfred knew what I was going to say. "Not that I didn't like our records," he smiled, "but that's all they were, just good pop records. "We had become the grand old men of the charts, and I'm sure people were getting fed up with us. I know I did.

Time

"I wouldn't say I have been messing about up till now, but the time has come to commit myself to doing something which I think is artistically worthwhile. "The group is the same as Manfred, there haven't been any

IF YOU LIKE RAGAMUFFIN YOU'LL HATE CHAPTER III

says MANFRED

MANFRED MANN (right) with MIKE HUGG who form the nucleus of the very different sounding Chapter III.

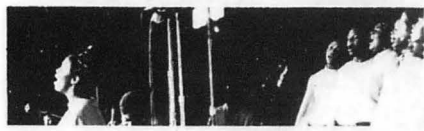
experience, but I think it's only really beginning now. I'm not sure how long Chapter III will go on, as long as we feel it is good. I do know that we will be working far more than he did group did. "Well, we couldn't really work much less, could we? It will be very much like starting all over again, but for the fact that people will be watching out for us, trying to see what we are up to."

What I asked will Chapter III be doing musicals? Manfred smirked at Mike, who looked back at Manfred, who finally said: "I can't explain it. "All I can do is to play you a track, and let you decide for yourself. But one thing is certain, the people who liked Manfred Mann won't like Chapter III." I've always thought the hearded one a bit of a crook where his career is concerned. Does Manfred see himself that way? "Me a crook?" he said, tapping out a tune on a piano. "I don't think so. Let's just say I realise things, where others may not. For instance you wouldn't be here talking to us if our last few records had been big flops. Nobody would

be interested in Chapter III if Manfred Mann hadn't been successful. "Personally, I don't think the old group had more than a handful of fans. It was only because we made such catchy records that we were successful. Anyway music must come from yourself, for yourself. "I don't think, in fact I know, that nobody liked Manfred Mann for their personalities, except Michael, he had some sort of fan following. Into the control room, and Manfred prepared to play me a tape of their new songs. "I'd much prefer to get an LP out and let them make up their own minds," he said, "rather than talk now. The music blared forth, and instantly I knew that the teenies who bought 'Ragamuffin Man' were going to think twice about these strange, heavy sounds. The number quieted away and I could only murmur something like 'well, it's different.'

DOROTHY'S HAPPY DAY DREAM

EDWIN HAWKINS' lead singer, Dorothy Morrison sounded very jolly and gay when I spoke to her over the telephone at the Electra record offices in Los Angeles. "It's all just like a dream," she bubbled, "I don't want to wake up."



DOROTHY MORRISON (left) with some of the Edwin Hawkins Singers.

How did she come to join the Singers in the first place? I was in the local church community choir and then we joined up with two different churches to form a choir. When we made "Oh Happy Day" we thought it had a chance of getting into the charts, but then it slept for a year and we gave up all hope, it was just a wonderful surprise. "My family's in the entertainment business," she continued happily, "Two of my brothers are production assistants in 'Hair', one here in Los Angeles and the other in Paris. "My husband's a singer too, he's very happy about my success. We're meeting a lot of new people and he's making some good contacts. What about the rest of the family? "I've got a daughter him-

berley Natasha but she's only three as we haven't got her working yet! "I'm recording my next single tomorrow, it's like 'Oh Happy Day' in that it's a groovy, religious song. I'm very happy that I've joined Electra, my lawyer is the best friend of the assistant director here and he got me in. "It's great to be a solo singer, but when I go on the road I'll have some kind of backing group. Has she got any plans to tour over here? "No, not at the moment but I'd love to come sometime. I wished Mrs Dorothy Morrison

good luck with her next single. "Thank you dear," she said, "I'll need it!" — JAN NESBIT.

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JOE'S DO IT YOURSELF HIT

JOE SOUTH: * Birds Of A Feather (Capitol)

THIS is almost a do-it-yourself hit, being written, produced and sung by Joe South who this week tries on the second attempt to follow up his "Games People Play."

And he's certainly made a good job of it with his distinctive vocal showcased against a powerful guitar fronted orchestral backing, which really powers along.

In places the sound is a little too complicated to be instantly remembered but it still has that same appeal which took him to the top before.

The material isn't quite so strong but as it's assured of a goodly number of plugs it should see him back in the charts.

Georgie sadly lost behind backing

GEORGIE FAME: †Peaceful (CBS)

ALWAYS get the impression Georgie Fame goes into the studios aiming either to cut a hit single or conversely to "do his thing," because some of his records are so obviously commercial.

This one, to my mind, isn't Georgie's throaty voice is almost lost behind the swirling big band backing laid down by Mike Mansfield and although the song itself is very moving the overall result is a single that could have been sung by almost anyone.

Being a fan of the Commercial Geot Fame I find this a great pity. Not distinctive nor strong enough for me.

SPOOKY TOOTH: Son Of Your Father (Island).

● A typical "underground" sound that should go down well with Spooky Tooth's ardent supporters—of which there are many.

A hard-driving up-beat number, written by Elton John. The fervent solo vocal is carried along by swinging organ, strident twangs, clanking piano and some inspired heavy-handed stridding.

A disc that builds to a breath-taking climax, and which offers excellent palore. But it'll need a lot of Radio 1 plugs if it is to succeed (Polydor).



DESMOND DEKKER



ALAN PRICE

Alan's Geordie folk song a grim tale

ALAN PRICE: †Trimdon Grange Explosion (Deram)

THIS, I'm told, is a traditional Geordie folk song and it's given an up-dated treatment by Alan Price. His voice is as appealing and unmistakable as ever as he re-tells this grim story of a famous mining disaster, set to a driving backing of organ and orchestra.

It slowly forces its way along with the backing building up in intensity every second until it finally ends with the sounds of a real mining explosion.

It's an excellent treatment from Alan, but although he's spent six months trying to find the right material I'm not quite convinced this is strong enough to be a big hit. It's certainly not immediately catchy.

BOBBY BLAND: Gotta Get To Know You (Action).

● There's a wealth of r and b stuff on the Action label and this disc by former chartster Bobby Bland is no exception.

He has a thick fruity voice, and his soulful styling of this sizzling item is impassioned and intense. There's a scorching brass-and-choir backing and a shuffle beat, but not much melody.

SPENCER'S WASHBOARD KINGS: Pinocchio (Parlophone).

● Ain't much of the washboard sound about this but it's good for all the same. It's a cute and catchy little (light) vaguely reminiscent of the NVB's "Winchester Cathedral."

Has a deliberately dated sound, come with plenty-in-the-mouth type of vocal. Bright and buoyant backing and a jaunty rhythm. But an unlikely hit.

SINGLES REVIEWED BY JOHN WELLS

DESMOND HAS DONE IT AGAIN

Desmond Dekker: * If Mek (Pyramid)

TO follow a smash No 1 like "Israelites" is an almost impossible task but it looks as if Desmond Dekker has done it here with his strangely titled follow-up "If Mek."

This is ska beat again, which, if it's not done well, all sounds the same to some ears, but needless to say, this one doesn't.

The drums and interweaving trumpets give it a Western appeal without losing the basic beat and it really drives along.

GENTLE INFLUENCE: Always Be A Part Of My Living (Pye)

● A promising group with some impressive musical ideas. There's a powerful projected solo from the leader, who's supported by ear-catching harmonic work, a forceful mid-tempo beat, and added strings and brass.

When you listen to it you can almost see Desmond's rubbery facial contortions! The melody is not quite so strong as "Israelites," nor is it so immediately catchy but it must give him another fair size hit, particularly if fans give a listen to the flip side, "Problems," which is equally as good.

SHOULD SPIN TO THE TOP

BLOOD, SWEAT AND TEARS: †Spinning Wheel (CBS)

● This group are giants in America and just have to happen here one day and this could well be with this latest release.

They have a raw, earthy sound with a beat that's jerked along in powerful lugs.

A swirling organ and drum backing set the throaty vocal off to good effect and the whole thing adds up to stimulating excitement. Do yourself a favour and give it a spin.

GRAHAM BONNEY: Leander Angeline (Columbia).

● An unusual disc from Graham Bonney. It's a rhythmic ballad with a romantic lyric extolling the virtues of the young lady in the title. Effectively and appealingly handled by the soloist.

Behind Graham's voice is an obligato by a boy choir and the scoring includes constant trumpet-otitatory fanfares. Well worth a listen.

OTIS REDDING: Love Man (Atco)

● Add the soul-packed, screaming-at-times voice of Otis Redding to wailing trumpets, pulsating drums and explosive backing and you have the most exciting release of the week.

This one really storms along, not letting up for a second until the fade out ending. Vintage Otis, and quite impossible to listen to and remain seated at the same time. I doubt if it's chart material — but a cracking disc nonetheless.

MALCOLM ROBERTS: Please Don't Go Away (Major Minor)

● There's no doubt Malcolm's one of the best ballad singers around and here he gives another fine example of his vocal prowess.

Has a heart-tugging "if you go away life would be so empty" lyric set to a lilting backing which builds to a mighty crescendo showing off the tenderness and strength of Malcolm's voice to good advantage.

LAINIE KAZAN: Window Of My Mind (WGM)

● The delicate Laine Kazan cut this "Close" 33-track number during her recent British visit. It is a lively number with a lush backing, comprising shimmering strings, staro brass and vocal group.

Don't think it's chart material, but Laine gives an object lesson in how to sell a song with all the composure and confidence of her command.

KINKS: Deserve hit but...

The Kinks: †Drivin' (Pye)

THE Kinks, and in particular the songs of brothers Ray and Dave Davies, improve with each release, but their popularity seems to diminish accordingly.

Maybe their style is falling from favour and if that is the case then this record won't stop the trend. It's a plum in the voice, story in some, given that familiar dated sound which the group has become noted for.

From the quality and production angle it deserves to be a hit, but I can't be too hopeful.

ELA FITZGERALD: A Place For Lovers (MGM)

● Ella's releases are coming thick and fast these days, making it difficult for her fans to concentrate on one particular disc. In this romantic Italian ballad, she weaves her unmistakable magic spell around the lyric. It's smooth and descriptive, and set to a bossa nova beat.

"FELICIANO EXPOSE!"

José Feliciano has been exposed by the D.J.'s! His latest release "Marley Purt Drive" (RCA1827) has been receiving massive radio exposure during the past two weeks—they just can't stop playing it! You want it, your dealer has it NOW! Ask for Feliciano—"Marley Purt Drive."



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MIKE KENNEDY
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NME TOP 30

LAST WEEK	THIS WEEK	(Week ending Wednesday, June 18, 1969)	WEEKS IN CHART	HIGHEST POSITION
2	1	BALLAD OF JOHN AND YOKO.....Beatles (Apple)	3	1
3	2	OH HAPPY DAY.....Edwin Hawkins Singers (Buddah)	4	2
1	3	DIZZY.....Tommy Roe (Stateside)	8	1
7	4	TIME IS TIGHT.....Booker T. & the M.G.s (Stax)	6	4
10	5	HIGHER AND HIGHER.....Jackie Wilson (MCA)	5	5
4	6	GET BACK.....Beatles (Apple)	9	1
6	7	MY WAY.....Frank Sinatra (Reprise)	10	4
5	8	MAN OF THE WORLD.....Fleetwood Mac (Immediate)	9	2
8	9	THE BOXER.....Simon & Garfunkel (CBS)	7	6
20	10	LIVING IN THE PAST.....Jetho Tull (Island)	4	10
14	11	TRACKS OF MY TEARS Smokey Robinson & The Miracles (Tamla Motown)	6	11
19	12	GIMME GIMME GOOD LOVIN'..Crazy Elephant (Major Minor)	4	12
11	13	LOVE ME TONIGHT.....Tom Jones (Decca)	6	9
21	14	BIG SHIP.....Cliff Richard (Columbia)	3	14
22	15	PROUD MARY.....Creedence Clearwater Revival (Liberty)	3	15
9	16	RAGAMUFFIN MAN.....Manfred Mann (Fontana)	7	7
17	17	IN THE GHETTO.....Elvis Presley (RCA)	1	17
17	18	I'D RATHER GO BLIND.....Chicken Shack (Blue Horizon)	5	17
26	18	FROZEN ORANGE JUICE.....Peter Sarstedt (United Artists)	2	18
18	20	DICK-A-DUM-DUM.....Des O'Connor (Columbia)	6	18
21	21	BREAKAWAY.....Beach Boys (Capitol)	1	21
16	22	GALVESTON.....Glen Campbell (Ember)	7	11
12	23	MY SENTIMENTAL FRIEND.....Herman's Hermits (Columbia)	8	3
13	24	BEHIND A PAINTED SMILE...Isley Brothers (Tamla Motown)	8	4
28	25	TOMORROW TOMORROW.....Bee Gees (Polydor)	2	25
26	26	WET DREAM.....Max Romeo (Unity)	1	26
27	27	SOMETHING IN THE AIR.....Thunderclap Newman (Track)	1	27
28	28	LIGHTS OF CINCINNATI.....Scott Walker (Philips)	1	28
29	29	A WAY OF LIFE.....Family Dogg (Bell)	2	29
30	30	WHAT IS A MAN.....Four Tops (Tamla Motown)	2	30

Britain's Top 20 LPs

4	1	MY WAY.....Frank Sinatra (Reprise)	3	1
1	2	NASHVILLE SKYLINE.....Bob Dylan (CBS)	7	1
2	3	ON THE THRESHOLD OF A DREAM.....Moody Blues (Deram)	9	1
10	4	2001 SPACE ODYSSEY.....Soundtrack (MGM)	3	4
6	5	LIONEL BART'S OLIVER !.....Soundtrack (RCA)	10	4
3	6	HAIR.....London Cast (Polydor)	20	3
5	7	THE BEST OF THE SEEKERS.....(Columbia)	31	1
9	8	GOODBYE.....Cream (Polydor)	16	1
7	9	TOMMY.....Who (Track)	4	7
8	10	HOLLIES SING DYLAN.....(Parlophone)	7	3
11	11	THIS IS TOM JONES.....(Decca)	1	11
19	12	THE WORLD OF VAL DOONICAN.....(Decca)	23	4
14	13	GENTLE ON MY MIND.....Dean Martin (Reprise)	13	6
12	14	"ELVIS".....Elvis Presley (RCA)	9	4
17	15	LED ZEPPELIN.....(Atlantic)	10	5
11	16	SONGS FROM A ROOM.....Leonard Cohen (CBS)	8	5
13	16	SOUND OF MUSIC.....Soundtrack (RCA)	2	18
16	18	THE WORLD OF MANTOVANI.....(Decca)	24	7
19	19	RAY CONNIF, HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND.....(CBS)	1	19
19	20	UNICORN.....Tyrannosaurus Rex (Regal Zonophone)	2	19

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5 YEARS AGO

- Top Ten 1964 Week ending June 19
- 1 IT'S OVER Roy Orbison (Columbia)
 - 2 YOU'RE MY WORLD Chlo Black (Parlophone)
 - 3 SOMEONE Brian Poole and the Tremeloes (Decca)
 - 4 HERE I GO AGAIN Hollies (Parlophone)
 - 5 MY GUY Mary Wells (Parlophone)
 - 6 HELLO DOLLY Lulu Armstrong (London)
 - 7 NO PARTICULAR PLACE TO GO Chuck Berry (Pye Int.)
 - 8 RAMONA Bachelors (Decca)
 - 9 SHOUT Lulu and the Lovers (Decca)
 - 10 THE RISE AND FALL OF FINGLET BUNT Shadows (Columbia)

10 YEARS AGO

- Top Ten 1959 Week ending June 19
- 1 ROULETTE Russ Conway (Columbia)
 - 2 A FOOL SUCH AS I/ I NEED YOUR LOVE TONIGHT Elvis Presley (RCA)
 - 3 DREAM LOVER Bobby Darin (London)
 - 4 A TEENAGER IN LOVE Mary White (Philips)
 - 5 I'VE WAITED SO LONG Anthony Newley (Decca)
 - 6 IT DOESN'T MATTER ANY MORE Buddy Holly (Coral)
 - 7 IT'S LATE Ricky Nelson (London)
 - 8 SIDE SADDLE Russ Conway (Columbia)
 - 9 MAY YOU ALWAYS Joan Bagan (HMV)
 - 10 GUITAR BOOGIE SHUFFLE Bert Weedon (Top Rank)

15 YEARS AGO

- Top Ten 1954 Week ending June 18
- 1 SECRET LOVE Doris Day (Philips)
 - 2 SUCH A NIGHT Johnnie Ray (Philips)
 - 3 FRIENDS AND NEIGHBOURS Billy Cotton (Decca)
 - 4 I WANTED Peter Connor (HMV)
 - 5 HAPPY WANDERER Obenkirchen Children's Choir (Parlophone)
 - 6 GET SO LONELY Four Knights (Capitol)
 - 7 SOMEONE ELSE'S ROSES Joan Bagan (Decca)
 - 8 HEART OF MY HEART Max Bygraves (HMV)
 - 9 CAROL MIA David Whitfield (Decca)
 - 10 CHANGING PARTNERS Kay Starr (Capitol)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box,"
 This Week (Tuesday, June 17, 1969)

- 1 GET BACK, Beatles
- 2 IN THE GHETTO, Elvis Presley
- 3 ROMEO & JULIET THEME, Henry Mancini
- 4 BAD MOON RISING, Creedence Clearwater Revival
- 5 I'VE BEEN THINKING ABOUT MY BABY, Marvin Gaye
- 6 CRAZIN' IN THE GRASS, Friends Of The Earth
- 7 Dedications, Night
- 8 THESE EYES, Gipsy Kings
- 9 THE ISRAELITES, Desmond Dekker
- 10 GOOD MORNING STARSHINE, Oliver Mtshisi
- 11 MORE TODAY THAN YESTERDAY, Tears For Fears
- 12 SPINNING WHEEL, Blood, Sweat & Tears
- 13 SEE, Bachelors
- 14 LOVE ME TONIGHT, Tim Hardin
- 15 I CAN MAKE YOU HAPPY, Percy Sledge
- 16 EVERYDAY WITH YOU GIRL, Classics IV
- 17 OH HAPPY DAY, Edwin Hawkins Singers
- 18 LET ME, Paul Revere & Raiders
- 19 MORNING GIRL, Neom Philharmonie
- 20 BLACK PEARL, Checkmates Ltd. with the Blackbyrds
- 21 DON'T LET THE JONESES GET YOU DOWN, Temptations
- 22 MEDICINE MAN, Buchanan Brothers
- 23 AQUARIUS/ LET THE SUN SHINE IN MEXLEY, 5th Dimension
- 24 DAY IS DONE, Peter Paul & Mary
- 25 WINDMILLS OF YOUR MIND, Dusty Springfield
- 26 WHAT DOES IT TAKE, Jr. Walker & The Night Trippers
- 27 COULD I EVER THINK YOU ARE, Diana Ross & Supremes
- 28 LOVE IS BLUE, Belis
- 29 HAVE BEEN HURT, Bill Deal & The Bluebelles

JETHRO TULL AUTUMN PACKAGE DATES

JETHRO TULL — who jump ten places to No. 10 in this week's NME Chart with their single "Living In The Past" — have been signed for a major British autumn package tour. "A live American underground act" is being sought to join the bill. The 20-day itinerary opens at London's Royal Albert Hall on October 1 and will include dates in all major towns and cities. The Jethro group was leaving Britain yesterday (Thursday) for a two-and-a-half-month tour of America including appearances at major jazz festivals.

A spokesman for the group said that although it was unfortunate that Tull had to leave the country while "Living In The Past" was proving to be its biggest hit to date, the American dates were long-standing and could not be switched.

In the U.S., Jethro Tull appear at the California Pop Festival and the Miami Jazz Festival before a concert at Fillmore East on July 3, followed by a date at the famed Newport Jazz Festival.

Further appearances at jazz festivals will take them to Philadelphia and Baltimore. They then make a coast-to-coast tour of the U.S. before returning to Britain in September.

Jethro's spokesman Bill Harry added that all of September would be spent recording in London for a follow-up single and a new album. Released on July 3 is the group's new "Stand-Up" LP (Island), which features an unusual sleeve presentation.

Following the October 1 opening at the Royal Albert Hall, the British package tour, promoted by the Chrystalis agency, will also include dates at Birmingham Town Hall (8), Norwich City Hall (10), Brighton Dome (11), Sheffield City Hall (13), Hull (17), Southampton Guildhall (20), Leeds City Hall (21), Leicester De Montfort (23) and Plymouth (25). Some of these dates may be subject to change.

There is a possibility of "warm-up" concerts in Newcastle and Edinburgh before the official tour opening, and further dates in Manchester, Bristol, Dublin and Belfast.

BLIND FAITH WAX

Jimmy Miller has been signed as exclusive producer of Blind Faith and will be involved with their future singles and albums. Miller, who is managed by Faith's co-manager Chris Blackwell, is currently working on the group's debut record for release shortly.

LOVE JAZZ-POP FINE

Love Affair members Maurice Bacon and Mick Jackson have discovered a four-piece jazz-based pop group, 'Iggibottom'. The group has been signed to Deram and is currently recording an album.



IAN ANDERSON of JETHRO TULL

FAME, PRICE TV SERIES?

GEORGIE FAME and Alan Price may star in their own eight week BBC-TV series together in the album titled "Fame At Any Price." A pilot show is being filmed on July 15.

The series, in colour for BBC-1, will run for eight weeks, each one lasting thirty minutes. It is being directed by Stanley Dorfman, and comes as a result of the two singers' appearance on "Happening For Lulu."

Price told the NME: "It will be basically a musical show with guest stars like Jethro Tull and Dusty Springfield. We want wide appeal."

FOUNDATIONS: NEW DEAL

In future the Foundations will produce their own records. Pye records announced this week. It said a new long term world-wide contract had been signed and that Pye would continue to distribute the group's albums and singles.

208 CARNABY FEST.

Desmond Dekker, the Tremeloes, Bee Gee Barry Gibb, Family Dogg, Love Affair, Status Quo, the Casuals and Cupid's Inspiration are among a host of pop names now booked for Radio Luxembourg's London Carnaby Street festival on July 12. More than 2,000 balloons will be released and an award made for Britain's best-dressed pop star.

UNDERGROUND POP ON TV?

BRITAIN may have its first "underground" TV pop series in the autumn. The series, which would be called "Groove," depends on the success of a pilot show to be filmed by London Weekend Television on July 15.

Idea for the series came from Cephas Howard, a member of the Temperance Seven and a set designer with London Weekend. Howard will produce the pilot, for which Blowdy Pig — the group formed by ex-Jethro Tull guitarist Mick Abrahams — has already been approached to perform.

A spokesman for London Weekend said that at this stage the series was still tentative. No screening date had yet been decided, and it could be that the format would not be confined to the underground scene.

Three albums from Kinks

THE Kinks' pop opera album "Arthur" is to be released at the end of next month—but the group is also in the studios this week completing another LP it began last Christmas.

This album is almost completely devoted to songs written and sung by Dave Davies, although other members of the Kinks are featured.

To commemorate the Kinks' fifth anniversary in September, Ray Davies is planning a third album, and is also hoping to complete work on a book telling the behind-the-scenes story of the group from its early days.

MAX ROMEO TOUR HERE

JAMAICAN singer Max Romeo, whose "Dream" single enters the NME Chart this week, arrives in Britain on Monday for a six-week ballroom tour.

He is an established artist in the Caribbean and in Miami, and made his record in Britain in January as part of a promotional trip here.

Released mid-July will be an album, also on the independent Pama label, "Dreaming With Max Romeo."

Because of controversy surrounding this record, Mecca Ballrooms have placed a complete ban on appearances by him. They have cancelled dates at Tottenham Royal (July 4) and Purley Orchard (14). Bookings for Romeo begin at London Bloomsbury Central doubling Club West Indies (5); Bournemouth Pavilion (6); Wolverhampton (7); Crayford Town Hall (8); Sevenoaks Bligh (9); Chiswick John Peel (10); Sheffield Shades (11); Catford Witch Doctor (12); Birmingham Mothers (13); and Eastcote Clay Pigeon (14). After a two-day break, Romeo then plays Worthing Assembly Hall (17), Willesden White Horse (18); Wood Green King's Head (19); London Crystal Palace Hotel (20); Leytonstone Red Lion (25); and Eastbourne Winter Gardens doubling Dalston Four Aces.

CASS, O.C. TV HERE

"MAMA" Cass Elliott and O. C. Smith are among big pop names so far booked for a new TV series currently being shot at Elstree studios for ATV. The twelve week series will be called "The John Davidson Show," John Davidson being a young American who has established himself in U.S. television only a short time after leaving college.

Mireille Mathieu will appear in every one of the series. Aimi MacDonald will appear in all but the first two. The shows are being shot in colour for America. Date of the first British screening is August 3.

... DATE OF BIRTH 27th JUNE

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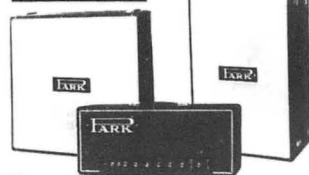
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Black pearl pretty little girl
You've been in the background much
too long
You've been workin' so hard your whole
life through

Tendin' other people's houses
Raisin' up their children too
Hey how 'bout somethin' for me and you

Here in my arms you're gonna reign
supreme
No more serving baby they're gonna
serve my queen

It's our turn for happiness and our day
has come
Living for each other and ans'wing to
no one

Black pearl precious little girl
Let me put you up where you belong
Black pearl pretty little girl
You've been in the background much
too long

Together we'll stand so straight and so tall
Created by love to love one and all
Heart to heart soul to soul
No other woman could ever take your
place

My world is built around the very smile
That's on your face
You'll never win a beauty show
No they won't pick you but
You're my Miss America and I love you

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THIS IS TOM JONES IN LAS VEGAS

WITH SAMMY DAVIS JR.



TOM JONES and his manager, GORDON MILLS, are greeted to Las Vegas by shapely 18-year-old SHERRY SCHRUHL, Miss Nevada Junior Miss (she looks more like a hit to us!). Behind is the marquee with Tom's name in six-foot high letters!

IT'S fast, fast, fast living for Tom Jones these days. Within 24 hours of closing at New York City's Copacabana nightclub, he was opening some 2,000 miles away in Las Vegas, where he took the town by storm at the famous Flamingo hotel.

Customers fight each other for tables, because it is harder to see Tom in action than win five straight jackpots on one-armed bandits! And he's there for four weeks, playing twice each night. And his opposition includes Andy Williams and Ray Charles at nearby nighties. But Tom's new TV fame in the States has made him the biggest thing in this entertainment-filled town.

On opening night over 400 were turned away and after each highly charged 30-minute act, a curtain has to be lowered to stop ardent female fans from invading the stage. Said Flamingo president Alex Shoofey: "Tom is the most sensational performer ever to hit Las Vegas." The American theatrical "bible," "Variety," says: "Approximately 1,000 a night will see the Jones dynamo issuing his numbing electricity. Most of his 50 minutes is peak decibel level, pulverising each tune into abject submission."



TOM looks happy after his opening night, being congratulated by American singer SHIRLEY JONES and French star LINE RENAUD (right).



More stars say "Great" to TOM — DIONNE WARWICK and RON TOWNSON of the 5th DIMENSION.

TOM tries out the Flamingo hotel's Motor-rickshaw, and who wouldn't, with the lovely SHERRY piloting it for him? Below: TOM and RON TOWNSON in serious discussion about singing, with the Flamingo hotel sign in the background.



SEA DOGS

SUIT YOU SHIPSHAPE
Really suit you. Because now those fabulously in flared leg jeans have a matching styled jacket (convertible storm collar, full-length zip). Wow! In brushed denim. And white canvas. Or sea blue ditto. Ravers all. See 'em. Get some—or write to us for a free illustrated leaflet.

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PINK FLOYD: Royal Albert Hall (29)
OHIO EXPRESS: Wakefield Mecca (30) Tottenham Royal (27)
MALCOLM ROBERTS: Bradford Alhambra Royal Gala Variety Shows (28)
LED ZEPPELIN, LIVERPOOL SCENE, BLOODYN PIG: Portsmouth Guildhall (26), Royal Albert Hall's first 'Pop. From.' (29)
TEN YEARS AFTER, CHICKEN SHACK, CLOUDS, SAVOY BROWN, BLUES BAID, LIVERPOOL SCENE,

FLEETWOOD MAC, LED ZEPPELIN, JOHN MAYALL, NICE, COLDS-SEUM: Bath Festival Folk and Blues Concert (25)
GUY MITCHELL: Birmingham Pentagon (29)
BACHELORS: Blackpool Opera House (29)
SCAFFOLD: Great Yarmouth ABC (29)
DONALD PEERS: Scarborough Floral Hall (29)
CABARET AND BILL HALEY AND COMETS: Stockton Fiesta for one week from June 23
JEFFERSON: Newcastle Dulce Vita for one week from 23
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From America
RITCHIE YORKE
conducts a
**ZEPELIN
FLY HIGH**

ACCORDING to the ads, the only way to fly is by Led Zeppelin. On Friday night at Birmingham Town Hall, at the start of a 5 date tour, the group certainly took off all right. The pasting were Robert Plant, the Liverpool Scene and a full house. An amazingly wild sound and a huge crashing of drums signalled the start of the group's act which eventually over-ran by quite some time.

Jimmy Page wore his guitar at hip level creating over a half an hour occasionally walking about a la Keith Richards.

John Paul Jones held his bass like a machine gun at his side and fired huge bursts of heavy bass lines. Robert Plant stretched, reached out and leaned as he belted out and literally screamed the vocals.

Barefoot Robert squeezed all sorts of notes out of "Dazed And Confused" from the first album and Jimmy played partly with a howl to get a weird bouncing effect.

The two playing together — singing and playing together — Robert utters a few words, usually gibberish, and Jimmy has to repeat them as nearly as possible on his guitar. It's starting the way he manages.

Jean Baez's "Babe Gonna Leave You" was followed by Jimmy's solo, "White Summer," for which he sat down and proved his virtuosity.

The last number, "Many More Times," was received wildly and at that point the audience exploded to see Mick Abraham's Blowzy Pig and find out how the ex-member of Jethro Tull was making out on his own very well, I'm pleased to report.

The words heavy, progressive and free form came into my mind during the first couple of numbers, including the fine "See My Way" which featured Jack Lancaster on tenor and soprano sax at the same time like a junior Roland Kirk.

From the group's forthcoming album, "Ahead Rings Out," they played "The Change Song" with Mick on acoustic guitar and Jack on tenor — an unusual but effective combination with a folk/blues feel.

"Modern Alchemist" was a showcase for Jack's driving tenor, then Pig played that old Cream favourite "Cat Squirrel" it would see, on the basis of this evidence, that bright things are in store for Blowzy Pig.

Completing the bill was the Liverpool Scene, a quintet who inject a lot of humour into their music, like "Lullaby For Richard Nixon," "The Day We Danced At The Diner," and introduced a new supergroup, Blind Adam, featuring Eric Clapped Out. — RICHARD GREEN

QUESTION-TIME with

KNOWING that Smokey Robinson is one of the five vice-presidents of the fabulously successful Tamla Motown Inc. I expected him to be a bustling businessman, a bit loud and full of over-confident opinions. How wrong I was. I found him rather shy, soft-spoken and most polite.

He answered my questions eagerly and sometimes with a touch of humour.

- Q** ? ? ?
- Q** How many hits have the Miracles had?
A Maybe thirty, but we just got our first in England.
- Q** ? ? ?
- Q** That must please you?
A Sure does. We were there in 1964 doing shows but never had a hit then. Now an oldie of ours, "Track Of My Tears," has worked the tricks.

- Q** ? ? ?
- Q** Haven't some other artist recorded this tune?
A Right. Artha Franklin, it is related when I heard her version, was over to her house and she'd just received the disc back from the studios. She played it to me, saying, "Smokey, have a listen, I don't really like the vocal but the arrangement is great. Wow, I told her she was crazy. I loved the way she did it.
- Q** ? ? ?
- Q** Do you get a thrill out of hearing other artists do your compositions?
A I sure do. It's really a good feeling to hear how they do them and get their concept of the song. Like the Temptations doing

Pleasant Matt

MATT Menro sings his way pleasantly through a dozen well-picked items during his current four weeks at the **Talk Of The Town, London.** His second season here, he has no gimmicks, just a well controlled voice and a merry sense of humour.

This caught him out slightly, however, when he handed the microphone to Lady Railing celebrating a wedding anniversary and didn't get it back until she had finished a rather shaky chorus of "Anniversary Waltz." However, this emphasised what a good singer he is! And made her right, too.

Highlights of Matt's repertoire were "The Impossible Dream," the satirical "Breeds A Matter Of Assassination," and a swinging "Come Back To Me." He also featured in Spanish and English the song that has done so much for him in the Latin world, "Zoda Pasara," by Leonardo Schultz of Buenos Aires. Nothing sensational, but at all times acceptable — that's our Matt. Kenny Clayton conducts the resident orchestra for Matt. — ANDY GRAY



SMOKEY of the MIRACLES

- Q** Do you limit your personal appearances these days?
A Yeah, I have to. I have a lot to do in Detroit. We play about two weekends a month, I'd say. And we pick our dates carefully.
- Q** ? ? ?
- Q** When you listen to records for measure, what do you play?
A You may think I'm having you on, but I love Mantovani's orchestral albums. And music by Tchaikovsky and Beethoven. I'm an old square at heart!
- Q** ? ? ?
- Q** Your wife Claudette once sang in the group when her brother, Bobby Rogers, was in the Army. Does she still appear on discs?
A Yes she does. I don't think we could get by without her sing, she gives advice. But she has a lot to do at home, too, because we have a one-year-old son to look after.
- Q** ? ? ?
- Q** Do you ever feel you have achieved your ambition and want to retire?
A Never, never, never, man. There's always something left to do in show business. Another song, better than the last one. Another record. The challenge goes on and keeps me feeling good. Retire? It would kill me.

BLIND FAITH DATES SET **AMERICA CALLING** **GLEN CAMPBELL SUES STARDAY**

BLIND FAITH well all the dates have now been set for the Blind Faith tour including a scheduled appearance at Madison Square Garden on July 12 — the day after they make their U.S. debut at the Blind Faith Festival in Newport.

Subsequent engagements for the supergroup are Philadelphia (July 16), Toronto (18), Baltimore (20), Chicago (27), Detroit (August 1 or 2), St. Louis (31), Vancouver (8), Seattle (9), Phoenix (13), Oakland (14), Los Angeles (15), Denver (20), Salt Lake City (22), Houston (23) with a final concert in San Diego, California on August 30.

By then, we can now expect an August release on their first album for which the artwork is now in the processing stage.

BESIDES Festivals going on all around the country during the summer a series of one-nighters are planned and the Fillmore East is staying open through warm days for the first time.

Acts to appear at the Fillmore include Crosby, Stills and Nash, who are set for July 22/26 to headline a show that will also include a solo performance by

JUNE HARRIS Country Joe MacDonald of the Fish, C S & N's first album released this week, is an absolute blockbuster.

Jeff Beck and Jethro Tull will appear together on July 3, followed by the Iron Butterfly and Blues Image on the 4th and 5th. John Mayall and Spooky Tooth will share the same bill on July 11/12 followed by Creedence Clearwater with Terry Reid and Aum on the 18th and 19th.

CANNED HEAT is scheduled for August 1/2 with Jefferson Airplane due in on the 8th and 9th.

CAN'T let a week go by without mentioning the incredible success of the Who and "Tommy."

I also know that the double set LP, selling for 10 bucks a throw, is ready for a Gold Disc.

GLEN CAMPBELL has filed suit against Starday Records, claiming the company used demonstration records without his permission to make three albums of inferior quality.

The lawsuit, reported by UPI, seeks \$500,000 in compensatory damages, \$200,000 in punitive damages and all other money Starday may have made from the reproduction and sale of the albums. The albums listed in the complaint are "Country Soul," "The Country Music Hall of Fame" and "Glen Campbell, Country Music Star No. 1."

WEBB FOR VEGAS JIMMY WEBB will make his performing debut — both as singer and piano-organ soloist — at the Desert Inn, Las Vegas it was announced this week Jimmy will guest star with **CONNIE STEVENS** for three weeks, beginning June 18.

He will sing and perform his own songs, which include such hits as "Up, Up And Away," "By The Time I Get To Phoenix," "MacArthur Park," "Wichita Lineman" and "Galveston." Reports hint his Vegas appearance will be a prelude to a fall

ANN MOSES Editor of "Tiger Beat" and winter concert tour by the 22-year-old talent both in America and Europe.

WHO OPEN BALLROOM BAND marked the opening of the Magic Circus on Friday last.

It was the kick-off of a summer-long series of top concerts in a radically different and exciting environment. The new ballroom is housed in the old Hollywood Palladium, where **LAWRENCE WELK** and his **CHAMPAGNE WELK MAKERS** used to perform on Saturdays and Friday nights.

The ballroom, it is said, features the best sound system in the nation, specially designed for the facility by the people who also designed sound systems for the Fillmore East, the Newport Jazz Festival and the Miami Pop Festival.

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JOE COCKER

THE BEE GEE MAJESTIC DAYS

TO NME's RICHARD GREEN

BELOW the bustle of Mayfair's elegant Brook Street is a large, well-furnished virtually soundproof room where, practically every day, two of today's most prolific young composers sit playing a grand piano and guitar. It was into this sacred inner sanctum that I was invited to meet one half of the duo — Maurice Gibb.

Maurice was still at lunch when I arrived, so I took a look round at the expensive tape machine, record player and other electrical equipment on a large executive desk, a sofa, a few chairs and a cocktail cabinet were the only other pieces of furniture. A comfortable carpet covered the vast expanse of floor.

Maurice arrived, full of enthusiasm about the telephone in his friend's Lamborghini, but bemusing the fact that he would have to wait up to eighteen months for a similar device to be fitted in his recently-acquired Rolls Royce.

The car was written off after the accident, said Maurice, referring to the recent crash near his home where notes were blown much blood was spattered about and Lulu passed out when she saw the result.

The chassis was bent so badly you wrote it off, now I suppose they're spending twice as much as it was worth putting it right. Roll's just don't get written off.

Steak-eating dog

Maurice spoke about his Pyrenean Mountain Dog, similar to Barry's, called Aston which consumes two steaks a day. It cost £30 as a pup, has grown out of all proportion and is currently away at kennels being trained where not to leave its puddles.

On the subject of the Bee Gee's new album, *Tomorrow*, Maurice told me: "I don't think it's us, but I quite like it. We've got another one that we'll put straight out if it doesn't make it. The next one we're recording just week and features a well-known girl singer with the Brothers Gibb and



BARRY GIBB with his pet dog, which is similar to Maurice's Pyrenean Mountain Dog.

Colin. This the first time an outsider has sung on a Bee Gee single. Maurice played a tape of the song which is so unlike the Bee Gees' normal style — no lears and heart-breaking strings, but an up-tempo gospel-type flavor. That's the sort of thing we're doing more of now," Maurice revealed. "Since Robin left, we're working like that" (he held up the first two fingers of his left hand pressed close together). Barry and I are a lot closer, we're

UP-TEMPERED CRAVER

THE BEE GEES' NEXT SINGLE

side and Barry is getting more ideas song-wise, he's freer with his words. "Backing wise, we haven't progressed, orchestra-wise we have. Everyone progresses, look at the Beatles' things like 'If I Fell' and 'And I Love Her'; they won't write songs like that again."

As we were talking, the two phones on the desk kept ringing and Maurice broke off to take notes from the caller. He seemed to be conducting his affairs in a very business-like manner, taking care to put everything in its place.

Barry leaves notes about like the "Cucumber Castle" the film. He wants me to write some stuff for "Cucumber Castle, the film."

With another album imminent, there is yet another of Bee Gees' oldies "for people who like that sort of thing."

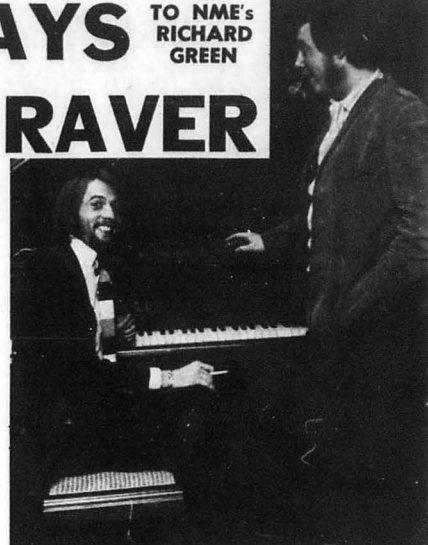
Discarded songs

"I still think 'Bee Gees First' is our best album," Maurice said. "In those days we were very ambitious and on cloud nine all the time. There must be at least a hundred songs at IBC we've done nothing with."

We always kept the public in mind when we do a record, we'd never progress from melody. Nobody knows what commercially, if people can whistle a melody and keep it going, through their minds, that's enough."

How about a replacement for Robin? "We've only seen two people," Maurice replied, adding, with a touch of cynicism, "We're getting tapes from Wapping and Nottingham and Steve and all over, but we want to get someone who can sing nice, we can take care of the hair and the clothes and all that."

"At the moment, we'll go on as a three-piece and if we find someone suitable to take Robin's place, we'll



MAURICE GIBB at the piano with NME's RICHARD GREEN, a willing listener.

take him in. We're not looking for a copy of Robin, though." Eventually, Lulu crept into the conversation and it was like listening to an old-fashioned love story the way Maurice talked intimately about their courtship and marriage.

"La's brother Billy is getting some good songs written, he's written songs about Lulu and I and I'm producing some of them," Maurice later pointed out. "I'm Capricorn and Lu's Scorpio, they're supposed to be the two most compatible signs, and we do get on well though we have completely opposite ideas about things."

NEW to the charts

JAMAICA'S ROMEO

MAX ROMEO is a 19-year-old singer who lives in Kingston, Jamaica. He's very happy about his entry into the NME Chart at No. 26 this week, because this first taste of success in the record markets of Britain means he will get a trip here, arriving on July 4 for a tour.

The fact that his good dancing "Dream" tune with lyrics very hard to decipher has become popular is surprising, because it has no radio 1 plays and has become popular via discotheques.

Trained as a radio and TV engineer Max fitted from group to group in Jamaica, looking for something that suited him. Several times he passed an audition for the Pama Record label, which resulted in him releasing his version of Dylan's "Blowing In The Wind."

This was a hit in the West Indies and started him on a lucrative career at an early age.—GORDON COXHILL.



More in limelight

Maurice has found himself being pushed much further into the centre of things in the past few weeks and explained: "I did the majority of the backings anyway, even when Robin was with us, but there's more work for me now. It's bringing me out more — I do six leads on the next album, before then I think I only sang three all told."

I write soft and Barry keeps telling me to write harder music. I'm progressing more to the arranging



THUNDERCLAP NEWMAN (l to r): ANDY NEWMAN, JIM PITMAN AVORY, JIMMY MCCULLOCH and SPEEDY KEEN.

PETE'S THUNDER CLAPS!

WHEN Pete Townshend needed some musicians to record film music, he phoned up Andy Newman, John "Speedy" Keen and Jimmy McCulloch. Later he decided to form them into a permanent group called Thunderclap Newman.



THUNDERCLAP NEWMAN (l to r): ANDY NEWMAN, JIM PITMAN AVORY, JIMMY MCCULLOCH and SPEEDY KEEN.

They went into the studios and cut three demo discs, one being "Something In The Air," which Speedy wrote. This was five months later, it enters the NME chart.

Pete Townshend plays bass on the record, but Jim Pitman Avory has been added to the line-up for dates which begin soon. The connection with it. Who has a little further—Speedy was new Keith Moon's stand-in.

Jimmy, who's only just sixteen, says: "We had an idea for our music to be soft rock. Sound-wise it's gonna be pretty heavy."

Speedy knew Pete Townshend when the Who were the DeLours several years ago, wrote Club Of Light for Oscar and has a feeling that honesty is about to return to the pop business. He's 23.

Andy Newman, the "old man" at 26, confesses to not knowing much about the intricate workings of the world of pop. He is quite large, speaks with a serious manner about many subjects, but is likely to switch to humour at any time. Jim Pitman Avory is 23 and has played for the Attack, Freddie Mac and TNT. He has also some experience of playing guitar in strip clubs for a year or a night!

Together, the group lives in a converted mill in a suburb of Hampshire, which is rented by Who manager, Kit Lambert. They do a lot of writing there, but find the squawking of twenty-one geese at the dinner table a bit of a wonder. Why? — RICHARD GREEN.

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TAIL-PIECES by the Alley Cat

FOR the first time in the history of our LP chart, Frank Sinatra No. 1 this week... Your Alley Cat forecasts current hit by Elvis Presley reaches higher Top 30 position than Cliff Richard...

Diana Ross departs for Mary Wilson with 'I'm a Survivor'... A com Paul Anka under 'Elvis Presley'... Why Delont con-son by Scott 'The Town'... Betch and isberg unhangy up of Herman's U.S.?

Good-luck cable from Frank Sinatra last Sunday, before Vic Damone taped BBC 2 show... Hungarian singer Sorolta is going to miss Keith Allison of the Raiders... Thanks to MGM's Mike Clifford, massive press exposure for Richie Havens... Back from Greece holiday—Scott Walker...



Surprisingly, flipside of Cilla Black's new single not a Bobby Willis composition... Note to EMI: Paul Anka penned 'Eso Beso', not Joe and Noel Sherman... Recording here this week: Petula Clark... Johnnie Spence musical director for Tom Jones in America... Death of Joe Glaser—who managed Louis Armstrong over 40 years... Your Alley Cat doesn't

"S EVIL....



FROM THE EDGAR Broughton BAND

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consider latest Scott Walker LP his best... her version of Tom Jones' 'Green Green Grass Of Home' on Joan Baez' next LP... Scene And Heard' praised Richard Green's great article on Rolling Stones in NME... Stevie Wonder's 'For Once In My Life' on Frank Sinatra's new LP... also Nancy Sinatra's next album... Sunday's Tony Bennett BBC-2 release on Count Basie's orchestra lacked excitement... Bing Crosby and his wife Kathy Grant filming "Goldilocks" for Walt Disney Productions... Do they call him Gene O'Washington in Ireland?

Michael Allen here to wax LP Freddie Truman not backed by Crickets... Westshire mansion costing Alan Blakeley (leader of the Tremeloes) £31,000... At New York's Copacabana, Tom Jones has been followed by Smokey Robinson and the Miracles... My Little Chickadee' (Gene Washington single here) also Foundations' current U.S. release... On reflection, Beatles' 'Go Back' (one of John Lennon and Paul McCartney's poorer compositions...



First major artist publicist Chris Hutchins has managed — Robin Gibb... When he leaves MCA, Mike Soman heads Festival label for Rupert Murdoch here... How long will Solomon Mills continue?... When Maurice Chevalier's life story is filmed, Tom Jones candidate for leading role... Agent Norman Weiss reveals money for Blind Faith's U.S. tour second only to Beatles... "People" discloses Vince Melouney's financial troubles since leaving Bee Gees... Divorce decree against Tony Secunda, former manager of Move (former member of Allison Brothers) under consideration by Tremeloes... On Sunday, Dean Martin lost two daughters but gained two hangers-on!... In John Pleasants' new book, Beatles compared to Bach and Beethoven... In Paignton summer show, Helen Shapiro deputising for ailing Kathy Kirby... In 20th producers contest, Mark Tietz and Michael Alfred first to enter... Connie Francis' former manager George Scheck bringing U.S. singer

Group manager Mark Gordon engaged to Florence Laury of the Fifth Dimension — also their singers Marilyn McCoo and Billy Davis... Apple bit for Billy Preston forecast by John Lennon... Lyricist of Paul Mauriat's 'Long Is Blue' Bryce Blackburn writes material for Libereace's TV show with Tony Hawes... But who advises Allen? Klein?... Their next U.S. singles: Dusty Springfield 'Willie And Laura Mae Jones' and Beach Boys 'Break Away'... With two Beatles entries, a Crazy Elephant, a Family Dog, a Chicken Shack and Bee Gees, Top 30 resembles a zoo... Broadway musical by Steve Lawrence based on Christopher Columbus... Liberty-LA chief Al Bennett partnered NME editor Andy Gray in golf tournament... Joan Mitchell of Bristol without doubt Al Martino's greatest fan... Moscow screening for Lionel Bart's 'Oliver' film... Deram group March here sponsored by Lord Derby... For recent operation, did Cilla Black pay through the nose?

NINE POPWORD

Compiled by Julie Logan, Leytonstone, London

- ACROSS
1 Hair hit
2 Dramatic group
3 Member of a 4 down (4, 7)
9 Song 'Where The Boys Are' (6, 7)
11 Brotherly pug name
13 'Mack The Knife' singer
15 Lee Dorsey's animal transporter
16 Ska backing group
17 Had a No. 1 with 'W.A. Wanderlust World'
18 Played on a drum — and a cheese otc
20 Roy the comedian
22 She Wears My...
25 Kee Powell
26 Gospeller or soul star
28 Tempo
30 'Groovy Kind Of Love' group
32 Gone but not forgotten
34 Half 'Deep Purple' duo (4, 5)
35 No charge for island blues group?
DOWN
1 Evangelists' open air rally perhaps (4, 6)
2 A split in the ETU movie
3 U.S. singer-guitarist recently here
4 Not any old band
5 Used to sing in street
6 Goddess in jeans?
7 Drummer in orbit
10 Aussie singer
12 One of Anglo-American trio (4, 7)
13 Still master song-writer
14 Crosby and Stills' partner in street
19 Every artist hopes to end with one
21 Beach Boy
23 Hit country singer
24 'Tommy' writer
27 'Grocer Jack' singer
28 Namesake of Kenny Rogers 'What Do You Want?'
31 Where Drifters went when world got them down
32 Vocal duettist

Grid for the Nine Popword crossword puzzle.

Answers next week and here is last week's solution

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