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BEACH BOY MIKE WOULD LOVE TO CONVERT YOU

RICHARD GREEN

tries a spot of meditation

WHILE the Beach Boys notch up their SEVENTEENTH hit in six years, a cause for celebration in anyone's terms, Mike Love — takes the whole thing nonchalantly and shoots off to Ireland via Brighton.

Mike is something of an oddity. He is, to most people's way of thinking, the complete reversal of all that a pop star should be. Bearded, balding, looking much older than his twenty-eight years, very serious and something of a business man.

Most of his time in England recently was spent with a meditation society in Brighton, where he has many friends. On one occasion, he introduced me to them and, unbeliever that I am, I have to admit that they talk sense and are nice people.

Naturally, my chat with Mike involved mention of the Maharishi Yogi, still regarded by Mike as a very powerful force, but this time we got round to the guru in a different manner.

Over dinner at his London hotel, Mike was talking about music in general. On the general underground scene, he has pretty definite opinions.

"Those psychedelic groups like Hendrix make it in about five cities in America and in the rest they wouldn't draw flies!" he stated.

"The teeny-bopper scene in America will be dead when teeny-boppers are dead."

Large cities have a bigger leftist, anarchistic group and it's become popular in the music business to equate underground music with revolutionaries and overthrowing the establishment.

Build

"It is probably wrong to think that way. People should apply their minds to building things up if they are against things rather than throwing bricks at cops."

"It is the most animistic, Neanderthal attitude. They should apply their minds to the peaceful aspects of changing things."

Then came the Maharishi's connection with this train of thought, as Mike went on: "When the Beatles split from the Maharishi I didn't care because they dug what he was saying and they could grasp it. I wouldn't cop out because the Beatles did."

"I think it was really bad the way the Beatles left it up in the air and

left it flippantly, George Harrison has got to be a — because he was really into Eastern philosophy and all that!"

Somewhat reluctantly, I allowed myself to be persuaded to go down Brighton to have a look at the meditation school. Bruce met me off the train complaining of feeling ill and decided the only remedy was a few rides on the dodgems. A strange cure if ever there was one.

Then we went to meet Mike and his friends who were sitting in a comfortable first-floor flat overlooking the sea. Most of the talk was beyond me, but odd bits got through.

Mike, as is his wont, sat cross-legged on a sofa and looked about to nod off.

Quick, Mike's leaving us," I joked, and he instantly came alive again, wiggled his eyebrows in his funny way and stuck his tongue out. He gave up trying to be serious for a while after this.

Later, he told me: "Meditation doesn't mean you have to give up anything. All you have to do is make time to relax twenty minutes in the morning and twenty minutes at the end of the day."

"What do you mean you haven't got time? How do you travel to work — bus, underground, train? There, you see, there's time enough to relax."

"You can achieve anything you

THE BEACH BOYS relaxing and posing for photographs in a park in Bratislava, Czechoslovakia, when they appeared there last month. (Left to right) MIKE LOVE, BRUCE JOHNSTON, JARDINE and DENNIS WILSON.



MIKE leaving Beach Boys' coach with friend VIRGINIA LITCHFIELD (centre) CARL is on the right.

want to through meditation, it's not a difficult thing. You just to yourself what you are going to do, try hard enough and you'll do it... So if anyone finds me doing one of a 60 bus one day, don't disturb me — actually I'll only be meditating in the hope of taking over the NME in bloodless coup.



Sweetened Ska beat could sweep the country claims Desmond Dekker's producer

ARE Desmond Dekker's "Israelites" No. 1 and his latest release "Mek" only flashes-in the proverbial pan, man... or could a hybrid mix of Caribbean and British pop sounds one day start a music boom as big as Mersey beat?

One man who reckons that an Anglicised form of West Indian rhythms could one day sweep Britain is Australian-born Graeme Goodall, who now records Desmond in this country for the Pyramid label.

According to Graeme: "Many Commonwealth black artists have tremendous talent, but it needs to be made more acceptable to English ears. Once they start doing that, it'll have a boom on our hands."

Added Graeme, who gave Desmond Dekker's new hit "It Mek" more appeal in this country by re-mixing and adding on a bigger sound: "Look at it this way."

"In Britain at the moment, there are many black teenagers who've hardly ever seen their home country. At the same time, they've got the feel of West Indian music, and they're also very hip to pop music as we know it."

"I think the Foundations are some idea of how this musical integration thing can get going,

and I think they're only the beginning.

"If and when the boom comes, it'll probably be started by West Indian and African artists who've settled in this country and who, at the moment, are probably working as bus drivers because they can't get bookings."

"People like Johnny Nash have shown it's possible to take the basic West Indian music and put it into pop terms, but there are some difficulties. For instance, finding Caribbean groups of a good standard is a problem."

"The only reason for this is the fact that they don't get exposure to develop themselves into a good act, simply because at the

moment there isn't enough work for them — there isn't the number of interested discs." No yet.

Graeme has just completed 11 tracks for a new LP, titled "The Israelites" and released this week using a fuller sound than Des has had in the past. The only problem has been getting some free Dekker time, because of his heavy commitments on tour at the moment.

Says Graeme: "Desmond's dedicated artist, and I've known him refuse to work only once — and that was because he was absolutely tired."

"He's always willing to try anything new... for instance "For Once In My Life," which we've done on the LP as a ballad. It's beautiful. We had Ella Fitzgerald recording something here the other day, and Des was in at other studios and there were a dozen technicians coming in to hear him."

"Now I think he's going to try and set his mind to more ballads in the future."

"Music with rhythm is the big passion of his life, though — and it really gets inside of him." "One day he said: 'You know sometimes I feel so much like on stage, it makes me feel six inside...'" ALAN SMIT

THE NME TAKES A ROUND-THE-WORLD CALL FROM THE CONTROVERSIAL NED KELLY

JAGGER HUNG! — THAT MUST PLEASE SOMEONE

TWELVE thousand miles, nine hours and a different day separate us as we talk with Mick Jagger. Here in London it is nine-thirty in the evening, hot and humid . . . halfway across the world, in Australia's outback, it is six-thirty the "next" morning — with a mist up! A red, very red, mist; coloured by the psychedelic-gore of what Mick describes as "the amazing sunrises we get here." Jagger has been up since five . . . that is the drill! Hands off locks, feet in socks — at five! Sharp!

Mick is on location filming the controversial title role of thug, bushranger, murderer, Ned Kelly.

There has been so much latching, backbiting, biased rubbish because a Pommie plays the great anti-hero of Australian history, that one is forced to cogitate how Charlton Heston escaped a Papal Encyclical for playing Jesus Christ! But then, producer Tony Richardson has been presented with publicity innage it would be hard to buy on a global basis.

Jagger is excited about

"Honky Tonk Women" and its chart success. He says: "Nice to hear out here, nice to know that people really like the Stones music — NOW! There have been other number ones — but at this time it has special significance."

Then he returns to his present whereabouts. "Mount Fairy-area is miles from nowhere," he declares.

"I live in a farmhouse. We have gum trees, kangaroos, cockatoos, spider-ey anteaters and a load of birds who set up an almost revolting din . . ."

Life is pretty spartan: ". . . but

I'm feeling amazingly healthy and I've put in a lot of horse riding."

Ned Kelly was a master of the rough-equine art. He was a Mark II (though any Aussie will kill you for the thought) version of the great Ben Hall. Big Ben had set the pattern; bushranger, wore armour and was shot 15 years before Kelly was hanged. Kelly took the style and caught the historians' fancy.

The armour? "I've seen mine — ten minutes ago," went on Mick. "God it's heavy . . . bloody heavy. I think I'll be able to walk in it . . . just!" Mick has been putting in time

says MICK with a big, hearty laugh

practising shooting. "I'm hitting the target," he says. This is no small-beer, because the rifles and pistols are muzzle-loaders and shooting straight isn't so easy with them.

"Mid 19th-century . . . all good authentic stuff," laughs Jagger.

Each day, before he starts work, Mick makes a rough-tough Jeep ride of twenty-eight miles to a waterfall, further out, which Tony Richardson has chosen as the set for Kelly's "hideout" location shots.

"It's an uncomfortable ride, over terrible terrain. One aches in every limb after it!"



MICK JAGGER as Ned Kelly. Looks happy and healthy, doesn't he?

Practising!

But amid the filming, one facet of Mick's musical life is showing a plus entry — his guitar playing. For, when day is done, there is now't else to do but play away the evening. "I play until I fall asleep," Mick told us.

Which filming sequence has been the most interesting to date? "Well," his laugh reverberated halfway across the world — as if he was chucking into a watermain pipe, such was the top-echo on his voice: "there was the hanging scene!"

JAGGER HUNG! THAT SHOULD PLEASE SOMEONE, SOMEWHERE!

His voice has a more serious tenor. "The scene was shot in

Melbourne Jail. The same 'nick' where Ned Kelly, and hundreds more, were 'topped'. It is left empty now. Horrific! That place is just allowed to stand . . . Ugh!"

What, we ask, about the reports of 'fuzz' anti-Jagger feeling, because he and Tony Richardson used the liquor-dry police canteen (adjoining the jail) and were given a special dispensation for white wine with their meal?

"There was no need from the coppers — in fact, some joined us in a glass of our wine. But . . . you know how it is . . . a 'dead' day and someone has to have a story. Whatever it is!"

And his next major interest-project in the film?

He thinks: ". . . Er — next week I start killing the police! . . . However, in the meantime, the Canberra fuzz kindly extended an invite to me to be their guest at the police ball! Pity I shall be working."

But one incident we would love to witness. It is the preparatory lessons before Ned — Michael — Phillip Jagger — Kelly goes in front of the camera to trip the light fantastic.

Can you imagine? Mr. Anti-Establishment-Jagger learning Irish dance steps. Lord Above Us! As if there hadn't been enough vocal-flak about his Ned Kelly role, without invoking the wrath of the IRA for a possible accusation of allegedly Anglicising THE Jig!



MICK JAGGER with DIANNE CRAIG, who plays his sister in the film, the role Marianne Faithfull was to take

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Columbia DB8905

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THE HUMBLES

HUMBLE PIE is a club. Not the "just another group" they'd have us believe but their "supergroup" that others would. Their music may indeed be super, my ears tell me it will be, but Humble Pie don't wish to be regarded as four "ego-freaks" who left their groups to form a supergroup — nor do they wish you to judge them as one.

Humble Pie is Steve Marriott, singer/guitarist and much else, a loquacious bustle of energy whose bent through pop's changes and come to eagerly to start anew. It is Peter Frampton whose guitar skill has been ignored in the rush to photograph and interview his face. He's been through the same changes as Steve but quicker and more thoroughly.

It is also Greg Ridley (24), ex-Spooky Tooth, of few words, and Jerry Shirley (27), ex-Apostille. Intervention of youthful enthusiasm and come to eagerly to start anew. It is Peter Frampton whose guitar skill has been ignored in the rush to photograph and interview his face. He's been through the same changes as Steve but quicker and more thoroughly.

Magdalen Laver, a tiny Essex hamlet, comprising little more than a village hall in which the youth club gathers on certain evenings and in which on most days since the New Year Humble Pie has been rehearsing solidly with little ado in order to perform you the public in two weeks time.

In the can

An album, "Safe As Yesterday" is scheduled in release time, along with a single (see center pages). A second album, for release two months later, is also ready. It is ideal "getting-yourself-toget-



BLIND FAITH'S first American concert was very, not great; the group was considerably hindered at Madison Square Garden by one of the worst sound system setups I've ever had the misfortune to endure.

In Philadelphia there was a 100 per cent improvement in house sound. Blind Faith began where the Cream left off — at the top! They might well be the last English group to come in and kick off like this with a minimum guarantee of \$25,000 a night is a night of money, but they earned their bread with an amazing performance.

I chatted with Eric Clapton and Ginger — the latter being in an incredibly good frame of mind, the inevitable self-made paper had perched upon his red locks — about their album which bears little or no resemblance to the late Cream except for a 15 minute track titled "Do What You Want," featuring four solos.

"I'm very pleased to feel good," stated Eric. "This is a new group. It has four different people playing music. By the end of this tour we'll be four individual musicians and each of us will be known for what we can do alone."

Together we're Blind Faith. Alone we're Ginger Baker, Steve Winwood, Rick Derrico and Eric Clapton. That's what we have to be.

I like the album. I'm very happy with it. Sell or not, it was great working on it. I hope with the LP and by the end of this tour we will not be thought of as the Cream with a new singer and electric violinist. That's not what we set out to do.

her" country in this green and peaceful part of the county where Humble Pie are local stars but where the villagers scorn them due to solitude to work.

Steve was outside on the gravel path talking to two young fans, who'd come by on horseback, when we arrived after a two-hour drive from the West End culminating in us getting hopefully lost in the maze of winding country lanes.

Inside, tea time — at the rear of the hall where the group's equipment and instruments are set up as if for a gig before an invisible audience.

Understand

To understand Humble Pie it is necessary to understand why Steve and Peter left their respective groups. It is also important to understand that they want you to listen to what they have to play; to judge them as creative musicians and not by physical characteristics. If what they want sounds like pie in the sky, I can only say that an afternoon spent with them left me in no doubt of their sincerity, nor that they will succeed.

Pete used to come round and unload his troubles and I said "Why don't you form your own group?" said Steve, sipping his tea and looking happy and healthy. "I put him in touch with Jerry who I'd known for a long time and then Greg. When I saw the working together I knew I wanted to join too."

"I had been on a bad scene for the previous six months. We had been doing the same act, the same past five years and because we were the Small Faces we couldn't get into other things. The numbers were static. It was like session work. We were not enjoying it any more."

"I hope people will respect too the fact that one of the reasons I left was that I was in a rut as a teen screamer. I didn't want to be a millionaires in cream in a black Rolls Royce."

One of the things that went wrong for the Faces, in Steve's view, was that he as the singer got more than his share of the limelight and there was a tendency for the public to regard Kenny Mac and Ronnie as his backing group.



HUMBLE PIE rehearsing in the village hall of Magdalen Laver, an Essex hamlet. (L to R) PETER FRAMPTON, JERRY SHIRLEY, GREG RIDLEY and STEVE MARRIOTT.

By NICK LOGAN

"This Humble Pie hope to avoid, although there are good musical reasons for it too, by having three or maybe four singers. They also hope that in time the group will develop to the point where they will all be able to play each other's instruments and be able to swap around on stage."

"Playing our hit records every night is something else. I will never allow this band to get into," adds Steve. "We would like to change our act once a month."

"I had had my doubts about what it would be like but it was dissolved by the music I heard."

Humble Pie sound is not any one sound but many different ones sometimes separate, sometimes together.

A heavy bluesy piece, not far removed from Greg's old outfit was followed by a stirring country number of Steve's titled "Shaky Jake," featuring all four on acoustic guitars and cleverly leading back to electric for "Walk On Gilded Spillers." Peter pulled out his enough intricate guitar to prove he has what many believed was always there.

Sounded good

It was bad, they said, by previous standards because the equipment had taken a bashing over the six months and this was their first time back after recording. It sounded good to me.

Tea break again and over the cups Steve launched into a baffling technical jargon ensued until it was decided to call it a day. Jaguar to him and Steve's home five minutes away in two white cottages with thatched roofs, side by side, straight off a chocolate bar.

Steve vanished into the house and a pack of ferocious-looking dogs, led by two alsatians, came barking round a corner intent on bowling Jerry and I into the rose bushes. Steve reappeared and the dogs diverted.

plead STEVE MARRIOTT and PETER FRAMPTON

"'68 thing too much and for a while my ego enjoyed it." Steve said. "It was nice that Pete met the Small Faces," interrupted Steve, "because they were never stressed. They never wanted that."

"Suddenly," continued Peter, "it hit me that I wanted to play guitar. I had only started singing when we signed with our managers because they said I had the most commercial face."

Steve Marriott was among those who knew nothing of Peter's prowess as a guitar player, quite simply, they never heard it.

"Pete Townsend came round," said Steve. "I said I'd like Peter Frampton was a very good guitarist. My first reaction was 'Can't off it man.' When I heard him play I couldn't understand why he was in such a group."

"People only have to hear him play to hear where they're at. I don't want to ride to Pete or to the Herd but he was in a Mickey Mouse band before. No one had a chance to hear him play guitar."

"The great danger," says Humble Pie, "would have been that they might fall in their attempt to woo the 'heads', as Steve would put it, and subsequently lose the street cred which has made them so successful."

"As long as we turn a few people on that's great with us," answered Steve without hesitation.

"We hope people will listen. I've played the first album to a lot of big people and the reactions have been nice."

"Usually if the heads pick up on you then the screamers don't or the other way around."

"Ideally to groove on both scenes

Playtime

When the excitement had abated and we'd been joined by a bevy of furry yellow ducklings we sat down on a stone wall next to the roses from which I contracted greeny, and Peter explained his reasons for leaving the Herd.

"What happened was that we split up the managers and tried to produce and write for ourselves but unfortunately it didn't work. About the same time I got fed up with the same old gigs; because the music wasn't there at all."

"I had really got into the Face of their attention to him, leaping to lick at his face while their master jumped up and down laughing wildly."

Capable

"The others are very capable doing anything they want to and I still want to be friendly with them. I've got very dependent on me as frontman and for songs. I've got a lot of things that I've given a chance. They tell me they have never been so into it."

"How about Peter?" "Yes I do. But an album will be friendly with them. The sun went down on pleasant afternoon talk turned the fact that what Peter and Steve went through is largely unavoidable for any new group. 'The truth is that when you sign with an unknown you will sign and anything to be known. You don't know what you're getting into. It bodes well for Humble Pie that they know."

Joe Hasis Lags In The Race

WITH more than a touch of the Dave Allen in his twinkling eyes, chart newcomer Joe Dolan ordered the drinks, sat back in his chair, and started to tell me about home. "I come from the most beautiful little village in all of the world," he said, raising a gin and bitter lemon to his lips.

"It's called Mullingar, and there are three lakes about forty paces, one disused cinema, one used cinema, a couple of dance halls, and I'm surrounded by high mountains."

Joe could have gone on about Mullingar for hours, and probably would have done if I hadn't halted him to ask about his record, his group, and his plans for the future.

"Make Me An Island" was written '81's come as a great surprise to me. I've been coming to England with my band, the Drifters, about three times a year for the past five years, playing the Irish clubs up and down the country."

Pleased

"Last time we came over, I heard 'Make Me An Island' was selling well and it was likely to go into the top 10. I was very pleased."

"I had one and had a few points to celebrate. I'd have had a few points anyway, but this time I could afford three. I was very pleased."

"We've recorded some songs, I've written myself, but I wouldn't release one of my own songs on an A-side just for the sake of it. While people are writing better material than I am, I'll use their songs."

"For the first time, the Drifters aren't on Joe's record," says Steve

would be really amazing. But of two I would rather stand and play than have people in front of me to run across the stage to a reaction. I am sure anyhow that it's whole screaming thing is over."

"What we are after," he added, "is the enjoyment of playing. That's something we've forgotten."

"The thing that does give me terrors however is getting out of screaming bracket and getting landed in a supergroup bracket. It's just a meaningless label. Supergroup — it sticks a little can on you before you start. We didn't want to be a supergroup. We don't want people to think we're ego-freaks who left their group to form a supergroup. We didn't think we were capable of winning audiences expected from us. That's all."

"I've asked them both if they had any feelings of conscience about what their groups. First Steve: "I did feel that I did loads of gigs the end just to pay for things. But when you think about it there should be any guilt."

By GORDON COXHILL

"I like the album. I'm very happy with it. Sell or not, it was great working on it. I hope with the LP and by the end of this tour we will not be thought of as the Cream with a new singer and electric violinist. That's not what we set out to do."

"I hope people will respect too the fact that one of the reasons I left was that I was in a rut as a teen screamer. I didn't want to be a millionaires in cream in a black Rolls Royce."

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Future

Very interesting, What of I think you must the Drifters."

"Well I don't suppose we'll be playing many more Irish clubs. Camden Town. We enjoy them. We've made some good friends. I mean everybody from the young set. Now that people know at least I am, I want to start doing so."

"We've been to America with Joe and I really made a money, so I'd like to have another bash. There's the rest of Europe, and again, I'd like to go as long as I can get my Guinness over the water."

"When we go to the rooms, it seems it's Joe is going to miss the old country. I think it's a much better thing. 'Make Me An Island'."

Joe take hair now. There are

NAT COLE gave
SAM COOKE gave
JACK GOOD gave
RAY CHARLES gave

BILLY PRESTON

first hope
 a start
 TV series
 direction

BEATLES GAVE FINAL PUSH

By GORDON COXHILL

If you were watching the Billy Preston TV special, filmed at the Talk Of The Town for BBC-2 earlier this year, you could hardly have failed noticing a good looking chap at a front table, obviously enjoying the music. That was me entranced, along with some famous show biz names, by the uninhibited personality of this ebony exciter, whose name we only vaguely knew at the time.

He stunned the audience with powerful vocals, fast and furious dancing, and organ playing that had to be heard and SEEN to be believed. Those few hundred of us privileged to be at the taping of the show, and the thousands who saw it later on television, were tipping Billy for stardom. With his first Apple single, "That's The Way God Planned It" shooting up the NME Chart to No 6 this week, Billy now has his feet firmly placed on the ladder that will surely lead him to the upper echelons of show business.

Texas-born

Texas-born Billy, has been performing publicly since he was six, when he directed a church choir on television while his mother, actress Robbie Lee Williams, played the piano. All along the line, Billy has found favour among established stars, who spotted the potential in the youngster.

When he was 10, he was discovered playing in Los Angeles with the Mahalia Jackson Show, by a film producer. The producer promptly signed Billy to appear in the film "St. Louis Blues", which was starring Nat King Cole.

Cole, who was very impressed with Billy, and took an avid interest in his career until he died. Still at high school, Billy was forced to cut down on his acting, but he

refused to sacrifice his music, singing regularly with famous gospel singers James Cleveland and the Clara Ward Singers. He also formed his own group, playing college dances and private functions.

After leaving school in 1962, Billy got in touch with a long time favourite of his, the late, great Sam Cooke, whose career was at its zenith at that time. Cooke, like Nat King Cole, also saw the dynamic 'something' in Billy, and asked him to join his revue, which was about to undertake a six-week tour of England and Germany. Billy recalls, "In Hamburg at the time were the Beatles. Just breaking in a big way. I met George, and got on very well with him. Little could Billy have then imagined that seven years later, George Harrison was to play a major part in providing him with a massive hit.

Signed with Sam

Back in America after his trip to Europe, Billy signed a contract with Sam Cooke's record company, and released an album of organ music titled "Sixteen Year Old Soul". Soon after, Sam Cooke met with a violent and untimely death, robbing the world of one of its foremost rhythm and blues singers. His death also persuaded Billy to

swap record labels to Vee Jay, on which he recorded another organ LP, "The Most Exciting Album Ever" from which was taken "Billy's Bag," giving him his first American single hit. Billy still had not forsaken his first love, gospel singing, and it was during an engagement in a Los Angeles club, singing gospel songs, that he met the British group Sounds Inc., for a long time the second most popular instrumental group in Britain to the Shadows. Sounds Inc. had brought a TV producer with them to a club, who in turn introduced Billy to Jack Good, the producer of "Shindig", one of the most successful and admired teenage entertainment shows in TV history.

Talented

It didn't take Good long to realise Billy was a bundle of talent, and he signed him as a "Shindig" regular. Billy stayed with the show for a year, and it was on one of the editions of "Shindig" that he met the man who had had been the outstanding musical influence in his life, Ray Charles. Says Billy: "I've always loved Ray Charles, even as a kid. I was always singing his numbers, and trying to imitate him. The guys would lead me on the stage, and we'd win all the talent shows. "When I lived in Los Angeles, he used to live nearby, and sometimes I'd stand on the pavement outside his house and listen to him singing and playing."

Once again, Charles was captivated by Billy's zest, and obvious flair for performing. They struck up a friendship that has lasted, and continues today. In fact, as "That's The Way God Planned It" entered the NME Chart, Billy was re-united with his old boss in concerts at New York's Apollo theatre. Since 1967, Billy has been touring

with his idol, learning all the time, and causing Ray Charles to remark: "When I finish, Billy Preston is the man who will follow in my footsteps."

Recently, Billy has been going out with his own Revue to important night clubs and appearing on top rated TV shows. But if Sam Cooke gave him a start, and Ray Charles gave him direction, it was left to the Beatles,

BILLY PRESTON pictured during one of his many visits to London. Currently he is back home in America.



George in particular, to set the seal on Billy Preston's destiny, stardom. During his January visit to this country, he wandered into the Apple offices, and seemed very surprised to find that he was taken in for a re-unite with the fab foursome, who were busy in the studio working on a new single.

In as long as it took him to get his jacket off, Billy was behind an organ, and whatdya know, doing his bit to put "Get Back" at the No. 1 spot.

Never ones to overlook the half-chance, the Beatles recognised the enormous artistic and commercial possibilities with Billy.

Apple's wing

He was taken under Apple's powerful wing, and George set about finding some suitable session men to accompany his find for a single release.

Suitable musicians? He came up with Eric Clapton, Ginger Baker, Keith Richards, Klaus Voorman, and George himself, a supergroup that couldn't be bought for a million pounds.

So Billy Preston arrived, an embryonic world class entertainer at just 22. The prospect of stardom does not seem to bother him. "As long as I can play and sing, I'm happy," he says.

That and writing some new songs for Ray Charles, his idol who became his biggest fan.

Paul Oliver's

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Paul Oliver's Book, "The Story Of The Blues" is available from Barrie & Rockliff, the Greatest Press, Price 60s. A text crammed with vivid, living history, researched in the field. 111 x 8 1/2 pages, over 500 illustrations, and paper maps, music examples, discography, bibliography.

ZAGGED

"IN THE YEAR 2525"

c/w "Little Kids" RCA 1860

The originality will fascinate you, the imagination will amaze you, the talent will blow your mind! Buy it now! And discover why it sold a million in the first few weeks of release in the USA.



AND
 THE
 YEAR
 2525
 AND
 THE
 YEAR
 2525

Electric Rex still fascinate

TYRANNOSAURUS REX: (King Of The Rumbling Spires (Rogal Zonophone).

MORE than a song, this is tantamount to a poem set to music — and, as usual with Tyrannosaurus Rex material, it was written by Marc Bolan. The lyric is deep, thought-provoking, enigmatic, almost obscure.

But in contrast, the tune is quite simple and has a catchy hook line. It pounds along with a throbbing beat, and — a new departure for this group — it deploys electronic equipment (notably fuzz guitar) and organ.

A fascinating track, I thought, but whether it will have mass appeal is a moot point. Much depends on the amount of Radio 1 exposure it gets.

FREDDIE'S BACK SOUNDING MUCH LIKE HERMAN

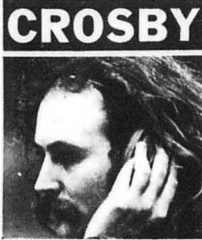
FREDDIE & THE DREAMERS: I Get Around Downtown Girl (Columbia).

WHEN this disc first started playing, I had to check the label to make sure it was in fact, Freddie and The Dreamers — because it sounded for all the world like Herman's Hermits.

Penning by the Greenaway-Cook team, it's a bright, happy-go-lucky finger-clicker, with a very remarkable tune. The group's falsetto harmonies and handclaps are the ideal backcloth to Freddie's partly dual-tracked solo.

This is good, straight-forward, uncomplicated pop — catchy and commercial. I found that I was singing snatches of it after just one spin, and that's a good sign. Given the breaks, it could well restore these lads to the chart.

* TIPPED FOR CHARTS
† CHART POSSIBLE



CROSBY

STILLS & NASH

CROSBY, STILLS & NASH: ★ Marrakesh Express (Atlantic).

I MUST accept something of the responsibility for the appearance of this track as a single because, when I was in New York in May, Atlantic chief Armet Erstgen played me the brilliant album by Crosby, Stills and Nash — and I nominated this as the most commercial number.

Penning by Graham Nash, it's one of those rail-road songs with a predictable shuffle-beat. But there's much, much more to it —

● A new ballad which will be the key to the album. It's a tremendously catchy Jeff Lynne song, a toe-tapping beat with just a suggestion of Good-Time wowing guitars, a la-la chorus you can all join in — and, above all, some magnificent harmonies from the Idle Race.

● Would be an instant hit for an already-established group, but these boys will need the plugs.

● ELAINE DELMAR: The World Is Ours (CBS). A new ballad which Elaine Delmar introduced at the recent Knokke contest. It's a French song with English lyrics, movingly and meaningfully rendered, with a gripping dramatic quality that we've come to expect from continental numbers.

● Full marks to Johnny Arthey's classical-influenced string scoring.

● STEVE MILLER BAND: My Dark Hour (Capitol). Underground music — all too frequently destroyed by a conglomeration of psychedelic sounds, but the Steve Miller Band proves that it can be smooth, cool and inherently musical.

● This is clean unadorned blues — it has the mean low-down quality that's associated with the idiom, and a git-it-free presentation.

NOT SO AGGRESSIVE — BUT A HIT

notably the superb and highly artistic harmonic blend of this talented trio. Add to this a swinging organ background and an immensely catchy tune, and you've got the fundamentals of a hit bit.

This isn't the group at its most enterprising and progressive — you've got to hear the LP to assess its full capabilities — but it does have mass appeal in abundance, with the Hollies' influence clearly detectable.

ZAGAR & EVANS: † In The Year 2525 (RCA). Here's one for all you science fiction addicts! It tells us not only what to expect in 2525 AD, but also much further into the distant future — the age of concentrated meals in pure liquid, the automation and inter-stellar flights.

● But the big question is, as the subtitle "Exordium A Terminus" suggests, will man still be inhabiting this planet in the year 9997?

● Compellingly delivered, it's set to a sort of gipsy hora rhythm, with shimmering strings and a strumming beat.

● All very fanciful and imaginative, but in view of current events — highly topical. And it's currently at No. 1 in the States, so it could well make its mark here, too.

● NEW OVERLANDERS: These Are Not My People (RCA). The Overlanders have changed musically since the days of their "Michelle" No. 1 hit. With their new lineup, they re-emerge with a bounty treatment of Joe South's speciality.

● A cross between folk beat and — and — it's a lovely pop-jangle with a catchy chorus, only drawback is that it's already been waxed by several other artists.

● DIANNE WARWICK: That's Not Love (Mercury). Dianne Warwick's sister is dizzy with many of her attributes, but so far, hasn't aspired to such dizzy heights.

● Here, Dee passionately emotes an intense soul ballad, with all the fire and heartfelt sincerity at her command.

● A great performance, and it's a pity that the material does live up to the interpretation.

● HELEN SHAPIRO: You've Gessed (Pye). I'm always reluctant to be too optimistic about Helen Shapiro's discs, because the poor girl seems to get of favour with the fans. But I've got a sneaking suspicion this could restore her to the big time.

● In the rocksteady idiom, with a sparkling and captivating ska rhythm — but, at the same time, polished and commercialised.

● And unlike a lot of blue-beat material, it has a catchy chorus, in fact, it's virtually a single-album, complete with la-la chorus.

● JOHNNY HARRIS ORCHESTRA: FOOT-DEE DEE WARWICK: That's Not Love (Mercury). Another epic inspired by Apollo after a dreamy ethereal opening featuring concerto-like piano solo, it swells into an awe-inspiring crescendo with a heavenly choir supplying "instrumental" values.

● Not everybody's cup of tea, but for those who like this sort of thing — and that includes me — it's a real stunner.

● FIVE GORGEOUS GALS: Barbara Mason's "Slipping Away" — which contains a self-penned soul-ballad, with a sensitive stringy scoring and chanting support saxes — very similar is Holly Maxwell's wailing of the Curtis Mayfield song "Suffer" (Buddah).

● The record enters the NME Chart at No. 25 this week, and with many a good time back for Jeff Beck and Paul Mauriat.

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Song from Eddie with difference

EDDIE FLOYD: † Don't Tell Your Mama (Stax).

THIS is soul, all right — just as you might expect from the Stax label. But it's soul with a difference — controlled and smooth, with the added attraction of a dash of Latin in the backing.

Eddie Floyd handles the romantic lyric with conviction, aided by dancing strings, horns and organ. It's a catchy mid-tempo number with a whistleable melody, and was co-written by Eddie and Booker T. This is easy-to-listen-to soul that's soothing rather than overpowering.



EDDIE FLOYD

GOLDEN HARMONIES BUT LACK OF IMPACT

CUPI'S INSPIRATION: † The Sad Thing (Bell).

MOST outstanding aspect of this disc is the golden harmonic blend for which Cupid's inspiration is rightly noted — the group sound behind the authoritative solo vocal are really outstanding.

Produced by the Family Dogg man, Steve Rowland and he's certainly done a top technical job. On the debit side, I can't say that the song itself is one that registers with any degree of impact, and this may well prove something of a handicap.

TOMMY JAMES & THE SHONDELLES: Crystal Blue Persuasion (Route). Marks a complete change of style from Tommy James' No. 1 hit "Mony Mony" — which is probably as well, because he so far hasn't been able to follow up that chart-topper.

● It's a haunting tune, subdued and tender — with the Shondelles providing colourful harmonic support.

● Organ, acoustic guitar, conga drum and clipped brass maintain an exotic Latin rhythm, and the whole thing is crisp and pleasing. But it probably lacks the punch necessary for the British market.

● THE PHILHARMONIA ORCHESTRA: This Spake Zarathustra (Columbia). What's this, then? The Philharmonia Orchestral? Good heavens, we'll have the Hallé in the next! You think it's a joke? Well, let me tell you the Hallé is on the flip side playing the "Blue Danube".

● Reason for the appearance of this classical item by Richard Strauss is that it's the highly effective theme music from the film "2001", and I think it's in demand by a lot of people. But be warned — it only runs just over 15 minutes!

JEANNIE C. RILEY: The Rib (Polydor). In the beginning when Adam was in dire need of a mate, woman was created from one of his ribs. And this is still her principal function in life — or so Jeannie C. Riley assures us in this revolt against household drudgery.

● The lyrical idea is original and commendable, and the gal's infectious Southern drawl transforms it into a personality showcase.

● There's a nice country sound, with acoustic guitar, background organ and snappy beat. But not a particularly strong tune — and I disliked the long and sugary monologue in the middle, which spoils the whole thing.

● JACKIE DE SHANNON: Put A Little Love In Your Heart (Liberty). Absorbing self-penned material from Jackie de Shannon. The philosophical lyric is powerfully and effectively delivered, supported by a girl group. And the constantly repeated title phrase is something to latch on to, from the commercial viewpoint.

New from CBS

- 4408 Elaine Delmar The World Is Ours
- 4428 Lisa Carroll You Made Me What I Am
- 4429 Jimmy Crawford Love Wonderful Love
- 58-4430 Mongo Santamaria Twenty-Five Miles
- 55-4431 Clive Sands Witchi Tai To
- 57-3156 Gordon Smith Too Long
- 4435 Oliver Good Morning Starshine The Big American Hit Single from the Tribal Love-Rock Musical "Hair"

- New Albums (M) 66218 2 Record Set Various Artists The Story Of The Blues (S) 63629 Johnny Cash Johnny Cash At San Quentin

NEW to the charts

ANOTHER COUPLING IN — FROM THE DELLS

FOLLOWING in the wake of "I Can Sing A Rainbow" and "Aquarius/Let The Sun Shine In," two medleys from "Hair" which became massive chart hits for Nina Simone and 5th Dimension, comes yet another coupling.

This time the Dells, five coloured youngsters from Chicago, teamed up with the original group to record some of those songs, like "Stomping" At The Savoy, and benefit some soul brothers.

The Dells have also invested a considerable sum in a Negro-owned clothing firm, and wear the com-

pany's outfits at every performance. That's what you call sweet charity!

Many American groups have taken their names any way — travelling all over the country, and even touring Britain, using the original group's name. That problem doesn't bother the Dells any more. They recently hired a detective, whose job it is to travel around, seeing if any group is trying to pass themselves off as the Dells.

So far, he hasn't spotted a single one, which shows what a good job he's doing! — GORDON COXHILL.

NEW to the charts



American group the DELLS pictured in the recording studios when they cut their first British chart entry, "I Can Sing A Rainbow".

composed by old-time Negro song-writers, who have fallen on hard times.

A while ago, explains Chuck Bardeale, "we realised that the old songs that America was singing non stop thirty and forty years ago are never heard now. So, we figured it would be nice to record some of those songs, like 'Stomping' At The Savoy, and benefit some soul brothers."

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So far, he hasn't spotted a single one, which shows what a good job he's doing! — GORDON COXHILL.

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From the U.S. Top Five

TOMMY JAMES & The Shondells

CRYSTAL BLUE PERSUASION

RO507



THE CHRISTIAN BROTHERS

ANSWER ME

MM628

MAJOR MINOR RECORDS

58-59 Gt. Marlborough Street London W.1

5 YEARS AGO

Top Ten 1964 Week ending July 24

- 1 A HARD DAY'S NIGHT Beatles (Parlophone)
- 2 IT'S ALL OVER NOW Roll. ing Stones (Decca)
- 3 I JUST DON'T KNOW WHAT TO DO WITH MYSELF Dusty Springfield (Philips)
- 4 HOUSE OF THE RISING SUN Animals (Columbia)
- 5 CALL UP THE GROUPS Barron Knights (Columbia)
- 6 HOLD ME P. J. Proby (Decca)
- 7 DO WAH DIDDY DIDDY Manfred Mann (HMV)
- 8 WON'T FORGET YOU Jip Reeves (RCA)
- 9 ON THE BEACH Cliff Richard (Columbia)
- 10 TOBACCO ROAD Nashville Teens (Decca)

10 YEARS AGO

Top Ten 1959 Week ending July 24

- 1 DREAM LOVER Bobby Darin (London)
- 2 BATTLE OF NEW ORLEANS Lonnie Donegan (Pye)
- 3 LIVING DOLL Cliff Richard (Columbia)
- 4 A TEENAGER IN LOVE Marty Wilde (Philips)
- 5 BIG HUNK O' LOVE Elvis Presley (RCA)
- 6 ROULETTE Russ Conway (Columbia)
- 7 LIPSTICK ON YOUR COLLAR Connie Francis (MGM)
- 8 PETER GUNN Duane Eddy (London)
- 9 PERSONALITY Anthony Newley (Decca)
- 10 PERSONALITY Lloyd Price (HMV)

NME TOP 30

(Week ending Wednesday, July 23, 1969)

| LAST WEEK | THIS WEEK | ARTIST | TITLE | RECORD LABEL | WEEKS ON CHART | HIGHEST POSITION |
|-----------|-----------|-------------------------------------|--|--------------|----------------|------------------|
| 3 | 1 | HONKY TONK WOMEN | Rolling Stones (Decca) | 3 | 1 | |
| 1 | 2 | IN THE GHETTO | Elvis Presley (RCA) | 6 | 1 | |
| 7 | 3 | GIVE PEACE A CHANCE | Plastic Ono Band (Apple) | 3 | 3 | |
| 2 | 4 | SOMETHING IN THE AIR | Thunderclap Newman (Track) | 6 | 1 | |
| 4 | 5 | HELLO SUSIE | Amen Corner (Immediate) | 5 | 4 | |
| 9 | 6 | THAT'S THE WAY GOD PLANNED IT | Billy Preston (Apple) | 3 | 6 | |
| 19 | 7 | SAVED BY THE BELL | Robin Gibb (Polydor) | 3 | 7 | |
| 5 | 8 | A WAY OF LIFE | Family Dogg (Bell) | 7 | 3 | |
| 12 | 9 | IT MEK | Desmond Dekker (Pyramid) | 4 | 9 | |
| 13 | 10 | BABY MAKE IT SOON | Marmalade (CBS) | 5 | 10 | |
| 6 | 11 | BREAK AWAY | Beach Boys (Capitol) | 6 | 6 | |
| 10 | 12 | PROUD MARY | Creedence Clearwater Revival (Liberty) | 8 | 8 | |
| 8 | 13 | BALLAD OF JOHN AND YOKO | Beatles (Apple) | 8 | 1 | |
| 18 | 14 | LIGHTS OF CINCINNATI | Scott Walker (Philips) | 6 | 12 | |
| 11 | 15 | LIVING IN THE PAST | Jethro Tull (Island) | 9 | 3 | |
| 26 | 16 | GOODNIGHT MIDNIGHT | Clodagh Rodgers (RCA) | 2 | 16 | |
| 16 | 17 | GIMME GIMME GOOD LOVIN' | Crazy Elephant (Major Minor) | 9 | 12 | |
| 14 | 18 | TIME IS TIGHT | Booker T. & the M.G.s (Stax) | 11 | 4 | |
| 27 | 19 | MAKE ME AN ISLAND | Joe Dolan (Pye) | 4 | 18 | |
| 24 | 20 | CONVERSATIONS | Cilla Black (Parlophone) | 3 | 20 | |
| 15 | 21 | FROZEN ORANGE JUICE | Peter Sarstedt (United Artists) | 7 | 11 | |
| 30 | 22 | MY CHERIE AMOUR | Stevie Wonder (Tamla Motown) | 2 | 22 | |
| 28 | 23 | WHEN TWO WORLDS COLLIDE | Jim Reeves (RCA) | 3 | 23 | |
| 21 | 24 | WET DREAM | Max Ramee (Unity) | 6 | 21 | |
| 25 | 25 | I CAN SING A RAINBOW / LOVE IS BLUE | Dells (Chess) | 1 | 25 | |
| 17 | 26 | OH HAPPY DAY | Edwin Hawkins Singers (Buddah) | 9 | 2 | |
| 29 | 27 | GOO GOO BARABAJAGAL | Donovan & the Jeff Beck Group (Pye) | 2 | 27 | |
| 20 | 28 | WHAT IS A MAN | Four Tops (Tamla Motown) | 6 | 19 | |
| 25 | 29 | IT'S YOUR THING | Isley Brothers (Major Minor) | 4 | 25 | |
| 30 | 30 | BRINGING ON BACK THE GOOD TIMES | Love Affair (CBS) | 1 | 30 | |

Britain's Top 20 LPs

| | | | | | |
|----|----|---|--|----|----|
| 1 | 1 | THIS IS TOM JONES | (Decca) | 6 | 1 |
| 3 | 2 | FLAMING STAR | Elvis Presley (RCA) | 5 | 2 |
| 2 | 3 | ACCORDING TO MY HEART | Jim Reeves (RCA) | 5 | 2 |
| 4 | 4 | MY WAY | Frank Sinatra (Reprise) | 8 | 1 |
| 8 | 5 | 2001 SPACE ODYSSEY | Soundtrack (MGM) | 8 | 4 |
| 6 | 6 | BEST OF CLIFF RICHARD | (Columbia) | 3 | 6 |
| 13 | 7 | TCB | Diana Ross & the Supremes & the Temptations (Tamla Motown) | 4 | 7 |
| 6 | 8 | NASHVILLE SKYLINE | Bob Dylan (CBS) | 12 | 1 |
| 11 | 9 | HAIR | London Cast (Polydor) | 25 | 3 |
| 9 | 10 | LIONEL BART'S OLIVER! | Soundtrack (RCA) | 15 | 4 |
| 17 | 11 | LED ZEPPELIN | (Atlantic) | 14 | 5 |
| 5 | 12 | ON THE THRESHOLD OF A DREAM | Moody Blues (Deram) | 14 | 1 |
| 7 | 13 | SCOTT WALKER SINGS SONGS FROM HIS TV SERIES | (Philips) | 4 | 7 |
| 10 | 14 | SOUNDTRACK FROM THE FILM "MORE" | Pink Floyd (Columbia) | 4 | 10 |
| 15 | 15 | THE WORLD OF MANTOVANI | (Decca) | 25 | 7 |
| 12 | 16 | RAY CONNIF, HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND | (CBS) | 6 | 8 |
| 15 | 17 | THE WORLD OF VAL DOONICAN | (Decca) | 28 | 4 |
| 18 | 18 | SOUND OF MUSIC | Soundtrack (RCA) | 22 | 10 |
| 19 | 19 | GOODBYE | Cream (Polydor) | 17 | 1 |
| 20 | 20 | THE WORLD OF THE BACHELORS | (Decca) | 4 | 10 |

SINGLES

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Jackie Trent & Tony Hatch

Don't You Believe It

DONOVAN & JEFF BECK GROUP

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15 YEARS AGO

Top Ten 1954 Week ending July 23

- 1 IN THE YEAR 2525, Zagor and David Whitfield (Decca)
- 2 CRYSTAL BLUE PERSUASION Tommy James and Shondells (Columbia)
- 3 SPARKING WITH TWEED, Blood, Sweat & Tears
- 4 MY CHERIE AMOUR, Stevie Wonder
- 5 ONE, Three Dog Night
- 6 WHAT DOES IT TAKE, Junior Kimbrough
- 7 GOOD MORNING STARSHINE, Tom Tom Club
- 8 COLOUR HIM FATHER, Winona
- 9 I LOVE YOU Andy Kim
- 10 BENTON'S THEME, Charles Bradley and the All Night News
- 11 RANDOLPH GREEN SOUNDS, James Brown
- 12 OTHER POPCORN, James Brown
- 13 BLACK PEARL, Charles Nell
- 14 SWEET CAROLINE, Neil Diamond
- 15 JULIE THEME, Henry Mancini
- 16 DO YOU TAKE ME SERIOUSLY, Bobby Darin
- 17 LOVE TO TOWN, Moti Roper
- 18 I CAN SING A RAINBOW / LOVE IS BLUE, Stevie Wonder
- 19 I WAS VICTORIOUS, The Righteous Brothers
- 20 I CAN SING A RAINBOW / LOVE IS BLUE, Stevie Wonder
- 21 YESTERDAY WHEN I WAS A STRANGER, The Righteous Brothers
- 22 WAIT A SHILLION YEARS, Green Beans
- 23 SAND & SHOVELS, Bobby Vinton
- 24 LOVE IN YOUR HEART, Jackie De Shannon
- 25 RECONSIDER ME, Johnny Rivers
- 26 CLEAN UP YOUR OWN BACK, The White Stripes
- 27 WILD SALAD ANNIE, Tony Joe White
- 28 CAME JONES, Ray Charles
- 29 MUDON FLIGHT, Vik Vicious
- 30

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash, Box."

(Tuesday, July 22, 1969)

1. THIS IS TOM JONES (Decca)

2. CRYSTAL BLUE PERSUASION (Columbia)

3. SPARKING WITH TWEED, Blood, Sweat & Tears (A&O)

4. MY CHERIE AMOUR, Stevie Wonder (Tamla)

5. ONE, Three Dog Night (Mercury)

6. WHAT DOES IT TAKE, Junior Kimbrough (Mercury)

7. GOOD MORNING STARSHINE, Tom Tom Club (Mercury)

8. COLOUR HIM FATHER, Winona (Mercury)

9. I LOVE YOU, Andy Kim (Mercury)

10. BENTON'S THEME, Charles Bradley and the All Night News (Mercury)

11. RANDOLPH GREEN SOUNDS, James Brown (Mercury)

12. OTHER POPCORN, James Brown (Mercury)

13. BLACK PEARL, Charles Nell (Mercury)

14. SWEET CAROLINE, Neil Diamond (Mercury)

15. JULIE THEME, Henry Mancini (Mercury)

16. DO YOU TAKE ME SERIOUSLY, Bobby Darin (Mercury)

17. LOVE TO TOWN, Moti Roper (Mercury)

18. I CAN SING A RAINBOW / LOVE IS BLUE, Stevie Wonder (Mercury)

19. I WAS VICTORIOUS, The Righteous Brothers (Mercury)

20. I CAN SING A RAINBOW / LOVE IS BLUE, Stevie Wonder (Mercury)

21. YESTERDAY WHEN I WAS A STRANGER, The Righteous Brothers (Mercury)

22. WAIT A SHILLION YEARS, Green Beans (Mercury)

23. SAND & SHOVELS, Bobby Vinton (Mercury)

24. LOVE IN YOUR HEART, Jackie De Shannon (Mercury)

25. RECONSIDER ME, Johnny Rivers (Mercury)

26. CLEAN UP YOUR OWN BACK, The White Stripes (Mercury)

27. WILD SALAD ANNIE, Tony Joe White (Mercury)

28. CAME JONES, Ray Charles (Mercury)

29. MUDON FLIGHT, Vik Vicious (Mercury)

30.

5 YEARS AGO

Top Ten 1964 Week ending July 24

- 1 A HARD DAY'S NIGHT Beatles (Parlophone)
- 2 IT'S ALL OVER NOW Roll. ing Stones (Decca)
- 3 I JUST DON'T KNOW WHAT TO DO WITH MYSELF Dusty Springfield (Philips)
- 4 HOUSE OF THE RISING SUN Animals (Columbia)
- 5 CALL UP THE GROUPS Barron Knights (Columbia)
- 6 HOLD ME P. J. Proby (Decca)
- 7 DO WAH DIDDY DIDDY Manfred Mann (HMV)
- 8 WON'T FORGET YOU Jip Reeves (RCA)
- 9 ON THE BEACH Cliff Richard (Columbia)
- 10 TOBACCO ROAD Nashville Teens (Decca)

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LATEST RADIO 1 STAR BOOKINGS

JIMMY YOUNG SHOW: Long John Baldry, Flowering Light, The Right and Left, Andy and Sound, Barry Noble and Fearnas Brass Foundry, The Arrival and the Acker Bilk Band (all next week, July 29 to August 3); Harmonials, Foundations, Equals, Grapefruit, Billy Fury, Casuals, Callifornia and Kenny Ball's Jazzmen (August 4-8).
DAVE'S CASH PROGRAMME: Tremelos, Symbols, Timesbox, the New Formula, Katch 22, the Sentires, Sons and Lovers, Jugernaut and the Alex West Band (all next week); Vanity Fair, Equals, Searchers, Cliff Bennett and his Band, The Four Tops, The Sychelles, Eazy-E and the Alan Eldson Band (August 4-8).
SOUNDS LIKE YOU BRANDY: Casuals, Swinging Blue Jeans, Cliff Bennett and his Band, Raymond Froggatt, Marty Wilde and the Weathermen, The Beatles, The Yard, The Animals, Orange Bicycle, Ambrose Slade, Spectrum, Cat's Eyes, O'Hara's Playboys, the Freshmen, Peppercorn Circle and the New Radicals (all next week); Move, Simon Dupree and the Big Sound, Honeybus, The Troggs, The Sychelles, Eazy-E and the Alan Eldson Band (August 4-8).
JOHNnie WILSON'S Club Affair (tomorrow, Saturday); Fortunes (August 2).
SUNDAY'S BEST: Tremelos, Marion Montgomery, Laurie Holloway Quartet and the Harry Roche Constellation (tomorrow, 20); Cliff Bennett and his Band, The Right and Left and the Peter Knight Orchestra (August 2).
SYNDICATED SUNDAY: Jimmie Jones, The Right and the Left, The Dazz Champ Orchestra (August 3).
TOP GEAR: Bonzo Dog Band and Family (August 3).
DEEZ AND BECKEY: An Hissmaker Colossus, The Dazz Champ Orchestra (August 6).

... and unbroken pop is planned for 1970

Despite massive economy measures planned for other BBC wavelengths, Radio 1 will benefit from the new-book pattern of broadcasting, which the corporation plans to introduce next year. Instead of having to share some of its time with Radio 2, the new Radio 1 will be a completely independent, with non-stop pop throughout the day.
BBC hopes to reach an agreement with the Musicians' Union and the various phonographic societies in the next few weeks. If the agreement is increased, thus enabling more records to be played, the payola scandal of the recently-published report "Broadcasting in the Seventies" include Radio 2 concentrating almost entirely on great music and all variety news switching to Radio 4.

JAZZ GIANTS CONCERTS HERE

THE ALL-STAR '69 Jazz Expo '69 festival will open London's Royal Festival Hall on Saturday, October 25, with a double concert starring Sarah Vaughan and the Maynard Ferguson Band. The evening will be followed by Harold Davison, George Wein and Jack Higgins as continues on the following seven nights (October 26-31). The All-Stars will be joined by Ben Webster, among artists booked are:
Lionel Hampton, Red Norvo, Gary Burton, Quartet of Five, The All Stars, The All Stars and Salim Jones (26); Barney Kessel, Tal Farlow, Dakota Staton and the Newport All-Stars with Ruby Braff and Red Norvo (27); Louis Jordan and the Tympany Five, Bill Coleman, Albert Nicholas and the Alex Welsh Band (28); Ted Heath, The Bees, Webster, Eddie Brooks, the Dave Shephard Quintet and the Bands of Lionel Hampton and Humphrey Lyttelton (29); The All Stars, The All Stars, The All Stars, John Lee Hooker, Champion Jack Dupree and the All Stars (30); Thelonus Monk Quartet, Cecil Taylor, Rupert and Cecil Laine (31); Miles Davis Quintet, Mary Lou Williams Trio and Jan Hendricks (November 1).

★ POPLINERS ★

AMEN CORNER set for seven-day Swedish tour from August 1, and three-day visit to Paris for concerts and TV from August 17; The Four Tops' Winter Garden tour (Monday, Tuesday); Cabaret nights at Stockton Fleets for the All Stars (Wednesday, Thursday, Friday); Joe Henderson in pants "Goldlocks And Three Live Bears" at Salford Victoria this Christmas Eve; Fatsy Maclean returns Britain at official BBC entrant in Liverpool International Song Festival (29); The All Stars, The All Stars, The All Stars in concert at Liverpool Empire (August 2) and London Palladium (3); Mercury's Artists in Concert series on British TV. Deauville Casino next Thursday (31).

STEVE ROWLAND HUMP SPECIAL single out to play

THE first edition of Engelbert Humperdinck's previously-reported Anglo-American TV series will be made in London during the first two weeks of October—and the Supremes are almost certain to be among the star guests. The series will be seen in colour in Britain as well as America. A new Humperdinck single—a composition by the team of Burt Bacharach and Hal David titled "A Better Man"—is rush-released today (Friday) and Engelbert is likely to make two major TV appearances on the new disc in early September after he finishes his current Great Yarmouth season.

Following these TV dates, he flies to California for a one-week engagement at the vast open-air Greek Theatre in Los Angeles, for which already tickets are practically sold out. Engelbert then returns to London to film his first TV special, which will kick off the transmission of his series at the beginning of the New Year.

It is not yet certain if he will then resume his U.S. dates, but—even though his TV series proposes does not begin filming until after Christmas—he is unlikely to make any personal appearances in Britain before the end of the year.

Engelbert lost his voice during the first house of his show at Great Yarmouth ABC on Monday, and was unable to appear for the second week in either of the other studios. But he was hoping to be fit to resume his Wednesday 10.30 show. The trouble was the result of being engaged for ten hours on Sunday in the moonshot studios.

Four more Golds for Tom Jones
TOM Jones has won his fourth U.S. Gold Disc in a row. This week the R.I.A.A. certified that his "Tom Jones Live At The Talk Of The Town" album, originally issued in 1967, had passed the million-dollar mark in sales. Other Jones LPs certified for awards during the past four weeks are "Fever Zone," "Help Yourself" and "This Is Tom Jones."

ASHTON, GARDNER & DYKE

Ashton, Gardner and Dyke—the group which ex-saxist Gee Vines Melouney formed, managed and subsequently left—has signed a management contract with H&S Enterprises, which also handles Deep Purple. A recording contract is being negotiated with Polydor for whom the group has already cut several tracks.

BIG FROGGATT CONCERT

Raymond Froggatt is to play his second major one-man concert at Sturges' on Friday, October 4, when he conducts a variety orchestra. His first album is being issued by Polydor next Friday (August 1).

CLEAN YOUR HAIR IN 5 MINUTES—WITHOUT DISTURBING YOUR SET!

Water and grease won't mix! That's why... you've got greasy hair—ordinary shampoos really aren't much help. Two days later back comes the grease and the "lank, floppy look". All that money for an expensive set and it's spoiled!

Here's the answer! Fabulous AERO Dry Shampoo! Five minutes each day and you'd never know your hair was greasy! AERO gets all the grease out (and dirt and dandruff, too) and because you're brushing your hair instead of wetting it—you're preserving your set instead of ruining it!
AERO—the only luxury dry shampoo in the handy spray puffer pack—really is the answer to every greasy-haired maiden's prayer! Use it between shampoos or hairdressers' visits or—if your hair's really greasy—use AERO instead of ordinary shampoo! From Chemists only 3/5 a pack—enough for at least five shampoos.

STEVE ROWLAND BOOST FOR DOGG SINGLE Steve Rowland to star in dramatic film?

WITH the Family Dogg's "A Way Of Life" already available in the United States, Canada and Holland, the group's business manager Ronnie Oppenheimer has negotiated blanket release for the disc in a further 17 countries within the next fortnight. Dogg's second LP is likely to be a collection of original songs penned by the Mike Hazlewood-Albert Hammond team, writers of the multi-million-seller "Little Arrows." Group leader Steve Rowland may star in a film directed by Tony Palmer, of "All My Loving" fame. A concert tour of Holland—where the Family Dogg's current single has just entered the hit parade—is being negotiated for later summer.

The group's first LP will be issued in early September, shortly before the release of its next single. The album, titled "A Way Of Life," has a specially designed book cover with coloured pictures, and the songs are linked together by poetry. The Hazlewood-Hammond LP is now in preparation, but is unlikely to be available before the end of the year.

Although plans for the Family Dogg's Dutch tour are nearing completion, a decision regarding a possible U.S. tour will not be taken until it is seen whether the current single is successful there. Also in abeyance are plans for British dates by the group, and no announcement on this subject is expected until after Steve Rowland returns from holiday next month.

Meanwhile, Rowland has had discussions with producer Tony Palmer with regard to a major acting role in a new film, titled "A Way Of Life," although this is largely coincidental as the group would not appear, and Rowland's role would be strictly dramatic.

SHACK'S FOLLOW-UP SET FOR AUGUST RELEASE

Chicken Shack's previously-announced new single "Tears In The Wind" is now set for August 15 release by Blue Horizon. This will enable the group to undertake two weeks of radio and TV promotion on the release, before leaving for its first America tour at the end of August. Shack has also been booked for a 12-day German tour in November.

Barry Ryan back in action; new single and world tour are fixed

FOLLOWING his recent accident, Barry Ryan swings back into action on September 12, when his first single under the Polydor banner is released—it is a Paul Ryan composition titled "The Hunt," and will be issued simultaneously throughout the world. Barry goes on holiday to Venice next week, then returns to begin extensive radio and TV promotion on the new disc.

He starts an extensive world tour on October 15, when he opens a concert itinerary in Germany, co-starring with Amen Corner. Barry then flies to America, where he will undertake TV promotion before flying on to the Far East.

The singer's schedule then takes him to Japan, Singapore, Malaysia, Australia and New Zealand—all on dates in connection with the new single—before returning to Britain shortly before Christmas.



BARRY RYAN has now shaved off the beard he grew in the wake of his recent accident and which have now completely disappeared.

INTERNATIONAL COLOSSEUM SET FOR MAJOR TOURS

Jon Hiseman's Colosseum begins its four-week debut tour of America on August 11. Other overseas visits include Holland (September 12-14), Sweden (15-16), Denmark (22-27) and the Prague International Jazz Festival (November 1). The group also plays Newcastle City Hall (October 24) and the Belfast Festival (November 24), and this latter date will be followed by its second U.S. tour.

At last—Humble Pie's debut CREEDENCE CLEARWATER, NEWMAN DISCS

THE long-awaited debut album and single by Humble Pie—the group formed by Steve Marriott (late of the Small Faces) and Peter Frampton (formerly with the Herd)—have been scheduled for release. The Creedence Clearwater Revival's follow-up to its current hit "Proud Mary" comes out in a fortnight. A likely title for the second disc by Thunderclap Newman has been revealed. Also set are new discs by the Tymes, Dionne Warwick and the Fortunes. Philips is to release an EP of this week's moon landing, complete with a 12-page booklet.

After six months of rehearsal, Humble Pie debuts next Friday (August 1) with its first album titled "As Safe As Yesterday Is." The following week (8), its first single is issued by Immediate, comprising two songs penned by Steve Marriott and produced by the entire group—they are "A Natural Born Bugie" and "Wrist Job."



This week's single is by BIG TOM AND THE MAINLIN who are already big time in Ireland. "Flowers for Man" the title, and should ensure that their fame spreads further afield. This is on Emerald, MD 1130.

Creedence Clearwater's new single, to be released by Liberty on August 5, is "Bad Moon Rising" cut on the same day as Dionne Warwick's "Free Bird." The Fortunes' (international), the Tymes' "If You Love Me Baby" (Direction), Peggy Scott and Jeannie Ross' "We Got Our Bag" (Polydor) and Bobby Vinton's "The Shovel" (CBS). The Bells of Atlanta is issued by United Artists next Friday (August 1).

This week's moon landing, complete with a 12-page booklet. Thunderclap Newman's follow-up to the Chart-topper "Something In The Air" is tentatively planned for August 22 release by Track. It features a new original composition by the group, and is arranged by rhythm guitarist Steve Marriott, titled "Accidents."

The most exciting next LP will be available from next Monday (28). It is an authorized account of the moon shot. The title is "The Moon Landing by rhythm guitarist Steve Marriott, titled "Accidents."

Fontana's special budget series, selling for 49p, is available in stereo—whereas mono. First stereo releases are "The Fabulous Walker Brothers" and "The Best Of Shirley Bassey."



FAT MATTRESS: BIG DISC DEAL

NOEL REDDING's group Fat Mattress this week signed an exclusive recording deal with Polydor, for which it received an advance payment of £75,000. It is claimed to be the most lucrative disc contract ever offered to a British group which has yet to have its first record released. Agent Dick Katz and Noel — who recently left the Jimi Hendrix Experience — are currently setting up British and international dates for Fat Mattress. The new picture shows NOEL REDDING in the process of signing the lucrative contract on Monday, watched by the other members of FAT MATTRESS and (extreme right) Polydor's ROLAND RENNIE and manager C. CHANDLER.

Manager says "premature"—but DYLAN'S ISLE OF WIGHT TRIP MAY STILL HAPPEN

BOB DYLAN may star with his own band in a five-hour concert at the Isle of Wight Festival on Sunday, August 31. But national press reports that the deal has already been clinched were dismissed as "premature" by the singer's manager, Al Grossman. The NME last week gave the first intimation that Dylan was being sought for the event, and on Monday night the festival's co-promoters — Ron and Ray Foulk of Fiery Creations Ltd — flew to America for a meeting with Dylan and Grossman, which they hope will result in a contract being signed.

Ron Foulk told the NME that he has received the necessary clearance from Grossman, accepting the fact — but this, of course, does not constitute a contract. Negotiations for Dylan to appear at the festival were badly treated on the occasion of his last visit — but that interest was sparked after he had shown a specially-prepared film of the festival site.

Other names are still in the race, but the festival is expected to consist of two days of music (August 29-30) and the Who, the Moody Blues, the Pretty Things, Pentangle, Joe Cocker, the Bonzo Dog Band, Family, John Fahey, Tom Paxton, the Edgar Broughton Band, Blind Pig and Indo-Jazz Fusion.

Work on the Beatles' next album progressed this week, although recording of the next Mary Hopkin single has been put off for a few days to enable Mary to spend a short holiday at home in Wales. Paul McCartney is featured on vocal and drums, with bass and piano added, on a Capitol single called "My Dark Hour" released today (Friday). He joins Steve Miller in the specially formed "Steve Miller Band." The disc was recorded at a Beatles session at London's Olympic studios on Whit Monday, when McCartney and Miller were waiting for the other Beatles to arrive.

Apple recording group, the Iveys, go to Holland and Belgium for concerts. TV and radio on August 6, to promote a single to be specially released there. "No Escape" It will be the Iveys' follow-up to "Maybe Tomorrow," which reached No. 2 in Holland. A special Iveys' Maybe Tomorrow album is to be released shortly in the U.S., where the single was also a hit.

Prince Buster to tour
Prince Buster, who scored an NME hit in 1967 with "Al Capone Visits Britain from September 19 to October 12 for a tour of clubs and ballrooms. A new single will be released to coincide with his trip.

TWO BEATLES IN HYDE PARK EVENT TOMORROW Paul, George on new singles

BEATLES George Harrison and Paul McCartney may join several thousand participants tomorrow (Saturday) in a walk and one-day festival called "Rathajatra" — led by followers of the Hare Krishna. It is being staged in London's Hyde Park and begins at 1.30 p.m. The Krishna Indian chant — which inspired a song in the musical "Hair" — may be released by Apple shortly, produced by McCartney and featuring George Harrison on harmonium and bass guitar.

The festival is sponsored by the International Society for Krishna Consciousness, and will include free entertainment for the expected crowds.

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LULU, BLIND FAITH, BEE GEES, TV Surprise comedy content in "Cucumber Castle"

LULU is to make a guest appearance in the Bee Gees' film special "Cucumber Castle," which begins shooting on August 11 — she will sing "Morning Of My Life." Director Mike Mansfield is flying to Hawaii to film part of Blind Faith's concert in Honolulu, from which two numbers will be selected for inclusion in the special. Several big stars will appear in cameo roles in the show, among them Richard Harris. The Bee Gees have composed four new songs for the production, and Barry and Maurice Gibb have written the entire script, which has a strong comedy content. This week is being spent in costume fitting for the film, which has a budget of £50,000, and preliminary rehearsals begin next week.

The Bee Gees' tour of the United States and Canada, originally planned for the end of August, has been postponed to enable the whole of that month to be devoted to the film.

The NME understands that Lulu will shortly sign with Atlantic Records for world-wide distribution. Until recently, her discs were produced by Mickie Most and distributed by EMI on its Columbia label — but the dissolution of her partnership with Most meant that a new record deal had to be negotiated.

She is known to have received several offers from major labels, including at least two from Atlantic companies, and her agent Harold Davison has been involved in discussions for several weeks in order to obtain the best deal.

Davison was not prepared to commit himself this week regarding the signing of the Atlantic contract, but Lulu is known to be anxious to associate herself with one of the leading U.S. firms, and an announcement that she has joined Atlantic — the company for which Dusty Springfield records in America — is expected shortly.

Harold Davison confirmed today that he has re-purchased his agency business, which he sold to the Grade Organisation in 1964. But he refused to comment on reports that he is discussing a merger with Colin Berlin's AMA agency.



LULU

to the filming of "Cucumber Castle." But the group has, however, decided to undertake a promotional visit to America in September, which will include major TV appearances there.

Dates already set include guest spots in series hosted by Johnny Carson, Red Skelton and Glen Campbell, plus a new network series from Los Angeles titled "New Music Scene." In all these shows, the group will perform some of its songs, as well as appearing in its own comedy sketches. These are intended as an appetiser for the Gae's comedy involvement in "Cucumber Castle." The group's new single "Don't Forget to Remember" is being re-released by Polydor today (Friday). This marks a change from "Down By the River," which was originally intended as the new disc, but which is now being recorded by F. P. Arnold.

Jackie Wilson now due in December

JACKIE WILSON is now expected to undertake a concert tour of Britain in December, with Eddie Floyd as principal supporting attraction in the package. It was originally planned to visit the tour here in September, but the promoters were unable to find suitable supporting acts for this period. Jackie's ten-year-old disc "Higher And Higher" reached No. 5 in the NME Chart last month.

JULIE ROGERS' U.S. DEBUT AND CONTINENTAL DATES

Julie Rogers is set for her first-ever visit to America in October, when she will undertake cabaret and TV engagements. As a result of her success in the recent Knokke Song Festival, she has been invited to star in a one-woman concert at Knokke (Belgium), and she also visits Antwerp on November 11 to film two colour shows for Belgian-TV. Julie is also being lined up for a German tour in December followed by cabaret dates in Australia.

LEAPY IS HOST IN MIAMI

Leapy Lee flew to Miami at the beginning of this week to act as master of ceremonies at Decava's World Record Convention — he will also be undertaking TV spots and personal appearances during his visit. Lee returns to London on August 5 with his recording manager Gordon Mills, who has been in the States with Tom Jones — to cut his new single.

PENTANGLE'S U.S. SUCCESS

As a result of its success last year in America's Newport Folk Festival, Pentangle has already been booked for the same event next year.

Blind Faith LP controversy

BLIND FAITH'S debut LP has run into trouble in America, following complaints from dealers that the original cover's art work is "obscure." After the sleeve design was shown in various U.S. advertisements, many dealers cancelled advance orders and complained that they were unable to stock the disc in that form. Accordingly, Atlantic Records are now to issue the album in two separate sleeves, in order that both dealers and public can choose between them — this is believed to be the first occasion on which alternative covers have been made available for the same LP.

The original cover depicts a nude girl, and is still planned that the same LP will be issued in two versions in America. Advance orders for the disc in America are now in excess of 250,000, and it is being issued there this week with a British and European release. Polydor's double follow in mid-August. The new sleeve is headed by Atlantic Records — announcing the double cover, commented: "We do not agree that the original sleeve is offensive, but if any dealers do not want that cover, then we will happily supply them with the alternative." Details of the cover choice were revealed in New York by Blind Faith's joint managers, Robert Stigwood and Chris Blackwell.

CLASSICAL PURPLE

Deep Purple is to take part in a classical concert at London's Royal Albert Hall on September 15 — it will team up with the Royal Philharmonic Orchestra to perform an untitled work written by the group's organist Jon Lord. A change of personnel in Deep Purple has brought in two new members — vocalist Ian Gillan and bassist Roger Glover.

FOUNDATIONS' FILM THEMES — SWEDISH TOUR POSTPONED

THE Foundations have postponed their projected 18-day tour of Sweden — due to have begun on August 1 — until later in the year. This is because release of their new single "Born To Live, Born To Die" has been postponed by Pye until August 8, and the group is anxious to undertake British promotional appearances on the disc. A spokesman told the NME: "The Foundations' least successful single was 'Any Old Time You're Lonely And Sad,' which was issued when they were in America, and we are determined that the same mistake shall not happen again."

Negotiations are nearing completion for the Foundations to perform the soundtrack title song for the Columbia film "Take A Girl Like You," starring Hayley Mills and Oliver Reed, which is due for premiere in November. The song was penned by Bill Martin and Phil Coulter, and is also likely to be issued as the group's Christmas single.

A second movie song which the Foundations are likely to record is for the 20th Century Fox production "The Games," starring Stanley Baker. The group would be heard performing this during the actual context of the movie.

ZEPPELIN TOURS OF GERMANY, U.K.

LED Zeppelin, currently engaged in its second tour of America, is already set for a month-long return visit to the States in late October. It is due back in Britain for a second appearance, which he held at Paris Olympia in planned for October.

It is expected that Zeppelin will make two appearances at the British concert tour, starting in late December or early January. It would set a bill which would also feature supporting British and American acts.

Zeppelin's concert at New York's famed Carnegie Hall on October 26 is already a complete sell-out, and manager Peter Grant flew to America on Wednesday to make arrangements for a second house the same night.

MARSHA HUNT SOLO DATES

Marsha Hunt, former star of the musical "Hair," makes her first solo appearance in London at the week at the Speakeasy (Thursday) and at the Piccadilly (Friday, August 1). Her new single "I've Got to Be Devoted to Recording Sessions, and I've Got to Be Devoted to a New Single Released Later in August."

NEW APPLE DISC CHIEF

Newly appointed chief of Apple Records is Jack Oliver, formerly chief of the prominent advertising agency with the company. Before joining Apple is months ago, he was assistant to Terry Dates with Chappell, the music publishers. David Platz will work with Oliver, who took up his new appointment this week on developing the Apple label and signing its artists.

CROSBY, STILLS, NASH AND...

CROSBY, Stills and Nash — the supergroup whose debut single "Marshaled Express" is released by Atlantic today (Friday) — have just taken on an additional member. He is Neil Young, like Steve Stills, was formerly with Buffalo Springfield. Although he is under contract to Reprise as a solo performer, Neil will record with the group for Atlantic. He also plays guitar to Crosby, Stills and Nash when they embark upon their first U.S. concert tour next week.

The group, whose debut LP is currently at No. 8 in the American album charts, has so far announced no definite plans for touring this country. It will, however, probably visit Britain for concert dates in the autumn — although this is dependent upon the degree of success here of its initial LP and single.

Shadows TV return: Trends in new Howard series

THE Shadows, who disbanded over seven months ago, will be seen together again on TV next month. A repeat of a show first screened in March of last year. The show is one of a series of six "Trends in New Music" programmes which ATV is transmitting from tomorrow (Saturday), and other guests include George Formby, Frankie Farnie and Frankie Vaughan.

Full guest line-up comprises George Farnie and Andy Harris (tomorrow), the Hollies and Dickie Henderson (August 2), Frankie Vaughan (9), Buddy Greco (16), Russ Conway and Alan Freeman (23) and the Sha-

dows and Kenny Lynch (30). Matt Monro guests in the first edition of ATV's new "Frankie Howard Show" on Saturday, August 9. Also booked for the series are the Tremeloes, the Moody Blues, Shakin' the Saints, Marden and Dilys Watling — although the running order of their transmission has not yet been determined.

Don Partridge, Kenny Lynch and a new girl duo known as the "Palmer Sisters" will occupy TV's "Set 'Em Up Joe" tomorrow (Saturday). Malcolm Roberts joins Hula Shapins in the same company. David Jacobs show this Sunday (27).

A change in the running order of guests for Thames-TV's "Mike And Bernie's Show" results in this revised list: Frankie Vaughan and Lena Martell (next Monday, 28), Julie Rogers and Jessi Bonds (August 28), Melina Anderson and the Orange Bicycle (11), Lisa Carroll (18) and Matt Monro (September 1).

DECCA group records

INFO DEPT N
The Decca Record Company Limited, Decca House, Albert Embankment, London S.E.1.

UNDERGROUND MUSIC

his thoughts into dot patterns. He just sings—the words are straight from the top of his head. East of Eden have been working very hard building a reputation as a fine live group, as have the Deviants, and both have albums out which are too good to miss.

Keef Hartley is going to the States shortly, and he is sure to be a raving success—people over there seem to be a lot more receptive. But then, if you don't know about the records you'll never know whether you like them or not. Martha Velez will, I'm convinced, become a legendary figure. Ten Years After already are, and deservedly so. There's even some electronic music.

So, if you'd like a copy of the pamphlet, get busy before they're all gone. Oh yes, and they're FREE.

LP PAGE edited by Alan Smith

MADE-IN-BEN MOTOWN

SOUNDS LIKE THE FLIRTATIONS (Deram mono DML 1046 stereo SML 1046; 37s 6d). THESE three attractive coloured American girls, the Flirtations, recorded this album in London with Johnny Harris conducting the orchestra — and the whole wonderful sound is more Tamla than Motown!

They really belt it out, keeping time as well as rhythm, with one standout 'Someone Out There, and another What Good About Good-bye My Love. But all 12 tracks on this vigorous vocal album are very good. Big prize too for the composing team of Bickerton and Waddington for penning 11 of the numbers. AE

Raiders are entertaining



Other titles: Nothing But A Heartache, This Must Be The End Of The Line, I Wanna Be There, Stay, How Can You Tell Me, Need Your Lovin', South Carolina, Once I Had Love, Momma I'm Coming Home, Love Is A Sad Song.

EDDY ARNOLD: COUNTRY SONGS I LOVE TO SING (RCA International, stereo INT 1009; 19s 11d). This is a double album which he heard again singing some of his favourite songs in a series of recordings. The mood changes from the sad — To My Sorrow, Chained To A Memory — to the happy — category, Good to dance to and laugh at if you know the group as well as appreciate the duet and crazy sounds at times. Good entertainment. AE

Other titles: Mr Sun Mr Moon, Ride On My Shoulder, Without You, Trishalove, Road To That Road, Hard And Heavy 5 String Soul Band, Where You Gals' Girl, Cinderella Sunshine, Call On Me.

LOVED PRICE NOW! (Major Minor, SML 57 stereo; 37s 6d). A DECADE ago Loved Price class A in the same rock'n'roll class as Chuck Berry and Little Richard. Today he is still making records for his own American label, Turntable, and looks happy about it above.

He has slowed down his singing a lot and now is more blues shouter than rocker. He has a good strong band behind him and some vocal support, too. But there is a tired sound running through the LP. I felt, though he did not go wrong with it, that he is not going well on Don't Do To Me.

Other titles: Bad Conditions, Light My Fire, The Grass We Sing, Feeling Good, For Once In My Life, I Understand.

BUCK OWENS: IN LONDON (Capitol mono and stereo ETC 232, 37s 6d). Following his live recordings at Carnegie Hall and Tokyo, Buck comes up with this excellent performance at the London Palladium earlier in the year.

With the Buckaroos, he plays eighteen numbers including 'Act Naturally', 'I've Got A Tiger By My Side', 'Dust On Mother's Bible' and 'Johnny B Goode'. The enthusiastic audience lends atmosphere to a satisfying set which embraces all facets of the country and western catalogue. — R.G.

CAROL GRIMES OF RICH, GRIMES & BABYLON (Sole Representation: THE ROBERT STODOW ORGANISATION 67 BROOK ST., W.1, MAY 9121)

Value hit

With value like that the album is a sure hit. Conniff has a mellow and ageless style with his sound that seems to appeal to pop fans as well as older listeners.

On the album you'll hear him come up with a beautiful diversity of tracks, from the recent hits 'I'm A Robinson' and 'Lip And Away' to the standards 'I've Got You Under My Skin' and 'They Can't Take That Away

From Me." And on another Conniff CBS album currently in the shops, 'I Love How You Love Me,' he gets so far into the groove as to present tinglingly different versions of 'Wichita Linwood' and 'Jude' and 'Those Were The Days.'

So, who is this man Conniff, so quiet and unassuming, behind his warm and distinctive blend of music and words?

He was born on November 6, 1916, in Aitkenborough, Massachusetts, and had a good musical background. His father led the local city band and his mother was a pianist.

It seemed inevitable that the Conniff family would nurture another musician and, in fact, nobody was particularly surprised when Ray became a budding trombonist.

During his varied career he worked as a musician and arranger, making a name with Artie Shaw and

Soulful Dionne just beautiful

THE FLIRTATIONS

WISTFUL FOLK BUCKLEY

TERRY DURHAM: CRYSTAL TELEPHONE

TIM BUCKLEY: HAPPY SAD (Elektra, EKS 74045 stereo, 37s 6d). MORE wistful songs from Buckley, a youthful poet-philosopher who writes all his own tunes. He has a slight, often toneless voice, which nevertheless is compelling.

The sounds behind him are made by the quiet, relaxing music of Tim and four other musicians, who sometimes sound Arabic, sometimes Chinese and always "different." They go from classics 1 jazz to rock with admirable liberty. Only six tracks, best to me being 'Love From Room 109 At The Islander, which runs for almost 11 minutes, and Gypsy Woman, a hysterical story of a girl whom Tim begs for a spell to be cast on him. This goes on for over 12 minutes. AE

Other titles: Strange Feeling, Buzzin' Fly, Dream Letter, Sing A Song For Me.

BLUE CHEER: IMPROVED SBL (Philips stereo SBL 7896 38s 7d). "I don't know if the tag "new improved" means that the group feel that they have something in their past to atone for, though I think the majority of the people are quite surprised at what they find. What we get here is what might expect: raucous, sometimes apparently ludicrous, hard rock William R. Strickland IS ONLY THE NAME (Deram stereo SML 1041, mono DML 1041; 37s 6d) is another American composer-singer who strums a guitar and sings his own tunes in a tuneless way. Bit of a good-natured prankster in World War 1, and a mood maker, as in If I Stand Here Much Longer, about a very tired drop out, I liked, too, Computer Lover, A bit of a waltz, this Strickland, on his seven tracks.

Other titles: I've Been Loving You Too Long, People Get Ready, Do Right Woman, You Gals All Need To Get By, We Can Work It Out.

DIONNE WARWICK: SOULFUL (Pye International NPL 2812; 37s 5d). ON the self-written sleeve note, Dionne warns you that she has to sing rhythm-and-blues HER way, and after listening to this beautiful album that's okay with me.

Always a charmer, she injects a great deal of death and meaning into the words of the songs, adding a relaxed tunelessness without forgetting the rhythm. We all know what she does with You've Lost That Lovin' Feelin' which is here, but listen to her 'I'm A Puddin'.' Hired Day's Night, Hey Jude, and People Got To Be Free to capture the excitement she imparts into her work. Only ten tracks, but special ones.

COUNTRY MUSIC HALL OF FAME (London — Volume 13 mono HBA 6393, stereo SHB 1933; Volume 16 mono HAB 6396, stereo SHB 8349; 37s 6d). Two separate LPs in the popular Starday series, each presenting 16 tracks sung by 16 different country acts. Volume 13 includes Glen Campbell singing Smokey Blue Eyes, Guy Mitchell's Alabama, Roger Miller's Ain't Never, and Johnny Cash's Well known songs like Johnny Cash's Prisoner. Volume 14 LP are Archie Campbell's Setting My Tears To Drying, Ernest Tubb's Wish I Could Fall In Love Again, Buck Owens' The Grass We Sing, and The Bonnies and Clyde by Jimmie Skinner. AE

LENNY DEE: TURN ROUND, LOOK AT ME (MCA World/MGPs 37s; 37s 6d). Albums of instrumental versions of single hits have always been to my mind, ideal for would-be musicians who can't afford to hire musicians. This LP, featuring organist Lanny Dee, does nothing to change my opinion. It features organist Lanny Dee, Fohom Prison Blues, Bobby Goldsboro's With Pen In Hand and A Man Without Love suffer through it. The performances are good, but I really can't imagine who would rush out to buy this LP, for the forty nightdress-clad blonde on the sleeve. GC.

ANTHONY NEWLEY: 'CAN HEIR-ONYMUS MERKIN EVER FORGET MERCY HUMPHREY AND FIND TRUE LOVE' (MCA, stereo MUMS 380; 37s 6d). The soundtrack record of the latest Anthony Newley film, in which he composes the music and had Herbert Kretzner doing the lyrics. Tony sings eight numbers, about war and the trucks and the young men and are too young to die. Paxton is a more tuneful singer than most of the vocalist poets and this is a pleasurable LP.

JOHN HANSON (Philips, stereo SBL7892; 38s 7d) offers 'My Songs Of Love For You,' a dozen love songs that are very interesting and as always for Chad & Mia, I'm Yours and September Song. Oretta's tenor with great control. But a bit dreary.

RAY CONNIFF: PERSONALITY (Decca, Phase 4 Stereo, PFS 4182; 37s 6d) is vibrantly presented with the Roland Shaw Orchestra, Longtime Butcher Baker & Rainsford. He is better than ever on this album which includes 'Mas Que Nada and Love In Blue.

Other titles: Spanish Eyes, The Wreck of the Virginian, When, Strangers In The Night, Don't Stay, If There's A Way, Lady, A Wonderful By Night.

NEW DEAL STRING BAND: DOWN THE WILLING (Argo stereo A 104; 37s 6d). At least this hill billy sound here from the banjo, guitar, autoharp and fiddle background music. Only three tracks, but the banjo and the fiddle tell of such things as The Wreck of the Virginian (train), Deep River Blues, 37s 6d. Hungry for House. Fourteen tracks in all. Something different to listen to. AE

DAVE BRUBECK TRIO (CBS 6531; 37s 6d) feature baritone saxman Gerry Mulligan on this seven track LP, with some good honky tonk piano work by Brubeck. Titles include Limehouse Blues and Little Time.

PAUL MAURATI ORCHESTRA (Philips SW 7894; 38s 7d) conducts his swinging Continental musicians through a set of rhythm-and-blues numbers, such as 'Unchain My Heart, In The Midnight Hour, A Natural Woman, A compromise between the blues fans and Maurati fans and it seems to come off.

JAMES LAST (Polydor, stereo 209294; 37s 6d) has compiled 27 popular tunes of this year in two non-stop sides for non-stop dancing. All goes with a bang and titles include 'Those Were The Days, Build Me Up Buttercup, Lily The Pink and Albatross.

MODERN JAZZ QUARTET (Atlantic, stereo 82813; 37s 6d) has a great artist in tenor saxman Sonny Rollins on two tracks 'A Love Groove and Night In Tunisia and the title tune is pianist John Lewis' own composition, Midsummer. Silk smooth jazz.

CHRIS BARBER BAND (Marmalade, stereo 82813; 37s 6d) presents a new sound which incorporates the guitar and has a very interesting mod-trad jazz he has been associated with. Result is quite interesting and as always for Chad & Mia, very lively and tuneful. Title tune is Chris' composition, Battersea Rain Dance.

KENNY BAKER TRUMPET (Decca, Phase 4 Stereo, PFS 4182; 37s 6d) is vibrantly presented with the Roland Shaw Orchestra, Longtime Butcher Baker & Rainsford. He is better than ever on this album which includes 'Mas Que Nada and Love In Blue.

LEWIS RICH OF RICH, GRIMES & BABYLON (Sole Representation: THE ROBERT STODOW ORGANISATION 67 BROOK ST., W.1, MAY 9121)



Ray Conniff

GREY of hair and smart of suit, Ray Conniff is a smooth musician and arranger who might at first glance seem more at home selling insurance than sitting in the NME LP Chart this week among the popper offerings of 'Hair', 'The Who and Bob Dylan. However, Ray's haircreamed business image belies sensitive and brilliant musical talent — as those who've bought his 15-bob hit CBS album will know.

This big-selling LP is somewhat breathtakingly called 'Ray Conniff, His Orchestra, His Chorists, His Singers, His Sound,' and was issued a little while ago.

Suddenly the buzz went around that at a split-down cost over \$20 track, here were 12 big name numbers comprising the cream of the sound. Ray Conniff has produced in the past 14 years with CBS

personality RAY CONNIFF

By ALAN SMITH

From 'Me.' And on another Conniff CBS album currently in the shops, 'I Love How You Love Me,' he gets so far into the groove as to present tinglingly different versions of 'Wichita Linwood' and 'Jude' and 'Those Were The Days.'

So, who is this man Conniff, so quiet and unassuming, behind his warm and distinctive blend of music and words?



Ray Conniff

Nine years

The International Ray Conniff Club was first in Britain nine years ago by Lois Holton of 9 Heath Street, Eritch, Kent, and Lois proudly points out that the club's membership has grown to include members from all over every part of the world.

Says Lois: "We keep pressing for Ray to come and give concerts here but he does just a very busy behind-the-scenes life. It's difficult for him to get the time, even though he would love to come over."

"He's a very quiet and unassuming person, but he's also a keen sportsman and he loves golf and underwater swimming."

Incidentally with the way it's selling, this album could give him his first gold disc. Far the list is Memories Are Made Of This, 'I'm A Memory Man', 'I'm A Memory Man', 'Somewhere My Love', 'Conniff', 'Somewhere My Love', 'I've Got You Under My Skin', 'If I Stand Here Much Longer' and 'I'm Yours'.

However, Ray joined Columbia Records in the States and was on the success trail again, arranging such smashes as 'Band of Gold', 'Johnnie Ray's Walking In The Rain', 'Frankie Laine's "Moonlight Gambler," and Guy Mitchell's "Singing The Blues."

Other memorable hits of the fifties arranged by Ray included Marty Robbins' "El Paso", Carl and the Johnny Mathis hits "Handy Man", "Wonderful, Wonderful" and "It's Not For Me To Say."



We could have used a brown paper bag
for a cover and it would still be one of the best
Island albums ever produced.



Jethro Tull's new album 'Stand Up', released July 25th. on Island records.

LIKE two sun-starved eskimos, Clodagh Rodgers and hubbie-manager John Morris were stretched out before the big-yellow-ball-in-the-sky when I found them at the BBC's Lime Grove studios last week. They weren't trying to get a tan, merely sustain the healthy glow they got during a six-day holiday in Spain recently. Clodagh was having a quiet few minutes in the sun before a run through for that evening's "Top Of The Pops" show, on which she sang "Goodnight Midnight," her all-important second chart entry. I sat down with the happy couple and put a few questions to Clodagh.



CLODAGH RODGERS

'Two hits doesn't mean I've arrived'

Question-time

conducted by Gordon Coxhill

Q. You must be very relieved to see the new record enter the NME Chart so quickly. Were you biting your finger nails after it was released?

A. You bet! If anything, "Goodnight Midnight" is even more important than "Come Back And Shake Me." Anybody, or almost anybody, can have one hit, but so many groups and singers vanish after the first one, and are never heard of again. I'd hate to be known as a one-hit wonder. I'm so glad I won't be.

Q. Mind you, even two hits doesn't mean I've arrived. We've got to get down to the job of consolidating my success, and building it up. I have been singing professionally since I was fifteen, and I don't intend to let the chance slip away now, though being careless.

Q. Both your hits have been written by Kenny Young, who, of course, penned "Under The Boardwalk" for The Drifters and "Captain Of Your Ship" for Reparata and the Delrons. Do you believe in keeping to a winning formula?

A. Kenny writes such great commercial songs, it would be silly not to record them. For my follow-up, I needed something in a similar vein to "Shake Me," but not too alike. I think in "Goodnight" I've got just that.

Q. He's got a record of his own out at the moment called "Spider," and I really hope it gets played. It deserves to be a hit. I don't think there's any danger of getting stale with the same songwriter and producer.

A. Between the three of us, that's including John, we have enough ideas to avoid that. Mind you, I wouldn't know a hit record if it was put on a plate before me. I'm more than willing to leave the actual choice up to Kenny and John.

Q. Is there not a danger of allowing rows with John as a manager to develop into husband and wife rows?

A. No. At least if there is a danger, it hasn't happened yet. We do have our disagreements, both as singer and manager and husband and wife, but they never

become both. I suppose if they did, life would be pretty unbearable. John tells me I'm stubborn, and nobody can tell me I'm wrong, but I'm entitled to my opinions, aren't I?

Underground groups are those which don't get

TAKE away such bourgeois luxuries as the shiny new stereo, the TV lurking self-consciously in one corner and the delicious strawberry gateau thoughtfully provided by girlfriend June and the cliché scene of the angry-young-man haranguing the world from his one-roomed garret becomes complete.

SAYS MARC BOLAN OF TYRANNOSAURUS REX TO NICK LOGAN



TYRANNOSAURUS REX: STEVE TROOK and MARC BOLAN (right)

I tried to rethink my whole way of singing. You see I use my voice as a physical release — like Clapton uses a guitar. But I had disciplined myself into making the words heard."

Marc walked down the Underground with me (there must be something symbolic there) and left me with this parting quote: "It is not so much for us, because we're soccer for his Regiment and the 'Top Gear,' but what about all the other new groups that will never get the chance... It's sad. It really is."

"BOREDOM" Harvest HAR5005 TEA AND SYMPHONY



It would be out of character for Marc Bolan, the energetic impish bundle behind Tyrannosaurus Rex, to harangue. Sense is what he talks and his anger manifests itself in vexation rather than violence.

"You are one of the few journalists who actually like our music," said Marc, perching cross-legged on the one piece of furniture in the room — the bed. "People have built up this big intellectual barrier against Tyrannosaurus Rex."

'It's just pop'

"It's just pop music as far as I am concerned. Not pop music taking it as far as Dave Dee but all the same it is not something totally incomprehensible."

It was the friendly June who drove me out to the couple's home in Ladbroke Grove at the top of one of those towering old houses long since removed from a lick of paint.

Burning joss sticks and three vases of daffodils scented the air and the tiny room itself resembled a fairy grotto full of curious knick knacks, the walls covered in drawings and paintings cut from colour magazines — a Bosch, a Picasso, a Dalí. The floorboards were bare and furniture at a minimum.

Radio 3 and television and the lack of time accorded by either to the Underground are the targets for Marc's anger.

"Producers and disc jockeys just don't want to know us," said Marc, striking a fork into his gateau as Flute, his cat, snaked around his legs.

"One Inch Rock" hadn't got played a lot but at least they played it. The last single hardly got any radio plays at all.

"That's why we haven't released a single for about six months. It seems to be a waste of time. People don't even listen."

Shrugged

"Pewtor Suiitor" was taken round to deejays and producers and when they heard it was the new Tyrannosaurus Rex single everyone just shrugged their shoulders and said we know what that's going to sound like. They didn't even want to hear it.

"But we're trying once more with a single. I get so excited about singles because I can write one so quickly and get it out in three weeks

and if then it is not going to be played... He shrugged.

"To record in a studio is for me the ultimate in communication because you can spend a long time getting everything just right. Then you are robbed of getting it over to people."

"But we have our audience. The LPs sell incredibly well and we get full concert halls. You can only continue and hope that it becomes acceptable."

"It is only actually not being on television and of getting in the papers that is the drag."

For acceptance Marc is looking to America, which the Rex visit this month for the first time. A big build up is being planned for them and Marc feels that if they do make it there everyone in England will turn round and say: "Well I always knew they'd be big."

"I am so excited at going to America," he says. "The kids here are a gas but the media is just saying nothing. If America wasn't there or there weren't good singles around like 'Pinball Wizard' then I wouldn't make records. I would just play at home."

'Such a teaser'

And then back to his earlier theme: "It is such a teaser for Radio 3 to give us 'Top Gear' and to then virtually take it off because what they've done amounts to that."

We have got to wear having complete satisfaction. It was like the radio really wanted to help and there was a minister audience there wanting to listen.

Marc Underground groups are just Top Ten groups without the exposure," added Marc in a quote which just about sums up the whole situation.

Those words should be carved in huge stone letters and erected in the office of every deejay and producer in the country.

Radio 1's audio life isn't too bad for Marc and Steve. Mr Bolan's first book through their shoulders and said we know what that's going to sound like. They didn't even want to hear it.

"But we're trying once more with a single. I get so excited about singles because I can write one so quickly and get it out in three weeks

across perhaps, but John and I are firm believers in doing one thing really well before moving on to something else. Another couple of hit records, and I'll feel more or less secure as a pop singer.

Q. What have been the biggest changes in your life since having a hit record?

A. I can't really think of any big ones. Of course we are both very glad that I've had a couple of hits after all these years. I had really given up hope. I used to sit and read the musical papers, looking at the charts. I just could not imagine ever seeing my name with the rest of them.

I suppose the biggest change has been the hectic pace. I have to live nowadays. We were intending to have two weeks in Spain, then it was cut down to a week because a TV show came up, then another, so I had to come back after six days.

I still travel on the buses though, except when I'm in a mad hurry. I don't see why I should take cabs everywhere. I like sitting on the bus, listening in to bits of conversations.

Q. Are you glad that you were not an overachiever?

A. Looking back, I think I am. I started out at fifteen, and if I'd had a string of hits at that age, I know I couldn't have coped.

Now, I'm married, more settled with myself, and can adapt when I have to. But apart from anything else, I've done a lot of work in the past few years, cabaret, recording, and singing at festivals all over the place.

Q. Are you over the place?

A. I started out at fifteen, and if I'd had a string of hits at that age, I know I couldn't have coped.

Now, I'm married, more settled with myself, and can adapt when I have to. But apart from anything else, I've done a lot of work in the past few years, cabaret, recording, and singing at festivals all over the place.

Q. What do the coming months have in store for you?

A. Well, I've got a few summer concerts lined up, which I'm looking forward to very much. I haven't been able to do many because of TV commitments. You know, I must have appeared on every television show half a dozen times in the past two months. I never seem to be out of a studio for longer than a day. But I enjoy it, it's a good medium for me to work in. Then in September I'll start lots of live work, cabaret and concerts. I don't really want to start working until I'm sure the act is perfect. I'm now in the position to sort out the good work from the stuff I needn't do, and that's a good sign.

Q. What have you discovered about this business that annoys you?

A. After eight years, there isn't much to learn about the business itself, but I have noticed that people, even friends, always seem to watch a dull show.

They are always ready to come up and tell me when they thought I wasn't so good, but they never pat me on the back and say "Yes, that was great." I think everybody wants you to succeed until you get there. Once you're there, they set about trying to pull you down again.

'I joined for the sport'



That's Sgt. Pete Smurthwaite, 24, from Co. Durham. He's in the Royal Signals. Plays soccer for his Regiment and the Army. Has trained as a Radio Technician. "It's a good life," he says. "If you'd like to know more, call at your nearest Army Careers Information Office. (The Post Office will give you the address.)"

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ARMY

DISCIPLINARIAN ROWLAND WON'T STAND FOR ANY NONSENSE Not even from Family Dogg

STEVE ROWLAND, Jack of all trades and seemingly master of every one, is 30, and although he could easily lop off a few years, refuses to do so. "Why should I?" he says. "There are many others in this business my age who kid themselves they are just out of school. I'm an adult, and like to appear and behave like one."

He is a determined man, knowing what he wants, and letting nothing and nobody stand in his way. "I won't stand any nonsense from girl friends, the groups I produce for, or even the Family Dogg," Steve told me over fruit juice, coffee and toast one day last week. "I don't care if someone's the best singer or guitarist in the world, if they're not prepared to pull their weight, I don't want to know. It's taken a long time to get the group together as I wanted it, and now I'm sure we can do great things."

Settled

Christine Holmes has settled in very well, and she is in a mad rush to get down to some hard work. That's the attitude I like.

Quite rightly, Steve has a gap in British pop that could well be filled by Family Dogg, but even he finds it difficult to explain their genre.

I don't envisage us as a British 6th Dimension," he said, "but if we can take the essence out of them, Simon and Garfunkel and Peter, Paul and Mary, you'll have some idea of my concept of the group.

It won't be a big choreography scene, nor a string of protest songs, but I want the kids to come and see us because they know they'll have an enjoyable evening out, and maybe go away thinking.

"The strength of the group must lie in what we sing, more than social comment. I'd like to think we can help an audience express their own feelings," he speaksman for them.

Steve had been dreaming of his own group six years ago in Spain, where he made five films, and tipped the charts. It was there that he met Albert Hammond, who had just joined us to steal my last slice of meat.

Albert and Steve used to take turns at having No. 1s, so it was only natural they should team up in the end. It only to erase the competition.

Although he enjoyed his Iberian stay, Steve recalls it with a hint of bitterness. "I was with a group of Spanish boys, and I was the only one whose dad wasn't a millionaire, and anyway, mine was a long way away. When the rest of them didn't feel like working, they didn't. That left me, sitting like a Charlie with nothing to do."

He didn't say it, but that probably made Steve realise that he would eventually get his own group together.

"As a producer, Steve has had over 20 hits, as a singer one in Britain, and many more to follow. Hand in hand with success comes publicity, and recognition, much as Steve likes to see his picture in the papers, he is very embarrassed when approached in the street."

"I was in a cinema queue with a couple of friends in Kings Road the other night. A couple of boys were staring at me, and I knew what was going to happen."



FAMILY DOGG (left to right) **STEVE ROWLAND**, new girl **CHRISTINE HOLMES**, **ALBERT HAMMOND**, **ZOOEY** and **MIKE HAZLEWOOD**.

By GORDON COXHILL

"I turned my head away, but one of them came up and asked me if I was Steve Rowland. I said no, he must be mistaken, and off he went shaking his head."

"My friends asked me why I didn't tell the guy the truth. Why? Why should I tell people who I am, and what I do? I know who I am, and what I'm doing, and that's enough for me. I don't have to be flashy, after all, if I'm doing my job properly, they shouldn't need to ask who I am, they should know."

"I remember a drugstore in Hollywood, where the bum actors and hangers-on used to get. Guys would come in with a thick wad of paper under their arm, read it for a minute or so, then lay it open so people could see it."

"When somebody came in who knew the guy, they'd come up and

the guy would tell them to shut up because he had this script to read. He was behind with his lines. The guy had found the script in a junk shop, or he'd borrowed it."

"It's only the guys who aren't making it who need to make out they are."

"There was a time, not so many years ago, when Steve was sure he was a failure. "I'd wake up in the morning, look in the mirror and hate myself all over again."

"I hated my face, in fact, I'm not mad about it now. But I think that's part of the reason I wanted to act, so that I could cover my face in make-up and hide behind different roles."

"I don't feel the need to act any more. That could be partly because I'm successful in something else... and partly because at last I think I've found myself."

Knowing that Steve has wanted Family Dogg for years, I wanted to know whether the last five, during

which he has seen Dave Dee, Dozy, Beaky, Mick and Tich and the Herd leap to international fame with discs produced by him, had proved frustrating.

"Not at all," was his unconditional reply. "I went into producing by accident as you know, and the Dave Dee lot were taking as big a risk as I was."

"But I seemed to do well, and I learned a lot about people and music. I can't live with regrets. After all it was a major part of me for a long time."

Steve's shaggy dog Panda, and hear a record that if, as planned, becomes the group's next single, is assured of emulating the success of "Way Of Life."

With Joe Dolan's "Make Me An Island," penned by Albert and Mike Hazlewood high in the charts, things are looking mighty fine for Family Dogg. In fact, you could say a Dogg's life will never be the same again!

Hard work

"We are all partly products of our environment, and I wouldn't be the person I was if I hadn't gone through that stage. I'm a firm believer in working hard for something, because you'll appreciate it all the more. If something is handed you on a plate, it doesn't excite you for very long."

Steve has curtailed his production activities somewhat drastically, retaining the Herd, Magic Lanterns and Cupid's inspirations. He decided to drop Dave Dee's group at almost exactly the same time Dave decided to quit.

"Dave isn't a youngster any more," said Steve. "He probably felt a bit of a fool dressed up all the time, singing about snakes in the grass. He's enjoyed himself, made some money, but now he feels he's got to get down to some work that will satisfy him as an artist."

"I'm sorry to be parting from P. J. Proby. We grew up together and I really love that guy, but it's not fair on him for me to carry on producing for him. He's a massive talent, and a talent like that doesn't die. He'll still be big, but he's bad for himself."

Steve was summoned away, and after dowering our coffee, Albert and I strolled back to the office to meet

Steve's shaggy dog Panda, and hear a record that if, as planned, becomes the group's next single, is assured of emulating the success of "Way Of Life."

With Joe Dolan's "Make Me An Island," penned by Albert and Mike Hazlewood high in the charts, things are looking mighty fine for Family Dogg. In fact, you could say a Dogg's life will never be the same again!

WHO'S WHERE

- Week beginning July 25
- ONE NIGHTERS**
- MAX BOWEN:** Leytonstone Red Lion (25), Eastbourne Winter Gardens and Dalston Four Aces (26), Crystal Palace Hotel (27), Birmingham Rainbow Suite (28), Liverpool Mardi Gras and Victorians (1).
 - THUNDERCLAP NEWMA:** Devizes Corn Exchange (25), Birmingham Mothers (26), Romford Kings Head (27).
 - KINGS:** Newton Pavilion (25).
 - SCOTT WALKER:** Blackpool ABC (26).
 - WING:** Redcar Coatham (27), Sunderland Bay (28).
 - CHICKEN SHACK:** London Sheen Bull Head (27).
 - BRIAN AUGER TRINITY:** London Marquee (28).
- SHOW/CABARET**
- KEN DODD:** Opens Summer Season at Bournemouth Winter Gardens (25).
- For one week from July 28
- BILL HALEY AND COMETS:** Manchester Broadway and Whalley Ace of Spades.
 - ALL BELOW from July 27 for one week:** LULU: Birmingham Dolce Vita. GREG WASHINGTON: Stockton Fiesta. JEFFERSON: Stafford Cavendish and Monk Bretton.

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An NME exclusive photograph shows a thrilled JETHRO TULL group, receiving a standing ovation at the Fillmore East following their appearance there recently. Picture by Thom Lukas.

... IT WILL FILL MORE EAST

THE Fillmore East is the most important pop venue on the East Coast of America. A reputation made there can spread throughout the States like wildfire, for this former movie palace is frequented by the important American music critics and an astute regular audience of music lovers who really understand the current sounds. If you receive a standing ovation there, you're "in," like Jethro Tull, who appeared there recently. They're "in"! Built in 1928 on New York's lower east side as a cinema—Loew's Commodore—it is now seeing better days than at any other time in its history. It's 2,639 seats are filled four times each weekend with "young" music lovers of all ages.

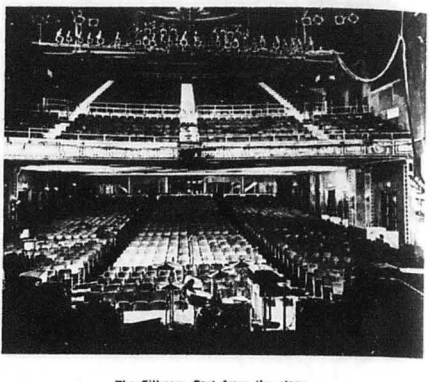
The interior decor, walls and carpets are original to the 1928 building and most of the downstairs restoration has been completed about six weeks, were spent in repairing and restoring the building before its grand re-opening in March, 1968. The theatre has three floors, with the underground newspaper, the East Village Other, on the top floor.

Kip Cohen is the manager of the Fillmore East. Under Kip, there is a house and backstage staff of about 36: 18 ushers, 2 ticket takers, 2 outside men, 3 backstage security men, 3 house security men, in addition to the stage manager, his assistant and crew, plus lighting and sound technicians. Most of the total of 60 employees are college students, some are residents of the community, and one or two are simply just drop-outs.

By a Special Correspondent

does reflectives, while others use overhead, slide and movie projectors. The entire visual production works from the rear of the screen; except for certain special effects, which are projected from the front. Fridays and Saturdays at eight and eleven-thirty the sound level rises to 125 decibels and pours out of 8 three by seven foot speakers, four of which are hung in a cluster and suspended in the balcony and four in the orchestra. The 75 watt mixing console handles 12 mikes, giving everybody the right sound at the correct time.

The night Jethro Tull appeared the light show was handled by Pablo as the Joshua Light Show were guesting at the Newport Festival. Pablo had watched the group rehearse and he had understood completely the moods of



The Fillmore East from the stage.

their act. Exploding galaxies of light greeted the group as they took the stage and as Ian Anderson contorted his legs a giant male ballet dancer filled the screen. Every seat in the house was taken and the rear of the theatre was filled with a standing audience who applauded the group immediately they appeared. It was their second appearance at the Fillmore and they already had a following. They launched into "Sunday Feeling" and followed with "Bourne" and "New Day Yesterday," each number being greeted with solid applause. Anderson's ad libs between numbers were greeted with hoots of laughter, cheers and hand claps and "I Don't Want To Be A Fat Man" was especially appreciated. Clive Barker's drum solo in "Dharma For One" was a highlight of the evening and the applause continued for minutes after they had left the stage with a standing audience shouting for more. They returned for an encore with "Nothing is Easy."

It was an evening that crackled with atmosphere, with an audience thoroughly enjoying themselves in every way. The pace never dropped throughout the night as the crowd thrilled to a Flash Gordon movie and applauded Jeff Beck's new group. On the spot, Kip Cohen booked Jethro Tull for a return engagement and a happy audience spilled out onto the pavements, content with an evening well spent.

Varied acts

The acts presented at the Fillmore vary from jazz (The Buddy Rich Orchestra), blues guitarists (B. B. King), dance groups, steel bands and leading British and American rock groups, Jeff Beck, Led Zeppelin, Ten Years After and the Crazy World of Arthur Brown made their American debuts there.

The resident Joshua Light Show, produced and directed by Joshua White, is presented on a huge screen set behind the groups on stage.

Every once in a while, and for no reason at all, pictures of celebrities like the Beach Boys, Elvis Presley or J. Edgar Hoover will flash on the screen, the multitude boo and hiss until it is taken off and the likes of Mick Jagger or one of the Beatles are substituted.

The Light Show also presents cartoons and short subjects while the groups set up their instruments. "The Road Runner" and "King Kong" are the current favorites of the hip audience. One operator of the light show staff

JIM LIVES ON

THOUGH HE DIED FIVE YEARS AGO

HE'S long gone, but still here! Next Thursday, July 31, marks the fifth anniversary of the untimely death of Jim Reeves, one of Nashville's greatest singing stars and composers. Today he is still in the NME Singles (with the revival of "When Two Worlds Collide") and LP charts, rising to No. 2 in four weeks with "According To My Heart," a set of ten new releases. This is ample proof that there are still thousands of staunch Reeves' fans in Britain. Every record Jim has released in Britain since 1959—27 singles, 15 albums and 7 EPs—is still available. The



steady demand has dictated that none of his records have been deleted. Yes, Reeves lives on, musically, for thousands of Gentleman Jim followers.



BILL GRAHAM, the owner-producer of Fillmore East; and the members of the JOSHUA LIGHT SHOW, cartooned in action.

At Alton Towers on Sunday, July 27th

the fabulous **Sandie Show**

also **The Consortium**

(one of Britain's great new groups)
Compere: Lionel Hampden, "ATV Today"

Pop concert on the Alton Towers open-air stage Starts 3 p.m.

At Alton Towers, former home of the Earls of Shrewsbury, there is always so much to see and do with the most magnificent gardens in the British Isles and a host of permanent attractions such as the sea lion pool and aerial cable cars. It should be noted that there is no additional charge for the Pop Show Standard admission charges apply Adults 4/- Children half-price **FREE PARKING** Alton Towers, open daily, between Leek and Uttoxeter, in scenic North Staffordshire

From 600 to US

OKAY, so they sell the shows to U.S. TV and it'll help the expert boob, but why do we have to accept such an overdose of American acts on our television screens like the recent Tom Jones shows and the cliche liberate travesties of tele-entertainment?

Week after week these shows feature U.S. comedians or singers totally unknown to British audiences and, as far as the majority go, totally unentitled too. This is done solely for the benefit of American viewers with the apparent presumption: "Hang the British audiences, they will take anything."

In addition, we have to put up with a surfeit of American expressions and the wildly inaccurate tourist view of England that continually emerges in jokes (?) and sketches that would be laughed at if they weren't so sadly misleading.

Fancy hearing Rolf Harris on the liberate show performing a sketch (incidentally already seen a number of times already in Britain) and changing the word in the song from "nappies" to "diapers"? **BARRY SIMMONDS** (Southend-on-Sea, Essex).

WHY DON'T the Beatles do free open air concerts (at least one)? George Harrison is always saying that they won't do concerts because they are a forward moving group

LP TOKEN WINNER

and to do concerts again would be a step in the wrong direction. But the Beatles haven't given a free open air concert before so how can this be a backward step? — **L. TURTON**, Sale, Cheshire.

PERHAPS NOW with Joe Dylan in the charts it is time to explore the myth of Irish showbands as shill-shill swinging vessels singing of the Easter Rising, which seems to be the average English pop fans impression of them. I have seen enough showbands in

Readers' letters should be sent to: **Tony Bromley, New Musical Express, 12 Strand, London, W.C.2.** Each week an LP token will be awarded to the writer of the best letter.

Ireland to know that most are capable of generating as much, if not more, power than many English groups. The adverb brass section gives depth and excitement to their overall sound particularly on live performances. **MCPARTLIN**, Southport, Lancs.

IN THE PAST a certain amount of good quality albums kept their set alive while a lot of the other albums contained only one or two good songs (usually ex A sides), the rest being B sides and songs that weren't considered good enough to release as singles. In the future all you groups: try to increase the standard of LP's in this country. Don't place too much importance on singles, which only sell the song not the group. — **WILLIAM WALSH**, Watford, Eire.

AS I SEE IT, one of the best aspects of pop music today is the increasing attention being paid to songwriters. They are now frequently highlighted both on the radio and in the musical press. This can only do good for you long term, as it has been in the shadow of the singers. But why not a "best songwriter" section in the NME, plus **AIDAN F. CLARK** (Newcastle-on-Tyne).

I WOULD LIKE to thank Alan Smith very sincerely for his recent report on John Lennon. I read the interview through three times before I had grasped the full content and meaning of all that was said by John. In most newspaper comments they take up several paragraphs just to get over to the public one or two facts, but I felt that the whole feature by Alan Smith was the most informative interview with any of the Beatles since Hunter Davies' biography by **BEVERLY BOWMAN** (Crecheburg, Lincs).

Prize Poem

Hello, Hello, what have we got here? It looks like—Yes—the LP of the year. I Nashville Skyline—"the name's on the cover." Says it's Bob Dylan—sounds like another.

Hear his voice, how it has changed. His vocal chords, somehow rearranged. Lo and behold! He's grown a beard I hate to say it, but don't he look weird!

It's not the Dylan that we once knew. I didn't recognise him—did you? The LP's full of Country spic. I must admit it's rather nice.

I hope that he may start a trend. And if he does he'll be a friend. For Country music I do like it. I win I might just buy it. —**TREVOR PARKS**, Pasture Road, Barton-upon-Humber, Lincs. who will receive a record token.

IN ANSWER to Dave Anderson FYTU (L9) surely he realises that the Savile Theatre concerts stopped because they were a financial flop. How can we expect an "enterprising promoter" to start the shows up again when the public failed miserably to support them? — **JOHN GOODING**, London, S.W.3.

I MUST thank Nick Logan for the most brilliant...

recommending to NME readers the Original Delaney and Bonnie And Friends "Accept No Substitute." It is as Nick said: "The complete answer to plastic soul." If this album passes into obscurity without receiving the exposure it deserves it will be a loss that the pop world cannot afford. **IAIN ALLEN**, Wallington, Surrey.

HAVING just returned from a bull at day in Holland I must protest that the poor standard of single record sleeves in Britain. When you buy a record on the continent you are supplied with a thick-papered coloured record sleeve which provides adequate protection for the record.

Surely it's high time we British record buyers got the same treatment. When we have to pay 50p for a single, we want to look after it properly and the flimsy paper bags we are issued with just aren't good enough. **CLIVE WEE** (Darlaston, S. Staffs.).

FOR THE RECORD

I LAST week, when we said that Elvis Presley had been long for a single, we want to look after it properly and the flimsy paper bags we are issued with just aren't good enough. **CLIVE WEE** (Darlaston, S. Staffs.).

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It was a great day for JACKIE MALLOY, 20, of Rainham, Essex, when she became a heat winner in the Miss United Kingdom contest sponsored by Maywards. As important as winning was meeting ANDY FAIRWEATHER-LIKE, AMEN CORNER's saxman HIKIE SMITH, GJ DON MOSS.

Jay & The Americans
 UP 35026 **HUSHABYE**

TAIL-PIECES
by the Alley Cat

BRITISH No. 1 hits overseas include Mary Hopkin's "Goodbye" (Finland), Beatles' "Get Back" (Mexico and Spain), Fleetwood Mac's "Man Of The World" (Poland), Tom Jones' "Love Me Tonight" (Singapore), Herman's Hermits' "My Sentimental Friend" (South Africa), Beatles' "Ballad Of John And Yoko" (Holland, Switzerland and Germany) and Microbe's "Groovy Baby" (Malaysia). Plastic Ono Band prevent first solo Robin Gibb single hitting chart-top? ... When Sammy Davis televises with Tom Jones, it could be a two-man show ...

Peter Sarstedt's younger brother Clive Sands now recording for Simon Napier-Bell's label ...

"She's A Woman" (John Lennon and Paul McCartney's composition) next Jose Feliciano single ...

New nose considerably improves Cilla Black's appearance ...

Tomorrow (Saturday) Mick Jagger is 25; birthdays for Bobbie Gentry (Sunday), Simon Dee (Monday) and Paul Anka (Wednesday) ...

Chart-wise, is Clodagh Rodgers taking over where Sandie Shaw left off? ...

Peter Sarstedt's orange juice ...

A son for Phil Spector's wife, one of the lead singer Veronica Bennett ...

Now producing records, Franklin Lane's first capture in Carol Kimsley, formerly with New Christy Minstrels ...

Six hours of talk on David Frost's TV moon show, but Cilla Black still sang "Conversations ..."

In Hal Wallis' "True Grit" film, Glen Campbell gets equal billing with John Wayne ...

All handled by Danny Beates: Knokke individual performance winners Dave Berry, Friday Brown and Elaine Delmar ...

Producing Liberty disc sessions here: Leroy Holmes ...

Every Brothers often work with Ike Everly, their father ...

Sammy Davis has gone overboard for Leo Laine's singing ...

Accepted for publication: Billy Fury's "Mixed Bag Of Birds' Food" ...

Record contract for Terry Rice-Milton (lead singer with Cupid's Inspiration) declined ...



To think Ember's Jeff Kruger was able to sign Glen Campbell because EMJ turned him down! ...

Stephen Komlosy (who works with Lionel Barr) has married publicist Sandra Hobson ...

Eni Englebert Humperdinck's musical director Arthur Greenslade highest-paid in Britain? ...

Your Alley Cat doesn't think Gordon Mills was sorry to lose Solomon King ...

"Green River" next Creedence Clearwater, Revival single ...

Nancy Sinatra and former husband Tom Jones friendly in Hawaii ...

Max Bygraves has financial interest in Dave Dee's solo career ...

Shouldn't it be Joe Dolan's "Make Me An Inland"? ...

Bruce Forsyth's performance enjoyed by Jim Webb at Talk Of The Town ...

Otis Redding's next LP includes Jackie Wilson's "Higher And Higher" ...

Dave Coleman's BBC-TV interview with Petula Clark disappointing ...

Reissued in U.S.: Tom Jones' "I'll Never Fall In Love Again" ...

Will Donovan return compliant and was with Jeff Beck for EMJ? ...

Cliff Richard seemed better looking on David Frost's moon TV show ...

Their next singles: Edwin Hawkins Singers' "Ain't It Like Him", Otis Redding "Free Me" and Bobbie Gentry "Touch 'Em

With Love" ...

Marty Wilde's "Abergavenny" likely U.S. hit ...

Sammy Davis considering LP of Jim Webb songs ...

New Phillips singer Lou Reizner sounds like carbon of Scott Walker ...

Expect big chart-leap for Love Affair next week ...

When astronauts attempt Mars, will Marianne Faithfull join them? (inside jokes) ...

Why has Johnnie Stewart delayed choice of Joe Dolan for "Top Of The Pops"? ...

Michael Grade's million-pound offer for Mireille Mathieu good publicity? ...

Who said Beatles on deke!?! ...

Las Vegas Elvis Presley bookings higher than Barbra Streisand's ...

On medical advice Bruce Forsyth must slow down ...

When Glen Campbell finds the playground, will Susie be playing with Amen Corner there? ...

Walking ten feet tall: Elvis Presley fans ...

U.S. record royalties for Tom Jones should make shares in Gordon Mills' company zoom ...

Bruce Forsyth cracks: I knew Leslie Bricusse when he was a tent! ...



Latest Cliff Bennett single his first produced by Jonathan Peel for EMJ—Neil Diamond's "Memphis Street" composition ...

Klein calls Pyle's Louis Benjamin a hustler ...

At Hollywood's Greer Theatre, Herb Alpert and the Tijuana Brass' box-office record broken by Tom Jones ...

Two Led Zeppelin members have new cars ...

Page 1000 Royce Silver Cloud and John Bonham (Daimler Sovereign) ...

Although Larry Page sold Page One to Dick James, he continues producing Trogs' discs ...

Who said Roy Orbison?!

PETER SMIILES OFF BBC SONG SHOCKER

IT was an eye-brow raising moment for many Radio 1 listeners ... the other day when a shocker of a Peter Sarstedt song was accidentally played on a disc show not normally noted for ditties about sex and religion.

This saucy song of Peter's, "Take Off Your Clothes," is a number he had been performing for about a year before its broadcast the other day started a Boob-BC of a controversy.

"I was away when it happened," he smiles as if he's got no objections to the notoriety, "so it was a strange to get back from Copenhagen and find people making a fuss. It had a few words about the Pope, and there was also the word 'grope'."

The whole thing's intriguing, because I taped the song about six months ago. I was running through my repertoire with a BBC producer and he asked me what I had and so I sang it — more for the smiles than anything else.

"We all laughed and said: 'That'll never go out.' Then I forgot about it. Anyway ... if they ever need them, I've got a few more like that ..."

The chances of catching a Sarstedt personal appearance at which he'll sing a saucy, or any other song, have been diminishing rapidly in the past few months.

He told me: "I did a lot of live appearances when 'Where Do You Go To' happened, then up loomed 'Frozen Orange Juice' and I knew I had to slow them down a bit."

"You have to realise, I've seen all this happen before with my brother. I don't get swept off my feet. And I can be happy without having to try and prove it."



He makes himself save by drawing out only the bare essentials for his modest mode of living. He doesn't own a car, although he had plenty of driving experience as "roadie" for his brother Eden Kane. And his biggest piece of self-indulgence is still a regular trip to Copenhagen to see his attractive and petite wife-to-be, Anita.

"She's the intelligent and lovely, and the greatest inspiration she gives me is just being there," he smiles. "But she's a dentist, and it's only occasionally I think of all the blood and all the frightening things she could do to me."

By ALAN SMITH

"All I need to know is that I can get peace and quiet whenever I want to write ... which is why singing in showbusiness won't inhibit me as a writer, or have a bad effect on my output."

"Any way, the 'movie' theme of the LP continues even to the point of having 'Frozen Orange Juice' at the end of Side One, which you could virtually call the intermission. Maybe we'll even have 'God Save The Queen' at the end of the whole thing!"

Sarstedt the Pop Singer maintains he hasn't changed much since his pre-hit days, and that his show-business family background has enabled him to keep a level head.

"In fact, I'm probably writing more right now than ever before. I'm well ahead with writing the musical I've been commissioned to do for the West End, and there's also plenty of work gone into an LP I have out in September. 'As Though It Were A Movie'."

"The theme is about a guy who lives his life just as though he were in the movies ... a sad, suburban Humphrey Bogart."

"All the numbers could stand up on their own, because the fact is that I write so many different kinds of songs. I don't want to tie myself to one type of music."

THE POPWORD

Compiled by JULIE LOGAN, Leytonstone, London

ACROSS

- Group capable of incredible achievement
- U.S. group had first No. 1 in '68 (5, 3)
- Supernatural Who transport (5, 3)
- Hendrix hit (3, 3)
- Backed by his brass (4, 6)
- Richard Harris's other role
- One of first "mod" groups (5, 5)
- Actors' awards
- Hit group named after farming implement (6, 4)
- Playboy Billy's hit
- Repeat it for a soul sister
- Sometimes found in a pit
- Missive trio
- "Oliver" actress
- Banker
- Pease seeds
- Sleepy Orbison hit (2, 2)

DOWN

- Famed Tennessee music town
- One Who for 7)
- Every record has one
- Arson's girl
- Time for Booker T
- Rocky Bergare
- "I Spy" man
- Supernote guitarist
- One of 19 across'
- Hit band (12, 2, 7)
- Recent No. 1
- See 20
- Plaintiff (4, 6)
- Descriptive
- Robin's new role
- "Private Number" (10, 4, 4)
- Describes Seasons' girl
- "Diana" hitmaker
- 39 and 17 down 10 across' could be dedicated to him

Answers next week and here is last week's solution

ACROSS - 2 Page, 5 Joe Tex 8 E.M.I. 9 (Lesley) Gore 10 Charro 11 Deep 12 Arthey 13 Four Tops 14 Ska 15 De Cardigan 16 Reeves 20 Hank 21 Noble 24 Ringo (Starr) 26 Lena (Horn) 27 Bobbie (Gentry) 28 (Tommy) Roe 29 Dee (Cluskey) 32 Sarstedt 33 Status (Quoi) 36 Clio (Laine) 37 Police 38 Glen (Campbell) 39 Ear 40 "Tell Me (When)" 41 Nema 42 DOWN: 1 Dean Ford 2 Picture 3 Grant 4 Doors 5 Jetton 6 Tully 7 Eden Kane 9 Grape 17 Vera 18 Sun 19 Ska 20 Herkie Alpert 22 John (Dylan) 23 Peter Lee 25 Mattson 26 Bee Gees 30 Orange 31 Mason 32 Super 32group 34 "Smile" 35 Soui

CREEDENCE PERKINS FANS

CREEDENCE Clearwater Revival are at the top of America's pop list. They are No. 12 this week in the NME charts with "Proud Mary," which was written by John Fogerty, as is their American big-one, "Bad Moon Rising."

It may be strange that four San Francisco musicians are making it so big after being together for 10 years. They are all ex-hippies and military bases, and that it's a sound straight from the Mississippi Delta that's taking them there!

Creedence's leader John Fogerty says: "I was in the 'mod' in my head as much as anyone who grew up in Jimmies. I've been a Blues fan since I was seven. When I started listening to the radio, there was no pop station in our area. All we had was blues. I listened to Carl Perkins, Howlin' Wolf, Elvis Presley and Muddy Waters, and that was the music."

Most of the really good music I've ever heard seems to come from Memphis or Louisiana, or somewhere along the Mississippi River. It was great when I finally visited there and found it just like I had pictured it.

Many feel that their current hit in America, "Bad Moon Rising," is the group's most exciting work. "I've been trying to write that song for 12 years. Always wanted to capture that early sound they had on Sun Records. Finally, last February, it all came out."

By Sun Records, Fogerty means the early work of Carl Perkins, Elvis Presley, Roy Orbison and other country-rock pioneers.

Perkins was the first person who made me want to be a singer. He was like Elvis — the rebelliousness, the whole thing, but Perkins excited me most. He had the best country blues voice I ever heard."

As Fogerty points out, the similarity between "Bad Moon Rising" and early Sun recordings

A 'DREAM' COME TRUE FOR MAX ROOMEO

IN THE B.B.C. CHARTS

HEAR IT - BUY IT

PAMA/UNITY-503

Pleasant Dreams

Ann Moses Editor of "Tier Beat" in Hollywood

is remarkable. The best comparison can be found in the guitar work on Presley's "I'm Right, You're Left, She's Gone."

But the group is more than Fogerty's songs, vocals and lead guitar. Creedence had a tight, intense instrumental sound that is just as dynamic in person as it is on record. Other members of the band include Fogerty's brother Tom, on rhythm guitar; Mike Cook on bass and Doug Clifford on drums.

PIPPED BY SPAIN

"I looked as if Britain would win the European Singing Cup. Knokke last week, but in the final they were pipped by 13 votes by the Spanish side, which had beaten earlier in the week."

It was a case of Britain singing as well as ever, but Spain excelling themselves. Consolation for one of the British side was the winning of the Press prize by Elaine Delmar for the best individual performance. The show was televised intensively throughout Europe (but not Britain) and twice in Spain within three days!