

**New
Musical
Express**

EVERY
FRIDAY
8D



TOM JONES: 4 PAGE

WELCOME HOME SPECIAL

**BEE
GEES
LATEST**

**TOP
POPS
NEWS**

**CLIFF, HANK
AMEN SPLIT!**

TONY JOE WHITE'S
Sensational American Hit
**POLK SALAD
ANNIE**

ON MON 1031

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

01-830 3856

No. 1186 Week ending October 4, 1969
WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER

CHANGES '69

HUMBLE PIE

LOVE SCULPTURE

DAVID BOWIE

SAMSON

Changes designed by Sean Kenny

Wed. Oct. 8 Coventry Theatre
Thurs. Oct. 9 Town Hall Leeds
Fri. Oct. 10 Town Hall Birmingham
Sat. Oct. 11 The Dome Brighton
Mon. Oct. 13 Bristol Colston Hall

Tues. Oct. 21 Queen Elizabeth Hall London
Thurs. Oct. 23 The Usher Hall Edinburgh
Sat. Oct. 25 Odeon Manchester
Sun. Oct. 26 Empire Liverpool

One Performance Nightly 7.30.

MAKING HITS AS EASY AS PIE

says TEMPS DENNIS

"MAKING hit records," claims Dennis Edwards, lusty lead singer of the Temptations, "is like making cakes. You just need the right basic ingredients and you're cooking. It's as easy as pie." The Temptations speak with authority. They've had more than twenty consecutive hits in America, seven of them Gold records. Current hits in Britain are the singles "Cloud Nine," and one with Diana Ross and the Supremes "Second That Emotion." Their combined album "TCB" was also a recent LP hit.

Dennis Edwards, a tall, Birmingham, Alabama-born singer who speaks slowly and uncommittingly, joined the Temptations last July, when its former lead singer, David Ruffin, quit to pursue a solo career. It was no secret that Ruffin had disagreements with both the Temps (as they call themselves) and his record company. After threatened legal action, Ruffin appears to be

From RITCHIE YORK in America

content with his lot at Motown, and has a hot debut single in the U.S., "My Whole World Ended."

"Yeah," admits Edwards, who's twenty six and engaged, "it was

tough settling into the group, particularly when David Ruffin had been such an idol. It was something you can't really explain. You'd appear somewhere and David's fans would be there, and you could tell they weren't too sympathetic. All I could do was try and entertain as best I could."

It seems to have worked out well. The Temps records are selling better than ever, and they've gained a lot of valuable TV exposure recently. Particularly notable was the recent TV special featuring them with Diana Ross and the Supremes.

Dennis spent a year singing with the Motown group, the Contours, and a short spell as a solo act, before teaming up with the Temps.

Currently, the group is spending eight hours a day in the studio, completing four tracks from which its next single will be chosen, and another album with Diana Ross and the Supremes.

The Temps are worthy exponents of the punchy, Motown production sound — each of their hits sounds as though years of work was spent perfecting it before it was recorded. Actually it only takes two or three hours to cut a side after the backing track has been put down.

Two takes

"We go into the studio, listen to the track a couple of times, then start working out the background harmonies. We always leave the lead vocal until last. Once we have all that together, it seldom takes more than one or two takes to finish off the song."

Dennis agrees that the vital catalyst in the creation of the Motown sound is strong material. "The song-writers are the backbone of it all, it's very important. Actually I be-



lieve all the fellers in the Temps have the capability of writing songs, but we sure don't have the time. That's why most of our hits are written by other people such as Norman Whitfield."

Lately the material has been much more complex in its melodic, and harmonic structure when compared with earlier Temps U.S. hits, such as "My Girl" and "Since I Lost My Baby." And on their latest single the group somehow manages to sound like a cross between the Swingle Singers and the Beach Boys, no mean feat.

"Yeah, it's true we're trying for a change," says Dennis. "We had one distinct sound before, which everybody tried to duplicate. Now we feel it's time to take it a little further, and get a second sound going for us. That's what the Beatles did, and in a way, we're aiming for it too."

He's an avid addict of the Beatles, and likes "Back In The U.S.S.R." from the double album. He also appreciates Marvin Gaye, Dusty Springfield and Aretha, although he prefers the Miracles' original version

Another picture of the TEMPTATIONS from their "TCB" U.S. TV special starring with DIANA ROSS and the SUPREMES, which has yet to be seen over here. Temptations (1 to 7) are DENNIS EDWARDS, MELVIN FRANKLIN, PAUL WILLIAMS, EDDIE KENDRICKS and OTIS WILLIAMS. Supremes are CINDY BIRDSONG, DIANA ROSS and MARY WILSON.

of Aretha's American single "The Tracks Of My Tears."

Like other Motown artists, he refuses to discuss the U.S. racial issue. "It's a touchy situation," he allowed, "and I wouldn't want to comment on it. I'm for equal rights, but I don't want to say anything more than that."

Future plans include several one nighters, among them a gig at New York's Madison Square Gardens, an hour-long TV special, and a tour of England. No definite dates have been set for the U.K. tour but their success in Britain is sure to make it happen soon.

Dennis Edwards refuses to accept recent criticism of Motown's policy of making its coloured groups suitable for white audiences, and deserting their own people.

"When you're starting out it's natural that you play for predominantly Negro audiences, such as at the Apollo in New York. But as you become more popular, you go where the money is. And that is in the clubs. So you play there too."

As for the Temptations, we like playing white clubs and we like playing the Apollo and we do both. We're back in the Apollo in June and we're looking forward to it. You can really let your hair down. We're not deserting anybody. We just play where we're booked. If it's a coloured club, great. If it's a white club that's great too. It's not like you gotta appeal to everybody.

After all everyone likes a little soul food, now and then whatever their colour or origin.

Jethro Tullverised 'em

SAID Ian Anderson, who regards Edinburgh, where he was educated, as his home town and was in the Scots Capital on the second stop of Jethro Tull's seven-week British and Continental tour: "We try to raise the level of musical understanding a teeny, teeny bit . . . we try to help the pop thing a little bit which is ruddy bad anyway . . . we play to our limits every night."

That was backstage at the Usher Hall. Out front Jethro, playing to a brimming over house, promptly went out of their way to prove it. They surely helped educate a fanatical audience; they did something for pop in filling this expensive-to-rent hall for this first time in two or three years; and they did play to what seemed like their limits.

The fans, softened up by Terry Reid and Savoy Brown, were all set up for the first barrage, the familiar "Nothing Is Easy." Hot, breathy Anderson flute and there was more where that came from. "Play In Time" was out of a similar groove.

Then a taste of something to come — the group's imminent single, "Sweet Dream." A frenetic thing with too much vocal in it for me, but undoubtedly commercial in spite of what some people in the record industry have predicted. "As long as it gets into Top of the

BY JOHN GIBSON

Pops we don't care what happens," said Anderson. The remark brought a mini Hampden Roar.

On to "Fat Man," with Anderson picking up a mandolin and Martin Barre switching from guitar to flute and Glenn Cornick slinking off into the wings.

"He's a funny lad, Glenn," quipped Anderson, the capacity house hanging on to his every word. "We caught him listening to an Amen Corner LP the other night!" By now the audience (the ticket agency claimed they could have filled the hall twice over) were ripe for Clive Bunker's drawn out drum showcase.

Altogether an out and out triumph, the likes of which hadn't been seen in Edinburgh in years. In a word . . . this audience was TULLVERISED.

Do clever girls miss out on sex?



See Mirror Magazine next Wednesday. Free with the Daily Mirror.

MIRROR MAGAZINE

INSIDE A DOUBLE MONEY SAVING VOUCHER FOR STOCKING TIGHTS!

MICK JAGGER ON MARRIAGE MARIANNE AND CHILDREN WHAT SORT OF PERSON ARE YOU? find out in

petticoat
plus more new fashion ideas

petticoat 1/- sets the pace for go-now girls only

POP BUSINESS JOKE: 'By Christmas it will be THE Bee Gee'—BUT IT'S UNLIKELY TO COME TRUE. NME's RICHARD GREEN EXPLAINS WHY

THE current pop business joke is: "By Christmas, it'll be the Bee Gee!" Don't be so sure, though, Barry states definitely that he and Maurice are together to stay and the pair of them are making joint plans for the future.

During all the furore over first Robin and then Colin leaving, various accusations have been flung back and forth. Of late, however, Barry has kept silent on the troubles.

Following a court decision last Friday to the effect that Barry and Maurice can go out as the Bee Gees, he spoke to the elder brother at his luxury house which stands not a chair's length away from trendy Kemp's Road, Chelsea.

"Colin lost complete interest in the group," Barry accused. "During the first week of the last recording session he didn't turn up once. He said 'Call me if you need me.' A dedicated Bee Gee doesn't do that. He also told some Press people that he was only interested in the money."

"He said the Bee Gees wouldn't survive when Robin left — I was never under the impression that Colin played under the impression that Colin Vince Maloney was the first Bee Gee to go his own way. He spent several months trying to make a go of Ashton, Gardens and Dyke but since then has more or less disappeared."

Still friends with Vince

"He's still a friend, he comes round here for drinks," Barry pointed out.

THEN ROBIN WENT AND OF THIS MOVE, BARRY SAYS: "THE LAST TIME I SLAMMED OUT WAS THREE MONTHS AGO WHEN I SAID I COULDN'T WORK WITH ROBIN AGAIN. SINCE THEN, HE'S HAD THE HAGGERS OUT FOR ME. I DIDN'T KNOW HE HAD LEFT UNTIL I READ IT. HE DIDN'T SAY GOODBYE OR TELL OUR PARENTS HE WAS LEAVING. THAT'S WHAT ANNOYED ME."

"The critics, too, upset Barry by their predictions of doom and disaster for the remaining duo. "Things have not changed as much as people think they have," commented Barry between sipping his mug of tea. Maurice and I could be the Bee Gees for the next five years."

"Through we've given the public a bit of a confusing time, we should have the chance to prove that we are the Bee Gees. The Bee Gees are not dead and don't intend to be. I just ask the critics to back off a bit and give us a chance, we just want a little leeway."

BARRY (left) and MAURICE GIBB looking extremely happy as they plan their future together which includes some good news for their fans. (See feature and news story on centre pages).

"MOST OF THE DEE JAYS AND CRITICS CRUCIFIED THE RECORD. THEY DIDN'T GIVE IT A CHANCE. WE'RE STILL CAPABLE OF MAKING THE SAME RECORDS AS WE DID BEFORE."

"They forget Maurice is capable of playing about seven instruments, most of the backing tracks on the records were all him, and I sang lead on four or five of the hit singles. So how can the Bee Gees' sound be finished?"

"Robin has a more heartbreaking sound in his voice, it's more emotional. Whatever he does now is his business. The critics may say we can't do it with the next record. They will, you watch."

"They've had their fun and at first I was upset by all the write-ups but now it's a bit of fun for me. They obviously still don't know who writes the songs. They will realize that we both write songs."

While Barry took a phone call from his manager, Barnaby the pony who goes around disguised as a dog, decided to eat both Barry's girl friend, Linda, and I. He was, Linda laughed, happy with my recent report that he doesn't like the Mini. Now he can get more rides in bigger cars.

RATHER THAN HAVE AN ADVERSE EFFECT ON THE BEE GEES, THE SPLITS SEEM TO HAVE CAUSED THE REVERSE. BARRY TOLD ME THAT THE GERMAN FAN MA HAD DOUBLED SINCE COLIN LEFT AND DON'T FORGET TO REMEMBER "REPLACED TOMORROW TOMORROW" AT THE CHART TOP THERE.

Thirty piece orchestra

A two-week tour covering eight major cities is being planned to take place in about six months' time with the Gibb brothers being accompanied by a thirty-piece orchestra and Maurice playing piano, bass, lead guitar and other instruments.



BARRY PLANS THANK YOU TOUR FOR LOYAL FANS

"We'll get another record out and gain a bit more confidence from the kids and thank those who bought the last one. They didn't need to buy it, they could have turned round and said 'forget it' after all the trouble," he went on. "The tour will more or less be our debut as the Bee Gees — I mean the Bee Gees as they are going to stay. If we split anymore, we won't be the Bee Gees."

"I really want to tour more than anything, Richard. In six months, after two more hits, we'll do a full-length tour with big supporting artists for the first half. The last tour, Dave Dee closed the first half and it opened with Grapefruit, but it was all groups."

No new people want more variety. Next time, we'll get someone who's not in a group."

No decision has been taken on the next Bee Gees single, but Barry was able to reveal: "There's a few tracks which I have the demos of. The ballad called 'If I Only Had My Mind On Something Else' is the one I'm very keen on at the moment. It's a long title, but it can't be any other."

Yet another call from the manager, then Barry returned to the couch and said happily: "The new label will be out in November, that's what that was all about. Robert suggested G.G. just the initials, for Gibb and Gibb the two brothers, you see. I thought of

Lord, the flip side of the last single — it doesn't have to mean God or anything like that."

Capturing U.S. sound

"I'M CONCENTRATING ON CAPTURING THE AMERICAN SOUND HERE AND EVERYONE WHOSE HEARD PAT ARNOLD'S RECORD IN AMERICA HAS SAID 'IS THIS PHIL SPECTOR'S NEW RECORD?' THAT'S A GREAT COMPLIMENT."

Barry is insistent that he will get a hit for Pat and doesn't mind if her

next British single isn't on his own label, even though it will mean a smaller percentage for him.

For no apparent reason, we talked about skinheads and Barry recalled: "We had them in Melbourne about five years ago, they were called sharpies. They didn't play games, they used to murder people in back alleys." He went on about shark fishing on Christmas Day and said that people did things according to seasons and what have you because they were natives of that country.

"Why didn't we do that?" Linda asked. "Because we're not natives, that's why," Barry told her and she went quiet again.

DAVE CLARK FIVE
Put a little love in your heart Columbia DB 8624

THE FAMILY DOGG
Arizona Bell BL 1077

EMI

NEW Lennon/McCartney songs by

ORANGE BICYCLE
Carry that weight
You never give me your money
Parlophone N 5811

THE LA-DE-DA BAND
Come together
Parlophone N 5810

BROWNHILLS STAMP DUTY
Maxwell's Silver Hammer
Columbia DB 8625

STEPPENWOLF
Magic Carpet Ride Stateside SB 8027

... and their latest album

VINCE HILL
Little Bluebird Columbia DB8616

The Mar-Keys Black Stax STAX 132

Mountain Dreams of Milk and Honey Bell BL 1078

Roger Whittaker The Leavin' Columbia DB 8613

The Climax Chicago Blues Band Like Uncle Charlie Parlophone N 5809

The Wejgwoods In Rainbow Valley Columbia DB 8619

HANK AND CLIFF IN THE FA...

WITH "Throw Down A Line" firmly in the Top Ten, and looking very much a chart topper, I asked Hank Marvin over a recent Guinness if Cliff had needed any persuasion into recording the song, which of course was written by Hank.

"No, none at all. He flipped over the number as soon as he heard it, I'm glad to say. I think he liked it partly because it gave him a chance to sing with some guts again, after a string of lighter singles, and partly because I wrote it.

"Not that he would record a song just because I wrote it, but I think he was pleased that the number came from within the family, if you see what I mean.

"The record seems to be selling very well. I'm glad to say and it would be very nice to have a No 1 again. It's been two years since I was last in the charts, and I don't really have to tell you how good it feels.

Hank only just missed another chart entry with his own record, "Sacha", which hovered just under the Top 30 for a few weeks. "I still haven't quite given up hope," he told me, "but I was disappointed that it didn't get many radio plays.

Satisfaction

"It seems ridiculous that so many producers have a thing about instrumentals, but there it is. At least I have the satisfaction of knowing I had a good record there."

How I wondered, do Cliff and Hank gauge reaction to a potential single? "I think Cliff and myself do it the same way," he answered, taking a healthy swig from his glass.

"We play the record to people in the office, then a few people in the business we respect, and finally to friends outside the business. The reason we were so knocked out with 'Line' was that nobody, even people with nothing at stake, disliked it. Usually somebody will be polite and say it's not his cup of tea, but with this one, everybody was enthusiastic. Once, back in the early days, we had a fan club convention and played the fans a potential single.

"I remember rightly it was 'Please Don't Tease.' The single... it was a smash, and we put it out."

By GORDON COXHILL

'Everybody liked 'Throw Down A Line'

don't suppose you remember, but it got to No 1.

As much as Hank is involved with Cliff Richard (projects like a tour of the Far East this month, a recently completed cabaret stint up North, and a mini-concert tour of Britain in November) and his own plans, he finds the time to keep up with the musical trends and innovations.

He told me he enjoyed the Deep Purple concert with the Royal Philharmonic Orchestra — which is reviewed elsewhere in the NME this week, and is very interested in the things Jethro Tull and Blind Faith are up to.

"Eric Clapton is a better guitarist than me," Hank said, without the

slightest trace of immodesty. "I agree that in music it is difficult to say which is good, let alone which is 'best, but I sit at home and listen to Clapton and he is such a magnificent technician."

It's all a question of environment. I was interested in the blues as a youngster, but went through skiffle, met Cliff and the others, and we got into the type of music we did.

It has been a very time consuming eleven years, and sometimes you get so involved with your own scene, there just isn't time to look around and see what everybody else is up to.

"One day I happened to hear the

Cream and I couldn't believe it. I had to sit down and wonder what was going on because I thought Eric was getting out of his guitar.

"You see, his musical life has been steeped in blues, and he hasn't had the outside influences to change his path.

"Could I play exactly the same way he does? I don't know, but there's not much point in doing so even if I could. But to get back to what's happening in pop. There is a lot of good music about, so much in fact that I'm afraid not everybody who deserves the breaks is going to get them.

"I know at least two acts, completely unknown, who are good enough to make it. But how? There aren't sufficient exposure, media open, and this business isn't getting any bigger.

"But what does frighten me, no, that's the wrong word, annoy me, is the attitude of a lot of the new talent.

Needs an act

"I agree that the music is the most important thing, but everybody, no matter their reputation, needs a definite stage act, a presence, and a decent speaking voice.

"No audience likes to strain their ears, listening out for the introductions. And nothing's worse than a group coming on stage and then spending ten minutes tuning up, while the lead singer looks bashful and mumbles apologies into the mike.

"However good the group may be once they get started, that sort of thing takes the edge of any performance. Still, we've had a lot of time to learn, I hope the newcomers learn quickly."

I was surprised to learn that Hank still suffers from nerves before every performance. "It's usually just before the curtains open," he told me, "and I'm waiting in the wings."

"As soon as I'm on stage, and we go into the first number, I'm all right. I'm told that my nerves don't show, but I can certainly feel them in my stomach."

"I remember once looking at a guitar in my hand just before I went on stage and it was shaking all over the place. I had to hold it with my other hand.

"I've learned to disregard my nerves now, because I know they'll



HANK AND CLIFF pictured together to promote their joint record "Throw Down A Line," written by Hank.

go away, but I can imagine how anybody must feel who's making their debut in a big concert.

"A few weeks back I went down to Walthamstow, where EMI have an office, and 30 or 40 girls were in one room, phoning up dealers and explaining why they should stock another thousand copies of Hank Marvin's latest record.

"I had to speak to the girls, and suddenly realised I hadn't the vaguest notion of what I was going on, so I think that was the most nervous I have been for a long time."

I asked Hank why there had been a sudden resurgence of interest in live performances by Cliff and the Shadows. "There isn't really," he replied, "but I can understand how you come to think that."

"Cliff works steadily all the year round, but a lot of his dates are gospel concerts which aren't really publicised, and of course the vast majority of the public don't hear about them."

"The thing is, it's been on the cards for Cliff to go to Japan for months now, and he's only just got time enough to make it later this month. The office suggested reforming the Shadows to go with him, and we agreed... all except Bruce that is."

"We've brought in Alan Hawkshaw who plays piano and organ. Then it was decided to have a week's cabaret

just to get the act together, and then things out. Then Cliff did a week to get back into shape.

"Then, along came the idea of doing a few concerts around Britain. It was something new, and we haven't done anything like it for a long time, so we decided to go ahead."

"It's just that everything has to be done in a hurry. The last time next month or two were the best times, but I don't want to do it."

"I enjoy performing, but I don't like being away from home for too long at a time. I have to find time for my writing, which is very relaxing, besides providing me with a few bob, and I must find time for improving my guitar playing."

And on that sharp note, Hank and I dined our beers.

WHO'S WHERE

Week beginning October 3

ONE NIGHTERS

- RAY CHARLES: Newcastle City Hall (5), Birmingham Aston (4)
- OSCAR PETERSON: Bristol Colston Hall (3), London Queen Elizabeth Hall (4)
- BEN E. KING: Tottenham Royal & Paddington City (3), Doncaster Hall (4), Reading University (4), Loughborough Town Hall (5), Purley Orchard (6)
- JETHRO TULL: Brighton Dome (2), Hull City Hall (5), Leeds Town Hall (7), Birmingham Town Hall (8)
- TOM PAXTON: Birmingham Town Hall (3), Liverpool Empire (5), Bristol Colston Hall (6), Hemel Hempstead Pavilion (8), York University (10)

- ROBERT PARKER: Sunderland Anniversary (3), Westway Plaza (4), Cleethorpes Winter Gardens (6)
- PINK FLOYD: Birmingham University (3), Reading University (4), Loughborough College (10)
- FLEETWOOD MAC: Bristol Colston Hall (4)

- PENTANGLE: Royal Albert Hall (4), Glasgow Concert Hall (10)
- FAIRPORT CONVENTION: Lancaster University (4), Croydon Fairfield Hall (10)
- ARMED CORNERS: Boston Gaietyrome (4)

- SCOFIELD: Sunderland Empire (3), Salisbury Playhouse (6), Bradford University (7), Southampton Nutfield (8)
- JOSE FELICIANO: London Palladium (5)

- CHICKEN SHACK, KINKS, VAN DER GRAAF GENERATOR: London Victoria (4), Birmingham University (4), Loughborough College (10)

- TREMELOES, MARMALADE: Newcastle City Hall (6)
- KING CRIMSON: Gillingham Village Of The Darned Blue Club (6)
- JACQUES LOUISIE: Chatham Town Hall (7), Royal Festival Hall (10)
- HUMPHREYS & BERTRAM: Leeds Town Hall (9), Birmingham Town Hall (10)

- LEON DREYER: Searle White Lion (10)
- DONALD DEKKER: Sheffield Top Rank (10)

SHOW / CABARET

- Both from Oct 5 for one week
- SIMON DUPRE AND BIG SUE: Stockton Picaia and Middleton
- through Showboat
- JOHN DANKWORTH, CLEO LAINE: Cardiff Titos.

COMMON TO ALL

- TV debut: "Scene at 230" Radio debut: "Pop North." First big date: Royal Albert Hall, 1967
- debut: Club Lathes, South Shields, 1967. London theatre or cabaret dates: Royal Albert Hall, Hulbeck Club. Important engagements abroad and provinces: United States, Italy, Germany, provincial towns etc. Manchester, Newcastle, Sheffield
- Current TV appearances: "The Fantastic Peddlers," "Potters Live At Pickwick"
- "The Three In A Cell"
- Present disc label: CBS Other label in past: Polygram, Brunswick
- Personal manager: Cyril Smith. Road manager: Tom Walmesley.

The Birth of

SOFT MACHINE

Soft Machine

Probe SPB 1002

BILLY MESNEL
The Love Songs of
A. Wilbur Mesnel
Probe SPB 1003

LIFE-LINES of the PEDDLERS

NAME	REAL NAME	BIRTHDATE	BIRTHPLACE	PERSONAL POINTS	BROTHERS AND SISTERS NAMES	WIFE'S NAME	PRESENT HOME	INSTRUMENTS PLAYED	WHERE EDUCATED	FORMER OCCUPATION BEFORE SHOWBUSINESS	MUSICAL EDUCATION	FIRST PUBLIC APPEARANCE AS AMATEUR	FIRST PROFESSIONAL APPEARANCE	BEAR'S BIGGEST INFLUENCE ON COMPOSITIONS	HOBBIES	FAVOURITE COLOUR	FAVOURITE FOOD	FAVOURITE DRINK	FAVOURITE CLOTHES	FAVOURITE SINGER	FAVOURITE ACTOR/ACTRESS	FAVOURITE BANDS/INSTRUMENTALISTS	FAVOURITE COMPOSERS	CAR OWNED	MISCELLANEOUS LIKES	MISCELLANEOUS DISLIKES	BEST FRIEND	MOST THRILLING EXPERIENCE	PETS	AMBITION		
TREVOR MORAIS	Trevor Morais	16.10.43	Liverpool	5ft 11in; 12st. 7lb, brown eyes, brown hair	Christine and Pat (teleshop)	—	London	Drums, tenor, alto, vibes	Liverpool	Trainee chef	Self-taught	St. John's Youth Club, Liverpool, when a teenager	Paris, 1963	Several instrumental numbers together with Roy	Nothing in particular, but always wanted to be a musician	Black	Sleeping	Brandy and Coke	Clothes that are "pearry"	Joe Williams	Roy, Steiger and Maggie Smith	Jones, Mel Lewis, Gary Burton	Johnny Mercer	Maracas and Mini	Romantic	Secretary waking me up	Ferny Conn (road manager)	Watching Shirley Bassey rehearse	—	To buy the house at the end of the Mall		
TAB MARTIN	Tab Martin	24.12.44	Liverpool	5ft. 10 1/2in. 11st. 10lb, green eyes, blonde hair	Stephen	Kathleen	Wembley	Bass guitar	Yorkshire	—	Self-taught	Working men's club at the age of 16	Great Windsor Palace, 1960	Cyril Smith	Golf and my family	Brown	Anything that is spicy with garlic	Scotch	Well-tailored "gear"	clothes	Joe Williams	Hwyel Bennett and Vanessa Redgrave	Mel Lewis, Gary Burton	Henry Mancini	Blues and Tears	Mercedes Benz Coupe	Driving my car	Musicians running down other musicians	Roy Phillips	Apparating at the Royal Albert Hall	Two goldfish	To remain happily married and have more children
ROY PHILLIPS	Roy Phillips	5.5.43	Parkstone	5ft. 2in. 11st. 7lb, brown eyes, brown hair	—	—	London	Organ, piano, guitar	Journalism	Photographic engineer	—	Took lessons for three years	Don't remember	Compositions with the two other members	Rabbi Murphy	Gold and keeping out of trouble	White	Bottles of Scotch	Boxer	Morgana King	Bertone Neabit and Andrew Hephurn	Duke Ellington	Lennon and McCartney	None	None	Nice dogs	Horrible dogs!	Father	Receiving first royalty cheque for 16s. 3d.	To have peace of mind		

TWO NEW SMASH MCA-UK SINGLES

WRITTEN BY THE BEATLES

ARRANGED & PRODUCED BY MIKE LEANDER

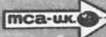


'HERE COMES THE SUN'

c/w 'MUSICAL MAN'  MK 5008



'MAXWELL'S SILVER HAMMER'

c/w 'SPAIN'  MK 5007

FAT MATTRESS

MAD JAM

FAT MATTRESS: † Naturally (Polydor)
A SINGLE using practically every recording trick in the book, and very effectively, too—particularly as it builds up to the pulsating climax where the group sounds as if it's jamming like mad and enjoying every second of it. Very infectious enthusiasm.

Fat Mattress, of course, are already picking up good sales for their first album and now they're trying for the singles chart. Whether they'll make it is debatable as it's a rather way-out number, written by group members Neil Landon and James Leverton, with not a lot of melody and certainly isn't the sort of thing you'll hear the errand boys whistling.

To my ears it's great, with some superb guitar from Neal Redding, ex-Jimi Hendrix, and the musicianship alone makes it all worth while. I hope it makes it.

FAT MATTRESS "ship-wrecked" (1 to 4) **JIMMY LEVERTON, NOEL REDDING, NEIL LANDON, and ERIC DILLON.**



Steppenwolf try with big .S. hit

STEPPEWOLF: † Magic Carpet Ride (Stateside)
JUDGING by their albums, Steppenwolf haven't that much to offer that couldn't be bettered by a lot of other groups — but I do like this single. It's simple, it's fun and it rocks along with an excitement and an unpretentiousness currently in short supply.

Penning by the group's John Kay, and a big U.S. hit for them, it opens with distorted guitar, employs organ a riff reminiscent to "Not Fade Away." Good basic rock and radio plays could be a hit here too.

*** TIPPED FOR CHARTS**
† CHART POSSIBLE

Can Ray prove me wrong?

RAY CHARLES: † We Can Make It (Stateside)

OPENS with a beautifully controlled, ponderously thumping organ setting off Ray's soulful voice to perfection and slowly builds in tempo with orchestral halfway over the background.

A really heartfelt number and a classic of its kind, and a feature of his current tour here it will be one of the highlights of his act — a really great number for a show, backed with subtitled emotion.

As for its chances in the singles chart, I'm not so sure. Ray's act had much luck in this quarter for some years now, and as splendid as the treatment is, I'm not convinced the song is strong enough I'd love to be proved wrong you.

EYES: I Wasn't Born To Follow (CBS)
 Taken from the "Notorious Byword Brothers" LP and as splendid as it is, presumably because it's a soulful version of Peter Fonda's film "Easy Rider," this is an utterly enchanting single.

THE BYRDS: As opposed to country-rock, it's a wistful appealing song written by Roger McGuinn that waits along on those warm and beautiful Byrd harmonies that seem to reach out from the record and envelop you.

Halfway through, the acoustic gives way to a short passage of reverberating electronic sounds that add as it may seem, do not sound out of place. The number also has some of the qualities that made early Rayds material so commercial.

JAMES BROWN: World (Part 1 and 2) (Polydor)
 I remember seeing James Brown when he appeared here a few years ago and I've never seen him so exciting show I've ever seen and I love to see Soul Brother No. 1 doing this two-part number. But to be honest, I can't say I'm too keen just to hear it on record. A real powerhouse effort with Brown's wailing, sometimes shouting vocal act to thumping yet intricate backing from his justifiably famous band. A cut for the masses, but not for the masses as there's virtually no melody.

PAUL REVERE and THE RAIDERS: We Gotta Get Together (CBS)
 How long have Paul Revere and the Raiders been waiting to make the charts over here? I've lost track of the years but it's still going to be some time yet before they repeat their U.S. success and this is far from being the strongest material they've released here.

There's a reasonable catchy chorus but the backing arrangements are needlessly complicated and detract rather than enhance Mark Lindsay's vocal. I'm loathe to say it, but I've heard it all done better... years ago.

TROY DANTE: Behold (MCA). Guitar and drum thump beat backs Troy vocal on this Gordie Miller, Barry Mason production which swings happily. Not a strong but not a sweeping single.

THE STERILE SINGERS: For what it's worth (Soul City). The one you can't hear on this Gordie Miller, Barry Mason production. It's mostly vocal, with the voices used almost as backing vocals. The song, I felt, has a lot of promise, but I can't say the same for the production.

LATEST SINGLES reviewed by JOHN WELLS

WHITE TRASH COVER BEATLES

WHITE TRASH: ★ Golden Slumbers/ Carry That Weight (Apple)
AS if one Beatles song wasn't enough White Trash have taken two from the "Abbey Road" album and combined them into one number, using the verse of "Golden Slumbers" and the sing-a-long chorus of

"Carry That Weight."
 The result is a disc that varies from wistful to rocking, using church organ, violins and piano with never a dull moment and all credit for this to White Trash who prove they are certainly not aply names.

This is the record of the week for me and although the group are not all that well known at the moment that will shortly be corrected. A certain hit, I'd say.

Power house from ex-Hawkins lead

DOROTHY MORRISON: † All God's Children Got Soul (Elektra)

F hymns were performed in church like this all the time I'd be taking the cloth myself! This is a real power house of a number from Dorothy Morrison, late of the Edwin Hawkins Singers, and if she keeps up this sort of standard she is shortly going to become a name to reckon with.

Opens quietly with just Dorothy's solo voice then in crash organ, piano and drums and the whole lot lets rip.

If there is a fault it's that vocal and backing seem to be trying to out-do each other and Dorothy's voice sometimes loses.



WHITE TRASH (1 to 4): IAN CLEWS, FRASER WATSON, TIM DONALD and RONNIE LEAHY.

PENNYWORTH: Malena, Malena (CBS). Driving beat really forces this along and though not very original, all right for clubs and dancing, but not likely to pick up massive sales.

SUZANNE HARRIS: Go Out And Multiply (Polydor). From the title I didn't know what to expect! But in fact this is a lovely little song gently protesting about worlds starving and unfortunate children tenderly sung by the clear voiced Suzanne.

BULLDOG BREED: Porcullin Gate (Deram). If you try dancing to this you'll probably drop exhausted after one minute — it's that fast. Everything's there, all happening — very quickly but with an unintelligible lyric and hardly any melody.

DAWE CHORUS: A Night To Be Remembered (MCA). A number which builds nicely with some effective tempo changes and the group doesn't let the interest drag for a moment. Not a strong enough song for the charts, though.

BREAD: Dismal Day (Elektra). Vocal harmonies reminded me at first of the Hollies, which can't be bad, and this group has certainly got an interesting sound going for them. Easy dance tempo, good accompaniment, not a strong enough number.

THE EMOTIONS: Somebody New (Deep South). The group's name and the label almost sum up this single. I'll just add that the girl lead vocal has a pleasantly airy voice, there's a nice beat and a strong melody. Unfortunately I can't see it getting the plugs.

THE NEW FACES: There is An Island In The Sun (Decca). Hawaiian guitars, a faint hint of steel drums and attractive harmonies wait us across to a sun drenched island paradise. Great to listen to on a rainy Monday morning, but NME's charts are compiled on Wednesdays.

THE INCROWD: Where In The World (Deram). Thumping beat leads into almost rasped but attractive vocal, helped by a forceful backing which really drives the number home. Strangely familiar chorus and almost strong enough to get a touch.

THE MOOD-MOSAIC: 1A Touch Of Velvet A String Of Brass (Columbia). Written, produced and arranged by Mark Wirtz this really is



SUE LYNNE

SUE LYNNE: Baby, Baby, Baby (RCA). A very catchy song in the "Goodnight" "Midnight" mould bouncily sung with all the happy attack associated with Clodagh Rodgers and with enough blues, strong enough to make the charts.

Produced by Chris Andrews.
CLIFTON CHENER: Black Gal (Action). One of the "in" sounds at the moment and certainly excitingly new. If you always thought of the accordion as being a squeeze box just wait until you hear Clifton play it! Folk blues with a difference — a heck of a difference!

Feliciano's back in Britain!



RCA welcomes José Feliciano on his return to Britain.

Buy his new single!

"And The Sun Will Shine"

c/w "Rain" RCA1871
 Don't wait—get a copy now!

P.S. You'll also be "Souled" on these two Feliciano albums
"A Bag Full Of Soul" • INTS1025
and "Souled" • SF8008 • RD8008



NO MULES FOOT Family
 NOW OUT ON OCTOBER 17th

Otis Reading
 She's A Right' Evolution
 E2442

GO FOR THESE!

Strong, plaintive ballad from that top US group...

COUNTRY JOE & THE FISH

Here I go again VA 3

First solo record from that big-talent artist...

ESTHER OFARIM

Saturday night at the world BF 1807

VANGUARD PHILIPS

The most requested number on the BBC switch board!

NEVILLE DICKIE

THE ROBIN'S RETURN

MM644

*Hear him on the daily Jimmy Young Show



For Release October 3rd

JOHNNY NASH

Love Me Tender MM646

STATEN ISLAND FERRY

CANDY BAR MM643

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

NME TOP 30

(Week ending Wednesday, October 1, 1969)

LAST WEEK	THIS WEEK	TITLE	ARTIST	WEEKS ON CHART	HIGHEST POSITION
1	1	BAD MOON RISING...	Creedence Clearwater Revival (Liberty)	7	1
2	2	JE T'AIME... MOI NON PLUS	Jane Birkin & Serge Gainsbourg (Fontana/Major Minor)	7	2
3	3	I'LL NEVER FALL IN LOVE AGAIN...	Bobbie Gentry (Capitol)	5	3
4	4	DON'T FORGET TO REMEMBER...	Bee Gees (Polydor)	7	2
10	5	A BOY NAMED SUE...	Johnny Cash (CBS)	3	5
7	6	TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye (Tamla Motown)	10	3
11	7	THROW DOWN A LINE	Cliff Richard & Hank Marvin (Columbia)	4	7
8	8	GOOD MORNING STARSHINE...	Oliver (CBS)	8	8
5	9	NATURAL BORN BUGIE...	Humble Pie (Immediate)	8	5
6	10	IN THE YEAR 2525...	Zager & Evans (RCA)	9	1
14	11	IT'S GETTING BETTER...	Mama Cass (Stateside)	6	11
25	12	LAY LADY LAY...	Bob Dylan (CBS)	3	12
9	13	VIVA BOBBY JOE...	Equals (President)	9	6
16	14	PUT YOURSELF IN MY PLACE...	Isley Brothers (Tamla Motown)	5	14
12	15	HARE KRISHNA MANTRA...	Radha Krishna Temple (Apple)	3	12
19	16	CLOUD NINE...	Temptations (Tamla Motown)	6	13
21	17	I'M GONNA MAKE YOU MINE...	Lou Christie (Buddah)	3	17
27	17	I SECOND THAT EMOTION	Diana Ross & the Supremes & the Temptations (Tamla Motown)	2	17
19	19	NOBODY'S CHILD...	Karen Young (Major Minor)	1	19
23	20	SOUL DEEP...	Box Tops (Bell)	3	20
13	21	MY CHERIE AMOUR...	Stevie Wonder (Tamla Motown)	12	3
22	22	MARRAKESH EXPRESS...	Crosby, Stills & Nash (Atlantic)	5	15
17	23	BIRTH...	Peddlers (CBS)	4	17
18	24	SAVED BY THE BELL...	Robin Gibb (Polydor)	13	2
25	25	DO WHAT YOU GOTTA DO...	Four Tops (Tamla Motown)	1	25
15	25	HONKY TONK WOMEN...	Rolling Stones (Decca)	13	1
27	27	SPACE ODIDDY...	David Bowie (Philips)	1	27
28	27	CLEAN UP YOUR OWN BACK YARD...	Elvis Presley (RCA)	5	19
24	29	WET DREAM...	Max Roerio (Unity)	16	17
26	30	LOVE AT FIRST SIGHT...	Sounds Nice (Parlophone)	2	26
30	30	AM I THE SAME GIRL...	Dusty Springfield (Philips)	1	30

Britain's Top 20 LPs

1	1	ABBEY ROAD	Beatles (Apple)	1	1
1	2	AT SAN QUENTIN	Johnny Cash (CBS)	8	1
4	3	THROUGH THE PAST, DARKLY (BIG HITS VOL. 2)	Rolling Stones (Decca)	3	3
2	4	BLIND FAITH	(Polydor)	4	2
3	5	STAND UP	Jethro Tull (Island)	10	1
7	6	HAIR	London Cast (Polydor)	35	3
11	7	ACCORDING TO MY HEART	Jim Reeves (RCA)	15	2
6	8	NICE	(Immediate)	5	4
9	9	FROM ELVIS IN MEMPHIS	Elvis Presley (RCA)	8	2
5	11	WORLD OF MANTOVANI VOL. 2	(Decca)	1	9
5	11	NASHVILLE SKYLINE	Bob Dylan (CBS)	19	1
11	12	LIONEL BART'S OLIVER!	Soundtrack (RCA)	25	4
18	13	THE WORLD OF VAL DOONICAN	(Decca)	36	4
15	14	SONGS FOR A TAILOR	Jack Bruce (Polydor)	2	14
15	15	SSSSH	Ten Years After (Deram)	1	15
7	16	2001 SPACE ODYSSEY	Soundtrack (MGM)	18	2
17	17	RAY CONNIF... HIS ORCHESTRA, HIS CHORUS	(CBS)	14	8
18	18	SOUND OF MUSIC	Soundtrack (RCA)	22	5
19	19	AHEAD RINGS OUT	Blodwyn Pig (Island)	8	9
20	20	LED ZEPPELIN	(Atlantic)	22	5

New from CBS

New Singles

4538 **Stony Brook People**
Easy To Be Hard

4539 **Mark Wirtz**
Caroline

4540 **The Factory**
Try A Little Sunshine

4504 **Paul Revere & The Raiders**
Featuring Mark Lindsay
We Gotta All Get Together

57-3163 **Juke Boy Bonner**
Runnin' Shoes

4572 **The Byrds**
I Wasn't Born To Follow
From the motion picture "EASY RIDER"

4573 **Pennyworth**
Malena, Malena

4576 **Jessie Matthews**
Raining In My Heart

New Albums

(S) 63697 **Barbra Streisand**
What About Today

(S) 63681 **Alan Haven**
Haven For Sale

(S) 63685 **Tony Bennett**
I've Gotta Be Me

CBS Records 28-30 Third Avenue, New York, N.Y. 10011

Congratulations

JOHNNY CASH

and

THE PEDDLERS

on their

CHART ENTRY SUCCESS

from

MERVYN CONN ORGANISATION

45-46 CHANDOS HOUSE
CHANDOS PLACE, LONDON, W.C.2
TEL. 01-836 7255/6/7 & 01-836 9970

5 YEARS AGO

TOP TEN 1964 Week ending Oct 1

- 1 I'M INTO SOMETHING GOOD Herman's Hermits (Columbia)
- 2 OH, PRETTY WOMAN Roy Orbison (London)
- 3 WHERE DID OUR LOVE GO Supremes (Stateside)
- 4 RAG DOLL Four Seasons (Philips)
- 5 I WOULDN'T TRADE YOU FOR THE WORLD Bachels (Decca)
- 6 THE WEDDING Julie Rogers (Mercury)
- 7 I WON'T FORGET YOU Jim Reeves (RCA)
- 8 TOGETHER F. J. Proby (Decca)
- 9 YOU REALLY GOT ME Kinks (Pye)
- 10 I'M CRYING Animals (Columbia)

10 YEARS AGO

TOP TEN 1959 Week ending Oct 2

- 1 ONLY SIXTEEN Craig Douglas (Top Rank)
- 2 HERE COMES SUMMER Jerry Keller (London)
- 3 LIVING DOLL Cliff Richard (Columbia)
- 4 'TIL I KISSED YOU Evely Brothers (London)
- 5 HACK THE KNIFE Bobby Darin (London)
- 6 SOMEONE Johnny Mathis (Fontana)
- 7 LONELY BOY Paul Anka (Columbia)
- 8 CHINA TEA Russ Conway (Columbia)
- 9 MONA LISA Conway Twitty (MGM)
- 10 THREE BELLS The Browns (RCA)

15 YEARS AGO

TOP TEN 1954 Week ending Oct 1

- 1 SUGAR, SUGAR, Archies
- 2 LITTLE WOMAN, Bobby Sherman
- 3 EASY TO BE HARD, 3 Dog Night
- 4 JEAN, Oliver
- 5 HONKY TONK WOMEN Rolling Stones
- 6 THIS GIRL IS A WOMAN NOW, Gary Puckett
- 7 YOU'VE BEEN FOLLIN' ME, The Beatles
- 8 EVERYBODY'S TALKIN', Nilsson
- 9 I CAN'T GET NEXT TO YOU, Temptations
- 10 RIVER, Creedence Clearwater Revival
- 11 SUSPICIOUS MINDS, Elvis Presley
- 12 CARRY ME BACK, Basicals
- 13 HOT FUN IN THE SUMMERTIME, Sly & the Family Stone
- 14 OH WHAT A NIGHT, Dells
- 15 WOHNA MAKE YOU MINE, Lou Christie
- 16 THAT'S THE WAY LOVE IS, Marvin Gaye
- 17 WHEN I DIE, Motherlode
- 18 GET TOGETHER, Youngbloods
- 19 A BOY NAMED SUE, Johnny Cash
- 20 TRACY, Cliff Links
- 21 HURT SO BAD, Letterman
- 22 WHAT KIND OF FOOL, The Ronettes
- 23 LUCKY ON SUKKA, Chubby Checker
- 24 SHARE YOUR LOVE WITH ME, Archie Franklin
- 25 MAKE BELIEVE, Wind
- 26 WHAT'S THE USE OF BREAKING UP, The Beatles
- 27 KERN-O-SARE, Electric Indian
- 28 LAY LADY LAY, Bob Dylan
- 29 YOU, I, Rubeys
- 30 WE GOTTA ALL GET TOGETHER, Paul Revere

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."

Last Title (Tuesday, September 30, 1969)

- 1 SUGAR, SUGAR, Archies
- 2 LITTLE WOMAN, Bobby Sherman
- 3 EASY TO BE HARD, 3 Dog Night
- 4 JEAN, Oliver
- 5 HONKY TONK WOMEN Rolling Stones
- 6 THIS GIRL IS A WOMAN NOW, Gary Puckett
- 7 YOU'VE BEEN FOLLIN' ME, The Beatles
- 8 EVERYBODY'S TALKIN', Nilsson
- 9 I CAN'T GET NEXT TO YOU, Temptations
- 10 RIVER, Creedence Clearwater Revival
- 11 SUSPICIOUS MINDS, Elvis Presley
- 12 CARRY ME BACK, Basicals
- 13 HOT FUN IN THE SUMMERTIME, Sly & the Family Stone
- 14 OH WHAT A NIGHT, Dells
- 15 WOHNA MAKE YOU MINE, Lou Christie
- 16 THAT'S THE WAY LOVE IS, Marvin Gaye
- 17 WHEN I DIE, Motherlode
- 18 GET TOGETHER, Youngbloods
- 19 A BOY NAMED SUE, Johnny Cash
- 20 TRACY, Cliff Links
- 21 HURT SO BAD, Letterman
- 22 WHAT KIND OF FOOL, The Ronettes
- 23 LUCKY ON SUKKA, Chubby Checker
- 24 SHARE YOUR LOVE WITH ME, Archie Franklin
- 25 MAKE BELIEVE, Wind
- 26 WHAT'S THE USE OF BREAKING UP, The Beatles
- 27 KERN-O-SARE, Electric Indian
- 28 LAY LADY LAY, Bob Dylan
- 29 YOU, I, Rubeys
- 30 WE GOTTA ALL GET TOGETHER, Paul Revere

WELCOME HOME TO JONES THE CONQUEROR!

by **THE EDITOR**

Special
New Musical Express
supplement

TOM JONES came back to Britain on Saturday in triumph after being away almost half a year. During this time he has enhanced his reputation a hundredfold and earned a massive amount of foreign currency for Britain. Bravo, Tom! And manager Gordon Mills, who has travelled most of the time with him.

Everywhere Tom has appeared in person every seat has sold and the standing room only capacity as well! He has left behind him a trail of new fans who have thrilled to his wild way of putting over a song, which makes everyone go wild with him!

And just as the ladies go crazy for him in this country, so do they flip their bonnets for our Tom in Australia and America. They all want him back, impresarios and fans alike.

Agent Colin Berlin summed it up very accurately when he said, after yet another offer for Tom's services: "If only we had four or five Tom Jones!"

And press agent Chris Hutchins, who made four transatlantic trips during the period, reports that journalists everywhere wanted to interview Tom above all else, while photographers travelled thousands of miles to get shots of him.

Holiday and Elvis

Tom had an eight-day holiday in Hawaii, during which time he met up with Elvis Presley for the first of three get-togethers during his stay, the second when El went to see Tom's act in Vegas, and the third when Tom returned the compliment by going to see Elvis perform.

Recently, Tom has been enjoying home life, with his wife Linda, and his 11-year-old son Mark, living in the luxurious Coldwater Canyon lodge home of Paul Newman, with its big swimming pool in the grounds. That is, he's been enjoying it there when he's managed to get away from the Los Angeles TV studios, where he has been working on six specials since August 26, with such famous guest stars as Johnny Cash, Sammy Davis, Tony Bennett and Glen Campbell or discussing with manager Gordon Mills and the Hollywood's top producer Joe Levine a possible film project.

Before that it was personal appearances all the time, starting at the Chevron hotel, Sydney, from April 24 to May 10, two and a half weeks of intense excitement even for the Chevron regulars, who get all the top world stars there to entertain them.

Tom went on to Hawaii, to play a torrid stint at the Alika hotel in Honolulu, ending on May 18, and then flying non-stop to Boston, Massachusetts, for a show on May 19, a hop of some 6,000 miles.

Next stop, New York for Press receptions, radio and TV interviews before his big opening at the Copacabana, where he caused such a sensation people were fighting to get tables for his fortnight's stay. Tom was already a big television star; the series we saw here being shown in colour in the States.

On June 5 he flew on to Las Vegas, his great reputation as a singing fireball preceding him, and again it was a mad panic for tables to see him at the Flamingo, where he ran riot for four weeks from June 6 to July 2.

Like the manager of the Flamingo said at the end of his engagement: "How I wish he could stay for another six months." But Tom was due in Los Angeles, where he took the Greek theatre by storm from July 7 to 13, a record-breaking week.

Back to the East

Back East again for a sizzling stint at the Oakdale Municipal theatre at Wallingford, Connecticut, from July 16-20, and an opening the next night at the Carousel theatre, Framingham, Massachusetts, until July 26.

One-nighters followed, at which he packed fans into massive stadiums in Philadelphia, San Francisco and Cleveland. Then, his touring over, he took a well-earned two-week rest at his Los Angeles hideaway before starting filming six TV shows, from August 26.

Mirroring the financial success of his America exploits is the fact that shares in the MAM company, which has Tom's earnings as its No. 1 asset, have gone from some 13s, a share initially to a sky high 42s, recently, and are now on the 35s. level. This is happening at a time when shares are sliding, not going up some three times in value! American companies are willing to pay £12,000,000 for MAM, it is reported.

All this puts Tom in the millionaire class. But he has never got out of hand as far as his head is concerned. He still enjoys the simple things, like a game of cards or a friendly chat.

And if you see him smoking a fat cigar and sipping champagne, don't put that down to boastful bravado. It's just that his doctor long ago told him they would help him keep slimmer than fags and beer!

ANDY GRAY



This is TOM JONES

his latest great album

to add to your great collection...



SKL 5007 LK 5007

Delilah Green, Green Grass of Home

SKL 4946 LK 4946

SKL 4855 LK 4855

Help Yourself

SKL 4982 LK 4982

Thirteen Smash Hits

SKL 4909 LK 4909

Tom Jones Live at the Talk of the Town

SKL 4874 LK 4874

From the Heart

SKL 4814 LK 4814

A-TOM-IC Jones

SKL 4743 LK 4743

Along Came Jones

LK 4693

DECCA

12 Stereo or Mono LPs

The Decca Record Company Limited, Decca House, Albany, Englewood Cliffs, N.J.

FRANK SINATRA SAYS HE'S TOM'S NO. 1 FAN

When Tom Jones was in the audience with his parents at Frank Sinatra's show in Las Vegas, the great Frank said from the stage of Tom: "He is Number One in the world today and I am his Number One fan." Everyone craned their necks to see Tom, in a booth at the back, and even Sinatra was forgotten for a moment.

Gifts from Elvis and Tony

Tom Jones thought Christmas was early this year when he received a matching ring from Elvis Presley and cuff links from Tony Bennett.

A personal message to YOU from TOM . . .

UNBELIEVABLE! BUT GOOD TO BE HOME!

UNBELIEVABLE! That's the think of to sum up the last few n happened since I left Britain in like a marathon task to put it readers.

The one thing on my mind now is great to be back — the old home town might say.

Home now, of course, is my place Sunday just cycling round the ground still there. It seemed a far cry from New York, the Flamingo in Las Vegas and Los Angeles; a lot different to the Holl man loaned me for my stay in Los Ange

Dancing on the

I suppose if I had to pick out a would be that sensational season at women danced on the tables and police outside to help me get in and out of feeling to be caught up in that kind told that it has never happened before as the Copacabana.

Towards the latter end of the trip in LA for my next series and we had cluding Anthony Newley, Sammy Da Blood, Sweat and Tears.

All in all it's been a memorable five to be home!

Tom



BRITAIN'S LEADING SHOWBUSINESS AGENCY

is proud of

Tom Jones'

outstanding

world-wide

achievements

ARTISTES MANAGEMENT & AGENCY LTD

24-25 New Bond Street, London W1Y 9HD. Tel: 01-499 9461 Cables: Amartiste London W1
Licensed annually by the Westminster City Council

Directors: Colin Berlin, Barry Clayman, G. W. Mills



TOM arrives home on Saturday to be met by his family at London Airport. He's started work on a new series at Elstree's ITC studios.

Welcome Home TOM

Congratulations on your tremendous success and acceptance in the U.S.A. This is only the beginning . . .

CYRIL SIMONS

DON AGNESS

RONNIE SCOTT

IT'S

word I can s. So much has that it seems down for NME

am home and it's ks the same, you

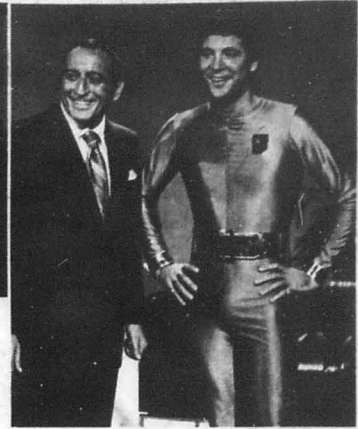
urray and I spent ing sure it was all pacabana in New Greek Theatre in home Paul New-

ht of the trip it Copacabana when re on regular duty lace. It is a great tement and to be lace as legendary

de six TV shows t great guests in ony Bennett and

s. But it's GOOD

one



TOM JONES with guests BLOOD, SWEAT AND TEARS, ANTHONY NEWLEY and (above) TONY BENNETT.

STARS FLOCK TO BE TOM'S TV GUESTS

GUEST stars in Tom Jones TV shows

Mary Hopkin, Who, Jose Feliciano, Shelley Berman, Wilson Pickett,

Moody Blues, Connie Stevens, Mama Cass Elliott, Hollies, Charles Aznavour, Dusty Springfield, Bobbie Gentry, Harry Secombe,

Frankie Vaughan, Nancy Wilson, Judy Collins, Liza Minnelli, Victor Borge, Anthony Newley, Sammy Davis, Tony Bennett,

Barbara Eden, Johnny Cash, Glen Campbell, Vikki Carr, Bobby Darin, Blood, Sweat & Tears, Crosby, Stills & Nash

JOHN ROSTILL (of Shadows fame) on touring with TOM

AS bass guitarist with the Shadows, John Rostill thought he'd seen some pretty hectic fan mania over Cliff Richard. Then he toured America and Australia with Tom Jones and realised he'd seen nothing!

"The Copacabana in New York was sold out to twice its capacity five weeks before we were due there," John related. "When Tom opened, forty and fifty-year-old women were dancing on the tables — it was a very strange sight."

John got the chance to tour with Tom through the well-known guitarist, Big Jim Sullivan, who approached him to go. "With the advent of the Shadows split I was free," said John.

"I've always admired what Tom had done and I've been a Jerry Lee Lewis fan for a long

time. I believe in doing what you want, so I went." There was only one rehearsal prior to the tour, John explaining that Tom seems to be "rather elusive." They all travelled to Australia on the same plane and though the flight

lasted twenty-eight hours, little was seen of the singer.

"He appears to be very much under the influence of his managerial staff," John commented. "He generally disappears into a little room when he's not working. After a three weeks stint the general procedure was for him to invite everybody round to his suite for a farewell drink."

"He's rather shy off-stage, but supremely confident on

stage. He throws himself into it and never lets up."

How is it to work with Tom and how much say does he have on the musical side of things?

John replied: "He is very, very easy to please. No trouble at all, as the musicians all said. All the arrangements are done for him and I rather got the impression that he is good at one thing, performing, and he leaves the rest to others to take care of. The only time he says

anything is if he's not pleased with something.

"It's tremendous going on stage with him; I would have done it even if they hadn't paid me!

"The audience reaction was in some ways reminiscent of the early Cliff days — I joined the Shadows towards the end of the hysteria in '63.

"But for Tom it was about ten times more so!"

RICHARD GREEN

Welcome Back TOM

to . . .

"THE GREEN GREEN GRASS OF HOME"

BURLINGTON-PALACE MUSIC GROUP

9 ALBERT EMBANKMENT, LONDON, S.E. 1
Tel: RELIANCE 2692 & MALDEN 7507

CONGRATULATIONS TOM

Sincerely,
Gordon

TOM JONES

A NEW BOOK FOR ALL THE FANS OF THE WORLD'S No. 1 ARTIST

20 Great Action and Candid Photos

5 Great Hit Songs

Life Story

Complete Discography

PRICE 8/6

(1/- minimum postage)

SONG ALBUM



ON SALE NOW FROM ALL MUSIC SHOPS AND THE PUBLISHER

ACUFF-ROSE MUSIC LTD.

15 ST. GEORGE STREET, LONDON, W1

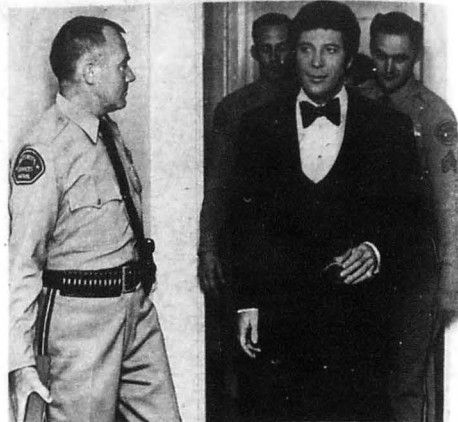
PROTECTION FOR TOM JONES IN LAS VEGAS

WHEN he played his sensational season at the Flamingo hotel, Las Vegas, last June-July, TOM JONES was given plenty of protection. Uniformed security guards watched over him constantly.

On the left, one of his guards is seen in the mirror as TOM fixes his tie ready for another show. On his dressing table is a "Monster" mascot and shoe trees from his stage footwear.

On the right, TOM sets off from dressing room to stage for another sensational show, accompanied by three pistol-armed body guards.

**BUT HE STILL WAS
'INVADED' ON STAGE!**



Despite all his protection, he still had an "invader" confront him on stage — a pretty spectator. While the orchestra leader looks amused, Tom's manager GORDON HILLS, in tight jacket and trousers, seems worried about Tom's fate. But Tom doesn't!



RIGHT: A remarkable double-exposure of TOM in action with a beautiful "ghost," enthralled as she listens to him sing — the personification of cause and effect.



DEAR TOM,

We are very proud to represent you in the United States.

Congratulations on your tremendous success in America.

CREATIVE MANAGEMENT ASSOCIATES



Ono Jones, Mike Smith, Denis Byron, Neil Jones, Blue Weaver, Clive Taylor and Andy Fairweather Low.

ONO 'TURKEY' FOLLOW-UP And Apple reggae 'Chance' revival

JOHN LENNON'S new Plastic Ono Band — Eric Clapton, Klaus Voorman, Alan White and John and his wife Yoko Ono — have recorded their follow-up to "Give Peace A Chance." The single will be a Lennon composition, "Cold Turkey," which he performed at the Toronto rock 'n' roll revival recently. Apple also plans to rush-release another version of "Give Peace A Chance" — this time reggae-style, by a West Indian group Hot Chocolate.



No release date has been set for the Ono single, but Lennon was this week working on re-mixing the record.
The Hot Chocolate single was an independent production which Apple has agreed to release.
Yoko Ono said this week that it was wrong for people to think John wanted to leave Apple simply because he had said he wanted "some loose change" from the company to pursue his own interests. Like the other Beatles, he was a quarter of Apple. But he did not want some financial freedom.

Herman panto

Herman's Hermits will star in "Aladdin" at Streatham Odeon this Christmas. The pantomime opens on December 24.

GAYE DANCE DATES

TAMLA star Marv Johnson — whose record "I Pick A Rose For My Rose" was an NME Chart hit earlier this year — arrives today (Friday) for an extensive club and ballroom tour for promoters Mike Rispoli and Maurice King.

He opens tomorrow at Nelson Imperial, then visits Bolton Casino Club (5), Leicester Top Rank (8), Tottenham Royal (10) and Manchester Twisted Wheel and Winsford Civic Hall (11).
Further dates are Crewe Up The Junction (12), Grimby Gaiety (13),

Worthing Assembly Rooms (16), Retford Broken Wheel (18), Purley Orchard (20), Doncaster Top Rank (22), Blackburn Mecca (23), Basil-don Locarno (24), Dunstable California (25), Liverpool Silver Blades (26), Nottingham Palais (27), Mayfair Hatchetts (30) and Devizes Corn Exchange (31).

M RETURNS TO BRITAIN

Saturday. He begins a week at Manchester Golden Garter on October 20, and the following week appears at Luton's Caesar's Palace.
He undertakes eleven club and ballroom dates in Ireland

from November 2-9, then returns to London to teleconcert a London Weekend special for screening later in the year.
Tim resumes cabaret at Sheffield Cavendish (November 16 week), then plays seven days doubling Birmingham Cavendish and Dolce Vita from November 23 before returning to America.

Dorsey tour— date changes

EIGHT new dates have been added to Lee Dorsey's British ballroom tour which opens at Edgewood White Lion next Friday, October 10. There have also been a number of switched venues.
New dates include Kennington Surrey Rooms and Kensington Blaises (12), Mayfair Scotch of St. James (13), Liverpool Silver Blades (19), Worthing Assembly Hall and Soho Bag O'Nails (23), Grimby Gaiety (27) and Derby Clouids (November 2).
Dorsey now visits Tottenham Royal and Mayfair Revolution instead of Hereford Hillside on October 17, and other switches are Sheffield Shades not Leeds Spinning Disc (24) and Margate Dreamland instead of Birmingham Rainbow Club (November 1).

U.S.: MOVE TRY AGAIN

The Move's much delayed American tour, due to begin last week, was postponed again until yesterday (Thursday) because visas failed to arrive on time. The group was due to open in Detroit.

VINCE HILL IN PANTOMIME

Vince Hill is to play the title role in the pantomime "Dick Whittington" at Bradford Alhambra this Christmas. His latest single "Little Bluebird" has been entered for the Radio-Tele-Luxembourg Grand Prix International, and Vince will be going to Luxembourg for the final on October 18.

Jose Palladium LP

Jose Feliciano's one-man concert at the London Palladium this Sunday (5) is to be recorded as a live RCA album for rush-release in this country and in America.

Grape goes a - and - r

Former Grapefruit guitarist Pete Sweetenham has joined Decca as a producer.

RHADHA AND BOWIE ON PIE PACKAGE?

MEMBERS of the Rhadha Krishna Temple may join the Humble Pie package tour to sing their "Hare Krishna" hit, and definitely scheduled for the concert dates beginning next week is NME "Space Odyssey" Chart newcomer David Bowie. As previously reported, the bill will also feature Love Sculpture—just signed to the new Motown label Rare Earth—and a performing elephant named Changes.

Offer to the Rhadha Krishna Temple to join the Pie dates came from promoter David Apps. It was understood that negotiations at first broke down, but as NME went to Press a spokesman for the Temple said they were anxious to spread their message in this way and he felt there was a very strong probability

that agreement would be reached.

Bowie is also tentatively booked for a planned one-night concert with Herman's Hermits and the Trogs at Sunderland Empire on November 1.

He has just completed work on his first album for Philips, expected to be released in November. His "Space Oddity" single is also currently in the charts in Holland and Switzerland.

AFFAIR VENUES

New dates for Love Affair include Edinburgh Oasis Club and Bonneridge Regal tonight (Friday), Nantwich Civic Hall (Saturday), Southampton Royal Pavilion (Tuesday); concerts in Amsterdam (10 and 11), Germany (12), Scarborough Scene Two Club (17), Nelson Imperial Ballroom (18), Swansea Top Rank (22), and Haverford West Market Hall (25).

The group will host its first fan club convention in December. Likely venue and date in Tottenham Royal, December 8.

Jones Engel TV guest

TOM JONES is to head the list of guest stars lined up for the first show in the lavish series of ATV Engelbert Humperdinck colour TV specials to be screen in the New Year. Other big names who join him are Jose Feliciano and Dionne Warwick.

Beach Boys Royal 'Rave'

THE Beach Boys will play a royal date at Wembley Empire Pool on November 30 when they appear before Princess Margaret at the annual "Save Rave" concert. This will be their only British date in a short tour of Europe.

Other artists who have agreed to give their services free for the charity event include Marmalade and Grapefruit and Dusty Springfield, previously reported.

Tom Jones will be moving from studio to studio at Elstree — where filming begins next week—because apart from his appearance in the Humperdinck spectacular work has also begun on show No. 2 in his own series.

Both Humperdinck and Jones have new Decca albums released this month; Jones' is "Tom Jones Live in Las Vegas," recorded at the resort's Flamingo Hotel in June.

New U.S. bookings for Humperdinck include cabaret seasons at Philadelphia's Latin Casino and at New York's Royal Box.

CHICKEN DATES, AMERICA PLANS

CHICKEN SHACK'S first American tour—due to have begun several weeks ago — has now been tentatively fixed for mid-December. A series of Continental dates with Ten Years After has been arranged, and Shack's "Hundred Ton Chicken" album has been scheduled for release by Blue Horizon this month.

The Stateside release of Shack's records and agency difficulties caused a considerable postponement of the American tour, which manager Harry Simmons has now almost certainly finalised for December 12.

The group starts a three-day Dutch tour with Ten Years After on October 24, then plays a solo concert in Paris. It returns to the Continent with Ten Years on November 10 for 14 days, visiting Germany, Austria, France and Switzerland.

Latest British dates for Chicken Shack include Boston Starlite tomorrow (Saturday), London Lyceum on Sunday, Birmingham Aston University (10), Haverfordwest Market Hall (11), Hanley Place (12), Romford King's Head (13), Whitley Bay (16), Leeds Town Hall (17), Margate Dreamland (18), Gray's Civic Hall (22) and garnetstaple Queen's Hall (31).

MATTRESS CONCERT

Fat Mattress, Keith Rell's Renaissance and disc jockey Pete Drummond appear at a concert in aid of Hertfordshire Apprentice Association at Watford Town Hall on October 31.

£250,000 DEKKER

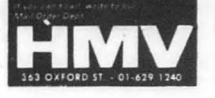
Because of recent disturbances in Ireland Desmond Dekker has been insured for £250,000 during his current tour here; he appears at Belfast Crossgar Hall doubling Dublin Palm Beach tomorrow (Saturday), Dublin Chrystal (Sunday) and Dublin Chicago Disco (Monday).

TANGERINE LOSES LEADER

Tangerine Peel lead singer, Mike Chapman, has been ordered to leave Britain. Mike is an Australian, who has been in this country for two years on a visitor's permit; this has now expired, and the Home Office has refused to renew it. The group, whose new MGM single is "Play Me A Sad Song And I'll Dance," will now have to find a new vocalist.

TOP SHOP FOR POP!

- in stock now
- 2000 SINGLES
- 3000 POP ALBUMS
- ALL LABELS
- EVERY NEW RELEASE
- OPEN TILL 8pm
- MONDAY TO FRIDAY
- SATURDAY 6pm



TIMEBOX single is a knockout. "Yellow Van" put a travelling salesman who loves his work—and a family housewives love it too! It being a very clever and original, the overall sound is with a Bayou rock beat along. We may not have the boats in this country, but sure we have plenty of fans. This is on Deram,

meaning out of a song. It's a good song, too, by the hit-writing team Arnold/Martin/Morrow, so listen out for 'The spark that lights the flame' on Deram DM 274.

THE INCROWD hail from Liverpool, which seems to be a pretty soulful place. When you hear their first Deram single, you'll understand why they're in such demand for U.S. bases, particularly on the Continent. 'Where in the world' is in a Detroit mood, very well sung, and with the sort of melody that stays in your head. The number of this one is DM 272.

Everything seems to be fairly

Deramic at the moment. **LOVECHILDREN** are causing quite a stir with their supercharged single 'Easy squeezey', which is one of the most exciting and lively records to come out in a long time—hear it on DM 268.

By the way, have you woken up to The Great Awakening yet?



The Decca Record Company Limited
Decca House Albert Embankment London SE1

Take 5

To browse through some Selmer catalogues

Selmer Selmer Selmer Selmer Selmer

BRASS	WOODWIND	AMPLIFIERS	ELECTRONICS	OTHER ACCESSORIES
-------	----------	------------	-------------	-------------------

Brass Sax and Woodwind
Electronics Keyboard Guitars

Please send me the brochures which I have ticked

Name

Address

My usual Selmer dealer is NME 4/10/69

Woolpack Lane
Baintree, Essex

PAGE-e titled by ALLEN EVANS

Crisp brass from Herb Alpert

HERB ALPERT & TIJUANA BRASS (Vol. 2) (A&M Records, AMLS 375, 54s.).

TAKE the crisp trumpet playing of Herb Alpert and back him with his six rather crazy musicians, who fool around a lot but when they are making music it's sound-perfect, and you have something worth playing over and over again.

A dozen numbers, all tuncful and some with novel touches, like the French marching sound in Milord, or the gaiety in America, or the bull-fight background of The Great Mamotele: Straighter instrumentals, none the less attractive, are More Spanish Harlem, Surin' Senorita and Green Leaves Of Summer. Up to Herb's high standards. **AE**.

Other titles: Swinger From Seville, Winds Of Barcelona, Hardening Thru Madrid, Crea Mi Amor, Mexican Crane.

NICK DRAKE: FIVE LEAVES LEFT (Island LP, LIPS 105; 37s. 6d.).

Nick Drake is a new name to me, and probably to you, from an accompanying biography. I read that he is at Cambridge reading English, was "discovered" by Fairport Convention when they played on the same bill, and spent some time travelling in Europe, a trip which has greatly benefited his songwriting. I'm sure he's got a lot of talent, because he obviously has a not inconsiderable amount of talent on this debut LP to make it entertaining. His voice reminds me very much of Peter Sarstedt, but his songs lack Sarstedt's penetration and arresting quality. Exceptions are Mary Jane, a fragile little love song, and Saturday Sun, a reflective number on which the singer also plays a very attractive piano. **CC**.

GIVE KEITH PROWSE 5- A WEEK AND THEY'LL LET YOU HAVE £10 WORTH OF RECORDS

You don't believe it? Join the Keith Prowse Budget Plan and we'll prove it.

If you pay Keith Prowse Budget Plan 5/- a week (payable monthly), you would be entitled to records worth TEN TIMES your monthly payment. If you put by 10/- a week, you would be entitled to £20 worth of records. See the idea?

It's a great way to build a record library without breaking the bank.

And you're not restricted on choice. Any artist. Any label. Any record. Every record guaranteed factory fresh.

That's not all. As a member of the Keith Prowse Budget Plan, you're kept in touch with the latest record news. Free every month to Keith Prowse Budget Plan members, a complete list of new releases that usually costs 1/- . Every month a review of the most interesting ones.

Choosing records in the comfort of your own home is easier, more convenient and paying's pretty painless. You know that you are choosing from one of the largest record selections in Europe and that every record is guaranteed unplayed.

But don't listen to us—listen to Michael Aspel. This coupon will bring you a free copy of his disc, telling you what HE thinks about the pian.

It makes a lot of sound sense. Post the coupon now.

KEITH PROWSE BUDGET PLAN

Keith Prowse Budget Plan, Dept. 28, 202 Tooting High St., London, S.W.17

I want to know more about the Keith Prowse Budget Plan. Please send me a free copy of Michael Aspel's disc. I am over 18 years old and live in the U.K.

Name _____
Address _____

Another sound idea from Keith Prowse—The Entertainment People



RICK EVANS and DENNY ZAGER.

Zager and Evans have a great deal to say!

ZAGER & EVANS: 2525 (RCA stereo SF 8056; 37s. 6d.).

CLOSE on their best selling in The Year 2525 hit (and their alarming predictions for the future) are all sung about again here), the popular Nebraska duo sing another nine other songs written by Rick Evans.

There's wistful tunes called Woman, I Remember Heide and Less Than Tomorrow, and the more swinging tale of an interesting girl called Cary Lynn Javes. And there's the sad tale of Fred, a criminal at 16, a soldier at 21 who got medals for killing 12 men but when he was discharged at 32 and killed another man with the plaster cast on his arm, he was finished, with his dad still wondering what their friends would say! Fred is a tune you could hear over again, as is Taxi Man, with some great rhythm music behind the grooving vocal. Easy, tuneful listening. **AE**.

Other titles: Bayan, Self, in The Land Of Green.

JOHNNY NASH FROM JAMAICA

JOHNNY NASH: SOUL FOLK (Major Minor MLP/SMLP 56; 37s. 6d.).

HERE'S Johnny Nash, the darling of the skinheads, proving that he is a top class ballad singer as well as the Reggae king. The album was recorded in Jamaica this year, and many of the tracks, especially a new arrangement of You Got Soul, have a definite Caribbean feel to the backing.

My favourite tracks—difficult to select from a very fine LP—are Love Me Tender, a beautiful rendering of Island in the Sun, the former Sam Cooke hit, Chain Gang, and Twelfth Of Never, which provided both Johnny Mathis and Cliff Richard with smashes a while back. **CC**.

Other titles: Five Hundred Miles, Country Boy, Blowing in the Wind, Cool Water, Scarlet Ribbons.

TEA & SYMPHONY: ASYLUM FOR THE MUSICALLY INSANE (Harvest, SHVL 761 39s. 6d.).

A light-hearted trio—Jef on guitar, James on rhythm guitar, Argel on organ and all singing—add some friends to the music, which is often experimentally weird, yet when they sing together they have a clarity of the Beach Boys at times. Gives the impression they play for their own amusement and if you like it, great. Mostly composed by Jef Daw.

Titles: Armchair Theatre, Feel Now So Cool The Wind, Sometime, Maybe My Mind Will Egg, The Came On, Terror in My Soul, Traveller's Shoes, Winter, Nothing Will Come Of Nothing.

THE WORLD OF HANTOVANI (Vol. 2) (Decca, mono PA 38, stereo SPA 36; 39s. 11s.).

So successful was Monty's Vol. 1, that here is another helping of lush, string-filled Hantovani music, taken from various tracks already issued. Those Were The Days, Beautiful Day and Evans are just three of the exquisite tunes picked. **AE**.

Other titles: Lara's Theme, Take The * Train, Hermand's Hideaway, Legend Of The Glass Mountain, Tonight, Secret Love, What Now My Love, April In Portugal, Air On G String.

SERGIO MENDES & BRASIL '68 (A&M Records, stereo AMLS 954; 37s. 5d.).

More smooth, jazzy Latin American music, with vocals by pianist Sergio and his two girl singers, backed by a lively rhythm trio. Super sound, especially with numbers like Mas Que Nada, a fast One Note Samba, Joker, and a terrific Jay Trimmer. Herb Alpert produces a most danceable or sit-in-out listening LP. **AE**.

Other titles: Spanish Flute, Going Out Of My Head, Tin Dem Dem, Agua De Beber, Slow Hot Wind, O Palo, Berimbau.

101 STRINGS: OLIVER! (Merble Arch MAL/MALS 1145; 14s. 6d.).

This is a collection of orchestral versions of the smash success from the musical. I can't fault the performances, but with the original soundtrack LP it's not so well. I can't see how this will pick up many sales, even allowing for the cheap label value. As ever, my favourites from the musical are Where Is Love and I'd Do Anything. **CC**.

The name is corny, but not the music

FLAMING YOUTH: ARK 2 (Fontana, STL 5533, 38s. 7d.).

A NEW group, Flaming Youth, has a folksome sound both vocally and instrumentally, and something exciting to say, not nearly as corny as its name!

Side one of their debut album is devoted to progression of advanced sounds, from Guide Me Orion (almost churchlike) through Earthglow (not moonshine, but earthshine), a dizzy instrumental called Weightlessness, and then a surprise—on to the planks, which are represented in satirical vein, with a corny war song for Mars, a "thirties" song for "Jolly Jupiter, problems of an old man who will never die as Saturn", weird rock comes in for Uranus the Magician, and Neptune the Mystic gaze all the meditation follies. Some phrases all sung out with clear diction by guitars Flash Smith and Ronnie Carl, organist Brian Chilton and drummer Phil Collins, who all can take lead vocals well.

Side two has some good things too—the powerful double-song in-spirational from Now On, the philosophical Changes, and best of all, the catchy, happy harmony in The Light Of Love. A group which could go a long way. **AE**.

Other titles: Space Child, Pulsar.

CHUCK BERRY: CONCERTO IN B (Globe Mercury mono and stereo NCL 201625 38s. 7d.).

I suppose nobody can go on for ever and ever making good records and now even the usually fantastic Chuck Berry has gone and done the wrong thing. If you expect a selection of rock and roll numbers—forget it! If you're after some interesting but different music—then forget that as well. Chuck has slowed down to a blues thing which, even accepting his occasional fine blues passages on guitar, just doesn't come across.

On the first track, Good Looking Woman, the treble is so poor that I began to wonder if it was recorded in a church hall. The entire second side, which consists of just the title track, is a conglomeration of cliches and dull mixing. Sorry, but even this ardent rock fan can't find anything good to say about this weak effort. **R.G.**

Other tracks: My Woman, It's Too Dark There, Put Her Down.



IDLE RACE (left to right) JEFF LYNNE, GREG MASTERS, ROGER SPENCER and DAVE PRITCHARD.

GOOD STUFF FROM IDLE RACE

IDLE RACE: IDLE RACE (Liberty mono and stereo LBS 83221 38s. 7d.).

ONE of these days Idle Race is going to get a smash hit single and then all of us who have been proclaiming their glory for so long will walk about saying "I told you so."

In the meantime, we have this album which is full of good things and shows what a capable and original group it is. A good example is Sea of Dreams, which starts off as a gentle story and works up into a mixture of way-out sounds and inventiveness which are very listenable.

The vocal harmonies are very good and one of the group's strong points. I suppose people like the Hollies and Fat Mattress spring to mind on the harmony bit, but then Idle Race, while being in that bag, are really quite different.

There's a bit of chat-chat and voluminous applause between Mr Crow And Sir Norman and Please No More Sad Songs, which leaves the listener totally unprepared for the latter track which is really lovely and all about a guy who enjoys holding his bird tight! On side two,

Girl At The Window has a good arrangement (by Jeff Lynne, who arranged them all and wrote nine of the eleven tracks). Someone Knocking is a good old rock and roll number that shows how a group can be both soft and gentle and also hard and exciting, then that's followed by A Better Life (The Weather Man Knows) which is reminiscent of some of the Beatles' quieter stuff. There have been better albums, but mainly by better-known groups—this one deserves a listen of seven. **R. G.**

Other tracks: Come With Me, Going Home, Reminds Me Of You, Big Chief Woolly Busher, Hurry Up John.

CLARTBOUND

Someone's Time Love

mca-wc MK 5001

HAIRY ONES CELEBRATE 1st BIRTHDAY

and near 250,000 LP sales

THE London stage version of "Hair" was one year old on Saturday, but there was more than just a first birthday to celebrate at the two massive parties thrown for the cast on Friday and Saturday nights — where champagne flowed like water.

By JOHN WELLS

earn nearly £3,000 a week from each stage version. Not much? The show has been running in New York, London, Stockholm, Copenhagen, Tokyo, Germany, San Francisco, Los Angeles, Paris and is due to open in Amsterdam in December. The London stage recording seems to be the most popular, at least on the Continent, and this accounts for the huge sales there of the British album. They have also sold 60,000 copies of the album in the U.S. and pick up heavy sales whenever they do one of their lightning Sunday shows in Europe.

the big news of the day was the announcement that the "Hair" stage LP, from which most of the cast receive royalties, had topped the 100,000 sales in Britain and was heading for 250,000 internationally. The album, which this week reaches its 35th week in the NINE LP Chart, earns each artist almost a penny for every copy sold, so this was more than just good news! "Hair" was recorded exactly a year ago today, Friday, in fifteen hours flat, starting at midday on a Sunday and finishing at 3 am on the following Monday morning. It was released the following month and prior to that the New York version had been picking up all the sales.



The toast is 'Hair'

Some of the cast and friends, including JOYCE BLAIR (centre, blonde), drink the toast to "Hair."



The London cast of "Hair," who celebrated their first year in the West End last Saturday with massive parties on both Friday and Saturday nights, seen on the stage of London's Shaftesbury Theatre prior to a recent performance. Left to right (back row) GARY HAMILTON (who shortly takes over the lead), ROHAN McCULLOUGH (since left), PETER STRAKER, HELEN DOWNING (who replaced Marsha Hunt), ANNABEL LEVENTON (now playing the Paris show), and OLIVER TOBIAS. Middle row: PETER OLIVER, ELAINE PAGE, TIM CURRY, LINBERT SPENCER, J. VINCENT EDWARD, ENA CABAYO and PETER COLEY. Front row: LINDA KENDRICK, LIZ WHITE, PAUL NICHOLAS, LUCY FENNICK, KOOKIE EATON and SONJA KRISTINA. *Original members of London cast who are also featured on the Polydor stage version album which shortly notches up 250,000 sales.



Above (l to r) LIZ WHITE, KOOKIE EATON, ELAINE PAGE, JOANNE WHITE and GARY HAMILTON.



LIZ WHITE and ELAINE PAGE sample the food while KOOKIE EATON keeps to the fluids.

When TRASH recorded Lennon & McCartney's GOLDEN SLUMBERS they didn't stop there...



OUT NOW Golden Slumbers, Carry That Weight b/w Trash Can APPLE 17 Produced by Tony Meehan

POP AND CLASSIC MIXTURE UNITED ALL

From YOU to US

The more who enjoy music the better

JOHN BOULTING was quoted as saying that John Lord's "Concerto For Group And Orchestra" played by the Deep Purple and the Royal Philharmonic is bridging the generation gap. I disagree since Lord is bringing together two sections of musical taste which overlap slightly already; on one hand the lovers of "serious music," who come from all generations anyway, and on the other the adherents of progressive pop.

The generations would be brought together more positively by a combination, say, of the Equals and Mantovani or Duke Ellington and the Stones. Pop which deliberately appeals to "all ages" (eg. Engelbert Humperdinck) tends to be banal and spineless.

Therefore I applaud Deep Purple's venture for musical rather than social reasons. The creation of better music should be the principal aim of present day musicians; if more than one generation enjoys it — all the better. JOHN WALTERS, Worktop, Notts.

I AM amazed at the Beatles' decision to release "Abbey Road" in stereo only. I can understand when a record company decided to do this with an

LP TOKEN WINNER

artist who has only a limited audience, but in the Beatles' case it seems sheer stupidity. What good is a stereo record to us poor owners of mono-record players? I am still at school and can't afford to buy many LPs, without having to pay 37s 3d for a stereo cartridge to enjoy my mono records! ROBIN CARSE, Edinburgh.

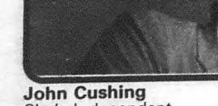
After hearing Peter Sarstedt's first radio show of his own on BBC (Sept. 28), I must say I enjoyed his choice of guests and

The Committee Sleep Tight Honey



7N 17826

John Cushing She's Independent



CNS 4002

The Dells Oh What A Night



CRS 8102

Readers' letters should be sent to: Tony Bramley, New Musical Express, 112 Strand, London, W.C.2. Each week an LP record chosen will be awarded to the writer of the best letter.

titles. But he is a brave man to play Bob Dylan and Joni Mitchell songs; they underline his immaturity and illustrate how far he has yet to go LYDIA MELLETT, London, W.8.

Hasn't BBC light entertainment head Tom Sloan been very quick in choosing Mary Hopkin for next year's Eurovision? Barely on the scene, Mary seems to have jumped the queue over many more seasoned British girls, who all deserve a crack at the song contest with its assured hit single at the end.

Helen Shapiro, Anita Harris and Julie Rogers spring to mind and are equally as popular as Mary on the Continent. HARRY MORRISON, Barking, Essex.

George Harrison's compositions on "Abbey Road" are two of the best on the album and while the songwriting talents of Lennon and McCartney seem to have reached their peak, Harrison's are only just beginning. Can't we have an album of Harrison music? ROBERT BALDWIN, Hounslow, Middlesex.

Thirty minutes; that's all we used to see. A measly half an hour a week of pop on BBC. Thirty minutes, as if that is enough.

The measly half-an-hour a week had five minutes struck off.

Twenty-five minutes! The writing's on the wall. That measly half-an-hour a week could soon be none at all!

CLIFF GILES, Walsall, Staffs.

Thank you the Nice for playing Sibelius' Karelia! I'm not a corny patriot, but it made me very happy because Sibelius is a Finnish composer and the Karelia is one of the most famous of his compositions. Thanks to the Nice many more young people know of his work. MAATTI PUURONEN, Viinjari, Finland.

THANK you, everyone, who helped with the Elvis Presley Convention No. 5. The party really swung! The celebrities, watched by over two thousand fans, included Jimmy Savile, Emperor Roscoe, Tony Prince, Anita Harris and Spencer Davis.

The main feature was that which appeared the morning after the Elvis TV spectacular, as yet unseen in Britain. Incidentally, £1,200 was raised for charity! P. J. TURVEY, Oldham, Lancs.

AMERICA CALLING DONOVAN ENDS ACT IN HOLLYWOOD

DONOVAN was in town this week for his appearance on the Friday night Howwood Bowl. Earlier in the week, TOMMY SMOTHERS hosted a party at his home for Donovan and the guest list included such notables as JANIS JOPLIN, CASS ELLIOT and DICK SMOTHERS

Donovan performed on top of the very high diving tower over the swimming pool for 45 minutes without stopping and at the end of his serenade he dived into the pool. Some finale! The guests applauded like thunder!

CASH COMEBACK ● RCA Records hosted last week at the Beverly Hills Hotel, Johnny Cash and his beautiful wife June Carter proudly and happily announced that they are expecting a sixth child in April. It's their first together, since he has three children from his first marriage and she has two from hers.

It was also announced that his TV series will be resumed at mid-season, as soon as one of the present ABC-TV shows ends.

ZAGER AND EVANS ● RCA Records hosted a press luncheon this week for their current chart-toppers Zager and Evans. Before lunch I spoke with Denny Zager, who was still enthusiastic about their trip to London recently. We began our tour in Rome, then Amsterdam and Copenhagen, and we liked London the best of all! They told me...

RCA has just released their new single, which is another "message" song, this time a



MALCOLM ARNOLD conducting Royal Philharmonic Orchestra playing with DEEP PURPLE for Albert Hall concert.



Ann Moses "Queen of 'Tiger Beat'"

moral statement and situation called "Mr. Turnkey." "All our songs have messages," Zager told me, "because that's what Rick (Evans) likes to write. He's always got something to say, and that's what music is about now, isn't it?"

Zager and Evans were just finishing up a week's engagement on the bill with Engelbert Humperdinck and Lonnie Donegan.

Engelbert doesn't do songs with a message; he does more love ballad-type things. So the audiences who came to see him didn't really listen to our wo. Is that much. But the past few nights they've been better.

"Don't misunderstand, Engelbert is fantastic in what he does. It's just very different from our act, which is more folk music."

Crosby, Stills, Nash preview

THE start of this week's continuing story of Crosby, Stills, Nash and Young. I know that from the English point of view, Graham Nash is certainly most interesting and the fact that "Marrakesh Express" is still rolling around the NME Charts means you like them.

Last week, I reported on the first two days of their stay. Up to their opening at the Fillmore East, in fact. Now I want to tell you a little of what to expect when you see them in concert — hopefully you will very soon since their first British trip is imminent. Opening night was fantastic! Rarely have I seen an act with so much magnetism, so much individual strength and drive. As each of the four shows unfolded, yet another member of the group began to take on a special aura. For most Americans, David Crosby is the figurehead — maybe because he's the most articulate and poetic.

Yet Graham has something equally magical. His writing has progressed far, far, far from the Hollies days, his experiences have been translated into beautiful, deep, meaningful lyrics. Graham's charm and stage presence lends itself considerably to their material, too, and even departing from the peace and quiet of the first part of their act — 30 minutes or so

JUNE HARRIS in New York

of acoustic guitars, solos and incredible harmony — he's able to get back into the second part, which is more specifically very up-together rock.

Stephen Stills — Captivating, motivating, still and mind shattering. Simple, exquisite songs, sung hardly moving, but a powerhouse of strength. And then Neil Young, the last member to join. Maybe one of the finest guitarists in the country, certainly one of the more promising writers, performing his poignant "Broken Arrow".

The Fillmore East was the third or fourth engagement for Crosby, Stills, Nash and Young. The group, still new, still without the benefit of months and months of rehearsal, is incredible. Its love and warmth and audience communication. It's not far out, sound blasting rock, but it has a simplicity and incredible material.

"The gulf remains wide and unbridged." "Pop and classics just don't mix... so the pop group had its fire steadily dampened."

BUT I ENJOYED DEEP PURPLE'S EXPERIMENT

THE above are just two quotes from reviews in our national Press which appeared the morning after the Deep Purple's appearance with the Royal Philharmonic Orchestra at London's Royal Albert Hall last Wednesday evening.

Now I don't suppose there is much doubt that the two critics concerned have a far wider experience and understanding of classical than myself, but I do feel that they have somewhat missed the whole point of the exercise.

MUSIC isn't meant to work: it is to be listened to and enjoyed, to arouse emotion and to borrow a phrase from Shakespeare, soothe the savage breast.

Perhaps it is my own musical naivety, but Lord's "Concerto For Group And Orchestra" is a resounding success, not only in my book, but also for the large crowds of youngsters and older folk present.

The work was in three movements — each one moving nearer to the ultimate goal, to make the final allegiance between group and orchestra.

It could make the criticism that the group were not asked to do very much, merely add gimmickry and pace to the orchestra. One could add that the RPO was forced to sacrifice a major part of its sustained "heaviness" in order to blend with the group.

Some truth

There is probably more than a grain of truth in both arguments, but of far more significance was the fact that Jon Lord should be capable of producing music, the quality and technical neatness of which was as good, such a giant as Malcolm Arnold should not only be willing to provide the RPO, but get very excited about the whole project.

At the end of the opus, the audience went wild. It was an act of

by Gordon Coxhill

spontaneous pleasure, the like of which I haven't witnessed since England won the World Cup. This wedding may not prove caused to consume, but take it from me, there'll be no divorce! Earlier, Malcolm Arnold conducted the orchestra in a performance of his 6th Symphony, which is dedicated to Charlie Parker, the jazz saxophonist, who was such an influence on Arnold in his formative years (not that those years are over by any means!).

Enjoyable

It was light, enjoyable and satisfying, without a hint of being condescending, and was much appreciated by the audience. Deep Purple came on to close the first half, and played three lengthy numbers in the pop idiom, including their US No. 1, "Hush".

With Jon Lord, and not behind as lead guitarist Ritchie Blackmore, Roger Glover on bass and drummer Ian Paice, whose solo during the Symphony was a sight and sound I hope to experience again ere long it would be all too easy for the others to be overshadowed by the brilliant lead of their organist... if they weren't so damned good themselves.

By the way, Murray Feldman, Shelley Burman and Julie Kay did a fine job of announcing the lucky programme numbers, and the source help-the-aid charity. Task force are going to reap the financial benefit from the concert. I was more than happy to reap the aural delights.

MECCA DANCING ROYAL HIGH ROAD TOTTERHAM Tel: 808 4179 TONIGHT From the U.S.A. BEN E. KING 7.30-11.30 10/- FRIDAY 10th. OCTOBER From the U.S.A. MARY JOHNSON 7.30-11.30 10/- Friday 17th. October From the U.S.A. LEE DORSEY 7.30-11.30 10/- RESIDENT D.J. TONY SANDERSON

CHICHESTER FESTIVAL THEATRE SUNDAY, 12th OCTOBER, 7.30 p.m. JOHN WILLIAMS A Guitar Recital Works by — Bach, Villa-Lobos, Scarlatti, Albeniz, Gerardo, Stephen Dodgson, Weiss, Blanter, Granados, De Falla Prices: 32/6, 27/6, 25/-, 21/- BOX OFFICE 0243 86333 Open Mon. to Fri., 10 a.m. to 5 p.m. Sat. 10 a.m. to 1 p.m. Suns. from 3 p.m. onwards

IT'S DIFFERENT SO DUSTY'S EXTRA PLEASED ABOUT NEW HIT

"PUTTING you through to Miss Mary O'Brien now, London." I heard a mischievous giggle in the background, which for nine o'clock in the morning and thousands of miles away, sounded very full of life.

"Hi, Dusty, how are you?" I greeted. "I hope I haven't got you out of bed."

"You did," she laughed, "but I'm glad you did. I've got to leave Philadelphia this afternoon for California or New York, and I won't know which for a few hours. I've got to meet a man about a dog. No, I've got some business talks with a man, and he's never in one place for more than a day or two."

"You decided to do the honourable thing and tell Dusty your single, 'Am I The Same Girl' had entered the NME Chart this week."

"What?" she yelled across the Atlantic. I told her again. "Oh, that's great," she squealed. "You've put me in a good mood for the rest of the day. And I'm extra thrilled because it's something different for me. Oooh, I'm so pleased."

"I asked her if she had been at all apprehensive at two or three weeks have gone by without the record making much impression."

"No, not really. In fact this is quite speedy for me. I always seem to take ages to climb up the charts, but I worry like mad anyway whenever I have a record out."

"Dusty left London for Philadelphia two weeks ago to cut an album of songs by Kenny Gamble and Leon Huff. How was the recording going?"

"Going" she replied. "It's gone so well. I only spent two weeks putting on the vocals, but I've been very busy all the time since I arrived hearing the songs, learning the words — you know the trouble I



By GORDON COXHILL

have doing that — and listening to the musicians doing the tracking.

"The rhythm section are the best I've worked with, they really are something else."

"They work as a unit, very tight. And they play so loud, which I like. The thing is, there are so many musicians in America, only the best survive, and they have to be very very good. The fellows I've been

working with were all ex-road musicians who have decided to settle down and stick to studio work.

"The drummer has toured with Marvin Gaye for two years, and somebody else has only just stopped

working with Stevie Wonder. "And the songs Kenny and Leon have come up with — too much. They write a sort of melodic r-and-b, but it's very much their own style."

Dusty on the phone from America

"I hope the album will be released in Britain before Christmas, and everybody seems to think there are at least two potential singles on it."

"So you haven't had too much time for seeing the sights?" I asked.

"I haven't had any time at all," Dusty sighed. "I've walked the fifty yards from my hotel to the studios in the morning and the fifty yards back again in the evening."

"Missed act"

"I badly wanted to catch Sid Dimechians who were in town last week, but I didn't make it. There are quite a lot of things I meant to do while I was here, but I came with the idea of working hard, and that's what I've done."

"I've been by myself a lot of the time, intentionally, so there would be nothing at all to distract me. Homesick? Well, I do get a bit morbid when I'm left to my own devices, but I've really been too busy to think about it."

Apart from her business talks, Dusty has three TV shows and a

holiday to undertake before she returns to Britain on November 3.

"The holiday was meant to be three weeks, but it's been slowly whittled down to eleven days," Dusty said in mock annoyance, "and that's not long enough, folks."

"I'll probably go to Puerto Rico to see some people I know, or perhaps I'll go to California even if I have to go to New York. I know hundreds of people on the West coast now, and then the sparks will really fly."

"I hate lying about on the beach on holiday, it seems such a waste, but I suppose it's a task that's got to be done. I get brown very slowly and I have to take my time about it or I freeze up."

"I asked Dusty if she ever worries of the pace at which Americans seem to do everything. "I haven't been pushed at all," she answered, "but if anybody tried, I'd tell them to slow down."

"They do work very fast, but everything is so well regulated and arranged that there are virtually no hassles. I couldn't spend a lifetime working like here, that would age me very quickly."

The American television I find better than at home, on the whole, mainly because there is such a choice. A lot of it is mid-juvenile, and some stations do cater all day long for the lowest common denominator, but the best of American TV is better than Britain's."

"Their big variety shows are brilliant, and I don't think we have hope of catching them up, but they don't have Spike Milligan, so they can never quite hope to improve on our comedy."

While "The Flying Nun" is on one channel, you can switch over and see "The World Of William Blake" on another, and their educational stations are very good."

"Night bird"

"There's something about America which seems to fit me. Things like waking up in the middle of the night and knowing you can walk round the block and buy food in a supermarket. That's it, just being able to do things when you feel like it."

"When Dusty comes back to Britain, the first thing she'll do is take off for Germany!"

"Only for a few days," she added hastily. "then I'll be back to appear on a Tom Jones TV show, then I'll be doing a two week spot at the Golden Garter Club near Manchester. I'm looking forward to that because I don't get many chances to appear in that part of the country."

With that I left Dusty to get dressed, find out which part of the country she would be in a few hours later, and jump about with glee over yet another chart entry.

"Take care," I said. "Thanks for waking me up," Dusty replied.

POP IS A MAN'S WORLD SAYS TRY-AGAIN JACKIE

By NICK LOGAN

JACKIE de Shannon is one of those people whose name you know — but that's about all. "I'm a hectic three-week European promotion trip that will take in Paris, Hamburg, Berlin, Barcelona, Milan and Rome."

Here she's hoping that in-person appearances and a little spying out of the land will enable her to repeat the success she's had in her native America with her million-selling "Put A Little Love In Your Heart."

Jackie, a 25-year-old Kentucky-born blonde, given to expressive hand movements and to singing a snatch of all the songs she mentions in an interview, is best known in Britain as a songwriter, with a number of successes to her credit.

So far she's failed to breakthrough as a singer over here. "I think it is

just a question of the right record at the right time," she said when we met at Liberty Records on Monday, her second day in town. "A hit song is a hit song in any country, but we have suffered from a lack of exposure in Europe."

"What we need is a chance to meet the right people, to be able to be here for interviews. In the States I know everyone in the business and they know me as a person."

"That way you are not just a record; not just a name on a label. You are a person."

She was a singer — she started when she was 16 — before she became a songwriter. "No one would give me any good material," she recalls, "so I thought I'd write songs myself."

"At that time artists didn't write their own material like they do today. Today it is almost a necessity to write your own songs."

"But then, because I was a completely new artist, the publishers would look at who was in the Top Ten to see who they could give my songs to."

"Naturally I am thrilled to death when people record my songs but I would at least like the opportunity of being the first to introduce them."

Favourite

"Put A Little Love," which she wrote with her brother and a friend called Jimmy Holliday, is her biggest success in America so far. It is her favourite of all her compositions.

Dorothy Morrison, lead vocalist with the Edwin Hawkins Singers when they made "Oh Happy Days," has recorded it in gospel style.

Jackie, pausing to give us her version of how Dorothy has done it and then adding, "It's fantastic."

"I have to say 'Put A Little Love' is my favourite because it is going to give me every opportunity of doing all the things I have always wanted to do. We are going into films and I am writing a play."

"When you look back there are very few girls in the business that have had million sellers. It is a man's, man's world. Men are superior, they have to be, because a man can channel his emotions to a project. A woman can't for many reasons."

While she's in London — this is her fourth visit — Jackie will be absorbing musical trends here. She likes the Moody Blues use of classical influences and "went completely insane" over Traffic. "I love Stevie Nicks. He is marvelous."

Whereas in the past a musical gimmick could carry a record nowadays songs have to have good lyrics and good melodies. Musically and lyrically pop compositions have made tremendous advances since she wrote her first hit "Dum Dum" for Brenda Lee. "There's just no comparison between 'Yesterday' and 'Tutti Frutti,'" says Jackie.

A GREAT NEW SINGLE

on ember

from

MIC DA MONA

"DON'T LET ME GO"

C/W "FOR ONCE IN MY LIFE"

emb S 268

Didn't you know it!

David Bowie's 'SPACE ODDITY'

BF 1801

has cracked the chart barrier — is heading towards

PHILIPS

Suddenly, his singer will be seen as a hero a lot

PETER SARSTEDT BY NEIL SMITH

IN the ultra-posh office of Liberty-United Artists executive, Peter Sarstedt sat down in a deep black leather chair, look a good look round at the furniture, nodded his approval and told me how he was going to monopolise the scene in coming weeks.

"It's not intentional," he hastened to add, "but I do seem to have a lot happening starting from this week. My Radio 1 show started last Sunday evening and that will run for thirteen weeks. My series of six television shows for BBC 2 starts on Wednesday (October 1), my next LP will be out very soon, and a new single a couple of weeks later."

Although Peter became one of the most talked about singers for a long time when his "Where Do You Go" topped the charts earlier this year, it is strange for the BBC to give a series to a relative newcomer. I asked him if he had any idea why he had been so honoured.

"No, really, nobody has explained why to me. All I can say is there must be an awful shortage of artists about!

Right for them

"No, seriously, I can only think that the BBC imagine I am right for them. Not perhaps at this instant, because I still want to do a few things they couldn't let me do. But given enough time and space...

"I was talking to one of the heads the other day and he told me that he thought it would be wrong to put me on BBC 1 on a big spectacular. It would be too tight and I'd probably fizzle out.

By GORDON COXHILL

"Stanley Dorfmann, the producer, and I sat down and thought up ideas, and the good ones we've kept in. It is an experiment, and I can only wait and see how well it comes off."

Peter ran into trouble with the BBC some time back when inadvertently a song he sang on a tape called "Take Off The Clothes" was played instead of another number. I asked him how much of his artistic integrity he had to compromise while working for the Corporation.

"I do have to compromise, but I can't let my life be run by anybody, even the BBC. It was told that the number of young people watching television amount to about 70 per cent of the audience, and that if I wanted to please about a hundred viewers or listeners on my shows, then to go right ahead and sing my so called sexy songs. That makes a compromise in the cause of common sense."

No point

"I'd be alienating so many other people and there's no point in that. Nobody's ever told me what to do, or what not to do, and it does take a bit of getting used to."

Peter has always considered himself a songwriter rather than a singer, but following his success with "Where Do You Go," he has found that inroads on his time have left him with very few moments in which to write.

"As you said a few moments ago, my live appearances in this country, or anywhere else for that matter, have been more limited than most singers, but I wanted it that way. When I first became in demand for live performances, I had a stockpile of about three hundred songs, which nobody had really heard. Therefore I could pick out an hour and a half act of songs which I considered good."

"I could juggle them around and have written a different act every night. But after four months, I had exhausted my supply. Even out of three hundred, I had a lot I'd prefer not to bore an audience with."

"As fast as I was exhausting my supply, I should have been writing new material, but I just didn't have the time to do so. I have to make a decision: do I like Frank Sinatra and sit around writing stuff for the rest of my life? Or do I have a rest and get down to some serious writing? I want to be enjoying performing, so it wasn't a tough decision to come to."

To, I wanted to get back to Copenhagen and my girl." Peter told me that he doesn't wait for inspiration for a song, but picks up his guitar at least once a day and works on a number for hours. "I couldn't wait for something to suddenly hit me or I'd wait for ever, specially as I'm the lazy type."

When it comes to releasing a single, he thinks what impact the lyrics will have on the public. "The words are the important thing to me, because I don't think there is any such thing as a commercial tune. I'd hate to be responsible for something which if it knew didn't mean a damn, you know, a happy jingle type of song. I write first and foremost for myself, but I intend recording a song for the public to hear, I want them to respond to it, in one way or another."

Musical

The stage musical which Peter has been commissioned to write, and which he admits he hasn't really got down to work on, will be vaguely autobiographical, in that the central figure are two young men tramping round the continent. "I am writing all the music and the songs, but I'm enlisting the help of a writer to give me advice on the script."

"I can think of the ideas, but I don't think I could write down words the way an actor could speak them. I'm still not sure whether I'll be appearing in the show, but I rather like it. Firstly, because it sounds like hard work, and that doesn't agree with me, and secondly if the thing is a success, it will run for a long time, and I couldn't really spare the time away from other things."

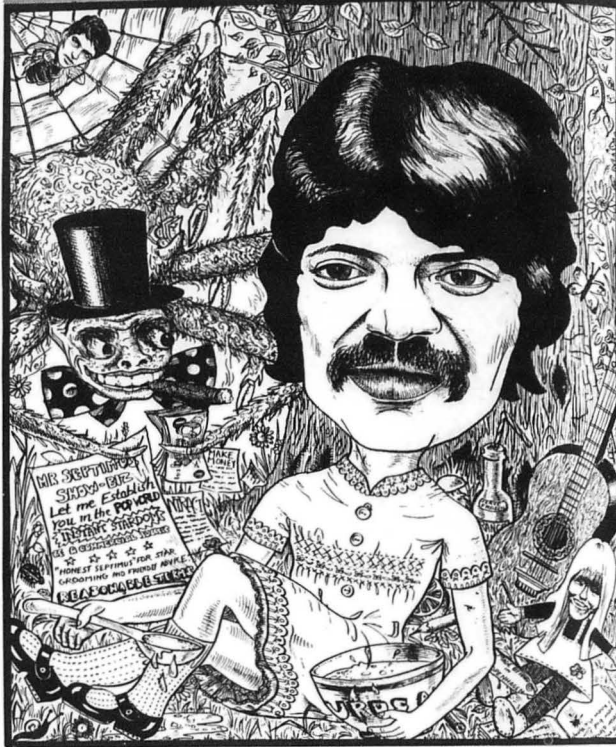
From what is the sort of Peter, he strikes me as a kind of man who would suddenly, without warning, hide himself from the business he has found himself in more by accident than design.

Can't run away

"Yes, that's true," he grinned, "except that there's nowhere I can run to now. They know where to get me anywhere in the world. Even before I became successful, I knew what would happen and it scared me. I saw it happen to my brother (Eden Kane), but he was different, he wanted it that way. Everything he did was for the pop industry, he devoted that part of his life to it."

"I feel bitter about what happened to him, but I'm sure he doesn't. I have to feel bitter for him. He's in America now, but I'm not sure what he's doing. I haven't heard from him for quite a while."

Peter is fighting hard against the forces of pop that drive singers and artists into cliques, where they lose contact with everything and everybody else. Listening to his new album, and the songs on it, you can take it from me, he's winning!



Caricaturist Neil Smith pictures PETER SARSTEDT as Little Miss Muffet, being lured by an impresario into the show business net like his brother, Eden Kane, was. But Peter is more interested in his Copenhagen doll (bottom right).



KAREN YOUNG

July release is now a hit!

IT'S taken its time, but there's no mistaking the success this week of Karen Young's "Nobody's Child," which takes a gigantic leap from nowhere to No. 19 in the NME Chart. The record, a tear-jerking country and western tale of a blind orphan boy, was released in July and has been steadily gathering momentum and sales ever since.

Karen, whom I had the pleasure of meeting last week in a pleasant little sally at just off Carnaby Street, looked about three years younger than she is. She is slim, blue-eyed and has one blonde hair. In other words, I'm a glider as she's about having a big bit with me. I have to see her again for another chat!

"I was a bit dubious about recording the song at all," she told me. "I suppose it is a bit really, but I think it's a lovely song, needless to say. I'm very glad I decided to record the song after all."

From Sheffield

Karen hails from Sheffield, and has been known to raise a cheer for herself Wednesday on more than one occasion. She started singing professionally about a year ago, and with a local group called the underbeats for a year, and then anchored out by herself.

"I was working in a record store," she continued, "and I got so fed up with the kids came in with their

How to the charts

ocket money on Saturday morning and asked for Lulu's or Cilla's and Duff's or my record.

"I was always day-dreaming about having hit records and having people come in asking for my latest single. One day I realised that I'd never make it as a singer by just thinking about it, so I packed in my job and joined the group."

Work is going easy to find, and Karen often wondered whether she had been given a different set of her. Then came her lucky, but well-deserved break. While singing in a Northern night club, she was noticed by the Bachelors who had popped in during a break in their own act. They introduced her to agent Dorothy Solomon who immediately saw the potential in Karen's voice and looks.

Since then, Karen has worked in the top clubs in the provinces and London. Now, with a record destined for an even higher chart position, she looks forward to more TV appearances, an LP in the near future, and a trip to New York. "Nobody's Child" may have done the trick, but from now on, Karen Young is going to be everybody's favourite baby! GORDON COXHILL



DAVID BOWIE

DAVID WAITED FIVE YEARS

"SPACE Oddity," the strangely appealing, highly contemporary disc inspired by Kubrick's "2001 A Space Odyssey," has given David Bowie the chart break he has waited five years for.

Major Tom, the astronaut, who simply chooses to remain in deep space rather than return home, is a space-age drop out. "Home for Bowie and Major Tom," says David, "is the world we inhabit, where we eagerly subscribe our taxes to finance the space programme and where all we want in return is to know what our helmeted heroes eat for breakfast."

It was not written originally with a hit single in mind, but for David's own one-man colour TV show last winter.

Impressed

Everyone in the studio was so impressed that David decided to get it released as a single. He's now very surprised and pleased to find it in the charts.

Five years ago David formed one of Britain's earliest R&B groups, the Buzz, who some of you may remember from the Marquee on Saturday afternoons. In 1967 he made an LP before having issued a single, a rare occurrence in these days.

He has performed his songs throughout Britain and in almost every European country. This summer he won trophies at Maltese and Italian song festivals.

David has already made a follow-up release and a new LP is on the way. So those of you who like David's highly individual singing style should be well satisfied. JAN NESBIT

STARLIGHT ROOM, BOSTON TEL 3579

THIS SATURDAY, OCTOBER 4th

AME CORNER

Bars - Refreshments - Meals - Dancing 7 to 12 - 10/-

ONLY 5/- DOWN for 3 LPs

(Balance 8/- weekly). The 3 LPs fresh from the makers are posted to you, anywhere in Gt. Britain. Just send 5/- P.O. with a list of LPs and S.A.E. for receipt! First home address, Christian names, surname (Mr./Mrs./Miss), and your age, over 17 accepted. County Court debtors' addresses not accepted.

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

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

Why not ask your Newsagent to reserve a copy of the NME each week? In the event of any difficulty, complete the subscription form below and send it to us with your remittance. YOU CAN MAKE SURE OF YOUR COPY EACH FRIDAY BY POST

NAME

ADDRESS

(BLOCK CAPITALS)

Tick period required: 12 months (£2 14s. 0d.); 6 months £1 7s. 0d. Overseas £2 14s. 0d. (surface mail). Post to: "New Musical Express", Tower House, Southampton Street, London, W.C.2

RELEASED TODAY!

DREAMS OF THE EVERYDAY HOUSEWIFE

BY GLEN CAMPBELL
ON EMBER EMB \$255

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

01-836 3856

TAIL-PIECES by the Alley Cat

QUICK transformation: now several British discs in lower region of U.S. Top 100—Engelbert Humperdinck's "I'm A Better Man," Thunderclap Newman's "Something In The Air," John Mayall's "Don't Waste My Time," John and Ann Ryder's "I Still Believe In Tomorrow," Jefferson's "Colour Of My Love" and Joe Cocker's "Delta Lady" . . . For Royal Variety Show, Bernard Delfont hopeful of securing Sammy Davis . . . Big chart rise for Dusty Springfield's new hit forecast by your Alley Cat . . .

Before leaving U.S., Tom Jones guested on Bob Hope's TV show . . . No "Top Of The Pops" for Jane Birkin and Serge Gainsbourg's disc, even if it reaches No. 1 . . . Karen Young could retitlle Cilla Black's hit "Do You Come Here Orphan?"

Now in Tony Bennett's backing group — noted drummer Louie Bellson . . . New Zealand singer Frankie Price a brother of John Rowles . . . Strange title; next Wayne Newton single penned by

Why is Pyle's Louis Benjamin so publicly shy? . . . Your Alley Cat agrees with Derek Johnson—slush lyrics of new O. C. Smith single . . . A son for record producer Alan Freeman's wife in Australia.



JOHNNY CASH and his lovely wife **JUNE CARTER** announced in Hollywood this week that they are expecting their first baby. (See story on page 35).

New group **Leadstone** launched by **Andy Williams**. . . Musical director for **Lulu** in America — **Alyn Ainsworth** . . . Given a standing ovation, **Frank Sinatra** cracked "Save that for **Wayne Newton** — I'm too old!" . . . Death of composer **Sonny Miller** . . . "Promises Promises" songs by **Burt Bacharach** and lyricist **Hal David** seem tailored for **Dionne Warwick** . . . In Las Vegas act, **Lulu** wears a kilt . . . After twenty years, **Mel Torme** back on Capitol . . . **Tommy Roe** has disc version of **Creedence Clearwater Revival's** "Proud Mary" . . . **Dusty Springfield's** BBC-TV programme with **Danny La Rue** lacked pace . . . Likely for next **Jimi Hendrix** Experience single: "Stone Free" . . . **Mama Cass Elliott** signed by Mercury's **Irving Green** as in-

dependent producer . . . **Doesn't Cilla Black** now resemble **Vikki Carr?** . . . **Pantomime** for **Malcolm Roberts** at **Torquay** . . . "Jean" (big American Oliver hit) a **Rod McKuen** composition . . . Ideal for "Spurs supporters: **Plastic Ono Band's** "Give (Jimmy) Peace A Chance" . . . In **Chelsea**, **Don Partridge** starting own restaurant . . . **Dean Martin** will remain with **Frank Sinatra's** Reprise label . . . Several **Claire Westlake** songs recorded by **Petula Clark** . . .



Next **Ed Ames** single penned by Britain's **Wally Whyton**, "Leave Them A Flower" . . . High praise from **Tremelees** of **Herman's Hermits** act at **Talk Of The Town** . . . Name of **Eric Burdon's** new group—**War** . . . Cosmetic firm sponsoring **Engelbert Humperdinck's** U.S. TV series . . . Final date by **Dave Dee, Dozy, Beaky, Mick and Tich** in **Birmingham** last week . . . **Bee Gees** could dedicate **Johnny Cash's** current hit to **Colin Petersen** . . . **Mexico** chart topped by **Beatles' "Get Back"** . . . **Keith Goodwin's** publicity work for **Equals** praiseworthy . . . Impressive **Flamingo Youth LP** sleeve designed by **Barry Salch**, ex-road manager of **Herd** . . . Big thrill for **Engelbert Humperdinck**—duetting with **Bing Crosby** on U.S. T.V. . . . **Ronnie Scott** and singer **Mary Wilde** composers of new **Troy Dante** single, "Behold" . . . **Untrue Equals** auditioned for **Black And Blue Minstrel** . . .

After three months, **Dave Clark** back from California holiday . . . **Frank Sinatra** generous in praise for **Tom Jones** . . . Figures quoted for **John Rowles** Las Vegas contract doubted by **Alley Cat** . . . This month, **Malcolm Roberts** and his manager **Tony Lewis** visit Las Vegas . . . Holiday for **Frankie Vaughan** in **Majorca** . . . New **Frank Ifield** single first recorded by **Everly Brothers** . . .



In Belgium, **Humble Pie's** hit No. 1 . . . **Scott Walker**, sued by **Maurice King**, alleging contract breach . . . **Beatles' "Abbey Road"** is not **Cliff Richard's** address! . . . Chart come-back for **Dave Clark** Five attempted by reviving **Jackie De Shannon's** "Put A Little Love In Your Heart" . . . **Peter Sarstedt** and his BBC-TV producer **Stanley Dorfman** both **Crystal Palace F.C.** supporters . . . **Barry Mann** and his wife **Cynthia** Well penned next single for **Mama Cass Elliott**—"Make Your Own Kind Of Music" . . . **Singer Terry Reid** now teetotal . . . **Bedrocks'** new single updates **Sam Cooke's** "Wonderful World" . . . **Lonnie Donegan** cracked to **Tom Jones**: "When I visited Wales it was closed!" . . .

P.J. PROBY

Hanging From Your Lovin' Tree

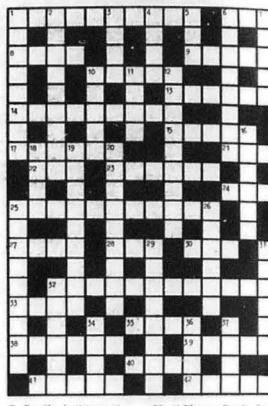
LBF 15245



NME POPWORD

Compiled by JULIE LOGAN, Leytonstone, London

- ACROSS:**
- Sounds like a piece of Welsh pork! (7, 2)
 - Who's was magic 8. See 35 across
 - Lulu's first hit
 - Mrs Gibb
 - Harold's mistress
 - "Black Is Black" group
 - Susan Maughan hit
 - In short, a brass instrument
 - Rainproof end to blues group
 - 3 down's peace plants
 - 24 and 38. Died in plane crash
 - Sealed With A Kiss' hitmaker (5, 6)
 - Mr Atkins
 - Haircut of the hairless?
 - See 3 down
 - Donovan hit (6, 6)
 - A diamond tier!
 - See 8 across. Just had hit with Donovan.
 - See 24
 - And 6 down. They made the original version of 9 across
 - See 4 down
 - One who's name is in lights maybe
 - Singer/screen star
 - Had U.S. hit duo



- DOWN:**
- Found on the skyline of 20 down? (5, 5)
 - It's often in a pit!
 - See 2 across. One of the virgins?
 - And 19 down. Creator of Maxwell and his silver hammer
 - Classical . . .
 - See 5B across

- Ravi's instrument
- P. J. Proby hit from film musical
- Arthur Lee's West Coast group
- Much-recorded Beatles ballad
- DeeJay
- Egyptian actor
- See 4 down
- Home of country music
- Irish trio
- "Please Don't Go" singer
- Had hit with "Bread" And Butter
- Pop star between 1955-61, now actor/producer
- Brother of 4 down
- Marmalade's lead singer
- See 38 hit
- Jazz songstress

Answers next week and here is last week's solution

- ACROSS:** 1 Spinner; 4 "Days and Oh Halleluyah"; 6 Ode (To Billie Joe); 7 Goo (Goo Barabajagal); 8 Anita (Harris); 10 Scott (Walker); 12 Blue; 15 (In) Dreams; 14 Bee (Bumble & The Sting); 15 "Hide (Away)"; 18 (Brian) Poole; 19 (Bob & Earl); 20 "Clean Up Your Own Back Yard"; 22 Oils (Williams of Redding); 24 " (Need Your Love) So Bad"; 26 Ven; 28 Ike (& Tina Turner); 29 "Hey Joe"; 31 Noo; 32 Hound (dog); 37 (Terry) Wogan; 38 Fun; 40 NME; 41 (Family) Dogg; 42 single
- DOWN:** 1 "Stand Up"; 2 "I Live For The Sun"; 3 (Tommy) Roe; 4 Delli(s); 5 "Not (Responsible)"; 6 (Goo) Goo Barabajagal; 8 (The) Other (Man's) Grass Is Always Greener; 10 Serge (Gainsbourg); 11 "ASHES to ASHES"; 12 "Bad (Night)"; 16 Isley (Brothers); 17 (Zager & Evans); 21 Julie (Kaye); 23 (Simon Dupree & The Big Sound); 25 "I Can't Sing (A Rainbow)"; 26 "Out (Of Time)"; 27 Les (Dawson); 28 Les (Dawson); 29 "Bread" And Butter; 30 "Please Don't Go" singer; 31 Pop star between 1955-61, now actor/producer; 32 Brother of 4 down; 34 Marmalade's lead singer; 35 See 38 hit; 37 Jazz songstress

STUPIDOUS OFFER BOOTS

ONLY WHILE STOCKS LAST!
SAVE £7 ON
STELLA RECORD PLAYER

Here's your chance to get in on a special Boots bargain. The recommended price of this super Stella record player is £25.6.7., **BOOTS Record Departments** are offering it at only £18.6.7., a saving of seven pounds! The Philips Stella is made for good looks, good listening and good sound. Features include * Four speed auto change deck, * 7" elliptical speaker, * Fully transistorised amplifier, * Tape socket, * Separate base and treble controls. All this in an elegant leather-look case. Head for your nearest Boots branch with a Record Department and save £7 while stocks last.



CASSETTES BETTER THAN RECORDS?

The answer is in NME's special supplement next week

The **BEAU BRUMMELL ROOM** at **Tiddy Dols**
The Beau Brummell Room is a discotheque for sophisticated swingers open only to Tiddy Dols diners. We now serve diners from 6 p.m. to 3 a.m. Last drinks 3 a.m. Doining in The Beau Brummell Room from 11 p.m. to 3 a.m. Some prices. No cover charge. No club membership necessary.
Tiddy Dols Eating House
2 Harford Street, Shephard Market, Mayfair, W.1. GBO 2357/8

TWO GREAT SONGS !

PORTCULLIS GATE LODI

Recorded by **BULLDOG BREED** on **DERAM DM 270** Recorded by **AL WILSON** on **LIBERTY LBF 15257**

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