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## REGGAE SECRETS

TOP POP NEWS

- KING CRIMSON
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## TREMELOES NEW HOMES

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Week ending November 29, 1969

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# Robin Gibb

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# HARD WORK BOUGHT THESE LUXURY HOMES



**CHIP HAWKES** and "Golden Shot" girl **CAROL DILWORTH**, married last month, have bought a £30,000 house in Sunningdale Village. Has five bedrooms, three bathrooms, 3ft long lounge, with dining room leading off it. Two acres of land. Double garage. Decorated in period style with lots of lilac and gold. Carol's favourite colours. There is a guest wing, kept separate from the rest of the house.



**ALAN BLAKLEY** and **LYNN STEVENS**, marrying on Sunday, have purchased a £40,000 house on the **Wentworth Estate**, with six bedrooms, four bathrooms, a 20-foot lounge, large hallway and dining room. In four acres of land. Decorated in period style, the dining room has old-world inglenook fireplace, but the kitchen and bathrooms are ultra modern. Above they are mowing the lawn together, as they like to see as much of each other as possible when Alan's not touring.

PHOTOS SPECIALLY TAKEN FOR NME BY LONDON PHOTO AGENCY.

## Creedence's Fogerty says: 'We stick to old rock'

**BRITISH** rockers don't regard what Creedence Clearwater Revival play as rock and roll, but it's the nearest any contemporary American band has come to that music lately and this probably accounts for much of the group's success.

Lead singer is John Fogerty, who recalls a time in 1964 when he was so ashamed of his singing he didn't know what to do. He had joined a group called the Blue Velvets, which played weekend fraternity parties for eighteen months in the San Francisco area. The beginnings of Clearwater can be traced back to early 1965 when John and drummer Doug Clifford got hold of bassist Stu Cook and John's big brother Tom to sing lead.

"We were listening to Carl

Perkins, Elvis Presley, Screamin' Jay Hawkins and people like that," John said. "A number of people said we were an acid rock band, but that wasn't so, we were into the old sounds."

The group's first record, "Beverly Hills" sounded dated and of that occurrence John stated: "That was when we really knew that the older type of music meant more to us than new tunes."

The next few records didn't do a thing, so Blue Velvets signed a new contract and, to their great

surprise, found themselves called the Goliwogs on the label.

"We played small clubs in the San Francisco bay for ten dollars a night plus all the beer we could drink," John revealed. "We'd changed our name to Creedence Clearwater Revival but I was apprehensive about playing in San Francisco because we'd been so bad for a long time."

Like a lot of British bands who get a club residency, Clearwater found themselves building up a huge reputation without making any records under their new name.

"We still didn't do new stuff, we stuck to the old sound which is fantastic," John pointed out. "You could get a better sound than some of the old records had, but basically, the songs were so much

better than what's coming out today. A lot of groups were doing their freak-outs, but we stuck to rock and roll and found that people were taking notice."

Even so, those days weren't particularly easy going and John sang very high to make himself heard above the din. He frequently suffered from a sore throat and was near to collapse on many occasions at the end of a gig. Having no public address system didn't help much, either.

"I remember one of the first numbers I learned to howl out was 'Hully Gully,'" he said, "and in the end my throat got used to it and became more powerful."

John was doing a lot of writing and almost all the group's recordings have been his compositions. He still writes as though he were living in Memphis in 1956 instead

of San Francisco in 1969, but likes that type of music better. So, it seems, do a lot of other people — the group now has six gold records done five TV spectaculars so far this year and earned over one million dollars.

Not bad for a rock and roll band.

RICHARD GREEN

## CHRISTMAS EVERY WEEK!

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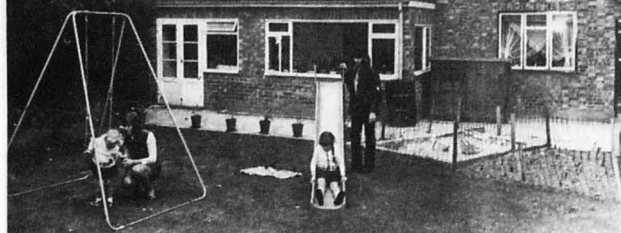
Original London Cast Recording  
Regal Starline SRS 5003

# FOR THE TREMELOES



**DAVE HUNDEN** and **Geri ANDRE WITTENBURG**, who married in December, have bought a \$20,000 house at Ascot, opposite the Golden Gates leading to Ascot racecourse. Has four bedrooms, two bathrooms, is very warm and cozy like its new owners.

**RICK WEST** and his wife **LINDA** have bought a \$20,000 house, also in Ascot. Detached, with four bedrooms, two bathrooms, double garage, large lounge, dining room and spacious sun lounge overlooking the garden, in which their children **ALDEN** (2½) and **HELEN** (6) seem to approve of the swing and slide.



## NEW HIT IS NEW START

**G**REAT lads the Tremeloes; down to earth, fun-loving, always ready for a quick pint, polite, only too pleased to stand in Hyde Park in the middle of winter in T-shirts for a photographer, and more important, Rick, Dave, Alan and Len (Chip) have that in-born kind of honesty that can get them into a lot of trouble.

But all this is nothing new. It's been known, as long as the boys themselves have been known, that the Tremes are among the nicest boys in the business. But what is new is their admission to me last week that they have hated, yes hated, almost every aspect of their career . . . until now.

That is, now that "Call Me Number One" is a big hit, and poised to give the group their first chart-topper since "Silence Is Golden" in May, 1967.

"First chart topper!" screamed Alan Blakley, as we all sat down to Christmas (sic) lunch courtesy of CBS producer Mike Smith. "It's our first hit for ages, even though our last few records, have all sold fairly well.

**By GORDON COXHILL**

"We've come to hate all those happy records, even the ones that sold hundreds and hundreds of thousands. Sure, we made money out of them, a lot of money, and we're grateful to the people who bought those records, but all that's over now."

"This record marks almost a new beginning for us," spluttered Chip, still looking good after five weeks of marital bliss, through a mouthful of turkey and potato.

"We feel newcomers because it's a new sound for us and we're not quite sure how we want to present ourselves.

"Did you see us on Top Of The Pops a couple of weeks ago? Well, we looked like novices. I tell you, I was sick for two days when 'Number One' went into the charts, sick with happiness!

"You wouldn't believe how raw we feel just at this moment. We are all far more excited now than after our first hit."

"Call Me Number One" was partially written some 18 months ago, played to some close friends, who were universal in their praise, but equally sure that it was the wrong type of song for the group. "That made me feel terrible," said Alan, responsible for penning the number with Chip. "They all thought it was a great song, but they as good as said we weren't considered a musical enough group to release it as a single.

"That's why I'm so knocked out now that it's a big hit. People have bought it thinking it was a good

record, and not because it was the Tremeloes. I mean if people bought records because our name was on the label, we wouldn't have had two flops out of our last three singles.

These days, people will accept a good record from anyone and they don't care what's gone before. We are going to benefit from that trend, and let's face it, we've had some rubbish out in the past couple of years."

"Why, I wondered, did the Tremes release those allegedly "rubbish" records?"

"To be honest," joined in Chip. "We didn't think they were that bad at the time, even though we weren't very proud of them. But we'd got into the careerist, sing-along thing and we found the more it worked for us, the harder it became to get out of the rut. The records were selling, we were making a lot of money, and there were a lot of people enjoying our music. Why did so many of them stop buying our records? Who can tell, I stopped trying to forecast a hit a long time ago."

"To be fair to ourselves," said latecomer Dave, "I think the record buyers were getting fed up with that type of music from everybody. Look at Dave Dee, one of the most consistent groups in the country until this year. I don't think we were like them, but for the sake of convenience, we were put in the same category as Dave's lot.

"He sensed the end was in sight and he got out just at the right time. I don't know why he didn't

try something else with the group, but it would have been silly for us to simply call it a day, because we know there is such a lot of good music to come out of us."

"This good guide to some of that music will be presented on the next Tremeloes LP, which they hope to have out at the beginning of February, together with a new single which will come from the album. "I wouldn't call it heavy, but I'm sure it will make a lot of people who haven't previously taken us seriously sit up and take notice," said Rick almost his last words of the afternoon.

### Originality

"The idea is to improve the quality of the songs we have been recording and also to get some originality into sounds. It will call for some experiment, and, like Len said, we are all excited about the prospect of starting all over again on a new thing.

I dare say we will record more of Alan's and Len's songs, not merely because they wrote them, but they are writing material suitable for us. But we are always ready and willing to listen to anything anybody offers us. They don't consider themselves songwriters really, everything is usually a right horrible mess until five minutes before we are due to record, then they rush around scratching their heads to finish the off."

However, try as they might, the Tremeloes of old just won't lie down and die. "We recorded a live LP a few months back at the Middlesbrough Showboat," Alan explained. "We think it is terrible and we wouldn't have minded if the record company had decided not to bother to release it. But, would you believe, it sold about twenty thousand last week! It's fantastic, but I hope that isn't an indication of what our fans still want from us."

I suggested that if a live album was a good reproduction of their stage act, then it was nothing to be ashamed of.

"We don't want that greasypaint and showbusiness scene. You lose all spontaneity and excitement when you get really polished. We are a pop group and want hit records, music and some money to show for it at the end."

It could be argued that for the Tremeloes, the rewards have come before the music. To a point that's true. They wouldn't even deny it themselves, although there can't be physical effort, in terms of work and travelling, into making their music. In the next few months, critical ones for the group, we can expect to see and hear a lot of changes.

One thing won't be changing; the Tremes will remain down to earth, fun-loving, always ready for a pint which is just about where we came in.



## SAGITTARIUS

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## DIANA ROSS & THE SUPREMES

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Tamla Motown TMG 721



### Hylda Baker

Nearest and Dearest  
Columbia DB 8644

### Nino Tempo & April Stevens

Sea of Love/(Sittin' on) The Dock of the Bay  
Bell BLK 1087

### Candi Staton

Heart on a String  
Capitol CI 15620

### Mrs. Mills

Battle of Britain Medley  
Bliss 'em all, Lill Marlene. We'll meet again  
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# REGGAE STOPS RACE PREJUDICE — declares the MAN

**STRANGELY** new and dark faces are beginning to show themselves in the NME singles chart, and out there on the Soul and Underground scenes there are people who are understandably beginning to wonder what it's all about! This sudden Sunshine Boom may have gone and given West Indian music and the Upsetters, Jimmy Cliff, Harry J. and the All-Stars and the Pioneers their biggest fling in the history of the Top Thirty . . . but there are still plenty of fans who obviously wouldn't know a reggae from ruggar.

To help these people, I've been speaking this week to some of the backroom boys behind the Caribbean invasion. And their answers make up a fascinating "Teach In" on the subject, that may well open the

eyes of many new reggae fans. Did you know, for instance, about the Rastafarians? Or the truth about the Israelites? Or know about the West Indian bible which maintains that Jesus was black? I heard about these things from Big Tony Cousins, a young founder-

## BEHIND NEW MUSIC RAGE to Alan Smith

director of the company which now virtually controls the West Indian music scene's personal appearances, names like Desmond Dekker, Max Romeo, the Bedlocks, Millie and Laurel Aitken, together with the current chart riders. Tony was once drummer with a group called the Black, gave it up to form Commercial Entertainments with another co-member, Bruce White, starting their agency in a tiny office in London's Denmark Street. Then, he says, they went bankrupt. Eventually they got back on their feet again — saw the potential in ska music at the time — and brought over the Ethiopians, who had a strong seller with "Train to Skaville".

Adds Tony: "Last Christmas a record producer friend, Graeme Goodall, told us about Desmond's records, and we started taking them around the BBC in a bid to get him off the ground in this country. "It Mek" and "Israelites" had been previously listed at that time, but they'd died a terrible death.

### Only Mike Raven

"Anyway, we took the records around to the BBC — and nobody wanted to know, except people like Mike Raven. "Then suddenly "Israelites" started to sell a thousand a day. People were going mad over it. We brought Desmond over, he did a first gig at Eastbourne, and the fan thing was fantastic. Ridiculous. We'd never witnessed anything like it before. It was like the Beatles or the Stones! "We really saw the potential then, so I flew over to Jamaica, and we got all the artists like the Upsetters and Harry J., and quite a few more, all signed up for five years. "Without boasting, I think it's simply a fact that as far as reggae



Two of Jamaica's reggae groups, the PIONEERS and the UPSETTERS, arrived here this week to start their major tour of the U.K. They are (left to right) ALVA LEWIS (Upsetters), LEE PERRY (Upsetters), GEORGE DEKKER (Pioneers), CARLTON BENNETT (Upsetters), JACKIE ROBINSON (Pioneers), GLENROY ADAMS (Upsetters) FAMILY MAN BENNETT (Upsetters) and SYDNEY CHDOKS (Pioneers).



HARRY J. ALL-STARS



MAX ROMEO

is concerned, we've got it cornered.

"Really, a group called the Migil Five got the thing started in this country with a record called "Mocking Bird Hill". That was blue beat. Then it went on with Millie and "My Boy Lollipop, which was also blue beat. Then Jackie Edwards had a nibble at the charts, and then the Ethiopians had "Train to Skaville". Next came Desmond with "OOT". A great deal of interest in the music has obviously been the result of strong promotion from the record companies involved of course, and in this respect a great deal of credit should go to Pama (who release Unity), and B & C (who release the Upsetter label). Technically, according to Tony and Tom Hayes, who is international manager of Island Records who release Trojan, the mysterious differences between blue beat, reggae, ska are explained this way: "Ska uses more of the guitar, and doesn't have that heavy pounding beat. It's also got more to do with the drums, and it's slightly faster than blue beat. "Ska was the progression on from blue beat — and reggae is the progression on from ska. Rocksteady is just a slight variation on the number of bars — just a progression."

According to Tony, understanding West Indian music has a great deal to do with being able to understand the West Indian way of life. He points out that over there the people virtually live and breathe music, and that because of the country's smaller size, it simply does not matter if an artist has 40 number ones. There is no such thing as over-exposure. In fact, he says, if you're not in the charts at a particular time . . . you're in trouble! He told me: "In Kingston, there's a place called Orange Street that's the equivalent of our Tin Pan Alley. All the record companies congregate there, and everybody walking down that street is a star. "Sometimes, whole families are musically-minded. Certainly, Desmond Dekker's brother George has followed in his footsteps, because he's a member of the Pioneers! "The Pioneers are a tremendous act — a sort of Drifters' reggae thing. There are three of them and they're terrific boys, except that like many Jamaicans they're very quiet until they get to know you. "Desmond, for instance, did you ever interview him when he first came here and find he didn't have much to say? Yes! That's what I mean! Very shy people."

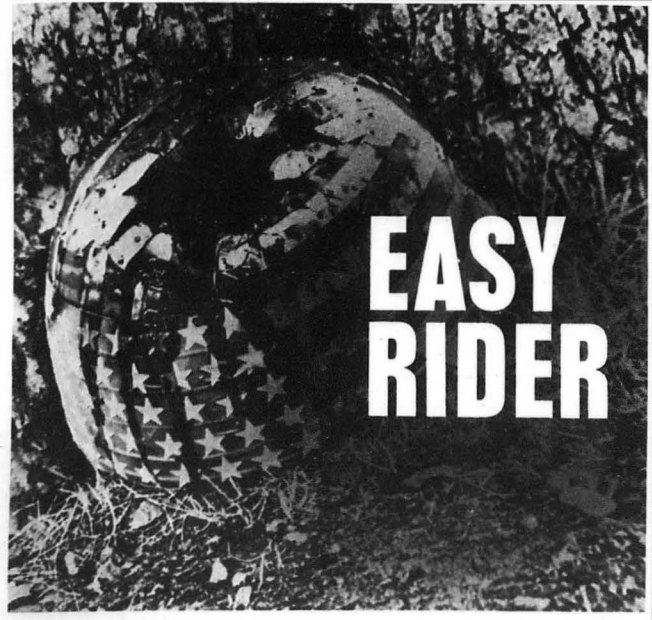
"Understandably, many artists we've brought over from the West Indies have really been completely lost when they've had to adjust to the quicker pace of life here. "The Ethiopians were a case in point. They also were Rastafarians. I don't think any people know about this West Indian clan, but the word more or less applies to a hard-done-by person. That's what Desmond's "Israelites" was all about, because that's another Jamaican expression for a Rastafarian. "Rastafarians also have religious beliefs, a bit like Jewish people, like not eating pork. And I had a very dodgy experience with the Ethiopians one day, when we went into a motorway cafe and I bought them pork pies, which they ate. I didn't know about their beliefs at that time. When they found out they virtually went mad."

### Black Jesus

"Jamaica also has a type of Rastafarian who has long hair and a beard and probably smokes pot, but mainly it's like a "Back To Africa" movement. They've also got their own bible and pictures of Jesus which show him black. "Although this insight into the influences on West Indians and their music gives some idea of why it remains so strong with immigrants who come to this country, it doesn't really explain why reggae should suddenly have become a growing force on the British pop scene. "Tony believes it's a reaction against pop music having become stale in Britain and that many of the new reggae fans are people who have grown tired of soul American-style. "He accepts that the mods and the skinheads have also had a great deal to do with promoting interest — because they turned to West Indian sounds when they were looking for something new — but he adds that violence is mainly confined to headlines in papers and is not general at all. "The great thing about reggae and this kind of music generally," says Tony, "is that its audiences are completely integrated between black and white. Blacks and white are mixing so much more than ever before. "If we can achieve racial harmony this way — apart from anything else — I don't think we'll have done a bad job."



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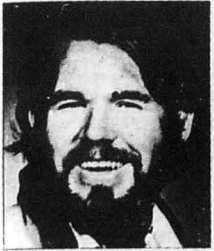
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GEORGIE BEST is an early riser to visit PETER MURRAY at Broadcasting House, where Peter is hosting the new "Open House" morning show.

**BAD FINGER**





Kenny Rogers. The primary component of Kenny Rogers and The First Edition. Houston, Texas, and a 1958 million-seller called "Crazy Feeling." The Bobby Doyle Trio are then the New Christy Minstrels and then The Edition and the present. A respected voice in contemporary pop.

Mary Arnold. Exit Thelma Camacho and enter Mary Arnold with a smile just as winning and a voice as dynamic. A new and vital quarter of The First Edition.

Terry Williams. The son of Tommy Dorsey's first-chair trombonist and vocalist. Guitar on sessions and then an office job with Warner Bros. Records and then no more office job but membership in the New Christies. And then The First Edition.

Mike Settle. A writer of songs recorded by Oscar Brown, Jr., and Harry Belafonte and the Kingston Trio and others. Muskogee, Oklahoma, and the Cumberland Three and a musical directorship with the New Christies, a few of whom lead the new non-Christy songs and formed the nucleus of The First Edition.

Mickey Hart. A friend of The First Edition. The friend responsible for the group's percussive base. Texas and later stardom backing Trini Lopez. Then Johnny Rivers, Ann-Margret, and Dylan. Then The First Edition and more stardom.

The newcomer to the FIRST EDITION is KIN VASSY, who takes the place of Mike Settle.

# KENNY ROGERS HAD MILLION-SELLER IN 1958

FOR all-round and assorted talent it's pretty hard to beat Kenny Rogers and the First Edition, who go up, up, up, the NME Chart this week to No. 8 with their first British hit, "Ruby, Don't Take Your Love To Town." Most record-buyers already know that Kenny scored a million-selling success 11 years ago with "Crazy Feeling", and that as drummer with another group, Mickey Jones helped to put the rhythm behind Trini Lopez before he branched out on his own. What they might not realise is that he was also associated with Bob Dylan for a while — "he changed my musical direction" — that member Terry Williams plays no less than 20-string guitar; that Mary Arnold is a trained psychologist and once hosted her own TV show; and that the group has a newcomer, Kin Vassy, who had a previous career as a highly-rated d-j. Kin takes over from Mike Settle, who was a founder member of the First Edition with Kenny. There were no hang-ups when he left, however . . . Mike has long been a prolific composer and songwriter, and he's now gone on to concentrate on work in

By ALAN SMITH

Having so many capable and self-sufficient people in the line-up could have caused problems, but Kenny gladly points out that they're a happy team who spark off a creative spirit in each other. Incidentally, those who noticed the name Tom Smothers in the line-up for the Plastic Ono Band's first single might not have realised that this popular U.S. comedian is also a great friend of First Edition. Tom saw them appearing together in their early days, was so impressed with their unusual sound and enthusiasm that he became their adviser, and later gave them heavy promotion on the Smothers Brothers' networked TV show. One of the group's first successful records in the U.S. was a little thing called "Just Dropped In To See What Condition My Condi-

tion Was In". Then came "But You Know I Love You", and now their current "Ruby, Don't Take Your Love To Town". More personal notes on the members of First Edition . . . Twenty-string guitarist Terry is the son of a one-time trombonist with Tommy Dorsey who married a singer with the same band, and he was formerly with the New Christy Minstrels as well as spending a great deal of time songwriting. Each of the group's first three U.S. albums features at least two of Terry's numbers. Mary Arnold is from Iowa, and is a music graduate as well as a psychologist; and newcomer Kin is a Georgia man described as having "polish and experience far beyond his years." He's in his mid-twenties and formerly a d-j with his father's radio station. Kin plays guitar, piano, bass and trumpet. Not to be outdone, drummer Mickey has spread his wings a little bit beyond the music scene — into films. He's had sizeable roles in the films "Wild In The Streets", "Finian's Rainbow", "Star" and "Camelot", and he's also appeared in TV series like "Daniel Boone" and "High Chaparral".

## Despite disc slip in charts, John Lennon still an MBE!

WHEN he sent his MBE (Member of the British Empire) medal back to the Queen, John Lennon gave three reasons for it. The third was that his Plastic Ono Band's "Cold Turkey" had dropped in the charts! But his explanation for the seemingly frivolous excuse was quite philosophical. He explained: "I included the reference to the

serious and get battered to pieces. The seriousness and upright antics of the Left- and Right-wing approach doesn't win. To throw something camp or irrelevant into the situation makes it more valid," he said. John's main reason for returning the insignia, bestowed on him in

Her Majesty's birthday honours of 1965, was a protest against Britain's involvement in the Nigerian-Biafran war, and against Britain's support of America in Vietnam. However, like the other Beatles, he still remains an MBE. He cannot divest himself of the order.

John went on to stress that it was not important that anyone should take any notice of his gesture. But he did want it noted that it was a political move, like when he got the MBE. "Every politician was trying to jump on the bandwagon, to cash in on the Beatles. Harold (Wilson)

beat them to the punch and old Ted (Heath) missed it." John, wearing his hair brushed back off his face and showing his ears for the first time in a long time gave a Press conference in the company of his wife, Yoko Ono. Together they have been working for peace for a year now.

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# BIG HIT FOR HAPPY EQUALS

**EQUALS: \*Rub A Dub Dub (President).**  
**ALTHOUGH** the market has been saturated with big-name releases during the past three weeks, I'm sure this is destined to be a big one for the Equals — because it's catchy, gay and right in keeping with current trends.  
 The essence of the disc is its infectious and highly compulsive reggae beat that's ideal dance material for your seasonal party. But unlike the majority of reggae or reeksteady records, this has a bright title sing-along tune for you to join in — especially the repetitive hook line, "sitting in my tub, rub-a-dub-dub." It's one of those phrases that sticks in the mind interminably!  
 The treatment is happy-go-lucky, the beat is toe-tapping and the overall feel is sparkling. And whilst the prudes might consider the lyric to be slightly saucy, this strikes me as a good, commercial and easy-to-take record.



**ROBIN GIBB: \*One Million Years (Polydor).**  
**H**E'S done it again, folks! Written, produced and sung by Robin Gibb, this is a poignant and clinging ballad that's expressively — almost dramatically — handed by the former Bee Gee.

# Robin Gibb — a spell-binding chart cert

**ROBIN GIBB: \*One Million Years (Polydor).**  
**H**E'S done it again, folks! Written, produced and sung by Robin Gibb, this is a poignant and clinging ballad that's expressively — almost dramatically — handed by the former Bee Gee.

## TOMMY PARTY DISC

**TOMMY ROE: \*Jam Up Jelly Tight (Stateside)**  
**I**f you're inviting some of your young friends around at Christmas, make sure you have a copy of this disc in the house, because it's the ideal teenage party dance — and imagine the discotheques will have it on their short list, too.  
 Basically, it's a simple riff with the title phrase repeated over and over. But the treatment is vibrant, lively and thoroughly contagious.  
 Tommy Roe duettracks as he urges the dancers on to greater efforts, and he's supported by a spirited group, throbbing drums, blaring brass and handclaps to accentuate the finger-popping beat.  
 The seasonal rush means that many potential hits won't, in fact, get into the Chart — and this could be one of the unlucky ones. But definitely in with a 26th chance.

# Whispering Cilla

**CILLA BLACK: \*If I Thought You'd Ever Change Your Mind (Parlophone).**  
**A** FOLK-INFLUENCED ballad with an unobtrusive beat, penned by John Cameron, it benefits from an attractive Mick Vickers scoring in which oboe, harpsichord and strings are prominent.  
 Cilla Black whispers the colourfully descriptive verses tenderly and sympathetically then, in the chorus when the beat intensifies, she slips into dual-track and sings more forcefully. Though never at any time does she let rip with that characteristic belt of hers.  
 It's a very pretty tune, warmly and sensitively delivered by Cilla, and the arrangement captures the mood to perfection.

## Xmas Orbison

**ROY ORBISON: \*Break My Mind (London)**  
**J**ohn D. Loudermilk's famous country rocker, recorded in London earlier this year by Roy Orbison. The Big O receives vocal and instrumental backing from the Art Movement, whose role is every bit as important as the soloist's — because they are singing along with Roy virtually the whole way.

**JIM REEVES: \*But You Love Me, Daddy/Snow Flake (RCA).**  
**T**he record label doesn't specify which is the "A" side, so I presume it's a double-A. First track is a novelty ditty in waltz-time, in which Jim enumerates all his kiddie's faults — to which young Steve Moore replies with the title phrase. It's a song to bring a lump to the throats of all Mums and Dads.  
 The flip is a jaunty little Christmas song, with Jim in more peppy mood than in most of his singles, and a girl group singing along with him, both are well-known Reeves waxings, but the combination of the two makes an appealing sales proposition. And since he still has a vast following, especially amongst the adult fans, it could get a Chart nibble.

**\*Someday We'll Be Together Again, (Tamla)**  
**T**HERE'S an ironic twist to this title, bearing in mind it's Diana Ross' final single with the Supremes before she breaks away to go solo. And to mark the occasion Tamla has ensured that it really is a show case for the seductive Diana. Indeed, it could almost be her first solo disc, for the other Supremes only pop up occasionally with chanting — augmented by an unidentified male voice.  
 After a long instrumental intro to establish the melody, Diana comes into her own in this rhythmic mid-tempo ballad. And she's in cracking form, assisted by that unmistakable Tamla sound at its most typical.

**\* TIPPED FOR CHARTS  
 1 CHART POSSIBLE**

# TOP SINGLES REVEALED BY THE SUPREMES

# DIANA'S LAST SUPREME

## Pure soul

**ARTHRA FRANKLIN: \*Eleanor Rigby (Atlantic).**  
**C**OMPARED with her US triumphs, Arthra's impact in Britain is only minimal. Her album, however, which takes an approach doesn't have the necessary mass appeal in this country. And this disc is pure soul!  
 A scorching, intense, magnificently exciting version of this Lennon-McCartney standard, which you would scarcely recognise if it wasn't for the lyrics.  
 A totally individual up-beat styling completely different in mood and treatment from the original. A great disc which deserves your support.

**THE GULL**  
**SH 63683**  
 CBS Records 29/30 Theobalds Road London WC1

**DUSTY SPRINGFIELD: \*A Brand New Me (Philips).**  
**W**ELL, there's a funny thing. A few weeks back, Dusty was asking "Am I The Same Girl?" and now her new single provides the answer! It's better than the last one.  
 It's a swinger — a slow sophisticated rolling swing at the outset as Dusty, supported by smooth chanting from the girl group, brings her inherent jazz feel to play. Then it erupts into a powerhouse swing in the chorus, as that spine-tingling Philadelphia soul sound — including in-soaring strings, attacking brass and the girls singing along with Dusty.  
 A vibrant performance by Dusty, who's clearly very much at home with this type of material.

**OHIO EXPRESS: Sausalito (Buddah)**  
**P**enned by the Kasenetz-Katz team, this is another predictable item in the Ohio Express' instant bubblegum style.  
 Certainly it's a bright effervescent disc, with a resonant wangy sound from the guitars and some solid drumming spurred on by hand-claps.  
 But even though the disc is doing well in the States, I don't think the material is quite up to the high standard which the Chart is demanding in the present Christmas season.  
**LEEPEE LEE: Good Morning (MCA)**  
**A** happy-go-lucky number with the same breezy light-hearted atmosphere, characterized by Little Arrows. The chorus is simple and catchy, and is duettracked by Leapee Lee, who puts over the entire routine with bags of personality and appeal. There's also a snappy beat and a harmonica to emphasise the country flavour. The whole thing is loaded with verve and jole-de-vivre.  
 I rate Lee as Leapee's best since his million-seller, though I rather feel he may have chosen the wrong time of the year to attempt a Chart comeback. Still, with regular airplay, it could catch on.  
**BILLY FURY: All The Way To The U.S.A. (Parlophone).**  
**W**ell, what do you know! This is just like the Billy Fury of old. It's an unashamed rocker, complete with bougie performance, beat and Bill going out with the vocal dynamics.  
 Sounds like Jerry Lee Lewis' material of ten years ago, and Bill shows he's lost none of his early fire and drive. But it's significant that all his big hits have been ballads.  
**DAVE CLARK FIVE: Good Old Rock 'n' Roll/Sweet Little Sixteen / Long Tall Sally / Whole Lotta Shakin' in My Blues Suede Shoes / Lucille/Reelin' And Rockin'/Memphis Tennessee (Columbia).**  
**N**ot the Dave Clark Five's official follow-up to "Put A Little Love In Your Heart" — but a special "bonus" release. It's a little Christmas party disc for the young-at-heart, and features some rip-roaring treatments of rock classics from the golden era.  
 Would have been better without the dubbed-in audience screams, but still s.f. 6d. It's still exceptional value, because it runs well over ten minutes.  
**ANDY WILLIAMS: A Woman's Way (CBS).**  
**O**pens with Andy singing over bass, guitar and percussion — then the backing builds steadily with strings, piano and humming choir. It's a pretty ballad with a snappy beat and a thoroughly appealing lyric. Andy's expertise and polish adds a touch of class to the disc, even when he sings in dual-track.

## BADFINGER

**SHOP WINDOW**  
 The oddly-named "Skinhead Moon Stomp" (Treasure Isle) by the equally oddly-named SYMAR is actually basic, unadorned, insidious reggae direct from the W. Indies. On the new Orange label, the INFLUENCE presents a powerful soul ballad "I Want To Live," which owes its melodic origins to the classics; and a husband-and-wife duo called CONTRAST blend effectively in charming folksy ditty titled "You That's No Way To Say Goodbye".  
 Buddah Records have simulated the Tamla sound in heart-felt ballad with a heavy beat. "We Must Be In Love" by FIVE STARSTEPS & CUBIE. There's a full-blooded gripping performance from DEN FADON as he dual-tracks the punchy "It's Been Nice Loving You" (Young Blood). A fusion of blues and class — brightens the charts with "Send Me No More Letters" (Threshold) by that enterprising group Capeze. Hand-clapping, beat and bustling backing carry Odell T. Anderson along on a wave of sound in his lusty dual-track treatment "Go Away" (Direction). A gritty country-styled instrumental, with an infectious beat accentuated by plucking banjo — "Country Crankin'" (Polydora) by Harlow Wilcox & the Oakies. The rich-voiced Topol is aided by a kiddie's choir in the novelty "Singing Lesson" (MCA), which you may have seen him perform on TV.  
 The WILD THING group lives up to its name in the storming r-and-b raver "Old Lady" (Elek). There's a touch of reeksteady treatment with a torrid brass backing, in "No Trouble" by JIMMY THOMAS, a Spark release that's tailor-made for dancers... Ask No Questions" (Philips) is a romantic waltz-time filler, well suited to the relaxed style of DONATHAN JAMES.

# GO

FOR THESE!

Shul, sul, and more sul. Discos take note

**ESTHER MARROW**  
He don't appreciate it  
BF 1923

Two strong tracks from best selling LPs

**THE CORRIES**  
Kishmuls galley/Lord of the dance  
TF 1064

First single from top Dutch group touring UK this month

**CUBY + BLIZZARDS**  
Apple knockers flophouse  
BF 1927

Strong number from 'Davids album'

**JOAN BAEZ**  
Just a closer walk with Thee  
VA 4



# NME TOP 30

LAST WEEK	THIS WEEK	ARTIST	TITLE	RECORD LABEL
	1	(Week ending Wednesday, November 19, 1969)		
	1	SUGAR SUGAR.....	Archies (RCA)	8 1
	2	(CALL ME) NUMBER ONE.....	Trameloes (CBS)	4 2
	2	OH WELL.....	Fleetwood Mac (Reprise)	8 1
	14	YESTER-ME, YESTER-YOU, YESTERDAY	Stevie Wonder (Tamla Motown)	3 4
	5	SOMETHING.....	Beatles (Apple)	4 5
	6	RETURN OF DJANGO.....	Upsetters (Upsetter)	6 4
	6	WONDERFUL WORLD, BEAUTIFUL PEOPLE	Jimmy Cliff (Trojan)	5 6
	11	RUBY DON'T TAKE YOUR LOVE TO TOWN	Kenny Rogers & the First Edition (Reprise)	4 8
	8	SWEET DREAM.....	Jethro Tull (Chrysalis)	5 8
	9	WHAT DOES IT TAKE	Jr. Walker & the All Stars (Tamla Motown)	6 9
	10	LOVE'S BEEN GOOD TO ME.....	Frank Sinatra (Reprise)	7 9
	25	WINTER WORLD OF LOVE.....	Engelbert Humperdinck (Decca)	2 12
	7	HE AIN'T HEAVY — HE'S MY BROTHER..	Hollies (Parlophone)	8 2
	14	MELTING POT.....	Blue Mink (Philips)	2 14
	15	THE LIQUIDATORS.....	Harry J. All Stars (Trojan)	5 15
	16	BILJO.....	Clodagh Rodgers (RCA)	3 16
	17	COLD TURKEY.....	Plastic Ono Band (Apple)	4 13
	18	DELTA LADY.....	Joe Cocker (Regal Zonophone)	6 7
	18	GREEN RIVER.....	Creedence Clearwater Revival (Liberty)	3 18
	15	NOBODY'S CHILD.....	Karen Young (Major Minor)	9 8
	19	TERESA.....	Joe Dolan (Pye)	4 19
	26	THE ONION SONG	Marvin Gaye & Tammi Terrell (Tamla Motown)	2 22
	23	TWO LITTLE BOYS.....	Rolf Harris (Columbia)	1 23
	24	I'M GONNA MAKE YOU MINE.....	Lou Christie (Buddah)	11 2
	20	LONG SHOT KICK THE BUCKET.....	Pioneers (Trojan)	5 20
	24	I MISS YOU BABY.....	Marv Johnson (Tamla Motown)	4 24
	27	LEAVIN' (DURHAM TOWN).....	Roger Whittaker (Columbia)	1 27
	28	SUSPICIOUS MINDS.....	Elvis Presley (RCA)	1 28
	29	LOVE IS ALL.....	Malcolm Roberts (Major Minor)	1 29
	30	LONELINESS.....	Des O'Connor (Columbia)	1 30

## Britain's Top 20 LPs

1	1	ABBEY ROAD.....	Beatles (Apple)	9 1
2	2	AT SAN QUENTIN.....	Johnny Cash (CBS)	16 1
3	3	MOTOWN CHARTBUSTERS VOL. 3	Various Artists (Tamla Motown)	6 2
4	4	LED ZEPPELIN VOL. 2.....	(Atlantic)	4 4
5	5	TOM JONES LIVE IN LAS VEGAS.....	(Decca)	4 5
6	6	BEST OF THE BEE GEES.....	(Polydor)	5 6
7	7	TO OUR CHILDREN'S CHILDREN'S CHILDREN	Moody Blues (Threshold)	1 7
8	8	UMMAGUMMA.....	Pink Floyd (Harvest)	4 6
9	8	BEST OF CREAM.....	(Polydor)	5 8
10	10	IN THE COURT OF THE CRIMSON KING	King Crimson (Island)	6 4
11	11	THROUGH THE PAST, DARKLY (BIG HITS VOL. 2)	Rolling Stones (Decca)	11 3
12	12	WORLD OF MANTOVANI VOL. 2.....	(Decca)	9 8
13	13	ENGELBERT HUMPERDINCK.....	(Decca)	1 13
14	14	LIONEL BART'S OLIVER!.....	Soundtrack (RCA)	32 4
15	15	BEST OF THE SEEKERS.....	(Columbia)	44 1
16	16	THEN PLAY ON.....	Fleetwood Mac (Reprise)	8 5
17	17	SOUND OF MUSIC.....	Soundtrack (RCA)	230 1
18	18	THE COUNTRY SIDE OF JIM REEVES.....	(RCA/Camden)	6 12
19	19	TURNING POINT.....	John Mayall (Polydor)	1 19
20	20	NICE ENOUGH TO EAT.....	Various Artists (Island)	4 15

**NO.1 Continental HIT**

**SHOCKING BLUE**

**'VENUS'**

PEN 702

4, Tibney Street, Park Lane, Mayfair, London, W.1. 01-493 8873/4/5 Cables: PENSUNG LONDON W.1

## NEW THIS WEEK

**Raymond Lefevre**  
& His Orchestra



**THE QUEEN OF SHEBA**  
MM650

## THE GREAT UNKNOWNNS

THEME FROM THE FILM "SWEDEN, HEAVEN & HELL"  
**MAH-NA-MAH-NA**  
MM658

**BRIAN FAHEY** & His Orchestra  
**COUNTDOWN**  
Openhouse  
Theme from the B.B.C. radio programme  
MM656

MAJOR MINOR RECORDS

58/59 Gt. Marlborough Street, London, W.1

### 5 YEARS AGO

- TOP TEN 1964 Week ending Nov 27
- 1 LITTLE RED ROOSTER (Decca)
  - 2 BABY LOVE (Supremes)
  - 3 ALL DAY AND ALL OF THE NIGHT (Sinks (Pye))
  - 4 I'M GONNA BE STRONG (Gene Pitney (Stateside))
  - 5 HE'S IN TOWN (Rockin' Berries (Piccadilly))
  - 6 UM, UM, UM, UM, UM, UM (Wayne Fontana & Mindbenders (Fontana))
  - 7 DOWNTOWN (Petula Clark (Doye))
  - 8 DON'T BRING ME DOWN (Pretty Things (Fontana))
  - 9 THERE'S A HEARTACHE FOLLOWING ME (Jim Reeves (RCA))
  - 10 LOSING YOU (Dusty Springfield (Philips))

### 10 YEARS AGO

- TOP TEN 1959 Week ending Nov 27
- 1 TRAVELLIN' LIGHT (Cliff Richard (Columbia))
  - 2 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME (Fort (Emile Ford (Pye))
  - 3 HACK THE KNIFE (Bobby Darin (London))
  - 4 RED RIVER ROCK (Johnny and Hurricanes (London))
  - 5 TIL I KISSED YOU (Everly Brothers (London))
  - 6 OH, CAROL (Neil Sedaka (London))
  - 7 PUT YOUR HEAD ON MY SHOULDER (Paul Anka (Columbia))
  - 8 WHAT DO YOU WANT (Adam Faith (Parlophone))
  - 9 SEA OF LOVE (Marty Wilde (Philips))
  - 10 BROWN MELODY (Sarah Vaughan (Mercury))

### 15 YEARS AGO

- TOP TEN 1954 Week ending Nov 26
- 1 THIS OLE HOUSE (Rosemary Clooney (Philips))
  - 2 MY SON, MY SON (Vera Lynn with Frank Weir (Decca))
  - 3 IF I GIVE MY HEART TO YOU (Joan Bagan (Decca))
  - 4 HOLD MY HAND (Don Corcoran (Coral/Vogue))
  - 5 SMILE (Nat 'King' Cole (Capitol))
  - 6 NATALE (David Whitfield (Decca))
  - 7 NO ONE BUT YOU (Billy Eckstine (MGM))
  - 8 THIS OLE HOUSE (Billie Holiday (Columbia))
  - 9 LET'S HAVE ANOTHER PARTY (Winifred Atwell (Philips))
  - 10 RAIN, RAIN, RAIN (Frankie Laine (Philips))

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

By courtesy of "Cash Box"  
(Tuesday, November 25, 1969)

- LAST THIS WEEK
- 1 I WELCOME TOGETHER (Beatles)
  - 2 WEDDING BELL BLUES (Fifth Dimension)
  - 3 WHEN I DIE (Blood, Sweat and Tears)
  - 4 TAKE A LETTER MARIA (R. B. Greaves)
  - 5 RIDE MACHINE (Beatles)
  - 6 SOMETHING (Beatles)
  - 7 NA, NA, HEY HEY KISS HIM GOOD-BYE (Steam Heat)
  - 8 ELYS (Katy)
  - 9 FUMATE SON (Creedence Clearwater Revival)
  - 10 LEAVING ON A JET PLANE (Peter, Paul & Mary)
  - 11 HOLLER (The Youngbloods)
  - 12 BACKFIELD IN ACTION (Mol & Tim)
  - 13 DAY (Stevie Wonder)
  - 14 SUITE, JUDY BLUE EYES (Creasy, Stills & Nash)
  - 15 BABY, I'M FOR REAL (Originals)
  - 16 SUSPICIOUS MINDS (Evie Precision)
  - 17 LITTLE KINDNESS (Glen Campbell)
  - 18 MIND, BODY & SOUL (Flaming Ember)
  - 19 CHERRY HILL PARK (Billy Joe Royal)
  - 20 SOMEDAY WE'LL BE TOGETHER (Creedence Clearwater Revival)
  - 21 HEAVEN KNOWS (Grass Roots)
  - 22 EUBANK JAMES (Kenny Rogers & First Edition)
  - 23 MAKE YOUR OWN KIND OF MUSIC (The Mamas & The Papas)
  - 24 SUGAR SUGAR (Archies)
  - 25 TRACY (Cuff Links)
  - 26 ELBORO RIGBY (Aretha Franklin)
  - 27 LA (P. F. DUBOY) (Bobby Sherman)



Executive Director: MAURICE KINN
Editor: ANDY GRAY
Assistant Editor: JOHN WELLS
News Editor: DEREK JOHNSON
Advertisement Manager: PERCY C. DICKINS

112 STRAND, LONDON, W.C.2
Phone (for all Dept.): 01-274 2746 (10 lines)
Branches: 10, 11 & 12, Tottenham, Canada. (416) 348 7651

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FROM THE FILM WORLD
New Cash movie songs

JOHNNY CASH has written several new songs which will feature in the Gregory Peck-Tuesday Weld movie... The film version of "Hello Dolly", starring Barbra Streisand, is to have its world premiere in New York on December 10.

LATEST RADIO BOOKINGS
December sounds on 1
DAVE CASH RADIO PROGRAMME (Monday, December 8)
DAVE LEE TRAVIS SHOW (Sunday, December 7)

POPULARS
ROGER WHITTAKER - who returns to the NME Chart this week - has been booked to appear in the Christmas show at the famed... Doris Henderson, former lead vocalist with Ejection, is expected to make her label debut early in the New Year.

LP sleeve design awards
The highly successful launch this year of the new LP series of awards for record sleeve design... The winners will be announced at the awards at the Savoy Hotel, London, on Tuesday, February 24, 1970.

EVE BEBOPPING AT DAVE SPRINGFIELD'S
Pop With a Twist; Cash on Xmas Eve

ROB HARRIS, who returns to the NME Chart this week, makes an unexpected guest appearance in the "Andy Williams Show" - and he is also set for his own New Year's Eve special, with Dusty Springfield guesting.

TOM JONES' SINGLE IS SET; DISCS BY UPSETTERS, CASH, DYLAN

TOM JONES has a new single scheduled for release - he recorded it on Thursday of last week, and Decca hopes to have it in the shops in time for this weekend! Follow-ups to current Chart hits by the Upsetters and the Pioneers have been announced.

Plastic in London concert?

THE Plastic Ono Band may make its first British appearance in a charity concert in aid of UNICEF at the Lyceum Ballroom on Monday, December 15. The organisers of the event have already announced the band as a definite attraction on the bill.

NEXT ONO BAND SINGLE

Yet another Plastic Ono Band single is scheduled for release - titled "You Know My Name." It is a rush-release by Apple Records (5). It was actually recorded two years ago, and has a mystery line-up which is thought to include all or most of the Beatles.

Malcolm returns to Rio

MALCOLM ROBERTS - whose "Love Is All" single breaks into the NME Chart this week - is to return to the scene of his greatest triumph next week, when he flies to Brazil to star in a string of concerts and his own TV special. It was in the recent Rio de Janeiro Song Festival that Malcolm received a 20-minute standing ovation for his performance of "Love Is All", which the Brazilians felt should have won the contest instead of finishing third.

JACK GOOD LONDON VISIT

TV producer Jack Good arrives in London on December 11 for a short visit to discuss various business deals. He has already expressed interest in singer Sylvie McNichol, whom he hopes to take to America for a cabaret and TV work.

SOUNDS NICE GOES LIVE

Sounds Nice - a group originally formed strictly for recording purposes, and which scored an NME Chart hit with "Love At First Sight" - is to start making live appearances in clubs and ballrooms. It will take the road as the New Tim Mycroft Group, named after the featured organist.

FLOYD, BONZOES AT THE LYCEUM

PINK FLOYD is to present its own two-hour show at London's Lyceum Ballroom this Sunday evening (30). Other bookings for the series are Kenny Everett, who is expected to play at this venue include Taste (December 7), Jon Hiseman's Colossus, Daddy Long Legs, Sweet Water Canal and Tea and Symphonies (14); Chicago (21); and a combined Christmas and New Year's party with the Bonzo Dog Band (28).

VANITY RESUMES DATES

Vanity Fare has now resumed one-nighters after being out of action for six weeks, due to lead singer Trevor Bryce being in hospital for a knee operation.

Take 5 Selmer advertisement. Includes text: "To browse through some Selmer catalogues", "Selmer Selmer Selmer Selmer Selmer", "Please send me the brochures which I have ticked", and a list of instruments: Brass, Sax and Woodwind, Electronic, Strings and Accordion, Electric, Keyboard, Guitars. Includes a photo of a man playing a saxophone.

# Frank Sinatra concert in London with Basie?

**THE NME understands that negotiations have reached an advanced stage for Frank Sinatra to star in a major London concert early in the New Year with the famous Count Basie Orchestra. The concert would be a charity event, and it is believed that an official announcement is being held until a decision is taken on which charity will benefit.**

Sinatra's British representatives, Harold Davison, told the NME: "I have no comment to make at this stage, but I hope to have some good news shortly." If the concert is finalised, it will be Frank's first personal appearance in this country since he played similar charity concerts nearly six years ago.

# 4 TOPS HERE IN MARCH



**THE Four Tops are to undertake a concert tour of major European cities in March. Their itinerary is being set up by promoter Arthur Howes and is scheduled to commence on March 6. The Tamla group will play at least one concert in London — although the exact date has not yet been finalised — and may also star in their own TV special whilst in this country. The quartet expects to play a total of seven concerts in European capital cities during its tour.**

A similar tour is being lined up by Howes for Dionne Warwick, who is due in London on May 9 to begin ten days of concerts in Europe. She is only expected to undertake one British date which, as reported last week, is likely to be at London's Royal Albert Hall.

Howes revealed to the NME this week that he is hoping to bring forward the starting date of Stevie Wonder's next British tour, which is currently scheduled for March, instead of May as originally planned.

Sharon Tandy will be the only British artist on the Atlantic package which is to tour Britain next year opening at London's Royal Albert Hall on February 22. It already announced, U.S. stars of the bill include Sam and Dave, Tex and Clarence Carter.

## SOLO U.S. TOUR BY JACK BRUCE

**FORMER Cream star Jack Bruce is to undertake his first solo tour of America, starting in January. Dates are currently being finalised by his manager Robert Stigwood. He will take with him a reformed group, and this will be augmented by Joe and Dick Heckstall-Smith from Colossium — which will also be on the bill.**

Bruce is currently auditioning musicians for his U.S. tour, and hopes to play a London concert with his new group prior to departing for America. He will spend most of December in the recording studios, cutting a second solo album as the follow-up to his 'Songs For A Tailor' LP.

## Fame's 10th anniversary

George Fame this week celebrates his tenth anniversary in show business. Latest one-nighter dates for

the in ages and ages we're...  
 re-...  
 gle from JONATHAN KING...  
 you feel about Jonathan...  
 he makes extremely good...  
 it all hang out' is just...  
 very strong indeed...  
 her version of the song v...  
 states a while back. It sta...  
 ce of making the charts...  
 ce to give him the opportu...  
 his own record? It's on...  
 accompanied by THE...  
 RT was made a single that I...  
 mind" is a John D. Louide...  
 I may have heard before...  
 I can't like this! Roy...  
 on this snappy, up-to...  
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 on London, LHM 10294...  
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## AUGER FOR U.S. TV SERIES; CARNEGIE HALL CONCERT?

**BRIAN AUGER and the Trinity are to undertake a six-week U.S. tour early in the New Year. They open a month-long schedule of college dates in Boston on February 26, followed by a week in New York for promotional TV appearances. They then travel to Los Angeles to spend a week recording six 15-minute shows titled "Auger Rides Again."**

There is also the possibility of the group starring in a concert at New York's Carnegie Hall during this visit, and Auger hopes to finalise details of this project when he flies to the States on December 10 for business discussions. During his visit he will also be negotiating a new U.S. recording deal for the group.

Auger and the Trinity spend four days touring Germany from December 2, then go to Montreux in Switzerland for a concert with the Chicago Transit Authority. After his return from America, Brian rejoins the group for an 11-day tour of France from December 11.

## Fire interrupts Tull tour

**Jethro Tull spent last weekend resting in Los Angeles prior to resuming its U.S. tour. The break was caused by the burning down of the Chicago Kinetic Playground, where Tull had been scheduled to play two concerts.**

## GUY MITCHELL IN PANTO

**American singer Guy Mitchell is to star in pantomime this Christmas. He tops the bill in "Puss in Boots" at Stockton ABC from Boxing Day until January 10.**

# STONES AT LYCEUM — RECORDS IN ANOTHER DECEMBER DATE TO COME

## GINGER BAKER'S CONCERT WITH 6-PIECE GROUP

**THE Rolling Stones are to appear in concert at London's Lyceum Ballroom on Sunday, December 21. There will be one performance only, but it is not yet clear whether the Stones will perform throughout the show or will have other attractions to support them. A second London concert for the group is currently being set — it is hoped to schedule this for the previous Sunday (14), provided a suitable venue can be found. As exclusively reported in the NME last week, the Royal Albert Hall refused to accept a booking for the Stones, and the main problem now is to find an available theatre which can accommodate as many fans as possible. The Stones are due to return from their triumphant U.S. tour early next week.**

more than justice to it. 'You've got your troubles' is a Cook/Greenaway number that was a big hit for the Fortunes, and I can't think why more people haven't recorded it, it has such a good melody. This is on Chapter One, and the number is CH 112.

**THE NEW FACES** sang 'Danny boy' on the TV show Saturday Crowd, and people started writing letters saying why don't you record it? So they have, and it's their new single. Whether you saw the show or not, do listen to the record. It's a really lovely version of a song that will always be popular, and it's on Decca F 12987.

**SAD PEOPLE** probably were pretty sad when they met, but have every reason to be happy now. Their song, 'Lonely man' was used as the theme music for a Man Alive programme that deals with prison life, and if you saw that particular programme I know you haven't forgotten it — or the music. These two guys know their subject and are not afraid to sing about it. The single is on Chapter One number CH 113. I'm very pleased that, owing to a steady

demand, we are re-instating three of my all-time favourite singles, two by **BARBARA ACKLIN** and one by **JACKIE WILSON**. That's pretty good for one week. 'Love makes a woman', apart from Barbara's incredible voice, has the simplest and most effective piano riff ever, and is now available on MCA MU 1102 — 'Am I the same girl' is of course the original fantastic vocal version of 'Soulful strut' and every time I hear it — I'm knocked out by the range of this girl's voice — this is now available on MCA MU 1103. Jackie's 'Always you showed me how to be happy' will always sound great, but being contrary I prefer the flip. 'The who who song'. Anyway, both sides are on MCA MU 1104. keep informed



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# THE BIGGEST REGGAE PACKAGE TOUR WILL BE FEATURED IN WHAT THE PROMOTERS CALL "THE BIGGEST REGGAE PACKAGE TOUR IN THE WORLD" FOR FOUR WEEKS FROM JANUARY 31! LONDON'S ROYAL ALBERT HALL IS BEING SOUGHT FOR THE OPENING CONCERT, BUT APPEARANCES IN OTHER MAJOR CENTRES HAVE BEEN FINALISED, AND FURTHER SHOWS WILL BE SET WITHIN THE NEXT WEEK. THE UPSSETTERS AND THE PIONEERS HAVE ALREADY ARRIVED IN BRITAIN FOR PRELIMINARY BALLROOM DATES, AND A PREVIEW CONCERT AT LONDON'S KENSAL RISE ABC ON SUNDAY WEEK (7), PREVIOUSLY REPORTED.

**EVERY reggae star in the NME Chart — the Upsetters, Jimmy Cliff, Harry J. and the All Stars and the Pioneers; plus Desmond Dekker, Max Romeo and others — will be featured in what the promoters call "The Biggest Reggae Package Tour In The World" for four weeks from January 31! London's Royal Albert Hall is being sought for the opening concert, but appearances in other major centres have been finalised, and further shows will be set within the next week. The Upsetters and the Pioneers have already arrived in Britain for preliminary ballroom dates, and a preview concert at London's Kensal Rise ABC on Sunday week (7), previously reported.**

## Mac: spring U.K. tour

**FLEETWOOD MAC is to undertake a short British tour at the beginning of March, as the first leg of an extensive series of concert dates which will also cover Austria, Switzerland, France, Germany, Holland, Belgium and Scandinavia. Manager Clifford Davis is currently setting the dates.**

Mac is currently engaged in a lengthy American tour, which lasts until mid-February. However, with ten countries outside Britain to visit, it is unlikely that the group will be able to play more than a few selected venues here during the March tour and tomorrow (28 and 29). During her mid-December tour of Britain, service bases in Northern Ireland, BBC-TV is to film one of Karen's shows with Harry Secombe for subsequent screening.

## KAREN IN CABARET

**Karen Young has been booked to star in cabaret at Manchester Northern and Broadway clubs all next week. She also appears at Liverpool Shakespeare Theatre restaurant tonight and tomorrow (28 and 29). During her mid-December tour of Britain, service bases in Northern Ireland, BBC-TV is to film one of Karen's shows with Harry Secombe for subsequent screening.**

## TREMOLES FOR RUSSIA?

**THE Tremoles are in line for a visit to Moscow early in the New Year, as a direct result of a series of sell-out concerts at Warsaw's Palace and appeared before 6,000 each night.**

A four-week tour of South America is lined up for March, taking in Argentina, Uruguay, Brazil, Peru, Venezuela and Chile. This will follow the group's tour for March taking in the United Kingdom, France, Germany, Italy, Spain, Portugal, Greece, Cyprus, and other countries, where awards are based on total sales and not on individual records.

## BIG ROWLAND, MACAULAY DEALS

**RECORD producer Steve Rowland has signed a three-year deal with Polydor for the exclusive release of his productions. The agreement includes a minimum guarantee of £250,000 — includes all recordings by Family Dog, of which Rowland is an active member. The deal is world-wide with the exception of North America and the United Kingdom — which are already covered by Steve's existing contract with Bell.**

Another disc producer in the news is Tony Macaulay, who has signed a five-year exclusive production deal with Bell. In order to find new recording attractions for the label, he has set up his own Mustard Productions company and is launching a nationwide talent-finding tour. First release under the agreement will be "Love Groves" by new group Apple Blossom Thursday.

## BEE GEE SONG: WRONG WORDS!

**THE Bee Gees have complained to RCA about the late information on the new Elvis Presley double album, now on release in America. One half of the set was recorded live during Presley's cabaret season in Las Vegas, and it includes the Gibb brothers' composition "Words." However, the label gives the composer credit to Tommy Boyce and Bob Hart, writers of several of the Monkees' early hits.**

It is understood that the label will be amended when the double-LP is issued in this country, probably in January. As previously reported, it is likely that "Words" will be taken from the album to be released as the next Elvis single, to follow his new "Suspicious Minds" hit. Meanwhile, the Bee Gees are to visit America in January for several promotional TV appearances.

## PURPLE TO HOLLYWOOD

**DEEP PURPLE is to perform its "Concerto For Group And Orchestra" in America's celebrated Hollywood Bowl during its eight-week U.S. concert tour, which begins on March 5. Other performances of the concerto will be given in Vienna and Zurich, as part of the group's eight-week European tour starting in January.**

The concerto, penned by group member Jon Lord, was first performed at London's Royal Albert Hall on September 24 — with the Royal Philharmonic Orchestra, conducted by Malcolm Arnold. The live recording of this event is released on EMI's Harvest label on December 5.

New British one-nighters for Deep Purple include London Imperial College (tomorrow, Saturday), London Roundhouse (Sunday), Sunderland Polytechnic (December 5), Manchester University (6) and Bradford St. George's Hall (7).

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# SINATRAS' CHRISTMAS BOX

THE SINATRA FAMILY WISH YOU A MERRY CHRISTMAS (Reprise, stereo play mono RSLP 1026; 40s 8d).

A SUPER-MEGA album which will give you a Christmas box from Sinatra (and give him one, too, I suppose). Frank has not only his three youngsters here, but the Jimmy Joyce Singers and an orchestra under Nelson Riddle's able baton, with Sonny Burke producing.

Frank sings Jim Webb's *Whatever Happened To Christmas* beautifully, and the Christmases, Walks, and joins the family on three tracks — *I Wouldn't Trade Christmas*, *Bells Of Christmas*, and *12 Days Of Christmas*. Nancy Jr. (her mother is Nancy Senior) makes a good job of *It's Such A Lonely Time Of The Year*, and with kid sister Tina, O Bambino. Tina has one solo — *Santa Claus Is Coming To Town*, which shows she has a lot of promise. And finally, Frank Jr. keeps the high Sinatra standard up with *Some People See Him*. One of the best Yule LPs I've ever heard. AE.

# CREDIT TO ALL FOR JOE COCKER'S U.S. LP

JOE COCKER (Regal Zonophone stereo SLRZ 1011, 37s. 5d.). JOE recorded this album in America and has made a really good job of it. Producers Danny Cordell and Leon Russell have captured the exciting sound that Joe gets on stage without losing anything except the visual bit — a credit to them.

I thought Joe's first album was good, but this one is something well in advance of that. He has managed to get over his soulful voice and the way in which he interprets certain numbers is little short of brilliant.

People have criticised Joe's voice for being too "rough" but listen to him on *The Wire* and hear the way he tones it down to suit *Leonard Cohen's* lyrics and you'll see that he isn't just another blues shouter. The number is one of the album's best and has a very sympathetic backing, the *Grease Band* being augmented by five other musicians, though they're not all used on this track.

What is most striking about Joe Cocker is the way he seems to personalise the songs he sings, a prime example being *George Harrison's* *Something* which, though obviously retaining a lot of the original's feel, becomes almost mournful in its treatment but so really appealing. I'm sure George will be proud of it.

Another Beattie track is *Lennon and McCartney's* *She Came In Through The Bathroom Window*, from the *Abbey Road* album. It isn't as good as the original but still has, "oh yeah", stamped all over it, the arrangement being particularly nice. Listening to this album, you can almost see Joe waving his arms about playing his invisible guitar, rolling from side to side and shutting his eyes, squeezing the maximum

emotion out of the numbers. Hitchcock *Railway* blows along and demonstrates my point exactly — Bruce Rowlands' drums coming over well and the chorus being exceptionally good.

Among the chorus is *Bonnie Bramlett*, of *Delaney and Bonnie*, and that's a mark of the esteem in which Joe is held in America. *Leon Russell*, the composer of *Delta Lady*, which is included, plays piano, organ and guitar on some tracks and one of the engineers is the renowned *Glyn Johns* who will probably be best remembered for his work on the *Rolling Stones'* records. Not an album to be missed. RC.

Other tracks: *Deer Landlord*, *Lady Miss Clawdy*, *That's Your Business*, *Hello Little Friend*, *Darling Be Home Soon*.

# Mr. Chips abum better if you have seen film

PETULA CLARK, PETER O'TOOLE: GOODBYE MR. CHIPS, film soundtrack (MGM stereo CS 8113; 37s. 5d.). IT'S seldom that a soundtrack LP stands up on its own merits, and excellent as the music and lyrics by Leslie Bricusse are, you really need to see the film (heartily recommended elsewhere in the NME this week), in order to appreciate this album to the full.

Petula Clark sings most of the songs, and always as usual, with her crystal clear diction and wide range. In best Marie Lloyd style, she sings the film's big production number, *London Is London*, and joins the schoolboys on the swinging *School-days*.

Peter O'Toole is no Richard Harris when it comes to singing, but neither does he jar on the ear. In fact, he seems to improve with each of his four songs. *Fill The World With Love* is especially moving. The film is bound to be a huge success, so I have no hesitation in forecasting the same for this LP. GC.

Other titles: *Where Did The World With Love*, *Overture, Fill The World With Love*, *And The Sky Smiled*, *Apollo*, *When I Am Older*, *Walk Through The World*, *What Shall I Do With Today*, *What A Lot Of Flowers*, *When I Was Younger*, *You And I*.

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# KAREN IS A SURPRISE

KAREN YOUNG: SINGS NOBODY'S CHILD & 13 OTHER GREAT SONGS (Major Minor SMLP/MLP 66; 37s. 6d.). THIRTEEN good songs (I feel 'great' is a slight exaggeration) sung by the warm-voiced Karen Young in very appealing manner.

Those who failed to respond to the dubious charms of her recent hit *Nobody's Child* might do well to give this album a listen and hear her on *Gordon Lightfoot's* up-tempo *Ribbons Of Darkness*, duetting with the husky-voiced *Jon Hamilton* on *My Elusive Dreams* and extracting maximum emotion from my favourite

song on the LP, *The White Rose*, which almost happened for *Nana Mouskouri*. Also very, very touching is *And The Little Doll Smiled*. *Chorus* single, *Altenstein Jail*, is included. To be honest, I'm quite surprised I like this album as much as I do, no reflection on Karen's singing of course, but I was expecting more sugar-sweet songs than she has included. GC.

Other titles: *Love Is A Very Strange Thing*, *There Never Was A Time*, *Oh How I Miss You*, *Benapara's Retreat*, *You're Free To Go*, *Wonderin' What To Do*, *I Need Your Hand In Mine*, *Send Me The Pillow You Dream On*.

The SINATRAS: TINA, NANCY JR., FRANK and NILES MISS!

# LPs edited by ALLEN EVANS

# SCOTT ENGEL GIVES YOU SIMPLER MUSIC

AS the lights (of Cincinnati?) fade for Scott Walker, welcome Scott Engel. A few months ago, Scott urged me to listen to Dion's latest LP. "It's the best pop album ever made," he enthused. I listened and it would be difficult not to agree with Scott's verdict... until now, for Scott 4 (Philips SBL 7913, 38s 7d) is released next week, and if there has ever been a better LP from a male singer, it certainly hasn't come my way.

Engel—he's discarded the Walker forever — has achieved his aim: simpler, good music without concession or sacrificing his own integrity.

THE SEVENTH SEAL opens Side 1, a Spanish-sounding piece that tells of death and the terrifying thought that God might not be hovering in the shadows to pluck us out of the ether. In the background, male choir echoes the doom of the song.

The next two numbers, *ON YOUR OWN AGAIN* and *THE WORLD'S STRONGEST MAN*, are of broken love affairs, gentle reflections, and that fine Engel timbre that quivers and shakes but usually makes it to the last-named song, melodic and pleading. He in-dia-das into a fade-out ending, which probably means nothing but I thought I'd mention it.

Scott's own favourite songs on this side are *ANGELS OF ASHES* and *BOY CHILD*. How do I know? Because these are the ones I had to play over and over again, and I'm still not sure about them. *Ashes* is about death but a much more subtle view than the first song. *Boy Child*, features a very attractive xylophone accompaniment.

Side 2 and rumbings of *BREL* in the lyrics of *HERO OF THE WAR* a tough, hard-hitting piece. *Death* again an even uglier head wind than *THE QUEEN'S BUCK*. *AGAIN*, striking without mercy.

DUCHESN and here is the strong Dutch influence. It makes it, earth, is the air we breath. Or if you like, take it as a straightforward love song. Either way Scott's nasal tones are in great form.

GETTING ME would be an ideal single for Dusty Springfield or

CHIEF Richard. Make that what you will, but this is a Scott you haven't heard before, a beat song with girl backing voices and a rasping guitar making lovely noises.

Finally, the sweeping, 10-and-60 melody of *THE RHYMES OF GOOD-BYE*, which says a lot more than its simplicity would have you believe.

I don't think Scott has yet found his musical resting place, but to judge by SCOTT 4, he has outgrown his self-indulgent, two-fingers-to-the-world phase, and at last he's hit on some fine music which a public can enjoy and of which we can justifiably feel proud. GORDON COXHILL.

MARVIN GAYE AND HIS GIRLS (Tama-Motown, mono and stereo TML 3123; 37s 5d).

The personable Mr. Gaye is in top form on this album, which teams him with the lovely *Kim Weston* and *Tammi Terrell*. Marvin has never struck me as being a typical Tama-Motown artist because the sound doesn't usually identify with the "stutter" which is his trademark and rhythm. The first and second tracks convinced me that I was right — *Once Upon A Time* and *Who's The Matter With You*. *Baby* (both with *Mary Wells*) — then, I say that they are both of 1964 vintage.

Then on to *It's Got To Be A Miracle* (This Thing Called Love) with *Kim Weston* and at once the sound is much more up to date. In fact the album is a superb collection and the preceding two is remarkable — so much more production has gone into it and the voices complement each other very well. But it's really in *Take Me To The Top* that the listener begins to recognise Marvin's more recent sound. His voice, while remaining basically the same over the years, gains an ease combined with a hipness that improves tenfold on what he was doing five years ago.

Right from the first few notes of *You're All I Need To Get By*, the Tama sound is recognizable and Marvin and Tammi are right in there doing all the good things we expect from Detroit. *Fly*, therefore, that, towards the end of the album, the numbers become older again and the atmosphere begins to lag. RC.

Other tracks: *You're Precious Love*, *Ain't Easy To Come By*, *You Ain't Lovin' Until You Lovin'*, *What Good Am I Without You*, *I Want You 'Round Deed I Do*, *Together*.

A special party album of 12 top hits, costing 37s 5d, is issued by the charity helping mentally handicapped children, *Mental*, and distributed by Polydor, with artists from several labels, who are *Bee Gees* (First I Ask You), *Karla Hunt* (*Walk On Gilded Spindles*), *King Kam* (*Spinning Wheel*), *Robin Gibb* (*Saved By The Bell*), *Elysestays* (*St. Louis*), *Thunderbolt Newman* (*Something In The Air*), *Frank* (*Pinball Wizard*), *Marbles* (*The Walls Fall Down*), *Frank (Badley)*, *Frayley* and *Ronnie Spoon* (*I'm Beside Myself*), *Dennis Lolic* (*One Woman Man*), and *Edwin Hawkins* (*Happy Day*). Number is 582 979 mono. AE.

PACIFIC GAS AND ELECTRIC (CBS stereo playable mono 63822; 37s 6d).

This album is obviously a collection of the group's newest recordings, as the sound has changed out of recognition. Gone has the rock and roll sound and the influence is a lo bluesier and heavy, the sound being tighter and the freckles more frequent. Even though the first track, *Bluesbuster*, is rather reminiscent of *Scream'n' Jay Hawkins*, the total feel of the album is one of progression.

Glen Schwartz's lead guitar is no more restricted but he has confined his playing to a more contained sphere, without letting it rip away so much. Indeed, there is a notable improvement if only because his phrasing is controlled and this is quite evident on *Miss Lucy*. There's a slight reversal to rock on *She's Long And She's Tall*, the only "live" track.

Side two consists of the 16-minute long *PG&E Suite*, which gives each member space to do what he wants to, and *Hedneck Drummer*. *Frank Cook* comes over well on the first part of the long track and the other's movements vary according to the instruments. Of vocalist *Charlie Allen* I couldn't help but think how he sounds so much like Joe Cocker at times. RC No. 132, My Other tracks: *Death Row No. 132*, *My Women*.

THE MYSTIC NUMBER NATIONAL BANK: (Probe stereo SPB 1003; 37s 5d).

I should have known better, having had vocals, indifferent guitar work, meaningless sleeve notes, in fact I'm not sure if the name of the group isn't really the title of the LP, in which case I don't know the name of the group, which isn't a bad thing when I come to think of it.

If you're in need of a good power put holder, here's the LP for you. GC.

# COLOSSEUM LOVE SUITE

COLOSSEUM: VALENTINE SUITE (Vertigo V 1; 37s 6d).

I REMEMBER enthusing about Colosseum's first LP, the spirited vocals from *Dave Greenslade* and *James Litherland*, *Jon Hiseman's* tight, driving drumming and of course the virtuosity of *Dick Heckstall-Smith* on tenor and soprano sax.

The first side of this, their second album, leans even more heavily towards the blues, especially *Klezg*, which features *Heckstall-Smith* prominently. Side 2 is taken up with *Valentine Suite*, which according to the sleeve notes traces the path of a love affair, starting off with the search, *January's Search*, into *February's* *Valentines*, the high point of the affair, and culminating with the stormy end, *The Grass Is Always Greener*.

While full of praise for the music and energetic performances, it seems lacking in direction and climax. Perhaps this is because it is purely instrumental, but I'm sure buyers more in tune with this free-form jazz will be more appreciative. GC.

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# GREAT STONES ALBUM!

declares  
**RICHARD  
GREEN**

ROLLING STONES: LET IT BLEED (Decca mono and stereo SKL/LK 5025; 37s 6d. Released December 5).

**WHAT** a great album! The Stones have obviously put a lot of thought and hard work into it and I have no hesitation in naming it one of the Top Five LPs of 1969—people are going to have to go a long way to beat it.

There's so much variety that each track makes you want to hear it again and again. The late Brian Jones is heard on a couple of numbers and Mick Taylor appears on his first Stones album. It's really an incredible piece of work that shows the group and friends at their best.

**GIMMIE SHELTER.** This is one of the Stones' mid-tempo specialties with a heavy beat and tons of oomph. Mick sings the first part and is then joined by Keith and Mary Clayton, before an easy guitar break that leads into a yelling solo by Mary. The whole thing becomes louder and wilder with Mick playing harmonica and the rhythm section letting rip.

**LOVE IN VAIN.** A slow, heavy ballad with a Hawaiian guitar effect and some nice mandolin work by Ry Cooder. Mick's voice is in its rough and mournful mood as he sings about following his baby to the station only to see her leave on a train. It's all very woeiful and very appealing.

**COUNTRY HONK.** Grab your partners, folk, for the hoodoo version of "Honky-Tonk Women." A gas of a track, with Byron Berline on fiddle and Nanette Newman joining Mick and Keith on vocals. Mick Taylor appears on slide guitar and Charlie Watts gets a nice tapping beat going to hold the whole thing together. A fine number.

**LIVE WITH ME.** "Don't you think there's a place for you in between the sheets," sings Mick, so we all know what this one's about. The whole works are thrown in, including horns arranged by Leon Russell, who also plays piano with Nicky Hopkins. Bobby Keys' tenor sax gives a tremendous bite to the unrestrained sound that ends in a massive free for all.

**LET IT BLEED.** A lot like the first track in style, but with Ian Stewart's piano playing a large part and Bill Wyman on auto-harp as well as bass. Keith gets some good sound from his guitar which butts in now and then with a series of phrases and his solo leads, Charlie and Ian into a constrained rave up. Keith begins to dominate the proceedings again towards the end and though it's five minutes, twenty-seven seconds long, you want to hear more.

**MIDNIGHT RAMBLER.** The original Stones, with Brian Jones on percussion. Again, it's Keith who comes through strongest while Mick sings a medium-fast lyric and plays harmonica.



**Symbolistic!** The front cover of the STONES' "Let It Bleed." LP shows them as figures on a wedding cake. Then everything goes wrong, as depicted on the back cover, below.



gets his oar in with some nice playing. Mick begins yelling like an enraged chimp at the end as, again, all hell break loose.

**YOU CAN'T ALWAYS GET WHAT YOU WANT, Ye Gods!** The London Bach Choir, Madeline Bell, Doris Troy and Nanette Newman! Al Kooper on piano, French horn and organ, and Jimmy Miller on drums. It starts off like a chorale, then Mick takes over as the tempo increases slightly. The girls join him for the title line which is repeated over and over, and that works well. There's a part about the Chelsea Drugstore and an "angel chorus" backing heavy goings-on in the foreground. A really long track full of surprises and a credit to producer Jimmy Miller and all involved!

# JR. WALKER POWERS ON

JR. WALKER AND ALL STARS: GREATEST HITS (Tama! Motown STML 11120 stereo; 37s 5d).

**THIS** torrid sax player-rock vocalist and his driving backing group don't seem to have any publicity man and NME finds it difficult to get any information about them.

However, Jr. Walker probably feels that his powerful, hysterical type of attack on songs is enough to give him all the publicity he needs. This is a set of 14 numbers, several of which have been in British charts, and were recorded from 1965-69. AE.

**Titles:** Shotgun, How Sweet It Is (To Be Loved By You), Road Runner, Hip City (Part One), Clo's Mood, Honey (Part One), Shoot Your Shot, Pucker Up Buttercup, Come See About Me, What Does It Take (To Win Your Love), Shake, Come Fly With Me, I'm a Meanie, Baby You Know It Ain't Right, Anyway You Wanna.

**\* MIGHTY BABY** (Head stereo playable mono, HDLS 6002, 39s. 11s.). **Mighty Baby** compresses five young men who have been playing in various groups for a number of years and who have now combined to produce an album of progressive music. All the tracks are written by the group which seems to have a firm idea of its direction as the numbers lean towards one particular style.

This may be a disadvantage at first consideration, but the sound they make is interestingly complex and there's plenty going on to sustain the listener's attention. No one member seems to do more than any other, though I was impressed by Ian Whitman (vocals, flute, sax, organ, piano and percussion) and Martin Stone (lead and slide guitar) perhaps more than by the others.

I found Same Way From The Sun among the better numbers, Martin doing some nice work in particular and the build-up in the second half is sustained and free. Trials Of A City is quite a little raver and deserves a special mention as well. **Gay Stevens** has done a good job in producing what can't be an easy sound to control—R.G.

**Other tracks:** Egyptian Tomb, A Friend You Know But Never See, I've Been Down So Long, House Without Windows, I'm From The Country, At A Point Between Fate And Destiny.



# THE BAND WRITE OWN MATERIAL

THE BAND (Capitol stereo E-ST 132; 37s. 5d.)

**WHEN** Eric Clapton says of a group: "The Band is everything that Blind Faith could be if we played together for 7 years," and George Harrison says of an album: "I always dug the Band. I liked Big Pink and this is far superior," then there isn't much more to be said.

Any musician or connoisseur of today's music worth his salt will have already snapped this up in import form but for the others here it is, the second album from the much-admired, much-imitated, much-brilliant Band.

Suffice it to say that despite all their imitators the Band is still the original, and lay claims to a place among the greatest of the innovators on these twelve tracks that grow in stature with each spin of the turntable.

Material-wise, Bob Dylan is unrepresented this time out, all the tracks being written by guitarist **Jaime Robbie Robertson**, either on his own or with aid from **Levon Helm** or **Richard Manuel**.

It's also a little heavier and lighter than the heavily doom-laden "Big Pink." Whispering Pines and King Harvest (Has Surely Come) fall into the latter category but items like Up on Cripple Creek, Rag Mama Rag and **demimour** Surrender are taken at a faster pace.

**Garth Hudson's** mighty organ still dominates and pulsates, **Levon Helm's** drumming remains superb and **Richard Manuel's** piano clanks fit to bust—it almost does on **Jawbone**. The vocals, harmonic then contrasting, remain the Band's distinct forte.

I feel unable to do full justice to this album because, going on experience from Big Pink, the Band's music is of the kind that unfolds to

reveal new delights on each hearing. For your own sake don't miss it. **N.L.** Other titles: Across The Great Divide, The Night They Drove Old Dixie Down, When You Awake, Rockin' Chair, Look Out Cleveland, The Unfaithful Servant.

# BALLADS AND UP-TEMPO

GET TOGETHER WITH ANDY WILLIAMS (CBS, 6380 stereo play mono, 7s 7d).

**ANOTHER** top drawer set of A songs from one of our best singers, **Andy Williams**, aided by producer **Jerry Fuller** and a first rate orchestra, conducted by **Al Capps**, who did the arrangements. Standouts are, for me, My Cherlie Amour, Yesterday When I Was Young and Quentin's Theme from the ballad side; and from the flip, when he has the **Osmond Brothers**, or the **Loudstones** and girls backing him vocally, I liked Get Together, Aquarius / Let The Sunshine In, and Good Morning Starshine. A must for all who like well performed tuneful songs. **AE.** Other titles: You Are A Time For For Us, Sweet Caroline, More Today Than Yesterday, Put A Little Love Into Your Heart.

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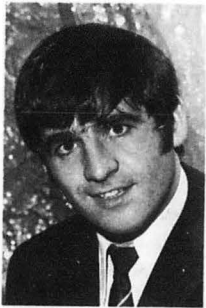
# Joe wants to meet his audiences

GOOD old Joe! He's followed up his monster hit, "Make Me An Island," with an inoffensive ballad by the same tunesmiths, Albert Hammond and Mike Hazlewood, called "Teresa."

In the boardroom in Radio Luxembourg's Mayfair headquarters, Joe started off by telling me he was surprised he had emerged from his "initiation" into English pop circles with virtually no scathing knocks. "Not that I can think of a single reason why I should be knocked," he was quick to add, with a broad smile. "I know most new people, specialists solo singers, come in for some criticism and I suppose I was expecting a bit. Mind you, there's still time."

With two hits under his belt, the time has arrived for Joe to take on the challenges of the club circuits. He's looking forward to the ordeal. "I start by doing a week at Titie's in Cardiff. Shortly afterwards, I'll be doing stints in the clubs in the north of England. It will be new people to meet, new places to see. All great experience."

I'm very happy with everything that's happened to me, but I'm worried about one thing — losing contact with my Irish friends.



## GORDON COXHILL talks to the Irishman with two hits in row

get out of life what you put in and I want to live and be happy with people all around me. I can't sit around doing nothing for any length of time, so if I'm not working, I like to be out doing things, but the way things are going, it doesn't look as if I shall be sitting ever again!"

Joe, it seemed, was just a trifle worried when the reviewers and DJs were almost unanimous in their praise of "Teresa".

"I scared me when I hardly heard or read a bad word about it," he said. "I do tend to move about a bit, even when I'm singing a ballad. But if a number's got a heat to it, I can't help moving. I'd much rather sing in front of the audience than up on a stage. I can't stand there all stiff and poker-faced. I mean they're only songs aren't they?"

## What they want

Whatever changes take place in Joe's future recording career, you can be sure of one thing: he'll never stop giving the public what they want.

"What's the point of trying to sell a product people just don't want?" he says philosophically. "Mind you, I couldn't sing a song I didn't like personally, so I sing my songs and hope the public likes them. If they don't, you try another one until you hit the winning formula, which is what I hope I've done."

"I make a point of listening to new records and hearing what other singers and bands are doing. I just like to know how people are getting on, rather than watching out for new trends, because I can't suddenly change myself."

And on that happy assurance I left Joe with an hour to get from Mayfair to Heathrow Airport in the evening rush hour. "Don't worry," he said cheerfully. "The Dublin plane will wait for me these days. I'm their best passenger now."

## Been around

When you've been around for any length of time in Ireland, as I have, it doesn't take long before you've played all the clubs and ballrooms. That's partly the reason why I'm glad to have broken out in England and on the Continent now. But while you're playing the same places over and over again, you make a lot of friends. Ordinary Irish folk come to see you time after time and they'll come round later for a chat and maybe a drink in your dressing room. I like that, making friends with the audience.

"In England it's going to be different. I've not had a chance to make friends with anybody."

So when I go out in those clubs, it will be very cold to start with. I'll have nobody on my side before I start. Also I'm told you like your entertainers to be a bit stand-offish and aloof. Well, that's not really me, but I can be as aloof as the next guy if that's what they want.

"I'm playing it by ear. That's all I can do until I discover things for myself. I'm used to doing a non-stop two-hour show. I don't suppose I'll be doing any longer than 45-minute

spots in England. I'll have a problem knowing what to include and what to leave out, but I'll pick it up quickly."

I mentioned that every time I had seen Joe perform his records on television, he seemed anxious to get on the floor and mix with the kids. "Yes," he said. "I do tend to move about a bit, even when I'm singing a ballad. But if a number's got a heat to it, I can't help moving. I'd much rather sing in front of the audience than up on a stage. I can't stand there all stiff and poker-faced. I mean they're only songs aren't they?"

"It's going back to losing contact again. At home, if people want to see me, all they've got to do is ring the doorbell; if I'm in, they'll see me."

"When I'm at home, I sometimes have a game of football with the lads on the common. As likely as not I've been working the night before and I'm dead beat, so they'll run rings round me. But it's relaxing and I like to have my mates around me when I can."

I don't want that big loner scene. That's not for me at all. You

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## Life-lines of

Professional name: Jimmy Cliff. Real name: Jimmy Cliff. Birthplace: Jamaica. Birthdate: July 30, 1947. Personal points: height: 5ft. 6ins.; weight: 167lb.; colour of eyes: brown; colour of hair: black. Present home: London. Instruments played: Guitar, piano, drums. Age entered showbusiness: 10.

First public amateur appearance: Denbigh Agricultural Show, Jamaica, 1957.

First professional appearance: Vere John's Opportunity Hour, Jamaica. "I won and got £2."

Biggest break in career and current hit: "Wonderful World — Beautiful People."

Forthcoming LP: "Jimmy Cliff," out at the beginning of December.

Present disc label: Trojan. Recording Manager: Chris Blackwell.

Major awards: Best interpretation of song lyrics at Rio De Janeiro, Song Festival, 1968.

Compositions: Many, including "Wonderful World — Beautiful People," "Give And Take," "That's the Way Life Goes."

Biggest influence on career: Living. Former occupation: Schooboy. Favourite colour: Rainbow.

Food: Moonpie. Drink: Murr dew. Clothes: Anything that looks good and fits well.

Singers: Arlo Guthrie, Sam Cooke.



Simon and Garfunkel. Miscellaneous dislikes: Saltiness, musical categorisation; people thinking I can only write and record reggae.

Personal ambition: Total happiness. Professional ambition: to give happiness to as many people as possible.

## AMERICA CALLING

### U.S. FANS SURPRISE KINK RAY

AFTER three years too long, the Kinks have finally returned to our shores, visiting New York, Boston, Chicago, Detroit and arriving this week in Los Angeles for four nights at the Whisky A Go Go, before flying on to gigs at the Fillmore West and then home.

Ray Davies called this week and we rapped about the States' reaction to the group's very different sound now. Ray told me: "I've been overwhelmed with the response we've had. I expected people not to know what we've done in the past three years."

The Kinks came to America then on the "British Invasion," when wild rock sounds were the rage and they were part of them with "You Really Got Me," and "All Of The Boys, All Of The Night."

I expected the few people who remembered our last tour to want us to do all the old stuff. But really, the response has been fantastic. They know what we've done in the meantime and it's really terrific."

Ray admitted he's enjoying this tour more than the first one because they're playing to smaller audiences. "The last trip we did great in huge auditoriums, but it was very impersonal, and we can really feel the way the crowds are reacting to our songs. The great thing about the whole tour, though, is I'm so surprised people know us."

Having done the musical scores for two films, Ray has recently been asked to write the music for a stage musical, which will eventually be made into a movie. It's not along the lines of "Hair," it will be strictly "legitimate," although Ray was quick to add: "We've got a bunch of new ideas, and are trying really hard to get something different."

I wondered why it had been so long since the Kinks had come to this country and when I asked Ray he explained in this way:

work permit clearance. It took us so long to get it all straightened out. Two years ago I was "ready to quit."

"We had 'Sunny Afternoon' out and we wanted to come over to tour. There were several things we wanted to do and we were held back for some reason. We felt like 'if we can't do what we want, forget it.'"

"But then we thought again and realised we really enjoyed playing on stage more than anything else and we stuck it out and now we're very happy about everything that's happening."

### RITCHIE YORKE'S EAST COAST COLUMN

TALK of the East Coast are the Rolling Stones' concerts at Madison Square Garden this coming weekend. The concerts were sold out within 12 hours of tickets going on sale. A total of more than 55,000 people will attend the performance.

It's been a great month for the Stones. They've broken the attendance record at every arena they've played on this — the first North American tour in three years — and also broken records for fastest sell-out time.

"Let It Beed," the group's new album to be released this week, was certified a million dollar album before release date. This means there were advance orders in excess of 400,000. Another "Stones" album, "Rolling Stones Now," was certified a gold record this week, giving the group 12 gold albums out of 14 released.

Talked to Joe Cocker this week, who is feeling rather weary from his extensive North American tour schedule. He plans to return to England at Christmas and will spend the next three months recording his third album.

His second album, meanwhile, is selling well here, although "delta Lady" has not made the same impact on the singles charts as in the U.K.

Crosby, Stills, Nash and Young's eagerly awaited second album will be released by Atlantic in January. I was fortunate enough to hear some of the tracks in California and you don't need a crystal ball to predict a very solid future for the next album. Nice, bluesy stuff.

"Led Zeppelin II" jumped to No. 2 on the LP charts this week, making it only one street from the top — the street, of course, being "Abbey Road." It looks as though Led Zeppelin II may replace "Abbey Road" at the top, "Something" and "Come Together," the two sides of the Beatles single, had sold 11 million copies by last week.

## David James

has his first release on Crystal

Nothing left to lose a tremendous new single

Crystal CR7008

# NO INSTANT REACTION FOR BRITISH BANDS IN U.S.

## RECORDING PERSONS

THE number of British bands zig-zagging lucratively across the American continent rises monthly. Fleetwood Mac, Nice, Jethro Tull, Led Zeppelin, Fat Mattress and, of course, the Rolling Stones were just a part of the heavy British contingent on the U.S. trail when King Crimson drummer Mike Giles phoned the NME from a New York hotel last week.

In fact, resident at the same hotel at the time were Joe Cockers, Spooky Tooth and Liverpool scene.

But for all our successful exports — in King Crimson's experience — being new and British presents no easy access to fame instant acclaim.

"We thought there might be a lot more appreciation because we were English but there wasn't," said Mike.

"We've had to work extremely hard and had to change round our equipment and bits of our act. We've moved Greg (the vocalist) from the side of the stage to the middle for instance.

There have been no sort of instant reactions. On the first night at Boston there was just a ripple of reaction from the audience. It was terrible.

"So we had to work really hard the next few nights and on about the third we were beginning to get people with us.

"On the whole I think we have found audiences more reserved than in England but that may be because we are unknown and they know nothing of our birth.

"The scene itself is very similar to that in England. Reputations grow month by month. If somebody likes you they pass it on to someone else."

Considering it was 5.30 in the

GREG LAKE (vocals, bass guitar)

morning New York time Mike sounded bright and cheerful as he consulted his diary of interesting things to pass on — but he admitted that in the first few weeks morale had sunk a little low.

"Well maybe not low, but it wasn't that good. It is improving now though. Mainly it was all down to that fact that we were having to hang around for three or four days of each week with nothing to do.

"But after all the bad luck... equipment breaking down, venues burning down and morale not too good... things are looking up.

"We've yet to do the places that really count and we're looking forward to them... like the Fillmore West, the Stones concert in Miami, Los Angeles Whiskey. We're with Fleetwood Mac at the Fillmore.

"When we have done these places,

ROBERT FRIPP (lead guitar)

if we are worth knowing about then we'll be known. If we are not, we won't."

"I think we are still learning." Mike replied when I asked what the tour had taught the band. "It will probably take three trips to find out what the answers are, but we have got so far as being able to see the light."

Many groups find that the variable luck, prolonged travelling and inevitable periods of boredom have their compensation in serving to unite a band.

"Yes, that is so," affirmed Mike. "We've found that it is knitting us together but we've yet to experience the results of it."

Mike consulted his diary to tell me that after King Crimson's gig at Chicago's Kinetic Playground with Iron Butterfly, the hall was burnt down during the night — by gangsters, according to reports.

"Iron Butterfly had their equipment completely burnt out," said Mike. "Ours wasn't too bad but we

## in a transatlantic call to NICK LOGAN



MIKE GILES (drummer)

couldn't use it for a couple of days because of the water in it. We had to cancel our second gig there."

On a brighter note, the group was pleased to find acceptance for their free form specialties. "We didn't intend to use any," said Mike, "but we tried them on Saturday and they went down extremely well."

One of the nicest jobs we did was last week in Detroit," he went on. "We played with the Band, who were excellent. They are perhaps the best group we've seen; a very 'together' unit."

The Band apart, Mike said they had been disappointed with most of the American acts they'd seen.

"Most haven't impressed us, like Iron Butterfly, Jefferson Airplane have an excellent light show but nothing really strong musically."

"We saw the Steve Miller Band, who are now down to a trio, and



IAN McDONALD (sax, clarinet, flute, mellotron)

they were a disappointment as well. "We also worked with Al Kooper in Boston and weren't impressed with him either — although he's a nice chap."

The group haven't had many chances to talk to young Americans but, says Mike, "the Underground seems to be pretty strong, mainly as a gathering point for young people."

"They are much more militant here about police and social problems because they are affected more."

There's also a lot of hostility towards people with long hair. There was a man in a supermarket making strong comments about us but we've tried to steer clear of that sort of thing to avoid trouble."

In the Court of the Crimson King, which is at No. 10 in this week's NME LP Chart, had been on release just five days when we spoke.



PETE SINFIELD (light show operator)

"We've had a fair amount of FM radio," said Mike, "and a few people in the business spreading the word and doing nice things."

On their fifth week of the tour with four to go, the group is spending spare time writing material for the second album, and have most of the ideas. They plan to record during February and March.

It will be different from the first," offered Mike, "and better."

After a holiday over Christmas the group then embarks on a series of major concerts.

"We hope to do some clubs as well," said Mike. "I don't think it would be fair to some of the audiences who cannot get to concerts — and also there are some nice clubs."

But mainly it will be concerts because it's not only better for us but for the audience as well."

### Stones concert

"We've yet to do the places that really count and we're looking forward to them... like the Fillmore West, the Stones concert in Miami, Los Angeles Whiskey. We're with Fleetwood Mac at the Fillmore.

"When we have done these places,

## From YOU to US

Bring back old TV rock shows

HOW about the BBC repeating all the rock and roll shows like the "6.5 Special" and "Oh Boy," which made Cliff Richard and Tommy Steele famous? I'd love

LP TOKEN WINNER

to see them again and I know that lots of other people would like to know just what it was all about in the 1950's! P. TAYLOR, Hford, Essex.

Judging by recent reports, the music industry is decreasing rapidly. I feel that this trend should be halted and that manufacturers should be pressed into making two simple changes.

First, singles should be more attractive visually. In America, the "ones" — Honky Tonk Women, the Beatles' "Pimbal Wizard" and even Japain's "Goodbye" — all appeared in special sleeves.

Second, I think that most singles ought to be available in stereo, especially those in the progressive field. The music I feel most about is those people interested in this music, have stereo equipment or at least be able to pick up their discs without damage. IAN M. WOOD, Shrewsbury.

Looking down the American singles chart last week, I noticed that the only British group doing well there is the Beatles. I also saw that the Rolling Stones are doing all right there. However, when I looked at the U.S. LP charts, I found that British underground groups are

doing very well indeed. Yet our commercial groups — like the Love Affair, Casuals, Marmalade, etc. have failed completely in the States.

It is obvious from this that the majority of British single buyers are backward and out of date! JOHN FRANCIS, Berkhamsted, Heris.

Being an ardent Rolling Stones fan, I am in complete agreement with M. Donovan (FTU Nov 22). How about some recorded Brian Jones material? Surely a musician of his calibre recorded or wrote something of his own?

Usually when a great artist dies, we're inundated with a score of "tributes" — although, like with Brian Jones, there has been absolutely nothing. G. M. NORMAN, Portsmouth, Hants.

I'm just so mad, having just read in the NME that the management of the Arthur Albert Hall has refused it as a venue for the Stones' December concert. And this mind you, after the impeccable behaviour of a quarter of a million fans at the free Hyde Park show in 1966, and an event Mr and Mrs Jagger, and none of us middle aged freaks came to any harm. ELA J. SMITH BS, Darford, Kent.

Perhaps one reason for the Kinks' absence from the charts is the fact that fans can no longer find instant gratification with their records as they can with songs like "Don't Forget To Remember."

If Ezy released "Young And Innocent Days," a track from their Arthur album instead of the forthcoming "Victoria," I feel sure they would make the charts again.

It's been over a year since "Days" made it. B. BOALT, Stoke-On-Trent.

Since the BBC has at last decided to show the Elvis Presley Special, I would like to say that they're not so bad after all.

But at the same time it must not be forgotten that they turned down such great shows at T.C.B. and less publicised Otis Redding Tour film. — CATHERINE GRANT, no address given

Readers' letters should be sent to: Tony Bromley, New Musical Express, 112 Strand, London, W.C.2. A 5p token will be awarded to the writer of the best letter.

I'm fed up with the shrill, raucous whinnings of our girl singers like Black, Clodagh Rodgers, Sandie Shaw and Karen Young. Particularly when there are so many good, unlauded singers with soul, like Madeline Bell, Kiki Dee and Sharon Tandy around. When will the public at last recognize quality? JONAS GREER, Manchester.

What an absolute waste of time European Pop Jury is. After all, five million people in six different European countries are hardly representative of the entire record buying public in Europe and in any case truly popular continental records like "Je T'aime" were never presented anyway. COLIN FENN, Cuffley, Herts.



### ANNI REALLY CAN ROCK

CONTINENTAL star Anni Anderson (25) came back to Britain to star at London's Showboat in the Strand on Monday.

Gorgeously groomed, she proved herself a most versatile singer — perhaps too versatile — as she went from "Sound Of Music" to a French ballad, to a rocking number (and she really rocks) and the racy Judy Garland's famous "Rock-A-Bye," which she also sang well. Her former boyfriend Jacques Bret got a big plug from her before she made more friends with "If You Go Away" and her "Fiddler On The Roof" medley was well received. She ended with two duets with Maurice Dean, also Continental, the singing in French and he in English. She is definitely a fine artist, but needs a little more warmth to really get under her audience's skin.

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ENGELBERT on stage at the Royal Box in New York. The two guitarists on the left are MICK GREEN and ROBIN McDONALD, two former Dakotas.

# Engelbert answers critics by jumping 13 paces.

**R**IGHTLY or wrongly, Engelbert Humperdinck has become synonymous with sweet corn and sentimentality. Listen in on any conversation about ultra-commercial pop and the name Engelbert will crop up before long. The tall, dark and handsome crooner has more than his fair share of critics and they lost no time in expressing their glee when Engel's last single, "I'm A Better Man," did no better than No. 21 in the NME Chart.

Engel, being the professional he is, knows only one way to answer the "kick him while he's down" brigade, and this week, his reply shoots up another 13 places to No. 12 in the chart! "Winter World of Love" is topical, sing-along and instantly hummable. In other words, it's back to pre-'69 "Better Man" days, but there's nothing in pop like knowing your own market and what they want.

### By GORDON COXHILL

fantastically successful American tour has been cut short so that Engel can start work on his Anglo-American TV series, the format of which is said to be similar to his stabilizant Tom Jones', which started again last Sunday.

ing screened in the States on Tuesday (see news spread).

As yet, there are no guests booked for the TV series, but you can count on an impressive array of big name talent.

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The DDD Company Ltd., 94 Rickmansworth Road, Watford, Herts.

# AROUND THE WORLD IN 80 DAYS

## INTEGRATED MINSTRELS

**A** NEW Black and White Minstrels spectacular — the George Inns devised "Magic Of The Minstrel" — opened in London on Monday and looks all set to break its predecessor's 4,354-performance run at the same venue, the Victoria Palace.

Over 31 million people paid to see the first show and the ingredients which thrilled and delighted them are all in this lavish new production which I am not surprised to learn has cost £100,000 to mount.

The vocals, arranged by George Mitchell and featuring the star voices of Dai Francis, John Boulter, Margaret Savage, Andy Cole and Elsie Hands, are all pre-recorded. They cannot be faulted and allow the cast the freedom of doing justice to chorography. Roy Ganson's spectacular routines.

The pace of the show doesn't let up for a minute, with the costumes and scenes seemingly changing every five minutes and always with something new to delight the eye, all well. The songs are, of course, all well-loved favourites and so numerous that I list here (in one scene alone some 24 numbers from Irving Berlin's song album).

Breaking up the moving Minstrel acts are comedian Peter Kaye, who works hard and well, juggler Bob Murray, who also raises a few chuckles; the acrobatic Seven Ashes; and a touch of show-biz devil excitement, and those clowns of harmony, the Three Monarchs, with such a hilarious range of acts that the audience was reluctant to let them all in, all a two hour treat for the ears and eyes.

As yet, there are no guests booked for the TV series, but you can count on an impressive array of big name talent.

Engelbert himself will spread his wings somewhat and include a rock name for every two ballads, and attempt some energetic dance routines, including one with Juliet Prowse. Lucky Engel!

As you read this, Engel has left the Americano Hotel's Royal Box in New York, where he broke all attendance records and the room was sold for the first time ever, and will be playing to an 18,000 audience at the Las Vegas Riviera Hotel on December 19.

Engel will leave thousands of disappointed fans behind him, for he was due to open a Christmas season at the Las Vegas Riviera Hotel on December 19.

It's no fluke that America has taken to Engel just as it took to Tom Jones, the reason being and hasn't let go since.



JOHN MAYALL'S new band (l to r: JOHNNY ALMOND, STEVE THOMPSON, JOHN MANK and JOHN) proved a huge success at the Royal Albert Hall last week and added a HIA of hit shows during their British tour. Though minus a drummer, the band produced an interesting and good sound and John Mank's finger-style acoustic guitar came over better than had been expected in the vast hall.

## BACK 12 YEARS WITH ROCKER GENE VINCENT

**G**ENE VINCENT'S rock and roll show at the London Palladium was a bit of an anti-climax after all the come-back talk we've been hearing. Yet the evening was a bit like discovering the clutz of youth, turning the pages of history back some twelve years!

The streams of Teddy Boys and their girl friends, entering under signs advertising Des O'Connor and the Rockin' Berries (in the weekly show) was a sight to see — the multi-coloured drapes, luminous shoes, black crepe sleeves and elaborate hair styles were far better than many of today's legitimate fashion displays. It was like being back at the end of the 1950s, the days of "Rock Around The Clock".

Vincent has grown older and fatter and his short hair is combed forward. He seems to have lost some weight and is wearing his short act didn't move around as much as before. Golden oldies like "Who Slapped That Ass" and "Dance To The Top" and "Bluejean Boy" were omitted. The number from his forthcoming album was included.

Clad in his customary black leather outfit, with a medallion hanging round his neck, he opened with "Say Mama" and soon had small bands of fans dancing in the aisles. He included "I'm a Goolie Goolie" and "Beep Beep A Lulu" and, like some of the hundred people were at the edge of the stage stomping and dancing and singing. Commissioners having given up all hope of controlling them, Vincent smiled and said: "I didn't know I had so many fans. I'm glad the fans seem to enjoy it all but there was definitely something missing — the girls.

For me, the real stars were the Wild Angels, a goodly bunch of rockers from South London, who sang famous rock pasties in their act. The music sounded like right stuff to reveal only half a star and played the piano with his toes. The drummer who didn't sing and was in his equipment and the bass guitarist did a balancing act round the perimeter of the orchestra pit.

Every number was greeted with hoots, hollers and huzzes. "Johnny B. Goode" — Great Balls of Fire — Somethin' Else.

For me, the real stars were the Wild Angels, a goodly bunch of rockers from South London, who sang famous rock pasties in their act. The music sounded like right stuff to reveal only half a star and played the piano with his toes. The drummer who didn't sing and was in his equipment and the bass guitarist did a balancing act round the perimeter of the orchestra pit.

Both gave masterful performances, especially O'Toole, who as we see on most of the film's two-and-a-half hours, during which he ages 45 years. Keeping busy up to get clamorous show business life and in spite of early opposition succeeded in winning over the audience. Brookfield School Pet Clark, an usual is in great voice, but almost had me in tears at the end, when she's retired, almost 60-year-old is no great shakes when it comes to pitch, but he sings with some feeling and zest.

GENE VINCENT as he is today.

"Matchbox" and "Mean Woman Blues" sounded, and looked, really good. The Angels also backed Vincent and made a thorough job of it. The Nashville Teens got quite a bit of stick from the audience as they "off-off" rending the air and a collection of toilet rolls, combs and cigarette packets, around their way on stage. (In the credit side, the Teens gave a fair old show — even if it is a bit familiar by now — and pianist John "The Hawk" Hawken was in great form, rocking away like mad of their numbers. I par-ticularly enjoyed "Bangin' Stamp," "Chantilly Lane" and "She's Got It".

Two regional rock groups — Lee Tracey and The Tributes, and the Beatles completed the bill and Emperor Rosko completed with his usual panache. RICHARD GREEN.

## WHOS WHERE

- WEEK BEGINNING NOVEMBER 29 ONE NIGHTERS**  
**DUKE ELLINGTON** - Hammermith  
**OLIVER** - 49, Bournemouth Winter Gardens 130/-  
**ARTHUR CONLEY** - Manchester Twisted Wheel 129/- Liverpool Silver Blades 130/- Marlow Crown 125/- Chatham Central Hall 125/- Birmingham Rebecca's 142/- Birmingham Lancers and Shields 145/- East Ham Granada 145/-  
**JOHN MAYALL** - Walthamstow Grand Theatre 129/- London Roundhouse Deep Purple 129/- London Roundhouse 129/-  
**PIONEERS** - Hartford Corn Exchange 130/- Chatham Central Hall Peter Orford 141/- Chatham Central Hall 141/- 123, Bookham Road 141/- Liverpool Corn Exchange 145/- Burslip Theatre School 160/-  
**MANAGERIALS** - Manchester Century 129/- Coventry Chestford Grange 141/- Tisbury Six In One 141/- Hove, Brighton Blackburn Six 141/- Danville California 160/-  
**ROCKY** - Brighton Coliseum 160/- Bury 129/- Richmond Hall 160/-  
**PERCY SLEDGE** - Dunstable - Cambridge 141/- Birmingham Crystal Palace Hotel 130/- Malpas Theatre - Liverpool University 130/-  
**JOHN JOHNSON** - Norwich Gala 129/- Hove, Brighton Blackburn Six 141/- Birmingham Rebecca's 141/-  
**STANDARDS** - Manchester 130/-  
**DUSTY SPRINGFIELD**, TINY TIM, MAX ROYCE, CLODUGH RODGERS, BOB DYLAN, DONOVAN, STICKTON FLORES, GURU, GRAMHAM BOND IN CONCERT, THE RAY CHARLES BAND, TILERS, etc. - Save Rave, London Palladium 130/-  
**TYNARSAURUS** - Reg Birmingham Mothers 130/-  
**GENE VINCENT** - Hampstead Country Club 130/-  
**LOU CHRESTIE** - Crystal Palace 130/-  
**LOU CHRESTIE** - Crystal Palace 130/- Preston Top Rank 120/-
- Boston Gliderdrome (6)**  
**DELANEY, BONNIE AND FRIENDS**  
 ERIC CLAPTON: Royal Albert Hall (21), Bristol, 140/-  
 Birmingham Town Hall (4), Sheffield City Hall (4), Newcastle City Hall (5), Liverpool Empire 160/-  
**FAMILY** - Hanley Place (2), CHICAGO & ELECTION: Royal Albert Hall (2), Newcastle City Hall (2), Julie Friel: Crystal Palace (4), WHO: Bristol Hippodrome (4), Manchester Palace (5), HARRIS: Blackburn Golden Palms (5), Birmingham Helix (6), HENRY MANCINI: Birmingham Town Hall (2), Birmingham Palace 60/-  
**FAMILY, MARSHA HUNT, ATOMIC**  
**BOB DYLAN** - Newcastle Stadium, BORD, YES, SPIRIT OF JOHN MORGAN: London Lyceum (5), BOB DYLAN: Cardiff, Newcastle (5), Manchester Odeon (6), RICHIE HAVENS: Royal Festival Hall (2), HARRIS: Opera House (6), DE S MO N O DEKKER, PERCY HALL (2), ARTHUR CONLEY, MAX ROMEO: East Ham Granada (6), DONOVAN: Royal Albert Hall (2), PINK FLOYD, FAIRPORT, CONVENTION, SAM APPLE PIE, EAST OF EDEN: Cardiff, Newcastle (5), Sports Centre (6), BONZO DOGS, HARDIN & YORK: HARRIS: Opera House (6), SHOW/CABARET: All from November for one week, VANITY FARE: Newcastle Dolce Vita and Stockton Tivoli's, BARRON KNIGHTS, Stockton Fiesta, HOLLIES: Batley Variety Club, BOB DYLAN: Cardiff, Newcastle (5), GUY MITCHELL: Murrecombe Mansions, Entertainment Centre, HARRIS: Blackburn New Starlight and Leary Cabaret, HARRIS: Wakefield Theatre Club, FROM DECEMBER 1 TO 6 TREMELOES: Middlesbrough Show Box



CONGRATULATIONS

TONY BLACKBURN.

GOOD LUCK WITH "BLESSED ARE THE LONELY" on POLYDOR 56360

A-PIECES by the Alley Cat

OFFICIAL American sales now exceed three million for Beatles' "Abbey Road" LP...

Competition for Gene Pitney's new single from Tokens. Nobody more than manager Cyril Berlin...

Next week, Frank Sinatra co-stars at Hollywood event with Sammy Davis - paying tribute to Martin Luther King's widow...

Next singles: Archies "Jingle Jangle", Elvis Presley "Don't Cry Daddy", Four Tops "Take Me Home"

Leo Hazelwood merging his label with Jimmy Bowen's company. Experience "Smash Hits"

John Lennon's great friend Peter Brown no longer on Vic Lewis' NEWS board

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Christmas comes early for the FLEETWOOD MAC. Just before they left for America they went out for the "Top Of The Pops" director JOHN HUGHES to film a sequence centred round their recent No. 1 hit, "Albatross"...

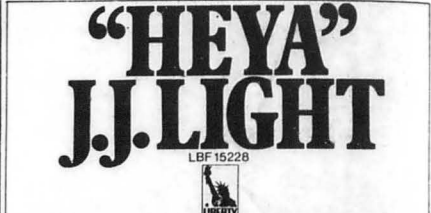
under consideration. Are Jeethro Tull sweet dreaming of Max Romeo? Britain's Brian Fahey musical director for Shirley Bassey in America...

NME POPWORD

Compiled by Julie Logan, Walthamstow, London

CROSSWORD puzzle grid with clues. 1 Down: Joe's name. 2 Down: Sex. 3 Down: Dr Zivago star.

ANSWERS TO LAST WEEK'S POPWORD. CROSS: 1 Down: Fido. 2 Down: Eric. 3 Down: U.F.O.



Aided by a man from outer space, BARRY GIBB turns on the Christmas lights in Carnaby Street.

NEW SEEKERS DO THE WHOLE SHOW. FOUNDER-MEMBER OF THE Seekers we used to know, Keith Potger, wisely didn't elect to recreate a straightforward facsimile...

PRICE TOO HIGH? Prices were probably too high for Jimmy Smith Trio's show at the Festival Hall, London, on Saturday. Anyway, they played in plenty of empty seats...

HAROLD DAVISON PRESENTS THE ONLY CONCERT IN GREAT BRITAIN BY THE FANTASTIC CROSBY, STILLS, NASH & YOUNG

LONDON-ROYAL ALBERT HALL TUESDAY, JANUARY 6, at 7.30 p.m. TICKETS: 5/- (standing), 8/-, 10/-, 15/-, 21/-, 25/-, 30/-.

Advertisement for 'BUT YOU LOVE ME DADDY' recorded by Jim Reeves on RCA 1899.

Advertisement for 'WHICH WAY YOU GOIN' BILLY' recorded by The Poppy Family on Decca F22976.

Advertisement for 'THE POP MUSIC BOARD GAME "MAKAHIT"' with buy & sell artists and produce records.