

# New Musical Express

EVERY  
FRIDAY  
8<sup>D</sup>

# GEORGE talks about BEATLES SINGLE

## PLUS DETAILS OF NEXT ALBUM

Would you take  
Ian Anderson  
home to mum?

### TOP POP NEWS

Spotlight on NICE,  
ARCHIES, REGGAE

HIGH IN THE AMERICAN  
CHARTS

## TRACY

by  
THE CUFF LINKS  
on MCA MU1101

No. 6 IN THIS WEEK'S 'CASHBOX'

No. 1190

Week ending November 1, 1989

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## JOHN MAYALL

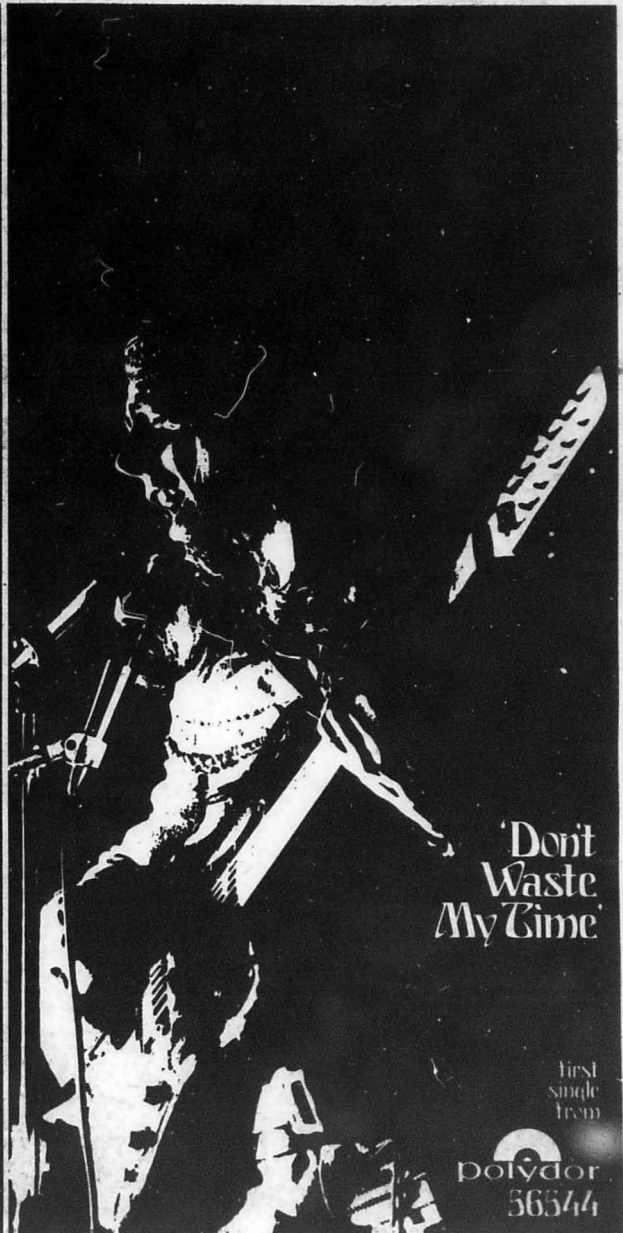
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# ARCHIES GROUP DOES EXIST!



JOHN GOLDWATER (l) the creator of The Archies cartoons and publisher of Archie comic books, with music man DON KIRSHNER, who was connected with The Monkees at one time, and who is behind the Archies' music.

THE group which does the singing and playing for the cartoon characters you see below have been, up to now, session singers and musicians. Now there is a move on foot to band them into a unit for touring and it is on the cards that they may come to Britain.

Already two LPs have been made from soundtracks of the Archie's TV cartoons, and one will be released here soon by RCA. If the actual singers and players come over, they will do some promotion, but up to now, actual cartoon film has been used on "Top of the Pops" for plugging purposes. Sometimes session men and women are against touring. They make a very good living working from home. When it was suggested session musicians who played on the first Love Affair hit went on tour, they are shook their heads. "We'd be mad to give up what we have going for us here," was their reply.



"Reserved, friendly, professional" is the way TV's talented LADYBIRDS describe LOU CHRISTIE after backing him for "I'm Gonna Make You Mine" at BBC's "Top of the Pops."

Lou is pictured here with the girls (1 to 2) — MARIANT DAVIES, MARGARET STREDDER and GLORIA GEORGE — and Maggie says he

raved over the show because of its slickness and the big orchestral backings. "We've backed more stars on "Top of the Pops" than I can remember," she adds, "and they all feel the same. They love working with a big band instead of just miming. Unfortunately we didn't have much time to talk to Lou, because things move very quickly in the

studio and we had already learned and rehearsed the backing beforehand. But he's very professional, and working with him was no trouble at all. Anything stand out in her mind about Lou, whose "I'm Gonna Make You Mine" is up to No 3 in this week's NME Chart? "Yes," smiles Maggie. "he's very young looking—yonger than I thought."

**Characters behind No. 1 hit**

**ARCHIE ANDREWS** — freckled, girl-crazy, casually dressed, carrot-topped representative of the typical small town teenager.

**JUGHEAD** (or more formally **FORSYTHE P. JONES**) — dour-expressioned, food-craving, tie-pointed-bean-wearing best friend of Archie, who hates girls nearly as much as Archie loves them.

**BETTY COOPER** — sweet, demure, unaffected, blond, pony-tailed teeny-bopper who is completely devoted to Archie.

**VERONICA LODGE** — beautiful, sophisticated, tickle, flirtatious, rather conceited sub-deb who has Archie wrapped around her finger.

**REGGIE MANTLE** — school athlete, school sport, school shiek whose main aim in life is to "one-up" Archie, especially where Veronica is concerned.

**HOT DOG**

**JUGHEAD**

**ARCHIE ANDREWS**

**BETTY COOPER**

**REGGIE MANTLE**

**VERONICA LODGE**



## Frankie Vaughan's £10,000 gamble

WHEN Frankie Vaughan recorded a new single and LP in the studios this week there was only one Boss Man there: Frankie Vaughan. There was no recording manager issuing directions from the control room. And no record company executives hovering in attendance.

Frankie has sunk a cool £10,000 into his own record production company, to produce not only his own discs but also to give the all-important chance to other artists whose years in show business have given them success except a recording contract.

My £10,000 gamble" is how Frank describes it. "It means," he says, "that for the very first time I can pick the songs that I want to record. And it means that I can use the musicians and arrangers that I want to use. I tell you, it's a great feeling!"

Frankie has got his ideas going in a big way. He's appointed Les Reed a producer, hired a 53-piece orchestra and 12-piece choir for last week's sessions, used arrangements by Les Reed, Kenny Woodman and Alan Tew, and included his version of "You Made Me So Very Happy" from the Blood, Sweat and Tears LP. The resultant LP and a single will be out before Christmas.



Frankie has also recorded his sister-in-law Joyce Howard, who has been a singer for eight years now, but never had a recording contract. Frankie says he's looking for more performers who have never made records.

**NEXT WEEK**  
**KING CRIMSON**  
**MOODY BLUES**

**16 Fantastic Tracks**

GET READY - THE TEMPTATIONS  
 MY CHERIE AMOUR - STEVIE WONDER  
 BEHIND A PRINTED SMILE - ISLEY BROS.  
 FOR ONCE IN MY LIFE - STEVIE WONDER  
 THIS OLD HEART OF MINE - ISLEY BROS.  
 I'M IN A DIFFERENT WORLD - FOUR TOPS  
 LOVE CHILD - DIANA ROSS & THE SUPREMES  
 ROAD RUNNER - JR. WALKER & THE ALL STARS  
 STOP HER ON SIGHT (S. O. S.) - EDWIN STARR  
 I'LL PICK A ROSE FOR MY ROSE - MARY JOHNSON  
 I HEARD IT THROUGH THE GRAPEVINE - MARVIN GAYE  
 DANCING IN THE STREET - MARTHA REEDS & THE MARRIAGES  
 NO MATTER WHAT SIDE YOU ARE ON - JIMMY HEAL & THE MARRIAGES  
 THE TRACKS OF MY TEARS - SAMBURY, MORGENTHAU & THE MARRIAGES  
 YOU'RE ALL I NEED TO GET BY - MARVIN GAYE & THE MARRIAGES  
 I'M GONNA MAKE YOU LOVE ME - DIANA ROSS & THE SUPREMES & THE MARRIAGES

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# BEATLE SINGLE — BY GEORGE!

1969 will end up being George Harrison's year. He's waited a long time for real recognition, has George, but his composition "Something" is released as a Beatles' single this week and it is destined to become a landmark in his acceptance both as an individual and as a songwriter of increasing style.

He was never the personal pusher, but as a well-wishing observer since around 1960 I am happy that the standing-in-the-shadows bit seems at last to be over. As he told me: "I KNOW I'm writing better."

"The fact is, the more you do it — the better it becomes, and I'm doing it a lot. I just get the compulsion . . . like the other week, when I suddenly had the desire to write a country and western song, and I didn't have any idea of its shape but I just had to do it."

"I just knew, somehow, that there was a song there inside my head. And the big thing was just to get it out."

"Like Donovan said: 'Songs are all around you. Just reach out and capture one.'"

"You know, it's nice to talk about music occasionally, and remind people of what we really are. That was one of the big bugs about our previous tours — especially towards the last couple of years — in that we became a political thing. People forgot everything else."

"We couldn't go out on the road just like a pop band . . . like we were there just to sing a few tunes. It became all this bit about politics, and 'what do you think of President de Gaulle' and all that."

## Remind people

"That's why it's nice to remind people that we are, basically, primarily musicians. And politicians, and anything else, secondly."

"Some people tell me this 'Something' track is one of the best things I've ever written. I don't know! Maybe they're right, maybe they're wrong. It's very flattering."

"If there's any reason, maybe it's that now, I can get

Alan Smith's  
**NMExclusive**  
with  
**GEORGE HARRISON**

over more what I want to do. I like the exercise of song-writing. And I like being stimulated to composing something I hear, or think, or say, or read.

"There was a period — about two years back — when I started believing that the whole universe was one big song. Things people would say . . . I'd think 'Hey, that's a song,' and I'd go off and write it."

"I feel it's only a matter of me becoming more aware as a Beatle and as a person. Anybody can do anything if they set their mind to it. I did."

"I've said it before, but one of the real reasons I started getting into composing is that I thought: 'Well, if John and Paul can write songs . . .'"

"When I first started at it, I used to forget to keep going and to finish things off. It's like washing your teeth. If you've never washed your teeth before,

it takes a bit of time to get into the habit. And then you just do it naturally."

"The hang-up of playing my songs to John and Paul always used to hold me back, as I've said, because I knew how it would sound finished, and I had to try and convince them in one play."

"For that reason, there are a lot of numbers of mine that I decided not to do anything about. It was a shyness — a withdrawal — and I always used to take the easy way out."

"Now? Well, maybe 'I'm cocky'! Because now, I don't care if nobody else likes it. It's a matter of taste. And maybe I don't like some of my songs, either."

"What I still do, though, is to bring out the numbers I think are the easiest to get across. The ones I think will take the shortest time to make an impact . . . the ones that'll sound the nicest tunes."

## Natural break!

"I remember when I came to do a song for the 'Abbey Road' LP. I did that one called 'Here Comes The Sun' because it didn't need any real production. I must just go to the loo."

"Two minute break and a cup of tea. . . As I was saying . . . about the LP. In future we're going to get an equal rights thing, so we all have as much on the album."

"I also thought of doing an album of my own mainly just to get rid of all the songs I've got stacked up. I've got such a backlog, and at the rate of doing two or three an album, I'm not even going to get the ones I've done out for three or four years."



GEORGE HARRISON (he's the one with the hair!) pictured against a light background of RADHA KRISHNA followers, who he put in the hit parade.

"I suppose I'm waiting till I've got myself a proper studio at home. And then I can just knock 'em off when I feel like it."

"It's a bit of a vicious circle, because I don't want to get a studio fitted up until I move, and I've been trying to move for a long time. I'm still in Esher and I've been there for years . . . the house isn't really big enough to have a proper studio. I've got all sorts of equipment together, but there's hardly any room to move."

"I think at home would be the ideal place for me to record. I hate the hang-up of booking a studio. And I think it's the same with many artists . . . I'll bet they sing their songs much better at home, where they're completely relaxed."

"I know that if I were doing it like that I'd probably do it

about everything, not just music."

"I wrote 'Here Comes The Sun' in Eric Clapton's garden — name dropping! — and it was done just about the time we had all those business meetings and I had headaches. So one day I stayed off, didn't come in, and went to Eric's because it's nice with trees and things. And in that setting, the song just came right out."

"'Something.' I wrote towards the end of the double album, about a year ago now. I just got the bit about 'Something in the way she moves,' and then the chord progression seemed to follow naturally. I finished it early this year."

"The words are nothing, really. There are lots of songs like that in my head. I must get them down. Maybe even other people would like to sing them."

more like the Plastic Ono Band, where you just bash away! I know I've got demos of things that went on that Beatles' white album that were much better.

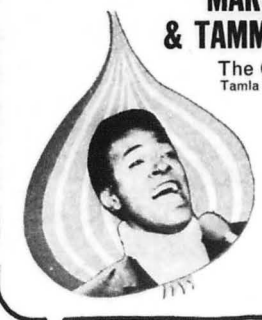
"It's like 'Revolution.' Even though we did two versions of it, I still think the best version is the one I've got at home on tape, which we did just on an Ampex four-track machine with acoustic guitars, and Ringo just bashing on maracas or something in a corner."

"Summing me up, I don't mind admitting that I definitely USED TO BE SELF-CONSCIOUS. But now I've got less hang-ups



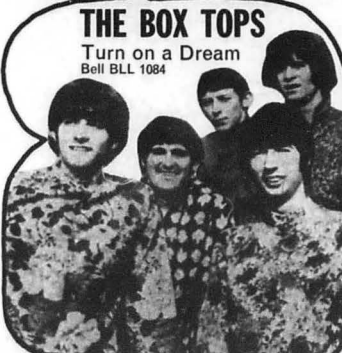
**THE SHADOWS**  
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Columbia DB 8628

C/W  
**Hank Marvin**  
Midnight Cowboy  
(from film of same name)

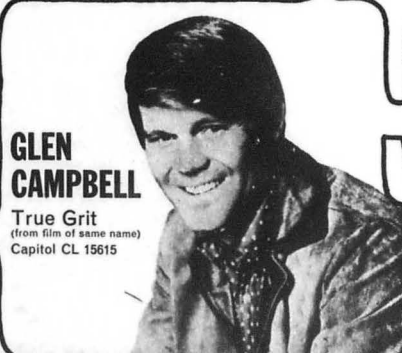


**MARVIN GAYE & TAMMI TERRELL**

The Onion Song  
Tamla Motown TMG 715



**THE BOX TOPS**  
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Bell BLL 1084



**GLEN CAMPBELL**  
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(from film of same name)  
Capitol CL 15615

**THE COWSILLS**  
Silver Threads and Golden Needles  
MGM MGM 1490

**GLENN WESTON**  
A Very Merry Christmas  
Columbia DB 8627

**GENE LATTER**  
Tiger Bay  
Parlophone R 5815

**VAL MASTERS**  
I Don't Wanna Play House  
Columbia DB 8629





# WOULD YOU TAKE THEM TO MEET MUM?

asks NICK LOGAN



**IAN ANDERSON**, who is currently being embraced as a refreshing and considerable talent by the pop monster he and Jethro Tull auspiciously helped kick up its complacent backside, remains refreshingly and considerably Ian Anderson. Success, as they say in show biz circles, hasn't changed the boy in the least.

**JETHRO TULL'S EARLY FOLLOWING CONSISTED MAINLY OF MALE FANS, DIDN'T IT?**  
Definitely. It was your sort of long-haired sympathetic kind who were very much into the blues thing. We definitely came in at the right time when there was a big sort of return to the basic concepts of pop music, you know blues and rock'n'roll. It was refreshingly new and exciting after that excursion into the complicated, over-arranged so-called progressive pop thing of the "Sergeant Pepper" era, of which "Sergeant Pepper" was the only good thing.

**IT WAS OKAY FOR US. WE WERE LEARNING TO PLAY MUSIC AND BLUES IS AN IDIOM THAT IS EASY TO FEEL RAPPORT WITH. IT IS VERY SIMPLE TO UNDERSTAND THE FEELINGS INVOLVED.**

**BUT THERE ARE GIRL FANS COMING IN NOW?**  
Well, yes. I swear I detected screams... well not really screams, but squeals of delight, or forboding on the last gig. A definite kind of young feminine exuberant high-pitched noise issuing.

**HOW DO GIRLS REACT TO YOU PERSONALLY?**  
I don't know. I suppose they are sort of vaguely interested. It's not as if we are the accustomed sort of ideal of being good looking.

## IAN ANDERSON DISCUSSES THE PROBLEMS OF LOOKING LIKE A WEIRDO

I suppose it's because we are the sort of people they couldn't take home to show their mum. Whether or not they could seriously consider being involved with somebody... like me for instance... is beside the point. They know that if their mothers see a picture of us in the papers or on Top Of The Pops they'd say "My God look at

that. If you ever brought something like that into the house I would never speak to you again."

**HAVE YOU EVER BEEN TAKEN HOME TO MEET A MUM?**  
I have actually... quite recently as it happens. But...

**IT WASN'T THAT FRIGHTENING FOR HER?**  
Well, it was actually, but luckily she was a very intelligent mum and kind of... getting over it now.

**SHE'S RECOVERING?**  
Yeah (laughs). I haven't exactly been invited to return. It's the first time I've met her mum since I've been vaguely successful. It's very difficult. Obviously we've got a lot to overcome but that's of a personal nature.

**IN THE COURSE OF THINGS I WOULD NEVER MEET ANY YOUNG GIRL'S MUM BUT THERE'S THE IDEA THAT IF THEY DID BRING ANYONE LIKE ME HOME ALL HELL WOULD BREAK LOOSE.**  
That's probably why they come to concerts. Although they have no intention whatsoever of becoming involved with us as individuals they can feel sort of a remote involvement as a minor rebellion against the tastes of their parents.

**THE NATIONAL PRESS HAS A FAVOURITE PHRASE THAT GOES SOMETHING LIKE "HIPPIES AND WEIRDOS FOR A SECTION OF YOUTH YOU WOULD PROBABLY BE CATEGORISED AS A "WEIRDO," DOES THAT AMUSE, UPSET OR ANGER YOU?**  
I suppose in some respects I am a weirdo in as much as I don't do things that a lot of ordinary people do. Like going to football matches and watching telly and things like that. I write and produce music. Nothing else at all. Maybe that makes me a weirdo. Maybe the way I look.

**FOR THE PEOPLE WHO READ THE PAPERS THOSE PEOPLE WHO LOOK LIKE ME ARE STILL SUFFICIENTLY IN A MINORITY TO BE CLASSED AS WEIRDOS ALTHOUGH FROM THIS END IT DOESN'T FEEL LIKE IT. YOU FEEL LIKE A YOUNG PERSON JUST LIKE ANYBODY ELSE.**  
Freak is a word I would more associate with it. Freaks are the people who wear really strange clothes or have really strange mannerisms. Or who are very often involved in a big drug thing; been busted for selling obscene Underground magazines or something like that.

**THE TERM "WEIRDOS" IS USED IN A FAR FROM COMPLIMENTARY WAY. A SNEERING SORT OF WAY. ON A PAR WITH HATS AND LICED.**  
Yeah, it annoys me that people think I am representative of all the people who give the young generation a bad name. The sort of annoying drug taking, the people who push it to kids, the print obscenities and are sort of involving themselves in trying to change society.

**MORE OFTEN THAN NOT THEY ARE JUST PULLING SOCIETY DOWN.**  
It annoys me that I am taken as representative of that attitude, because I am not of that attitude. In some ways I am worse than that because I have a sort of moral attitudes towards any of those things.

**I HAVE NOTHING TO SAY ABOUT SOCIETY OR RELIGION BECAUSE I KNOW NOTHING ABOUT THEM. THE ONLY THING I DO CONCERN MYSELF WITH IS MUSIC.**  
So it is a little bit annoying to be taken as being on both sides of the fence. On the one hand by Joe Blakes the public or whatever, or by a "Daily Mirror" type of newspaper, to be taken as what they think is a freak or a weirdo or a hippie.

**ALL I AM IS A MUSICIAN; I DON'T TRY TO OFFEND ANYBODY.**  
At the same time, it's annoying on the other side of the fence to be loud, your actual drug-taking matter, who comes up and calls you brother and expects you to be on his side and to hate society and pull it down.

Three studies of the hirsute, shaggy IAN ANDERSON of the JETHRO TULL group, who have taken Pop Monsters recently. Far right is Ian in action on his flute, taken by Chris Walters. The centre picture is a portrait by Harry Goodwin and above by Barry Plummer.

I am no nearer to that than wearing a pipe and slippers and living in a semi-detached. On one hand being calmed out (and the other being embraced). I don't want to anyway. I just want to, and quote me in enormous inverted commas... "Do My Thing."

**I DO MY THING AND IT'S A GOOD THING BECAUSE IT'S CONSCIENTIOUSLY DONE. I TREAT IT AS AN IMPORTANT PART OF MY LIFE AND POSSIBLY OTHER PEOPLE'S LIVES AS WELL.**

**OF COURSE IT HURTS TO HAVE ONE SIDE SAYING YOU'RE WITH US AND THE OTHER SAYING "YOU'RE A BASTARD, A WEIRDO, DIRTY, SMELLY."**  
Like in the Blue Boar the other night there were these football match people shouting Arsenal or something. Shouting and making a fantastic noise about us. The most annoying thing was that in their total animal ignorance, they were saying things like: "Oh I bet he can't afford to pay for that. I bet he's paying for that off National Assistance."

**I FELT LIKE PULLING OUT THE WAD OF**

... I've had in my pocket and waving it in his face and saying: "Look, when you can earn as much as this in a week or earn in a year what I earn in a week, try saying that to me again and I will listen." It's a silly thing to do because you end up saying nothing and hoping they will just shut up and leave you alone.

**THAT ROUSES ONE'S FEELINGS AGAINST A SOCIETY THAT PUTS YOU DOWN FOR BEING PART OF SOMETHING THEY'RE AFRAID OF. AFRAID OF THEIR CHILDREN BEING LIKE THAT. OF WHAT IT REPRESENTS TO THEM AND THEIR RIGID CODE OF MORALS AND SOCIAL VALUES.**

**AT THE SAME TIME THEY ARE QUITE RIGHTLY AFRAID BECAUSE THE MENACE IS APPARENT LIKE IF I'M IN THE PILLMORE WEST OR SOMEWHERE AND I INNOCENTLY AMBLE along with a coke and am approached on all sides by drug pushers, groupies, queers who come at you and expect you to be like them.**

**AND WHEN I TURN round and say I am not interested, I'm what you call a straight, a person who gets up in the morning and does a job, they won't accept it and again you have this feeling of being cast out.**

RS 20869

## The fastest Sinatra yet

Nancy sings the Highway Song a Mickie Most production

# Catch her on Reprise

## JOHNNY CASH SWEPTS NASHVILLE AWARDS!

NO wonder they call it Cashville instead of Nashville these days! Johnny Cash swept FIVE of the 10 awards at the Country Music Association festival this month.

Cash, whose "A Boy Named Sue" still rides the NME Top Ten after seven weeks in the charts, was named Entertainer of the Year; Male Vocalist of the Year; having the Single of the Year, Vocal Group (with June Carter) of the Year; and Album of the Year ("Johnny Cash At San Quentin").

Johnny was a very sought-after guy at the festival, but he took time to sit down and write his British fans a letter, via his agent in Britain, Mervyn Conn. It reads: **Nashville, Tenn., October 8, 1969.**

**Thank You England.**  
For remembering me. My friend and agent Mervyn Conn tells me that your reaction to, and acceptance of my records has been very good lately. I have always hoped that some of my music might be accepted by the people of England, Scotland, Ireland and Wales.

**I have always believed that people are people, wherever they are, and that something that touches the heart of one person could touch all hearts.** Especially that something is LOVE - LIFE - HUMANITY. I'm hoping that me and more of my songs please you.

**Mr Conn and my agent here have discussed the possibility of a tour of Britain for summer of 1970, as well as other parts of Europe.** I'll see you in England sometime in 1970 if my schedule can be arranged.

**Till then, thanks again for not forgetting me. I'll not forget you.**

JOHNNY CASH

Tony Barrow, chief of his own publicity organisation, visited Nashville for that convention and reported that it was immense in stature and size.

**Over 6,000 people attended and everywhere you went in the city you seemed to see stars. The contingent of 120, who flew to New York and bussed it to Nashville, were met in the music city by a band playing 'God Save The Queen' later they took part in a forum and helped celebrate**

in the 44th anniversary of 'Grand Ol' Opry', the greatest country show on earth," he reported.

Besides his other honours, Johnny Cash was presented by Mayor Beverly Briley with the Metronome award, a handsome plaque for "the man who has contributed the most to the music industry in this city this year."

Voted Best Female Singer for the second year is Tammy Wynette, who come over to London last April for the Country Music festival at the convention and instrumental Group of the Year was Danny Davis and the Nashville Brass. Bert Atkins won the Instrumentalist of the year award, and Archie Campbell was voted Comedian of the Year.



**THE BEATLES 'Something' 'Come Together' OUT NOW Apple Records ●**



# A NICE A WEEK:

## KEITH EMERSON WANTS CLASSICAL MUSIC TO SURVIVE

By RICHARD GREEN

ONE of the highspots of Keith Emerson's career occurred only a fortnight ago, when the Nice played with the London Symphony Orchestra at Croydon's Fairfield Halls. The reception was, to say the least, tumultuous and much of the credit for this outstanding success must go to Keith, who did the arrangements and wrote the new "Five Bridges Suite."

To organist-composer Keith, who will be 25 on Sunday, classical music is something which must not be allowed to fade with time. He has a duty to himself, it seems, to ensure that this does not happen and, to his credit, appears to be succeeding.

During breaks in rehearsals in Amsterdam, later in Croydon, and then in his West London flat, he spoke about his interest in classical music and what he is trying to do musically. And he traced his career.

"In these days when you've got all these senseless attitudes like Belfast, where the Protestants dislike the Catholics, and America where the whites hate blacks and the world, where old people hate the young, music is the only field where you can be free, or should be free, to join all forces together," he began.

### Present

As he spoke he pulled further round him a fox fur coat which his attractive girl friend, Elinor Lund, of Denmark, had bought him.

"Classical audiences are dwindling, which is rather a shame. It's mainly because the composers have died. If they were alive they would be doing different things. Stravinsky changed a lot of his work... so did Tchaikovsky.

"Today, you've got all these musicians working with orchestras who work to union rules. They have no chance to develop a piece, they have to follow how the score is written. There has to be a new element in it for classical pieces to stay alive.

"I go to a lot of classical concerts and I'm surprised how people listen to the music. They don't watch what's going on, they



KEITH EMERSON with his Dan sh girl friend, Elinor Lund (17). She bought him a fox fur coat!

look at their miniature scores in their laps. This you can do at home.

"All this should be changed. Bach's music is so rhythmic. I would make it more obvious, more profound. I don't think this adulterates the piece in any way, it can create fresh interest. A lot of people have bought our Karelia and Brandenburg and then bought the originals to see how it sounded — this is a good thing."

Keith is the member of the Nice, who appears the most serious-

minded and, to an extent, he probably is. He spends a great deal of his time composing and arranging and, unlike Lee and Brian, doesn't often appear in clubs. Because of this he is rather withdrawn, but, approached by someone who knows music, is willing to rattle away for ages.

He has spent many years playing and even now is still experimenting. Of the Nice today, he says: "We can go in any direction, being such a small band, I'd like to write some bigger works. I'm very pleased with the 'Five Bridges Suite' I wrote for Fairfield Hall.

"I had an idea for a rock piano concerto and developed it a bit more. I've done a fugue for solo piano, incorporating a lot of boogie, Mead Lux Lewis type things, but keeping it in a fugue style."

After watching the Amsterdam concert, in which a lot of what happened seemed to be spontaneous, I cornered Keith in the staff dressing room where he was playing piano with Jon Lord, of Deep Purple, and asked him about the stage act.

"It's about fifty per cent improvisation," he admitted. "Sometimes it's amazing the way we surprise each other; it's like an ESP thing. When you do as many gigs as we do we probably get very bored playing the same thing and the same way. Though we've played Bondo a thousand and one times, we've always got the medium of improvisation to get it fresh.

Right from the outset, Keith's career has caused him one or two hang-ups. "Music caused me a bit of trouble at the beginning. It got me kicked out of college for one thing," he recalled, laughing.

"We had a free study period

which I ignored and used to go into the common room and play the piano to the girls, with a friend joining in on bass. The principle got to hear of it and threw me out. Later I apologised, said it wouldn't happen again and they let me back."

Keith had private piano tuition and took various exams. But he got to the stage where "I think I had outgrown the teacher." It was a question of coming to London, where he knew nobody, or teaching himself. He chose the latter by listening to records and occasionally sitting in with bands.

"Two years in a bank didn't do him any good, and when the manager discovered he had been playing until late at night and was coming in for work bleary-eyed, he put the choice to Keith of quitting the band or the bank. Oddly enough, Keith hanked on for a while. Now he explains the decision. "It was pretty obvious that I wasn't going to stay there but it was cushy. I just sat there reading the musical papers until I was asked to resign."

### Refuses

He formed a band in Brighton, the name of which he stubbornly refuses to reveal, hinting only that the initials were J.B.B. If any readers know the answer, I would dearly love to be informed. Gary Farr heard Keith and got him into the T-Bones. "That broadened my mind quite considerably — travelling, living rough and going without food for a few days."

"You've got to live in London to progress musically, but after our Friday gigs at the Marquee we sometimes used to go back to Brighton. We'd get back to my house at 4am and try very quietly to sneak the Hammond in. Half the time we were drunk and all putting our fingers to our mouths and going 'shh...'

"One night, we backed Gary into the grand piano and he hit a bum note and woke the whole street up. This used to happen a lot."

"I was, in those days, what you call a jazz purist, so blues began to get very interesting. Garry Farr involved a lot of jazz music in his rhythm-and-blues. I just liked the idea of playing with a jazz technician. What Garry Farr was playing was very simple and very pliable for this."

Unfortunately, there was a rapid erosion of finances due to several things, and Keith joined the V.I.P.s (later to become the renowned Spooky Tooth), who were big on the Continent.

### Looming

"We spent four months looming around Germany and the South of France. We had a bad road manager and an almost every gig mikes would be stolen, the van would be broken into, and the like. It was a very unfortunate band; it seemed to attract that sort of thing."

The Nice really came together through Pat Arnold, who needed a backing band. Keith got hold of Lee Jackson, who had also been with Gary Farr, and they brought in Dave O'Leary and Ian Haig. Chris Farlowe's drummer, six months later, they left Pat and went on their own. When Ian left, Brian Davison joined.

"We had no idea of what sort of style, what sort of shape, the band would take," confessed Keith, who by this time was talking to me back in London. "One of the first numbers we did was 'Billy's Bag,' the Billy Preston thing." And we can all see how much the Nice have changed since then!

Though you might think it to look at him, Keith is interested in lots of things, including swimming and tennis, and wants to take up judo.

### Not proud

"I was thinking of karate, but I didn't fancy the organ's chances during Bando," he said. "I've been keen on photography and took most of a set of pictures on the album cover, a fact of which he is not exactly proud."

Back on the music scene, Keith explained. "Classics gradually crept in to our music. Charlie Parker and Bach have close observations. Each involves a technique of counterpoint. That's the only difference."

The Nice have a happy relationship with their manager, Tony Stratton-Smith, who used to be sports editor of the "Daily Sketch" and is also an author of some quite hit songs. "The Rebel Nun" became a best-seller and is still being well.

"We worked out a very fine agreement where we don't have a contract and if any of us want to leave, or be wanted to leave us, that's fine, okay," he explained. "I think that's why things go so well. With a contract, you get a feeling you're trapped. We have a very good working relationship, because both parties have got to work all the time."

Thus saying, he rose to leave, cuddled girl friend Elinor, laughed at something only he knew what and went home to get a few more hours sleep. NEXT WEEK: BRIAN DAVISON



KEITH EMERSON in action at the organ.

## WHO'S WHERE

Week beginning November 1

JAZZ EXPO '69: NILES DAVID QUARTET, MARY LOU WILLIAMS TRIO, JON HENDRICKS. Hammer-smith Odium (1)

PENTANGLE: Newcastle City Hall (1)

INCREDIBLE STRING BAND: Edinburgh Usher Hall (1), Glasgow City Hall (2), Croydon Fairfield Hall (7), Brighton Dome (8)

FOLK-BLUES FESTIVAL: Bracknell Sports Centre (1), Leicester De Montfort Hall (2), Birmingham Town Hall (3), Sheffield City Hall (4), Glasgow City Hall (5), Carlisle Market Hall (6), Newcastle City Hall (7)

LEE DORSEY: Margate Dreamland (1), Derby Clouds (2)

GEORGIE FAME: Southend Cliffs Pavilion (1), Durham University (8)

PINK FLOYD: Manchester University College (1)

JUNIORS EYES: London Imperial College (1)

JIMMY McGRIFF: Birmingham Mother's (1)

JOHN MAYALL: Croydon Fairfield Halls (October 31), Exeter ABC November (2), Brighton Dome (3), Bristol Gullion Hall (4), Leeds Town Hall (6), Sheffield City Hall (7), Newcastle City Hall (8)

FAMILY AL STEWART: Bristol Colston Hall (2)

"COUNTRY MEETS FOLK": Croydon Fairfield Hall (2)

EAST OF EDEN: Shadown Star Hotel (3)

CLIFF RICHARD & SHADOWS: Portsmouth Guildhall (5), Croydon Fairfield Halls (6), London, Finsbury Park Astoria (7), Birmingham Odium (8)

EDGAR BROUGHTON BAND: Birmingham Mother's (5)

BEN E. KING: Birmingham Rebecca's (6)

ARTHUR CONLEY: Tottenham Royal and Iford Oscar's (7), Dunstable California and Paddington Cite (9)

BUDDY RICH ORCHESTRA: Liverpool University (7), London New Victoria (8)

INEZ AND CHARLIE FOXX: Liverpool Victoria and Mardi Gras (7), Boston Gilderdrome (8)

MANNFRED MANN CHAPTER III: London Goldsmith's College (7)

BLOSSOM TOES: London Imperial College (8)

DEEP PURPLE: Yes, Viv Stan-Shall, Griffin: London Lyceum (2)



## Raphael



Aqui HXLS 113

His new album and single are now available.

Sound of the trumpet I believe



currently starring at the Talk of the Town

HXS 308

# TOM JONES

## Live in Las Vegas



SIDE ONE

**TURN ON YOUR LOVE LIGHT**  
(Scott)

**BRIGHT LIGHTS AND YOU GIRL**  
(Shepard)

**I CAN'T STOP LOVING YOU**  
(Gibson)

**HARD TO HANDLE**  
(Redding; Isbell; Jones)

**DELILAH**  
(Reed; Mason)

**DANNY BOY**  
(Weatherly; Arr. Blackwell)

**I'LL NEVER FALL IN LOVE AGAIN**  
(Donegan; Currie)

SIDE TWO

**HELP YOURSELF**  
(Fishman; Donida)

**YESTERDAY**  
(Lennon; McCartney)

**HEY JUDE**  
(Lennon; McCartney)

**LOVE ME TONIGHT**  
(Pilat; Panzeri; Pace; Mason)

**IT'S NOT UNUSUAL**  
(Mills; Reed)

**TWIST AND SHOUT**  
(Russell; Medley)

(M) LK 5032

(S) SKL 5032



# GEORGE HARRISON A WINNER

**BEATLES: \*Something (Apple).**  
**GEORGE HARRISON'S** first solo showcase on a Beatles single — and a real quality hunk of pop it is, too. A slowish ballad, it has a rather wistful feel that's heightened by the inherent plaintive timbre in George's voice — plus the strident lead guitar which exudes a mean and moody quality.

But despite the relative slowness of the pace, there's also a wallowing beat and an orchestral scoring in which the string section is prominent. Judging by this disc, I think it's a pity that George isn't featured more regularly as a singer, because he certainly has a highly individual approach.

Regarding the song itself — written by Harrison, of course — it doesn't have the instant mass appeal we associate with many Beatles numbers. It's a song that grows on you — and mark my words, it will in a big way!

**MOODY BLUES:** † *Watching And Waiting (Threshold).*  
 ● A track from the Moody Blues' new LP, which will give more joy to the more discriminating fan because that's the only way in which you can possibly absorb the niceties and the finesse of this work. The group lives up to its name here — it's a sombrous ballad that's both moody and blues-tinged.

But the sighing organ and classically-scored strings supply a touch of refinement, almost elegance. Don't know whether it's quite the thing for the singles Chart, but certainly it deserves your attention.

**SHADOWS:** † *Slaughter On Tenth Avenue (Columbia).*  
 ● The reformed Shadows with their version of Richard Rodgers' orchestral masterpiece. Even if you're not familiar with the title, the melody will be instantly recognizable to you.

A showcase for Hank Marvin's low-register guitar, it has a solid beat and a beautifully-tailored orchestral backing. Full of changing moods and tempos, it's a splendid instrumental disc — but, alas, not of the type that we're accustomed to seeing in the Chart.

\* TIPPED FOR CHARTS  
 † CHART POSSIBLE



## TOP SINGLES REVIEWED BY **DEREK JOHNSON**

# Compelling hit for Ono Band

**PLASTIC ONO BAND: \*Cold Turkey (Apple).**

**IGNORING** the seeming drug implications in the title and lyric, this is a gnawing, insidious and utterly compelling track. Quite different from the band's first single, which was very commercial by nature of its join-in chorus, this is almost totally lacking in melody.

Basically, it's a simple riff repeated over and over — with John's lines answered back at the

**CHRIS SIMMONS: Soraya (WCA).**

● Penned by the Howard-Blaikley team, together with Mike Leander, this makes a promising debut for newcomer Chris Simmons. Opens quietly as a luller, then breaks into a brass-filled chorus with Chris dual-tracking lustily. Extremely catchy with a join-in quality. But it'll need tremendous exposure if it is to succeed.

**TINY TIM: Mickey The Monkey (Reprise).**

● Sorry, but I don't dig Tiny Tim. If he's poking fun at himself, then for me the novelty wore off ages ago. On the other hand, if he's being serious — well, I can well do without his jarring falsetto, thank you. As the title implies, this is essentially a novelty song. It has a certain childish appeal, but not for me!

**BOX TOPS: Turn On A Dream (Bell)**

● That exhilarating Philly sound is in evidence again — with ringing brass, organ, a gutty bass sound and a stomping beat supporting the lead singer in this finger-clicking medium-pace. Great dance material from the Box Tops, but the material itself doesn't have the impact of their previous hit though.

end of each phrase by Eric Clapton's pulverising raucous guitar. In fact, for my money, Clapton is the star of the track. Must confess I didn't like the ending, when John goes off into paroxysms of moaning and growling. But on the whole, it's a fascinating disc, charged with atmosphere. Not everyone's poison, but a safe bet for the Chart.

# Credence Bayou is a dead cert

**CREEDENCE CLEARWATER REVIVAL: \*Green River (Liberty).**

**BAVOY** music, stemming from the early French settlers in the Mississippi Delta, has never really established a foothold in this country — until the Clearwater Revival came along and adapted it to the pop market. And now this group can do no wrong, because its sound is so distinctive.

The sound and the contagious beat on this disc are very similar to "Bad Moon Rising" — only the melody line is changed. And while my first impression is that it's not quite as catchy as the group's last one, it's still good enough to be a whopping great hit.

John Fogerty's arrangement and production are first-class, and his solo vocal is commanding. An undemanding disc, destined to give great pleasure whether you are listening quietly at home, or dancing in a discotheque.



**GLEN CAMPBELL**

# MAX AGAIN

**MAX ROMEO: \*Mint-Skirt Vision (Unity).**

**REGGAE** is all the rage now, and undoubtedly the most popular party-dance music, specially with Christmas approaching. But the current wave of ska suggests that it might be in danger of reaching saturation point. So the blue-beat stars must necessarily look for ways of maintaining their success.

Max Romeo's gimmick lies in his carefully-chosen provocative lyrics. The last one was controversial, and this latest epic is slightly suggestive. But really that's as far as it goes, because the lyric is quite harmless. Very much the mixture as before, it's basic ska with very little tune, and I must confess that — towards the end — I found it a trifle monotonous. But the title will sell it, I'm sure.

**CHECKMATES LTD. featuring Sonny Charles: \*PROUD MARY (A & M).**

● Okay, so I know this title was in the Chart not so long ago, and superficially it seems a bit early to review it. But this is such an electrifying version, that I shall be very surprised if the fans turn their backs on it.

Irredundantly exciting disc, it marks producer Phil Spector's return to his supreme best. A palpitating wall of sound, comprising a spine-tingling vocal, an all-happening backing and a most demanding beat. A cracking disc that I shall play over and over.

**VAL DONICIAN: Love Of A Gentle Woman (Pye).**

● There was a time when Val Donician only got into the Chart when he had a current series running on TV. But he seems to have overcome this, and this time. This is an enchanting romantic ballad with a soothing, lush, unobtrusive rhythm sweeping strings and choir joining in the chorus. And well suited to Val's deep, relaxed tones.

Don't think it's as strong as some of his earlier discs, but it is bound to get to the charts. Well, but with so many star singles being introduced in this rash, it's in danger of being crowded out of the Chart.

# Campbell film song

**GLEN CAMPBELL † True Grit (Capitol)**

**THE** title song from what has been described as "the best Western movie of all time". And since Glen Campbell has an acting role in the film, he's assured of extensive promotion on this song. Penned by Don Black and Elmer Bernstein (and you couldn't wish for a more celebrated team), it has a philosophic keep-you-choo-in lyric.

● A self-penned rhythmic ballad from Wayne Fontana. Forcefully delivered, with a bustling orchestral backing and a girl group joining in the chorus. Commendable.

**WAYNE FONTANA: We're Building A Love (Fontana).**

● Written by Gene Latter himself, it's a sort of musical autobiography. Soulfully delivered, with crass cymbal, blaring brass and fervently chanting girls, it's a real tear-jerker line that could well catch on — especially if it gets the plugs.

**THE ALAN BOWEN: Gypsy Girl (Deram).**

● The Alan Bowen group gives out a full satisfying sound in this vital, beaty number. Tambourine, organ, penny-whistle, clanking piano, and a driving beat, with the spirited unison vocal. Plus a fairly catchy tune. Certainly an above-average disc.

**PEGGY LEE: Is That All There Is (Capitol).**

● A 41-minute track from Peggy Lee that's currently high in the U.S. charts. A slow sophisticated gentle swinger, interspersed by a series of monologues in which she reflects rather sadly on various incidents in her past. Breathtakingly strong backing, it's typical American sentimentality which may prove unsuited to this market.

**COWSILLS: Silver Threads And Golden Needles (MGM).**

● Formerly a hit in America (but not in Britain) for the Springfields, this single-along bouncer has been reworked by the style of the family group, the Cowsills. And what was formerly a folk-beat number has now become more vibrant and attacking with shuddering twangs, a pounding beat and golden harmonies.

# MARVIN AND TAMMI WITH A MESSAGE

**MARVIN GAYE & TAMMI TERRELL: † The Onion Song (Tamla Motown).**

**YOU'D** never believe it from the title, but this is a song with a message. According to Marvin and Tammi, the world is just a big onion — and the only way to get rid of the onion is to plant the seeds of love. Which strikes me as just about the most mixed-up message I ever heard.

But who cares? Because, as with the majority of Tamla discs, it's the overall sound that counts — and we already know how brilliant this partnership is in the field of soul duetting. This is an up-beat item, with all the familiar Motown trappings — tambourine, heavy beat, dancing strings and background brass. The result is well

**JEANNIE C. RILEY: Things Go Better With Love (Polydor).**

● A booney number with a catchy chorus, and steel guitars injecting a hillbilly flavour. Jeannie C. Riley's voice has a delicious backwoods twang, and she draws the lyric in cap-swinging style, breaking into dual-track in the chorus. But since she abandoned Harper Valley, her discs have lost much of their individuality.

# WORTH HEARING

The up-tempo "My World's Beginning" (Penny Farthing) by the New Inspiration is noteworthy for its intricate harmonies, and imaginatively scoring. The familiar John D. Lodermitik number "Break My Mind" receives scorching hard-rock treatment from Major Minor's Iain Campbell. Vaguely reminiscent of his hit "Zoumba's Dance", is the atmosphere theme for the film "2" (Durium) by Marcello Minteri and his Orchestra. John Barry's haunting theme from the film "Midnight Cowboy" is played in grandiose epic style by Ferrante & Teicher on U.S.A. A reminder that the festive season is on the way comes from Glenn Weston, whose lulling "A Very Merry Christmas" (Columbia) has a lulling Gauguert-like backing.

A bright sing-along with a riff chorus in which everyone can join — that's the peppy toe-tapper "Na Na Hey Hey Kiss Him Goodbye" (Fontana) by Steam. Jean "Capitol" Al Martino sweet-voiced warbler, though surprisingly it was written by Rod McKuen. Roger Jensen lustily projects a thundering up-dated version of the Frankie Laine hit "Jezebel" (Major Minor) on the film "Midnight Cowboy". Phillips has a well-conceived lyric, but is lacking in melody — though Jon Ford's styling lifts it out of the rut. Valerie Masters returns to the disc scene, and proves that she's as accomplished as ever in playing country-tinged ballad "I Don't Wanna Play House" (Columbia). I enjoyed the Afro-Cuban slant of the Mongo Santamaria disc, which is his exotic instrumental version of "Son-Of-A-Preacher Man" (Directon).

# New from CBS

- New Singles**
- 4631 Love Affair Baby I Know
  - 4607 Bob Monkhouse Another Time, Another Place, Another World
  - 4606 Keith Barbour Echo Park
  - 4603 Acid Gallery Dance Round The Maypole
  - 58-4086 Mongo Santamaria Cloud Nine
  - 4592 Dino, Desi, And Billy Hawley

# New Albums

- (S)8-66226 2 record set Taj Mahal
- Giant Step De Ole Folks At Home
- (S)63746 The Brothers And Sisters
- Dylan's Gospel

CBS Records 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

# WATCHING & WAITING FOR

# VERTIGO

MORE SINGLES PAGE 14

# Brian Parrish 'In Good Time' (Love Chant)

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## STEAM

### Na na hey hey kiss him goodbye

TF 1055

Punchy number with big chart potential

## WAYNE FONTANA

### We're building a love

TF 1054



# NME TOP 30

(Week ending Wednesday, October 29, 1969)

LAST WEEK	THIS WEEK	ARTIST	TITLE	RECORD COMPANY	POSITION
4	1	SUGAR SUGAR	.....Archies (RCA)		4 1
3	2	HE AIN'T HEAVY—HE'S MY BROTHER	.....Hollies (Parlophone)		4 2
2	3	I'M GONNA MAKE YOU MINE	.....Lou Christie (Buddah)		7 2
1	4	I'LL NEVER FALL IN LOVE AGAIN	.....Bobbie Gentry (Capitol)		9 1
9	5	OH WELL	.....Fleetwood Mac Reprise		4 5
7	6	SPACE ODDDITY	.....David Bowie (Philips)		5 6
5	7	JE T'AIME . . . MOI NON PLUS	Jane Birkin & Serge Gainsbourg (Major Minor)		11 2
10	8	NORODY'S CHILD	.....Karen Young (Major Minor)		5 8
6	9	A BOY NAMED SUE	.....Johnny Cash (CBS)		7 3
17	10	LOVE'S BEEN GOOD TO ME	.....Frank Sinatra (Reprise)		3 10
14	11	DO WHAT YOU GOTTA DO	.....Four Tops (Tamla Motown)		5 11
15	12	RETURN OF DJANGO	.....Upsetters (Upsetter)		2 12
8	13	LAY LADY LAY	.....Bob Dylan (CBS)		7 4
23	14	DELTA LADY	.....Joe Cocker (Regal Zonophone)		2 14
11	15	BAD MOON RISING	.....Creedence Clearwater Revival (Liberty)		11 1
12	16	IT'S GETTING BETTER	.....Mama Cass (Stateside)		10 9
19	17	EVERYBODY'S TALKIN'	.....Nilsson (RCA)		4 17
27	18	WHAT DOES IT TAKE	Jr. Walker & the All Stars (Tamla Motown)		2 18
13	19	GOOD MORNING STARSHINE	.....Oliver (CBS)		12 8
20	20	WONDERFUL WORLD, BEAUTIFUL PEOPLE	Jimmy Cliff (Trojan)		1 20
16	21	LOVE AT FIRST SIGHT	.....Sounds Nice (Parlophone)		6 16
22	22	DON'T FORGET TO REMEMBER	.....Bee Gees (Polydor)		11 2
23	23	THE LIQUIDATOR	.....Harry J. All Stars (Trojan)		1 23
24	24	LONG SHOT KICK THE BUCKET	.....Pioneers (Trojan)		1 24
22	25	AND THE SUN WILL SHINE	.....Jose Feliciano (RCA)		2 22
18	26	THROW DOWN A LINE	Cliff Richard & Hank Marvin (Columbia)		8 7
27	27	SWEET DREAM	.....Jethro Tull (Island)		1 27
24	28	PUT YOURSELF IN MY PLACE	.....Isley Brothers (Tamla Motown)		9 14
28	28	PENNY ARCADE	.....Roy Orbison (London)		3 28
30	30	GIN GAN GOOLIE	.....Scaffold (Parlophone)		1 30



# VINCE HILL

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MM660

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# Britain's Top 20 LPs

1	1	ABBEY ROAD	.....Beatles (Apple)	5 1
2	2	AT SAN QUENTIN	.....Johnny Cash (CBS)	12 1
4	3	MOTOWN CHARTBUSTERS VOL. 3	Various Artists (Tamla Motown)	2 3
3	4	THROUGH THE PAST, DARKLY (BIG HITS VOL. 2)	Rolling Stones (Decca)	7 3
13	5	IN THE COURT OF THE CRIMSON KING	King Crimson (Island)	2 5
6	6	THEN PLAY ON	.....Fleetwood Mac (Reprise)	4 5
5	7	SSSSS	.....Ten Years After (Deram)	5 4
7	8	NASHVILLE SKYLINE	.....Bob Dylan (CBS)	23 1
11	9	HAIR	.....London Cast (Polydor)	39 3
8	10	SONGS FOR A TAILOR	.....Jack Bruce (Polydor)	6 8
11	11	BEST OF CREAM	.....(Polydor)	1 11
15	12	THE COUNTRY SIDE OF JIM REEVES	.....(RCA/Camden)	3 12
10	13	WORLD OF MANTOVANI VOL. 2	.....(Decca)	5 8
20	13	BEST OF GENE PITNEY	.....(Stateside)	5 10
14	15	SOUND OF MUSIC	.....Soundtrack (RCA)	227 1
16	16	A MAN ALONE	.....Frank Sinatra (Reprise)	1 16
9	17	BLIND FAITH	.....(Polydor)	8 2
12	18	LIONEL BART'S OLIVER!	.....Soundtrack (RCA)	29 4
19	19	BEST OF THE BEE GEES	.....Polydor	1 19
16	20	STAND UP	.....Jethro Tull (Island)	14 1

# RAYMOND FROGGATT

Hasn't The Lord Blessed Us



Polydor 56 358

### 5 YEARS AGO

TOP TEN 1964 Week ending Oct 30

- 1 A L W A Y S SOMETHING THERE TO REMIND ME Sandie Shaw (Pye)
- 2 OH, PRETTY WOMAN Roy Orbison (London)
- 3 B A B Y LOVE Supremes (Mercury)
- 4 THE WEDDING Julie Rogers (Mercury)
- 5 WALK AWAY Matt Monro (Parlophone)
- 6 SHE LA LA Manfred Mann (HMV)
- 7 TWELFTH OF NEVER Cliff Richard (Columbia)
- 8 WHEN YOU WALK IN THE ROOM Searchers (Pye)
- 9 HOW SOON Henry Mancini (RCA)
- 10 WE'RE THROUGH Hollies (Parlophone)

### 10 YEARS AGO

TOP TEN 1959 Week ending Oct 30

- 1 TRAVELLIN' LIGHT Cliff Richard (Columbia)
- 2 H A C K THE KNIFE Bobby Darin (London)
- 3 S E A OF LOVE Marty Wilde (Philips)
- 4 T I L I K I S S E D YOU Everly Brothers (London)
- 5 R E D R I V E R ROCK Johnny and the Hurricanes (London)
- 6 H E R E C O M E S S U M M E R Jerry Keller (London)
- 7 B R O K E N - H E A R T E D M E L O D Y Sarah Vaughan (Mercury)
- 8 O N L Y S I X T E E N Craig Douglas (Top Rank)
- 9 H I G H H O P E S Frank Sinatra (Capitol)
- 10 T H E T H R E E B E L L S The Browns (RCA)

### 15 YEARS AGO

TOP TEN 1954 Week ending Oct 29

- 1 H O L D M Y H A N D Don Cornell (Coral/Vogue)
- 2 M Y S O N , M Y S O N Vera Lynn (Decca)
- 3 S M I L E N a t "King" Cole (Capitol)
- 4 T H I S O L E H O U S E Billie Holiday (Columbia)
- 5 T H I S O L E H O U S E Rosemary Clooney (Philips)
- 6 I F I G I V E M Y H E A R T TO YOU Boyz n' the Berries (Philips)
- 7 M Y F R I E N D Frankie Laine (Philips)
- 8 R A I N , R A I N R A I N Frankie Laine (Philips)
- 9 L I T T L E T H I N G S M E A N A L O T Kitty Kallen (Brunswick)
- 10 G I V E M Y H E A R T TO YOU Joan Began (Decca)

### BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box" (reissues, October 28, 1969)

LAST THIS WEEK

- 1 WEDDING BELL BLUES, Fifth Dimension
- 2 SOMETHING BEATLES, Elvis Presley
- 3 SUSPICIOUS MINDS, Elvis Presley
- 5 B A B Y I T S U , South
- 6 T R A C Y , Cuff Links
- 7 I C A N ' T G E T N E X T T O YOU, Temptations
- 8 L I T T L E W O M A N , Bobbie Sherman
- 9 L I T T L E W O M A N M A K E Y O U M I N E , Lou Christie
- 10 S M I L E A L I T T L E S M I L E F O R M E , Flying Machine
- 11 F Y I N G O U T
- 12 B A L L O F F I R E , Tommy James and Shondells
- 13 I S T H A T A L L T H E R E I S , Peggy Lee
- 14 Y O U ' V E L O S T T H A T L O V I N ' F E E L I N G , Lou Christie
- 15 H O T F U N I N T H E S U M M E R T I M E , Sly and Family Stone
- 16 C O M E T O G E T H E R , Beatles
- 17 E V E R Y B O D Y ' S T A L K I N ' , Nilsson
- 18 W H A T ' S T H E W A Y L O V E I S , Marvin Gaye
- 19 G O O D T O G E T H E R , Andy Kim
- 20 T H I S G I R L I S A W O M A N N O W , Gary Usher
- 21 Y O U , I , Buggys
- 22 R U B E N , JAMES, Kenny Rogers and The Gambler
- 23 I ' L L N E V E R F A L L I N L O V E A G A I N , Tom Jones
- 24 S O M E B O D Y T O N K W O M E N , Rolling Stones
- 25 A N D W H E N I D I E , Blood, Sweat and Tears
- 26 L E T T E R M A R I A , R. B. Greaves
- 27 A L I T T L E K I N D N E S S , Glen Campbell
- 28 J E A L O U S K I N D O F F E L L O W , Garland Green
- 29 F R I E N D S I N C I R C L E S , Friends Of Distinction

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## EDWIN HAWKINS JANUARY VISIT

The Edwin Hawkins Singers are coming to Britain in the New Year to give a special concert performance in Coventry Cathedral on January 25 as part of that city's second annual Lancheater Arts Festival. Negotiations are nearing completion for BBC-TV to film the concert, for subsequent screening as a one-hour special.

Although the full Hawkins group is nearly 50-strong, it is expected that only about 30 of its members will make the trip to Europe. The choir may, however, be augmented by British singers being brought back to full strength. It is not yet known whether the group will undertake any other dates during its British visit.

Other Lancheater Arts Festival attractions include a Chicken Shack-Duster Bennett concert to be featured in the City of Coventry on Sunday (January 23); Jon Hiseman's Colossus with the New Jazz Orchestra (24); John Peel hosting a show featuring the Beatles, Ron Vivian and Principal Edwards' Magic Theatre (25); King Crimson (26) and the Roland Kirk quartet with Jake Thackery (February 1).

## NEWS FROM AUSTRALIA

### Easybeats, currently back in Australia

where they first found fame, cease to exist as a group today (Friday). Harry Vanda and George Young are returning to Britain, where they may operate as a duo; Dick Diamond is remaining in Australia, where he will settle in Sydney; Tony Cahill is going to New York; and Steve Wright has so far made no plans for the future. The Easybeats' total taxation, which takes large slices of their earnings as a group, is the principal reason for their disbandment.

### FACES DISC DEAL

ROD STEWART, formerly with the Jeff Beck group, has been given special dispensation by Mercury Records — to whom he is under contract — to record with the Small Faces as their lead singer. This confirms the exclusive report in the NME two weeks ago. Stewart will, however, continue to record for Mercury as a soloist.

The Faces have signed a three-year wide-world deal with Warner-Reprise for the release of their present and a new studio album. The deal also covers the Warner Brothers label. Remaining line-up of the re-shaped group comprises Brian Auger (bass), Ronnie Wood (guitar), Kenny Jones (drums) and Ian McLagan (organ).

## Radio latest

**JIMMY YOUNG SHOW** (Monday, November 10, to Friday, November 14): Bachelors, Art Movement, Simon Dupree and the Big Sound, Jason Cord and the First Chapter, Rebel Rousers, Swinging Blue Jeans, Freelanders, Treetops, Terry Lightfoot's Jazzmen and the Northern Dance Orchestra.

**DAVE LEE TRAVIS SHOW** (Sunday, November 23): Family Dog and Orange Bicycle.

**TERRY WOGAN SHOW** (November 10-14): Peddler's Song, Sound Incorporated, The Roadside, Guy Darrell Syndicate, Harmony Gass, Orange Bicycle, Two Of Each, Unit Four Plus two, David Lee Smith with Tony Evans Orchestra, Kenny Ball's Jazzmen, Cats Eyes and Bob TONY BRANDON'S SATURDAY PEOPLE (November 8): Tremeloes, Linda Kendrick and the Breakwaters, the Valverde Brothers and the Bob Miller Orchestra.

**DAVE CAULFIELD PROGRAMME** (November 10-14): Rockin' Berries, New Faces, Slade, Onyx and Paul McCartney.

**TOP GEAR** (Saturday, November 8): Juicy Lucy and Duke Boy Bonner.

**JOHNNIE WALKER SHOW** (Saturday, November 8): Casuals.

## CUPID MAN TO SOLO

CUPID'S Inspiration has signed a new world-wide five-year recording deal with CBS, and hopes to release its first single under that agreement before Christmas. The group has completed a distribution deal with the CBS-owned April Music firm covering 20 songs each year for a five-year period. And it has also secured its association with Ashley Kaza and signed Peter Jackson — who was initially responsible for handling the group in its early days — as its personal manager.

Meanwhile, Cupid lead singer Terry Nicomilton has been signed as a solo artist to the Nems label. He has also appointed Nems managing director Vic Lewis as his personal manager, and Robin Gibb has agreed to produce Terry's first solo single to be recorded before the end of the year. It is stressed that Terry's solo activities will not affect his appearances with Cupid's Inspiration, with whom he will continue as lead singer.

# HOLLIES, CLIFF WITH CILLA

## Creedence, Cass, Ray Charles — Andy's guests

### PET CONCERT DATE; MONKES FOR 'LAUGH-IN'

THE Hollies, Cliff Richard, Val Doonican, Sandie Shaw and Sacha Distel are among the guests set for Cilla Black's new BBC-1 series. Lulu and Dusty Springfield have been booked for ATV's forthcoming Lonnie Donegan series. Creedence Clearwater, Mama Cass and Ray Charles are featured in an all-star edition of BBC-1's "Andy Williams Show" — and the Monkees are set for a guest spot in the new series of BBC-2's "Rowan And Martin's Laugh-In".

Transmission dates have been announced for the film of Petula Clark's Royal Albert Hall concert, for a Julie Andrews special purchased from U.S. TV, and for the start of the George Fame-Alan Price series. Also guesting on TV in the near future are the Bachelors, Vanity Fare, Nana Mouskouri and Dozy, Beaky, Mick and Tich.

## Tom's guests: running order

SCREENING order of the first six shows in the new "This Is Tom Jones" series has been finalised by ATV and, as predicted in last week's NME, Sammy Davis is the star guest in the first edition on Sunday, November 23. Jose Feliciano, Mary Hopkin and Shelley Berman will be seen in the second show screened on November 30.

Guest line-up for the shows transmitted during December include Tony Bennett, Vitki Carr and the Ace Trucking Company (?); Victor Borge, Harry Secombe and Paul Kaye (14); Connie Stevens and Matt Monro (21); and the Hollies and Charles Aznavour (28). Guest bookings for January screenings will be announced shortly.

## SINGLES BY HUMP, DES, JIMI, MARVIN, ISLEYS & BOOKER T

NEW singles by Engelbert Humperdinck, Des O'Connor, the Isley Brothers, the Jimi Hendrix Experience, Marvin Gaye and Booker T. and the M.G.'s have been scheduled for release. Also coming out is a re-issue of a former Lou Christie hit. Release date has been set for the latest Monkees disc. Among other singles are discs by Danny La Rue, Vanity Fare, Tony Blackburn, Marsha Hunt and Andy Williams. Amen Corner, Fleetwood Mac, Humble Pie and the Small Faces are featured on an all-star broad-price album.

# Drummers!

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## ROBERTS FOR PANTO; VEGAS

MALCOLM ROBERTS in action at the Rio Song Festival

MALCOLM ROBERTS—who scored such a resounding success at the recent Rio Song Festival—is the latest British artist to join the Las Vegas trail. Negotiations are nearing completion for him to star in a month-long cabaret season at the famed Riviera Hotel in Vegas next April. He is being handled in America by Chartwell Artists who represent Andy Williams, Henry Mancini and Johnny Mathis.

Following his Rio triumph, Malcolm has been invited to make a guest appearance in the Chile Song Festival in February. He is also considering TV offers from Spain, Mexico and Paris. It is almost certain that he will return to Rio de Janeiro next October—as a guest artist in the 1970 Song Festival.

Malcolm stars in the pantomime "Puss In Boots" at Torquay Princess Christmas—although, because of this booking, he has had to decline the offer of his own TV series which would have begun in mid-December. He is also set for a cabaret season at Hong Kong Hilton Hotel in March. A new home booking for Malcolm is a week at Manchester Wythenshawe Golden Garter from November 10.

## REGGAE SHOW DATES

Desmond Dekker and Max Romeo top the bill in the International Reggae Convention which is being staged at London Lyceum (November 7) and Leeds Jubilee Hall (8).

## ROBIN FOR ANDY'S TV

ROBIN GIBB files to Los Angeles in January to make his solo debut on U.S. TV — as a guest in the "Andy Williams Show".

Meanwhile, Vic Lewis is currently negotiating for the release of Robin's next single and his first solo album, both of which are now complete.

## VERTIGO

Vertigo Records advertisement featuring a photograph of a band performing on stage.

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# THE BEATLES' DEPTHS

THE Beatles' first religious ballad and their first non-Beatle composition for more than seven years — a version of the Drifters' "Save The Last Dance For Me" — are among surprise tracks which will almost certainly be included on the group's forthcoming "Get Back" album. Exclusive American reports received by NME this week indicate that the list of titles will also include, in addition to a remixed "Get Back" — a new version of John Lennon's "Don't Let Me Down" and a song called "Teddy Boy".

# IN DEPTHS Exclusive

Writes Derek Johnson: As is usual in America, fewer numbers can be had than in the LP there than in this country. The list of titles is: "One After 909", "Save The Last Dance For Me", "Don't Let Me Down", "Dig A Pony", "I've Got A Feeling", "Get Back", "For You", "Blue", "Teddy Boy", "Two Of Us On Our Way Home", "Dig It", "Let It Be", "The Long And Winding Road".

The religious ballad is "Let It Be", which includes references to "Mother Mary". This could also be construed as a reference to his late mother, who was named Mary. Billy Preston is featured on this number, and, in fact, a listener to the track considers the song would have commercial potential as a Preston single. Other items recorded by the Beatles in connection with the album — but which are often so short as to merit inclusion in the list of titles — includes "snatch" by McCartney and Paul McCartney laughing in time to the beat of "Get Back". "One After 909" features Paul McCartney on Protophonia, a new mid-tempo to running-pace tune. At the end of this, John Lennon will be heard calling "I hope you've done the audition!"

"Two of Us On Our Way Home" is a duet between McCartney and Lennon. This is a humorous number sung by McCartney, but Lennon is also heard following with "take your partners and goodbye, when you've got it, let it go...". "Two of Us On Our Way Home" is in country style, sung by McCartney in a soft voice, but with electric guitar accompaniment in parts. Then follows the brief "Maggie May" and then a stand-out track, "Can You Dig It", which is a humorous number in which Lennon and McCartney are featured with dig it, pick it, dig it.

# TWO AMEN, TWO HERD THE NEW 7-MAN GROUP

TWO members of the now-defunct Alan Cornor combine with two ex-members of the Herd and three other musicians in a new supergroup named Septimus, which will emerge from a period of extensive rehearsals early in December. Amen stalwarts Alan Jones (flute and sax) and Mike Smith (clarinet and tenor sax) lead the line-up of the group, together with Andy Bown (organ) and Henry Spinetti (drums) from the Herd — which has now ceased to exist. Remaining members are lead guitarist Trevor Williams, who has recently been playing on sessions with Noel Redding; bassist Charlie Harrison from the Mindbenders; and lead singer Adrian, a Welsh boy who has until now been working on the Continent.

Septimus will be managed by Don Arden, and will record initially for his Aquarius company. The group are currently rehearsing in the Isle of Wight, and plans to begin recording its own self-produced material in December. Live appearances are not contemplated until the New Year, but it will definitely make its debut in the United Kingdom.

Meanwhile, Alan Cornor's former road manager Chris Mayfield has turned singer — he has been signed to a management contract by Mike Smith, and makes his disc debut for EMI with his self-penned "My Moonshine" on November 10. In addition to his work with Septimus, Mayfield has had two recording sessions by the Cherokees for Decca.

**COULD TO LEAVE PHILIPS**  
Leading Group manager director of Philips Records, is to resign from the company at the end of the year. He is relinquishing his position in order to interest himself in other fields of entertainment.

although it may not grab you first time. These are four highly talented musicians, of whom we shall undoubtedly be hearing a lot more. The single is on Decca F 12974.

A new single from **THE ALAN BOWN** is always good news, and "Gipsy girl" is a highlight from their amazing stage act. In fact you can almost see them leaping about the stage, in a very puny, up-tempo number from a group who are always competent and never dull. On Deram, the number is DM 278.

**THE POPPY FAMILY** had a huge chart smash in Canada with their single "Which way you goin', Billy?". It's a very attractive song, a bit sad, sung tenderly and with a nice subtle backing. On Decca, the number is F 23276.

**RAY STEVENS** is certainly versatile. His latest is a huge, emotion-charged number called "Sunday mornin' comin' down" and I think

# HUMBLE PIE OFF TO U.S. — NEW BRITISH TOUR PLANNED

HUMBLE Pie leaves London on Sunday (2) for its first U.S. tour. Opening at New York Fillmore East on November 7-8. The tour continues through until December 20 playing dates in Philadelphia, Boston, Detroit, Chicago, Los Angeles and San Diego — and including a four-day engagement at San Francisco Fillmore West. The group has also been invited to appear at the Miami Pop Festival on December 27, but this may have to be declined because of recording commitments. The tour is further scheduled for Humble Pie takes in key European cities — begins in mid-January before ending in the first week in March. Among countries to be visited are Germany, France, Holland, Scandinavia and Belgium.

Because of the success of its recent British tour "Changes '69", another concert tour of this country is planned for the April-May period. The group's second album "Town and Country" (immediate) is being rush-released and will be in the shops early next week.

the best single ever from Ray. Apart from singing it he also arranged and co-produced it, and it's very powerful indeed. On Monument, MON 1039.

"The S.N.P." in case you didn't know, is the Scottish Naval Patrol, and also the title of a jaunty new single from **NIGEL DENVER**, which is set for singing along with over a few drinks. On Decca F 12975.

And from **RICKY McVEY** AND **THE HILTON**, a great interpretation of the Buck Owens song, "People like you" on Emerald MD 1134, keep informed

# DECCA group records

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# U.S. visitors One-nighters

**HENRY MANCINI**  
HENRY MANCINI arrives in London at the beginning of December for a short concert tour with his Orchestra and Chorus. He appears at BIRMINGHAM Town Hall (5), MANCHESTER Palace (6) and LONDON Palladium (7)—and a fourth venue is still being set. Mancini will also guest in Cilla Black's Tuesday-night BBC-1 series during his visit.

**DAVID BOWIE**  
DAVID BOWIE commences a tour of Scotland at the end of next week, and dates set for him include Perth (November 10), Glasgow (11), Kilmarnock Grand Hall (8), Dunfermline Kinema (9), Glasgow Electric Garden (10), Stirling Albert Hall (11), Aberdeen Music Hall (12), Hamilton Town Hall (13), Kirkcaldy Adam Smith Hall (14) and Dundee Caird Hall (15).

**JOSE FELICIANO**  
JOSE FELICIANO returns to London in the spring to play a season at a leading venue. He is due to arrive in April and, although not yet officially confirmed, is expected to star at the Talk Of The Town.

**PIONEERS**  
The Pioneers — who make their NME Chart debut this week — are set for a lengthy British tour starting at the end of November. They play Hartford Corn Exchange and Dalton Four Aces (2), London Kennington Oval Rooms (3), Purley Orchard (4), December 13, Chatham Central Hall (2), Bookham Youth Centre (3), Devizes, Corn Exchange (5), Burslem Bourns School (6), Kemsal Rise ABC (7), Strathmore Birmingham Rebecca's (24), Tonbridge, Six-One (17), Sheffield Shades (20), Birmingham Rainbow Suite (20), Nottingham Rowing Club (21), Manchester New Centre (22), Leicester, Leicester Grand (23), London Golden Star (27), East Sheen Ball (28), Derby Circus (January 2) and Southampton Adam & Eve (3).

**SERGIO MENDES**  
Sergio Mendes and Braul 66 are due in Britain in May for a short series of concerts, which will include dates in the provinces as well as in London. A TV special for the group is also likely during its visit.

**UPSETTERS**  
As reported in last week's NME, the Upsetters — currently No. 12 in the NME Chart — are to begin a six-week British tour on November 28. Dates have now been set as follows: Crewe Up Junction (28), London, London Lyceum (29), Coventry Chestford Garage (December 1), Tonbridge Six-In-One (3), Hook Youth Centre (4), Dunstable (5), Kemsal Rise ABC (6), Purley Orchard and London Bag O'Nails (8), Southampton Adam & Eve (10), Huddersfield New Theatre (12), Rustip Bourne and London Golden Star (13), London Kennington Oval Rooms (14), Strathmore Birmingham Rebecca's (15), Bookham Youth Centre (16), East Sheen Ball (20), Crystal Palace Hotel (28), Sheffield Shades (January 2), Boston Gilderderme (3), Derby Clouds (4), Birmingham Rainbow Suite (8, 9 and 10) and East Sheen Ball (1).

**FATS DOMINO**  
Vintage rock singer Fats Domino returns to Britain in a fortnight, and plays a three-day engagement at London's new La Valbonne Club from November 17. Dates are also set for Domino before he flies to the Continent to complete his tour.

**FAT MATRESS**  
Fat Matress is to host a special party at London Revolucion on December 12 before flying to the States for its first tour there. The group — formed by ex-Jimi Hendrix guitarist Neil Redding and ex-Top Ten singer Jimi Hendrix — will play one-nighters at Auckland Community Centre (to-morrow), London Kennington Oval Rooms (2), Glasgow Electric Garden (Monday), Dundee Palais (Tuesday), Devizes Corn Exchange (Wednesday), Stroud Subscription Rooms (3), Coventry Mercers Arms (5) and Brighton Bond Room (11).

**GENE VINCENT**  
Gene Vincent arrives in Britain next week to promote his new "Be-Bo-Ab-Lula '69" single. He appears in BBC-1's "Top Of The Pops" next Thursday (7) and commences live dates at Chatham ABC the following day (8).

**ROF HARRIS**  
ROF HARRIS is to undertake his first British concert tour, opening at London Revolucion Albert Hall tomorrow (Saturday), when he is supported by the Young Generation. Subsequent dates include Sunderland Empire (next Monday for three days), London Kennington Oval Rooms (2), Glasgow Electric Garden (Monday), Dundee Palais (Tuesday), Devizes Corn Exchange (Wednesday), Stroud Subscription Rooms (3), Coventry Mercers Arms (5) and Brighton Bond Room (11).

**ROY ORBISON**  
Roy Orbison will spend practically the whole of April and May in this country. His visit will be devoted mainly to Northern cabaret engagements, but he will also undertake a few selected concerts during his stay here.

**DOCTOR JOHN**  
Top U.S. underground group, Doctor John and the Night Tripper, visits Britain for a fortnight in December. Dates are currently being lined up, and already set is a concert at London Lyceum on December 7.

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GENE VINCENT, LITTLE RICHARD AND JOSE FELICIANO

**LITTLE RICHARD**  
Little Richard arrived in London last weekend to take a guest spot in the Tom Jones TV series. A single "Good Golly Miss Molly" (7) All Around The World recorded and released by Specialty Records, is an album of 12 of his original hits.

**CONCERT TOURS**  
**ROF HARRIS**  
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**MORE U.S. NAMES**  
MONKES will pay their long-delayed visit to Britain next spring, according to Nems managing director Vic Lewis, who is also setting up British concerts by JOHNNY MATTHEW for the same period.

# Concert tours

**FRANKIE VAUGHAN**  
Frankie Vaughan tops the bill in concerts at Bradford Alhambra (next Monday, 3), Ipswich Gaumont (November 17) and Ipswich Gaumont (November 17) when he will be supported by the Dallas Boys and the Eric Delaney Band.

**CLAUDINE LONGET**—Mrs. Andy Williams—arrived in London this weekend and will spend all next week taping a guest spot in the Tom Jones TV series.

# C-S-W PACKAGE

Provincial dates to have been played this weekend by RCA's Country-and-Western package have been cancelled. These were scheduled for Birmingham on Friday, Sheffield (Saturday), and Manchester (Sunday). Reason given is that the tour members are unavailable on Saturday (Thursday) and RCA was not sure if the full complement would be here in time for these projected dates. A revised RCA Country-and-Western package on a European tour from November 7 and it returns to the country on December 12. Dates are set at Walthamstow Grand-da (18) and London Royal Albert Hall (17) when the bill will consist of Ceth Atkins, Bobbi Lee, Skeeter Jivans, Gene Wilton, Andy Connie Smith, Nat Stuckey, the Hillsideers and Country Fever.

**CANNED HEAT** will tour Europe early in the New Year, and the group's schedule will include British dates. Also expected in January is CREEDENCE CLEARWATER REVIVAL, for whom several leading British agents are at present negotiating.

# HOWLIN' WOLF

Latest dates for U.S. blues star Howlin' Wolf include London School of Economics (tomorrow, Saturday), Sunderland Anabel's (next Monday), and Deck (Tuesday). Other dates include Wednesday, London Marquee and Speakeasy (Thursday), Salford University (November 7) and Guildford Civic Hall (8).

**STARS IN PANTO**  
LATEST pantomime bookings include Roy Castle in "Cinderella" at Oxford New (opening December 26); Anita Harris in Jack And The Beanstalk at the London Palladium, Ken Bodd in Dallas Boys and Freddie Davies in "Aladdin" at Bristol Hippodrome (December 24); Dickie Henderson and Dennis Louis in "Cinderella" at Leeds Grand (December 24); Harry Worth and Robert Earl in "Merry King Cole" at Nottingham Theatre Royal (December 24); Bryan Johnson, Donna Douglas and Ken Platt in "Cinderella" at Barnsley Civic Hall (December 26) and Mike and Bernie Winters in "Babes In The Wood" at Birmingham Theatre (December 26).

# COMING YOUR WAY..

JACKIE TRENT and Tony Hatch make provincial cabaret debut at Batey Valley Club during week-end (Friday, Saturday, Sunday) at Batey Valley. This venue are Peadders (from 16), Mollies (30), and the Batey Valley Club (from 16) on Saturday (1) and Sunday (2). Booked for Middleburgh Showboat are Shirrelles (this Sunday, 2), Cliff Bennett Band (9), Batey Valley Club (13), New Kings (December 7-11), Jimmy James and the Vagabonds (14) and Flawpact (21). Booked for Batey Valley cabaret work at Newcastle La Dolce Vita from December 14. Three-day engagement for Vince Mill from November 13 doubling Birmingham Cavendish and La Dolce Vita. Guy Mitchell at Morecambe Miami Entertainment Club (December 13), Batey Valley (December 30), Platters (this Sunday, 2) and Vanity Fare (November 9) at Middleburgh Excel. Solomon King and the Batey Valley Club (from 16) at Batey Valley Cabaret during November 9 week, followed by Bedouin Kings (from 16) at Batey Valley (December 14) and Atomic Rooster, Edgar Broughton Band, Yes and Spirit Of John Morgan in Brunel University Ball at London (December 14). Chicago Transit Authority in London Royal Albert Hall (from 16) on December 14. Dates at Haverfordwest Market Hall on November 8.

LP SECTION edited by ALLEN EVANS

TOP FORM

TOM JONES LIVE AT LAS VEGAS (Decca stereo SKL 5032; 37s. 6d.).

TOM JONES is in great form on this Las Vegas recording. He fears through the first two numbers...

When Tom talks he says thank you, adds it's great to be back across the pond...

Then he goes straight into Delilah, almost killing the applause for the Redding number.

Next song is so beautiful, it should have been Welsh, but it belongs to the Irish...

To start side two, we hear Tom asking someone "Give me a kiss..."

Next song is so beautiful, it should have been Welsh, but it belongs to the Irish...

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SARSTEDT FANTASY

AS THOUGH IT WERE A MOVIE (United Artists, UAS 29037; 37s. 6d.).

WISTFUL, quiet, far-away — that's the fascinating sound of singer Peter Sarstedt...

He has a girl vocal group helping, and a beasty group as well as a lush orchestra...

For lighter relief, there is a beat number called Sunshine Is Expensive and a long, Latin-American ditty.

Other titles: As Though It Were A Movie, Open A Tin, The Artist, Juan.

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BOOKER OLDIES

BOOKER T & MG'S: THE BEST OF (A&O mono and stereo 228 015; 37s 6d).

THE trouble with a lot of these so-called "The best of" albums is that, very often, the numbers included aren't anywhere near the best from the artist involved...

In this case, however, the twelve numbers cover a span of seven years and include some really good tunes.

Naturally, it is Steve Cropper's lead guitar work and Booker's organ that dominate, but Donald "Duck" Dunn's bass pays a solid foundation and sometimes plays a leading part and drummer Al Jackson puts in some clever work.

The group's first hit, way back in 1962, Green Onions, is included. With the exception of Groovin' and Summertime, all the tunes were written by various members of the group and together have sold millions throughout the world.

Other titles: Hip Hugger, Slim Jenkins Place, Jellybread, Mo' Onions, Boot-Leg, Can't Be Still, Red Beans And Rice.

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JOHN MAYALL: TURNING POINT (Polydor mono and stereo 583 571; 37s 6d)

NEW ALBUM from John Mayall is always worth a listen because it is he who tends to influence other artists in the British blues field...

The album opens with The Law Must Change, a long opinion of the relationship between American police and young people and the drug problem.

Other titles: Hip Hugger, Slim Jenkins Place, Jellybread, Mo' Onions, Boot-Leg, Can't Be Still, Red Beans And Rice.

STARLINE UNDER A £

THE new EMI Starline label has a batch of stereo-ed re-issued LP tracks to offer at the one price of 19s. 11d. . . .

MANN MADE (SRS 5007) has Paul Jones as vocalist in Manfred Mann group and offers 12 tracks, including Abominable Snowman, LSD and Bare Hugs, 1965 vintage.

SHIRLEY BASSEY (SRS 5061) has in The Still of The Night a little tune plus If I Were A Bell, So In Love and nine more songs.

MATT MONRO (SRS 5096) gives you 14 tracks, including I Have Dreamed, It's A Breeze, Exodus, Friendly Persuasion in This 'Here And Now' album of 1965.

GEORGIE HAWK (SRS 5062) has Blue Flames behind him on his 1964 LP, featuring Get On The High, Tarry Baby, Green Onions, Gimme That Wine and nine others.

THE ANIMALS (SRS 5096) takes you back to 1964 when they made this exciting blues LP, including She Said Yeah, Story of Bo Diddley, Memphis, and Boom Boom Dozen tracks in all.

NAT KING COLE (SRS 5020) sings a dozen songs from his 1958-67 recordings. Impeccable vocalising of such favourites as Arrivederci Roma, Girl From Ipanema, China Girl and Nightingale Sang In Berkeley Square.

CLIFF RICHARD (SRS 5011) is heard on 14 tracks first released in 1962, including Spanish Harlem, I'll Be Me, I'm Walkin' The Blues, etc. Morris Parmer and Shadows backing.

SHADOWS (SRS 5012) has a title of "Something Else" on this LP of 12 re-issued tracks from 1959 (Saturday Dance) to 1967 (Tomorrow's Cancelled).

FRANK SINATRA (SRS 5009) "Sings The Select Cole Porter," published first in 1963, but recorded from 1953-60, and including I've Got You Under My Skin, I Love Paris and 10 other Porter classics.

HOLLIES (SRS 5008) "Reflections," first out in 1965, has Graham Nash in the group. Of course, if good tunes, well played and sung. Lady Miss Clowdy, Mickey's Monkey, Down The Line included.



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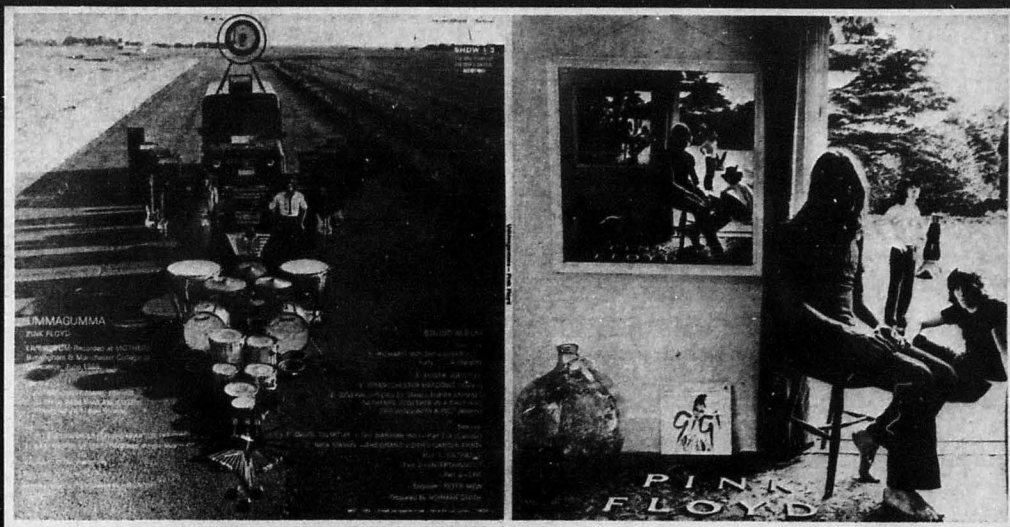
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SBLL 122





Several small species of furry animals gathered together in a cave and grooving with a Pict... is just one of the titles from the new DOUBLE ALBUM "UMMAGUMMA" on Harvest SHDW 1 2 by the

# PINK FLOYD



Richard Wright, Roger Waters, David Gilmour and Nick Mason recorded one Album live (and we mean LIVE!) at Mothers in Birmingham & Manchester College of Commerce, and on the other Album they separate to perform individual pieces... a sort of "divided we conquer" bit. This must be the greatest project Pink Floyd have achieved... it's a must.

This Double-Album set sells at the recommended retail price of

**57/6**

All tracks published by Lykus Music



# MOBE LPs - Edited by Allen Evans



## New Mann-Hugg Group

**MANFRED MANN CHAPTER THREE** (Vertigo, stereo VO 3; 37s 6d)  
WAY-OUT musical patterns, sometimes sounding like outer space sounds and then with brass blaring at you, and then going jazzy. Vocals are mouthed so you can't quite hear them, and the cacophony is ragged and untidy, as if everyone is playing their bit regardless of the others or the whole.

But then the original Manfreds here - Mann and Hugg - say "(This) represents in general what we personally have been waiting to do for some years."

Mike Hugg takes the vocals (sounds a bit like Peter Lorre) and plays piano, deserting the drums, which are played by Craig Colledge. Manfred is on organ and Bernie Living on alto-flute, while Steve York is on bass guitar. Other musicians are brought in as needed, plus Madeline Bell, Sue and Sonny, trumpet soloist Harold Beckett, and guitarist Brian Hugg. Mann and Hugg wrote all 11 titles. Manfred puts his voice through a distortion for One Way Glass, and Mike plays wistful piano on Where Am I Going. If you like your music weird, this is for you. Other titles: Travelling Man, Snake-skin Garter, Koneku, Sometimes, Devil Woman, Time, Water You're A Better Man Than I, Ain't It Sad. A Study in Inaccuracy.

**BEST OF DEAN MARTIN VO 2** (Capitol, ST 2339 stereo; 37s 5d)  
Another set of early Dean Martin recordings, 16 in all, and all worth listening to. Dean is in good form as he croons his way through Mean To Me, I've Got My Love To Keep Me Warm, Hey Brother Four The Wine and other songs he sang in the early '60s.—A.E.

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# Vertigo get you dizzy both ways!



## JUICY LUCY

**JUICY LUCY** (Vertigo, stereo VO 2; 37s 6d)  
This is the trade mark of the new Vertigo label and on each of their albums, this symbol is printed on the inside of the sleeve. The titles printed on the other side for both sides. You can catch the symbol and it induces visually what the music does orally—a sense of dizziness or a sensation of whirling.

But now the final blow: the one band that I think blues fans have regarded as truly British, John Mayall, has had an album recorded in the States released over there for two months! **GUY BROWN, Seaford, Sussex.**

With the reggae sound catching on fast now, it's about time the reggae followers were given a special Radio One programme of their own. At the moment the only time reggae records is played is when Desmond Dekker and Johnny Nash have a new single out. They seem to forget all the other reggae stars like Randy, Derrick Morgan, Prince Buster and many more! **ERNEST FULLMAN, Coventry, Warwickshire.**

May I say thank you to NME on behalf of all Frank's fans for the picture of our own Superstar in the October issue. Frank has the kind of talent that will keep him at the top, even without the benefit of his records or access publicity. Anyone who hasn't seen Frank in his cabaret doesn't know what he's missing! **M. CAESWICK, Sheffield.**

Regarding the statements made in NME by Eric Clapton and Robert Plant, I think they're quite true. The British public does not appreciate to the full the high standards set by these musicians. Why the Blind Faith LP failed to reach the top of the album chart staggers me. It should still be there.

I only hope that Led Zepppelin's new LP brings them the deserved sales, that might lead to more dates in this country. **WILLIAM JONES, Hove, Sussex.**

Readers' letters should be sent to: **Tony Bromley, New Musical Express, Strand, London WC2R 2PH.** Each week an LP record token will be awarded to the writer of the best letter.

**How dare Derek Johnson** compare Clodagh Rodgers with Sandie Shaw! NME Oct 25. After all, only two of Clodagh's many records have made the Top Ten. When she has had three No. 1 records, a gold disc, plus a string of hits, then he may be able to draw a comparison between them. **GEFF MACARTHY, Cessall, Chertsey.**

With reference to the limitations played on the BBC by the Musicians' Union, concerning "need time," couldn't those who continually criticise the BBC be more constructive and make a few suggestions as to what could be done? Personally I would like to see a series of quiz programme on general pop knowledge - a Radio One version of the popular "My Music" series. And more discussion programmes of the type that John Peel, Marc Bolan and others were involved in previously, say once a month. This would make a couple of extra



## CHECKMATES LTD: LOVE IS ALL WE HAVE TO GIVE (A & M Records, stereo AMLS 943; 37s. 5d.)

**SONNY CHARLES** is a vocalist full of soul and good diction, as he sings his way through such fine songs as Proud Mary, Spanish Harlem, Black Pearl, I Keep Forgettin', Ain't Got No and other songs. Behind him is a beat group and orchestra which makes some appealing, tuneful and yet powerfully bluesy music. Behind it all is Phil Spector. The title tune of the LP is sung by another coloured member of the Checkmates Ltd, Bobby Stevens. He is a very good singer too, and duets with Sonny in a super-powerful Let The Sun Shine In later in the album. In fact, side two invites itself to Spector's "Hair Anarchy Suite," which is really worth hearing. New group which should make it big in our pop world. **A.E.**

**EARLY STEPPENWOLF** (Stateside stereo SCL 5015; 37s 5d)  
The title speaks for itself. Six tracks recorded live at the Matrix in San Francisco in May 1967, one track, The Pusher, a jam session, taking up the whole of the second side. In a sleeve note leader John Kay

relates how the band derived from a Canadian group called Sparrow that had a No. 1 pop hit and then decided it wanted break away from the Top 40 format in favour of blues. Kay joined at that time and the group enjoyed a certain amount of success in New York clubs before going to join the San Francisco musical revolution (in the Haight-Ashbury heyday) via Los Angeles.

If you like Steppenwolf, okay. I find them competent but uninspiring. Howlin' Wolf's Howlin' For My Darling on side one fits into the category while their arrangement of Corina, Corina tears the heart out of you. A session song, The Pusher, which runs for 20 minutes, has its moments when Kay says the electric semi-electronic symphonic effects and a churchy organ. **Other titles: Power Play, I'm going Upstairs, Tighen Up Your Wig.**

## SINGLES REVIEWS FROM PAGE 8

**RECOMMENDED MARSHMALLOW WAY:** O'Nion Kitty (Kitty, U.A.). Very simple, catchy and commercial disc. **BAYBOND:** early and surf sounds like the early Beach Boys. **GOOD FUN! RAYMOND FROGGATT:** The Lord Blessed Us (Polydor). Beaty ballad with strong melodic content. Rich-voiced solo backed by shimmering strings and choir. **Nice!**

**GRASS ROOTS:** I'd Wait A Million Years (Dunhill). Thump beat, swinging organ and crisp brass support the fervent vocal of Tony Lee White. **ROSEVELT AND Ira Lev (Monument).** Dance beat, swinging organ and crisp brass support the fervent vocal of Tony Lee White. **TONY LEE WHITE:** Rosevelt And Ira Lev (Monument). Dance beat, swinging organ and crisp brass support the fervent vocal of Tony Lee White. **TONY LEE WHITE:** Rosevelt And Ira Lev (Monument). Dance beat, swinging organ and crisp brass support the fervent vocal of Tony Lee White.

**BARY WASHINGTON:** I Don't Know (Atlantic). Powerfully emotive ballad with a steady beat. Expressive styling by the lead, with a typical Atlantic backing. **CUFF-LINKS:** Tracey (MCA). Snappy and catchy with an infectious beat and an ear-catching vocal blend. Hummable tune that registers quickly. **Tennese material!**

**RAY STEVENS:** Sunday Mornin' Comin' Down (Monument). Enchanting ballad, poignantly delivered. Has a wistful intro, piano line and a colourful string scoring. **DUSTER BENNETT:** I'm Gonna Wind Up Ending Up (Blue Horizon). Genuine blues. Item, sensitively handled by Duster. Raw early backing with steel guitars and harmonica.

**COUNTRY CORNER**  
Country fans will welcome the debut of a new c-w label named Lucky, and its first release, a very high standard in this particular field. **ALVIN BISHOP:** The Trotter (Let The Whole World Sing) by Phil Brady, the novelty bouncer "Too Many Conky Tonks," by the

**SKA DISCS**  
A BUBBLING bundle named Nellie (A) injects bags of personality into her up-beat reggae version of Shirley Bassey's "I Who Have Nothing" a gas... "Bongonyah" (Cameo) by the Little Boys has an irresistible rhythm, and effectively blends blue-beat with sparkling calypso. A ska disc with rather more melody than most is the whistleable "Same Old Song" (Bambou) by Winston Francis. A wonderfully effervescent sound is created by the Skatalites in the blues-chasing "Please Let Me Hide" (Spark), with organ and tambourine adding depth to the backing. Although it's already selling strongly, "Womby of the World, Beautiful People" (Trojan) has just reached me — it's a great ska disc, so don't miss it.

**Bud Finagan**  
Dad's Army  
7H 17841

**Clinton Ford**  
Angel In My Pocket/  
Lorena  
7H 17838

**Jean Francois Michael**  
Accompanied By The Newstars  
Adieu Jolie Candy/  
Francine  
VMS 7033

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NEW to the charts

# Three new entries give reggae (all on TROJAN) strong hold on the chart

JUST how firm a hold reggae is taking on the charts is demonstrated this week by the arrival in the NME Top Thirty of three records by Jamaican artists on an unknown label. Though the name of Jimmy Cliff, whose "Wonderful World, Beautiful People" makes its debut, is quite well-known, what of the Pioneers and the Harry J. All Stars? Or even the Trojan label?

It is rarely that such a small label makes such a big impression on the chart in one week. Trojan, a one of Island's labels and run by Graham Walker from an office on Neasden. It specialises in West Indian music and, at the rate, looks like profiting handsomely from the reggae boom. This is a direct result of interest shown in that music by the skinheads who, some years ago, contributed to the blue beat success of the form of their predecessors, the mods.

By RICHARD GREEN



JIMMY CLIFF, who leaps into the chart this week at No 29 with "Wonderful World, Beautiful People."

### Forecast

Desmond Dekker predicted the boom some months ago and even went so far as to promote a dance to go to the music. He has certainly been proved right. Though a lot of the music is very basic and certainly rather rough compared to generally accepted standards, its appeal is broadening and with the Upsetters, there are now four such discs in the NME chart.

Jimmy Cliff first came to England three years ago at the invitation of Island boss Chris Blackwell who had heard him performing at the New York World's Fair in 1964 and spent two years persuading him to make a journey.

For a while, little happened despite good attendances at clubs and ballrooms where he appeared.

Then Jimmy and Steve Winwood

got together and worked some things out, though Jimmy's records began to sell more copies, they never made the chart and last October Jimmy flew to South America to take part in the Brazilian Song Festival.

"I did a song called 'Waterfall' and it became such a massive hit all over South America that I based myself in Argentina where it reached No. 2. Jimmy, who gained the backing of Argentinian millionaire disc jockey Ricardo Kleinman.

"I travelled all over, playing in Brazil, Chile, Puerto Rico, Venezuela, Uruguay, Peru and Mexico," he went on. Then I spent two weeks in Miami just writing, then recorded in Jamaica.

"Wonderful World, Beautiful People" was recorded in the West Indies but, because Jimmy wasn't happy about the orchestral backing, he flew to New York three weeks ago and spent three hours re-recording it.

"I recorded it in a twelve-track studio and there isn't one in England. The only way of re-mixing the strings was to go to New York. I wanted to get it just right," he explained.

### Performed

The first time the number was performed in public was at the recent Caribbean Music Festival at Wembley where Jimmy met up with his old friend Desmond Dekker. They used to record for the same company in Jamaica.

Jimmy admires Ray Charles, Simon and Garfunkel and Arlo Guthrie who has been tipped by the new Bob Dylan, but holds Sam Cooke way above all others.

"I didn't want to come to England in the first place because I liked the States and I was doing pretty good," Jimmy admitted. "But England is sort of fresh, so I just came." A decision he probably doesn't regret now.

Joining Jimmy in the chart is a trio from Jamaica called the Pioneers with the weirdly-titled "Long Shot Kick The Bucket." It was formed about eighteen months ago and the three guys who were all session men, providing the backing vocals for a lot of other artists.

There is a piece of strange controversy surrounding one of the members, George Agard. He claims he is Desmond Dekker's brother and

Desmond agrees with that, but a lot of people deny it and say that is just a publicity story.

Well, Desmond's real surname is Dances so that makes it even odder. George is twenty-two, listens to the Rolling Stones, Tom Jones and, naturally, Desmond. He likes chicken and chips and is a keen composer and arranger of songs.

The baby of the group is eighteen year-old Loren Robinson who is known, for some reason or other, as Jackie.

Cricket fan, he also enjoys singing and dancing and eating steak and chips. He lists his favourite artists as Desmond Dekker, Tom Jones, the Beatles and the late Otis Redding.

Like for birds of the non-feathered variety is professed by



THE PIONEERS (l to r) SID CROOKS, JACKIE ROBINSON and GEORGE AGARD (Desmond Dekker's brother)

Sydney Crooks (24) who spends a lot of time writing songs. He is an admirer of Bob Dylan, Sandie Shaw and Lou Rawls (how about that for a mixture of styles) and plays table tennis and soccer.

Extremely little is known about the Harry J. All Stars. The leader, a band leader called Harry Johnson who is well-known in Jamaica, but no information about his career has reached these shores yet. Trojan Records received the disc "The Liquidator," listened to it and liked and decided to issue it, but so far, the original recording company hasn't come up with anything else.

## AMERICA CALLING

### Stone's press lark

THEIR satanic majesties, the Rolling Stones, held court here last Monday in the Sans Souci room of the Beverly Wilshire hotel. The press conference was halfway between a lark and a send-up — business as usual for the Stones!

Looking bored and somewhat bedraggled, the Stones are in Los Angeles to kick off their 14-city U.S. tour beginning at the Inglewood Forum on November 8. From here they play San Diego and Oakland before heading to the South and Midwest.

Mick Jagger, who has just finished filming in Australia, wore mint green skin-tight pants, a black-and-white flowered, unbuttoned shirt, and a silver and ivory baby elephant tusk around his neck. When asked how he felt about portraying a national Australian hero, he shrugged: "I could not care less!"

He did, however, make the comment that he felt "acting is different from singing in that it's unreal."

Mick told the gathered Press that the group will not form their own record label as the



### WHO MEET ZEPPELIN

THE Zeppelin at Carnegie Hall and the Who all week at the Fillmore East has just been incredible! It was inevitable, of course, that both groups would come together at some point during the past seven days and they did.

A huge whom of a bash at Max's Kansas City, the grooviest hangout in New York, was the meeting place! A black-and-white Liverpool Scene have been playing.

The party was given by the Fillmore's Bill Graham for the Who, following their opening on Monday night. It was one of the Fillmore's more triumphant moments experiencing the Who performing "Tommy" in its entirety, backed up by a new, tasteful light show provided by Bill Graham at a reported cost of \$7,500. Tickets for the whole week had sold out about a month before!

The Zeppelin were down to watch opening night, got into a long talk with the Who afterwards and spent the rest of the evening with them. During the week, they met up again at a special birthday party at Ungano's, where Liverpool Scene have been playing.

Following "Tommy," there's been a great deal of speculation here that the opera may be performed in grand style on the legitimate stage. Broadway and off-Broadway show people have attended performances of it this week.

The Led Zeppelin became the first hard rock act to play Carnegie Hall since the Rolling Stones took the place up some five years ago. Even up against Donovan at Madison Square Garden (a complete sell out with



Ann Moses Editor of "Flare Beat" in Hollywood

Beates have. "The only reason people start their own companies is for distribution reasons and we can control ours. Anyway, we don't want to become pseudo-capitalists," he added with a wicked grin.

The Stones are negotiating for Ike and Tina Turner and B. B. King as acts on their shows for the entire U.S. tour, along with Terry Reid.

They say they'll not be recording another live album during their concert here. "Not after the way the last one sounded!" murmured Mick. While waiting in Los Angeles for the opening of their tour, they will be adding some finishing touches to their upcoming LP "Let It Bleed," which is due for mid-November release.



June Harris in New York

people standing four rows back) both of the Zep shows went clean, with tickets being scalped at the door for as much as twice their original price.

Though the management was uptight at half the audience dancing on top of their seats, and tried desperately to control the masses, the group managed to pull off one of the most exciting performances ever. They featured a selection of material from their new album in addition to Jimmy Page's haunting "White Summer" solo, and Bonzo's 25-minute attack on the skins.

Yes, with Zeppelin, Who and Donovan selling out, British acts came flying home this week with more energy, zest and vigour than has been seen on many a trip!



HARRY J.

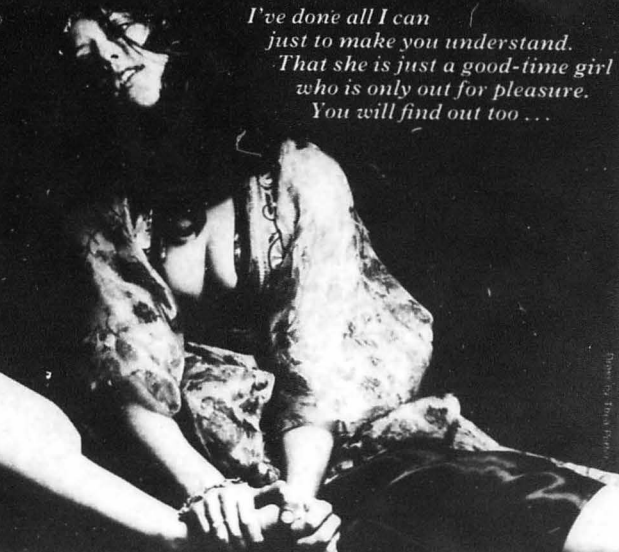


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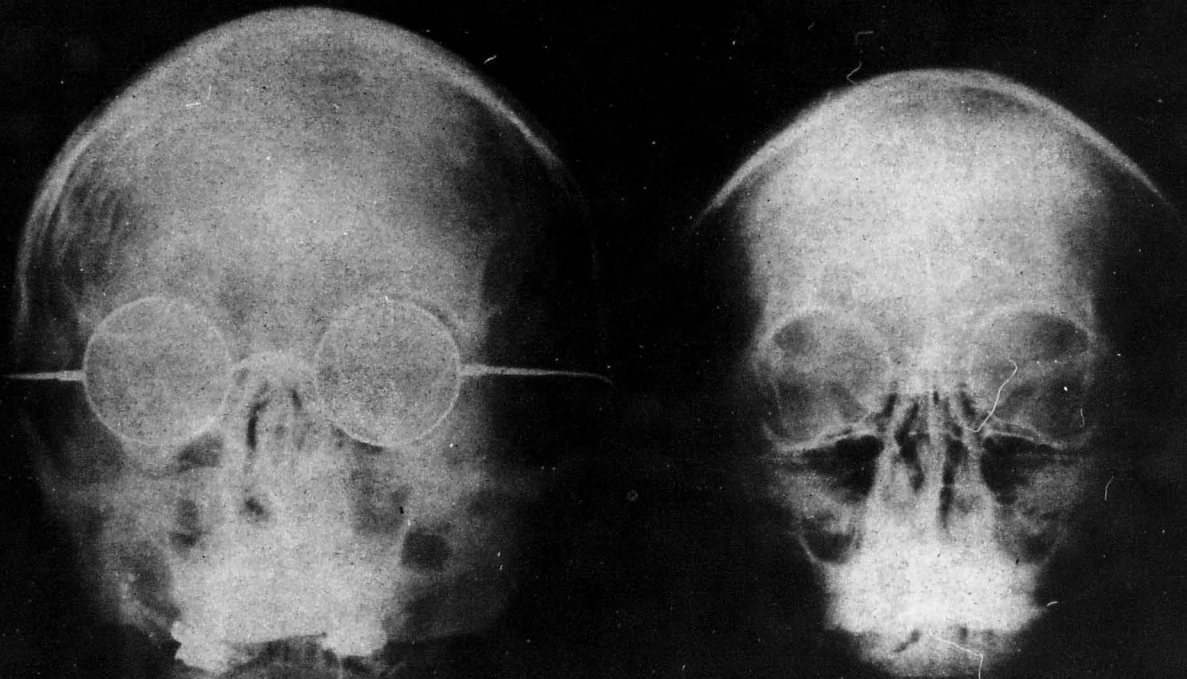
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