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MERRY CHRISTMAS TIME TO GREETINGS No. 9 TRACY By THE CUFF LINKS on MCA MU 1101

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Two of the most exciting stars of the year, both visually, and orally, MICK JAGGER (right) pictured by Alec Byrne at the recent Stones concerts in London and left TOM JONES. Photographer Dore Hoffman rates this as one of his best pictures of the year.



10 TOP SINGLE SELLERS OF THE YEAR



1 FLEETWOOD MAC



2 STEVIE WONDER



3 BEATLES



4 MARVIN GAYE



5 CREEDENCE CLEARWATER



6 ELVIS



7 TEMPTATIONS



8 SINATRA



9 DIANA ROSS AND THE SUPREMES



10 BEE GEES

SEE
FULL
STORY
INSIDE

THE KNOCKERS HAVE EASED OFF, BUT HE'S NOT WON EVERYBODY OVER

"WOE to you when all men speak well of you," wrote Albert Camus in his book, "The Fall." Taking that to be true, Engelbert Humperdinck, recently back from a highly successful trip to America, looks like avoiding the woe. If there's one singer in Britain who can't count on the support of every man, it's Engel. He knows it, understands, and most of the time ignores the knockers.

"I suppose the knockers have eased off a lot in the past year," he told me, as we sat in his 'Top Of The Pops' dressing room at BBC's Television Centre, "but I'd be foolish to think I'd won everybody over. I've no time for them at all, even when I'm not involved. To me, it's just a sign of frustration when somebody starts lashing out at someone else in this business, everybody needs everybody else; the artists, the disc-jockeys and the newspapers."

Recently, one d-j put one of my records on his turntable, played three bars over the air and then took it off, mumbling that it was awful and he didn't want to mix that sort of thing on to the listeners. "He knew what that record was like, he doesn't have bothered to play it at all, but he just felt like leaving a 99 at someone and it happened to be me."

"I guess it makes him feel bigger to try and belittle a singer, but I don't lose any sleep over it now. The only annoying thing is that I can't answer back, except through the papers."

The glee that showed all too well on the Humperdinck-haters' faces after "Better Man" fell somewhat short of his habitual high chart placing has turned to grimacing at his new offering, "Winter World Of Love" sworn into the top ten.

Quick smile

Engel allowed himself a quick smile as he told me how pleased he was to see the record faring so well. "It's nice to be home," he beamed, "but so much nicer with a big hit to welcome me."

"I was pleased that a lot of the critics liked 'Better Man', but unfortunately, the public, or most of them, didn't feel the same way. We tried something new and just because it was 'quiet', it doesn't mean we won't try again."

It has been said that "Winter World Of Love" is a deliberate attempt to get back to the former style of songs, but it's not. It happened to be the best song around at the time, it's topical and judging from the way it's going, it wasn't a bad choice.

"My yardstick for choosing a single? A song I like which I think will sell."

"There's no point in issuing records purely because I'm mad

It's time for Good Cheer to all men—but that doesn't include Engelbert

about the song, nor would I ever record a song I didn't like. You can't hope to convince a public about a record if you're not convinced yourself."

Engel's American trip, which took in several sell-out dates in Canada at the end, was cut short so that he could get back to London to make an early start on his new TV series, produced jointly by ATV for Britain and ABC for America.

"I start work on it in a few days and, of course, I'm looking forward to it very much. Bob Hope flew in for the first one, and how straight out again."

"I don't know too much about the format of the shows, but I don't expect it will include many surprises, except for the big name guests, like Hope and Bing Crosby."

"I asked Engel if he still looked up to names such as these, now that himself was a big star."

"Yes, of course," he answered, seemingly amazed that he could be thought of in the same company as Hope and Crosby. "They are great, great stars, and it would be a privilege to appear with them any time I appeared on their shows in America and it's a sort of reciprocal thing."

Didn't mind

"Didn't mind, I wondered, coming back to Britain, and having to go straight into a TV series, albeit his own, knowing it had all been planned while he was away."

"Mind or not," he smiled, "that's the way it's got to be. When you're



as busy as I am, and believe me the pace hasn't slackened one bit in the past three years, you can't expect to perform, record and have a say in everything.

"Anyway, that's what producers are for, to iron out the snags and produce the shows. When it comes to the actual recording, and we come across something I'm not too sure about, or I think it can be done better, another way, I'll say so, and we'll discuss it."

"The important thing is to have people around you that you can trust," he said.

"I know my career is being steered the right way by my manager, Gordon Mills, and I'm very happy the way things are going, I'm still as keen and impressed by people as ever."

For instance, in New York, Cary Grant rung up to apologise for not being able to make the show at the Americana Hotel. When I put the phone down, it suddenly dawned on me that Cary Grant, one of the most famous actors of all time had actually rung me up.

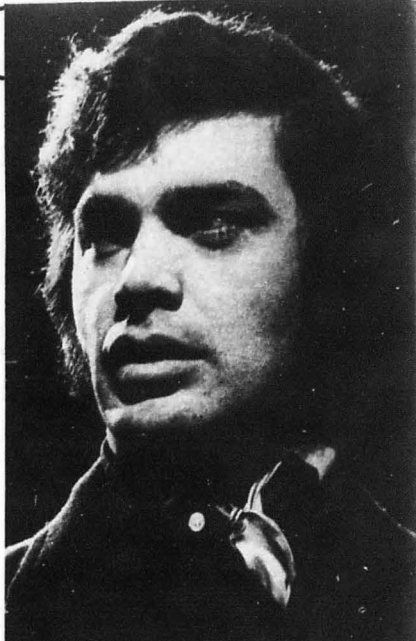
"That sort of thing still leaves me a bit breathless, and makes me realise how fortunate I am, and make no mistake, luck does play a large part in this business, luck and timing."

Not bad

"You say it must get boring, having my life planned out for me months and months ahead, it's not really that bad."

"I can only fill up my diary to next June, when I go to Las Vegas to do the season at the Riviera Hotel. The TV series runs for 17 weeks, and I suppose after two or three weeks, I'll settle into a routine, but it's never boring."

ENGELBERT HUMPERDINCK — "I've no time for singers who complain about unresponsive audiences."



"Hard work yes, and not always exciting, but when you're as involved as I have to be, there's just no time to be bored."

"All I'll be doing during those 17 weeks is re-recording new songs, that's all I'll have time for. But even with all the pre-planning, things still change, like me being cabled and told to get back home double quick."

It's hard to believe that three short years ago, Engelbert was living in his £6 10s a week flat in Hammersmith. I asked him whether even now, he doubted the face he sees staring out of the newspapers with such regularity, really belonged to him.

Long time

"It took a long time for things to sink in, after those years in the doldrums, but of course it did in the end. That doesn't mean I can't be excited by the business any more, I'm still as keen and impressed by people as ever."

"For instance, in New York, Cary Grant rung up to apologise for not being able to make the show at the Americana Hotel. When I put the phone down, it suddenly dawned on me that Cary Grant, one of the most famous actors of all time had actually rung me up."

"That sort of thing still leaves me a bit breathless, and makes me realise how fortunate I am, and make no mistake, luck does play a large part in this business, luck and timing."

With the amount of touring abroad he's done, has Engel discovered that audiences differ from country to country?

"No, I haven't found that at all, in fact, they are exactly the same for me, I've never heard it said that British audiences are traditionally cold. All I can say is I must have been lucky because I've never noticed it."

"From New York to Great Yarmouth, they all seem the same to me."

"I've no time for singers who complain about unresponsive audiences, they've paid their money and they're entitled to be as cold as they like. It's up to the artist to warm them up, to lift them out of themselves. If he fails, then it's not anybody to blame but himself."

By ALAN SMITH

No coughs, no crows for Xmas

THERE'LL be no snow, Hong Kong flu or cold rain and drizzle this Christmas for Des O'Connor, who already has one of his best presents in the shape of an NME Chart hit with "Loneliness." The only White Christmas Des plans to see are the bleach-white sunshine beaches of Bermuda.

Not that getting-away-from-it shouldn't be the just reward at this time of the year for an entertainer who's packed in a lot of work and a lot of laughs for a lot of people. Des has been topping the bill at the London Palladium for at least half of 1969, and only the panto with Tommy Steele and Mary Hopkin has caused him to pack his bags and leave this hallowed spot in the West End.

He's become a Palladium regular during the past few years, and one of his favourite reminiscences about the theatre concerns the night that part of London was plunged into blackness by a power failure.

He told me "I did an hour in the dark that night. The lights went, the mike went, and I just had to work without it. It was all a good laugh, though, and I remember we had 'The Horse in the Show' and I told the audience we would have brought her out on the stage, except that they were having enough trouble seeing me, never mind her."

I reckoned she'd have no chance unless she smiled at the time!"

Comedy is — and always will be the biggest love of Des' life — but these late sixties have given him some big record hits and he's understandably proud of his success in the pop world.

He recalls: "Loneliness" is obviously a great kick for me (in that I part wrote it), but 'I Pretend' still ranks as my biggest to date.

"I remember it was last year, and I was doing summer season at Great Yarmouth I thought it would be

really great if I could start the tour with a hit record, and when we got there in June, 'I Pretend' had gone up to No. 1."

"I thought 'marvellous, we'll have a hit for a month, just to keep the show going."

"When I left there, in September after 17 weeks, it was No. 3! It just kept selling and selling and selling."

"Loneliness" is my fifth record in this new spate of releases. I've had two recording careers — the one, and another short-lived one in which I did a thing called "Chesapeake Bay" which Lonnie Donegan did."

It was a terrible record, I bought 32, and then the next one was called "Moonlight Swans" and that sank."

"I wrote one thing called 'Twist Drive' just when the twist came on, and I also did a parody on 'Big Bad John' called 'Thin Snow Mein'. I think the twist song was very funny, but the craze had only just come in, I was too early."

"Another thing was, it was very funny, but only to listen to once. And that's the problem of funny records, which is why I now concentrate on sadder songs."

"Looking back, I can see how people prefer this kind of material. The first I did was 'Careless Hands' and that did half a million. 'I Pretend' did nearly three quarters of a million in this country alone. 'I Did a Thing' did almost half a million, and then came the brighter 'Dick A Dum Dum', which didn't do quite so well."

"My mums and granmas and dad didn't buy this last one — it quite a big quantity, and maybe the reason is as I say, it wasn't emotional."

"I've done the lyrics of the 'A' and 'B' sides of 'Loneliness', and since these I've gone back to sadness. I think it's true that people do want their emotions kicked around. After all, laughter and tears are very close to each other. I found when they got me on 'This Is Your Life' — incidentally, if you've ever thought that Des O'Connor happens to be at the top of his very successful career, you are wrong."

1970 promises to be his biggest ever year with some tempting offers already in their way from America. But if they happen — and hearts in mind that his Palladium act has already proved a barnstormer with thousands of American visitors — then I predict he'll be on his way to becoming a world success and song star by the New Year of 1971. At least, Des' devotedly doesn't want to say too much.

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Pictured in the Texas sun outside Austin airport during their U.S. tour are (l. to r.) IAN ANDERSON, NICK LOGAN, GLENN CORNICK, CLIVE BUNKER and MARTIN BARRE.

WHEN she heard I was off to America with Jethro Tull my dear old gran was agghast with fears for my safety because she'd soon Ian Anderson on Top Of The Pops and was unshakably convinced he was mad.

No doubt she saw him maniacally clubbing me about the head with his flute and ejecting me out of a skyscraper hotel with a deft swing from his dancing toe-cap. If so, I have to disappoint her.

All the same, had she been aware of the fearful battering my senses were to take during my eleven days on the road with Jethro Tull she would have had good cause for concern.

For while the spoils open to a successful group in America are colossal, the route towards can be gruelling in the extreme.

On a typical day we'd get a midday flight, pick up two hire cars at our destination, drive first to the gig to check equipment and check in at the hotel and get a meal, go back for the show, return to the hotel and sleep until the cycle began again the following day.

And as it went on, one day would blur into another, and one town, airport, hotel room and auditorium would become indistinguishable from the next.

New York, where I joined the Tull entourage for the final dates on this their third and eminently profitable tour, gave few signs of what was to come. After runaway successes on the West Coast the group had had the week free in the city before their four sell-out shows that weekend at the Fillmore East.

Ian had been meeting journalists and composing tracks for the third Jethro LP in his hotel room; Martin had been spending his time with his girlfriend, a student from Chicago he had met on a previous tour.

Good spirits

So it was in good spirits on the Sunday, after the last Fillmore set had finished at five the same morning, that we drove the 200 miles north east to Boston, arriving after getting lost in a snow blizzard at 11.30 am.

The following morning the snow had turned to rain which fell with depressing consistency throughout the day. Breakfast was taken mid-afternoon with Martin lamenting having to leave his hotel in New York.

Ian appeared around four in the afternoon complaining of a sore throat, and soon after we went to the big rehearsal. Clive was there already to supervise the setting up of his drum kit.

Roadie Chip and Roy, as usual, had travelled ahead early in the morning on an arduous journey and supervising the sound balance, and Terry Ellis, the group's young manager whose presence as instructor and counsellor throughout the tour was invaluable.

The gig for the next two nights, was the Boston Tea Party, a converted garage holding up to 1,000.

The two dates, I was informed by Terry, had been booked some time back and would be the last club appearances Jethro would make anywhere.

Next time round Boston would see them at the Symphony Hall. THE EVENING'S SHOW WAS A GOOD ONE; THE CLUB NEAR TO CAPACITY DESPITE THE WEATHER. THE GROUP WENT FOR AN ENCORE AND GOT FOR AN ULTRA-RESPONSIVE AUDIENCE. BOSTON IS A GOOD PLACE FOR ROCK.

NICK LOGAN takes you along...

THE TOUGH ROAD TAKING JETHRO TO TOP IN U.S.

papers are concerned, can be long and mentally tiring. Like the others he would come off stage each night his clothes soaked in sweat, then have to change in an often cold dressing room and go straight out into the night air... which is enough to tax even the toughest great defences. He had been ill on both previous tours, once with tonsillitis.

AS HE POINTED OUT: "ONCE YOU CATCH SOMETHING IT IS HARD TO GET RID OF IT. YOU CAN'T JUST STOP AND TAKE A COUPLE OF DAYS OFF TO RECOVER."

The four interviews lined up for him that afternoon didn't help to improve his condition. Glenn had gone to jam at the Tea Party with West Coast group Sons Of Champin so Martin and I took advantage of the couple of hours of daylight we'd see that day and drove into Boston to shop. On the way he pointed out that the thrill of arriving in a new place vanishes early in a group's touring life. "And anyway," he added, "you don't get much time to see a place when you're working the hours we do."

In the dressing room before that night's show Ian was shivering; his shoulders hunched together. The club was so crowded we had to go

out into the street to reach the stage through a back door. Ian kept on his leather coat to keep warm and changed behind the stage.

The chatting to the audience had to go, but it said much for the group that musically their act suffered very little. Between numbers, to those who knew, it was painfully evident that Ian was sick.

WEDNESDAY SAW THE START OF THE MOST ARDUOUS PART OF THE 11 DAYS: FIVE TOWNS AND EIGHT SHOWS IN FIVE DAYS BEFORE THE FLIGHT HOME, WHICH ALL WERE COUNTING OFF THE DAYS TO.

On the flight out from Logan Airport, Boston, for Kansas City, Glenn was saying that he in fact preferred the one night gigs because they made the time go quicker. To him the travelling was not so much tiring as depressing. None of the group seemed concerned about the actual flying. I certainly was when we arrived at Kansas City just after dark in a blanket of snow, sleet and fog and landed only on the second attempt.

Depressed

Kansas and the mid-west, like Texas which we were to visit later, are somewhat depressed areas for rock, being anything up to a year behind New York and the West Coast. In Boston the reaction had been one of amusement followed by bemusement when told we were going to Kansas City.

So it was that three of Britain's top groups Jethro, Fleetwood Mac and Joe Cocker — turned up at the unfriendly Soldiers And Sailors Auditorium in miserable Kansas in an effort to open up new territory for rock.

In the cold dressing room before shows we temporarily raised morale with a game improvised from spinning plastic coffee cup tops. Ian's cold had given way to stomach sickness. Clive had developed a cough; Martin a sore throat and missed the first signs of a cold. Cold pills and throat pastilles were administered to all.

On stage through both shows Jethro, who were topping, played well below themselves, as did the other two groups before a cold, unresponsive audience.

IN THE AUDITORIUM BURLY COPS, WITH GUNS IN HIP HOLSTERS, WERE STATIONED — AT VARIOUS POINTS IN THE HALL — AT A SIGHT THAT WAS LATER TO BECOME FAMOUS IN TEXAS.

IN BOTH STATES THERE WAS A CONTINUATION ON PAGE 11

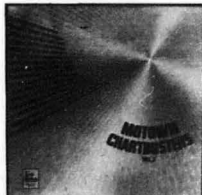


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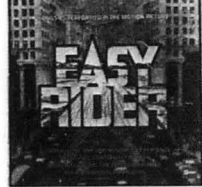
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Various artists
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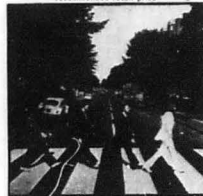
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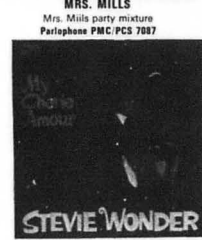
MRS. MILLS
Mrs. Mills party mixture
Parlophone PMC/PCS 7087



FRANKIE VAUGHAN
Mr. Moonlight
Columbia SX/SCX 6376



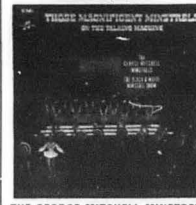
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Columbia SX/SCX 6381



STEVIE WONDER
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Tamil Motown TML/STML 11128



MIREILLE MATHIEU
Mireille Mathieu's Christmas
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THE GEORGE MITCHELL MINSTRELS
These Magnificent Minstrels
Columbia SX/SCX 6373



BOOKER T & THE M.G.'s
The Booker T set
Stax SX/ATS 1015



JOE COCKER
Joe Cocker
Regal Zeephone SLRZ 1011

JETHRO TULL: IAN ANDERSON photographed by NME's Nick Logan at San Antonio, Texas.

E.M.I. Records (The Gramophone Co. Ltd.); E.M.I. House, 20 Manchester Square, London W1A 1ES

This HAS to be the Beatles WORST Christmas record

says **ALAN SMITH**

THOUSANDS of copies of the Beatles' free Christmas record have once again been mailed to members of the group's official fan club. The organisation of the project is enormous. And the cost of making and posting the record obviously totted up to several thousand pounds.

But with genuine concern — and fully realising that the disc is a gift, and that this season of goodwill is no time to be uncharitable — I have been wondering just how long the Beatles themselves will allow the whole thing to continue in its present form?

The mood of these records has always appeared to reflect the spirit of the Beatles and, by coincidence or not, this must surely be the worst ever.

Why on earth they regard this admittedly generous gesture to their fans as a reason to force themselves into 1962 Fab Four humour is beyond me. The record is a gift, but why

the premise that it has to be funny? In the season of goodwill and peace to all men, why not a brief chat in which John talked about his aims for Peace: George played one of his 400 songs, and Ringo told a Christmas story or chatted about his ambitions as a film actor? Or even the future of the Beatles?

Paul's contribution to this year's record may not be as long as involved as is possible, but it does come out on top of the pile.

He sings a snatch of a juggy blues in a high-pitched whimpering voice using the words "This is to wish you a happy new year, merry new year, over and over again. It's a sensuous, brooding, hot-after-noon sound and I think I'll keep a tape of it and play the invidious hook over and over again."

Immediately after this mini song, Paul gives a straight message for "A Good Fortunate new year and a good time to be had by all," his wish for a

merry Christmas, and a repeat of the song. John's bit is a somewhat contrived interview between Yoko and himself in the grounds of his Ascot home, a questionable bit, a dull, some snatches about A.C.-D.C., and having a Teddy Bear for Christmas.

George's bit amounts to saying "Happy Christmas" about six times a la Hare Krishna, and Ringo says "Happy Christmas" over and over again while the tape speeds up and then happens to be saying "Magic Christian" when it slows down. I did enjoy Ringo's song about "Good evening to you Gentlemen."

I hope you will enjoy The coming sports day of our life.

Is Mama's Little Boy? However, music is what the Beatles are all about. So how about just being yourselves on the next record? No fab laffs... just a gift that means something.



JOHN, GEORGE, PAUL and RINGO, snipped by an NME reader when they were going for shots for their 'Abbey Road' album cover.

RUSS LOADER: Just Lies (Conquest). Despite the punchy rhythmic nature of this ballad, Russ Lyster interprets it with great intensity and passion, sounding at times not unlike Pitney.

Partly dual-tracked, it's framed in an expansive scoring. A commendable workout, though I'm not sure if Mark Wirtz' composition is basically strong enough.

BACK STREET BAND: This Ain't The Road (Ember). A new four-piece group with a pungent, attacking sound. A lusty vocal in blues-gospel style, aided by a thumping beat, reverberating twangs and added strings. The lyric is mildly protesting, and the tune is simple and catchy.

TOP SINGLES REVIEWED BY DAVID JAMES

SAMANTHA JONES: Do I SUIT Figure In Your Life (Pony Farthing).
Do you remember "I Can't Let Maggie Go" by the Honeybus? It was penned by Pete Dello — and this new song, also written by Pete, has much the same haunting enchantment about it.
Sensitively handled by Samantha Jones, who doesn't just sing the words mechanically — she really gives them a meaning.
And Mark Wirtz' production is as lush and imaginative as we've come to expect from him.

CASH, IT SEEMS CAN DO NO WRONG

* TIPPED FOR CHARTS
† CHART POSSIBLE

JOHNNY CASH: * Blistered (CBS).

JOHNNY CASH has made such a profound impact recently with his "Boy Named Sue" single and his "San Quentin" album that in the eyes of most British fans, he can surely do no wrong.

His latest release is a superb example of his exciting up-tempo country. It hares along at a cracking pace, with strumming steel guitars and vocal support

DAVID JAMES: Nothing Left To Lose (Crystal).
A vital and spirited styling of a sucking medium-pace, with David James' forceful projection carried along by brass, swinging organ and a solid beat.

Seems that Mr. James is trying to take a leaf out of the Tom Jones book, and in this he is not wholly successful. But he makes you sit up and take notice.

from the Carter Family, while Cash delivers the amusing lyric nonchalantly in those familiar gruff tones.

It's a studio recording, so it doesn't have the benefit of audience reaction as did "Sue," but it's still

a thoroughly compelling track. And there's no mistaking the genuine Nashville atmosphere.

A gay, light-hearted and jaunty record that will give a lot of people a lot of pleasure. Bound to be a hit, I reckon.

MORECAMBE AND WISE: Bring Me Sunshine (Columbia).

This is the appealing duet which Morecambe and Wise each edition of their BBC1 series. It's a typical "cluster" to an anti-fab Eric and Ernie handle it well, by singing in restrained and controlled style, they don't expose their vocal limitations.

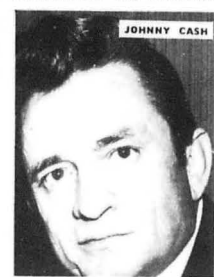
And the tune is pleasantly catchy.

BLACK VELVET WITH RAM JAM HOLDER: Goodwill To All Mankind (Polygram).

A Christmas record with a difference! The "black rock" sound of the Black Velvet group combined with the inherent soul style of Ram Jam Holder, a wailing gospel choir and an irresistible beat in the second half.

Great for dancing — and there's plenty of depth to it if you prefer it sit and listen.

Arrives on the Xmas scene a little late in the day, but still worth considering.



JOHNNY CASH

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SEVENTH SON

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LIVE IN CABARET

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ANITA HARRIS
CUDDLY TOY

(S)7-63218 **THE HORN**
CHICKEN SHACK
100 TON CHICKEN

(S)63683
GUN
GUNSIGHT

FILM AND TV THEMES

THAT a film with such an unimpressive title of "Z" should have such gorgeous theme music comes as a surprise — and the lifting Balkan-flavored melody with its engaging Zorba-like quality, is delightfully played by the **United Artists**, which is vaguely reminiscent of Love At First Sight, and is played by the **Marcel Lattour Orchestra**. On the Pye label there's the marvellous "The Trojan and the Soldiers," which opens quietly and builds to a rousing climax, and it's played by the **John Schroeder Orchestra**.

Followers of BBC1's "Paul Temple" series will already have noted the Latin-flavored and slightly mystical theme music — it was written by **Ron Grainer**, whose orchestra performs it on a new RCA single. That master of melody **Tony Hatch** has come up with another theme that will be remembered after the series itself is forgotten — it's "The Doctors" (Pye), and it's played by Tony's own orchestra.

REGGAE

PERHAPS the Upsetters' "Return Of The Ugly" (Punch) was recorded before they joined Trojan and waxed "Django" — anyway, it's typical of their very compelling style, and it also has a novelty cast gimmick to increase its spell-binding effect. Slightly faster, though equally insidious, is the organ showcase "Beware Of Bad Dogs" (Came) by the **Soul Mates**. The only vocal of the three is "Keep This Light Shining On Me" (Unity) by **Slim Smith**, whose soul-flecked delivery adds colour and substance to the basic ska backing.

SHOP WINDOW

So many singles have been issued within the last few weeks that it's becoming impossible for me to keep abreast with them. So now, in the remaining space allotted to me, let me try to tie up some of the loose ends.

The group known as **Fluff** packs plenty of power in its harmonic styling of the rhythmic ballad "Make Believe" (DJM), which has an especially delectably happy party dance with a Latin flavour based upon the Brazilian **Raw Material's** sprightly vocal in the finger-clicking "Hi There, Hello, Hello, Revolution" (Mercury). Roger Webb's folk-beaty ballad "A World Of Love" (CIS) is beautifully handled by the **Pattersons**, whose vocal blend is similar to that of the **Settlers**. South African singer **Zayne Adams** emotes the intense "Today" in heartfelt style on the **Nones label**, aided by a scintillating stringy accompaniment.

Yet another recording of that novelty item "Mah Na Mah Na" (Major Minor), in which the solo is taken by what sounds like a pregnant duck and this time it's the top German waxing by the **Great Unknown "Happy Parade"** (Columbia) by **Chico Arnez and His Cubana Brass** is a wonderfully happy party dance with a Latin flavour based upon the Brazilian standard "Alfando".

Tenor soloist with the **George Mitchell Minstrel John Boulter**, sings "Wade You There" (RCA), which is really a soulful carol, so you have plenty of advance notice of the new version of "Carol Memories" (Columbia) is warbled in relaxed style by its composer **Ray Merritt**, with a vocal group joining in the chorus.

The bouncy "Sugar Baby" (President) by the **HAMMERS** is a delightfully dated item, complete with doo-wacka-doo trumpets, and it's good bluesy chasing fun. Lee Hazlewood's "Summer Wine" is sung by rich-voiced **Frenchman GILLES MARCHAL** on **Major Minor**, with shimmering strings and lambouring accentuating the beat. Honky-tonk piano melody by President's **MIKE TERRY** includes "Bobby's Girl", "A Well Respected Man" and "Page", and is taken from his aptly-named LP "Roll Up The Carpet".

For soccer fans, a brass band called the **COMPLEX** plays "The Arsenal March" and "The Chelsea March" on the **Mencap** label, the proceeds of which go to children's charities. In **Dubliners** style, the **KINGPINS** offer "The January Jig" and "The Bold O'Donoghue" (Orange), a real rollicking wing-ding! . . .

A soul singer titled "Backfold in Motion" (RCA) moves like crazy, and receives an inspired workout from **Anthony Swate** and a punchy brass section. Raucous guitars and a thick heavy sound are combined with an intriguing lyric. There's also the tale of "Lady Of Shalott" (Harvest) by **Mano** and the group **Panama Limited**. There's a charming new version of the traditional and ever-popular "Danny Boy" (Decca) by that accomplished trio, the **New Faces**. The sweet TV personality **Maura Anderson** applies her crystal clear tones to the famous **Bach-Gounod "Ave Maria"** (Decca). Scotland's **Alexander Brothers** turn in a splendid performance of **Rod McQueen's** haunting ballad "Jean" (Pye).


GO

FOR THESE GREAT ALBUMS!

SCOTT ENGEL
Scott 4
SBL 7912

DAVID BOWIE
David Bowie
SBL 7912

FLAMING YOUTH
Ark 2
STL 5572



3 BIG ONES

IN THE SAME VEIN AS JE T'AI ME From Ralph Reader's Great Gang

'EROTICA'

A REAL LESSON IN LOVE FROM **RITA**
MM653
A BARCLAY RECORDING

The Gang Show
The Angel
4/w
TOGETHER
MM674

A MASSIVE SELLER

Malcolm Roberts

Love Is All

MM637

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

5 YEARS AGO

TOP TEN 1964 Week ending Dec 25

- 1 I FEEL FINE Beatles (Parlophone)
- 2 DOWNTOWN Petula Clark (Pye)
- 3 I'M GONNA BE STRONG Gene Pitney (Stateside)
- 4 WALK TALL Val Doonican (Decca)
- 5 SOMEWHERE P. J. Proby (Liberty)
- 6 I CAN EVER HOLD YOU Bachelors (Decca)
- 7 UNDERSTAND Freddie and the Dreamers (Columbia)
- 8 LITTLE RED ROOSTER Rolling Stones (Decca)
- 9 I COULD EASILY FALL Cliff Richard (Columbia)

10 YEARS AGO

TOP TEN 1959 Week ending Dec 25

- 1 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME Fort Emile Ford (Pye)
- 2 OH! CAROL Neil Sedaka (RCA)
- 3 SEVEN LITTLE GIRLS The Avons (Columbia)
- 4 MORE AND MORE PARTY Pops Russ Conway (Columbia)
- 5 STACCATO THEME Elmer Bernstein (Capitol)
- 6 TRAVELLIN' LIGHT Cliff Richard (Columbia)
- 7 SNOW COACH Russ Conway (Columbia)
- 8 TRAVELLIN' LIGHT Cliff Richard (Columbia)
- 9 RED RIVER ROCK Johnny and the Hurricanes (Decca)
- 10 LITTLE WHITE BULL Tommy Steele (Decca)

NME TOP 30

(Week ending Monday, December 22, 1969)

LAST WEEK	THIS WEEK	ARTIST	TITLE	RECORD LABEL	WEEKS IN CHART	PEAK POSITION
1	1	TWO LITTLE BOYS	Rolf Harris (Columbia)		5	1
2	2	RUBY DON'T TAKE YOUR LOVE TO TOWN	Kenny Rogers & The First Edition (Reprise)		8	1
3	5	MELTING POT	Blue Mink (Philips)		6	3
4	4	SUGAR SUGAR	Archies (RCA)		12	1
5	3	YESTER-ME, YESTER-YOU, YESTERDAY	Stevie Wonder (Tamla Motown)		7	1
6	6	SUSPICIOUS MINDS	Elvis Presley (RCA)		5	6
9	7	ALL I HAVE TO DO IS DREAM	Bobbie Gentry & Glen Campbell (Capitol)		3	7
7	8	WINTER WORLD OF LOVE	Engelbert Humperdinck (Decca)		6	7
12	9	TRACY	Cuff Links (MCA)		4	9
8	10	THE ONION SONG	Marvin Gaye & Tammi Terrell (Tamla Motown)		6	8
13	10	WITHOUT LOVE	Tom Jones (Decca)		2	10
10	12	(CALL ME) NUMBER ONE	Tremeloes (CBS)		8	10
11	13	LOVE IS ALL	Malcolm Roberts (Major Minor)		5	11
16	14	LEAVIN' (DURHAM TOWN)	Roger Whittaker (Columbia)		5	14
21	15	LONELINESS	Des O'Connor (Columbia)		5	15
19	16	GOOD OLD ROCK 'N' ROLL	Dave Clark Five (Columbia)		3	16
15	17	GREEN RIVER	Creedence Clearwater Revival (Liberty)		7	15
27	18	WITH THE EYES OF A CHILD	Cliff Richard (Columbia)		3	18
17	19	WONDERFUL WORLD, BEAUTIFUL PEOPLE	Jimmy Cliff (Trojan)		9	6
20	20	THE HIGHWAY SONG	Nancy Sinatra (Reprise)		3	20
21	21	SOMETHING	Beatles (Apple)		8	5
23	22	THE LIQUIDATOR	Harry & All Stars (Trojan)		9	12
25	23	RETURN OF DJANGO	Upsetters (Upsetter)		10	4
24	24	NOBODY'S CHILD	Karen Young (Major Minor)		12	8
30	25	SOMEDAY WE'LL BE TOGETHER AGAIN	Diana Ross & The Supremes (Tamla Motown)		2	25
18	26	SWEET DREAM	Jethro Tull (Chrysalis)		9	8
27	27	BUT YOU LOVE ME DADDY	Jim Reeves (RCA)		1	27
28	28	COMIN' HOME	Delanie & Bonnie (Atlantic)		1	28
29	29	IF I THOUGHT YOU'D EVER CHANGE YOUR MIND	Cilla Black (Parlophone)		1	29
30	30	SEVENTH SON	Georgie Fame (CBS)		1	30

Britain's Top 20 LPs

1	1	ABBEY ROAD	Beatles (Apple)	13	1
2	2	TOM JONES LIVE IN LAS VEGAS	(Decca)	8	2
3	3	LET IT BLOOD	Rolling Stones (Decca)	3	3
4	4	MOTOWN CHARTBUSTERS VOL. 3	Various Artists (Tamla Motown)	10	2
5	5	AT SAN QUENTIN	Johnny Cash (CBS)	20	1
6	6	TO OUR CHILDREN'S CHILDREN'S CHILDREN	Moody Blues (Threshold)	5	5
7	7	ENGELBERT HUMPERDINCK	(Decca)	5	7
8	8	LED ZEPPELIN VOL. 2	(Atlantic)	8	4
12	9	LIONEL BART'S OLIVER!	Soundtrack (RCA)	36	4
8	10	SOUND OF MUSIC	Soundtrack (RCA)	234	1
13	11	TIGHTEN UP VOL. 2	Various Artists (Trojan)	2	11
11	12	BEST OF THE SEEKERS	(Columbia)	47	1
14	13	BEST OF CREAM	(Polydor)	9	7
14	14	EASY RIDER	Soundtrack (Stateside)	1	14
16	15	BEST OF THE BEE GEES	(Polydor)	9	6
17	16	HAIR	London Cast (Polydor)	45	3
10	17	WORLD OF MANTOVANI VOL. 2	(Decca)	13	8
17	18	GET TOGETHER WITH ANDY WILLIAMS	(CBS)	2	17
19	19	AMERICA	Herb Alpert (A. & M.)	2	19
20	20	SID LAWRENCE PLAYS GLEN MILLER	(Fontana)	1	20

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box" (weekly, December 22, 1969)

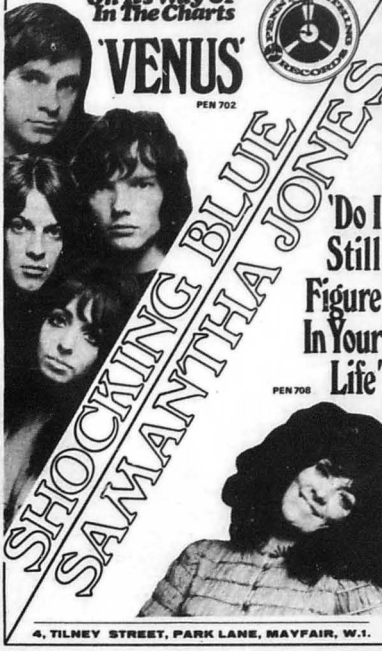
Last This Week

- 1 SOMEDAY WE'LL BE TOGETHER - ER Supremes
- 2 LEAVING ON A JET PLANE - Peter, Paul and Mary
- 3 HANDROPS KEEP FALLIN' ON MY HEAD - B. J. Thomas
- 4 MA, MA, HEY HEY KISS HIM - BOOBIE STEAM
- 5 HOLLY HOLY - Neil Diamond
- 6 WHOLE LOTTA LOVE - Led Zeppelin
- 7 I WANT YOU BACK - Jackson Five
- 8 JAM UP - JELLY TIGHT - Tommy Roe
- 9 YESTERDAY - YESTER-YOU, YESTERDAY - Stevie Wonder
- 10 DOWN ON THE CORNER - Creedence Clearwater Revival
- 11 ELVIS COMING - Three Dog Night
- 12 VENUS - Shocking Blue
- 13 HEAVEN KNOWS - Grass Roots
- 14 LA LA LA IF I HAD YOU - Bobby Sherman
- 15 TAKE A LETTER MARIA - R. B. Greaves
- 16 DON'T CRY DADDY - Elvis Presley
- 17 COME TOGETHER - Beatles
- 18 MIDNIGHT COWBOY - Ffarrante & Venetianer
- 19 EVIL WOMAN - Crow
- 20 JUNGLE JANGLE - Archies
- 21 FORTUNATE SON - Creedence Clearwater Revival
- 22 AND WHEN I DIE - Blood Sweat & Tears
- 23 SUNDAY MORNING - Oliver
- 24 BACK IN MOTION - Mel Tillman
- 25 FRIENDSHIP TRAIN - Gladys Knight & Pips
- 26 EARLY IN THE MORNING - Vanity Fair
- 27 THESE EYES - Junior Walker & The Night Trippers
- 28 BRAND NEW ME - Dusty Springfield
- 29 BABY I'M FOR REAL - Originals
- 30 SOMETHING - Beatles

On Its Way UP In The Charts

VENUS

PER 702



SHOCKING BLUES SAMANTHA JONES

'Do I Still Figure In Your Life'

4, TILNEY STREET, PARK LANE, MAYFAIR, W.1.

AMERICAN CHART CHAMPIONSHIP

Based upon the "Cash Box" Top Thirty, reproduced weekly in the NME throughout 1969. Thirty points awarded for a No. 1 position, 29 points for No. 2—and so on, down to one point for No. 30.

1. Creedence Clearwater Revival	813	16. Archies	380
2. Beatles	788	15. Neil Diamond	367
3. Temptations	673	14. Tommy Roe	358
(including 201 points scored with Diana Ross & Supremes)		17. Rolling Stones	345
4. 5th Dimension	639	18. Classics, IV	342
5. Tommy James & Shondells	628	19. Guess Who	332
6. Blood, Sweat & Tears	595	21. Sly & Family Stone	309
7. Elton John	593	20. Gary Puckett & Union Gap	276
8. Three Dog Night	590	23. Isley Brothers	274
9. Diana Ross & Supremes	590	25. Grass Roots	265
(including 201 points scored with Temptations)		25. Cowells	254
10. Marvin Gaye	486	27. Zagar & Evans	245
11. Glen Campbell	475	27. Rascals	245
12. Oliver	424	28. Bobby Sherman	234
13. Stevie Wonder	387	29. Henry Mancini	224
		29. B. J. Thomas	219

TOP BRITISH LPs

Based on the weekly Top 15 Chart throughout 1969. Fifteen points awarded for a No. 1 position, 14 points for No. 2—and so on, down to one point for No. 15.

	No. of weeks in chart at No. 1	No. of weeks in chart at No. 2
1. BEST OF THE SEEKERS	360	32
2. HAIR (London Cast)	335	41
3. SOUND OF MUSIC (Soundtrack)	295	41
4. AT SAN QUENTIN (Johnny Cash)	231	19
5. NASHVILLE SKYLINE (Bob Dylan)	225	24
6. LIONEL BART'S OLIVER! (Soundtrack)	220	32
7. GOODYBYE (Cream)	203	16
8. ABBEY ROAD (Beatles)	180	12
9. ON THE THRESHOLD OF A DREAM (Moody Blues)	171	16
10. THE BEATLES	170	6
11. DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS	145	15
12. 2001 SPACE ODYSSEY (Soundtrack)	140	17
13. ACCORDING TO MY HEART (Jim Reeves)	139	14
14. STAND UP (Jethro Tull)	148	12
15. THE WORLD OF VAL DOONICAN	138	23

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

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GEORGE'S MOVIE SCHEDULE
Joining Ono Band tour
RINGO: SING LP TUE, NEW FILM?

GEORGE HARRISON has been commissioned to write the musical score for the forthcoming Hollywood-produced movie "Zachariah" — the movie in which, as previously reported, Ginger Baker is scheduled to make his acting debut. The picture is being produced by Larry Kubik and George Englund, and is described as a "rock western." The film goes before the cameras in February, and is expected to take about three months to complete. George will have to spend several weeks in Los Angeles in the spring, synchronising his music to the various sequences in the movie.

Thunderclap opts out till February

THE Thunderclap Newman group will not appear in public again for practically two months. It feels that many previous venues have been unprofitable — when it resumes bookings in early February — it will avoid all ballroom dates and concentrate on the club circuit. It is hoped to include the Newman group and Marsha Hunt on the Who's spring tour of America. Meanwhile, Thunderclap's "Something in the Air" hit has been awarded a Gold Disc for world sales in excess of one million. The group's long-delayed follow-up single is expected to be released shortly, and titles are now being selected from a general self-penned numbers.



RINGO STARR recently travelled to Leeds to pay tribute to the Beatles' recording manager GEORGE MARTIN. The occasion was the filming of Yorkshire TV's "With A Little Help From My Friends," which features several stars who have been associated with Martin. The show is being screened in most regions tomorrow (Christmas Eve) and in other areas on Boxing Day.

Completed
Ringo Starr has completed work on his first solo album, and this is expected to be issued by Apple next month. It consists of favourite swing standards and, as previously reported, includes arrangements by Billy May and Nelson Riddle. Backbeat is a leading British session man including Tubby Hayes. The Beatles' long-awaited Sgt. Pepper album is tentatively scheduled for next month or February.

Undecided
An Apple spokesman said this week that Ringo was considering several new film offers, but that "nothing had been decided." Beatles' business manager Allen Klein has been visiting Britain from New York this week, for further talks and re-planning of the Apple company's organisation. Lennon is also considering an international tour with the One Band and other groups, which would include British concert dates. "If it happens, we would do places like Manchester, Liverpool and Glasgow," he said. "It depends how I feel."

Jethro, Family in return U.S. trips — AND SHACK'S FIRST

JETHRO TULL, newly returned from a successful U.S. tour, has already been booked for its fourth American tour—starting on March 5 and lasting four weeks. Prior to that, the group undertakes tours of Scandinavia (January 15-22) and Germany (February 18-26), but as yet no plans have been made for a new British tour. Another American visit for Tull takes it to Los Angeles for four days from February 14 when it will film an appearance in a U.S. TV special produced by Jack Good—which is the show in which, as previously reported, the New York Jets are currently in the recording studio and expects to have a new single and album released in February. Family is set for its second American tour, commencing on February 17 and lasting for two months. The group also stars in a two-day rock festival in Paris on January 8 and 9. Chrystalis Agency announced this week that it is setting up a British concert tour for Family in April. A debut tour of America has been lined up for Dick Dack, who flies there at the end of January for a two-month stay. Before its departure, the band will sing "Maudie" on some radio shows on the horizon on January 18. The Savoy Brown Band undertakes its fourth U.S. tour in the New Year, opening at San Francisco Fillmore West on January 10. Also set for an American tour are Clooney which opens on March 7.

GLENN MILLER BAND FOR CONCERT TOUR

THE Glenn Miller Orchestra, directed by clarinetist Buddy de Franco, is to undertake a string of British concerts in April. Dates so far set by the Harold Dutton organisation are St. Albans City Hall (17), London Royal Festival Hall (18), Leicester De Montfort Hall (19), Lewisham Concert Hall (20), Bristol Colston Hall (21), Wakefield Theatre Club (22), Oakegates Town Hall (23), Manchester Free Trade Hall (25), Newcastle City Hall (26), Birmingham Town Hall (27), Plymouth Guildhall (28) and Croydon Fairfield Hall (29). Further dates are in the process of being finalised. The band's new organisation are St. Albans City Hall (17), London Royal Festival Hall (18), Leicester De Montfort Hall (19), Lewisham Concert Hall (20), Bristol Colston Hall (21), Wakefield Theatre Club (22), Oakegates Town Hall (23), Manchester Free Trade Hall (25), Newcastle City Hall (26), Birmingham Town Hall (27), Plymouth Guildhall (28) and Croydon Fairfield Hall (29). Further dates are in the process of being finalised. The band's new organisation are St. Albans City Hall (17), London Royal Festival Hall (18), Leicester De Montfort Hall (19), Lewisham Concert Hall (20), Bristol Colston Hall (21), Wakefield Theatre Club (22), Oakegates Town Hall (23), Manchester Free Trade Hall (25), Newcastle City Hall (26), Birmingham Town Hall (27), Plymouth Guildhall (28) and Croydon Fairfield Hall (29).

U.S. ROCK PACKAGE FOR BRITISH TOUR?

AN American all-star rock'n'roll package may visit Britain in the New Year. The show begins a short U.S. tour immediately after Christmas under the billing of "The Rock'n'Roll Revival Show," and artists featured include Bill Haley and the Comets, Chuck Berry, Jackie Wilson, Bo Diddley, The Shirelles, Gary U.S. Bonds, The Drifters and Shep and the Limelighters. Bill Haley has signed a new recording deal with Buddah; for subsequent release as an album. Meanwhile negotiations have opened with the promoters, with a view to bringing the show to Britain.

POPLINERS

GERMANY'S famous Star Club in Hamburg—where the Beatles played lengthy seasons at the outset of their career—is to close down New Year's Eve of "The Rock'n'Roll Revival Show," and artists featured include Bill Haley and the Comets, Chuck Berry, Jackie Wilson, Bo Diddley, The Shirelles, Gary U.S. Bonds, The Drifters and Shep and the Limelighters. Bill Haley has signed a new recording deal with Buddah; for subsequent release as an album. Meanwhile negotiations have opened with the promoters, with a view to bringing the show to Britain.

STAR LINE-UP FOR 'BIG FESTIVAL IN COVENTRY'

BOOKINGS are now completed for the pop, blues and folk events in Coventry's Lanchester Arts Festival at the end of next month. First in concert is on January 23 when Mike Raven introduces a blues bill including Chicken Shack, Duster Bennett, JoAnn Kelly with Dave Kelly, Bob Hall and Mike Cooper. As previously reported, the following night (24) marks the British debut of the Jack Bruce Band, together with Colosseum and the Modern Jazz Orchestra. Dick Gregory flies in from America to headline the January 27 bill, which also includes the Barbara Thompson Art Theatre Quartet. Set for January 30 are King Crimson, Free and Mott. The Hoople, Roy Harper and the Strawbs are featured in a folk night on January 31. In the final event on February 1, Scoffer, Roger McGeough co-stars with the Roland Kirk Quartet and Jake Tharner.

FAME'S SOUNDTRACK SONG

Composers Ken Howard and Alan Blaikely — who penned many hits for the Dave Dee and Herd groups — have been commissioned to write song for inclusion in the film "Search of Georgey," starring Julie Christie. Titled "Close," it will be sung by Georgey Fame, who will also make a brief appearance in the film.

Clapton off to U.S. — so Blind Faith still dormant

ERIC CLAPTON flies to America early in January to complete his first solo album for Atlantic Records, produced by Delaney Bramlett. Eric will then play six concerts in major U.S. venues, as a member of Delaney and Bonnie's backing group, Friends. There are still no firm plans for the return of Blind Faith. With Ginger Baker, Stevie Winwood and Nick Greig currently rehearsing with the Air Force and Clapton due to fly to America in the New Year, looks as though Blind Faith will be remaining dormant for several months, particularly in view of Baker's filming commitments in America. Ginger Baker's Air Force failed to make its debut appearance in London last Sunday (22) because of difficulties with the Dutch promoter. Mick Rogers' new ten-piece "occasional" band will not now make its world debut until its London Royal Albert Hall concert on January 16. Commented Baker this week: "This is the best band I have ever worked in. I am more than happy with it. To me, we are playing the first real music of the 70's."

BRITAIN WINS IN GIBRALTAR

British singer Lee Underhill came first and third with two of his own compositions — "How Shall I Know" and "A Woman's Way" — in an all-Europe song contest held in Gibraltar last week. More than 250 songs were involved, and the two winning British entries are both published by United Artists Music. John Rowles has already recorded "A Woman's Way" for release as a future LP or single track.

NEW FOUNDATIONS SINGLE

The Foundations' new single has been decided by the group as "Take A Girl Like You," the title of the Hayley Mills-diver Reed film. Both are expected to be released in February.

DUSTY FOR BIG U.S. TV SHOWS

DUSTY SPRINGFIELD has been booked for guest appearances in three major U.S. TV series. She leaves for New York on January 17 and two days later films a guest spot in "Hollywood Palace," a television transmission on January 31. She also records sequences for the "Johnny Cash Show" (February 4) transmission and the "Andy Williams Show" (February 14). Her appearance in the Williams series will be seen in this country during March.



INSIDE STORY OF '2 LITTLE BOYS'

FOLLOWING extensive research into the origin of his chart-topping hit "Two Little Boys," Roy Harris has succeeded in uncovering the story behind the song, which was written by Albert Kahn. The original lyric was intended as a story about the American Civil War. It concerned two brothers who grew up together, but who subsequently found themselves fighting on opposing sides in the war. Rolf's hit version has, however, been recently adapted into "a song in retrospect about the Crimean War."

"ARK 2" FOR PROVINCES

Plans are nearing completion for Flaming Youth to present its pop opera "Ark 2" in leading provincial cities in the New Year, and the group members are approaching several youth orchestras to play with them. This is the outcome of the recent successful performance of "Ark 2" at London Lyceum.

This is the last info you will read this year, and also in this decade. So I really ought to be saying something very weighty and suitable for such a historic occasion, but all I am going to say is that I enjoyed 1969 and I'm looking forward to 1970. Lots of new things will be happening at Decca which will be very interesting to those of you who like out-of-the-ordinary music; but you'll get to hear all about that next year. 1969 was the year THE MOODY BLUES started their own label, signed up TIMON and TRAPEZE, had a standing-room-only tour of Britain and a hanging-from-chandeliers tour of the States, and made a brilliant album. Trapeze made their first single, 'Send me no more 2, and it's self 1969 was the from deepest important mu

NME Points Championship— MAC TAKES IT—PPS WONDER & BEATLES

FLEETWOOD MAC has beaten off strong American competition to win the 1969 Points Championship. The pressure at the top of the table has been intense throughout the year, and this year's winning total of 728 points falls just short of the 740 amassed by the 1968 champion, Tom Jones. Most notable feature of the year has been the strong U.S. challenge, with seven American finishes in the Top Ten.

The Beatles just failed to achieve runner-up spot and were clobbered at the post by Steve Wonder. It is worth noting that no less than four Tamla-Motown attractions figure in the Top Ten, proof of the label's dominance of the Chart in 1969.

The points table is compiled by awarding marks to artists in the NME's weekly Top Thirty throughout the year—30 points for a No. 1 position, 29 points for No. 2 and so on down to one point for No. 30.

The leading ten in the 1969 Championship are: 1. **FLEETWOOD MAC**, 2. **STEVIE WONDER**, 3. **BEATLES**, 4. **MARVIN GAYE**, 5. **CREDENCE CLEARWATER REVIVAL**, 6. **ELVIS PRESLEY**, 7. **TEMPTATIONS**, 8. **FRANK SINATRA**, 9. **DIANA WISS AND THE SUPREMES** and 10. **BEE GEES**.

Marvin Gaye's placing includes points accumulated in his duets with Tammi Terrell. Similarly, the Temptations' total includes points scored with the Supremes—and vice versa.

Next ten positions in the championship table are: 11. Hollies, 12. Marmalade, 13. Clodagh Rodgers, 14. Isley Brothers, 15. Peter Sarstedt, 16. Cliff Richard (including points scored with Hank Marvin), 17. Amen Corner, 18. Desmond Dekker, 19. Engelbert Humperdinck and 20. Herman's Hermits.

Elvis Presley occupies his highest position since 1962 in capturing sixth spot. A significant omission from the upper bracket is Tom Jones, who does not figure in the Top Thirty. Groups continue to dominate the hit parade, and occupy over half the positions in the first 20 names.

The full points table for 1969, together with a detailed survey, will be printed in the NME in two weeks' time.

SINATRA, CASH: BRITISH CABARET?

DURING his British visit next May, Frank Sinatra is likely to undertake his first-ever cabaret engagement in this country. He would play two performances in one night at the Wakefield Theatre Club, and the engagement would be backed financially by a Manchester brewery firm. The event would be a joint affair with the Count Basie Orchestra, which is already booked to appear at the club in its own right on May 12.

A definite offer has been made to secure Sinatra, and this has been forwarded—through the Harold Davison firm. The event would be a joint affair with the Count Basie Orchestra, which is already booked to appear at the club in its own right on May 12.

The Wakefield Theatre Club is also hoping to present the first British cabaret appearances by two other American stars.

As previously reported, Frank Sinatra plays charity concert with Count Basie and his orchestra at London Royal Festival Hall on May 7 and 8.

BAKER, BRUCE ON BONI LP

Grammy Award-winning Collection Album is to be released by Warner Brothers in mid-January. It includes tracks he recorded with singer Baker and Jack Bruce in 1961, and further recordings he made two years later with Jon Hiseman and Dick Heckstall Smith.

DONEGAN FOR LAS VEGAS

Following his current ATV series, Lennie Donegan leaves on January 12 for engagements in Canada and the United States. He plays two weeks at Vancouver's Islay (from 19), before opening a month-long season at the celebrated Las Vegas Riviera Hotel.

AYNSLEY TO SCANDINAVIA

Aynsley Dunbar's new eight-piece group Blue Whale—which was to have its debut at London's Marquee last week—will not now make its first appearance until January 1, when it commences a five-day Scandinavian tour. First British date will be at Dunstable Queen's Hall on January 23.

LETTERS ON THRESHOLD

...ing very well.
... year ARRIVAL arrived



Liverpool and set several...
...ic business people on

Move: disc plans, U.S. tour

THE Move recorded several tracks last weekend, from which its next single is expected to be chosen. Top side will be selected from two Roy Wood compositions, "When Alice Comes Back To The Farm" and "The Troubadours." Release is planned for later next month, after the group's "Shazam" album, which is scheduled for mid-January issue.

The LP—consisting of six lengthy tracks—will be released simultaneously in Britain and America. It will be followed, two months later, by another album titled "Move Is A Four-Letter Word." Meanwhile, the group is being lined up for its second American tour, which is expected to begin in March and last for four weeks.

JUDAS JUMP IN LONDON DEBUT

JUDAS JUMP—the revised name for the new supergroup, which was to have been called Septimus—is to make its British debut in late February at a major London venue. A spokesman for the group told the NME that negotiations are in progress for "various friends" to participate in the concert—which could be a reference to other members of the now-defunct Amen Corner.

Overseas plans for Judas Jump have been changed since last week's announcement in the NME. It now seems that the London concert will mark the group's stage debut, and this will be followed—in the last week of February and first half of March—by a major European tour.

The group is now expected to play four to five colleges starting in mid-April. Its debut album, now nearing completion, will be issued at the end of January—and its first single will be released simultaneously.

AUGER FOR 3 FESTIVALS

Brian Auger and the Trinity have been booked to appear at three major festivals next year—the Bournemouth Jazz Festival (May 28-31), the Montreux Jazz Festival (June 3-6) and the San Remo Song Festival (August 16-18). Also under discussion for the group—which has now swapped agencies to the Robert Stigwood Organisation—is an Australian tour later in 1970.

LETTERS ON THRESHOLD

...ing very well.
... year ARRIVAL arrived



Liverpool and set several...
...ic business people on

Engelbert Humperdinck—more guests TONI, HUMP RE-SIGN WITH DECCA

LULU has been signed for a guest appearance in Engelbert Humperdinck's Anglo-American TV series, which went into production earlier this month. Other newly-announced bookings for the series include Sergio Mendes and Brasil '66, Lou Rawls, Caterina Valente, Carmen McRae, Shani Wallis, Kay Ballard and Milton Berle. These are in addition to the initial guest list, exclusively reported in the NME two weeks ago, which included Tony Bennett, Roger Miller, Ike and Tina Turner, Ray Charles, Oliver and Lena Horne. A British transmission date has not yet been set for the series, but ATV expects Engelbert's next trip to America will start in April, after the completion of his TV series and will last at least all month. The deal will include his delayed season at Las Vegas Riviera, which he should have played during the Christmas holidays, but which he postponed due to TV commitments.

Also scheduled is a return engagement at Philadelphia Latin Casino and dates in Tahoe and Miami.

In a surprise announcement at the weekend, it was revealed that Engelbert and Tom Jones have resigned with the Decca label in the face of large bids from major U.S. companies. The deal covers six years and includes the highest guarantee royalty ever contracted—namely 2½ million pounds between the two singers.

To cement their relationship, Decca has purchased \$500,000 worth of MGM shares from Gordon Mills, Engelbert and Tom—whilst they in turn have sold a substantial amount of Decca shares.

DES—HOLLYWOOD MOVIE AND ANGLO-AMERICAN TV SERIES

DES O'Connor has landed his own Anglo-American TV series, similar to those currently in production starring Tom Jones and Engelbert Humperdinck. The deal is initially for 13 one-hour shows, but it carries an option for a further two years—so that, if the first series is successful, Des could be required to star in a total of 30 shows. Big name guests start from both sides of the Atlantic will be featured in the series, which starts recording at ATV's Elstree studios in mid-March. It will be screened in America by NBC-TV starting May 6. British transmission will begin before this date—possibly as early as Saturday, March 21. The series has also been sold to Australia and Canada.

Another major project for Des is a starring role in a Hollywood film, which goes into production next autumn. His manager Cyril Berlin told the NME: "We had to turn down a firm offer of a film which starts shooting in mid-January, because of the TV series. But I am now having discussions with regard to the autumn film, and the outlook is very promising."

Des revealed that he has also had several offers for cabaret seasons in Las Vegas, including one—received only last week—for a six-month engagement there. But Berlin commented: "Not only is six months far too long to be away from Britain—even if he had the time available—we are determined to wait until he is a big attraction in America before accepting any personal appearances there."

MALCOLM STARS IN RIO FILM Jim Webb: Val's guest, own show set

A 75-MINUTE film of the recent Rio Song Festival, in which Malcolm Roberts scored such a resounding success with "Love Is All," is to be screened by BBC-2 early in the New Year—probably in February. The film was shot by Germany's Saarbrücken TV, and is a documentary showing the artists involved off-duty and at play, as well as actually performing in the contest. Highlight of the programme is the final night of the festival, when the 40,000-audience gave Malcolm a 20-minute ovation, and booted the American and Brazilian entries. BBC-2 chief Robin Scott, who attended the festival, has been anxious to screen the film—but would not commit himself until he had been able to assess the quality.



INTO 1970 ON RADIO 1

THE TREMELOES, Blue Mink and the Foundations are among the artists appearing in Radio 1's "Jimmy Young Show" every day from Monday, December 29 to Friday, January 2. They are joined by the Magic Lanterns, Cinnamon Quill, Peppermint Circus, the Karl Deaver Trio and the bands of Ray McVay and Kenny Ball.

Line-up for the Terry Wogan Show" during the same period includes the Feddies, Status Quo, Honeybus, Arrival, Billy J. Kramer, the Swinging Blue Jeans Gentle Influence, Fish Onk, the Freshmen, Gulliver's People, the Migl Five, the Northern Dance Orchestra and the bands of Bob Miller and Tony Evans.

Appearing in the Dave Cash Radio Programme throughout the week beginning December 29 are George Form, Lew Christie, the Symbols, Jimmy Powell and the Dimension, James Royal and the Two T's, Set, Sunday CBS, the Sweet and Shovel, Back Stage, Timebox, Wishful, Thinking, the Sweet and Sunday CBS will take a week-by-week dashboard look at the hits of 1969. "The Drummy" Saturday show this week-end (27) is also devoted to some of the hits of the past 12 months.

Trojan captures Dekker

Trojan—the predominantly reggae label for which the Upsetters, Jimmy Cliff and the Pioneers record—has captured Desmond Dekker from Pyramint. Dekker's current single "Picney Gal" will now be available through his new outfit, for whom he will also record further tracks early in the New Year.

Take 5

To browse through some Selmer catalogues

SELMER	SELMER	SELMER	SELMER	SELMER
BRASS	WOODWIND	SAXOPHONES	ELECTRONICS	OPTICAL ACCESSORIES

Blue Mink, the Reg Wae Percussion and the Brian Father Orchestra are among Tony Brandon's guests in "The Saturday People" this week-end. The Castle and Gene Washington's Ram Jam Band appear in the Dave Lee Travis Show" next Sunday (28). Alan Freeman's "Pick Of The Pops" next Sunday (29) will take a week-by-week dashboard look at the hits of 1969. "The Drummy" Saturday show this week-end (27) is also devoted to some of the hits of the past 12 months.

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My usual Selmer dealer is _____ NME 27/12/69

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DECCA group records

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Your holiday leisure-pleasure page

do MEMORIES of 1969?

DECEMBER

FEB. MARCH

1. The world of female impersonators found its way into the NME Chart. How?
2. The Bee Gees, Dusty and Hermonie Hermits were among the first people to be booked for whose major TV series?
3. Marmalade got their first No. 1. Do you remember the title?
4. Jethro Tull brought Underground music in with a bang, but can you name the four members of the group?
5. What significance did a babbling brook have in January?
6. Lulu Lee was signed for an annual South Of France Festival. Where is it held?
7. A night world group announced that one of its members would be forming his own outfit. What was the group, who formed the new one and what was its name?
8. Who left the Monkees?
9. The NME exclusively revealed the likelihood of a major star signing in Britain. Later, he did. Who was he?
10. The Tymes had a hit with "Candy". Originally recorded the song.
11. The Move became a four-piece group who left a record.
12. "Not Just a Show For The Squemish" was the way in which the NME described the "Not Just an End musical".
13. Tony Rivers and the Castaways changed their name and name. What did they become known as and with what record?

APRIL, MAY, JUNE

1. Cream released a single called "Badie" featuring a famous name from Liverpool. Name please.
2. NME carried news of the Eurovision song contest. Who represented Britain and how many winners were there?
3. An Irish girl singer new to the charts in April.
4. Who was the Bee Gee who broke away, formed his own group, and then broke away from his own group? And what was the name of the group?
5. Which Beatles single was released only weeks after "Get Back" and featured only John, with Paul, McCartney on drums. Title?
6. A West Indian had a hit named after people of another nationality. Title please?
7. Mary Hopkin's hit record in the spring of 1969.
8. Which British pop star suffered serious burns in an accident?
9. Two American Negro singers had a hit with a six-year-old classic from the 1930s. Name it to promote it. Title of the disc and name of the singers?
10. Which Beatles album was a visa to enter America?
11. A new hit for the man who recorded "Sheila". His name, and the title of his 1969 success?

JULY, AUG. SEPT.

1. Which male Irish singer entered the NME chart for the first time in July?
2. Who quit the Jimi Hendrix Experience?
3. Which American Best Dressed Brits? Pop Star award from events, Tsai, Chin?
4. What was the open air pop event of the year in Hyde Park?
5. Which world famous group suffered a sad loss this year — how?
6. Which American girl singer was taken to hospital reportedly suffering from extreme exhaustion?
7. What new band did a Beatle form to bring peace to the charts?
8. One of the Bee Gees had his first solo hit. What was it and what was it?
9. Which American organist / singer proved George Harrison right?
10. Who did Bath become a centre for music lovers in July?
11. Who was Stevie Wonder's first smash in the charts?
12. After a string of thirteen hits who left which famous pop group?
13. Which top British singer won the 1969 Gold Discs in a month?
14. Who stunned the pop world by appearing on a live show at Las Vegas?
15. Who got to No. 1 with a look like a creature?
16. Who was the first British girl to be signed by Tamla Motown?
17. Who returned to Britain after four years to give a concert on an island?
18. Which sexy French record made the chart in a big way during the BBC ban?
19. What was the name of the pig immortalised in song by the Beatles?
20. Which record company did Lulu leave Mickie Most for?
21. Who split from the Bee Gees in August?
22. Which two girls said they'd "never fall in love again"?
23. Who did Graham Nash join when he left the Hollies?
24. Which American had a baby — what did he call her?
25. Why was the Beatles' LP "Abbey Road" so named?



OCT. NOV. DEC.

1. Changes '69, the concert tour featured one group and one singer with only two hit singles between them. Who were they?
2. "Throw Down A Line" proved yet another smash for Cliff Richard, but who shared the credit with him this time?
3. Which group eventually made their first tour of America in October at the third attempt?
4. The Amen Corner shocked the pop world when they split, but their farewell disc was an even bigger surprise when it failed to enter the NME Chart. Can you remember the title?
5. Which American singer enjoyed a mammoth hit in the latter part of the year, thus giving him two hits in the past three years?
6. The Rio Song Festival in Brazil made an overnight star in South America. Who was the British male singer?
7. Which group cut their hair, wore jeans and cowboy boots, and vainly tried to cash in on a new cult?
8. Why was Cash having an enormous selling LP from which a strange titled single was issued. Can you name the album and the single?
9. Ex-Walker Brother John Maus changed record labels and decided to bring him a change of luck. Which label did he leave and which did he join?
10. Which famous Scot decided to relinquish the Walker from his name. Do you know who the real name — and in the right order?
11. Fleetwood Mac have also done some label swapping this year. Do you know the three labels they have appeared on, and how they are known in London theatre, formerly the home of top musicals, went pop this year?
12. Which famous London theatre, formerly the home of top musicals, went pop this year?
13. Which famous London theatre, formerly the home of top musicals, went pop this year?
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TOP 100 SINGLES OF THE YEAR

Dreamed up by GARRY CHAMBERS

- TINY TIM: Veni Vidi Vici.
GRATEFUL DEAD: Top of the mountain to you!
MICK JAGGER: Someone tried to sell me a Wurlitzer but I turned it down. After all, I gave up mouth organ.
CLODAGH RODGERS: Oh, that Kenny Young man.
MARIANNE FAITHFULL: A Rolling Stone gathers no Moss.
MAX ROMEO: Portnoy's what?
DES O'CONNOR: No. "One Two Three O'Leary" is not the phone number of LSD Anonymous.
MAMA CASH: I'll eat to that!
STEVE ROWLAND: Some of the ex-members of Family Dogg were too distemper-amented.
DEAN MARTIN: What, me sing "Marrakesh Express"? I can't even pronounce it.
RINGO STAR: I'm thinking of having a nose job but I'll cross that bridge when I come to it.
KAREN YOUNG: Is there a Dr Barnardo in the House?
JOHNNY CASH: Let me outta here!
GEORGE HARRISON: As a song writer I'm no Lennon or McCartney, but these three days neither are Lennon or McCartney.
JOHNNY CASH: I'm not leaving the Beatles, in spite of getting the sack.
SANDIE SHAW: I've started to wear shoes again, but don't tell a soul.
JOHN & YOKO: We buy our clothes from I Was Lady Godiva's Sack.
JETHRO TULL: We had a haircut last Christmas. This Christmas we're going to get one each.
P. PROBY: No truth in the rumour that my last marriage broke up before the Polaroid wedding pictures developed.
PAUL McCARTNEY: No truth in those rumours about me dying. That's the last thing I'll do.
JIMMY YOUNG: The Regulo numbers on my gas cooker are Ex-1970.
STUART HENRY: Come home, Mum and dad. All is forgiven.
LUDY CAINE: Water, water, DANNY LA RUE: No, I am not Tony Kelly's "step" son.
- LULU: Marriage is a matter of GIBB and take.
CILLA BLACK: Untrue my old nose was still alive when they removed it.
ARCHIE: If you don't like "Sugar Sugar" you can lump it.
JOHN & YOKO: When we bought Tittenhat Park, we put up a sign which read, "Under Nude Management."
BILLY GRAHAM: I got special dispensation from Cliff Richards to appear on "Laugh-In".
TINY TIM: Do not adjust your colour set, I really look like this.
DEBBIE REYNOLDS: No thanks, I've given them up.
DUSTY SPRINGFIELD: You can't pull the wool over my mascara.
DEAN MARTIN: I record all my albums at 33 1/3 — proof.
JANE BIRKIN: "Je T'Aime Moi Plus" took my breath away.
YOKO ONO: It's not true what they say about English Boys.
P. J. PROBY: They say each morning and prepare for my daily dawn. Not exercises, comebacks.
CLAUDINE LONGET: You're so handy, Andy.
MICK JAGGER: In Ireland they called me a LIPprechaun.
DUSTY SPRINGFIELD: My eyeliner was hijacked to Cuba.
VICKKI GARR: I support the two test post.
MARMALADE: Kick out your jams.
CRAIG DOUGLAS: I refer to my way into a stereo washing machine.
STEVE ROWLAND: "Arizona" didn't suit Family Dogg. There aren't many trees there.
PETER SARSTEDT: "Frozen Orange Juice" made a lot of lolly.
CILLA BLACK: I prefer this one. I could hardly sing through the old one.
LULU & MAURICE: No, we aren't thinking of adopting Davy Jones.
DUSTY SPRINGFIELD: I've had a lot of trouble that I haven't had, but I kneaded the dough.
ARTHUR BROWN: I haven't quit the business. I still have a woman come in twice a week to stroke my head.

What the stars want in 1970



As we stand on the verge of a new decade, trying to guess what the Seventies will bring and what they will be remembered for, the NME sent Richard Green to ask people in the pop world what they would like to see happen during the next ten years. Some of the resultant replies are startling, some humorous and not a few concerned with peace.

JIMMY YOUNG said pleasantly, "I'd like the seventies to be as exciting, pleasurable and rewarding as ever. For me the 1960's have been for me. I have met a lot of new friends through my radio programme and I hope to make a lot more. I look forward to the seventies being a lot more peaceful and happier for everyone everywhere."

Jimmy's deejay colleague **TONY BLACKBURN** hopes for the 1970's to be the Vietnamese war and to become accepted as an all-round entertainer, while **LULU** just asks for "contentment and continued happiness with Maurice."

SIR EDWARD LEWIS, the chairman of Decca, went poetical and said, "We'd like to think that flags will be used for what they would like to see happen during the next ten years. Some of the resultant replies are startling, some humorous and not a few concerned with peace."

That peace will reign throughout the world with "World of" music in our ears.

ANAGRAMS

SCOFF LAD is an anagram for SCAFFOLD. Can you find the groups, D.J.s and singers, and we give you clues, represented by the ten following anagrams? Each letter must, of course, be used only once. Answers on page 12.

- 1—Tag Rode (Radio 1 Show)
- 2—I'd seen Mo (DJ/Comper)
- 3—Be gentler (Male singer)
- 4—My pure tear (DJ)
- 5—Grant or sir (Group member)
- 6—Real tuck pal (Girl singer)
- 7—Big ice rumba (Group member)
- 8—Matt's one tip (Group)
- 9—Cool few tamed (Group)
- 10—Cool Brian duo (Radio 1 show)

Someone else who was thinking nice thoughts was **CLODAGH RODGERS** who said, "One hears so much about the people who are suffering from incurable diseases it would be nice if in the next decade cures could be found for terrible ailments like cancer and spinal disease."

Major Minor boss **PHILIP SOLOMON**, once head of Radio Caroline, had quite a bit to say. "I would like to see more people spin time on the BBC. At the moment there is not enough material. It is ill-treated at the moment and it's about time radio and television started giving the public what they want, not what the top brass think is good for them."

STUART HENRY wants "All cruel sports, including war and hanging, abolished. We need a way to find a substitute for violence and war, for it appears that human beings seem to need war."

Like to compose for other groups as well as ourselves."
CARL WAYNE of the MOVE: "Pop music got as devious and as complicated during 1969 as I can imagine it, and personally I'd like to see a return to simpler hard-rock material in 1970."
"As far as the group is concerned we want to remain together but we're also planning to concentrate more and more on personal interests. Earl in the New Year I want to begin work on an LP with brass section and strings."
Year's After's **RIC LEE** would like to see "a really good British car, not one of these tin pot things they're building these days." Two of pop's leading funsters, **LARRY SMITH**, of the Nucleus, and **STAN WEBB**, of Chicken Shack, introduced humour. Said Larry: "I'd like to see success for Top B. Bill, a group I'm producing, and everybody covered in sequins and turn really grey. I'd like the whole world to go into a funk. My scene is a pop Liberace."
And Stan: "I want to see the MCC use a Les Paul guitar as a cricket bat, and to be able to go to the Speakeasy and not see everyone looking at everyone else."
As for my own, I'd dearly love to be the year that establishes the Tems as really respected songwriters. Chip and I wrote "Call Me No. 1", and I hope that that will have a terrific inspiration to us. We'd

DAVE CLARK FIVE

but they're happy now

By RICHARD GREEN

TECHNICAL perfection means a lot to the Dave Clark Five so when one of their records is a miss it hurts. Just now, though, they are happy about "Good Old Rock 'n' Roll" which has brought them back to the chart. Mike Smith, who has emerged as the front man of the group, is particularly pleased as I discovered when I visited him in Dave's Mayfair penthouse flat.

I was met at the door by two minute Yorkshire Terriers who proceeded to jump up at me until I smiled with them. Mike laughed at their antics and handed me a drink before showing me over the place which is like one of those Roman film star's flats you see on TV — all luxurating and Instagram. He put an LP on the stereo player which is fitted with lights tuned to the record's cycles so that they flash on and off while the music is playing.

There's also a 24in television incorporated in the system, and a radio, a projector and a hi-fi stereo system pushed, makes a screen slide-in front of the window.

"Whenever we decide to do a record," Mike began, "I do the arrangements and all the boys come round to my home where I have a studio. We rehearse and make a tape of it so that by the time we get into the recording studio, it's almost finished. We almost always finish a record in six takes."

I asked Mike what he thought of the knockers who have been getting at the Dave Clark Five lately and he replied: "When I heard them I realize they don't listen to our records. We always try to be perfect technically."

"When I think of all the work that goes into the making of a record — the time spent writing, arranging

and recording by five boys — it hurts if it doesn't become a hit."

Dave himself suggested doing "Good Old Rock 'n' Roll" as a single and he put it to Mike who had heard the original version by Cal Mother and the All Night Newsboys during a lengthy stay in New York during the summer.

"It was not meant to be the follow-up to 'Put A Little Love In Your Heart,'" Mike explained, taking a seat in one of the "send you off to sleep chairs."

"It was done as a bonus record for Christmas. We did it at the same time as 'Little Love,' sometime after September 7 but I can't remember exactly when."

"We've got the follow-up to 'Little Love' done and it'll be out sometime later but not yet anyway. I was disappointed that 'Little Love' didn't do more just when it was beginning to move, it dropped off."

I don't think it was because there

were two versions that it didn't become a hit, you often get two versions of the same song in the chart. I'm sure it just wasn't commercial enough."

Mike disagreed on that point and told me that I had thought it immensely commercial, so we agreed to differ on our respective opinions of commerciality and moved on to other records.

"We won't be releasing 'Rock 'n' Roll' in America because 'Cal Mother's just had a song hit with it there," Mike went on. "We often record different songs for home and America."

"It's difficult to explain how I decide what is best for which market, but I can always tell when I look at songs which is right for which country."

I always have the masters of records for America cut in New York. I suppose it is a bit expensive, but they use different cutting techniques and it would be a shame to cut a record here and have it messed up in America, so they get done over there from the tape."

Plastic Ono Band Edited by YOKO ONO

PLASTIC ONO BAND—LIVE: PEACE IN TORONTO 1969 (Apple; CORE 2001; 39s 11d).
The Plastic Ono Band, including Eric Clapton and Yoko Ono and their Plastic Festival. The weirdo track is Yoko's improvisation in the higher vocal range while the band play slightly discordant Eastern sounds behind her.

Yoko Ono is called Don't Worry Kyoko (Mummy's Looking For Her Hand In The Snow) It has a strange appeal despite everything, which she continues with her even weirder John John (Let's Hope For Peace), which sounds as if she's in birth — and she obviously was, to a new type of song.

The other side is more orthodox, with Blue Suede Shoes coming over with a gussy beat, then Money, and Dizzy Miss Lizzie. They slow down to do Yer Blues, with John doing a low-down vocal. Yoko announces "A newer song John wrote and he warns them they've never done it before and it's called Cold Turkey." This is more pure rock, at a good pace. And the final slow rocker, Give Peace A Chance, has an almost eerie atmosphere by John. Not a bad side at all. **AE.**

JAMES ROYAL: CALL MY NAME (CBS stereo; compatible mono 1780; 37s 6d).

It's about time James Royal received the sort of attention in his field that he deserves. He's been throughout the rest of Europe, where his name is the same as "Call My Name," a soulful rocker, topped many charts for weeks on end here, but on each and every one of his albums he's been given the same trademark much in the same way as "Call My Name." My favourite tracks are "Something Bad," "On My Mind," a gentle ballad song from Les Bachelors, "The Game," and "A Very Forceful Ballad" written by the Bandazoo-Pike team.

Here's a listing of at least one alert disc-jockey picks on this very fine LP. Some of the much-deserved promotion.

Other titles: Little Red Wagon, A Woman Called Sorrow, She's Independent, The Fire, House Of Jack, When It Comes To Baby You're Better Run, Send Out Love.

ANITA HARRIS: CUDDLY TOU (CBS stereo compatible mono 63927; 37s 6d).

Anita Harris is a very good singer, there's no question of that, but success on singles eluded her time and time again. Her first single, Anita, is a jazz singer and neither looks nor sounds right on pop material. This LP, containing two top numbers, is a faultless performance from Anita Harris. Her songs are so fitting for the songs, as she puts into them the top numbers.

You can't adapt John Sebastian's daydream into a jazz number, so the songs are really varied. I want you with pushy organ and drums on the songs, she's going with extended organ lines making it one of the best numbers; John Patton's "The Yodel finding Morgan in a light effective vein playing over under-lying guitar."

Pet's been better

JUST PET (Pye stereo NSPL 18235; 37s 6d).

A VOEGUE recording, produced by Claude Wolff, Petula's husband, this is an interesting set of eleven songs, but I've heard Pet sing better.

The backing music seems a bit stiff and ordinary, and even on Fill The World With Love, the Jimmy Joyce Singers and The Boys Chorus do not get much backing. And on Hey Jude, the band gives me the impression of being quite good.

Petula comes through as the good singer she is but she deserves better surrounding music.

Other titles: Light Of Love, Houses, Happy Together, Things Bright And Beautiful, For Those In Love, Butterfly, I Only Had Time: Fool On The Hill, Mo One Better Than You.

IKE & TINA TURNER'S GREATEST HITS (Warner Bros. WS 1101; 40s 8d).

A great heater, this recorded live in Texas. The collection is chosen from several years' recordings, but in them all of Ike and Tina never lose their knife-sharp soul sound, as in their own "I's All Over," "Sam Cooke's "Get Out of This World," "A Fool For You." As always, Ike's band supplies the dramatic in three of them: "I'm a Fool for You," "I'm a Fool for You," and "I'm a Fool for You."

Other titles: Tell The Truth, Sometimes Get A Hold On Me, Early In The Morning, I Can't Stop Loving Me, Somebody Needs You.

SPRIT OF JOHN MORGAN (Carnaby Street 202; 37s 6d).

An up and coming club group centred around the organ and piano of John Morgan with support from Mick Walker, percussion, Don Whitaker, lead guitar, and Don Shutt, bass.

GUN: GUNSIGHT (CBS stereo 6360; 37s 6d).

I was wondering what had happened to Gun lately when alone came this album, as if by magic. Then I met Paul Curtis and he told me that he hoped it will prove that Gun isn't just a run-of-the-mill pop group capable of playing variations of Eric With The Devil. I listened to it and I think he's proved his point.

All but one of the tracks were arranged by Adrian Davis and Paul were the lot, so it's pretty much a family matter. Adrian's point is proved by the vast contrast between successive tracks — Drown Yourself in The River and Imagine. The former is a complete rave-up with Adrian's lead guitar and Louie Carrell's drums doing their respective nuts, the latter is soft and gentle with strings and Fair Mike added, and a soft lyric.

"Dreams And Screams" is just what it sounds — variation between slowish music and fast guitar breaks with some voice and some of Situation Vacant seemed to extend the theme a stage further, though I don't know if this was intentional. Lady Link Parts One and Two are great, the latter is a fine piece of guitar playing and appeared to me to be a great song. Fair Mike and Louie combines a number of things including vocal harmonies, careful phrasing and sensitivity and it's a nice track. All in all, an album to surprise a lot of people and if Louie goes through with his threat to leave Gun, this will be a fine example of what they could do to remember the original line-up by.

Other tracks: Head In The Clouds, Hobo, Oh Lady You.

MOMENTS WITH THE BLUE VELVET BAND (Warner Bros. stereo WS 1102; 40s 8d.).

A completely new country and western sound to me but without a doubt one of the best I've ever heard. The four members have all been in various groups — mainly of the blue grass variety — and have come together to make an absolutely splendid album which is an outstanding example of that type of music.

Merle Haggard's Somebody Else You've Known is a real low-down with Richard Green's fiddle and Bill Keith's prominent white, as a complete contrast. Fond Affection is mournful and allows Jim Rooney and Eric Weissberg more space on guitars. A new arrangement of "The World of Ray" has a very modern feel with almost a pop group sound, and The Nobodies About My Cares And Nobody Cares About My Now Rag is a gem of an instrumental track that really gets your toes tapping.

Shades of Johnny Duncan and the Blue Grass Boys come through on You'll Find Her Name Written There which is a fine vocal harmony over Green's fiddle, and Hank Williams' Weary Blues, From Way Out There, is a highly credible treat-ent. This is a band I want to hear more of.

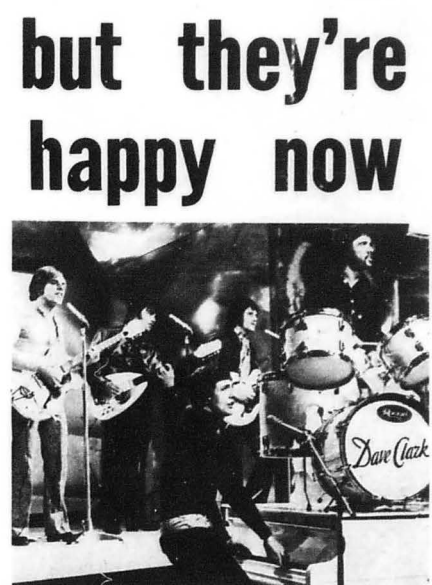
Other tracks: Rambler Man, The Knight Upon The Road, Little Sadie, Hitch-Hiker, Sweet Moments, My Sweet Love Ain't Around.

UNDER A POUND HITS AGAIN (Music for Pleasure, stereo 2351; 40s 8d.).

Twelve recent hits re-created by other artists, but as the sleeve boasts: "Can you tell the difference between these and the original sounds?" A sort of novelty, but a better idea. Very good value, and hits include Everybody's Talking, Sugar, Sugar, Hip and Return Of Django.

BEST OF THE MARMALADE (CBS stereo PR 36; 19s 11d.) has their Oh, La La, Oh La La, and What For. Mary Anne hits, plus nine other good things such as Mr. Tambourine Man, Can't Stop Rowing and Baby Make It Soon. Good lead singing by Deann Ford and production by Bob Smith.

101 STRINGS: SONGS OF SIMON & GARFUNKEL (Carnaby Street MALS 1194; 14s 6d.). Orchestral arrangements of the songs of Simon and Menty Kelly from Scarborough Fair to Mrs Robinson Restful and pleasing.



The DAVE CLARK FIVE (l to r) LENNY DAVIDSON, DENNIS PAYTON, MIKE SMITH, RICK HUXLEY, DAVE CLARK

can afford to rest a bit, but they keep on making discs. Mike feels very happy about a number called "Time" that was on the first LP.

"It was a thing Lenny did and it had a jazz slant," Mike pointed out. "A serious critic got hold of the album somehow and wrote some very nice things about that track. He probably thought the rest of it was rubbish."

It was time to leave and the two midjet monsters chased me down the stairs and dashed out into the hall in search of unsuspecting prey. Mike was left to recapture them and then, no doubt, get back to work which he lately, rather surprisingly, involved writing classical music as well as pop. He really does push his talents in many directions does young Mike.

Maggie Britton
sings
'Rueben James' LP 35068

The song that was too good to hold back so we're releasing it on Christmas Day

NMExclusive QUESTIONS WITH ROY HARRIS

'Beatle records need more plays to get into'

Roy Carr concludes his exclusive Question-time with George Harrison, taped in the lounge of a Liverpool hotel during a break in the recent Delaney and Bonnie tour.

Q: Do you miss 'live 'n' gigs?
A: I have done... I always try and play as much as I can on sessions but it's not the same... it's the idea of being up there not knowing what you're doing in front of a lot of people which is the fun of it.

Q: Certain publications have front page news that the Beatles to jam with the Stones, were going to get together with Dylan at the Isle of Wight... what happened?
A: I'm sure that it was the promoters of the I.O.W. that gave the story just to help pull in more people, because Dylan would have been paid a certain amount to make a bit of bread there you can't blame them.

Speculation

but it was all just speculation. Like I played a little with The Band, but not on the same level... I'm quite friendly with them.

Q: Do you intend to do any solo recordings like John has done with Yoko and the Plastic Ono Band, will there be any solo album?

A: Possibly, but not really for the reason that I want to do my own thing, mainly because I've got so many times that I'd like to get them out, then I can go on to new things.

Q: You seem a far more peaceful person than you did, say three years ago.

A: Yes I am.

Q: Do you find that a lot of the pressure is off?

A: There's a lot of pressure all here in England that is published that I was going to be here then I would have to be in the dressing room instead of having a drink here with you.

Q: You see that the difference between doing something like this gig and the Plastic Ono and appearing as the Beatles?

A: When I saw John, Eric, and the other boys at the terrace, the same time that I got was similar to that of your earlier days.

A: Well it was because they were doing the Cavern tunes. Blue

Suede Shoes... Money... and 'Dizzy Miss Lizzy'.

Q: Another thing I noticed was that the crowd was very well behaved.

A: Generally I think pop crowds, especially the bigger they get, the more peaceful they become. It's due to the British Press and police they did praise the kids at Hyde Park for both the Stones and Billie Jean King.

Q: Do many of your 'friends' sit in on Beatles recording sessions?

A: We've done a few things, one where Brian Jones played with us, and it started to get out so all my friends who were around sat in.

Clapton

Eric, in fact, played on a tune of mine 'White My Guitar Gently Weeps'. If there are any friends around then they can play.

Q: I've noticed that with the last few Beatles albums that they seem to take more repeated plays before you get into them.

A: That's a good point, I'm glad you asked that because it means that it will last longer if you play it more and more and it's gets better, because there's a lot of music around that sounds really great and then you play it twice and then you're not interested, I do it myself.

I've found that the Band's new album is one of those albums that

grows on you the more you hear it... it's so nice.

Q: It's become obvious that with each new Beatles album both the writing and performance has greatly matured.

A: Well that's life really, you're supposed to get better. It's like the Stones 'Honky Tonk Woman' is musically a good even though it's only their second, yet it's really so good.

Q: Apple only has very few artists on it's books, you like to do feature more artists?

A: Actually I'd like to have about four acts on Apple who were really great and that's it. I'd like Apple to be the Beatles, Stones, Bob Dylan, Eric Clapton, and Delaney

From YOU to US

Jazz and vice versa, this will bring about a new age of high musical quality. - STEVEN JOSEPH, Whitefield, Lancs.

Q: The 'Sensational Sixties' in last week's NME is a wonderful mix of the past years. I would like to thank all the NME staff for Britain's best musical paper. Well done NME. - PAT JONES, Dunsmore, Nr Rugby, WARCS.

I was very disappointed at the Stones concert on Sunday, December 14. Not because of the Stones, they were magnificent, but because of the complete lack of enthusiasm and appreciation shown by the audience.

I didn't want a hysterical mob with people being killed and injured. I just want a peaceful concert.

I wish you had the perfect blend of those two voices given. I haven't heard of it since then.

Help - and Rubber Soul LP's. John as well as the other, ought to be careful - their individual names on record labels will never replace Donovan.

CARLO S. BANDIERI, Copenhagen.

Having got the LP 'Live Peace From Toronto', I thought we'd play the Yoko Ono side past once. But we were so impressed and thrilled with it we shall now play it often.

It's different certainly, but well worthwhile. - DIANE CAVAGHAN, London, W.8.

It has been said that Mick Taylor is shined on the new Stones album 'Let It Be'. I think that if you are in a group you contribute to the group.

If you want to be outstanding you have Mick Taylor seem content to be a Stone and a good one too. - STEPHEN BUTSON, Wimborne, Dorset, W.B.

I agree with your reader who said she'd like to see old Pop TV shows

they are brought them up to and to try and bring them up to you which is the whole process of evolution, to raise the standard of everything but not to leave anybody behind.

Q: Do you find that since you've mixed and played with these other musicians that you view both your own and Beatles music in a different perspective?

A: No, not really, we've always been influenced by anything good around us, or whatever we like the rubs of on us, and then the moment we write a song and the Beatles record it then it becomes a Beatles tune.

Q: You are at home listening to records would you put out an old Beatles album and play it?

A: I think most people who make records go through a period where they don't generally play their own stuff. They'll play it when it's new and then they are usually fed up with it by the time it's released.

But I may play it after a year or two years, suddenly an a might for some reason, like nostalgia, I may dig out something in particular just to check up because normally you think well that's good at that time but you come back to it two years later just to try and relate with yourself.

Q: Of all the Beatles sides that you've made is there any particular one that you feel that if you ever played as good as that again you'd be satisfied?

A: No, I've never played half as good as I'd like to but there's been total, like as a whole there are certain records that I have enjoyed and liked.

They all represent a certain time and a certain feeling and to take them out of context.

RITCHIE YORKE'S EAST COAST COLUMN

No pop direction during this year

IT'S been a rather strange year for pop music. Strange in that there has been no one direction within the past 12 months - different groups have been doing different things and there hasn't been any bandwagon of significant proportions.

There was 'Nashville Skyline' and the Abbey Road, and John and Yoko going all they could get for peace. An image playing with the Beatles, Delaney and Bonnie, and the Rolling Stones back on the road and the massive success of Creedence Clearwater Revival.

There was Blind Faith briefly in the demise of Jim Hendrix as a major pop figure. There was the rapid rise and fall of Zepplin, the emergence of Tom Jones and Engelbert Humperdinck as major 'singles' acts in the U.S.

There was the inevitable arrival of Johnny Cash and a great deal about good. There were radio stations banning 'Give Peace A Chance' and 'The Ballad of John and Yoko' and 'Honky Tom' women, or constantly playing that wretchedly sick 'Don't You Leave Me This Way'.

To sum up, there was 'J' time, and again a thought of 'Don't You Leave Me This Way'.

There was also a thought of 'Don't You Leave Me This Way'.

There was also a thought of 'Don't You Leave Me This Way'.

There was also a thought of 'Don't You Leave Me This Way'.

There was also a thought of 'Don't You Leave Me This Way'.

There was also a thought of 'Don't You Leave Me This Way'.

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Not into it. Still a really effective format because what gets on the cover or how long each track should be... ANSWERS TO LAST WEEK'S POPWORD. Across: 1 Blue O'Connor; 2 Art (Garfunkel); 3 Dick Morris; 4 Bob Dylan; 5 The Beatles; 6 The Rolling Stones; 7 The Who; 8 The Kinks; 9 The Beatles; 10 The Beatles; 11 The Beatles; 12 The Beatles; 13 The Beatles; 14 The Beatles; 15 The Beatles; 16 The Beatles; 17 The Beatles; 18 The Beatles; 19 The Beatles; 20 The Beatles; 21 The Beatles; 22 The Beatles; 23 The Beatles; 24 The Beatles; 25 The Beatles; 26 The Beatles; 27 The Beatles; 28 The Beatles; 29 The Beatles; 30 The Beatles; 31 The Beatles; 32 The Beatles; 33 The Beatles; 34 The Beatles; 35 The Beatles; 36 The Beatles; 37 The Beatles; 38 The Beatles; 39 The Beatles; 40 The Beatles; 41 The Beatles; 42 The Beatles; 43 The Beatles; 44 The Beatles; 45 The Beatles; 46 The Beatles; 47 The Beatles; 48 The Beatles; 49 The Beatles; 50 The Beatles; 51 The Beatles; 52 The Beatles; 53 The Beatles; 54 The Beatles; 55 The Beatles; 56 The Beatles; 57 The Beatles; 58 The Beatles; 59 The Beatles; 60 The Beatles; 61 The Beatles; 62 The Beatles; 63 The Beatles; 64 The Beatles; 65 The Beatles; 66 The Beatles; 67 The Beatles; 68 The Beatles; 69 The Beatles; 70 The Beatles; 71 The Beatles; 72 The Beatles; 73 The Beatles; 74 The Beatles; 75 The Beatles; 76 The Beatles; 77 The Beatles; 78 The Beatles; 79 The Beatles; 80 The Beatles; 81 The Beatles; 82 The Beatles; 83 The Beatles; 84 The Beatles; 85 The Beatles; 86 The Beatles; 87 The Beatles; 88 The Beatles; 89 The Beatles; 90 The Beatles; 91 The Beatles; 92 The Beatles; 93 The Beatles; 94 The Beatles; 95 The Beatles; 96 The Beatles; 97 The Beatles; 98 The Beatles; 99 The Beatles; 100 The Beatles.

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noticeable feeling of hostility in the air that allowed us to could continually play on one's nerves. After the shows we learnt that, since our arrival, all rights out of Kansas had been pronounced and the possibility of being stuck in Kansas or having to drive the 800 miles to Houston, Texas, became a nasty probability.

In Fleetwood Mac's dressing room Mick Fleetwood was reflecting on the large number of Brit groups flying across America and dooming forecasting that another big selling would have to happen soon.

Fortunately the snow had started melting by next morning and we were all glad to get out of Kansas. At the airport a young American G.I. came over to talk to us. He had been a long-haired "freak" a week or so back, before getting drafted. Would Jethro be going to Miami he wanted to know? And would he have their autographs for his girlfriend?

It was 75 degrees when we arrived in Houston, a totally impersonal mass of glass and concrete rising out of the flat surrounds. In the town, like at airports, fat women with winged glasses and Glen Campbell tires to cowboy boots were stare with hostility at us as we walked around.

Ian and I had bought a ball at Kansas Airport and at the gig - a huge and impressive circular music hall - we started a game of football at the back of the stage. It is as nimble with a ball as he is on stage but detests all organised sport.

Because of the social implications," he says mysteriously.

Again Fleetwood and Joe Cocker were the supporting acts and, when we arrived, the Mac had played their first set. It was the worst they'd ever played, said their roadie Dinky, explaining that their vaudeville expensive PA system had got detained in Kansas by the airline. Mick Fleetwood found solace in a bottle of kosher wine.

Cock and John, who had been using the House PA on all their gigs, also suffered from the poor sound quality, although both acts were well received.

THE GROUP KNEW, HOWEVER, THAT ONCE AGAIN THEY WERE PLAYING WELL BELOW THEIR SELVES AND THE STRAINS BOILED TO THE SURFACE WHEN TERRY ASKED IAN TO TALK TO TWO LOCAL JOURNALISTS.

"I thought we'd decided not to have journalists when we're doing a show," argued Ian. "It's very difficult to turn on the charm when you're sweaty and selling hard. It was a heated altercation followed between the two culminating in a Terry kicking the door and storming out. A few minutes later their normally compatible relationship was restored. After the shows, Fleetwood and

IAN ANDERSON

Jethro members and roadies convinced themselves and decided they'd both use the Mac PA on the next gig. (Cocker was to go on to a different date).

Next day we flew the 200 miles west to San Antonio, a picturesque tourist town on the Mexico-Texas border that is a mixture of the two cultures. It also houses the Alamo. At least it looked more human than space-age Houston but the optimism had no foundation.

We did, however, have a pleasant walk along the palmetto lined river that ran past our hotel, the Hilton, and Martin provided a moment of light relief by tipping his meal onto his knee during lunch at the plush restaurant.

Here, we were at the 4,000 seater Municipal Auditorium, the gigs getting bigger and better with each town. But once again Jethro played better than they had in the previous two nights.

The others wouldn't show their disappointment so readily but Ian, who is normally quiet anyway, frequently broke into long periods of silence during which it was difficult to gauge his feelings.

Cowboys

Austin, the capital of Texas, was the next stop; 70 miles drive away to the north through Texas sunshine. Dinky had warned us to watch out for cowboys in Chevrolets with guns in the back seats. I was given a Texas with a coat over his hair but I saw none.

Again both groups used the Mac PA system and this time both hit top form. It went down strongly with the sell-out house.

IAN, THOUGH STILL SICK IN HIS STOMACH, CAME RIGHT BACK NEAR HIS BEST WITH THE ASIDES AND THE WHOLE GANG RAISED THEIR LEVEL DRAMATICALLY FROM THE LOW OF PREVIOUS NIGHTS.

"One more gig and then home," said Glenn happily when they came off. "It was time to finish with another good one."

Ian too was more cheerful, but later that night when both groups gathered to chat in Peter Dink's bar, the conversation was again sold out all tickets. Since the

place had been burnt down by gangsters the gig had been rescheduled to the Grand Ballroom. Aside from the fact that it was the last stop before Chicago, it appeared as unfriendly and impersonal as anywhere else we had been. It was bitter disappointment and only Martin, who would be able to take his girlfriend, was pleased to arrive.

We would be staying on with her for a few days after we had our home.

The Aragon turned out to be an old, gaily ballroom with its interior constructed and decorated after the style of a Moroccan castle. A flea market (junk stalls) was in progress on the dance floor, when we arrived for rehearsals.

"The PA was the worst of the tour it was enough to convince Jethro to bring over their own system next trip - and the dressing rooms were tiny and dirty, letting in the frozen night air through two broken windows."

"THAT 'LAST GOOD GIG' GLENN HAD TALKED ABOUT WAS NOT VIOLUOSLY NOT GOING TO COME OFF BUT AT LEAST IT WAS THE LAST ONE."

Afterwards we made obscene haste away leaving Martin to buy and set Paul guitars a friend had brought along for him to buy, and get to the airport with a couple of hours to spare before the 2.30 a.m. flight. The friend had now passed on to a man who managed to convert it into influenza.

We slept on the plane to New York and landed at snowy Kennedy Airport. It was now past midnight and we waited for the connecting flight to London at ten.

Nevertheless, a early morning was raised for a short game of early morning tennis. It was a bit of a let down that left American travellers amazed and a bit frightened of the mad, hairy Englishmen.

Heathrow was reached at 11.70 London time and it was the seven hour time difference, and we were so being gladly dispersed around the Heathrow chaffeur-driven Austin Princes.

By the time we had become the top British attraction in the States, which they undoubtedly will, they'll have earned every penny.

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Last Thursday Bobbie Gentry married night-club owner Bill Harrah . . . At Paris Olympia, Roger Whittaker was billed as Mireille Mathieu's American Guest Star! . . . Berry Gordy bidding to sign Sammy Davis for Tamla Motown. . . .
 Salary for next Stevie Wonder tour substantially increased by agent Larry Kurzon following recent No. 1 . . . Barbra Streisand's estranged husband Elliott Gould desisted from screen stardom . . . Connie Stevens fractured her jaw. . . .
 Film star George Peppard negotiating to buy Elvis Presley's Palm Springs home . . . Rolling Stones keen fans of Buffy Sainte-Marie . . . Next film for Jane Birkin and Serge Gainsbourg — "Slogan" . . .
 Frank Sinatra's recording manager Jimmy Bowen hoping to sign Frankie Laine for his label . . . Can Richard Harris be persuaded

by producer Yvonne Littlewood to guest in Jim Webb's BBC-TV show? . . . New long-term Four Seasons Philips contract . . . Golf star Gary Player wearing country songs LP . . . With Rolf Harris, Kenny Rogers and Roger Whittaker riding high, beads are in! . . . On Tennessee Ernie Ford's show televised in London, Davy Jones sings "Scarborough Fair".
Rubber Band was latest LP of Beatles' songs . . . For Warner-Reprise, Joe Smith hopeful of signing Beach Boys . . . New York 61-d named Rosko . . . Frankie Former heart-throb Laine now 59 . . . New Stevie Wonder LP really lights Joe Feliciano's "Fire" . . . In Hawaii,



It finally happened, falsetto voiced TINY TIM married 17-year-old VICKIE BUDINGER in Johnny Carson's network American TV show last week.

Nancy Sinatra's former husband Tommy Sands resident hotel singer. . . .
 These days, Frank Sinatra wearing moustache . . . A son for Katie Forte, wife of actor-singer Fabian . . . Who gets custody of Dean Martin's hangerover? . . .
 In February, Petula Clark plans recording of Rod McKuen LP here . . . 1970 summer for Tom Jones in California . . . The Marvin Gaye-Tammi Terrell hit could be retitled by Gary Puckett, "Union Song" . . .
 £20,000 raised by Herb Alpert and the Tijuana Brass for Mexican charities . . . Burt Bacharach's lyrical partner Hal David wrote two songs with John Barry for new James Bond film . . . RCA waxing Harry Belafonte LP with Julie Andrews . . .
 For "Zachariah" (Larry Kubik and George Englund's rock-western film), George Harrison writing musical score . . . New U.S. TV Johnny Cash series starts next month . . . Andy Williams' "Eyes" hit next Nancy Wilson single . . .
 In "Black Star" film, Sammy Davis will portray singer Barbara McNair's husband . . . Will Lulu Essex . . .
 Burt Bacharach filmisic score for "Butch Cassidy And The Sundance Kid" . . . Solo Judith Dur-

ham appearance in next Max Bygraves TV series . . . Who said Spittle Ono Band? . . .
 Recent solo Bobbie Gentry hit here is Dionn Warwick's next U.S. single . . . "Suspicious Minds" Elvis Presley's 48th Gold Disc . . . Burt Bacharach producing U.S. hit maker B. J. Thomas' next record . . .
 How does composer Leslie Bricusse rate young actress Lana Wood? . . . At Hollywood's Troubadour, John Sebastian joined by Mama Cass Elliott for surprise duet —which Donovan loudly applauded . . .
 Mark Tan (a Las Vegas columnist) says Elvis Presley's wife wants film career . . .
 Anthony Newley partnered by Arnold Cornfeld in U.S. recording studio . . . Glen Campbell plays golf with Bing Crosby and Bob Hope these days . . . Maria Cole and husband Gary Devore honeymooned in Moscow . . .
 Terry Williams (a member of Kenny Rogers' First Edition) son of former Tommy Dorsey band singer Bonnie Williams . . . Rave notices for Jethro Tull from America . . .
 Andy Williams preparing TV show with Los Angeles Symphony Orchestra . . .
 Solo business career for Tina Sinatra, youngest daughter of Frank Sinatra . . . Her version of Dusty Springfield's "Preacher Man" on Bobbie Gentry's next LP . . .
 Manchester reedie Tony Just suggests new cerebral Reggae Brek!

MAGGIE BRITTON
 sings 'Rueben James'
 LP 35068

TREE and . . .

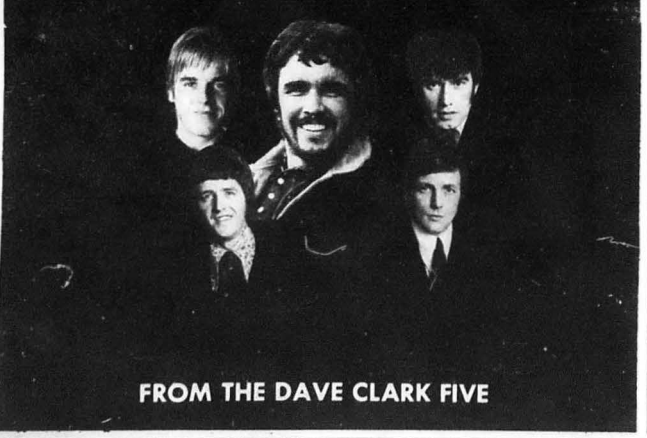
ACROSS

- 1 "A Man Without Love" — surely not a jazz man! Jack sounds like a cat, eh?
- 2 "Cold Turkey" — Showbiz
- 3 "Where Are You Now" singer
- 4 "Only One Woman" for them
- 5 The "Locomotion" girl
- 6 "Looks after 'Poor Me' singer
- 7 "Wild Winds" — Are blowing" say these shipheads
- 8 "Brings Happiness to many"
- 9 "Classical Gas" writer and hit-maker
- 10 "Albatross" guitarist
- 11 "Love" girl
- 12 "A Man Without Love" — surely not a jazz man! Jack sounds like a cat, eh?
- 13 "Hello World" — a cat, eh?
- 14 "Three Steps Heaven" singer
- 15 "Toch" — Em Woo
- 16 "This When Recorded" — Men
- 17 Same — Domingo

ANSWERS TO QUIZ POPWORDS AND ANAGRAMS

- JAN, FEB, MARCH**
 1 Danny La Rue scored a hit with "Mother Kelly's Doorstep"
 2 Tom Jones' "Oh-Lady-Oh-La-Da"
 3 Ian Anderson, Clive Bunker, Glenn Cornick, Martin Barter, "Please Don't Go" was Donald Peers' first hit since 1951
 4 Cannes' 7th Anniversary Experience, Noel Hoddling, Pat Matress, 8 Peter Turk, 9 Bob Dylan, 10 Barbara Streisand, 11 Trevor Burton, 12 "Hair"
 13 Harmony Grass — dove in a Little Caesar Baby
 14 Steve Winwood, 15 Marvin Gaye and Tammi Terrell, 16 Candy, 17 Gerrards Cross, 18 The News, "Ars Longa, Vita Brevis" and the Small Faces, 19 Jagged's, Nat Gene Fluke, 20 "You've Lost That Lovin' Feelin'", 21 Johnny Cash, 22 Sun Quanta, 23 "The Thomas Crown Affair"
 Paul McCartney married Linda Eastman, 24 Solo in Brighton, 24 Jackie Lomax, 25 Gibraltar
- APRIL, MAY, JUNE**
 1 George Harrison, 2 Lulu, Four winners, 3 Godolphin, 4 Vince Minnery and Ashton Gardner and Dyke, 5 "Ballad of John and Yoko", 6 Raymond Beckler's "I've Had a Good Day", 7 Barry Ryan, 8 Bob Hat, 9 "Harem Scarem", 10 John Lennon, 11 Tommy Roe's "Daisy", 12 Christine Perret, 13 "Way of Life", 14 Big Ship, 15 Beach Boys, 16 Fifth Dimension, 17 "My Way", 18 Blind Faith, 19 Thunderap Newman and "Something in the Air", 20 Max Bygraves, 21 Herb Alpert and the Tijuana Brass, 22 Higher and Higher, 23 Dick-A-Dum-Dum, 24 True Sex, 25 Jack Beck Group
- JULY, AUG, SEPT.**
 1 Joe Dolan, 2 Noel Redding, 3 Barry Gibb, 4 Rolling Stones concert, 5 Brian Jones of the Rolling Stones died, 6 Marianne Faithfull, 7 "Nashville", 8 Bob Dylan, 9 "Saved by the Bell", 9 Billy Preston, 10 Bath Blues Festival, 11 "My Chevre", 12 Dave Dee, 13 Tom Jones, 14 Elvis Presley, 15 Zager and Evans — "In The Year 2525", 16 Rita Day, 17 "The Rat Patrol", 18 "Mo'N Pies" by Jane Birkin and Serge Gainsbourg, 19 Curtis 20 Atlantic, 21 Colin Petersen, 22 Bobbie Gentry and Anita Harris, 23 Dave Grody and Stephen South, 24 Mary's 25 It was called after the EMI recording studio in 6
- OCT, NOV, DEC**
 1 Humble Pie, 2 David Bowie, 3 Hank Marvin, who played guitar and sang on the 2 "The Move", 4 "Get Back" & Lou Christie, whose "I'm Gonna Make You Mine" was the hit, 5 "Lightning Strikes", 6 Malcolm Roberts, 7 Nat, the hit and record, 8 "Al San Quin" was the LP and "Boy Named Sue" the single, 9 John Mellencamp from Phil Spector to the Carnaby label, 10 Noel Scott Engel, 11 Blue Horizon to immediate and to Reggae, 12 Drury Lane Theatre, 13 "I Know 14 Bands", 15 Harry Nilsson, 16 The Four Tops, who are now in Federal, 17 Sound-Vox, 18 Frank Sinatra that large sum on building his new estate, where he now resides, all his own records, 19 "Gin and Juice", 20 "The Way We Were", 21 Peter Abbot was titled "As Though It Were A Movie", 22 D'Neely and Bonny, 23 Chicago Transit Authority, 24 France Philip said soon afterwards that "I enjoy Tom Jones' singing, adding that he thought it sounded as if Tom gargled with pebbles, 25 Karen Young, whose record "Attention Jack" did not get very far after being released

THANKS TO ALL OUR FRIENDS
MAY WE WISH YOU ALL A HAPPY CHRISTMAS
AND A PEACEFUL NEW YEAR



FROM THE DAVE CLARK FIVE

TREE

- ACROSS:** 2 (Plants), 3 (Band), 4 (Jackie) Trent, 5 Marbles, 6 (Little) Eve, 7 (Taylor), 8 Slade, 10 (Peter) Green, 11 (The) Beatles, 12 (Down) Steve, 13 (Engelbert) Humperdinck, 14 (Jack) Tengerden, 4 Tremeloes, 6 see 12 across, 8 Eddie Cochran, 14 (Bog, Whitaker), 15 (Singing) Nun

PUD

- ACROSS:** 1 & 21 Happy Christmas, 4 RCA, 6 (Ear), 8 Chicago, 9 (Frene) 11 (Sum), 12 (Santa Claus), 16 (Shan) (Webb-Chicken) Shack, 18 Lucy, 21 See 1 across, 22 (New) (Evelyn) 24 Aaron, 25 (End, 26, 27 (Zager) & Evans, 28 (Shook), 31 "The Weight", 32 (New) 33 (Ella) (Fitzgerald), 34 Susan, 37 Linda (Mauritzen), 40 (Peter) Green, 41 (Bob) Hite, 45 (EMI), 44 Tom, 45 (Engel) Down: 2 (Ara) (Harris), 3 (Robert) Plant, 4 (Tommy) (Roy), 5 (Ave) 6 (New) 7 (Eve) (Taylor), 10 Nancy (Sinatra), 12 (24) (Hours) (From) (Taboo), 13 Strangers, 14 (Graham) Nash, 15 Alma Cogan, 17 (Tornado), 19 (Ron) (D) Carroll, 20 (New) 22 "Snake (In The Grass)", 28 (Stand), 29 (NEMS), 30 (Steve) 31 "Snake" 36 (Alive), 38 (NME), 39 (Ahi) (Oforim), 40 (Pet) (Clark), 41 (Tiny) Tim

ANAGRAMS

- ANSWERS:** 1 Tom Gear, 2 Simon Dee, 3 Emeshber, 4 Peter Murray, 5 Ringo Starr, 6 Petula Clark, 7 Maurice Gibb, 8 Tompkins, 9 Fleetwood Mac, 10 Reda Ulu Club.

PUD POPWORDS

- ACROSS**
- 1 (and 21) Secular
 - 2 all our readers
 - 3 (and 21) Label (tabbi)
 - 4 (and 21) Enjoy Tom Jones' singing
 - 5 (and 21) Enjoy Tom Jones' singing
 - 6 (and 21) Enjoy Tom Jones' singing
 - 7 (and 21) Enjoy Tom Jones' singing
 - 8 (and 21) Enjoy Tom Jones' singing
 - 9 (and 21) Enjoy Tom Jones' singing
 - 10 (and 21) Enjoy Tom Jones' singing
 - 11 (and 21) Enjoy Tom Jones' singing
 - 12 (and 21) Enjoy Tom Jones' singing
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 - 27 (and 21) Enjoy Tom Jones' singing
 - 28 (and 21) Enjoy Tom Jones' singing
 - 29 (and 21) Enjoy Tom Jones' singing
 - 30 (and 21) Enjoy Tom Jones' singing
 - 31 (and 21) Enjoy Tom Jones' singing
- DOWN**
- 1 Hit for the Band (3)
 - 2 Gene was one day from here
 - 3 Found in the night by Frank
 - 4 Ex. Hollie
 - 5 Top girl singing 15 years ago (4, 5)
 - 6 Heinz was once a singer with session name?
 - 7 (and 21) Enjoy Tom Jones' singing
 - 8 (and 21) Enjoy Tom Jones' singing
 - 9 (and 21) Enjoy Tom Jones' singing
 - 10 (and 21) Enjoy Tom Jones' singing
 - 11 (and 21) Enjoy Tom Jones' singing
 - 12 (and 21) Enjoy Tom Jones' singing
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