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STONES

FANTASTIC
FAREWELL TO

BRIAN

*CHART SCORES OF
104 POP STARS*

SWISS LOVE AFFAIR

TOP

POP

NEWS

SMASH HIT!
**WILLIE & LAURA
MAE JONES**
BY **TONY JOE WHITE**

ON MONUMENT MON 1036

COMBINE, 21 DENMARK STREET, W.C.2.

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No. 1174 Week ending July 12, 1969
WORLD'S **LARGEST** CIRCULATION OF **ANY** MUSIC PAPER

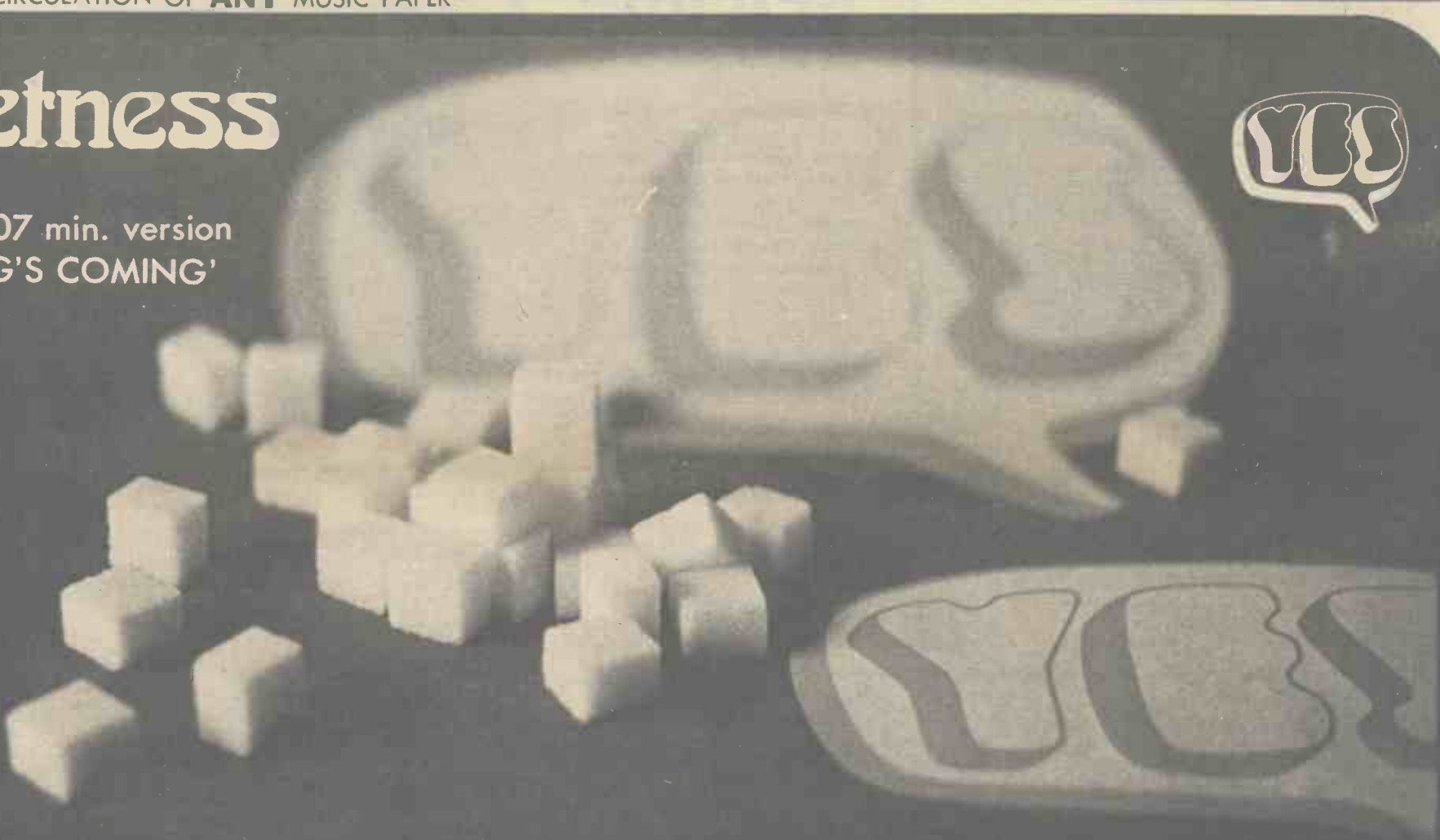
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'Saved by the Bell' ROBIN GIBB


polydor
56337

BRIAN JONES

By Editor
ANDY GRAY

THE coroner's verdict: "Misadventure." This is the final word on the tragic death of Brian Jones, 25, an original Rolling Stone who left the group only four weeks ago to concentrate on giving the world the music he loved — rhythm-and-blues — which he felt the Stones had deserted.

Brian was working on his new music until late on the evening of July 2, and decided after a dinner and a few drinks, to cool down with a midnight swim in the pool beside his Cotchford Farm mansion at Hartfield, Sussex.

His companions—interior decorator Frank Thorogood, and Swedish girl friend Anna Vohlin, 22—left him in the pool and a nurse, Janet Lawson, visiting Frank, found Brian at the bottom. He was rescued, given the kiss of life and massage, but pronounced dead by a doctor at about 3 am on July 3.

Brian Jones was the Stone who loved r-and-b music the most ardently. That music was his life. As Jimmy Miller, the Stones' recording manager, said: "He was entirely a musician. He never quite adapted to the commercial and image aspects of the Stones."

As a musician he should be remembered for the brilliant bottle-neck country guitar work on 'Beggar's Banquet,' for his

interpretation of blues — played honestly as a white man. And he composed a brilliant score for the German film 'Mort Und Totschlag'.

Mick Jagger spoke for all the Stones when he said: "I am just so unhappy. I am so shocked and wordless and so sad. Something has gone. I have really lost something."

"We were like a pack, one family in a way. I just say my prayers for him. I hope he becomes blessed. I hope he is finding peace... and I really want him to."

The concert in Hyde Park last Saturday, with 250,000 fans attending, was the greatest tribute any pop star could ever have and the Stones dedicated it to Brian Jones.

His father sums up what we all feel: "We had our violent disagreements, but we never stopped loving him."



Prior to their 75 minute act MICK JAGGER reads a solemn poem in memory of the group's late friend Brian Jones.

The STONES act reaches its climax as the "Devil" and "those African guys" (the drummers) join the group on stage for the finale, "Sympathy For The Devil."

250,000 happy fans and just a handful of screamers

TEN feet above Mick Jagger pouted, blew kisses, looked debauched, happy and sad, leapt skywards, sat down, sung, talked and generally entertained in the manner we haven't seen for 14 months but immediately recognised and loved.

He also shook his bottom as is his wont and, after six hours of earthly contact with Hyde Park, made the discovery that by pressing my palms to the grass I could lever mine a glorious inch

above ground and for a brief moment alleviate the discomfort.

If you are worried lest my posterior is to take precedence over the proceedings I am attempting to colour the scene for the \$1,750,000 who couldn't make it, to make the point that there were too many groups on and to explain the strange occurrence of more people roaring approval for the Stones than there were clapping.

There were, of course, a few thousand who had spent double or treble the time I had on the grass, and after a while it became an effort to survive the heat and pain let alone bring two hands together and enlhyse.

'COOL IT', SAID JAGGER AND THEY DID, REPORTS

NICK LOGAN

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Electricity

So it is as much a compliment to the crowd's bravery as it is to the Stones' electricity that the group generated the response they did — though I felt that when they rose en masse at the end it was as much with a communal sigh of relief as it was to demonstrate their approval.

But to start at the beginning. The press enclosure would have had us believe that 80 per cent of our papers are represented by 16-year-olds with Brownie cameras, but that is by now a familiar scene at such events.

NEW to the charts

Billy's a natural

If ever there was a "natural" for the charts, Billy Preston's "That's The Way God Planned It"—which enters this week at No. 19 is it. Even without the backing of the Beatles, this amazing record has everything musical going for it.

Billy got the word through the grapevine that George Harrison wanted to see him and, a few hours later, was playing on "Get Back."

Then the Beatles bought out Billy's recording contract, stuck him on Apple and set to making a single and album.

Born 22 years ago in Houston, Billy was raised in Los Angeles, began playing the piano when he was only three and the organ at six. His mother played with a church choir, so he had quite a musical upbringing.

At the age of ten, Billy made his film debut in "St. Louis Blues" playing Nat "King" Cole's son. The film also starred Ella Fitzgerald and Pearl Bailey.

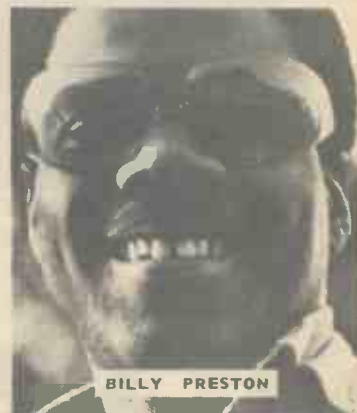
He toured with the Ray Charles

Band and played on a number of Ray's records, including "Let's Go Get Stoned" and "In The Heat Of The Night." Ray once said that if he ever gave up the business, he would like Billy to carry on where he left off.

"I first met the Beatles in Hamburg in 1962," Billy recalled. "I was backing Little Richard and they were just one of fourteen other groups. They used to dedicate 'Taste Of Honey' and 'Love Me Do' to me and they were the only group I bothered to watch."

After "Get Back" came "That's The Way God Planned It" and George Harrison, Eric Clapton, Keith Richards and Ginger Baker played on the session. The latest supergroup?

RICHARD GREEN



We're all in the chart

If the Plastic Ono Band ever release another record, it's doubtful if the line-up would be exactly the same as "Give Peace A Chance," which makes it's bow in the NME Chart at No. 22 this week.

There are around 40 people on the disc, which was recorded in the Lennon's Montreal hotel room during the couple's visit to Canada earlier this year.

Apart from John and Yoko, Apple press agent Derek Taylor, Tom Smothers of the Smothers Brothers, a Jewish rabbi and assorted friends crammed into the room to record the plea for peace, tolerance and understanding.

To judge from your reaction to the disc, which gives Apple three current Top 30 entries, a lot more people are in sympathy with John and Yoko's ideals.

One of the surprise hits of the year so far has been "Oh Happy Day," and it is that same gospel feel and spirited choral singing that has put "Give Peace A Chance" in the charts.

According to publicity material, we are all members of the Plastic Ono Band. I'm willing to pass up my share of the royalties, but I'd willingly accept a portion of the peace.—GORDON COXHILL.

WHO'S WHERE

ONE NIGHTERS

Week beginning July 11

JIMMY RUFFIN: Liverpool Victoriaiana and Mardi Gras (11) Middlesborough Baracuda (12) Bristol Top Rank (13) Grimsby Gaiety (14) Watford Top Rank (16) Worthing Assembly Rooms and London Bag O'Nails (17).

MAX ROMEO: Sheffield Shades (11), Catford Witch Doctor and Cricklewood Carib (12), Notts Britannia Rowing Club (13), Worthing Assembly Hall (17).

AMEN CORNER, DAVE DEE: Cardiff Sophia Gardens (11).

CASUALS: Hereford Flamingo (11).

MIREILLE MATHIEU: Whitehall Theatre free concert (11).

THUNDERCLAP NEWMAN: Leeds Town Hall (11), Kilmarnock Town Hall (12), Dunfermline Kinema (13), Glasgow Electric Garden (14), Middlesborough Showboat (15).

TREMELOES, BARRY GIBB, DESMOND DEKKER, STATUS QUO, LOVE AFFAIR: Radio

Luxembourg's Carnaby Street Festival (12).

LOVE AFFAIR, STATUS QUO, ALAN PRICE, GUN, GRAPEFRUIT, CUPID'S INSPIRATION: Wembley Stadium (13).

HOLLIES, JULIE FELIX: Blackpool ABC (13).

BARRON KNIGHTS: Scarborough Floral Hall (13).

CHICKEN SHACK: Crystal Palace Hotel (13).

EQUALS: Bournemouth Ritz (15).

RONETTES: Stockton Fiesta (16).

SHOW/CABARET

Open on July 11 for the summer

ANDY STEWART: Blackpool Central Pier.

FREDDIE AND THE DREAMERS, PAPER DOLLS, RAY FELL: Blackpool South Pier.

Opening July 12 for summer

BACHELORS, DICK EMERY: London Victoria Palace, "Summer Spectacular."

For one week from July 13

FRANK IFIELD: Stockton Fiesta.

DAVE DEE: Sheffield Cavendish.



MICK JAGGER on stage working his 250,000 audience into a frenzy with his first live appearance for fourteen months. In the left hand picture can be seen MARIANNE FAITHFULL seated, new guitarist MICK TAYLOR and BILL WYMAN.

said Sam. Marsha duly went but didn't look pleased.

And so to Alexis Korner, who sounded like a send up of Alexis Korner, and his new group who did "Polly Put The Kettle On" and other blues and had no drummer.

Family were as always good, harder on stage than on record. Veins standing out on his neck Roger Chapman whipped himself into towel-flying and mike-bashing passion — a bit cruel to the mikes who were appearing free as well.

One more to go—Blackhill's own Battered Ornaments who failed to please the crowd and whose beat strangely corresponded with the throbbing pain in my backside.

Palm trees

The massive stage decorated with plastic palm trees was fast filling up, with people hanging from the scaffolding of the two flanking supports. Marianne and son Nicholas, Allan Klein and Julie Felix could be seen.

Someone from backstage came front with the story of the Stones arriving in an armoured army truck and suddenly they were on stage led by a young girl in a white dress with matching trousers.

The girl transpired to be Mick Jagger who announced his intention to read a Shelley poem in memory of Brian. "Cool it and listen," said Jagger with familiar slurred incoherence. And they did.

"Lemon Squeezer" was a fair opener, accompanied by the release of the 3,500 butterflies, most of whom stayed around fluttering to enjoy the

75 minute act. "Jumpin' Jack Flash" followed and then "Have Mercy," the ties on Mick's frock being released with each number to

reveal a purple vest. The sound was good and strong and among the best I thought were those from "Beggar's Banquet,"

Nice to have Hell's Angels on our side



The heat got too much for some in the audience. Assistance was given by the Hell's Angels who, apart from their duties taking care of the press, also ran an efficient shuttle service to the first aid department beneath the stage.

namely "Stray Cat Blues," story of a groupie, and the country blues "No Expectations."

Two new numbers suffered by being new and then came a chance for Mick Taylor, looking the height of innocence in contrast to the Jaggered one, to show his worth on the bluesy "Love In Vain," another good one.

Bill Wyman looked as cool as ever, a million miles removed from it all, and likewise Keith Richard. Charlie Watts on the other hand set to like he'd never been away from his drums (I suppose he hasn't) and the two Micks were exchanging glances and thoughts fascinating to guess at.

"Gimme Little Drink" was another new one, followed by "Honky Tonk Woman" and then the exciting "Midnight Rambler," hard and heavy, with Taylor and Richard engaged in guitar dialogue and Jagger adding emphasis to the stutering music by flaying his heavy metal belt whip-like onto the canvas. Great stuff.

Do "You'd Better Move on" suggested one optimist in the crowd.

"This is the only old one," announced Jagger before the classic "Satisfaction" (possibly the best pop number of all time).

This was the signal for the crowd — many were already on their feet dancing — to rise en masse.

Finale was "Sympathy For The Devil" (second best of all time?) and it really was tremendous stuff. The enclosure had ceased to exist, a mere handful of screamers struggled to touch Mick while the rest just stood there soaking up the goodness.

The best rock and roll band in the world? Or, any advance on quarter of a million?



DIANA ROSS & THE SUPREMES

No Matter What Sign You Are
Tamla Motown TMG704



THE AEROVONS

The Train
Parlophone RS790



MATT MONRO

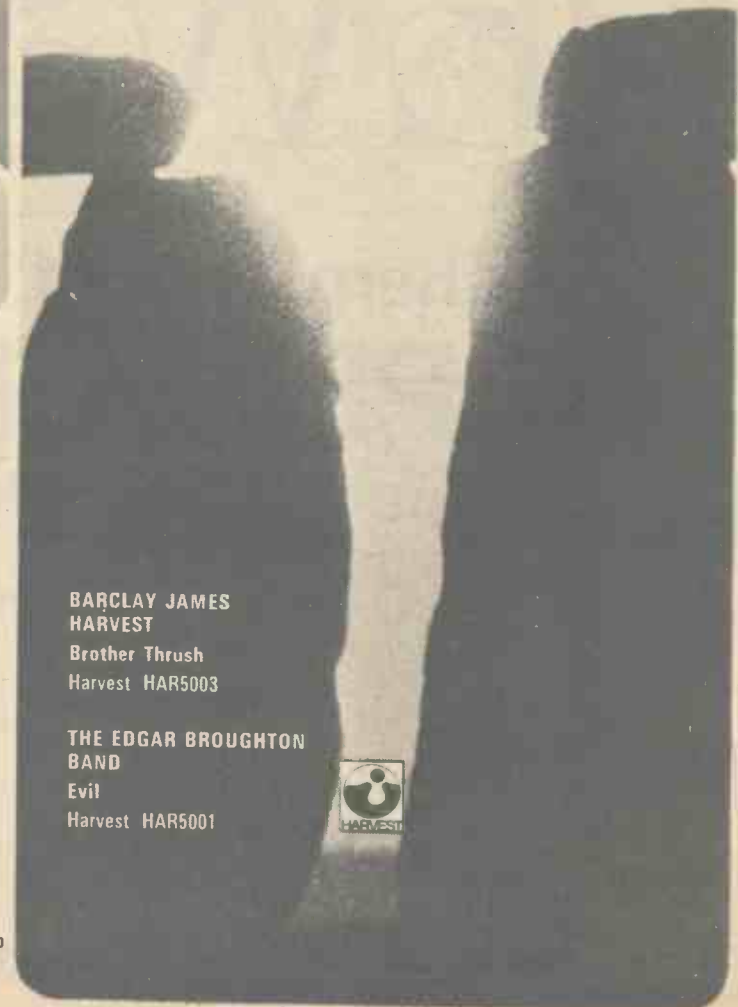
On Days Like These
(from the film 'The Italian Job')
Capitol CL13603



RELEASED THIS WEEK

TEA AND SYMPHONY

Boredom Harvest HAR5005



BARCLAY JAMES
HARVEST
Brother Thrush
Harvest HAR5003

THE EDGAR BROUGHTON
BAND
Evil
Harvest HAR5001



TOMMY ROE

new single release
Heather Honey
Stateside SS2152



THE BOX TOPS

Soul Deep
Bell BLL1008



THE ART MOVEMENT

Yes Sir... No Sir
Columbia DB8602

RONNIE WALKER

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Stateside SS2151



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TOP SINGLES REVIEWED BY DEREK JOHNSON

SORRY, TOMMY, I LIKE THIS BETTER

TOMMY ROE: ★ Heather Honey (Stateside).

TO my mind, "Dizzy" was an enjoyable disc, but not nearly as good as many records which achieve chart-topping status — and frankly, I was surprised it captured the No. 1 spot. Clearly, though, that's a minority viewpoint!

I like this one rather better — which probably means it won't do so well! Fairly similar in style to the last one, particularly the ear-catching drumming and gimmick key changes, but with a more quick-to-register melody line.

The repetitive chorus is simple and catchy — and, unless I'm very much mistaken, you'll soon all be whistling it.

Penned by Tommy Roe himself, it's a mid-tempo ballad with a steady beat and romantic lyric. There's still ample room in the Chart for the boy-serenades-girl approach, and this should do the trick handsomely.



TOMMY ROE

Cashing in on Higher

JACKIE WILSON: † Since You Showed Me How To Be Happy (MCA).

FIRST released in December, 1967, and now reissued to cash in on the success of "Higher And Higher" — which it could very well do! Jackie Wilson's approach is more controlled and mellower than in his current hit, but otherwise it's just as gripping and beaty.

Scorching brass and soaring strings provide a bustling all-happening backing, and the tempo bulldozes along with a vital urgency. Not quite as energetic or breath-taking as "Higher," and in consequence doesn't hit home with such stamina-sapping impact. But it's good commercialised r-and-b and, with Jackie's current popularity, must be well in the running.

Back to the jerk

BOB & EARL: ★ Everybody Jerk (Warner Brothers)

AT last we have a brand new waxing from Bob and Earl, even though the title sounds like a hangover from the twist era! And let's face it, maybe the basic material is a bit dated — but the treatment is fiery, galvanic and insistent.

As the boys give out with their dance instructions, their uninhibited vocal is enhanced by an electrifying backing of brass, strings and twangs — plus a heavily accented thump at the beginning of each bar! at which point the dancers are presumably supposed to give with the jerks!

A very commercial sound indeed, and a disc that's bound to go a bomb in the discotheques. Given sufficient radio plugs, this could easily develop into a fair-sized hit.

SUPREMES PUNCH SO HARD THEY EXPLODE!

DIANA ROSS & THE SUPREMES: ★ No Matter What Sign You Are (Tamla Motown).

A GREAT new one from the Supremes! Their discs are always exciting and punch-packed, but this is their most exhilarating for some time.

After a startling opening, it explodes into a surging up-tempo beat, with dancing strings, pungent brass and some fantastic drumming — in fact, the familiar Tamla sound, but emphasised and exaggerated.

Swings madly along, as the provocative Diana Ross positively vibrates with sensuality, while the other two girls maintain a constant chanting of zodiac signs. A full satisfying sound, a pretty strong melody, a compulsive beat and a cracking performance—all of which means it's virtually sure of a Chart placing.

JACKIE TRENT & TONY HATCH: Don't You Believe It (Pye).

Predictable material from Mr. & Mrs. Hatch, even though surprisingly they didn't write it themselves. Penned by the Bacharach-Hilliard team, it's a coyly romantic duet set to a hitting jog-along beat, and enclosed in a backing of strings and accordion. Pleasant listening though rather on the square side.

DUSTER BENNETT & HIS HOUSE BAND: † Bright Lights (Blue Horizon).

Very appropriately, this was recorded at Godalming's Gin Mill Club. And certainly it has that unmistakable gin mill quality, with a rolling boogie-blues rhythm — plus a convivial club atmosphere that includes handclaps with the beat and shouts of encouragement. Duster Bennett's throaty vocal receives some support from Stella Sutton in this compelling bluesy styling of a Jimmy Reed standard.

VIRGIL BROTHERS: † Temptation 'Bout To Get Me (Parlophone).

If you regretted the demise of the Walker Brothers, latch on to the Virgil Brothers, who sound very similar — mainly because the leader has a rich and resonant voice not unlike that of Scott Walker.

These are three Australian boys who are being managed by ex-Shadow Bruce Welch. This song is a mid-tempo gospelly ballad.

Glen's grows on you

GLEN CAMPBELL: † Where's The Playground Susie (Ember).

LAST week, I reviewed Joey Scarbury's version of this song — but this, of course, is the original. A beautiful record, by any yardstick — flowing, delicate, poignant, tasteful and artistic.

Jim Webb's slightly enigmatic lyric is meaningfully delivered by Glen Campbell, and the colourfully orchestrated score consists of rippling acoustic guitars, oboe and velvety strings. Don't think it's quite as commercial as Glen's last two, if only because the melody isn't so instantly catchy — but even so, it grows on you after you've spun it a few times.

Quality discs of this calibre don't often get into the Chart, but this could well be the exception — and full credit to the fans if it is!

IKE & TINA TURNER: Crazy 'Bout You Baby (Liberty).

Another hunk of intense rhythmic soul from that superb artist, Tina Turner. A spirited passionate treatment of a jerk-beat medium-pacer, with a subdued backing of throbbing drums, organ and muted brass.

As usual, there's no sign of Ike vocally, but you can hear him strumming away at his guitar throughout the number. An earthy authentic-sounding item that's charged with atmosphere, but lacks the melodic content and tingling excitement of "River Deep."

BOX TOPS: Soul Deep (Bell).

This was written by the composer of the Box Tops' biggest hit "The Letter," and it's fairly similar in construction — though not quite so catchy. This group always succeeds in generating a solid hard-driving beat, and the boys really get a good sound going on this track.

It's an ideal beat for dancing, and the lads' smooth vocal blend makes for easy listening. But the material may handicap its chances.

PLASTIC PENNY: She Does (Page One).

It's now 18 months since Plastic Penny scored its solitary hit but, since then, the group has undergone a complete change of style and introduced several new members. The new image is thick and harsh, with reverberating twangs and crashing cymbals, plus a fervent blues-tinged vocal. So shattering is the sound that it borders on the psychedelic. A supercharged performance of unimpressive material.

DARRELL BANKS: Just Because Your Love Is Gone (Stax).

The Stax label is associated with pure authentic soul, and that's exactly what we get from Darrell Banks in this heartfelt ballad. His throaty outpourings are supported by girl group, slow jerk beat, brass and unnecessary strings. Strictly for the soul connoisseur, it lacks the mass appeal needed for a hit.

JUICY REVIEWS!

RCA

Keep a sharp lookout for
GRAPEFRUIT
mouth-watering new single RCA 1855
"DEEP WATER" c/w "Come Down To The Station"

Nilsson would like it!

JACK JONES' great version of

"WITHOUT HER" c/w "Follow Me" RCA 1703

SUE & SUNNY: Running Round In Circles (CBS).

Full marks to Sue and Sunny for this duet. They really attack the lyric with fire and spirit, and the result sounds like a foursome rather than a duo. It's a bright up-beat number, and has a suitably bustling backing in which brass is prominent. Enjoyable, but I doubt if it's gimmicky enough for the girls to register.

MATT MONRO: On Days Like These (Capitol).

Written by Quincy Jones and Don Black for the film "The Italian Job," this is an exotic ballad set to a soft bossa-nova rhythm. Matt Monro warbles the nostalgic lyric smoothly and caressingly, framed in a glowing scoring of humming voices and cascading strings.

A warm, tender and cooily intimate song but an unlikely hit.

RECOMMENDED

Bluegrass music with a good-humoured novelty lyric, acoustic guitars and a bouncy beat — that's the Dillards' "She Sang Hymns Out Of Tune" (Elektra). "Sherry" was originally a Four Seasons hit, but now it's revived in infectious rocksteady style by Force West, still retaining the original falsetto sound in the harmonies. Joy Unlimited is a German group with a girl leader who scored a smash hit over there with Mike Hugg's "Daytime-Night Time" and now Page One issues it in Britain. Surprisingly, Edward Woodward sounds not unlike Richard Harris in "Grains Of Sand" (DJM). All the more because the song is dramatically picturesque and the backing is awe-inspiring. Jay and the Americans' "Hushabye" (United Artists) is a rhythmic lullaby, and quite the best release from this group for many moons. Young Tammy Jones is in sparkling form in the snappy up-beat "Don't Call Me Back" (CBS), a splendid showcase for her radiant personality. His new TV series will undoubtedly help to boost Roy Castle's "If I Do" (MGM), which has a lively beat and a faint folksy quality.

Worth hearing

The good-time jauntness of the Mike Morton sound in "Jennifer, Jennifer" (Plexium). Ronnie Walker injecting a Tamla influence into "It's A Good Feeling" (Stateside). A Bee Gees sound from Japanese trio, The Tigers, with "Rain Falls On The Lonely" (Polydor). Old-fashioned ragtime from Elephant's Memory with the novel "Yogurt Song" (Buddah). A contagious rocksteady dance from Max Baer and the Seconds with "Come Do The Ragga" (Major Minor). A powerfully compelling treatment of "Reach Out In The Darkness" (Beacon) by Sons & Lovers. Formerly known as A New Generation, the group called The Baby dispenses a dynamic sound in "Heartbreaker" (Spark). More of that scorching Philadelphia sound from Brenda and the Tabulations with "I Can't Get Over You" (Action). "Hello Memories" (CBS) by the Quotations is pounding, spirited and catchy. Convincing Dee Eldridge styling of the country-flavoured "Stand By Your Man" (Major Minor).



New from CBS

New Singles

- | | |
|--------------|-------------------------|
| 4385 | Force West |
| | Sherry |
| 4386 | Johnny Winter |
| | I'm Yours And I'm Hers |
| 4160 | Al Kooper |
| | Hey, Western Union Man |
| 4387 | Tammy Jones |
| | Don't Call Me Back |
| 4388 | J. Vincent Edward |
| | Run To The Sun |
| 57-3154 | Duster Bennett |
| Blue Horizon | Bright Lights, Big City |
| 57-3157 | Fleetwood Mac |
| Blue Horizon | Need Your Love So Bad |

New Albums

- | | |
|-----------|-------------------------------------|
| (S) 52699 | The McCalmans |
| | Singers Three |
| 8-63655 | Sly And The Family Stone |
| | Stand! |
| 63622 | Los Calchakis |
| | Flutes, Harpes & Guitares Indiennes |

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More than just a woman TF 1043



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COMEDO THE REGGAE

with **MAX BAER**
& THE SECONDS

MM624



FROM TV's THE ROLF HARRIS SHOW, STAR OF THE YOUNG GENERATION

DEE ELDRIDGE

STAND BY YOUR MAN

MM626



The Isley Brothers

IT'S YOUR THING

MM621

MAJOR MINOR RECORDS

58-59 Gt. Marlborough Street London W.1

NME TOP 30

LAST WEEK THIS WEEK

(Week ending Wednesday, July 9th, 1969)

	LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	1	SOMETHING IN THE AIR.....Thunderclap Newman (Track)	4	1
2	2	2	IN THE GHETTO.....Elvis Presley (RCA)	4	2
7	3	3	A WAY OF LIFE.....Family Dogg (Bell)	5	3
4	4	4	LIVING IN THE PAST.....Jethro Tull (Island)	7	3
3	5	5	BALLAD OF JOHN AND YOKO.....Beatles (Apple)	6	1
9	6	6	BREAK AWAY.....Beach Boys (Capitol)	4	6
15	6	6	HELLO SUSIE.....Amen Corner (Immediate)	3	6
6	8	8	TIME IS TIGHT.....Booker T. & the M.G.s (Stax)	9	4
5	9	9	OH HAPPY DAY.....Edwin Hawkins Singers (Buddah)	7	2
8	10	10	PROUD MARY.....Creedence Clearwater Revival (Liberty)	6	8
11	11	11	FROZEN ORANGE JUICE.....Peter Sarstedt (United Artists)	5	11
16	12	12	LIGHTS OF CINCINNATI.....Scott Walker (Philips)	4	12
18	13	13	GIMME GIMME GOOD LOVIN'.....Crazy Elephant (Major Minor)	7	12
10	14	14	DIZZY.....Tommy Roe (Stateside)	11	1
15	15	15	HONKY TONK WOMEN.....Rolling Stones (Decca)	1	15
12	16	16	BIG SHIP.....Cliff Richard (Columbia)	6	8
20	17	17	BABY MAKE IT SOON.....Marmalade (CBS)	3	17
24	18	18	IT MEK.....Desmond Dekker (Pyramid)	2	18
19	19	19	THAT'S THE WAY GOD PLANNED IT.....Billy Preston (Apple)	1	19
14	20	20	I'D RATHER GO BLIND.....Chicken Shack (Blue Horizon)	8	11
13	21	21	HIGHER AND HIGHER.....Jackie Wilson (MCA)	8	5
19	22	22	WHAT IS A MAN.....Four Tops (Tamla Motown)	4	19
22	22	22	GIVE PEACE A CHANCE.....Plastic Ono Band (Apple)	1	22
16	24	24	TRACKS OF MY TEARS.....Smokey Robinson & the Miracles (Tamla Motown)	9	11
27	25	25	IT'S YOUR THING.....Isley Brothers (Major Minor)	2	25
28	26	26	MAKE ME AN ISLAND.....Joe Dolan (Pye)	2	26
23	27	27	MY WAY.....Frank Sinatra (Reprise)	13	4
22	27	27	WET DREAM.....Max Romeo (Unity)	4	22
29	29	29	WHEN TWO WORLDS COLLIDE.....Jim Reeves (RCA)	1	29
30	30	30	CONVERSATIONS.....Cilla Black (Parlophone)	1	30
30	30	30	SAVED BY THE BELL.....Robin Gibb (Polydor)	1	30

Britain's Top 20 LPs

1	1	THIS IS TOM JONES.....(Decca)	4	1
5	2	FLAMING STAR.....Elvis Presley (RCA)	3	2
6	3	ACCORDING TO MY HEART.....Jim Reeves (RCA)	3	3
2	4	MY WAY.....Frank Sinatra (Reprise)	6	1
3	5	NASHVILLE SKYLINE.....Bob Dylan (CBS)	10	1
4	6	ON THE THRESHOLD OF A DREAM.....Moody Blues (Deram)	12	1
16	7	SCOTT WALKER SINGS SONGS FROM HIS TV SERIES.....(Philips)	2	7
8	8	RAY CONNIF, HIS ORCHESTRA, HIS CHORUS HIS SINGERS, HIS SOUND.....(CBS)	4	8
7	9	HAIR.....London Cast (Polydor)	23	3
11	10	LIONEL BART'S OLIVER!.....Soundtrack (RCA)	13	4
9	11	2001 SPACE ODYSSEY.....Soundtrack (MGM)	6	4
10	12	TOMMY.....Who (Track)	7	4
16	13	TCB.....Diana Ross & the Supremes & the Temptations (Tamla Motown)	2	13
14	14	LED ZEPPELIN.....(Atlantic)	12	5
13	15	"ELVIS".....Elvis Presley (RCA)	12	4
12	16	THE BEST OF THE SEEKERS.....(Columbia)	34	1
14	16	SOUNDTRACK FROM THE FILM "MORE" Pink Floyd (Columbia)	2	14
18	18	BEST OF CLIFF RICHARD.....(Columbia)	1	18
15	19	HOLLIES SING DYLAN.....(Parlophone)	10	3
18	20	THE WORLD OF VAL DOONICAN.....(Decca)	26	4

EYE PRESENT



Jackie Trent & Tony Hatch
Don't You Believe It
7N 17789



FROM METROMEDIA
ON PYE INTERNATIONAL



The Winstons
Color Him Father
7N 25493



Creme Caramel
My Idea
7N 25495



3 YEARS AGO

Top Ten 1964, week ending July 10
1 1 HOUSE OF THE RISING SUN Animals (Columbia)
7 2 IT'S ALL OVER NOW Rolling Stones (Decca)
5 3 HOLD ME P. J. Proby (Decca)
2 4 IT'S OVER Roy Orbison (London)
6 5 YOU'RE NO GOOD Swinging Blue Jeans (HMV)
3 6 SOMEONE Brian Poole and the Tremeloes (Decca)
10 7 I WON'T FORGET YOU Jim Reeves (RCA)
4 8 HELLO DOLLY Louis Armstrong (London)
14 9 KISSIN' COUSINS Elvis Presley (RCA)
8 10 RAMONA Bachelors (Decca)

10 YEARS AGO

Top Ten 1959 Week ending July 10
1 1 DREAM LOVER Bobby Darin (London)
3 2 A TEENAGER IN LOVE Marty Wilde (Philips)
4 3 BATTLE OF NEW ORLEANS Lonnie Donegan (Pye)
2 4 ROULETTE Russ Conway (Columbia)
5 5 A FOOL SUCH AS I/I NEED YOUR LOVE TONIGHT Elvis Presley (RCA)
8 6 PETER GUNN Duane Eddy (London)
6 7 PERSONALITY Anthony Newley (HMV)
7 8 I'VE WAITED SO LONG Anthony Newley (Decca)
10 9 PERSONALITY Lloyd Price (HMV)
14 10 GOODBYE JIMMY Ruby Murray (Columbia)

15 YEARS AGO

Top Ten 1954 Week ending July 9
1 1 CARA MIA David Whitfield (Decca)
2 2 SECRET LOVE Doris Day (Philips)
5 3 LITTLE THINGS MEAN A LOT Kitty Kallen (Brunswick)
4 4 IDLE GOSSIP Perry Como (HMV)
7 5 WANTED Perry Como (HMV)
9 6 OH, BABY MINE I GET SO LONELY Four Knights (Capitol)
3 7 SUCH A NIGHT Johnnie Ray (Philips)
8 8 WANTED Al Martino (Capitol)
6 9 FRIENDS AND NEIGHBOURS Billy Cotton (Decca)
10 10 THE LITTLE SHOEMAKER Petula Clark (Polygram)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."

(Tuesday, July 8, 1969)

Last Week

1 1 ROMEO & JULIET THERE, HEPPY MANGINI

2 2 ONE, THREE DOG NIGHT

7 3 IN THE YEAR 2525, ZAGAR and EVANS

4 4 GOOD MORNING STARSHINE, OLIVER

5 5 SPINNING WHEEL, BLOOD, SWEAT and TEARS

3 6 IN THE GHETTO, ELVIS PRESLEY

9 7 LOVE ME TONIGHT, TOM JONES

6 8 BAD MOON RISING, CREEDENCE CLEARWATER REVIVAL

11 9 COLOUR HIM FATHER, WINSTONS

10 10 BALLAD OF JOHN AND YOKO, BEATLES

17 11 CRYSTAL BLUE PERSUASION, TOMMY JAMES and SHONDELLS

8 12 THE ISRAELITES, DESMOND DEKKER

15 13 WHAT DOES IT TAKE, JR. WALKER and ALL STARS

14 14 BLACK PEARL, CHECKMATES LTD. with Sonny Charles

13 15 MOTHER POPCORN, JAMES BROWN

18 16 LET ME, PAUL REVERE and RAIDERS

22 17 MY CHERIE AMOUR, STEVIE WONDER

20 18 I CAN SING A RAINBOW / LOVE IS BLUE, DELLIS

24 19 QUENTIN'S THEME, CHARLES RANDOLPH GREEN

21 20 I TURNED YOU ON, ISLEY BROTHERS

29 21 BABY I LOVE YOU, ANDY KIM

26 22 MOODY WOMAN, JERRY BUTLER

12 23 GET BACK, BEATLES

16 24 TOO BUSY THINKING ABOUT MY BABY, MARVIN GAYE

25 25 DAYS OF SAND & SHOVELS, BOBBY VINTAGE

28 26 MRS. M.G., BOOKER T. AND THE M.G.s

27 27 DON'T LET THE JONESES GET YOU DOWN, TEMPTATIONS

28 28 MY PLEDGE OF LOVE, JOE JEFFREY GROUP

29 29 RUBY DON'T TAKE YOUR LOVE TO TOWN, KEN ROGERS

19 30 SEE, RASCALS

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TEMPTATIONS SEASON HERE

THE Temptations are to star in a two-week cabaret season at London's Talk Of The Town theatre-restaurant early in the New Year. Probable opening date is January 12, but the Tamla group is expected to arrive a few days earlier for rehearsals and promotional dates.

Larry Kurzon of the William Morris Agency is currently finalising details of the Temptations' visit, which will also include TV appearances. It is likely that the group will also star in a major London concert, either at Finsbury Park Astoria or Hammer-smith Odeon.

★ POPLINERS ★

VANILLA Fudge appears at Venice Festival on September 15, at the outset of a full-scale European tour, which will include concerts and TV dates in Britain. ● Ray Charles now confirmed for one-night stand at Wakefield Theatre Club on October 1, and Buddy Rich Orchestra set for same venue on November 21. ● Monkee Micky Dolenz' wife, Samantha Juste, makes her U.S. TV debut in Paul Revere's "Happening" series on July 28. ● Appearing at London Marquee Club this month are Marmalade (next Tuesday), Keef Hartley (18), Election (21), Chicken Shack (22) and Brian Auger Trinity (29). ● Peddlers to play Las Vegas Caesar's Palace in January, followed by four-week Australian cabaret season in Sydney. ● One-nighters at Sheffield Penthouse by Ohio Express (next Tuesday), Equals (July 18), and Crystals (22).

HUMP, LULU, CLIFF, CILLA IN ITV MOON-SHOT MARATHON

TO coincide with the landing of the Apollo 11 spacecraft on the surface of the moon, ITV has planned a marathon evening's viewing of star-studded entertainment on Sunday, July 20. Titled "Man In The Moon" and compered throughout by David Frost, it starts at 6 pm and continues as long as necessary — probably until after midnight. Engelbert Humperdinck, Lulu, Cliff Richard and Cilla Black are among the artists who will entertain in the studio, during lulls in space activities. Many other big name attractions are being added to the guest list, and parts of the show will be networked live in America. David Frost's guests will also include scientists and astronomers, so that the massive production will have a blend of entertainment and news — as well as linking up, at relevant moments, with the astronauts' own cameras on the moon.

It now seems unlikely that Granada-TV's special of the Rolling Stones' Hyde Park concert will be screened before late autumn. A spokesman for the company told the NME: "We filmed the concert in colour, and we may well prefer to wait for the opening of ITV's colour service in November before transmitting it, particularly as it is such a spectacular event."

Clodagh Rodgers joins Billy Budd and the Virgil Brothers in LW-TV's "Set 'Em Up Joe" tomorrow (Saturday). Cilla Black and Matt Monro are principal musical guests in the same company's David Jacobs show this Sunday (13). Harry Secombe guests in Yorkshire-TV's "Bruce Forsythe Show" next weekend (July 18 or 19, according to region).

Tennessee Ernie Ford is to host an hour-long special which ATV is filming at Elstree, for screening by America's NBC-TV on November 24. It will subsequently be transmitted in this country. Several big-name British artists are being booked for guest appearances in the show.

Two musical series, recently seen on BBC-2, are to be repeated by BBC-1. Kenneth McKellar's four musical journeys around Scotland and Italy will be screened on Wednesday nights starting next week (16). And the George Mitchell Singers' series "Music, Music, Music" moves into the Saturday variety spot on August 16, after the current Roy Castle series.

Film musicals on BBC-1 this Sunday (13) include Judy Garland in "Meet Me In St. Louis" and Bing Crosby in "Sing You Sinners."

BONZO—NICE IRISH DATES

The Bonzo Dog Band and the Nice are to co-star in a string of three concerts in Ireland next weekend. They visit Dublin, Belfast and Cork on July 18, 19 and 20 respectively.

Engelbert nets Tom-type TV series; new single and album

ENGELBERT HUMPERDINCK this week signed the second biggest TV deal ever set for a British artist. In a joint agreement with ATV and America's ABC-TV, he has entered into a five-year contract, which could earn him £850,000 in the first year alone. The Humperdinck series is guaranteed world-wide screening, along the lines of the highly successful Tom Jones series. U.S. viewers will see the first 13 shows early next year, with peak-hour British transmission following soon afterwards. The singer's manager Gordon Mills will be executive producer of the series, which will feature big name guest stars from Britain and America.

NEWMAN EXPANDS TO FIVE

THE Thunderclap Newman group has expanded into a quintet! A new drummer has been engaged to replace Speedy Keen, who has now switched to rhythm guitar. The new member is 19-year-old Jack McCulloch, brother of lead guitarist Jimmy (16). The decision was taken by the Who's Pete Townshend, because Keen was experiencing difficulty in playing drums and singing at the same time.

ROBIN GIBB ON EUROVISION

Robin Gibb — whose first solo single "Saved By The Bell" enters the NME Chart this week — was filmed on Sunday for a 30-minute TV documentary, which will be screened to several continental countries on the Eurovision link on July 28. On Monday, he flew to Amsterdam to guest in a Dutch-TV pop special.

Jack and Jimmy were both formerly members of the One In A Million group in Scotland, until elder brother Jack joined Andromeda. He was about to become part of Bent Frame, a new outfit being handled by Who singer Roger Daltrey, but the offer from the Newman group took priority.

Newman spends two days in Hilversum for a Dutch-TV show on August 26 and 27, and returns to Britain to play Scarborough Scene Two on August 29 — this marks a switch from its originally announced date of August 9, when it now plays Liverpool Silver Blades. Other new bookings are at Sutton Coldfield Belfry (September 6) and Norwich Gala (13), and more are in the process of being booked for that month.

Engelbert completes his Great Yarmouth summer season in mid-September, then flies to Los Angeles for a week at the Greek Theatre. He is then due to play cabaret dates throughout America during the autumn. However, in view of his TV commitments, it is expected that he will now return to London immediately after his week in Los Angeles in order to film the pilot show for the new series.

He will then return to America until the end of the year, with work on the TV series proper commencing in January. There are 13 shows in the initial series and, as Engelbert will be filming at the same time as Tom, it seems probable that the Jones and Humperdinck series will be screened on alternate Sundays in Britain in the New Year.

Engelbert's new single is to be rush-released in time for the singer to introduce it in ITV's mammoth-moon-shot show on July 20 (see separate story). His new LP, scheduled for September release, is described as "Humperdinck as we have never heard him before" — it includes an eight-minute medley of songs from "Hair."

NME NEWS PIC-STRIP

MATT MONRO



completes his season at London's Talk Of The Town tomorrow (Saturday), then — after concert dates in Spain — plays cabaret weeks at Whalley Ace Of Clubs (from August 3), Liverpool Wilkie Hollow (10) and Manchester Golden Garter (17). Matt recently completed work on his acting role as an air pilot in the film "The Devil's Harvest," and is set to start his second movie in the autumn — he will play a cowboy in a Western to be shot in the Philippines.

CARL WAYNE



of the Move has declined an offer to appear in a resident straight acting role in a major TV series, believed to be BBC-1's "The Newcomers." He rejected the offer because it would have meant three months away from the Move, which is due to undertake its first-ever U.S. tour in September. However, he is to have two screen tests before the group's departure for the States. He hopes to secure small acting roles which would not interfere with the Move's plans.

SCOTT WALKER



sustained concussion and slight head injuries when his car ran into a tree at East Grinstead, Sussex, last Friday. He has been ordered by his doctor to rest for several weeks. At press-time it was not known whether he would be able to fly to America this weekend, with his manager Maurice King, to discuss a film role. P. J. Proby was the last-minute replacement for Scott in a Brighton Dome concert last Friday, and the singer also missed a Blackpool ABC concert on Sunday.

GORDON WALLER



has landed his first major role in a straight play. He is to star in "Zoo, Zoo, Widder-shins Zoo" which opens at Nottingham Playhouse on August 5. It subsequently visits Leeds, Newcastle and the Edinburgh Festival before coming to London's West End in September. Co-starring in the play are Lynn Redgrave and Nicky Henson. Waller's partner in the Peter and Gordon duo, Peter Asher, was leaving for America today (Friday) to take up a post as recording manager.

DIMENSIONAL WEDDING

Fifth Dimension's lead singer Florence LaRue (extreme left) is to marry the group's manager Marc Gordon this Sunday (13) — several hundred feet up in a balloon over California. This novel idea was prompted by the song "Up Up And Away," with which the Dimension scored a smash hit in the States. Composer Jim Webb and the other members of the group will help throw away the ballast as the wedding party takes off.



MICK JAGGER



and Marianne Faithfull flew out of London on Sunday en route for Australia to film "Ned Kelly." Marianne was taken to hospital there on Wednesday, reportedly suffering from extreme exhaustion.

TOMMY STEELE



is to star in the stage musical "Piccadilly" in London's West End, opening in December. Penned by Robert and Richard Sherman, it will be Tommy's first stage role since "Half A Sixpence."

SHIRLEY BASSEY



returns to Britain in the early autumn, following her extensive world tour. She will undertake recording sessions and TV dates here, and will probably also play a few selected concerts.

TOMMY ROE



is to pay a lengthy visit to Britain in October, according to reports from America. He is expected to top one of the package concert tours which are currently being set up for the autumn.

BILLY FURY



is to have an acting role in the forthcoming Franco Zeffirelli film "Brother Sun And Sister Moon," based upon the life of St. Francis of Assisi. There will be only one girl in the entire cast.

NOEL WILL RELY ON MATTRESS

NOEL Redding — who shocked the pop world last week by announcing he was leaving the Jimi Hendrix Experience — has decided, after consultations at great length with Chas Chandler, to make his future with his own group, Fat Mattress. This is the outfit formed by Noel early this year, to play at the Jimi Hendrix Experience's last British date at the Royal Albert Hall in February. The group is to be managed by Chas Chandler, and have Dick Katz of the Harold Davison Office as its agent.

Line-up of the group will be: Noel Redding (lead guitar vocals), Neil Landon (lead singer), James Leverton (bass, keyboards, flute, vocals) and Eric Dillon (drums, vibes, percussion). Fat Mattress attracted rave notices for its debut appearance in February and has built a solid reputation in America, where it played 20 shows as support group to the Experience on a six-week tour.

It makes its first British appearance as a full-time group on August 9, when it will play at the Windsor Jazz Festival, and it will also appear at the Isle of Wight Festival on August 30.

Chas Chandler said this week: "Offers for the group to appear have been literally flooding in from all over the country and Europe. Dick Katz and I have not yet decided which dates to take, but we plan for Fat Mattress to make quite a few appearances in this country before too long."

info on this w

TONY JOE WHITE writes and sings some very fine songs — you know what I'm talking about if you've listened to his album. His last single has sold over a million in the States and is still going strong, and the new one, 'Willie and Laura Mae Jones' is a complete and utter gas. It's already been covered for the States by a singer of considerable status, but I don't believe anybody could better Tony Joe's own very down-home version. So do listen to it, on Monument MON 1036.

THE ETERNAL TRIANGLE, Bill, Billy and Sally, write their own material and sound as if they've been singing together always, which they haven't. On their first single Sally takes the lead and they all get together for a big harmonic chorus. The driftly orchestral arrangement is perfect for this lovely ballad, 'Turn to me', and it's on Decca F 12954.

Crosby, Stills, Nash LP set

NEW singles by the Bandwagon, Gun, Tyrannosaurus Rex, the Doors and Petula Clark have been scheduled for release. The Greenaway-Cooke team has penned new discs for Freddie and the Dreamers and Deep Purple. Also set is the eagerly-awaited debut album by the Crosby, Stills and Nash group.

Issued on July 25 are Johnny Johnson and the Bandwagon's "The Girl From Harlem" (Direction), Gun's "Hobo" (CBS), Petula Clark's "Look At Mine" (Pye), Tyrannosaurus Rex's "King Of The Rumbling Spires" (Regal Zonophone), Deep Purple's "Hallelujah" (Harvest) and Freddie and the Dreamers' "Get Around Downtown Girl" (Columbia).

BIG-NAME SINGLES OUT SOON

The Doors' "Tell All The People" (Elektra) comes out on August 1, as does James Brown's "Mother Popcorn" (Polydor). The Atlantic album "Crosby, Stills and Nash" is being rush-released next Friday (18).

A John Mayall retrospective album titled "Looking Back" is released on August 1, and features tracks from each of the ten bands he has fronted during the past eight years. Artists include Eric Clapton, Mick Taylor, Peter Green, Jack Bruce, Jon Hiseman and John McVie. It will be Mayall's last disc for Decca before joining the U.S. Polydor label.

The Dave Dee group spends the last two weeks of this month cutting a budget-price LP, for September release by Fontana. It consists entirely of original material penned by the group.

Alan Price has signed a long-term deal with Atlantic for the release of his products in America. His first single will be "Falling In Love Again," which is the "B" side of his current British single.

PRESTON: AUGUST VISIT FOR CONCERTS AND TV

BILLY PRESTON — whose single "That's The Way God Planned It" leaps into the NME Chart this week at No. 19 — returns to Britain next month for a series of concert dates. He will undertake a ten-city tour, opening at London's Royal Albert Hall, although the exact date has not yet been set. Other cities to be visited in the itinerary include Manchester, Liverpool, Glasgow and Birmingham. A TV special is planned for Preston, and his follow-up single and new album are now complete.

Agent Larry Kurzon told the NME that Preston's next single is another self-penned number and has again been produced by Beatle George Harrison. It will be issued at the end of the summer.

An album will be released shortly after the second single. It consists mainly of songs written by Billy himself — some in collaboration with Doris Troy — plus compositions by Bob Dylan and W. C. Handy. The backing on the LP includes such well-known names as Eric Clapton, Ginger Baker, Keith Richards, Doris Troy and Madeline Bell.

Plans for Billy to star in his own TV special during his month-long visit are now well advanced, and guest artists are being set. Doris Troy has already been booked for the concert dates, which will be built along the lines of the famous Ray Charles revue.

Ryans' big new disc deal

PAUL and Barry Ryan have signed a world-wide million-dollar contract with the German-based Polydor company. Under the terms of the deal — exclusively forecast by NME's Alley Cat last month — Barry will collect £300,000 as a singer, while Paul nets £100,000 as songwriter. The contract requires the twins to produce 24 songs every year for the next three years. Barry previously recorded for the MGM label, for whom he waxed the three-million-selling Paul Ryan composition "Eloise."

Barry flies to Belgium on Sunday to star in a gala open-air show in Ciney before 10,000 fans. He returns to London on Monday to cut his first three tracks — all penned by Paul — for Polydor, one of which will be his new single. The following day he departs for Rimini for a guest appearance on Italian-TV.

Concert tour by Ten Years

TEN YEARS AFTER is to undertake a two-week British concert tour from November 28 with two other blues acts, one of them American. No venues have yet been set for the tour, which is being promoted by Chrysalis.

During its current American tour, the group spends three days recording a single and LP tracks in Los Angeles. Ten Years plays the Prague Jazz Festival on October 12 and a similar event in Berlin on November 9, before embarking on a German concert tour.

Its next album, titled "Sshh," includes seven originals by Alvin Lee and was produced by the group — which has now left its former disc producer Mike Vernon. It is due for release here in the late summer.

RCA PROMOTES STAR BILL

Harmony Grass, Spectrum and Grapefruit star in a concert titled "Summer Sounds Spectacular" at London Lyceum Ballroom next Tuesday (July 15). It is being promoted by RCA Records as a showcase for the label's British recording artists and new talent. Also taking part are Patrick Adam, Miki, Stevie Lewis, Andromeda, Chris McClure, Dave Hunter and the Laurels.

JAMO THOMAS RETURNING

Recent Chart entrant Jamo Thomas returns to Britain on October 24 for a two-week club and ballroom tour.

BEATLES NEW LP—FULL DETAILS

Old rock classics recorded for second album

FULL details of the Beatles' eagerly-awaited new LP were disclosed to the NME this week. It is tentatively set for September release by Apple, to coincide with the screening of the group's TV special which is built around the album — but the date of issue will remain flexible until the TV transmission has been finalised. If the TV show is delayed until later in the autumn, it is possible that an alternative album — comprising mainly rock'n'roll material, including the Beatles' versions of several rock classics — will be released first. From all the many reels of film shot during their recording sessions, the Beatles are hoping to produce a three-hour cinema film, from which the two-hour TV special would then be extracted. It is also planned to publish a book of photographs from the disc sessions.

Lennons for U.S. festival?

JOHN Lennon and Yoko Ono are considering appearing together at New York's Woodstock Festival, which runs for three days from August 15. The possibility is now under review by Apple, who may decide to send a complete package of their artists to the event. But the Lennons' participation would be dependent upon the U.S. Embassy granting an entry visa.

An Apple spokesman told the NME that the company is "exploring" the possibility of Billy Preston, the Plastic Ono Band, James Taylor and other William Morris artists making up a package for the festival — which is being held near Bob Dylan's home, Big Pink.

He added: "We are now in a frame of mind to cope with it competently. The package would involve performers, film and other visual effects."

It was also stated that if it is not possible for the Plastic Ono Band to appear as on the record "Give Peace A Chance" — which makes its NME debut at No. 22 this week — an American group would be assembled, fronted by John and Yoko.

The Lennons flew back to London on Sunday by chartered helicopter and executive jet, after being discharged from hospital following their car accident in the North of Scotland. They have been spending this week convalescing.

The TV album is, as previously reported, titled "Get Back," "Don't Let Me Down" and "Other Titles." Apart from occasional Billy Preston organ interludes, the backing consists only of the group's own three guitars and drums — without orchestral augmentation. Casual background chatter and studio noises provide an atmosphere of informality.

Present plan is for the LP to open with "One After 909," a Lennon-McCartney track penned in 1959 and subsequently re-discovered in an exercise book. This leads into a brief linking track — a revival of the Drifters' hit "Save The Last Dance For Me." Side One is completed by "Don't Let Me Down," specially re-recorded for the LP; "Dig A Pony," soloed by John; "I've Got A Feeling," a John-Paul duet; and the original version of "Get Back."

Side Two opens with George Harrison's self-penned showcase "For You Blue," followed by Paul's "Teddy Boy" and the John-Paul collaboration "Two Of Us On Our Way Home." The linking track "Maggie May" leads into another John-Paul duet "Dig It," and the LP is completed by two Paul items "Let It Be" and "The Long And Winding Road." As a fade-out, there is a brief return to "Get Back."

There is no Ringo Starr solo on this album, but it is understood that two Ringo numbers are in the can and available for inclusion on a subsequent LP — these are "Octopus Garden" and "I Should Like To Live Up A Tree."

Titles for the rock'n'roll LP have not yet been selected from the wealth of material already recorded by the Beatles — even though it could conceivably be issued before the TV album. However, if everything goes according to plan and negotiations for the TV screening are successfully completed, the TV album will be released in September — with the rock collection following soon afterwards.

The Beatles have waxed their version of "Shake Rattle And Roll" and "Blue Suede Shoes," and these are likely to be included on the rock LP — together with a brand new recording of the group's first-ever hit "Love Me Do." Among other tracks available for consideration are "Polythene Pan," "Maxwell's Silver Hammer," "Not Guilty" and "What's The New Mary Jane."

DOLAN DROPS HIS GROUP

Joe Dolan — who climbs to No. 26 in this week's NME Chart with "Make Me An Island" — is to part company with his backing band, the Drifters, in order to pursue a solo cabaret career in Britain. He was this week signed to an agency contract with Collin Berlin's AMA.

DRY CLEAN YOUR HAIR

IN 5 MINUTES—WITHOUT DISTURBING YOUR SET!

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

Here's the answer! Fabulous AERO Dry Shampoo Five minutes each day and you'd never know your hair was greasy! AERO gets all the grease out (and dirt and dandruff, too) and — because you're brushing your hair instead of wetting it — you're preserving your set instead of ruining it!

AERO — the only luxury dry shampoo in the handy side puffer pack — really is the answer to every greasy-haired maiden's prayer! Use it between shampoos or hairdressers' visits or — if your hair's really greasy — use AERO instead of ordinary shampoos! From Chemists only 3/5 a pack — enough for at least five shampoos.

GLEN'S BRITISH VISIT IS ON

DESPITE his heavy U.S. commitments, Glen Campbell will definitely visit Britain towards the end of the year — he is to guest in the second series of Tom Jones TV shows, which goes into production at Elstree in the autumn. In order to undertake this visit, Glen will interrupt his own series of 26 U.S.-TV shows which begin in September — and it is likely that Tom Jones will reciprocate by flying to America to guest in one of Glen's shows.



Campbell is now nearing completion of his second movie "Norwood," in which he sings ten songs penned by Mack Scott Davis, composer of the current Presley hit "In The Ghetto." A soundtrack album of the material in this movie will be issued to coincide with its premiere. His next single will be the title song from his first film "True Grit," which has just opened in America. A spokesman for the singer told the NME that Glen will record no more Jim Webb material for singles. Glen is now in the process of recording a completely instrumental LP, on which he acts as musical director; his next vocal album will be a collection of religious songs.

KINKS U.S. TOUR SET

THE Kinks are now confirmed to undertake an extensive U.S. tour in the autumn — their first for three years. A new album by Dave Davies and a solo LP by Dave Davies are scheduled for release. Ray Davies has been commissioned to write another film score.

The group flies in early October for a six-week tour, comprising concert and college dates as well as several TV appearances. Manager Robert Wace returned from Los Angeles and New York this week after having finalised the deal.

"Arthur" — the Kinks' LP planned to coincide with the Granada-TV musical play of the same name, penned by Ray Davies and Julian Mitchell — is now almost complete and will be issued by Pye before the end of August. A solo album by Dave, comprising all his own compositions and produced by Ray, will be issued — together with a single — next month.

Ray Davies is currently engaged in composing the incidental music for the new Romy Schneider film "Hushabye." It will be his third movie score.

The Kinks began a seven-day Scandinavian tour yesterday (Thursday). New one-nighter bookings are St. Albans City Hall (18), Folkestone Leas Cliff Pavilion (19), Newton Pavilion (25) and Bath Pavilion (August 8).

NEW RADIO 1 NAMES

MARMALADE, the Foundations, Jefferson, Georgie Fame and Harmony Grass are among the artists appearing daily in Radio 1's "Sounds Like Tony Brandon" from Monday, July 21, to Friday, July 25. They are joined by Simon Dupree and the Big Sound, the Flowerpot Men, Sight And Sound, the Fortunes, Playground, the Globe Show, the Montanas and the Sir Percy Quintet.

Guesting in the "Dave Cash Programme" throughout the same period are Grapefruit, the Swinging Blue Jeans, Jimmy Powell and the Dimensions, James Royal and the Royal Set, Gentle Influence, the Joyce Bond Revue, the Art Movement, Wishful Thinking and Terry Lightfoot's Jazzmen.

The holiday replacement for the Jimmy Young series is the "Terry Wogan Show" and during the July 21-25 week it features the Tremeloes, Vanity Fare, John Rowles, Moneybus,

Shirley and Johnny, the Freshmen, Onyx, Wishful Thinking, the Johnstons and the bands of Kenny Ball and Alan Eidsdon.

Desmond Dekker and the Aces are joined by the Alan Bown in "Symonds On Sunday" this weekend (13); set for the following week's show (20) are the Tremeloes, Jon Hiseman's Colosseum and Elton John. The Strawbs are in the "Johnnie Walker Show" on Saturday, July 19, and the following day (20) the Liverpool Scene and the Killing Floor guest in "Top Gear."

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Week's new releases from Decca



Being born in Wales doesn't always give you a good singing voice, but in the case of

R. J. HIGHTOWER it definitely did. His first single is a simple and beautiful musical version of a poem, 'God is love'. Any record that so sincerely advocates love and peace deserves success. This is on Deram, DM 265.

LENA MARTELL is a very professional and polished singer who's been a little bit studio-shy in the past. But her new single, 'It's another world' is so good, let's hope she can be persuaded to put her voice on record more often! Decca F 12955.

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NICK LOGAN reports on

TULL: TRACK BY TRACK

THERE'S no guarantee with **STAND UP** (Island, ILPS 9103, 37s 5d), second LP from Jethro Tull, that when you play it Ian Anderson will manifest himself in all his finery and jig about in his own inimitable way before your eyes. But there is the promise that if you shut your eyes and listen you'll find it difficult not to imagine him cavorting around inside your mind.

If you find that frenetic flute and cracked North Country voice as endearing as I do then "Stand Up" won't let you down. Their debut album was a surprise success last year so this, with the assistance of hit single exposure, ought to do better. As far as comparison goes, "Stand Up" is more consistent than "This Was" though some titles lack as much immediate impact as others on the first album.

New Day Yesterday, the opener, is typical Tull rock-jazz with climbing guitar and pounding drums behind Ian's vocal sounding as if it were recorded in a tin.

There are many numbers that will pin you in your seat to wonder at their intricacy and prettiness. One is Jeffery Goes To Leicester Square where African rhythm, set by, I think, penny whistle and mandolin, is utterly spell-binding. Jeffery is a quaint friend of Ian's who you may recall from the first album, but I couldn't pick out any reference to him in the lyrics. In fact on my home player I couldn't pick out any lyrics at all but I fared better on the more efficient office machine.

Boaree, which Ian announces on stage as "This one's by Bach; just ripe for prostitution," is another ultra-pretty number, perhaps the prettiest. A stoo-start instrumental, it is primarily a vehicle to combine all the moods of Ian's flute and is totally delightful.

Back To The Family, not dedicated to Rick Grech, is fascinating not least for its lyrics which might be autobiographical. It's all about how the phone's always ringing and he has so many problems that he's going back to the family for some peace. Trouble is that once there he realises having problems is better than nothing to do. The mood is set by the music, crashing cymbals and guitars signifying the realisations of discontent, like when he gets back to the city, takes up his problems again and wonders why he didn't stay at home where he was. Could be retitled a "A Pop Star's Lament."

Look Into The Sun is one of the many love songs. Ian sings it as if the lyrics have personal significance but like the others of that ilk here it needs a number of listens. Acoustic and electric guitars maintain a summery and

wistful quality in the backing.

Side two opener is another Jethro stage number, *Nothing Is Easy*. Hairless rock and roll with jazzy flute, a simple message, developing into instrumental mayhem towards the end.

Fat Man is as much a stand out on "Stand Up" as it is on stage. Glenn Tair rattles like a manic on bongos (reminded me of that advert with coffee beans pattering onto a tin) and to the African rhythm, Martin's high-pitched mandolin adds an Oriental influence. A hypnotic effect musically, while Ian's dry lyrics inform us of his wish never to be a fat man but to stay a thin one with not too much to carry around.

After that a hairy ballad, *We Used To Know*, with Ian's scratchy love voice singing of the places which all of us

have to hold in fond memory. Builds, then breaks off for a tremendous flute which rises then cuts out to allow Martin on lead guitar to show his worth.

It is unlike the Jethro you may know, as is the pretty *Reasons For Waiting* which sets muted woodwind against a folksy guitar and, would you believe strings. Nice arrangements, nostalgic lyrics and one of the album's most appalling songs.

Back to heavy sounds again for *A Thousand Mothers*, an Anderson piece about the generation gap, which gives the impish one a chance to pull out yet another fiendishly clever, and pretty, flute phrase from his sleeve. Stops, then starts again for the whole group to get in a last frenetic instrumental fling.

EL, JIM AT BARGAIN PRICE

THE race gets fiercer for the customers who buy the cheaper-priced LPs (and with resale price maintenance abolished, they get cheaper all the time — prices given here are the suggested sale prices from the companies). Now the big stars are entered in the race by their various companies.

Latest contenders on the RCA International (Camden) label, selling at 19s. 11d., are Elvis Presley, Jim Reeves, Perry Como and the late Sam Cooke. In reply, Music For Pleasure (14s. 6d.) brings out Frank Sinatra, no less. Here are some of the latest bargain priced albums

PERRY COMO: HELLO YOUNG LOVERS (RCA International, stereo, Ints. 1001, 19s. 11d.). This album goes back a few years, when Perry has the TV following enjoyed recently by Andy Williams. All beautifully sung and backed by Mitchell Ayres and his orchestra. Perry Offers ten tracks, including

Begin The Beguine, *Tomboy*, *You Come A Long Way From St Louis* and *Let A Smile Be Your Umbrella*.

FRANK SINATRA: SUNDAY AND EVERYDAY (Music For Pleasure, MFP 1324, 19s. 6d.). presents 12 tunes recorded by Frank between 1957-61, during his Capitol Records days, and all previously released. With Nelson Riddle and Gordon Jenkins conducting, Frank sings — *Sunday, I'll Never Be The Same*, *Tell Her You Love Her*, *Close To You*, *River Stay Way From My Door*, *I'm A Fool To Want You*, *How About You*, *I Got It Bad And That Ain't Good*, *Your Love For Me*, *Laura*, *The Impatient Years*.

LP PAGE—edited by ALLEN EVANS

Isley's rocking storm

ISLEY BROTHERS: IT'S OUR THING (Major Minor, SMLP 37s. 6d.)

KELLY, Rudolph and Ronald Isley certainly brew up a rocking storm when they get together with their close-knit harmony, encouraging each other to sing it out with more and more rhythm all the time, as in *Give The Women What They Want*.

They have written all ten tracks here and recorded it for T-Neck in the States, the disc company they formed early this year, with Buddha the outlet. The three boys seem inspired by the fact that they have a free hand to compose, produce and record as well as perform. The title tune (*It's Your Thing*) is a real snorter and *Don't Give It Away* is a racy rocker, with some lowdown guitar in it. A.E.

Other titles: *I Know Who You Been Socking It To*, *Somebody Been Messin'*, *Save Me*, *I Must Be Losing My Touch*, *Feel Like The World*, *Love Is What You Make It*, *He's Got Your Love*.

ELVIS PRESLEY SINGS FLAMING STAR

Elvis Presley (RCA International, stereo Ints. 1012, 19s. 11d.) contains nine tracks, some unissued including *Wonderful World* from the film *Live A Little Love A Little*, with *Flaming Star*, *Night Life*, *All I Needed Was The Rain*, *Too Much Monkey Business*, *Yellow Rose Of Texas* and *Eyes Of Texas*; *She's A Machine*, *Do The Vega*, *Tiger Man*.

JIM REEVES: ACCORDING TO MY HEART (RCA International, stereo, Ints. 1013, 19s. 11d.) gives you ten songs which his record company assures me are hitherto unissued in this country, by the late and great Jim, who died five years ago this month. The rich brown voice sings with great feeling — *According To My Heart*, *Don't You Want To Be My Girl*, *Don't Tell Me*, *You'll Never Be Mine Again*, *I've Lived A Lot In My Time*, *If You Were Mine*, *Don't Ask Me Why*, *Stand At Your Window*, *What Would You Do*, *I Can't Fly*.

SAM COOKE: THE ONE AND ONLY (RCA International, stereo Ints. 1005, 19s. 11d.) revives the singing ability of the tall, sincerely-voiced Sam, who died in 1964. Among the ten tunes here are *Jamaica Farewell*, *They Call The Wind Maria*, *Since I Met You Baby*.

THREE more bargain-priced LPs from recent Music For Pleasure (14s. 6d.) releases of extra interest are **LENNON & MCCARTNEY: TIJUANA STYLE** (MFP stereo 1318) by the Tijuana Band playing 12 top Beatles composition. **JOE LOSS PLAYS GLENN MILLER** (MFP stereo 1320) with 12 finely played numbers made famous by the Miller orchestra before the war, *Don Lang*, *Ross McManus* and the *Mike Sammes Singers* taking vocals. and another **TOP HITS** (MFP stereo 1319) re-creating the sounds on 12 single hits, including *Get Back*, *Boxer*, *My Way* and *Goodbye*.

With-it Andy

ANDY WILLIAMS: HAPPY HEART (CBS stereo-mono 63614)

JUST listen to the opener — *For Once In My Life* and then the second track, *Where's The Playground Susie* — and you know that Andy Williams is getting "with it." He belts out a couple of beaters which would get approval from his Beatle friend Paul McCartney.

Then he tones it down again for *My Way*. But everything he sings on this 11-tracker is perfectly performed, specially *Little Green Apples* and *Abraham Martin* and John. Al Capps does a good arranging job and Jerry Fuller's producing can't be faulted. A.E.

Other titles: *Wichita Lineman*, *Happy Heart*, *Gentle On My Mind*, *Didn't We*, *Here There And Everywhere*.

CLASSIC RHYTHM AND BLUES (Atlantic 587167, 37s. 6d.)

Another sampler record, in which you get a track or two from star acts on the Atlantic books. Best are *Ray Charles' I've Got A Woman* and *It Should've Been Me*, *Clyde McPhatter* and the *Drifters' Honey Love* and *Money Honey* (which dates the LP), and *T-Bone Walker's T-Bone Shuffle*. A.E.

Other artists and tracks: *Ruth Brown (Mama He Treats Your Daughter Mean and 5-10-15 Hours)*, *Clovers (Good Lovin' and One Minit Jilp)*, *Joe Turner (Hide And Seek, and Flip Flop And Fly)*, *LaVern Baker (Bop-Ting-A-Ling and Tweedlee Dee)*.



Soulful Nash

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

THE high, light-voiced Johnny, with a good vocal group behind him and some gentle rocking musicians with him, starts and finishes with *You Got Soul*, Parts 1 and 2.

In between he keeps the soulful sound going through Presley's *Love Me Tender*, *Five Hundred Miles*, *Blowing In The Wind* and a lot of other tunes with a sad, melancholy air about them. Johnny sets the mood and takes you into it, too. A.E.

Other titles: *I Know Who You Been In The Sun*, *Cool Water*, *Chain Gang*, *Scarlet Ribbons*, *Twelfth Of Never*.

ELLA FITZGERALD: *SUNSHINE OF YOUR LOVE* (Polydor 583737 stereo/play mono, 37s. 6d.)

WHAT a lovely set by Ella. Soft and caressing it is, as performed in the intimacy of the Fairmont Hotel supper room in San Francisco. With a jazzy trio headed by pianist Tommy Flanagan

on side two, she extemporises her way easily and excitingly through such favourites as *Old Devil Moon*, *A House Is Not A Home* and *Don 'Cha Go 'Way Mad*. Beautiful.

On side one, Ella has the Ernie Heckscher big band, lead trumpet Allen Smith and the Tommy Flanagan Trio. For this backing she ups her voice a bit and keeps more to arrangements, which is okay but not so good as her softer session. However, she rocks out *Hey Jude*, swings *Alright OK You Win* and charms with *This Girl's In Love With You*. While some singers crack with age, Ella just gets better.

Other titles: *Sunshine Of Your Love*, *Watch What Happens*, *Give Me The Simple Life*, *Useless Landscape*, *Trouble Is A Man*, *Love You Madly*.

FROM YOU TO US

THE death of Brian Jones was a great shock to millions of people and a loss to "pop" music today. Respected and loved by so many, he will never be forgotten. May I also convey my deepest regrets to family and friends. — DAVID PULLEN, Finchley, N.3.

WITH regard to the new "Best Of Cliff" LP, the repeats on Cliff's LPs are becoming more frequent than the films on TV. Please let's have an LP with at least six new numbers! — ELIZABETH MCCRORY, Glasgow, E.3.

I SHALL be very surprised if Billy Fury has a hit with "I Call For My Rose" and I can tell you why. Because Radio and TV don't ever play any of his releases.

Ballads have very little chance of getting into the Top Ten because of the BBC's narrow minded policy. — D. K. LUNDBECK, Ely, Cardiff GLR 103.

JAN NESBITT gives a very unfair account of the way the people who came to the Blues festival were received in Bath. Of course, if she waited until half past ten to look for food she would be unlikely to find any simply because of the heavy demand earlier in the day by people from the Blues festival. — JACKY LAVIS, Bath, Somerset.

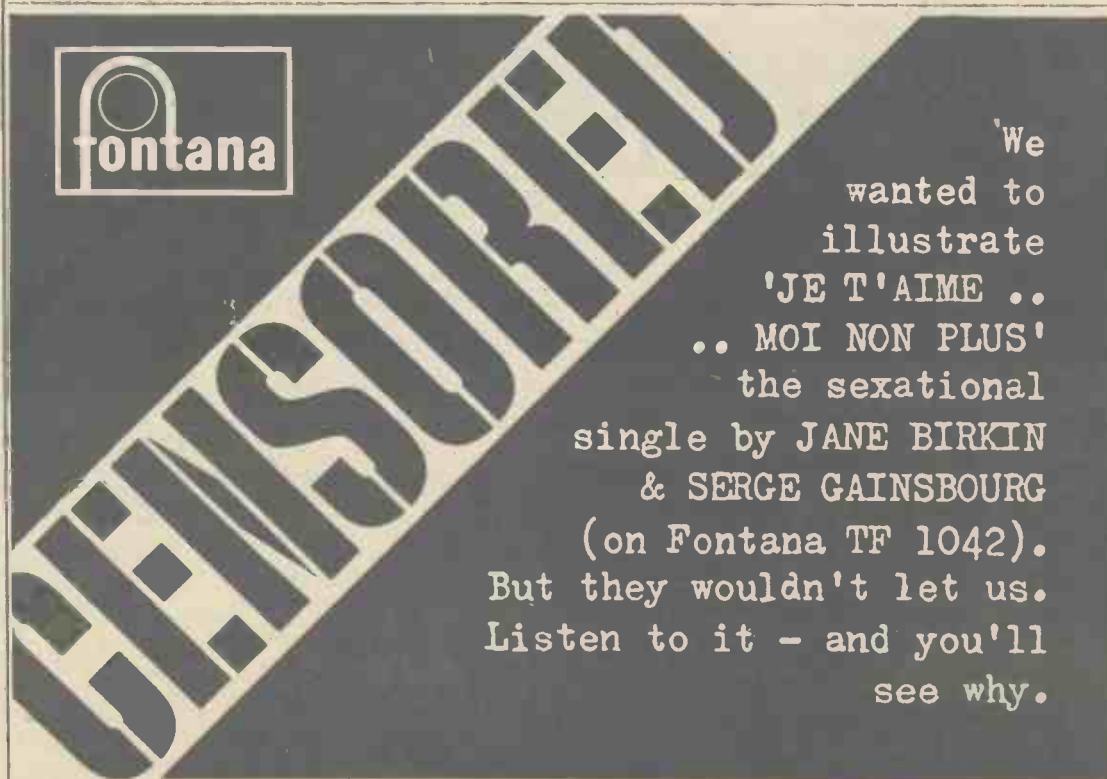
I AM just writing to thank everyone concerned in giving us the Bath Blues Festival. My friend and I hitch hiked down from Gateshead, near Newcastle, and both agreed it was well worth the long journey. I feel special praise should be given to Jimmy Page of Led Zeppelin for some superb guitar work and Dave Hechstall Smith of Colossus for some rousing tenor-sax. Great displays by every group and artist made it a truly marvellous blues show. — LES CAISLEY, Gateshead '9.

FRANK SINATRA's version of "Mrs Robinson" does a great disservice to Paul Simon. Leading us to believe that Paul Simon wrote such lyrics as "Mrs Robinson come on and get your thing," is a down right cheek! I would much prefer Frank Sinatra to keep his mouth shut than have him ruining other people's songs. — ANDREW EGELTON, West Harrow, Middlesex.



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John Rowles



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see why.

LOVE AFFAIR MAKE THE SWISS SWING

SUNDAY morning, 7.30. The phone in my Manchester hotel room rings. It's Love Affair's manager John Cokell, who had no right to be alive at that time in the morning after a late gig in Salford the night before. He tells me it's time to get up because we have to be at the airport in half an hour.

A few minutes later I make my way along the corridor, wiping the sleep out of my eyes, and almost bumping in Steve Ellis.

"Hey, look who's here," he greets me. "How are you?" I tell him I'm fine, and together we set about rounding up the rest of them.

Maurice Bacon, who has yet to forgive me for once describing him in a feature as a 'sensitive little mole who peers furtively from behind his dark glasses,' is sound asleep.

A hearty kick on his rear soon puts that right. Morgan is almost dressed, enthusing about the previous night's performance. Rex Brayley, immaculate as ever, is eager to be off. He hates flying but dislikes the waiting about even more.

"I had a dream last night," muttered Mo, "and in it the plane crashed and we were all smashed to pieces." Rex cringes, and seeks the safety of his room.

"Where's Mick?" someone asks. No answer. We scatter to seek the missing bass player, who calmly emerges from his bathroom, hair dripping wet, and smiling in his customary, affable manner.

Hairless

"I'm washing my hair," he replies. John Cokell raises arms to Heaven, and whispers something about how much easier it would be if pop groups were bald.

Eventually, we arrived at the airport, to be met with disparaging remarks from two policemen, admiring glances from several young girls, and "come on, get a move on" looks from the ultra-efficient girls at the booking-in desk.

Rex, who by this time, had turned a paler shade of green, asked me if I'd like to go and play instead of him.

Through passport control, and no sign of Mo. "Oh no," cried John,

Music goes back to the Good Times

GORDON COXHILL makes a 48hr trip with them to Zurich

"this is too much. Where the hell is he?"

As if by magic, Maurice suddenly appeared, beaming all over his face, most of which is nowadays covered with hair. "I just humped into this girl," he began.

Once on the plane, with a delicious breakfast placed before us, followed by an equally delicious selection of beverages, Steve and I got to talking about "One Road," the record that didn't happen, and "Bringing On Back The Good Times," the record that is going to sweep all before it in the next few weeks.

We were very upset about "One Road," Steve said, "especially after it got such good reviews in all the papers, and people who before wouldn't have crossed over the road to say hello actually came up and told us what a good record it was."

"So, what do you do? 'Good Times' is going back to the 'Everlasting Love' days, but I think it's more musical, and of course we are better musicians now."

If I didn't believe Steve then, I certainly did 12 hours later after the show in Zurich.

After a brief touch-down at Rotterdam, when we had to hold Rex back from jumping out, we arrived in Zurich. After a wait at the airport for a lady from C.B.S. who never did arrive, three taxis, who charged almost nine pounds between them for a 15-minute ride, took us and all the gear to the Hotel Florida, which appeared at first sight to be a slightly lesser Claridges.

A quick wash and change later, John, Mick, the group and myself, plus Rix Dixon from the Love Affair's agency were in the restaurant enjoying chicken and steaks.

The afternoon was taken up with a sightseeing stroll through a more picturesque version of Battersea Funfair. Mick Jackson and I risked life and limb on a machine that threw you in every possible direction at a speed that couldn't have been far short of the speed of sound.

Mick's ice cream flew out of the corner, straight into a girl's face, who eagerly licked it off.

Some youngsters were doing some native dances in their colourful costumes, a group was playing in the open air down by the side of Lake

Zurich, the sun was warm, and we all felt very good to be alive.

Steve tried his luck on the rifle range, and accused the man in charge of fixing the sights, when he hit everything but the target.

Further on, we came to the marquee where the boys were going to play that night. It was as large as many dance-halls, and decorated with 40,000 massive paper flowers.

While they rehearsed a few numbers, and Steve complained about the p.a. system — ever the perfectionist — I sought the com-

parative coolness of a nearby ale-house.

Later we took out a motor boat on the lake. Mo decided he had seen enough and retired to bed. Morgan remarked, a little unkindly, that even a large boat like ours could only hold so many.

The pretty Swiss maid who drove the boat took all the good-natured banter in good heart, possibly because she couldn't understand a word of what we were saying!

The photographer was asking the Love Affair to do everything, bar actually jumping out of the boat into the clear, but very cold lake.

Back to the hotel for a quick nap, post-card writing, another wash and sandwiches served by a waiter who was not seen to smile once the whole time I was there.

Diluted

About nine o'clock, a fleet of taxis arrived at the hotel to take us back to the Marquee. Another group were on stage, playing very diluted Cream-type material, and they wouldn't have deserved a ripple of applause if they did get it.

Don't have to do much to beat that lot," muttered Rex, accepting my offer of a beer. Steve gave him a look that didn't need explaining.

As time went on, and the local group showed no sign of packing up, Steve grew tense. He seemed to be straining at some sort of mental leash. "I'll show them," he snarled. "It must be all the ice in Switzerland that makes the audience so cold."

Just one hour after Steve said that, he stumbled in the dressing room, and said, "Well, we really

blew their cool, didn't we?" You did Steve, you really did.

The audience clapped politely as the group appeared on stage, and went straight into "Tinker Tailor," a beaty opener, then "The Weight," followed by "Everlasting Love," which was a No. 1 in Switzerland and was greeted with shouts and more handclapping.

By this time the boys sensed they were being appreciated, and really opened up; Steve moving well and energetically. Mo's arms were really flaying the skins, Mick was giving out with some punchy bass patterns, Rex, head downwards as usual, playing very deliberately, and Morgan sparing no energy on the organ.

John, Ric and myself were like any three fans. Clapping, singing and enjoying it. They gave their usual great performance of "Tobacco Road," which earned loud applause. "Day Without Love" missed the orchestration of the record but was still entertaining.

Dylan's "All Along The Watchtower" proved a good number to include, and the boys pulled out all the stops for it, Steve and Rex excelling.

They finished up with a rock medley, during which a sustained drum solo from Maurice was hailed by one and all. For a 17 year old, little Mo is very, very good. He had never had applause for himself before, he will again. "Making Time," once a minor hit for the Creation was a knockout, fast, loud, and very much together.

It was all over bar the shouting. At last, the kids went wild, on their feet and shouting for more. They'll remember the night the Love Affair hit Zurich for many a long day.



LOVE AFFAIR on stage Sunday night in Zurich, Switzerland, where they scored a tremendous success. Our picture shows STEVE ELLIS in frenzied style, drummer MO BACON and REX BRAYLEY.



Relaxing prior to the concert and getting in some sight-seeing as well, the LOVE AFFAIR, minus Mo Bacon, who was catching up on his sleep, in a speedboat on Lake Zurich. (L to R) MORGAN FISHER, MICK JACKSON, REX BRAYLEY, NME'S GORDON COXHILL sitting next to STEVE ELLIS.



Every once in a while pop music comes up with a classic album... this is one of them.



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SOLOISTS OUST GROUPS: U.S. & VETS COMEBACK

SIX months gone, and another six to go before we know the final outcome of the 1969 NME Points Championship. But already the race has developed into a thoroughly intriguing and wholly fascinating battle.

It's particularly interesting this year because many of the established pop stars have been pushed into the background, partly by complete newcomers and partly by veterans making a startling comeback; because, for the first time in seven years, soloists outnumber groups in the leading 20 names; and because American representation has increased by leaps and bounds.

First individual mention must obviously go to the leaders at this stage, Fleetwood Mac. Its triumph is little short of sensational, in that it did not make its Chart debut until the very end of 1968—and yet already it has swept aside all opposition to take the lead in this extremely competitive struggle.

Whether or not the group will be able to retain this lofty position for the rest of the year is a moot point—but whatever happens, nothing can deprive it of this well-deserved moment of glory.

The main reason why Mac must be looking over its shoulder with some degree of apprehension is that the Beatles are catching up fast. Their simultaneous NME Chart entries with "Get Back" and "Ballad Of John And Yoko" have, within the last few weeks, rocketed them into second spot—and, unless they go into hibernation and their stream of releases dries up, the Liverpool lads must clearly be well in the running for the full-year championship.

Perhaps the biggest surprise so far is that Engelbert Humperdinck (the leader a year ago) and Tom Jones (No. 3) are not even in the Top 20 this time. But both have been so busy with their international commitments that their releases have suffered to some extent and their comparative low placing is due to lack of new singles rather than to any other factor. Certainly these two superstars are among the world's biggest show-business attractions at the moment, and their popularity cannot be disputed.

I wouldn't mind betting my last shilling that they will improve their present positions (21st and 29th respectively) substantially before the year is out.

Congratulations to Herman's Hermits, who have been climbing from strength to strength during the past couple of years. This followed a rather lean period, when they were proving far more successful in the States than here at home, but now the situation seems to have reversed. Right now, the boys are

occupying third spot in our table, and if their next couple of discs are as commercial as the last two, there is no reason why they should not maintain that status.

I'm also pleased to see the Foundations (4th) doing so well, because they dispense a sparkling happy-go-lucky sound that's only too welcome in these days of involved lyrics and complex sounds. Clearly this group has its finger firmly on the pulse of the commercial market, and it will need a superhuman effort on the part of any of the more lowly artists to overtake the Foundations.

Johnny Nash is no stranger to the pop scene, but only in 1969 has he made his presence felt with a vengeance. This is because he is one of the principal purveyors of the so-called "rocksteady" idiom, which blends r-and-b and gospel with the captivating insistence of Caribbean ska.

Top Briton

Top British singer is none other than Peter Sarstedt (6th), who made his Chart debut in February with "Where Do You Go To," and subsequently consolidated his new-found stardom with "Frozen Orange Juice." The lyrical quality of his compositions, coupled with the hypnotic spell he casts on his audiences, have ensured a long run of success for this engaging singer.

Although it is some time since he aspired to such a high position, it isn't really surprising to find Dean Martin at No. 8, because the quality of his output is such that any one of his releases could catch the public's fancy and develop into a massive hit. That's precisely what happened to the gorgeous "Gentle On My Mind," which collected more points than any other disc during the first half of this year, and was in itself sufficient to loft Dino into the Top Ten.

Much the same could be said for Frank Sinatra (13), who is always hovering in the wings waiting to take over from the youngsters—he certainly gave us a rare treat with his memorable quality disc "My Way," and few will argue that this alone entitled Frank to his worthy 13th spot.

And if the American veterans had a field day during the period under survey our own "old timers" were well represented by no less a personality than Donald Peers (15), who had several hit records in the day before the Charts were conceived, but who has never previously succeeded in entering the NME list.

NME's CHART-POINT SURVEY by DEREK JOHNSON



THE FLEETWOOD MAC

Well, "Please Don't Go" changed all that and, in the process, showed that there is still a strong demand for a tuneful, sentimental ballad.

Marvin Gaye almost comes into the veteran category in that he has been a corner-stone of the Tamla-Motown label virtually since its inception. Yet, despite a string of hits in America, he had never been able to register as a soloist in this country—although, admittedly, he had figured in the British charts as a duetist. But that elusive solo hit came with a bang this year in the form of "I Heard It Through The Grapevine," which topped the charts and now lifts Marvin into 9th spot.

Together with the ever-exciting Stevie Wonder, who demonstrates his remarkable consistency by capturing 7th spot, Marvin has ensured that the Tamla label is again well in the running this year. And although some critics have suggested that Diana Ross and the Supremes have experienced a drop in popularity, the points table refutes this theory. We find the girls at No. 26 in their joint venture with the Temptations, and they also occupy 39th spot as a solo attraction—and if we take an aggregate of their points for both these entries, they would have a total of 340, sufficient to give them third place in the table!

And with Martha and the Vandellas, Marvin Johnson, the Miracles, Temptations and the Marvin Gaye-Tammi Terrell duo also appearing in the table, Tamla again emerges with flying colours!

It's taken a long time for that smooth performer Glen Campbell to make any impact upon the British charts, largely because his discs are distributed here by what was a relatively small company. But with its recent expansion into one of our most enterprising labels, Ember has come good for Glen—and Glen has himself come good in the hit parade here. Glen appears at No. 12, and thus infuses another dose of quality into the table.

It is perhaps ironic that the No. 10 position should be occupied by a group no longer in existence—Manfred Mann. While I can sympathise with Manfred's motives in disband-

ing the group in order to exploit his musical ability more fully, it seems unlikely that future disc offerings from Manfred Mann Chapter III will have the same chart potential as did the old team's recordings.

So, unless there is an unexpected turnabout in public taste, we must savour this moment as probably the last time Manfred will appear in the Top Ten.

The diversity of the fans' taste is clearly shown by the contrasting styles that appear in the first 20 names. Apart from those we have already mentioned, we find the impassioned soul pourings of the Isley Brothers at No. 11, adding further fuel to the Tamla fire; the folksy enchantment of the versatile Simon and Garfunkel duo at No. 19; and the infectious compulsion of Desmond Dekker's authentic blue-beat sound at No. 17. Plus the straight forward and unadulterated pop approach of the Marmalade group (14) and the ever-popular Amen Corner (Joint 19). All of them, despite their widely differing sounds,

masters of their craft.

Apart from Engelbert, the Beatles and Tom—with whom we have already dealt—the leading names at this stage last year were Louis Armstrong, the Love Affair, the Small Faces, Don Partridge, Solomon King, the Tremeloes and Esther and Abi Ofarim. With only the Beatles retaining their place, you will readily see what an incredible change there has been in just 12 months.

Gone down

Love Affair (68th) and the Tremeloes (70th) have dropped way down, but are both strong enough in the fans' estimation to shoot back into the upper bracket in the coming months. The Small Faces have been hampered by Steve Marriott's departure and have not been recording—but I am convinced that they will be back. Satchmo and the Ofarims have also been absent from the disc studios, but the failure of Messrs. Partridge and King can only be attributed to a loss of following among the disc-buyers which—we hope for their sakes—will soon be rectified.

Other names which appeared in the positions from No. 11 to No. 20 last year, and are now conspicuous by their absence, include the Herd, the 1910 Fruitgum Co., John Rowles, Union Gap, Bobby Goldsboro—and would you believe—the Monkees! How are the mighty fallen!

It is significant that, 12 months ago, no girl soloists appeared in the first 20 names. This time, we have two—the delightful Mary Hopkin,

proving eminently worthy of the faith which the Beatles placed in her, and now holding 16th spot; and the vivacious Lulu just a mere handful of points behind on the 17th rung, thanks largely to her resounding hit with her Eurovision-winning song "Boom Bang-A-Bang."

Indeed, the girls' fortunes have improved considerably this year, with Nina Simone at No. 24 and Cilla Black at 26—as well as Clodagh Rodgers (31) and Sandie Shaw (32), all comfortably placed. And even though Dusty Springfield is lower down the list at No. 57, it looks as though the ladies will be able to lift themselves out of the unfortunate rut into which they lapsed in 1968, when they experienced their worst-ever year.

Despite a marked absence of releases during the past few months, the points scored by the Move early in the New Year have enabled the group to clinch 21st spot—and it's also gratifying to see those champions of group consistency, the Who and the Hollies, holding down places in the first 30. Much the same could be said for Cliff Richard, who, although dropping 13 places since last year, must be well satisfied with claiming 28th spot after more than ten years as a top disc star.

The only other name among the first 30 in the table, whom we have so far failed to mention, is Tommy Roe at No. 23—and his is yet another comeback story.

Widely spread

This year so far, the points have been more widely spread than ever before, with no less than 104 different attractions appearing in the NME Top Thirty during the first half of 1969—that's eight more than at the corresponding stage last year. Naturally, it is impossible for me to mention all 104 names in detail, particularly as the accompanying points table largely speaks for itself. I have, however, made reference to everyone in the upper part of the table—and I now close this survey with these few final thoughts.

Already Elvis Presley (42) is fairing better than a year ago, and with "In The Ghetto" doing so well, we can expect to find him much more highly placed in six months time.

The period closes at an awkward time for Thunderclap Newman, Jethro Tull, the Family Dogg and the Creedence Clearwater Revival, whose current success is not truly reflected in the points table, but their present positions are likely to be vastly improved come December.

The Dave Dee group has suffered a dramatic lapse, slipping from 22 to 75—but don't let that fool you, because it'll be back in a big way before long! The Bee Gees are in the comfortably satisfactory position of No. 35, but it will be interesting to see how they fare in competition with Robin Gibbs' solo discs, which should be well in the running during the second half of the year.

As we have already seen, "Gentle On My Mind" scored more chart points than any other individual disc in the January-June period, having amassed 291. The next most successful records were the Beatles' "Get Back" (280), Marvin Gaye's "Grapevine" (278), Peter Sarstedt's "Where Do You Go To" (274) and Fleetwood Mac's "Albatross" (262)—followed by Sinatra's "My Way" and the Peers epic "Please Don't Go."

So there you have it at the half-way mark! The points championship is, at this stage, thwart with interest and alive with possibilities. Join me again in six months' time, when we shall know the answer to the 64,000-dollar question—who will be the 1969 champion.



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HALF-YEARLY POINTS SCORE

EVERY week throughout the year, points are awarded to the entries in the NME Top Thirty — on the basis of 30 points for a No. 1 position, 29 for No. 2, and so on—down to 1 point for position No. 30. Here are the aggregate points awarded to each artist during the first half of 1969:—

1. FLEETWOOD MAC	479	77. Marvin Gaye & Tammi Terrell	22
2. BEATLES	389	79. Family Dogg	21
3. HERMAN'S HERMITS	340	80. Canned Heat	20
4. FOUNDATIONS	307	81. Jeannie C. Riley	19
5. JOHNNY NASH	306	82. Equals	17
6. PETER SARSTEDT	304	83. Val Doonican	16
7. STEVIE WONDER	300	84. Danny La Rue	16
8. DEAN MARTIN	291	85. Jamo Thomas	14
9. MARVIN GAYE	278	86. Scott Walker	13
10. MANFRED MANN	267	86. Max Romeo	13
11. Isley Brothers	264	88. Donovan	9
12. Glen Campbell	260	88. Bandwagon	9
13. Frank Sinatra	232	88. Turtles	9
14. Marmalade	227	91. Inez & Charlie Foxx	8
15. Donald Peers	222	91. Gene Pitney	8
16. Mary Hopkin	218	93. Blood, Sweat & Tears	7
17. Lulu	211	94. Four Tops	6
17. Desmond Dekker	211	94. Consortium	6
19. Simon & Garfunkel	205	96. Kinks	5
19. Amen Corner	205	97. Neil MacArthur	4
21. Move	203	97. Long John Baldry	4
21. Engelbert Humperdinck	203	97. Les Troubadours	4
23. Tommy Roe	200	97. Andy Williams	4
24. Nina Simone	198	101. Rolf Harris	2
25. Who	193	102. Roger Miller	1
26. Cilla Black	191	102. Jimi Hendrix Experience	1
26. Diana Ross & the Supremes	191	102. Herb Alpert	1
28. Cliff Richard	190		
29. Tom Jones	182		
30. Hollies	180		
31. Clodagh Rodgers	178		
32. Sandie Shaw	175		
33. Martha & the Vandellas	173		
34. Noel Harrison	166		
35. Bee Gees	162		
36. William Bell & Judy Clay	157		
37. Bob and Earl	152		
38. Scaffold	150		
39. Diana Ross & the Supremes	149		
40. Beach Boys	145		
41. Joe South	142		
42. Elvis Presley	139		
43. Marv Johnson	137		
44. Booker T & the M.G.s	136		
45. Des O'Connor	133		
46. Jr. Walker & the All Stars	132		
47. Edwin Hawkins Singers	121		
48. Love Sculpture	114		
49. Bonzo Dogs	109		
50. Righteous Brothers	108		
51. Smokey Robinson & the Miracles	103		
52. Temptations	102		
53. Edwin Starr	98		
54. Jackie Wilson	92		
55. Sam & Dave	90		
56. Jethro Tull	88		
57. Dusty Springfield	80		
58. Tymes	76		
59. 5th Dimension	75		
60. Chicken Shack	67		
61. Billy Eckstine & Sarah Vaughan	63		
62. Cream	59		
63. Bedouins	52		
64. Gun	51		
64. Crazy Elephant	51		
66. Creedence Clearwater Revival	49		
67. Malcolm Roberts	45		
68. Love Affair	41		
69. Hugo Montenegro	40		
70. Tremeloes	33		
71. Bob Dylan	31		
72. Kasenetz-Katz Singing Orchestral Circus	30		
73. Thunderclap Newman	28		
73. Jefferson	28		
75. Wilson Pickett	24		
75. Dave Dee, Dozy, Beaky, Mick & Tich	24		
77. Harmony Grass	22		

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TAIL-PIECES

by The Alley Cat

FILM script under consideration from Berle Adams (on behalf of Universal Pictures) for screen debut of Tom Jones. If this or any other offer accepted by manager Gordon Mills, expect million dollar guarantee-plus percentage! A penny for Allan Klein's thoughts — watching free Rolling Stones Hyde Park concert. Sensational Shirley Bassey performance (BBC-2, Sunday)

Flipside of current Plastic One Band hit penned by Yoko Ono. Shades of Walker Brothers: great performance from Virgil Brothers on Sunday's David Jacobs ITV show. For U.S. market, Marty Wilde's recording name is Shannon.

Now issued here: Tony Joe White's original version of Dusty Springfield's "Willie And Laura Mae Jones." Doesn't Thunderclap Newman's hit remind you of Beatles musically? U.S. Gold Disc for Edwin Hawkins Singers' "Oh Happy Day."

In every way, Jackie Trent seemed to overpower Tony Hatch on BBC-TV "Simon Dee Show." "Heartbreak Hotel" (first Elvis Presley hit) revived by Blues Magoos. "Marrakesh Express," Crosby, Stills and Nash first single.

U.S. report suggesting Allan Klein parting from Beatles untrue. Australian Virgil Brothers could

compensate manager Peter Gormley for loss of Shadows. Their version of Dusty Springfield's "Preacher Man" on Ike and Tina Turner's next LP.

Jimmi Hendrix producing new U.S. group Cat Mother and the All-Night Newsboys. "Songs For A Tailor" Jack Bruce's first LP, with George Harrison's assistance. In November, Queen Elizabeth attends screen premier of Petula Clark's "Goodbye Mr. Chips."

Anthony Newley hopeful of co-starring with Barbra Streisand in Broadway musical. Besides Terri Lopez, several U.S. discs of Gerry Marsden's "Don't Let The Sun Catch You Crying." Billy Preston has justified George Harrison's faith in him.



Backstage at the Stones Hyde Park concert, ERIC CLAPTON (left) and GINGER BAKER meet with their respective girl-friends, Eric with ALICE ORMSBY GORE and Ginger with his daughter. Also spotted in the audience, Tony Hicks, Donovan, Chris Barber, Julie Felix, Marsha Hunt, Kenny Lynch and Allan Klein.

P. J. Proby deputised for injured Scott Walker at Brighton concert.

On Thursday, Jackie Trent and Tony Hatch among guests at Clive Lea of the Rockin' Berles, marriage to Tiger Mathis of the Paper Dolls. Whoever planned it Billy Preston riding high!

Virgil Brothers considered by NME's Gordon Coxhill a cross between Righteous Brothers and the Walker Brothers. "People" story on Brian Jones was sickening. These days, Frank Sinatra sports a beard.

Surprising Swiss No. 1: Roger Whittaker's "Mistral". Stolen from George Harrison's Esher home — Patti Boyd's mini car. Next month, Alfie Bass replaced by Dutch singer Lex Goudsmit in "Fiddler On The Roof."

From Australia, Eden Kane returning for brother Peter Sarstedt's wedding. Singing at San Francisco Prince Charles Investiture salute earned Tom Jones £18,000.

Will Thunderclap Newman consider revival of Lou Christie's "Lightning Strikes"? American TV personality Ed Sullivan visiting London. Jimmy Bowen recording another Christmas Bing Crosby LP.

U.S. authorities fined Johnny Cash \$32,000 for causing fire.

U.S. Gold Disc for Tom Jones' new LP... Your Alley Cat predicts last week for Thunderclap Newman at No. 1 — before Elvis Presley takes over... Will Diddy-

men rename themselves Family Dodd?

Tony Bramwell (on Apple's behalf) says Tony Hall did not promote Billy Preston's new hit... Welsh singer Bryn Ymm discovered by Anita Harris. Formerly a mortuary attendant: Dave Bidwell of the Chicken Shack.

At Rolling Stones' Hyde Park concert King Crimson looked very promising... Death of Frederick (Shorty) Long, "Here Comes The Judge" composer... Tony Blackburn described them as Plastic One Band!



Their next singles: Fifth Dimension "Workin' On A Groovy Thing," Dionne Warwick "Odds And Ends," Move "Curly" and Glen Campbell "True Grit." Sickening thought: Tiny Tim's new release revives Shirley Temple's "Lollipop." In U.S., Tom Jones fiercely opposed by Who for No. 1 LP.

Tony Hall behind promotion of Thunderclap Newman's No. 1 — also new Robin Gibb chart entry.

In stage act, Chicken Shack haven't featured their hit single... Peter Walsh golfing with NME's Andy Gray in Spain...

The Fantastic PATTI AUSTIN sings THE FAMILY TREE on UP 35018



Slowly sinking: Cliff Richard's "Big Ship" U.S. cover of Peter Sarstedt's "Frozen Orange Juice" by Canned Heat unlikely!

How about Desmond Dekker's retitled version of Marmalade's "Baby Mek It Soon"?

208 chief Geoffrey Everitt publisher of new Joe Dolan chart entry. Next season, Peter Walsh (manager of Tremeloes and Move) president of Slough F.C. Vegetarian John Lennon could retitle hit "Salad Of John And Yoko."

Jim Webb launching new singer Thelma Houston. Material created by Bobby Hatfield for British actor David Hemmings' vocal LP. Screen star Michael Caine joins list of avid Tom Jones fans.

Likelihood of Ginger Baker and African drummer Guy Warren waxing LP together... Al Fisher (younger brother of Eddie Fisher) new road manager for Trini Lopez.

Separated again: Keely Smith and husband-record producer Jimmy Bowen.

Isn't Jimmy Savile our richest d-j? Who called Bob Miller the working man's Joe Loss? Delicious dish: French singer Francoise Hardy.

Music by Nelson Riddle for "Maltese Bippy." Dan Rowan and Dick Martin's first film. Bob Dylan writing songs with Johnny Cash... Expect spate of Judy Garland reissued records.

Whatever happened to Love Sculpture? Acting career planned by Johnnie Ray in Holly-

wood... Cracked Engelbert Humperdinck in his act: "Barbra Streisand had a nose job — but it grew back!"

Vic Damone's umpteenth manager is Rudy Durand... No U.S. success for Dave Clark Five version of Amen Corner's "Half As Nice" Does Engelbert Humperdinck like Yarmouth after Las Vegas?

Party attended by Mick Jagger and Marianne Faithfull—the night following Brian Jones' death... New BBC-TV Roy Castle series looks promising... Do Family Dogg take a bow at the end of their act?!

DUTCH LOVE DUSTY

DUSTY SPRINGFIELD was the talk of Holland after her fantastic concert at the "Singing Europe 69" festival at Scheveningen on Saturday night. All the shows go out on colour TV. Dusty, who had walked out of the Grand Gala here two years ago, regained her lost prestige with a brilliant hour's performance.

It dimmed Sandie Shaw's show on Monday, in which she shared an hour with the Flirtations. They did well, but I felt Sandie's record sound was not recaptured.

The British team manager, Cyril Stapleton, protested strongly about the method of judging, alleging something wrong with the rules. He demanded a replay for his team — Maxine Nightingale, Benedict Brown and the Consortium — but was refused it. Britain lay 6th and were in danger of being eliminated from the final night. — SYLVIA BODNAR

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NME POPWORD

Compiled by Julie Logan, Leytonstone, London

ACROSS

1. "Be My Baby" hitmakers

8. Soul songstress with sweet but odd name

10. American who tours here annually (4, 6)

12. Famous venue for jazz

14. Rory Gallagher's blues trio

15. A San Francisco flier?

19. Poet and half duo

20. Lost singer to Humble Pie

21. See 7

23. Personal direction from clan leader (2, 3)

24. "Guantanamera" hit group

25. "1, 2, 3" man

26. Melodies

28. Model/pop wife

30. Woodwind instrument

31. Jools-Auger Trinity LP

33. Slam Ian (anagram)

34. Played with fingers

36. Stage and film musical

39. Dave Dee's slippery pet!

41. Marv's flower

42. Written by one brother, hit for the other

43. "Gloria" group

DOWN

1. A holy alliance! (9, 8)

2. One a.m. in sin (anagram 4, 6)

3. The "progressives" show (3, 4)

4. Used to be in duo, now solo

5. See 16

6. Carefree Tamla star?

7. and 21 across His time is popular!

9. Go easy with Dean

11. "Bullitt" star

13. Association song, "Today" theme

16. and 5 down. Status Quo hit (3, 2, 3, 3)

17. Town from Jim Webb song

18. Veteran jazzman had No 1 in '68

21. Ex-Move

22. Blue in Don's hit

27. Gentleman of inclement weather

28. Streisand speciality

29. "It's My Party" hitmaker

32. Just split with Jimi

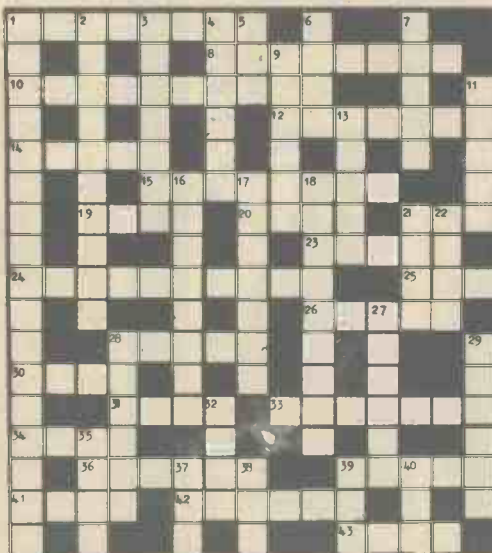
35. Supreme girl

37. "Rubber Ball" star

38. Writer of "Hello Susie"

39. Alan had one

40. Ex-Move



Answers next week and here is last week's solution

ANSWERS ACROSS: 1. Burdon; 3. (Anita) Harris; 7. (Jacques) Brel; 8. "Goodbye"; 9. Joe (South); 11. Dusty (Springfield); 13. Ravi (Shankar); 14. "Help"; 15. Gracie (Fields); 16. Kiki (Dee); 18. Elton (John); 20. Nems; 21. (Tommy) Roe; 22. Sue; 23. Heinz; 25. ("She Wears

My) Ring"; 26. Roof; 28. Oscar; 29. Chuck (Berry); 30. Ska; 31. Exit. DOWN: 1. Bobbie Gentry; 2. (Les) Reed; 4. Andy (Williams); 5. Ray Davies; 6. Poet; 8. Gospel; 9. Julie (Andrews); 10. Jimi Hendrix; 11. Dec; 12. Yoko Ono; 14. Harmonica; 17. Inez Foxx; 19. Trio; 24. Eric; 27. Scal.

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