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AT LAST, A HIT FOR MADELINE—WITH BLUE MINK!

WHO would you think most likely to have made the following remark: "I'm fed up making hit records for other people"? Maybe Mickie Most, George Martin, Mike Smith or any one of a dozen top producers could have said it but it was, in fact, singer Madeline Bell.

Madeline's name may not be too familiar to the majority of record buyers, but she is among the best-known session singers in the country and a recording artist in her own right.

Recently, she could boast being on eight records in the NME's Top Thirty and is currently to be heard behind Clodagh Rodgers on "Biljo." If you watch the television regularly, you'll have heard her on the Woodpecker Cider and Yo Yo Biscuits commercials, too!

Though she's made some pretty fine records, it was not until last week — ten years after she began

BY RICHARD GREEN

— that she managed a hit of her own, as part of the Blue Mink group on the number "Melting Pot," which is selling heavily.

She came to Britain with the Black Nativity show and decided to settle in London rather than return to her native New Jersey. "Newark is a great place to be from," she jokes. Not a lot happened for her and, towards the end of 1964, she was getting pretty depressed. Then she met Dusty Springfield at a "Ready Steady Go" New Year's Eve party, struck up a friendship and was persuaded to stay here. Dusty used Madeline on "In The Middle of Nowhere" and her album "Everything's Coming Up Dusty." Next Madeline started doing session work for people like Eden Kane, Alma Cogan, Kiki Dee and Doris Troy. Later, she got her own recording contract.

"I just got a big royalty cheque yesterday, can I buy you lunch?" Madeline asked as I joined her in a West End bar the other day. "I'm not doing sessions any more! I'm just gonna sit back and let the royalties roll in."

She may well be doing more work, though. If Blue Mink goes out for dates, the only problem is the amount of payment that would be needed. For, like Madeline, the four musicians are extra busy doing lucrative sessions and the sixth member of the group, Roger Cooke, is a successful writer and producer.

"The guys can earn £400 a week,"



Madeline explained, "Three of them have got Jaguars; they need them to travel to sessions all the time. It's difficult to get us all together because of the work schedules, but I'd love to do some 'live' appearances."

"At the moment, we're re-doing part of the album. They want to put me on some more tracks, so it's gotta be done again. When we were making it, 'Melting Pot' stood out as a single."

Madeline has recently given up having a manager and agent, explaining: "I don't want to pay a guy 20 per cent of what I earn to have him ask me what work I want to do. It's taken me three years to get free; now I'm my own boss. Even the BBC phones me up if they want me to do something."

BLUE MINK (L TO R) HERBIE FLOWERS, BARRY MORGAN, MADELINE BELL, ALAN PARKER, ROGER COULAM and ROGER COOK (front).

She's certainly one of the most forthright people I've met, a great customer of the clubs and the possessor of a quick line in wit. When "time, gent, please" was called at the end of our session, Madeline wittily pointed out to the barmaid that she was the only one drinking and she was certainly no gentleman!

She lives in a six-roomed flat in Malda Vale with a friend and two cats (shortly to become three) and has pretty well all she wants in life.

"I'm gonna go shopping now but I don't know what to buy. Any suggestions?" she asked. "One thing I wanna do is get one of those big grey chips at the Victoria Sporting Club; they're worth £1,000!"

When we parted company I spoke to Roger Cooke, who is half of the Greenaway and Cooke writing team, also known as singers David and Jonathan. He and his partner wrote "Melting Pot" after he'd been talking to a young coloured guy whose record he produced. The man suggested the idea and the song was born, as they say.

He told me that originally the four musicians on the record — Herbie Flowers, Barry Morgan, Roger Coulam and Alan Parker — intended to make an instrumental album but thought some voices would sound



MADELINE BELL and ROGER COOK of BLUE MINK on "Top Of The Pops."

nice, so in came Roger and Madeline. Incidentally, Madeline pointed out that the bass guitarist and drummer played on Sounds Nice's recent hit, "Love At First Sight."

'A shame'

On the subject of gigs, Roger said: "I doubt if we'd get any English promoter willing to pay what we'd want for dates. It's different in America, where you can work on a percentage of the gate. That's why so many British groups go there, but it's a shame really that they have to."

He went on: "We're quite serious about the group and we're setting aside as much time as we can get to record. We began the album about two or three months ago and there were six tracks done before they got on to me."

One or two dates have been booked for Blue Mink but the likelihood of travelling up and down the country night after night to clubs and ballrooms is extremely remote. Madeline isn't keen on cabaret, either. So it doesn't look as though we'll be seeing them for a time yet, though they will do TV spots and, maybe some broadcasts.

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KEITH RICHARD ON MICK, BEATLES, LED, FAITH, TULL, GEES

THE news that the Rolling Stones have resumed personal appearances must have gladdened the hearts of pop fans everywhere. The Stones always were the most important performing group to come out of England.

At the Stones' office behind Oxford Circus in London just before leaving for America, guitarist-composer Keith Richard discussed the tour, Mick's foray into films and several popular groups.

"The whole tour thing is very strange man, because I still don't really believe it. We did the Hyde Park concert and it felt really good, and I guess the tour will feel even better. And we need to do it. Apart from people wanting to see us, we really need to do a tour, because we haven't played live for so long.

"A tour's the only thing that knocks you into shape. Especially now that we've got Mick Taylor in the band, we really need to go through the paces again to really get it back together."

George Harrison told me that he thought the reason the Stones were going on the road again was money, and Keith didn't deny it.

"Yeah, well, that's how it is. We were going to do the Memphis Blues Festival but things got screwed up. Brian wasn't in that good a shape and we had various problems. I personally missed the road.

"After you've been doing gigs every night for four or five years, it's strange just to suddenly stop. It's exactly three years since we quit now. What decided us to get back into it was Hyde Park. It was such a unique feeling.

"But in all the future gigs, we want to keep the audiences as small as possible. We'd rather play to four shows of 5,000 people each, than one mammoth 50,000 sort of number. We're playing at Madison Square Gardens in New York, but it will be a reduced audience, because we're not going to allow them to sell all the seats.

"We're certainly going to have to rehearse like hell. That whole film thing in Australia was a bit of a drag. I mean, it sounds dangerous to me. He had his hand blown out, and he had to get his hair cut short. But Mick thinks he needs to do these things. We've often talked about it, and I've asked

him why the hell does he want to be a film star.

"But he says, 'Well Keith you're a musician and that's a complete thing in itself, but I don't play anything.' So I said that anyone who sings and dances the way he does shouldn't need to do anything else. But he doesn't agree so I guess that's cool.

"The trouble is that it has disorganised our plans! It happened just as we got Mick Taylor into the band, and just as we were finishing the album. We had one track to do and we accidentally wiped Mick's voice off when we were messing around with the tape. And there's Mick stuck down in Australia, about 3,000 miles from the nearest studio. It's pretty far out."

Mick's absence

Mick's absence has also been felt in other areas. The Stones have not been able to record a follow-up single to "Honky Tonk Women," which was the second biggest selling record of their career, after "Satisfaction."

"I have a couple of ideas for the next record," Keith said, "and I think we'll cut it in Los Angeles when I meet Mick."

"I wrote Honky Tonk Women as a straight Hank Williams-Jimmy Rodgers sort of number. Later when we were fooling around with it — trying to make it sound funkier — we hit on the sound we had on the single. We all thought, wow, this has got to be a hit single."

"And it was, and it did fantastically well; probably because it's the sort of song which transcends all tastes."

While we were talking, the muffled sounds of a Creedence Clearwater Revival album could be heard in another office, and I wondered if Keith was impressed by the group?

"Yeah, I'm into a very weird thing with that band. When I first heard them, I was really knocked out, but I became bored with them very quickly. After a few times, it started to annoy me. They're so basic and simple that maybe it's a little too much."

Special by Ritchie Yorke

Blood, Sweat and Tears

Blood, Sweat & Tears? "I don't really like them... I don't really dig that sort of music, but I suppose that's a bit unfair because I haven't heard very much by them. It's just not my scene, because it's like a really tight band and any way, I prefer guitars with maybe a keyboard. The only brass that ever knocked me out was a few soul bands."

Led Zeppelin

Led Zeppelin? "I played their album quite a few times when I first got it, but then the guy's voice started to get on my nerves. I don't know why; maybe he's a little too acrobatic. But Jimmy Page is a great guitar player, and a very respected one."

Blind Faith

Blind Faith? "Having the same producer, Jimmy Miller, we're aware of some of the problems he had with Blind Faith. I don't like the Buddy Holly song, 'Well All Right,' at all, because Buddy's version was ten times better. It's not worth doing an old song unless you're going to add to it."

"I liked Eric's song, 'In the Presence of the Lord,' and Ginger's 'Do What You Like.' But I don't think Stevie's got himself together. He's an incredible singer and an incredible guitarist and an incredible organist, but he never does the things I want to hear him do. I'm still digging 'I'm A Man' and a few of the other things he did with Spencer Davis. But he's not into that scene any more."

Jethro Tull

Jethro Tull? "We picked up on them quickly. Mick had their first album and we featured the group on the Rock 'n' Roll Circus TV show we taped last December (which still hasn't come out, but hope remains)."

"I really liked the band then but I haven't heard it recently. I hope Ian Anderson doesn't get into a cliché thing with his leg routine. You have to work so goddam hard to make it in America, and it's very easy to end up being a parody of yourself. But he plays a nice fute."

The Band

The Band? "I saw them at the Dylan gig on the Isle of Wight

and I was disappointed. Dylan was beautiful, especially when he did the songs by himself. He has a unique rhythm which only seems to come off when he's performing solo."

"The Band were just too strict. They've been playing together for a long, long time, and what I couldn't understand was their lack of spontaneity. They sounded note for note like their records."

"It was like they were just playing the records on stage and at a fairly low volume, with very clear sound. I personally like some distortion, especially if something starts happening on stage."

Bee Gees

The Bee Gees? "Well, they're in their own little fantasy world. You only have to read what they talk about in interviews... how many suits they've got and that kind of crap. It's all kid stuff, isn't it?"

Crosby, Stills, etc.

Crosby, Stills, Nash and Young? "I thought the album was nice, really pretty. The Hollies went through all that personality thing before Graham left them. The problem was that Graham was the only one getting stoned, and everybody else was really straight Manchester stock. That doesn't help."

Beatles

The Beatles? "I think it's impossible for them to do a tour. Mick has said it before, but it's worth repeating... the Beatles are primarily a recording group."

"Even though they drew the biggest crowds of their era in North America, I think the Beatles had passed their performing peak even before they were famous. They are a recording band, while our scene is the concerts and many of our records were roughly made, on purpose. Our sort of scene is to have a really good time with the audience."

"It's always been the Stones' thing to get up on stage and kick the crap out of everything. We had three years of that before we made it, and we were only just getting it together when we became famous. We still had plenty to do on stage and I think we still have. That's why the tour should be such a groove for us."



BILL WYMAN and KEITH RICHARD (inset) pictured during the Stones' U.S. tour.

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ROLF HARRIS PUTS ACCENT ON TALENT NOW!

says **GORDON COXHILL**

AFTER a seven year absence from the NME Charts, Rolf Harris is back in the sellers with "Two Little Boys," a Christmassy song he found while visiting an Aboriginal settlement in the Australian outback earlier this year!

Bearded, bespectacled Rolf, who tries hard to give the impression he's an out-and-out lunatic on television, freely admits he's jumping about like a young 'un at the moment, delighted to have a hit follow-up to "Sun Arise," even if it is several years and a few singles late.

"Apart from record royalties," Rolf told me, "having a hit record doesn't do me any good financially. It doesn't make any difference to my performing fee, but for a morale booster, you can't beat a hit record. I still think of myself as a bit of an amateur recording artist, but it helps me reach a new audience which is important for me."

I asked Rolf if he ever despaired of getting another hit record as release after release met with the same ill fate.

"Well, the charts aren't the beginning and end all for me. I like to think of myself as an entertainer. Hits are like cream on the coffee, pleasant but not essential. But the charts do reflect the

big sellers in any one week and true I have been missing for a long time.

"But 'Jake The Peg' is still selling a dozen copies a week and that must be two or three years old. I guess that must have sold more, without ever appearing in the charts, than some of those records that shoot in for a couple of weeks and vanish.

"My first hit, 'Tie Me Kangaroo Down Sport,' is still selling steadily; it must have notched up quite a lot by now. However successful you are, and however blasé you become, the thrill of having a hit never wears off. I'm sure people who have had twenty still feel the same way I do. It's one of those things that never changes."

Luck

Rolf did add, however, that he thought hit records were largely a matter of luck. "It's luck as far as the artist is concerned, and a lot of hard work for the publisher, the record company and agents. They play a large part in making a record into a hit.

"The singer can only sit back and hope. There really is a lot of luck involved; you can't judge a potential hit, however good a song is. I thought 'Bluer Than Blue' was a good record and I felt sure it would make the charts, but as luck would have it, I was in Australia at the time, and of course, I couldn't promote it.

"I suppose a lot of people start worrying about a follow-up as soon as they get into the hit parade. I'm certainly not worried. In fact, it hadn't even crossed my mind, but I don't really expect my next record to be a smash. You see, at the time one would be due

out, early in the New Year, I'm undergoing a course of dental treatment, which I've been putting off and putting off for too long.

"Then I'm off for a long tour of Australia and New Zealand, finishing up at Expo '70 in Japan. I'll be back to England in time to start work on my next TV series for the BBC in September."

Rolf makes no bones about the fact that he is happiest when working with and for children, but I wondered if that didn't limit his appeal.

"Well, I fondly imagine that older people get some enjoyment out of watching my antics, but don't make the mistake of thinking working with children is kid's stuff. I like to try and keep abreast of what they are feeling and thinking. You have to try to get inside their minds, but one wrong move, or one wrong question, and you're in trouble.

"It doesn't occur to them to be polite and show appreciation if they don't want to do it. In that respect, they are a very vicious, yet very honest, audience. You've got to be very real to get through to them. If you can score with children, you can usually do the same with adults."

Sketches

Two of Rolf's trademarks are his instant paintings and his obsession with strange-sounding musical instruments like his wobble-board and the stylophone hand electric organ. "I haven't been featuring the sketches for a while because the producer of my TV shows felt the format was getting stereotyped. But I'm still as crazy as ever about experimenting with sounds. I've often thought it would be nice to be in a group for a while, so that I

could try out some harmony. It's a bit difficult by myself, although I could always do multitracking on records, but I don't really think that's what people want from me."

To do the sort of show Rolf puts on, you've got to have a full quota of confidence, but he remembers a time when he shook with fear every time he opened his mouth.

"When I first came to Britain, I was very aware of my broad Australian accent. Every time I spoke to an Englishman I got the impression he was putting on an extra layer of Oxford accent to make me feel even worse. I spent hours talking to myself, trying to lose my accent. Of course, it seems stupid now, but at the time it seemed very important to me."

Canada

"Then I went over to Canada, almost completely unknown. For some reason, perhaps because they spoke with an accent as well, I didn't feel second class.

"Somehow I plucked up courage enough to march straight up to the manager of the largest night club in one of the big cities and told him I thought he should book me for a week's cabaret. He was a bit taken aback and explained that they booked up acts weeks in advance, but he suggested I try a smaller club nearby.

Bluffed

"I went down there and bluffed my way into a week's trial. That stretched to six weeks, and when I moved on to New York, there was a cable waiting for me asking me to go back because people were asking when I was coming back to the club!

"So, off I went, and that trial week turned into a 32-week season. From then on, I've never bothered about my accent and confidence is just something that grows and grows with every success."

Rolf, after a nervous start a few years back, has certainly hit paydirt. Shrewd too, after all, he's realised that today's kids are tomorrow's adults.

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Nick Logan reports...

SHADES of the old defiant Peter Green — from the days when his band were pushing for wider recognition yet you had to decipher his real intentions under a barrage of “don’t cares” and “so whats” — came back when I spoke to the Fleetwood Mac leader the day before the group left for a three-month tour of America.

There, where Fleetwood Mac are little known, the situation will be similar to what it was in Britain before “Albatross” — the group having to fight for audiences and the attentions of the pop media while additionally playing down the bill or, at best, as top support group.

It’s understandable if, as Mick Fleetwood told me a few weeks back, America is important to the development of the band and that they are prepared to slog at it for as long as necessary to make their name known.

But if, on the other hand, you accept Peter Green’s defiant attitude of not really caring how they do, it is not so understandable — unless you decipher his statements as a smokescreen to hide the fact that really he deeply does want the band to succeed.

Their manager in London was frantically trying to hurry the authorities into providing visas for the tour when I spoke to Peter at his New Malden home.

Attitude

I asked if going from a country where they have established themselves to one where they are little known involved a change of attitude on the part of the group.

“Yes,” Peter agreed. “It’s really down to the fact that we don’t know the audiences; don’t know them personally like we do here.

“It means we will probably have to have more of a musical thing, like we were in Britain when we started. Maybe, too, we need an act — all the American bands seem to have one.”

Why had the band failed on previous visits? “We didn’t fail in the ballrooms. We went down very well. The trouble was a lack of

promotion and that is one of the main reasons we left our old record label.

“This time we’re on Reprise. They’ll be giving us a big promotion. Also we have a good LP to promote — ‘Then Play On.’

‘English Rose’

“Last time we just had ‘English Rose’ (not released in Britain), which was an album of knocked-together tracks.”

I asked if American success was important to the group and Peter replied with nonchalance: “The last two visits we had a really good time and I don’t care if we

don’t come back as superstars.

“As long as we enjoy ourselves and play as well as we can.”

But Mick had said it was very important I queried. “It might be important to him because maybe he needs the money more than I do,” joked Peter.

There will be no major changes in the group’s act for the U.S. “We are just going to do the same things as here and I will chat to the audiences whether I know them or not,” Peter maintained.

“We are not going to do spectacular supergroup type numbers. That sort of thing is very big over there but I don’t go for that at all.

“Nowadays you can get a supergroup in every cornflakes packet.

“We are not going to change the format at all, although we will be doing a lot of new numbers since the last time over there.

Less bluesy

“Danny has been writing a lot of harmony type numbers, things with a West Coast feel. We’ll be a bit less bluesy than before.”

From reports arriving back in Britain the group has so far on their tour been getting good audience response.

But if there’s one thing guaranteed to sway an audience their way

it is Jeremy Spencer’s brilliant but all too rare impersonations.

“He could be a star just for them on his own,” affirmed Peter. “We would all like him to do that sort of thing more often, but if an audience is cold he won’t do it.

“If they aren’t already warm, he will stay cold. It’s a bit sad really — but he can’t be forced to do them.”

There were as yet, said Peter, no plans or ideas for the follow-up to “Oh Well” and the group is not too bothered about finding one. This time though, he added, he would like one of the others to write the single to “take the weight” off him.

Also, he’d like it to be “some-

FLEETWOOD MAC relax in a park just before they left for their American tour. Left to right are JOHN McVIE, DANNY KIRWAN, PETER GREEN, MICK FLEETWOOD and JEREMY SPENCER.

thing different again” from previous singles. “I don’t think,” he added, “that if you listen to our material you’ll find much of it alike anyway.

“As for writing, Danny and Jeremy do much more than I do. I just write the odd song here and there. Danny’s going to do a solo LP of his own songs.”

If the Mac do decide to record in the States, said Peter, they would fly over their highly thought of engineer, Martin Birch, to assist them.

I wondered if Peter had any comment on the year-old “Blues Jam At Chess” album just released by their former record label, Blue Horizon.

Annoying

“Only that it is a bit annoying,” he replied. “They cannot wait until ‘Then Play On’ is out of the charts, and they are not going to be able to release anything near comparison to that. Or nothing even as good as ‘Mr Wonderful.’

“The bulk of our fans won’t like it, because a lot of the blues fans have dropped us, like they do, because we’ve been on television and had hits. I get a bit angry about this sort of old release.”

Did Peter agree with Mick that Fleetwood Mac had gone nearly as far as they could in Britain?

“I don’t think about it,” he answered. “I just plod on for today.

“I am much more interested at the moment with the band on stage — in our appearance, what we wear on stage and with tightening up the gaps between numbers.

“Our band is probably the worst on stage in the world — the way we shout across to each other about what we are going to do next and generally muck about.

“But then again the main thing about the band is the atmosphere we have been known to get between us and an audience.

“If we can get that I suppose nothing else matters.”



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TOP SINGLES REVIEWED BY DEREK JOHNSON

Get yourself Tom Jones for Christmas

TOM JONES: ★ Without Love (Decca)

THERE'S many a girl who would like to find Tom Jones in her Christmas stocking. Wishful thinking, I'm afraid—but here's the next best thing. More especially as the first 45 seconds of this disc are occupied by an intimate spoken passage, which any girl listener will doubtless feel is intended for her alone.

The routine then emerges as a powerful beat ballad, in which Tom is able to give full rein to his beefy projection.

A great performance of a song with which you're bound to be familiar, because many other artists have waxed it in the past—and Charles Blackwell's arrangement is perfectly tailored to the mood of the

lyric.

The song is similar in style to Tom's recent U.S. hit "I'll Never Fall In Love Again," and I don't feel that I'm really sticking my neck out when I say that it's going to be a smash on both sides of the Atlantic.

UPSETTERS TOUCH OF THE TROPICS

UPSETTERS: ★ Live Injection (Trojan)

ON the whole, I welcome the current reggae boom—because the music is undemanding, happy, compulsive and it conjures up visions of warm tropical climes.

But I must confess that I found the Upsetters' "Django" the most boring and uninspiring Top Ten entry of 1969.

Still, it's obvious that many fans

★ TIPPED FOR CHARTS
† CHART POSSIBLE

Turn on with Delaney & Bonnie

DELANEY & BONNIE AND FRIENDS, featuring ERIC CLAPTON, † Comin' Home (Atlantic)

HAVE a great admiration for Delaney and Bonnie, and for their insidious earthy music that's had such a revitalising effect upon the contemporary scene—but for all the spine-tingling excitement of Eric Clapton's reverberating guitar, I was a little disappointed by this disc, because it's been over-recorded to the point of distortion. All the same, its mindblowing excitement is a wow!

CRAIG DOUGLAS: Raindrops Keep Falling On My Head (Pye)

● A pleasure to welcome back Craig Douglas, who's clearly as competent as ever in the technique of selling a song to utmost advantage. This is a Bacharach-David item with an easy-going jog-along rhythm.

JONATHAN KING: Let It All Hang Out (Decca)

● A fun disc from Jonathan King—recorded, I suspect, with tongue firmly planted in cheek.

After a cod opening, he semi-talks the words in a contrived drawl, while Johnny Arthey's backing drives along insistently. Very unusual!

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SOUNDS NICE AGAIN

SOUNDS NICE: † Sleepless Night (Parlophone)

IT was Paul McCartney who suggested the name of Sounds Nice for this group. And it was George Harrison's wife who found this number for them to record.

Another showcase for organist Tim Mycroft, it's a pungent instrumental—rather more elaborate and expansive than "Love At First Sight."

There's a lush string section, and a steady mid-tempo beat accentuated by tambourine. A pleasantly flowing disc that makes for relaxed and easy listening.

But melodically, I don't find it quite as haunting as the group's recent hit. Might get a touch, though.

SERGIO MENDES & BRAZIL '66: The Fool On The Hill (A & M)

● A beautiful lilting arrangement of what, in my opinion, is one of the best items in the Lennon-McCartney repertoire.

The two girls harmonise the vocal, with the four-man Sergio Mendes group dispensing a captivating Latin beat, augmented by brass and strings. A flowing exotic sound that's more cut out for an LP than a single.

CONNIE FRANCIS: Mr. Love (MGM)

● Connie Francis flew to London to record this Les Reed-Barry Mason song, in which Les himself supplies the musical accompaniment.

It's typical material from this team—a romantic waltz, expanding into a swaying sing-along chorus. But with all due respect to my good friends Les and Barry, I don't think it's one of their best songs. Nevertheless, in her familiar catch-in-the-voice style, Connie makes a good job of it.

ARRIVAL: † Friends (Decca)

● An apt name for this group, which really announces its arrival in no uncertain terms with this stirring beat-ballad. The girl soloist has a great presence, and her vital soul-flecked styling is enhanced by powerful harmonies from the rest of the team.

The backing piano, underlying deep-throated strings and walloping beat is impressive, and the material is way above average. A very good disc indeed.

RECOMMENDED

MCKENNA MENDOELSON MAINLINE: Don't Give Me No Goose For Christmas Grandma (Liberty). Novelty country-blues bouncer from Canada's hottest new group. Good seasonal fun.

MAYFIELD'S MULE: (Drinking My) Moonshine (Parlophone). Catchy heavy-beat number with a thick guitar sound. Self-penned by former Amen Corner road manager, Chris Mayfield.

GENERATION GAP: Reach The Top (Pye). A new group with an appealing vocal blend. A John Macleod-Tony Macaulay medium-pacer, with the accent on attractive harmonies.

SWEET PLUM: Lazy Day (Middle Earth). An easy-going happy-go-lucky item, with a carefree full-of-the-joys-of-living quality. Hummable tune and colourful scoring.

MAGNA CARTA: Romeo Jack (Fontana). A poignant story-in-song with a jog-along beat. Strumming steel guitar and orchestral backing enhance the convincingly delivered vocal.

DICK HAYMES: Love Will Find A Way (Philips). Dick shows he's in as good voice as ever in this haunting and melodic lullaby by Jackie Trent and Tony Hatch. Soothing!

CONROY CANNON: My Bunny (Atlantic). Wallowing jerk beat underlines this personality styling of a slightly suggestive lyric. Not much tune, but great discotheque material.

MERRILEE RUSH: Sign On For The Good Times (Bell). Strings, brass, organ and voices provide massive support for the husky-voiced lass in this rip-roaring rhythmic ballad.

SUSAN MAUGHAN: We Really Go Together (Philips). Sparkling radiant treatment of a captivating Latin-flavoured finger-clicker. One of Susan's best discs for ages.



took the completely opposite viewpoint—and I'm sure they will be dashing out in their thousands to acquire the group's follow-up, particularly as it's ideal material for the season of party dances.

Actually, I like it better than the last one, because the beat is livelier and less plodding—and there's some scintillating organ wizardry to add colour to the routine.

Same from Pioneers, too!

PIONEERS: † Poor Rameses (Trojan)

AFTER a trumpet fanfare opening, this breaks into a predictable ska beat, consisting of a repetitive riff churned out by the rhythm section, while the organist indulges in a few off-the-cuff improvisations in the background.

XMAS DISCS

NINA: Do You Know How Christmas Trees Are Grown (CBS)

THIS is Nina, of Nina and Frederik—but without Frederik—if you see what I mean! Penned by John Barry and Hal David, she features it in the soon-to-be-premiered new James Bond film. And with a kiddies' choir to help her out, she's obviously got everything going for her in this charming and fluffy ditty. Very pretty. But by the time the film gets around, its seasonal impact will be lost.

CHRISTOPHER: We Will Rock You (RCA)

● Don't be misled by the title, which refers to cradle rocking and not the more energetic type. It is in fact an up-dated English-language version of a Czech carol, entrancingly sung in dulcet soprano tones by a 13-year-old choir boy, aided by a lilting stringy backing. Charming, but not everyone's cup of tea.

★ Also from the new 007 movie "On Her Majesty's Secret Service" is the dramatic title music written, produced and played by John Barry. On CBS.

OTHER CHRISTMAS DISCS

A delightful new version of the evergreen "Mary's Boy Child" has been issued on the Chapter One label by an order of nuns called the Daughters Of The Cross, enhanced by a mellow Peter Knight accompaniment—and there's a rather more resonant revival of the same song by Decca's Kenneth McKellar. Nice to see Anne Shelton back on disc again with the sentimental lullaby "It Won't Be Long 'Til Christmas" (Vista), with its reflective lyric and hummable tune. An instrumental with a heavy blues sound by Top Topham is called "Christmas Cracker" (Blue Horizon) because it includes snatches of "Rudolph" and "Jingle Bells".

If you fancy the Nativity adapted to up-beat soul style, complete with pseudo-gospel chanting, try Simon Scott's "Bethlehem" (Polydor). I like the poignant story-in-song with its happy ending, "A Little Smile On Christmas Morning" (Jay Boy), with an underlying blues feel from the Annie Rocket Band. Mrs Mills' seasonal medley this year concentrates on songs from World War II, and is called "Battle Of Britain Medley" (Parlophone). And just a reminder that Bing Crosby's "White Christmas" (MCA) has been re-issued for the umpteenth time!

The lyric is freely adapted (as they say) from Egyptology, though I wouldn't pay too much attention to it, because it's the overall hypnotic quality of the disc that really counts.

It has an unmistakably authentic Caribbean flavour. But despite the unusual title, it falls fractionally short of the group's "Long Shot."

● Also on the successful Trojan label is the more melodic "Sweet Sensation," by the Melodians, a group that's very high in the ratings in the West Indies.

REGGAE DISCS

LOCAL topicality blends with humour in "Scandal In Brixton Market" (Nu Beat), which features some amusing by-play between Laurel and Girlie. An hypnotic organ riff and chatty little comments from a character calling himself Andy Capp are the main ingredients of "Popatop" (Treasure Isle).

The melody content in "Long Lost Love" (Crab) by Rupie Edwards is stronger than in most ska discs—it's a hummable ballad set to a reggae beat. A dash of calypso brings added sparkle to the close-harmony duet "Why Did You" (Escort) by Stranger Cole and Patsy.

There's an infectious shuffle beat in the instrumental "Cat Nip" (Camel) by the Hippy Boys, in which the lead is taken by the inevitable organ. Croaking saxophone provide a degree of variety in the eminently danceable "Stagger Back" (Gas) by Cannon Ball King.

The non-vocal organ showcase "Sun Valley" (Unity) by Peter Touch has a more polished sound, and really comes into the rocksteady category. Yet another instrumental on Unity, this time featuring sax solo, is "Lonesome Feeling" by Lester Sterling.

Finally, three reggae items on Jay Boy, all written by the Pyramids—"Freedom Sound" by the Bed Bugs, "Boss" by the Rough Riders and "Work It Up" by the Alterations are all fast ska with vocals, and generate more sparkle and vitality than most blue-beat discs.

WILD ANGELS: Buzz Buzz (B & C)

● The Wild Angels are a London group who've been accompanying Gene Vincent on his British tour. From which you might expect this to be a rock 'n' roll disc.

Well, that's putting it mildly! It has a blistering beat, a thick sound and a catchy riff tune—and surprisingly, although it's basic rock, it doesn't sound dated!

GLADIATORS: Twelfth Of Never (Direction)

● Johnny Mathis' version of this gorgeous ballad has now become something of a standard. But this revival has a totally different concept.

It's an up-tempo version with a throbbing beat and crisp brass.

Outstanding for the startling falsetto lead vocal, framed in chanting by the remainder of the Gladiators. A bit in the style of the Four Seasons.

BADFINGER



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(Week ending Wednesday, December 3, 1969)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
4	1	YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder (Tamla Motown)	4	1
1	2	SUGAR SUGARArchies (ICA)	9	1
8	3	RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers & the First Edition (Reprise)	5	3
2	4	(CALL ME) NUMBER ONE.....Tremeloes (CBS)	5	2
5	5	SOMETHINGBeatles (Apple)	5	5
14	6	MELTING POTBlue Mink (Philips)	3	6
3	7	OH WELLFleetwood Mac (Reprise)	9	1
23	8	TWO LITTLE BOYS.....Rolf Harris (Columbia)	2	8
9	9	SWEET DREAMJethro Tull (Chrysalis)	6	8
12	10	WINTER WORLD OF LOVE...Engelbert Humperdinck (Decca)	3	10
7	11	WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff (Trojan)	6	6
28	12	SUSPICIOUS MINDSElvis Presley (RCA)	2	12
6	13	RETURN OF DJANGOUpsetters (Upsetter)	7	4
15	14	THE LIQUIDATOR.....Harry J. All Stars (Trojan)	6	14
10	15	WHAT DOES IT TAKE Jr. Walker & the All Stars (Tamla Motown)	7	9
18	16	GREEN RIVER.....Creedence Clearwater Revival (Liberty)	4	16
11	17	LOVE'S BEEN GOOD TO ME.....Frank Sinatra (Reprise)	8	9
22	18	THE ONION SONG Marvin Gaye & Tammi Terrell (Tamla Motown)	3	18
16	19	BILJOClodagh Rodgers (RCA)	4	16
17	20	COLD TURKEY.....Plastic Ono Band (Apple)	5	13
21	21	WITHOUT LOVE.....Tom Jones (Decca)	1	21
27	22	LEAVIN' (DURHAM TOWN).....Roger Whittaker (Columbia)	2	22
29	23	LOVE IS ALL.....Malcolm Roberts (Major Minor)	2	23
13	23	HE AIN'T HEAVY — HE'S MY BROTHER...Hollies (Parlophone)	9	2
21	25	TERESAJoe Dolan (Pye)	5	19
20	25	NOBODY'S CHILD.....Karen Young (Major Minor)	10	8
27	27	PROUD MARY.....Checkmates Ltd. (A & M)	2	27
28	28	TRACYCuff Links (MCA)	1	28
30	29	LONELINESSDes O'Connor (Columbia)	2	29
26	30	I MISS YOU BABY.....Marv Johnson (Tamla Motown)	5	24

Britain's Top 20 LPs

1	1	ABBEY ROADBeatles (Apple)	10	1
3	2	MOTOWN CHARTBUSTERS VOL. 3 Various Artistes (Tamla Motown)	7	2
2	3	AT SAN QUENTIN.....Johnny Cash (CBS)	17	1
5	4	TOM JONES LIVE IN LAS VEGAS.....(Decca)	5	4
4	5	LED ZEPPELIN VOL. 2.....(Atlantic)	5	4
7	6	TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues (Threshold)	2	6
8	7	BEST OF CREAM(Polydor)	6	7
6	8	BEST OF THE BEE GEES.....(Polydor)	6	6
8	9	UMMAGUMMAPink Floyd (Harvest)	5	6
13	10	ENGELBERT HUMPERDINCK(Decca)	2	10
17	11	SOUND OF MUSIC.....Soundtrack (RCA)	23	1
10	12	IN THE COURT OF THE CRIMSON KING King Crimson (Island)	7	4
15	13	BEST OF THE SEEKERS.....(Columbia)	45	1
11	14	THROUGH THE PAST, DARKLY (BIG HITS VOL. 2) Rolling Stones (Decca)	12	3
12	15	WORLD OF MANTOVANI VOL. 2.....(Decca)	10	8
14	15	LIONEL BART'S OLIVER !.....Soundtrack (RCA)	33	4
16	17	THEN PLAY ON.....Fleetwood Mac (Reprise)	9	5
18	18	STAND UPJethro Tull (Island)	17	1
20	19	NICE ENOUGH TO EAT.....Various Artistes (Island)	5	15
18	20	THE COUNTRY SIDE OF JIM REEVES.....(RCA/Camden)	7	12

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5 YEARS AGO

TOP TEN 1964 Week ending Dec. 4

1	1	FEEL FINE Beatles (Parlophone)
1	2	LITTLE RED ROOSTER Rolling Stones (Decca)
4	3	I'M GONNA BE STRONG Gene Pitney (Stateside)
7	4	DOWNTOWN Petula Clark (Pye)
3	5	ALL DAY AND ALL OF THE NIGHT Kinks (Pye)
2	6	BABY LOVE Supremes (Stateside)
5	7	HE'S IN TOWN Rockin' Berries (Piccadilly)
6	8	UM, UM, UM, UM, UM Wayne Fontana and the Mindbenders (Fontana)
16	9	WALK TALL Val Doonican (Decca)
15	10	PRETTY PAPER Roy Orbison (London)

10 YEARS AGO

TOP TEN 1959 Week ending Dec. 4

8	1	WHAT DO YOU WANT? Adam Faith (Parlophone)
2	2	WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR? Emile Ford (Pye)
1	3	TRAVELLING LIGHT Cliff Richards (Columbia)
5	4	OH! CAROL Neil Sedaka (RCA)
4	5	RED RIVER ROCK Johnny-Hurricanes (London)
3	6	MACK THE KNIFE Bobby Darin (London)
7	7	HEAD ON MY SHOULDER Paul Anka (Columbia)
10	8	SEVEN LITTLE GIRLS The Avons (Columbia)
5	9	'TIL I KISSED YOU Everly Brothers (London)
11	10	TEEN BEAT Sandy Nelson (Top Rank)

15 YEARS AGO

TOP TEN 1954 Week ending Dec. 3

9	1	LET'S HAVE A PARTY Winifred Atwell (Philips)
6	2	SANTO NATALE David Whitfield (Decca)
1	3	THIS OLE HOUSE Rosemary Clooney (Philips)
4	4	HOLD MY HAND Don Cornell (Coral/Vogue)
8	5	THIS OLE HOUSE Billie Holiday (Columbia)
3	6	IF I GIVE MY HEART TO YOU Joan Regan (Decca)
2	7	MY SON, MY SON Vera Lynn with Frank Weir (Decca)
7	8	NO ONE BUT YOU Billy Eckstein (MGM)
17	9	I STILL BELIEVE Ronnie Hilton (HMV)
11	10	IF I GIVE MY HEART TO YOU Doris Day (Philips)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."

(Tuesday, December 2, 1969)

Last Week

1	1	COME TOGETHER Beatles
2	2	AND WHEN I DIE Blood, Sweat & Tears
4	3	TAKE A LETTER MARIA R. B. Graves
7	4	NA NA HEY HEY KISS HIM GOOD-BYE Steam
2	5	WEDDING BELL Blues Fifth Dimension
10	6	LEAVING ON A JET PLANE Peter, Paul & Mary
9	7	FORTUNATE SON Creedence Clearwater Revival
11	8	HOLLY HOLY Nell Diamond
8	9	ELI'S COMING 3 Dog Nite
6	10	SOMETHING Beatles
14	11	YESTER-ME, YESTER-YOU, YESTER-DAY Stevie Wonder
13	12	BACKFIELD IN MOTION Mel & Tim
5	13	SMILE A LITTLE SMILE FOR ME Flying Machine
21	14	SOMEDAY WE'LL BE TOGETHER Supremes
20	15	CHERRY HILL PARK Billy Joe Royal
16	16	BABY, I'M FOR REAL Originals
12	17	BABY IT'S YOU Smith
22	18	DOWN ON THE CORNER Creedence Clearwater Revival
15	19	SUITE: JUDY BLUE EYES Crosby, Stills & Nash
23	20	HEAVEN KNOWS Grass Roots
19	21	MIND, BODY & SOUL Flaming Embor
22	22	RAINDROPS KEEP FALLIN' ON MY HEAD R. J. Thomas
30	23	LA LA LA (IF I HAD YOU) Bobby Sherman
29	24	ELEANOR RIGBY Aretha Franklin
25	25	JAM UP, JELLY TIGHT Tommy Roe
26	26	GROOVY GRUBWORM Harlow Wilcox
24	27	RUBEN JAMES Kenny Rogers & First Edition
28	28	I WANT YOU BACK Jackson 5
29	29	FRIENDSHIP TRAIN Gladys Knight & The Pips
30	30	EVIL WOMAN Crow

Executive Director:
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What really made them pack it all in at the height of their success? Some might not like to read the truth, but it's all in the Annual.

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He's enjoying the most fantastic year of his life and it doesn't seem to have changed him one bit. But why has he become the man you either love or hate?

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This is one of the most hard-hitting articles ever written about him, but will it make him change his mind? Will it make him come to Britain next year? It should!

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WHAT'S HAPPENING ON TELEVISION TOM ON TUESDAYS—NEW GUESTS Mary with Andy; Cass, Lulu dates; Jim Webb spec

TRANSMISSION of ATV's "This Is Tom Jones" is being moved from Sundays to Tuesdays in the New Year. Starting January 13 at 9 pm, it will be fully networked to all regions except Yorkshire, which has not yet allocated a revised time slot for the show. Last Sunday screening will be on December 28. Running order of guests for the new Tuesday time includes Johnny Cash, Jeannie C. Riley and Minnie Pearl (13); Wilson Pickett and Barbara Eden (20); Little Richard and Claudine Longet (27); Harry Secombe, Victor Borge and Paula Kelly (February 3); Glen Campbell, Janis Joplin and the Committee (10); Sandie Shaw (17); and the Rascals, Shani Wallis and Raphael (24).

ATV is also to screen its remaining seven editions of the "John Davidson Show" starting Saturday, January 3. With Mireille Mathieu resident, guests include Mama Cass Elliott (3), Robert Morse (17), Lulu (February 7) and the Moody Blues (14).

Thames-TV begins networking its new series of Max Bygraves shows on Thursday, January 29, with Cleo Laine guesting in the first edition. The previous series topped the national ratings for several consecutive weeks.

Mary Hopkin is the star guest in BBC-1's "Andy Williams Show" on Monday, December 15. On the same channel, the Scaffold is in "Crackerjack" on Friday, December 19. To commemorate the 25th anniversary of his death, BBC-1 screens the movie "The Glenn Miller Story" on Sunday, December 14.

The special which the Buddy Rich Orchestra filmed at London's Talk Of The Town is transmitted by BBC-2 on Saturday, January 3. The following Saturday (10), Charles Aznavour stars in his own show from the same venue. From January 17 in this same spot, the Young Generation star in their own 13-week series, featuring big-name guests.

Negotiations have reached an advanced stage for Jim Webb to fly to London in mid-January to film his own BBC-TV special. It would be produced by Yvonne Littlewood.

Other BBC-2 plans include a Mantovani special on Christmas Eve; a yet-to-be-scheduled Edmund Ros special from the Talk Of The Town; and a New Year series starring folk singer-composer Rod McKuen.

The British Film Academy's awards for 1969 are to be presented in a live ATV programme from the London Palladium, hosted by David Frost, on March 8 — it will henceforth be an annual event, with presentations alternating between ITV and BBC.

As previously reported, next year's Ivor Novello Awards are also to be the subject of an important TV special. ITV will cover the event at the Talk Of The Town on May 10.

●TITO BURNS RESIGNED THIS WEEK FROM LONDON WEEKEND TV, WHERE HE WAS HEAD OF VARIETY PROGRAMMES. HE HAS NOT YET DISCLOSED HIS FUTURE PLANS.

Now Barry quits Gees!

FIVE LITTLE BEE GEES, BUT MANY SHOCKS IN STORE;
ONE LEFT TO FORM A GROUP—AND THEN THERE WERE FOUR.
FOUR LITTLE BEE GEES, NOT GOOD COMPANY;
ONE BECAME A SOLOIST—AND THEN THERE WERE THREE.
THREE LITTLE BEE GEES, NOT SURE WHAT TO DO;
DECIDED DRUMS WEREN'T NEEDED—AND THEN THERE WERE TWO.
TWO LITTLE BEE GEES FELT IT WASN'T FUN;
ONE GOT FED UP WITH THINGS—AND THEN THERE WAS ONE.

BARRY GIBB announced on Monday that he has quit the Bee Gees, leaving his brother Maurice as the sole remaining member of the group that was once a quintet. Barry gave his reason for leaving as being that he is "fed up, miserable and completely disillusioned." He now intends to embark upon a solo career, thus following in the footsteps of his other brother Robin.

A statement issued by the group's manager Robert Stigwood on Tuesday says: "We are not opposed in principle to Barry going solo, and we will be meeting with him and Maurice later this week — following Maurice's return to Britain — to discuss the matter." Maurice is due back from Australia, which he has been visiting with his wife Lulu.

How Barry's decision will affect the Gibb brothers' plan to launch their own record label in January — named Gee Gee — cannot be determined until after the discussions have taken place. But it seems likely that the project for the duo to star in a "Cucumber Castle" TV series will have to be scrapped. And speculation is already growing in music business circles that Maurice may concentrate on working with Lulu.

●The Robin Gibb dispute, which threatened to involve the Stigwood Organisation in a legal battle with Nems, was settled last week. A joint statement from the two companies announces that Robin agrees to relinquish his shares in the Bee Gees' songwriting and publishing companies, in return for his total release from the Stigwood Organisation. This means that Robin can now resume his career, which has been at a standstill while the issue was pending.

SCENE WILL CUT LIVE LP

Liverpool Scene, recently returned from its three-month U.S. tour, is to record its next album live at Warwick University on January 10. Group vocalist Andy Roberts is at present cutting his own solo album, for RCA release next month. Scene plays a concert at Liverpool Everyman on December 16 and one-nighters include Blackpool Casino (17), High Wycombe Blues Loft (19) and Nottingham Boat Club (21).

APOLOGY AND CORRECTION

Peter Davies Ltd. and Raymond Mander and Joe Mitchenson, the publishers and authors respectively of "MUSICAL COMEDY: A STORY IN PICTURES" wish to apologise for any inconvenience caused by incorrectly stating that the music of "CHARLIE GIRL" is by Mr. David Heneker only. In fact, music and lyrics are by MR. DAVID HENEKER AND MR. JOHN TAYLOR. Future issues will be corrected.

Advertiser's Announcement

NEWS IN BRIEF

TOMMY ROE arrives in Britain next Wednesday (10) and appears in BBC-1's "Top Of The Pops" the following day; he will also record a spot for the special Christmas edition of the same series. ● Dorothy Morrison, former lead vocalist with Edwin Hawkins Singers, to pay promotional visit to Britain this month. ● Midnight cabaret by Cliff Richard in charity ball at London Cafe Royal on Friday, December 12, in support of Invald Children's Aid Association. ● Jeff Beck now discharged from hospital and convalescing at home, following his recent car accident. ● Settlers spend Christmas in cabaret aboard P&O cruise liner "Cambera". ● Former Locomotive member Norman Haines has formed his own group named Sacrifice. ● Andee Silver added to cast of "Cinderella" at Leeds Grand, starring Dickie Henderson, opening Christmas Eve. ● Marsha Hunt has signed for major movie role in "Welcome To The Club," to be directed by Walter Shenson for Columbia Pictures. ● Dusty Springfield to Vienna for Austrian-TV appearances on January 19-20.

ONE-NIGHTERS..

JON HISEMAN'S Colosseum (Christmas Eve) and Liverpool Scene and Edgar Broughton Band (New Year's Eve) at Birmingham Mothers. ● Syd Lawrence Orchestra in concert at Nottingham Royal Albert Hall on December 16. ● Desmond Dekker and Aces at Brentwood Beet Root tonight (Friday). ● Long John Baldry at Putney Half Moon on December 15. ● Fantastics at Derby Clouds on January 11. ● Georgie Fame and his Band at Wolverhampton Civic Hall (next Tuesday). ● Bristol Top Rank (Wednesday) and Sutton Coldfield Belfry (December 22). ● Appearing at Redcar Goatham are Yes (December 14) and Spirit Of John Morgan and Hardin and York (19). ● Booked for Croydon Greyhound are Yes (this Sunday), Liverpool Scene (December 14), Keef Hartley Band (21) and Deep Purple (28). ● Arthur Brown and Radha Krishna Temple at Richmond Athletic Association Hall on December 12. ● Desmond Dekker headlines reggae concert at Acton Hall on December 12. ● Bonzo Dog Band concert at Harrogate Theatre re-arranged from tomorrow (Saturday) to this Sunday (7).

..AND CABARET

REVISED date for Karen Young at Manchester Broadway is week of January 4. ● John Rowles at Cardiff Tilo's tonight and tomorrow (5 and 6), followed by Joe Dolan all next week (from 7). ● Bachelors and Millie at Morecambe Miami Entertainments Centre for week of December 28. ● Weeks at Liverpool Shakespeare Restaurant by Solomon King (from December 22), Kenny Lynch (29), Kenny Ball's Jazzmen and Caravelles (January 12), Alan Haven Trio and David and Marianne Dalmour (19), Ivy League and Shella Buxton (February 2). ● Billy Fury week at Solihull Cresta from December 21. ● Joe Brown replaces Rockin' Berries at Wakefield Theatre Club all next week (from 7). ● Weeks at Stockton Fiesta by Peter Gordon (from January 18), Harmony Grass (25) and Karen Young (February 1).

Latest Radio 1 line-up

AMERICAN visitors Lou Christie and Mary Johnson are among the artists featured in Radio 1's "Dave Cash Radio Programme" every day from Monday, December 15, to Friday, December 19. They are joined by Georgie Fame and his Band, Status Quo, Vanity Fare, Timebox, the Montanas, Slade, Raymond Froggatt, Tangerine Peel, Gulliver's People, the Joyce Bond Revue, Violet Brown's Decision and the bands of Johnny Howard and Des Champ.

Lou Christie also appears in the "Dave Lee Travis Show" on Sunday, December 14. Blue Mink and the Bedrocks are booked for the "Johnnie Walker Show" on Saturday, December 13 — and later the same day, "Tony Brandon's Saturday People" include the Casuals and the Roland Shaw Orchestra.

Line-up for the "Terry Wogan Show" during the December 15-19 week comprises the Settlers, the Searchers, the Symbols, the Casuals, the Idle Race, Cliff Bennett and his Band, Unit Four Plus Two, the Web, the Sweet, the Tretopps, the Karl Denver Trio, David Essex, Louisa Jane White, the Second Generation,

the Northern Dance Orchestra and the bands of Ray McVay, Tony Evans and Terry Lightfoot.

Appearing in the "Jimmy Young Show" throughout the week beginning December 15 are Simon Dupree and the Big Sound, Jackie Trent and Tony Hatch, Honeybus, the Fortunes, Alan Randall with the Johnny Patrick Seven, the Michael Morton Sound, Toby Twirl, Sight And Sound, the Arrival, the Swinging Blue Jeans and the bands of Joe Loss and Johnny Arthey.

● Three programmes devoted to the music of Glenn Miller will be featured in Radio 2's "Big Band Sound" on December 13, 20 and 27.



Harrison joining Delaney & Bonnie concert dates

Fans in Newcastle, Liverpool and South London have an unexpected opportunity of seeing Beatle George Harrison in action this weekend, as part of his first live tour for three years. George attended the Delaney and Bonnie concert at London's Royal Albert Hall on Monday, and immediately afterwards agreed to participate in the American duo's remaining British dates. He was joining Eric Clapton in the tour's backing group — known as Friends — at Bristol, Birmingham and Sheffield this week, and is taking part at Newcastle City Hall (tonight, Friday), Liverpool Empire (Saturday) and Croydon Fairfield Hall (Sunday).

1968 BEATLE TRACK ISSUE; RINGO ON TV

A TRACK recorded by the Beatles in 1968 but never before issued — "Across The Universe" — is included in an all-star charity album to be released on EMI's budget-price Regal Starline label next month. But the proposed Plastic Ono Band single "You Know My Name," which should have been released today (Friday), has been withdrawn at the last moment. The group's next single will not now be issued until January, and a different title will be selected.

Meanwhile, three versions of Paul's composition "Come And Get It" — the theme from Ringo Starr's film "The Magic Christian" — have been scheduled for release. The soundtrack recording by Badfinger and a cover by a Major Minor group named The Magic Christians are out today (Friday), and a Nems version by the Vic Lewis Orchestra and Singers is issued on December 12. Ringo Starr discusses "The Magic Christian" with his co-star Peter Sellers in LW-TV's "Frost On Saturday" tomorrow (6). Ringo is also featured in BBC-2's "Line-Up" next Wednesday (10). BBC-1's "24 Hours" has filmed a profile of John and Yoko Lennon for screening in the near future.

RASCALS IN BRITISH TOUR

The Rascals are to undertake their first full nation-wide British concert tour during the first half of next year. The U.S. group is currently visiting this country for a guest spot in the Tom Jones TV series.

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info

The new TOM JONES single is going to be such a smash! Far and away the most powerful single ever from him — and that's really saying something — "Without love" is a song many of you are probably familiar with already. It starts off with a husky, semi-spoken intro and subdued backing, building gradually into a searing great chorus with Tom singing his heart out. I know it's been a long time since his last single, but a record this good is worth waiting ages for. It's on Decca F 12990, and it's dynamite.

RICK NELSON is not the person I expected to hear singing Dylan's "She belongs to me", but I'm very glad I did — it's his new single, a quiet and suitably understated version of one of my favourite songs. Rick's voice is gentle but extremely effective, and the arrangement is just right, with a beautiful

guitar. This is on MCA MU 1106.

I'm not sure if GOVE is the singer or the whole group, but he or they have a warm, uncomplicated, almost folksy single called "Sunday morning early", and there goes that guitar again! The fact that it's uncomplicated doesn't mean it's insignificant, by the way, but you'll understand what I mean when you listen to the words. This is on London, HLE 10295.

Also on the London label is another new group called THE NEW HOPE. They sing "Won't find better than me" on HL 10296, and they could well be right.

Over the years JACKIE WILSON has set many precedents for black entertainers, and his night-club act is still a huge draw in the States. He also cuts consistently big-selling records, and unless my ears deceive me, his

SINATRA CONCERTS IN MAY ARE CONFIRMED

FRANK SINATRA will definitely star in two London charity concerts next May, accompanied by Count Basie and his Orchestra. They will be staged at the Royal Festival Hall on Thursday and Friday, May 7 and 8. Details of the benefitting charities and prices of tickets will be announced in the New Year. The concerts have been set up by Sinatra's British representative Harold Davison, and they confirm the exclusive forecast in last week's NME.

New Elvis film released

ELVIS PRESLEY'S latest MGM movie "The Trouble With Girls" — originally titled "Chautauqua" — will go on general Christmas release on the ABC circuit on December 21. This is the film in which he sings "Clean Up Your Own Back Yard." No West End screening is planned, but the movie will have a week's pre-release showing at London's Edgware Road and Fulham ABC's from next Thursday (11). It now seems probable that the Presley TV special will be transmitted by the BBC on New Year's Eve, and not at Christmas as was first thought.

MORE TONY BENNETT CONCERTS

A FURTHER two dates have been set for the spring tour by Tony Bennett with the Count Basie Orchestra, plans for which were exclusively revealed in the NME four weeks ago. They visit Leicester De Montfort Hall (May 10) and Bristol Colston Hall (19). Already set are Manchester Free Trade Hall (9) and London Royal Festival Hall (16). A further four London dates are still being arranged, and these will probably be at Hammersmith Odeon and the New Victoria. Two dates for the Count Basie Orchestra on its own are at Wakefield Theatre Club (12) and Croydon Fairfield Hall (14).

Ken Dodd summer show

KEN DODD is to star in next year's summer season at Scarborough Futurist. He will headline a spectacular revue to be staged by Dick Hurran. Another star name will be added to the bill, which also includes the Diddymen. Length of the run is not yet determined, but it is expected to open on June 5 and continue until at least September 12. It will be Ken's first season in the North-East.

PEDDLERS' LAS VEGAS SEASON

THE PEDDLERS leave Britain early in the New Year for a visit to Australia where, after playing several concerts, they star in cabaret at Sydney's Easter League Club from January 29 to February 22. They then travel on to New Zealand for a further string of concerts. The group is booked for an important U.S. cabaret season at the famed Caesar's Palace in Las Vegas for three weeks from March 30.

New Seekers go abroad

THE NEW SEEKERS are to make their London debut in February — they will star in a major concert, details of which are currently being finalised. The group then undertakes a six-week Australian visit for TV and cabaret dates. A Las Vegas season next summer is at present being negotiated. The New Seekers are now recording their own series of seven shows for Scottish-TV, to be screened in the New Year.

VINCENT CUTS HIS TOUR SHORT

ROCK singer Gene Vincent cut short his tour of this country and unexpectedly flew back to America last Friday, thus missing the last five dates in his British schedule. A spokesman for Vincent explained that he had been in considerable pain from a recurring leg injury, and had returned home on medical advice, but was hoping to visit Britain again in February. Last week, the singer's estranged wife Margaret was granted a court order preventing him from taking money earned from the tour out of the country.

Faces in big agency deal

THE SMALL FACES have signed a long-term agency deal with the Robert Stigwood Organisation, covering the whole world except the United States. It was also announced this week that Warner-Reprise has paid an advance royalty of £30,000 for signing the group. The Faces are currently in Switzerland playing their first live appearances with their new line-up — which comprises Rod Stewart, Ron Wood, Ronnie Lane, Ian MacLagan and Kenny Jones.

FIRST EDITION EXPECTED SOON

KENNY ROGERS and the First Edition, who climb to No. 3 in this week's NME Chart, are likely to pay a promotional visit to Britain early in the New Year. Ian Ralfini, managing director of Warner Brothers-Reprise, flies to California next week with a view to finalising the trip. He will also discuss possible British visits by the Association, the Everly Brothers and Fats Domino.

new single 'Helpless' is not going to be any exception. You'll find it on MCA MU 1105.

B. J. THOMAS has had a couple of very good singles released here that for some reason never made much headway. He has an effortless wide-range voice and a way with words. I have great hopes of his latest, which is a Bacharach/David song called 'Raindrops keep fallin' on my head'. Like most B/D songs, it does need a singer who's clever with words, and B.J. admirably fills the bill. It also has a maddeningly catchy tune, and I hope it's a hit. On Wand, the number is WN 1.

For early shoppers, we have some Christmas records. The first is not exactly new, in fact it's been a seasonal big-seller forever. You've guessed it — 'White Christmas' by **BING CROSBY** is with us again on MCA MU 1107.

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New Albert Hall date for Ginger Baker's concert

Ginger Baker's Air Force will now play its London concert at the Albert Hall on Friday, January 16 — cancelling plans, reported last week, for it to be staged at Drury Lane's Theatre Royal, on December 14. Air Force includes Steve Winwood, Rick Grech, Chris Wood, Phil Seamen, Kabaka and Baker. The change of plan is because the Albert Hall is considered a more suitable venue. The Stones have not yet finalised plans for their other London concert, although they are now almost certain to play an extra date — probably before they appear at the Lyceum in two performances on December 21. Details of their additional concert are expected to be announced almost immediately, said a spokesman on Wednesday.

Jack Bruce: British debut

Former Cream star Jack Bruce makes his first appearance with his newly-formed group at the Lanchester Arts Festival, Coventry, on January 24. This will be the outfit's only British date before leaving for its 14-concert U.S. tour, which is now scheduled to open at New York Fillmore East on January 30.

FOUR NEW MOVE LPs

FOUR new albums by the Move — two by the group, and two by individual members — are planned for release within the next few months. First to be issued is a group LP, as yet untitled, which Regal Zonophone has scheduled for early next month. Titles so far completed include a version of Frankie Laine's "Don't Make My Baby Blue," Tom Paxton's "Last Thing On My Mind," "Hello Susie," "Fields Of People," "Beautiful Daughter," "Ever Since I Can Remember," "Going Back" and "Cherry Blossom Clinic Revisited."

Another group album will follow a few weeks later — this will have a central theme, similar to recent LPs by the Who and the Kinks, and it is being specially written by Roy Wood. Group members Carl Wayne and Ric Price are cutting solo albums, and these will be released by Regal in the New Year.

Over the festive season you're sure to see **THE DAUGHTERS OF THE CROSS** on TV: they have many appearances lined up. Accompanied by Peter Knight and his Orchestra, their version of 'The Lord's Prayer' is a beautiful reminder of what Christmas is really all about. That's on Chapter One CH 114, and **MOIRA ANDERSON'S** moving rendition of 'The Holy City' is on Decca F 12989. I feel festive already.

Nice: own U.S. TV special hosted by Andy Williams

THE NICE is to star in its own hour-long U.S. TV special, to be produced by Jack Good. It will be supported by the Los Angeles Philharmonic Orchestra under its world-famous conductor Zuppen Mahte. The show, sponsored by Bell Records, will be filmed before an audience and introduced by Andy Williams.

The group is currently engaged in a lengthy U.S. tour which ends with a two-day engagement at New York Fillmore East on December 19 and 20.

It then flies back to Britain for the Christmas holidays, and will undertake British one-nighters during January.

Nice flies to Los Angeles on February 14 to spend four days rehearsing and taping its TV special, which is being networked throughout America on March 14. No plans have yet been made for it to be screened in this country, although it is hoped to open negotiations at a later stage.

MOODIES: RETURN U.S. TOUR, ANIMATED CARTOON, LIVE LP

THE MOODY BLUES are the subject of a £25,000 animated cartoon, which it is hoped to screen at selected venues during the group's British concert tour opening at Manchester tonight (Friday). Its concert at London's Royal Albert Hall on December 12 is to be recorded in full with a view to release as a live album. The Moodies have been offered another tour of America, as a direct result of their highly successful US tour which ended earlier this week.

The cartoon film was made in America by the Halee and Batchelor company. It employs revolutionary new techniques, and includes part of the group's album "To Our Children's Children's Children."

If the recording at the Albert Hall is a technical success, the live LP will be issued on the Moodies' Threshold label in the New Year. In any event, the group goes into the studios on January 14 to start work on a further album. Additionally, group members Ray Thomas and Justin Hayward are to record an acoustic LP in February.

The Moody Blues have been offered a six-week tour of America starting in early April. This follows the group's November tour of that country, on which many venues were completely sold out in advance.

The group's compositions "Higher And Higher" and "Thinking Is The Best Way To Travel" will be heard as background music in a Thames-TV play titled "Rumour," which is scheduled for January transmission.

AUGER TO AUSTRIA, SWEDEN

Brian Auger and the Trinity are set for an 11-day tour of Austria (January 10-20) and a four-day Swedish tour (24-27).

MARY FOR TOUR OF JAPAN — POSSIBLE U.S. TV SERIES

MARY HOPKIN has been signed for a major tour of Japan in July. She will be the star of next year's British Week in Tokyo, which has been put back from April to July specially to accommodate her. At the conclusion of this event, she will go on to play a string of concerts throughout that country.

This will be followed by a visit to America for several important projects, including cabaret and TV. One offer currently being considered for Mary is a leading part in a top-rated U.S. TV series — and if this is finalised, her stay in the States could develop into a lengthy one.

Mary was this week recording a new single under the supervision of Mickie Most, thus ending weeks of speculation concerning the identity of her new disc producer. It will be her first non-beatle single — although, of course, it will still be issued by Apple.

EQUAL EDDIE GOES HOME

Eddie Grant of the Equals is returning to his native Guyana on December 13 for a two-week stay. He plans to look at local reggae talent, with a view to recording it on the spot or bringing it back to Britain.

NEW NAMES FOR C-&W FESTIVAL

Jeannie C. Riley and Tommy Cash (brother of Johnny) are among latest names tentatively set for the second Country-and-Western Festival at Wembley Empire Pool on March 28. But it now seems unlikely that Johnny Cash will be able to appear due to U.S. commitments—although he will still tour here with his own road show in the late spring.

Artists contracted by promoter Mervyn Conn for the March 28 event include George Hamilton IV, Tex Ritter, Loretta Lynn, David Houston, Roy Drusky, Tompall and the Glazer Brothers, Charlie Walker, John Wesley Ryles and Roy Acuff. He is hopeful of adding Hank Williams Jr., Jack Green and Debbie Lorrie Kaye.

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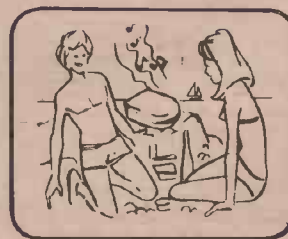


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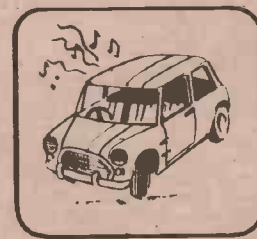
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TWO PAGES ABOUT THE LATEST ALBUMS

ENGELBERT WINNER

ENGELBERT HUMPERDINCK (Decca, mono LK-, stereo SKL-5030; 37s 6d).

ANOTHER winning performance from Engelbert. A dozen tracks and he does a great job of them all. I liked his wild Aquarius/Let The Sunshine In, backed by some raving chorus singers and a big, throbbing band.

Cafe is another good song, and his Gentle On My Mind has a great charm. The quieter Let's Kiss Tomorrow Goodbye and A Time For Us (from Romeo and Juliet film) were given a rich sentiment. Hump's Christmassy single hit, Winter World Of Love, is included.

Arthur Greenslade conducts his own arrangements well and Peter Sullivan does a good job of producing. Another big seller for Humperdinck. AE.

Other titles: I'm A Better Man, Love Letters, Didn't We, I Wish You Love, All You Gotta Do Is Ask, The Signs Of Love.

Blues can be fun The Nitty Gritty Way!

THE NITTY GRITTY DIRT BAND: DEAD AND ALIVE (Liberty LBS/LBL 83286; 38s 7d)

All too frequently, I come across LPs on which even the name of the group is enough to put me off playing it. This highly entertaining platter serves as a reminder that you can't judge a book by the cover, or a record by the sleeve.

Dead is the side recorded in the recording studio, ranging from a softer Canned Heat type, blues, Mournin' Blues, to the rocking Willie The Weeper and a piece of genuine hillbilly, complete with fiddles with Cornbread & Lasses (Sassaparilla Tea).

The Alive side was recorded at the famed Troubadour Club in Los Angeles and shows off the group's dry humour as well as the highly amusing stand-out track of the album, Fat Boys (Can Make It In Santa Monica).

There's straight pop a plenty too, the best of which is the beaty These Days. All in all, one of the most enterprising LPs to come my way in a long time. GC.

Other titles: Collegiana, Dr. Heckle & Mr. Jibe, Sadie Green, Crazy Words, Crazy Tunes (fast and slow versions), Buy Me For The Rain, Candy Man, Foggy Mountain Breakdown, Rock Me Baby, Alligator Man.



KENNY ROGERS and THE FIRST EDITION

Easy Rider LP was no easy task

"EASY RIDER" FILM SOUNDTRACK (Stateside SSL5018 stereo; IT TOOK some organising, this soundtrack LP of the film "Easy Rider," the numbers were picked from recordings made before the film and because most of the groups were on different labels. However it was worth it, and although The Band play The Weight on the soundtrack and permission was forthcoming to put it on the LP, the version by the Smith group is most acceptable.

Other interesting sounds come from Steppenwolf's The Pusher and Born To Be Wild, a fast, extrovert track; Jimi Hendrix Experience's If Six Was Nine (with Jimi reciting a bit); and the Byrd's quieter Wasn't Born To Follow. The country sound of the Fraternity Of Men, with Don't Bogart Me, makes a tuneful contrast, and Roger McGuinn's It's Alright Ma (I'm Only Bleeding) and Ballad Of Easy Rider add the lost, Dylan folk sound which is most attractive. A.E.

Other tracks: If You Want To Be A Bird (Holy Modal Rounders), Kyrie Eleison Mardi Gras (Electric Prune).

ARCADIUM: BREATHE AWHILE (Middle Earth MDLS/MDL 302; 37s 5d)

I tried, I really did! But I still felt the same way after three or four plays, spirited performances don't make up for bad vocals, and songs lasting almost 12 and eight minutes which don't rate five seconds.

Side 2 improves slightly. Woman Of A Thousand Years, Change Me and I Takes A Woman actually held my attention, but I rather fancy their brevity had something to do with that. GC.

Other titles: Birth Life And Death, I'm On My Way, Poor Lady, Walk On The Bad Side.

SOUNDTRACK

"MIDNIGHT COWBOY" (United Artists, UAS 29043, 37s 5d) has as a highlight the singing by Nilsson of Everybody's Talkin', and five other vocal numbers, sung by the Groop, Elephants Memory and Leslie Miller. There's some stirring instrumental music by John Barry as well.

"ON HER MAJESTY'S SECRET SERVICE" (United Artists, UAS 29020, 37s 5d) has more stirring John Barry music, in the beaty James Bond style, and two songs, We Have All The Time In The World, sung by Louis Armstrong, and Do You Know How Christmas Trees Are Grown, by a girl called simply Nina.

WOODEN O: A HANDEFUL OF PLEASANT DELITES (Middle Earth MDLS/MDL 301; 37s 5d)

Apart from flute playing rather reminiscent of Ian Anderson's, and the saucy quotation from Chaucer on the sleeve, there is nothing to commend from this tedious, boring, ego-expanding LP. Flutes, recorders, harps and double bass sound very nice together, but for 40 minutes? No thanks. GC.

GOOD FIRST EDITION

KENNY ROGERS & FIRST EDITION: RUBY DON'T TAKE YOUR LOVE TO TOWN (Reprise, stereo RSLP 6352; 40s 8d).

THIS vocal-instrumental quintet has a tuneful sing-song appeal to it at times, in songs like Once Again, She's All Alone, and then capture a folk sound in Sunshine, and Always Leaving Always Gone.

They do some swinging choral work in Listen To The Music, and Good Time Liberator. The percussion is very good and the guitar work quiet and impressive. I didn't think there was a track as good as their single hit, Ruby Don't Take Your Love To Town, in which Kenny turns on his hoarsest voice. But the whole album is very listenable. AE.

Other tracks: New Design, Girl Get Hold Of Yourself.

Moods of Melanie

MELANIE: AFFECTIONATELY (Bud-dah 203 028; 37s 6d).

"I want you to see me naked here," says Melanie in her sleeve note. She succeeds in bearing her soul for one and all, and a very complex creature she is too. If a female version of Dylan is possible, then Melanie must rate as the prime contender, with her sad, cracked little voice that doesn't even try to conceal the strength below the surface.

The songs, all her own compositions, with the exception of Soul Sister Annie, are very personal and greatly enhanced by the singer's own guitar accompaniment. She switches moods from song to song, but throughout retains immense feeling and warmth.

It's difficult to single out individual tracks, but the half a minute long I'm Back In Town, and the up-tempo Uptown Down are especially outstanding. GC.

Other titles: Tuning My Guitar, Any Guy, Again, Beautiful People, Johnny Boy, Baby Guitar, Deep Down Low, For My Father, Take Me Home.

JANIS JOPLIN: KOZMIC BLUES (CBS stereo 63546 37s 6d)

Janis's first album since she left Big Brother, and after their diffident display at the Albert Hall in the summer her new band seem to have found their feet and their form.

Janis, though, still seems short of the right material — despite some admirable songs here like Try, which is vaguely Delaney and Bonnie-ish, and the slow soul ballad Maybe.

Her own song One Good Man, with a well-worked lyric line, is one of the best, employing a good clean guitar from Sam Andrew as a contrast to Janis's earthy vocals.

The Bee Gees' To Love Somebody is stretched and bent to her smouldering voice, but it's debatable whether the end product justifies the virtual destruction of the melody.

All the same it's a good enough LP — but Janis will need to do better to justify her reputation. NL.

Other titles: As Good As You've Been To This World, Kozmic Blues, Little Girl Blue, Work Me Lord.

Duster's blues

DUSTER BENNETT: BRIGHT LIGHTS (Blue Horizon stereo 7-63221; 37s 6d)

An album recorded live at the Gin Mill Club, Angel Hotel, Godalming, that demonstrates superbly Duster Bennett's rapport with the blues and the way he is able to communicate to an audience his obvious joy in what he is doing.

The result is an album that restores faith in British blues at a time when the imitators and inefficient 12-bar plodders are taking it into the doldrums.

From the joke opening, with him and the crowd singing God Save The Queen, Duster has the sympathetic audience with him all the way for his inspired harmonica and distinctive vocals.

She Lived Her Life Too Fast, Howlin' Wolf's Just Like I Treat You and Talk To Me, on which he's joined by his wife Stella Sutton, are the standouts on side one, with the pace never slackening through side two's I'm The One, My Babe and Honest I Do.

The closer, Jimmy Reed's Bright Lights Big City, is a rousing finale — again with Stella Sutton — before the crowd join in for an encore.

A blues album that is not only good but entertaining. NL

Other titles: Just Like A Fish, What A Dream, I Wonder If You Know (How It Is).

JEREMY TAYLOR: MORE OF HIS SONGS (Fontana STL/TL 5523; 37s 6d)

Take the essences of David Frost, Private Eye and Johnny Speight, add a raucous acoustic guitar and you have some idea of what acid-tongued Jeremy Taylor is all about.

With tongue firmly implanted in cheek, Taylor, whose first LP had me in stitches many an evening, takes a hefty swipe at prejudices ranging from the Irish disturbances in The Belfasters, to the colour bar in South Africa Calling parts 1 and 2.

He also takes a gentle, humorous dig at several eminent politicians in Parliament of Fools. I have no hesitation in recommending this brilliant album to anyone who needs enlightening or is in need of a good chuckle at themselves, and that must include most of us. GC

Other titles: In The Name Of, Mr. and Mrs. Ferlinghetti-Smith, Pot, All Along The South Coast, U.D.I., Safety Valve, Three-Wheeler Man, Transplant Calypso, The Immigrants, Old Cow, Chelsea Love Poem, Harvest Festival.



CHRIS BRITTON lead guitarist of the Trogs whose first solo album, "As I Am" is reviewed on this page, is seen collecting his ticket for the first commercial flight to the moon with Pan Am. But Chris, the LP isn't as bad as all that!

CHRIS BRITTON: AS I AM (Page One Records, POLS 022; 38s 7d).

Singer with the Trogs tries it on his own. He has an attractive, if rather tuneless, soft and small voice. He has good beat backing, which does a lot for the songs, all of which Chris wrote. I liked the bluesy No Sense In Fighting, and the free riding Fly With Me. But some tracks didn't quite come off for me.

Other titles: Sit Down Beside Me, Will It Last, That Was The Time, Maybe Times Will Change You, If You Really Care, Run and Hide, How Do You Say Goodbye, Sleep My Love, Why Did I Let Go, Evil Woman, Learn to Love Life.

RARE BIRD (Charisma stereo CAS 1005, 37s, 6d.).

This is a group that I have had the pleasure of hearing "live" twice recently and this, its debut album, shows how far pop music has progressed in the past couple of years. The force behind Rare Bird is organist Graham Field who, apart from being a useful composer has some pretty interesting things to say when he's playing, whether taking the lead or providing a basis for David Kaffinett's electric piano, Steve Gould's bass guitar and Mick Ashton's drums to work on. Music ally, Rare Bird approached the standards of the Nice and there are certain similarities in style and formation, particularly on Iceberg.

There's a fair bit of jazz influence running through the album with some semi-classical phrases effective and Beautiful Scarlet is a case in point. One of my favourite tracks is Sympathy, a slow, plodding number with the minimum of instrumental work and decent lyrics that include fair harmonies.—R.G.

Other tracks: Times, You Went Away, Nature's Fruit, Bird On A Wing, God Of War, Melanie.

THE POWER PACK: SOUL CURE (Polydore stereo 583 057; 37s 6d)

A new group on me and I suspect it's a bunch of session men just brought together for this album. As the title suggests, the LP consists of a string of soul numbers, including Uplight, I Got You, Hit The Road Jack and Satisfaction. Musically, it's near perfect but I could have done with some vocal relief here and there. If you like blikinis, by the way, the cover is for you. RG.

UNDER A POUND

WORLD OF VAL DOONICAN, Vol. II (Decca, mono PA25, stereo SPA 25; 19s 11d) is another finely sung set of 12 songs, varying from the romantic I Gave My Love A Cherry, Remember Me, Adios Amigos, to the witty Agricultural Irish Girl. Another favourite track will be Memories Are Made Of This.

GREATEST COUNTRY & WESTERN HITS (Marble Arch, MALS 1188, 14s 6d). Unnamed singers and artists put over so-so versions of such classics as Folsom Prison, Wichita Lineman, Street Of Laredo and nine others.

Beat and ballads for Clodagh's Young LP

CLODAGH RODGERS: MIDNIGHT CLODAGH (RCA stereo SF 8071; 37s, 6d.).

AFTER three Top Thirty hits Clodagh comes up with her second album consisting mainly of Kenny Young compositions. Her slightly throaty voice ranges from the soft and wistful to the full-blooded and is aided and abetted by a fine orchestra and arrangements by Johnny Arthey and Ian Green.

The first track, Night Games, is almost an instrumental being very long and beautiful with Clodagh only singing in some short parts, but it's a good number which is at times heavily dramatic and at others gentle. Scrapbook begins with a mellow guitar and strings and has Clodagh recalling the past; the chorus has been used to good effect and the orchestration is particularly praiseworthy. It's one of the best tracks and sung well and with feeling.

A funny little wow-wow guitar sound introduced Lock Me In which is similar in style to Clodagh's first hit, Come Back And Shake Me. She sings the beaty number in her strong whispy voice and keeps the tempo going throughout with controlled phrasing and a girl chorus. Another good track and a nice change from the rest of the album which tends at times to get a bit samey.

Kenny Young joins in on Up Down, one of those boy-girl numbers that were very popular about eight years ago. Though it's only thirty seconds long, the final track, Nayli, Nayli, Get Me Down To Washington (Part Two), is an appealing folk song that deserves a mention, but I wonder what happened to part one. RG.

Other tracks: Put A Little Love In Your Heart, Spider, Tangerine, Biljo, Mr. Bojangles, Paradise Alley, Goodnight Midnight.

MUSICALS

"PHIL THE FLUTER" (Philips SBL 7916, 37s 6d) stage musical intersperses the music of the late Irish composer Percy French, who wrote Phil The Fluter and Abdul Abulbul Ameer among other ditties, and the new songs by David Heneker, including Follow Me and They Don't Make Them Like That Any More (for evergreen Evelyn Laye). Stanley Baxter and Mark Wynter are in good voice on this LP, too.

"PROMISES, PROMISES" (United Artists, UAS 19075, 37s 5d), another West End musical, has most attractive Burt Bacharach-Hal David songs, sung well by Anthony Roberts and Betty Buckley and others. I liked Toni Eden, Eula Parker, Jackie Lee and Barbara Moore in Christmas Day, and You'll Think Of Something.

"ME, NATALIE" (CBS 70061; 42s 9d) has the impressive music of Henry Mancini, who conducts, and the expressive lyrics of Rod McKuen to help on this film, which has Patty Duke and Salome Jens starring. Rod sings two haunting numbers: Natalie, and We. Patty speaks on Dear David. Rest are instrumental or orchestra and chorus. And very good.

'Keynsham'

You know it makes sense

YAY YAY HUMAN, RORK THAT PORK!
COME TOGETHER, MELT THE FORK!
THAT REAL HEAVY...
THAT FAR OUT!

BRAINSTORM BABY, BE LIKE ME!

DO THE WADDLE DO THE WADDLE 1-2-3
QUACK! QUACK!
WHOD-OO-WADDLE, WADDLE, LONNA GETCHA!



LP SECTION edited by ALLEN EVANS

Frolicsome Sandie uses her voice well

SANDIE SHAW: REVIEWING THE SITUATION (Pye, NSPL 18323; 38s 6d).

SANDIE SHAW gets a frollesome spirit going with attractive numbers like Lionel Bart's *Reviewing The Situation* and *Mama Roux* with lively Latin American backings, and a sway-beat version of *Walking The Dog*.

In between she uses her pleading voice in such songs as *Love Me Do*, *Lay Lady Lay*, and *Sun In My Eyes*. Sandie hasn't the greatest singing voice in the business, but what she has she uses better than anyone. I liked her self-duet on *Oh Gosh*. Backing instrumentals are tops by a quintet; Sandie produces herself, with Kenny Woodman helping out. Other titles: *You're Time Is Gonna Come*, *Coconut Grove*, *Sympathy For The Devil*.

★

MOBY GRAPE: TRULY FINE CITIZEN (CBS mono and stereo 63698, 37s 6d).

One of the more puzzling things about pop music is the total lack of success this side of the Atlantic by Moby Grape, one of the best American groups around. During the years, they've changed their style quite a bit and this album shows how much lighter their sound has become. Produced by Bob Johnston, it opens with *Changes*, *Circles Spinning* which has some nice guitar work and works its way through to the title track which reminded me of early Byrds stuff.

The vocals tend to rely on harmonies for effect with involved musical backings, but there are some simpler numbers among which the lengthy *Now I Know High* is about the best. That track, actually, combines both facets of the group's music and is mainly instrumental with the piano playing a large part. Treat Me Bad has a touch of country and western about it and shows yet another of Grape's moods.

It's followed by *Tongue-Tied*, a rocker about a bloke who's trying to get through to his girl, as a complete contrast. I can't see the album doing a great deal, but for people who like Moby Grape already it's very good and for those who would like to hear what it's all about, here's a chance.

Other titles: *Looper Beautiful Is Beautiful*, *Love Song*, *Right Before My Eyes*, *Open Up Your Heart*, *Love Song Part Two*.

A beautiful Beautiful day

IT'S A BEAUTIFUL DAY (CBS stereo 63722; 37s 6d).

To think this one nearly slipped past the NME reviewing team — the cover and the title give the impression it's another *Sound Of Music*. Far from it.

It's a *Beautiful Day* — that's the name of the group — is in fact, two girls and four men from San Francisco working in a jazz-rock vein. And this is a very vital and most enjoyable example of their work.

The vocals, in particular, are used intelligently to achieve an invigorating effect — not unlike Jefferson Airplane in vocal flight — as in the six-minute *White Bird* with Patti Santos and violinist David LaFlamme, first soloing then duetting on beautiful flying harmonies. NL.

Other titles: *Hot Summer Day*, *Wasted*, *Union Blues*, *Girl With No Eyes*, *Bombay Calling*, *Bulgaria*, *Time Is*.

★

ROBIN SCOTT: WOMAN FROM THE WARM GRASS (Head stereo HDLS 6003, 39s 11d).

Not the Robin Scott of Radio One singer/songwriter/guitarist who sings ten of his own compositions to a folk rock backing.

Scott himself plays acoustic guitar but some of the nicest instrumental effects derive from the coupling of vocal phrases and the lead guitar of Martin Stone from *Mighty Baby*, as in *Penelope*.

Melodically some of the numbers aren't so hot but lyrically Scott manages to avoid pretentiousness and come over sincere. Best is the title track, *Woman From The Warm Grass*. NL.

Other titles: *The Sailor*, *Song Of The Sun*, *The Sound Of Rain*, *The Day Begins*, *I Am Your Suitcase Lover*, *Mara's Supper*, *Point Of Leaving*, *Purple Cadger*.



SANDIE SHAW poses winsomely for Harry Goodwin, who takes all those pictures seen on "Top Of The Pops."

BATTERED ORNAMENTS: MANTLEPIECE (Harvest mono and stereo SHVL 758, 39s 6d).

One of the better of the British Underground groups, Battered Ornaments is a quintet that combines simplicity and a clean sound with interesting musical happenings. Described as the "Gibson maestro," a gentleman rejoicing in the splendid name of Nisar Ashmad Khan plays a leading part in *Sunshades*, a pleasant-sounding number about a bird moving from W14 to SW5, and again on *Late Into The Night* where his tenor sax lays down a solid basis for a way-out mainly instrumental number that involves jazz techniques and African percussion by Pete Bailey.

I particularly liked Khan's Staggered. A variety of instruments blend a mixture of styles into a medium-paced thing which allows the acoustic guitar plenty of room to work out its own phrases over an insistent tambourine before loads of sounds take over and Gregorian chant-like voices join in. Very good.

The album was produced by Andrew King (for Blackhill Enterprises) who knows a good thing when they see it and the arrangements have been ably handled by musical director Chris Spedding who had a hand in the writing of seven tracks and also plays guitars, steel guitar, Portuguese chitarra, piano and organ, and sings.

Smoke Rings, a freaky piece, shows the arrangements in a good light if you want an example, and *Take Me Now* accentuates the group's imagination. RG.

Other titles: *Then I Must Go*, *The Crossroads* and *The Safety Pins*, *My Love's Gone Far Away*.

FRANKIE SWINGS FOR HIMSELF

FRANKIE VAUGHAN: MR. MOONLIGHT (Columbia, SX 6375 mono, SCX 6375 stereo, 37s 5d).

THIS is the LP which Frankie made under his own banner, with Les Reed producing and some top arrangements by Les, Alan Tew and Kenny Woodman. Frank sings with a refreshing exuberance and the 53-piece orchestra plays plenty of swinging music.

There's a vocal group of 12, who come in at all the right places, with all the right sounds. Yes, I think it has been a good idea, even though it is alleged to have cost Frank some £10,000 to start his own record producing company.

Frank packs some humour into the tracks as well as a vivacious thrust in swingers like *I'd Love To Rope You Off* and *Hideaway*, and he puts some wholesome sentiment into *How To Handle A Woman*, *There Goes My Heart*, and *Why Did I Choose You*. The 13th track has just a "2" as title. It turns out to be a very old, but very popular Frankie Vaughan song. Seems he had second thoughts about *Blood, Sweat and Tears* You Made Me So Very Happy. It wasn't on the album. A.E.

Other titles: *All I Need Is A Girl*, *Ho Hum*, *Man In Love*, *Does Anybody Miss Me*, *I Will Wait For You*, *Hold Me Close To You*, *This Guy's In Love*.

★

THE BUSKERS (Columbia stereo SCX 6356 37s 5d)

A sequel to the Buskers concert at London's Albert Hall in January this year. Ten street acts are featured, plus Don Partridge, who has four of the 15 tracks, and the album was recorded at the Albert Hall and partly in the studio.

As you'd expect, Don Partridge's contributions are the best, notably his hit single *Rosie* and his version of *Keep On Tracking Mama*. Stephen Sak's *Happy Love* is in a similar vein and 18-year-old Susan Keeley offers a nice version of Donovan's *To Try For The Sun*. One-man blues band Dave Brock isn't bad either on the Willie Dixon standard *Bring It On Home*.

Other things like 60-year-old Meg Aitken's soprano, and Banjo and Spoons, both 67-year-old veterans of Oxford Street, are of strictly novelty appeal that quickly wears off. — NL.

Other titles and artists: *My Heart And I*, *As Long As He Needs Me* (both Meg Aitken), *Ballad Of London Town* (Alan Young), *Candy Man* (Mike Griggs), *Marta* (Ike and Mickle), *Imagination Land* (Robin Burns), *Lili Marlene* and *Lily Of Laguna* (Banjo and Spoons), *Jasper's Rag* (Jasper Barnard), *William Tell* (Davenport and Salty Dog (both Don Partridge)).

Writer - and mother of 8!

JIMMY REED: DOWN IN VIRGINIA (Action stereo ACLS 6011; 37s 6d).

Jimmy Reed must be the inspiration of all those British blues singers who sing like they're half asleep. Reed's style of singing, and of guitar and harmonica playing too, is so effortless you might be deluded into thinking that there's not much value in the end product — but it's merely a deception.

Backed here by Eddie Taylor's Blues Band and recorded in 1968, Reed is in fine form even if most of the numbers sound like variations on *Bright Lights Big City*.

Incidentally, five of the tracks were written by Reed's wife Mary Lee who, as the sleeve note informs us, has long been his inspiration and advisor — as well as the mother of his eight children. Sounds like some woman. NL.

Titles: *Sugar Sugar Woman*, *Don't Light My Fire*, *Slow Walking Mama*, *Jump And Shout*, *Down In Virginia*, *Check Yourself*, *I Shat An Arrow To The Sky*, *Ghetto Woman Blues*, *Big Boss Lady*, *I Need You So*, *The Judge Should Know*.

★

MOTT THE HOOPLE (Island stereo ILPS 9108 37s 5d).

Island keep turning them out and hitting gold dust and here's another new outfit — Ian Hunter, piano, lead vocals; Mick Ralphs, lead guitar; Verden Allen, organ; Overend Watts, bass guitar; and Buffin, drums — from their success stable.

Basically a rock band, they fare well on items like the Kinks' *You Really Got Me*, their own *Rock and Roll Queen* and *Wrath and Wroll* but elsewhere are too much reminiscent of Bob Dylan in his electric phase to have anything valid to say.

Ian Hunter's *Backsliding Fearlessly* for instance is a nice song — but it's also a cross between *Times They Are A-Changing* and *Like A Rolling Stone*.

A nice enough album but they'll have to do better if they want an identity of their own. NL.

Other titles: *At The Crossroads*, *Laugh At Me*, *Rabbit Foot And Toby Time*, *Half Moon Bay*.

MAJOR MINOR RECORDS FOR ALL

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PRESLEY FANS WANT TO SPEED UP ISSUE

THE young lady said did we want to hear the latest Elvis Presley double album? We said yes, of course. So she travelled quite a few miles in to London with it and Richard Green put it on the NME reviewing turntable. After he had heard the LP and made notes (see below), she picked up the album and was gone.

No, she didn't want any expenses for bringing it or payment, or anything. Her object? "I would like to get this LP issued earlier than next February. The fan club all agrees and I am doing something about it."

Fair enough. Anyway, here is what you'll hear on El's next LP, which will be issued at double the price of his single LPs, whenever it is released.

ELVIS PRESLEY, IN PERSON AT THE INTERNATIONAL HOTEL, LAS VEGAS, NEVADA and BACK IN MEMPHIS.

THIS is an RCA double album that isn't due for release here until February, so no serial number or price is available yet. Two sides were recorded "live" during Elvis' highly successful cabaret season and the others in the studio.

BLUE SUEDE SHOES, Carl Perkins' big rocker, makes a grand opener and Elvis comes straight in yelling away like he did in the good old fifties. The audience responds with mighty applause and cheers like mad at the end. Next, a break-neck version of Chuck Berry's JOHNNY B. GOODE, with some wild pumping piano and fierce guitar playing. This is Elvis at his rockin' with drum rolls and frenzy foremost. A short break; then he announces: "Here we go again" and lets rip with one of his big hits, ALL SHOOK UP, which still sounds as good as ever. The drummer is on top form and Elvis's voice has all the quavery edge, giving emphasis to his throaty, Southern accent.

Stars who saw Elvis

Stars like Tom Jones, Frank Sinatra and Petula Clark watched Elvis' first "live" appearance in nine years and were as enthusiastic as the packed audiences. When you hear ARE YOU LONESOME TONIGHT, it's not difficult to see why — all his feeling is there and though spoken parts in the middle of records are not so popular today, it sounds quite in place here. He introduces HOUND DOG as "a very special song" and belts it out while the musicians play about as fast as they can: real rock and roll if you like.

After I CAN'T STOP LOVING YOU, Elvis sings a heavy beat version of Willie Dixon's MY BABE, backed by the Sweet Inspirations, then one of his earliest recordings, MYSTERY TRAIN, which was done when, he says, he had "a guitar and a shaky leg, another guitar and another shaky leg." It's country style with some nice guitar picking against a fast background and some bop drumming.

That leads into TIGER MAN, then Elvis sings his version of the Bee Gees' WORDS. He gives it a more romantic interpretation and the addition of the Sweet Inspirations accentuates the emotion. I always think that many of the Bee Gees' songs are very personal, but Elvis manages to do a very good job of it without taking too much from the original.

His recent No. 1 IN THE GHETTO comes next, then his current hit, SUSPICIOUS MINDS. This is a longer version than the single with loads of dramatic effects that, because of its length, are heard to better advantage, the girls' voices being particularly noticeable. The final number is CAN'T HELP FALLING IN LOVE, always a favourite of mine, but this is slightly different from the original which he sang in the "Blue Hawaii" movie with whacking great angelic choirs and some lines repeated.

In the studio

THE studio album opens with INHERIT THE WIND, a slow ballad with lush strings and a girl chorus. It's all very sad and is about a guy who can't stay in one place with one person for long because of the north wind running through his veins and making him move on. THIS IS THE STORY is very slow, with an organ and bass violin giving a chapel-like atmosphere — in fact, it's almost gospel. As a contrast, STRANGER IN MY OWN HOME TOWN has a medium-paced beat, a weird-sounding guitar break and Elvis back in his deep, growling voice and there's even a harmonica thrown in for good measure. A nice track.

A LITTLE BIT OF GREEN is a beat ballad with Elvis in tender mood. He puts a lot of emotion into it as he sings about seeing his girl friend with another man and sounds as though he might burst into tears at any moment. One of the tracks I liked best was Neil

Diamond's AND THE GRASS WON'T PAY NO MIND. — it's effectively done with a joggalóng beat, a female chorus, violins and Elvis singing softly to compliment a fine set of lyrics.

DO YOU KNOW WHO I AM continues the ballad theme and is quite a weepie and a standout track. It's followed by an up-tempo version of Ned Miller's FROM A JACK TO A KING with Elvis sounding the way he did in some of his earlier recordings. He slips in a few vocal tricks and the whole

thing is especially good. THE FAIR'S MOVING ON was the "B" side of Clean Up Your Own Backyard and, to my mind, is a lot better.

There are some funny little guitar sounds on YOU'LL THINK OF ME, a medium-fast number, and the final track is WITHOUT LOVE (THERE IS NOTHING), a very dramatic version of a well-known song. Elvis gives it all the feeling it requires and the backing works overtime to add to the effect. Another goodly track.

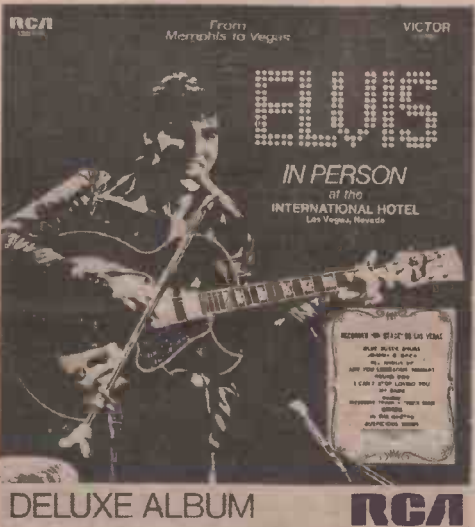
By RICHARD GREEN

STARTS NEXT WEEK
SENSATIONAL '60s
Ten years with ELVIS and others

OF THIS



ALBUM!



Did colour bag help Elvis jump 16 places?

FOR the first time, RCA has issued a single in a full coloured bag. It is Elvis Presley's "Suspicious Mind," which leapt from No. 28 to No. 12 in this week's NME Chart.

Did the bag help, or was the disc's music so powerful it didn't need it?

"I don't think it's making a fantastic difference to sales," said the man at One Stop Records. But "People like to make sure they get the coloured sleeve because usually with a new thing like this the initial bunch is different and then it dies off."

"Also of course the coloured sleeve makes it far easier to display, you can hang them on the walls."

"I suppose the coloured cover could help sales," said Alf Lumby at Imhoffs. "It's a good record anyway so you can't tell. I'm selling a lot."

"I think every single should be more presentable. At eight and six a record I think the record companies can afford to put them in a nice coloured sleeve!"

"I'd like to see less singles!" said the man at HMV rather bitterly. "I think the Elvis record is selling, just because it's Elvis!"

But we'd like to know if the coloured bag helped you buy the record. Please let us know at NME, 112 Strand, London, W.C.2.



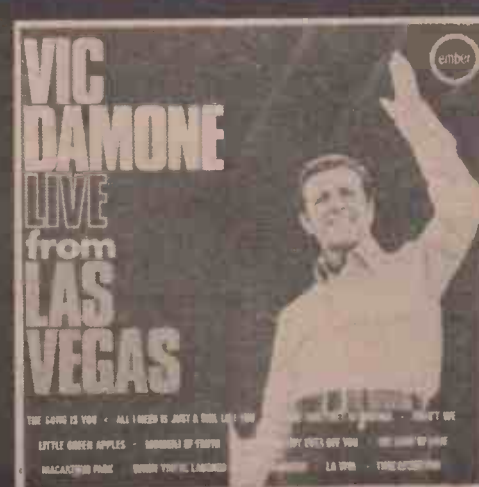
TWO
NME
Scoop
PICS of
ELVIS

Ann Moses, our Hollywood correspondent, is handy with a camera as well as a type-writer. Above is a dressing room shot of a grinning Elvis at Las Vegas and on the left, she catches him in action on stage. The NME will be printing more exclusive Elvis pictures from time to time in the near future. Don't miss them.

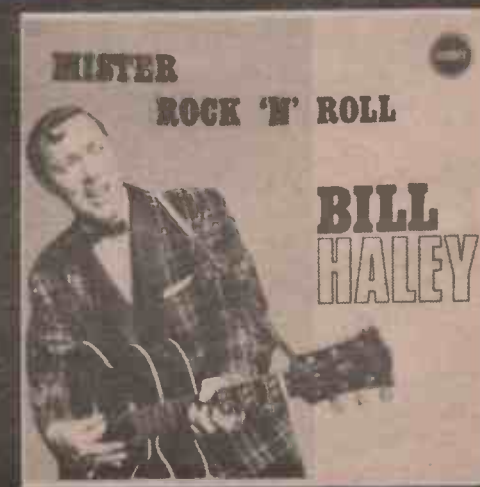
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3 GREAT ALBUMS



THIS IS GLEN CAMPBELL
NR 5046



LIVE FROM LAS VEGAS
VIC DAMONE
NR 5045



MISTER ROCK 'N' ROLL
BILL HALEY
EMB 3401

and introducing
a new single
back street band
THIS AIN'T THE ROAD
emb S 277

Two Tamla

TAMLA MOTOWN stars are known for their hard work on stage as well as their usually exceptionally good records—dancing is almost always combined with singing and some acrobatics are occasionally thrown in. Marv Johnson is no exception.

He came off-stage at Peckham's new and comfortable Westerner Club soaked in sweat and muttered: "Phew! What a good audience. That was really something."

While the audience were saying much the same thing about him, I asked Marv how he manages to keep up the exhausting routine during a lengthy one-nighter tour.

"In the earlier stages of my career, I did long tours, but this year has been the most active because of a string of hits," he replied.

"It's almost like machinery — you know you have to go to sleep and get some rest and you have to sit down and eat good food and you can't drink alcohol all the time. If you do all this, you find yourself automatically performing what you have to do and it doesn't get too tiring."

A group of girls pressed Marv for autographs and as he signed them he told me about the dancing part of his act and how it all got started.

"It's something I've done throughout my show biz career since I was fourteen or fifteen years old," he began. "I used to go on the road with carnival shows in the summer season during school holidays. I used to do a lot of Clyde McPhatter songs."

"I like to do whatever the current dance is, it seems to go with the kids because they can hear the record at home and when they come to see you they expect something extra."

"There's a choreography instructor at Tamla called Charlie Atkins. We have an artist development department that looks after the grooming of an artist. It's very important for, say, a five-piece group to do something other than just stand there and sing."

Now that Marv is getting among the hits again, he finds himself performing more often and doesn't get much chance to write songs as frequently as he would like.

"I do a little writing on the side," he revealed. "I had a couple of 'B' sides and some album tracks, David Ruffin had a big hit

By RICHARD GREEN

with a tune called 'My Whole World Ended' and I had the 'B' side called 'I've Got To Find A Brand New Baby.'

"I've always wanted to write, it's a challenge to see if I can put on paper what I feel in my head."

"I would like to go at it a bit more, take a bit more time to do it. It's very seldom a song is completed by one person at Tamla and often a song is written for one artist and recorded by another."

"Lots of times one artist will write a song and the producer will find it is better for another artist."

"I go into the studio four or five times a year but I haven't performed on too many albums, it's been a singles world with me."

"When I get back I'm going to check about an album. I've got one out now, 'I Pick A Rose For My Rose,' but I've only had five albums released throughout my career. Recently I haven't had as many hits as other people."

Marv still works within the Tamla company and is in charge of the sales department as national promotions manager. He says he feels like a piece of furniture around the company and because he's been there so long and got to know a lot of people he's got his present position.

"I spend the greater part of my time in the promotions department," he said. "This is something that perhaps I can do when my appeal to the younger people dies and I'm not a cocktail performer. It's safeguarding the future in a way."

He was beginning to look very tired and, knowing his reputation for being a sleep lover, I left him to go back to his Earls Court flat that he's occupying during his stay.

The girls were still there when Marv walked down the stairs to the high street and he stopped and chatted with them. Tamla people always seem to be such good ambassadors for their label.



MARV JOHNSON



FOUR TOPS (l to r) RONALDO BENSON, ABDUL FAKIR, LAWRENCE PAYTON and (seated) LEVI STUBBS.

MOODY BLUE MIKE PINDER WRITES *We're working well in U.S.*

THE man who is doing for the melettron what Hendrix did for the electric guitar — Mike Pinder of the Moody Blues — phoned the NME on Thursday with the news that the Moodies are now well and truly through the sound barrier on their second American tour.

"MY melettron was really in an experimental stage on our first tour and it kept letting us down but this time it's been working to perfection and so have we," said Mike happily.

"A great many people still seem to think that our orchestral effects were being produced by studio musicians but this time we've been able to prove that all our albums since 'Days Of Future Passed' are all our own work and we have had standing ovations at every venue."

"We started out on a sour note when we missed our first booking at the Los Angeles Forum due to a hang-up over work permits but Ray and I managed to get there ahead of the others and apologised."

"We volunteered to do a free concert the following day and that was a storm. We've played two dates now with Humble Pie and they too have been getting a good reaction."

"The really great thing for us has been to learn that all our albums are still selling in the States. I saw the sales on 'Days Of Future Passed' for example and they are now over 300,000."

"We are selling as much as 50,000 copies a month in America of our previously released LPs and that is especially pleasing to us because we have always placed a special emphasis on trying to record material that would not date."

"Our new album 'To Our Children's Children' is being

released here next week.

"There was a time when the Moody Blues were considering giving up live performances and becoming strictly a studio group but we soon realised how much we would miss and tours like this one really bring it home."

"There is nothing like physically playing in front of an audience to give you inspiration — unless you've played to crowds of 300,000 people you can't really explain what it does for a musician. Believe me session musicians really miss that live form of communication."

"I can't tell you how much we are looking forward to our British tour!"



MOODY BLUES (Mike Pinder is top left).

Stars Talk

COMPLAINTS that the Four Tops have been releasing old LP tracks as singles — "Do What You Gotta Do" was a case in point — were answered by Top Levi Stubbs in person when we talked on a London-Detroit phone line at the weekend.

"The trouble," said Levi, "is that the original material we've had to consider recently just hasn't been that fantastic. We've been trying to get somethin' different together, man. Somethin' with some guts in it... somethin' real earthy."

"We've been happy with what we've done in the past, sure. But the time has come for the Tops to keep pace with what's happening in music. We wanna do somethin' wild, somethin' free. We've started to dress casual, too."

"Anyway, we hope to be there in England next spring, and we're determined the Tops will have a couple dynamite singles coming out soon."

"We also have a new album out in the States right now called 'Soul Spin.' It was released about a week ago, and one of the titles is 'Look Out Your Window,' which is an original. 'Pool of Red' is another original."

"Then there's 'Top of the World,' and we've also got favourites like 'This Guy's In Love With You,' 'The Look Of Love' and 'California Dreamin'."

"I'll tell you the big thing about the Tops. We don't like to get hung up in one bag. You know what I mean? There's more music other than Motown music. Of this you must be aware."

"There's a lot of good music around, man, and we'd like to sing it all, 'cos it's comin' from everywhere! We'd like to take it all and do it the Four Tops way."

"We've been so busy since we were last in England, which must have been 'bout two years ago, but just of late we've been spendin' some time in Detroit. That's because we've been tryin' to come up with somethin' good for a single, some big sounds, man."

"We're doin' some writin' ourselves, too. Obi's got a great tune called... er... called... er, now what the hell was that title? What was it. That's it... 'You've Got The Kiss That I Adore'!"

"I tell you, man, it's a heck of a tune. In my opinion it's fantastic, both musically and lyrically."

By ALAN SMITH

"Me too. I'm trying to get into that. You know? I'd like to do somethin' that's just really, really, really earthy. I'd like to speak about, like, NOW things. Y'know?"

"I'm not talking about political things, not protest... just about what's happening in music, and none of that fictitious 'My Bonnie Lies Over The Ocean' thing, man!"

"We're all doin' O.K. here. Duke's got himself a little... well, pub, you might say. And he's doin' fantastic with it. Occasionally he serves drinks, when he gets the urge. Baby, I tell you, if we could only keep the champagne bottle outa his hand...!"

"Obi's doing a lot of writing. Lawrence is doing a lot of writing; but on the performance scene, we haven't been doing so much club work lately. We're concentrating on the college scene. I think that's where the message is. The real message. The college audience seems more real. They're more receptive to more types of music, and that's a real contrast to the plushier clubs, where a lot of the people are reluctant about letting their hair down."

"The music scene in the States right now is mainly on a country-and-western folk thing, but the Beatles, man, they're getting together — beatin' 'em all. Oh Baby! Everythin's pretty cool here."

"I can't think of too much other news for the people over there, except that we're hoping to have a couple of big smash singles before we come over."

"We have no break-up plans like the Supremes... we're a team all the way, and we're gonna stay that way. We're still gonna pull the wagon. We've been together 17 years, man, and that's a long time. Outa the cradle they took us, man!"

"And we're still kickin' around, pourin' a few beers. The main thing is that we've got out of that sharp sophisticated thing — well, not entirely — but we're more informal, more natural, more relaxed."

Craig Douglas

Raindrops
Keep Falling On
My Head

7N 17863

The Kinks

Victoria

7N 17865

The Alexander Brothers

Jean

(From The 20th Century Music Corp. Ltd. Film "The Prime Of Miss Jean Brodie")

7N 17867

AROUND THE TOWN WITH NME

TOO MANY ACTS IN THE 'SAVE RAVE'

Says JOHN WELLS

LIKE all too many charity performances, Save Rave '69 at the London Palladium on Sunday night worked on the assumption that the more acts that could be crammed in, the better the show would be. Unfortunately, this rarely proves to be true and Sunday was no exception. It was obvious that many of the 10-guineas-a-seat, mink-and-diamond audience had seldom witnessed a live pop show before and I shudder when I think of the impression they must have gone home with.

It seems awful to criticise a show when everyone has worked so hard and the artists have so generously given their services free, but for their success in the future and to save the good work they do fair comment must be made.

The audiences at this sort of show are at worst hostile, at best indifferent. It's essential that they are won over and at least five acts on the bill would have been capable of doing just this had they been allowed sufficient time to develop their acts.

But in most cases it was just a case of three quick numbers and then off with the result that no act had a chance to generate any enthusiasm whatsoever.

Top of the bill, in aid of the Invalid Children's Aid Association and attended by its president, Princess Margaret, was Dusty Springfield. She appeared in a sequined, powder blue, full length gown and looked stunning. Now, I thought, things would really start looking up, especially as she had her own eight-piece orchestra backing her.

But what happened? She had enough time all right, but went straight into a string of songs which, as she later pointed out, she had no connection with, but she liked all the same.

Sorry, but

Sorry, Dusty, you gave a marvellous performance, though the band drowned you at times, but the audience wanted, had expected and paid to hear your hit records and all they got was the final number, "Close My Eyes And Count To Ten". After a colourful and energetic dance routine by those lovely Gojos, the show opened with Grapefruit who bashed out three quick numbers, the best of which was "Lady Godiva".

Karen Young, in a smart, blue-and-black, full length dress, then sang "Nobody's Child," "Send Me



The EQUALS pound out the beat at the "Save Rave" show.

The Pillow You Dream On" and her latest release "Allentown Jail." She looked a little nervous, but began to get things warmed up, only to make way for two folk groups, first Magna Carta, whose delightful period folk was too way-out, and then the Settlers, who again started to get things moving with the driving "Zena, Zena" and "Rhythm Of Love", but were allowed too short a time.

Plumed mini

Next on the bill was the lovely, leggy Clodagh Rodgers, dressed in white, with an ostrich-plumed mini skirt. She delighted with "Tangerine," "Paradise Alley," "Come Back And Shake Me" and "Goodnight Midnight." She gave the audience just what they wanted and they showed their appreciation accordingly.

Closing the first half was the one and only Tiny Tim, complete with carrier bag and ukelele, blowing kisses to the startled audience, singing "I Love Me" to a hand mirror with a hilarious version of "Tiptoe Through The Tulips," "Good Ship Lollipop" and "Great Balls Of Fire."

The medley he sang through a megaphone, "recalling the bygone days before electronic recording," is gorgeously funny, particularly when he forgets the words! After the interval and another dance routine from the Gojos, David



More "Save Rave" stars: DUSTY SPRINGFIELD, CLODAGH RODGERS and TINY TIM.

Bowie sang "Wild Eyed Boy From Freetown," which, though good, left the audience in complete amazement. Then, still using just his acoustic guitar to accompany himself, he went into "Space Odyssey," with very effective filmed back projection of a space flight behind him.

The Equals followed, another act who gave exactly what was wanted — "Baby Come Back," "Satisfaction" and "Viva Bobby Joe." They



BONNIE DELANEY and ERIC CLAPTON performing at The Royal Albert Hall concert on Monday. George Harrison has since joined the "Friends" part of the title of the act. On the right, John Nesbit reviews the show.

I'VE seen quite a few wild receptions at the Albert Hall, but Delaney and Bonnie's made them all seem like enthusiastic school concerts! One can never describe afterwards just how enormous the reaction was, but at the time it made me stare in wonder.

Bonnie kept clutching her skirt and lifting it up like an excited little girl, revealing delicately booted ankles. She resembled a tiny Victorian rag doll in her red velvet dress, but her voice was earthy and uncompromising, the voice of an emancipated woman.

Everyone likes rock'n'roll, it's the most exciting music to hear live. Delaney, Bonnie and friends, who included Eric Clapton and Dave Mason, played it at its most superb level.

The reaction to Delaney and Bonnie naturally threw everyone who had gone before into shadow. P.P. Arnold gave her usual highly professional performance but her backing group often came near to swamping her and her voice was occasionally obscured by bad amplification.

Ashton Gardener and Dyke gave a pleasing performance, with good blues piano. JAN NESBIT.

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Another successful group at the "Save Rave" show, the SETTLERS, who get better all the time.

... AND IN BATLEY

HOLLIES' lead singer Allan Clarke was suffering from laryngitis when the group opened one of their rare cabaret weeks at Batley Variety Club on Sunday night. But their professional approach, plus their refined harmonies, meant that this didn't detract from their performance.

Manager Robin Britton commented: "Allan picked this throat infection up in Germany last week and was gargling all day so he could go on stage. The boys had to cut out two or three numbers from the act and it's the first time I have heard Terry Sylvester singing on stage some of the high notes that Allan usually does."

Since their last visit to Batley just over a year ago, the Hollies have abandoned their multi-colour outfits in favour of pin-striped suits which fitted their mature act. They swung into "Carrie Ann," "Stop, Stop, Stop" and followed with a medley of "Bus Stop," "Look Through Any Window" and their first number one, "I'm Alive."

NEXT WEEK
SENSATIONAL '60s
See page 4

The pace slowed as Terry, Allan and Tony Hicks sat on stools for Bob Dylan's "You Ain't Going Nowhere," on which Allan handled the solo part remarkably well, and "Stewball," the song about a race-horse associated with Peter, Paul and Mary.

It was back to beat for "Sorry Suzanne," drummer Bobby Elliott breaking a drumstick in his enthusiasm, comedy came next in the form of Roger Miller's "Dang Me" (featuring Bern Calvert on piano), by which time the strain was really starting to tell on Allan's vocal chords and after the biggest ovation for "He Ain't Heavy, He's My Brother," the Hollies had to take a final but reluctant bow before the first of seven capacity audiences. GORDON SAMPSON.

What do you want if you dont want
Keynsham

WHO'S WHERE

- ONE NIGHTERS**
Week starting December 6
DONOVAN: Royal Festival Hall (6).
DESMOND DEKKER, PERCY SLEDGE, ARTHUR CONLEY, MAX ROMEO: East Ham Granada (6).
MANFRED MANN, CHAPTER III: Birmingham Belfry (6), Waltham Forest Tech (11), City of London College (12).
HENRY MANCINI: Manchester Palace (6), London Palladium (7).
PIONEERS: Ruislip Bourne School (6), Kensal Rise ABC (7), Stratford Silver Blades (8), Birmingham Smethwick Baths (13).
UPSETTERS: Dunstable, California (6), Kensal Rise ABC (7), Purley Orchid and London Bag O' Nails (8), Southampton Adam and Eve (10), Huddersfield New Theatre (12), Ruislip Bourne School and London Golden Star (13).
MOODY BLUES: Newcastle Odeon (6), Edinburgh Usher Hall (7), Bristol Colston Hall (11), Royal Albert Hall (12), Southampton Gaiety (13).
PINK FLOYD, FAIRPORT CONVENTION, SAM APPLE PIE, EAST OF EDEN: Port Talbot Indoor Sports Centre (6).
OSCAR TONEY JUNIOR: Manchester Twisted Wheel (6).
BONZO DOGS, HARDIN & YORK: Harrogate Opera House (6).
LOU CHRISTIE: Boston Gliderdrome (6), Manchester Princess and Domino (7).
DELANEY, BONNIE AND FRIENDS: Liverpool Empire (6), Croydon Fairfield Hall (7).
FAMILY: Manchester University (6), Bradford University (7), Wolverhampton Civic Hall (9), Reading University (10), Hull University (12), Newcastle University (13).
BOX TOPS: Leyton Baths (6), Kennington Oval Surrey Rooms (7), Acton Town Hall (8), Tonbridge Royal Victoria (10), Birmingham Rebecca's (11), Dunstable, California (13).
DEEP PURPLE: Manchester University (6), Bradford St George's Hall (7).
RADHA KRISHNA TEMPLE: Hammer-smith Town Hall (6).
RASCALS: Birmingham Mother's (6).
DR JOHN: London Lyceum (7).
PERCY SLEDGE: Wellington Town House, Nottingham Palais (8).
Portsmouth Locarno (11), Derby Clouds and York Assembly Hall (12), Margate Dream Land and Stamford Hill Carib Club (13).
LIVERPOOL SCENE & JUICY LUICY: Birmingham Mother's (7).
MARY JOHNSON: Birmingham Lo Metro (7).
EQUALS: Haverfordwest Market Hall (8).
JON HISEMAN, EDGAR BROUGHTON BAND: Watford Town Hall (8).
TEN YEARS AFTER, BLOODYN PIG: Newcastle City Hall (9), Birmingham Town Hall (10), Southampton Guildhall (11), Nottingham Town Hall (12), Bristol Colston Hall (13).
CLIFF RICHARD: Charity show at London Palladium (10).
GEORGIE FAME: Bristol Top Rank (10).
WHO: Liverpool Empire (12).
JAMO THOMAS: Manchester Twisted Wheel (13).
SHOW / CABARET
All for one week from Dec. 7
SHADOWS: Stockton Fiesta.
BACHELORS: Batley Variety Club.
FRANK IFIELD: Solihull Cresta Club (7).
ROCKIN' BERRIES: Wakefield Theatre Club.
MARMALADE: Birmingham Caven-dish and Dolce Vita.
BILLY J. KRAMER: Middlesbrough Showboat (Dec. 7-11).

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From YOU to US

I THINK 1969 has been the greatest year for pop music since the early sixties with the Beatles and the Stones.

1969 has been the year of the Led Zeppelin, Ten Years After, Nice, Moody Blues, Deep Purple, Robin Gibb and many, many others. We have had records like

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

M.B.E. In presenting the Queen with such a frivolous letter; his reference to the "Nigeria-Biafra thing" implied a very couldn't care less attitude, and what "Cold Turkey" has to do with the Queen only John Lennon knows, he has sown up his own bag.

By writing a sensible letter he could have publicly condemned the detestable situation in Biafra and made a really forceful impression on the British people.

Instead "John Lennon Of Bag" has made his supporters despair and allowed his critics an "I told you so" — he always was a bit of a nut case! DAVID GORDON, Stockport.

I have just bought the new Small Faces LP of their past hits and I would like to publicly thank them. First for the good music, the Small Faces have always been under-rated musically, and secondly for the price. For 39/6d we get a double album of recorded and "live" tracks. In a time of rising costs immediate have set the way for other labels to follow.

Once again thank you — I know the Small Faces will continue to give up good value musically in the future. MARK SUMMUT, Canterbury, Kent.

I am writing this letter to express my disappointment in the way in which John Lennon handed back his

Please could you inform all the fans of Brian Jones that "Joujouka" an LP he recorded of Moroccan musicians at a festival there, will definitely be released early in the new year. ELSA J. SMITH, BA, Dartford, Kent.

We've had the irritating "Sugar, Sugar" at the top for what seems eternity. There's no direction. What about Pop's leaders? Naturally "Cold Turkey" must fail because of lack of melody and it was daft to belittle the qualities of "Something" when thousands already had it on "Abbey Road." What we need to round off the year is for the Beatles to rush out a brand new single and let's relive the old days when we could see one year out and a new one in with a great single! FRANCIS MAXWELL, Magdalen College, Oxford.

Your "Alley Cat" says he is surprised that Amen Corner's farewell record has not got into the charts. How can it when DJ's don't play it on the radio? Just because the group's split up, it doesn't mean that the single has to be ignored! JUDI, Birmingham.

It's almost a year since the Stones' famous Rock 'N' Roll circus was filmed.

It was a wonderful day for all concerned. It was also our last chance to see Brian, so please Stones, don't keep us waiting much longer to see it! LYDIA STUTZMAN, Sheffield 5.



Third TREMELGE to marry took the plunge on Sunday, when ALAN BLAKLEY, 27, said "I do" with his childhood sweetheart, LYN STEVENS, 22, at Sunningdale, Berkshire. Despite the cold weather, they drove in an open 1909 Rolls-Royce Silver Ghost, borrowed from Lord Montagu of Beaulieu's motor museum, to the reception for 200 guests. Alan and Lyn are seen above cutting the cake, while fellow Trems (from left) LEN 'Chip' HAWKES, RICK WEST and DAVE MUNDEN drink a toast to their happiness. NOTE: Rick West missed Len's wedding last month when he was kidnapped by students, and at Alan's, when he went to enter the church after taking pictures of the bride's arrival outside, was told "No photographers inside the church" and promptly locked out of the ceremony! He hopes to get inside St. Saviors Church, Maida Vale, this Sunday at 3.30, when Dave marries Bunny Girl Andrea Wittenberg.

IAN'S SUSPICIOUS

BETWEEN Jethro Tull's typically exciting and well-received first show and his second late show at the Santa Monica Civic Auditorium (a second show was added when the first sold out), I spoke with wild looking, yet articulate Ian Anderson.

Their beautiful performance that night had the audience cheering and some were even dancing in the aisles.

I asked Ian if this was his favourite type of audience. He surprised me with his answer: "I feel pretty suspicious when I see people screaming or dancing in the aisles because I don't think people can dance to the music we play with any degree of honesty to themselves."

"If they dance to our music they're more likely to be going through some sort of physical release, which they might as well get from going swimming or horse riding or something!"

"The music we play is quite involved musically and it isn't conducive to dancing. I prefer to see people just sitting in their

seats and it's quite nice when they go through an audience response thing, cheering and clapping when you come on, and it's nice when you go off and it's nice to do an encore, but beyond that I think it is a bit unnecessary that they show any undue signs of appreciation!"

It's a curious thing recently the way a small number of British groups are enjoying such enthusiastic popularity here in the States without the help of hit singles or even any single releases at all! I asked Ian why they hadn't tapped the huge singles market.

"I don't know very much about who buys singles, why they buy them and what sort of music they will buy, so it's rather dif-

revealed to ANN MOSES in Hollywood

icult for me to put together something for the American singles market which is both representative of the band's style and is a satisfying piece of music for the listener. I don't know just what to write for the American market.

"In England, obviously from living there, I'm more familiar with the way in which to set about writing a single. But the time will come when we can attempt the same sort of thing here."

Even without single success, Jethro Tull has continually stayed high on the album charts and sold out concerts wherever they go. Since Ian surely had the answer, I asked him what he felt gave a group lasting power.

"I think they must have some sort of musical integrity which is apparent to the public. They mustn't be too obviously jumping on a bandwagon or pampering to the tastes of the public."

"They must also play something which is probably of a style which is peculiar to them. In other words, they must be an individual sounding group. These days, I suppose it helps if you can back all this up with being real people."

"You have something to say and you have some valid reason for doing what you're doing. Not just doing it to make money, which everyone hates and quite rightly."

Sounds like an accurate picture of Jethro Tull!

NEW to the charts

Cuff-Links same as Archies?

NOBODY has so far been able to establish the exact identity of the performers on the Archies' "Sugar Sugar," but a strong current show-biz rumour suggests that they are the same people as the Cuff Links Group, who make their NME debut at No. 28 this week with "Tracy."

Like "Sugar Sugar," "Tracy" is pure bubblegum music and looks set to repeat its huge American success in this country, where the Cuff Links

are due for a brief visit shortly.

The Cuff Links are the brain-child of saxophonist-flautist Pat Rizzo, who was formerly with Joey Dee and the Starliners. He began to write "Tracy," then called in songwriters Paul Vance and Lee Pockriss to help. Paul and Lee have been responsible for penning, among others, Brian Hyland's "Polka Dot Bikini," Perry Como's "Catch A Falling Star" and the Shangri-Las' "Leader Of The Laundromat."

"Tracy" was cut by Pat, Danny Valentine (drums), Rich Dimino (organ), Bob Gill (trumpet, flugel-horn and flute) Dave Lavender (guitar), Andrew "Junior" Denno (bass) and Joe Cord (vocals). In the picture on the left are seven members but we were given only six names! An album has been completed and is scheduled for release here in the New Year. — RICHARD GREEN.



4613 BLOOD SWEAT AND TEARS AND WHEN I DIE

58-4630 JACKIE EDWARDS OH MAN!

4596 GENE VINCENT BE-BOP-A-LULA '69

4594 TAMMY JONES ALL THE LOVE IN THE WORLD

4622 ANDY WILLIAMS A WOMAN'S WAY

4658 GEORGIE FAME SEVENTH SON

4631 LOVE AFFAIR BABY I KNOW

4579 J. VINCENT EDWARD THANKS

4715 CHICAGO I'M A MAN

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TAIL-PIECES by the Alley Cat



BANG the drums — hoist the Union Jack! Three British albums at very top of U.S. chart — Beatles "Abbey Road," Tom Jones "Live In Las Vegas" and Led Zeppelin "Vol. 2." Producer Don Kirshner claims world sales of Archies' hit exceeds four million. Your Alley Cat believes former-MGM chief Ron Kass on short list to replace Leslie Gould as Philips' managing director.

For London Week-End, Tito Burns has purchased U.S. TV Dionne Warwick spectacular featuring Glen Campbell. Next LP from Elvis Presley includes his version of Tom Jones' current single. In Memphis, Roy Orbison also started his career on Sam Phillips' Sun label.

Pye lose Les Cocks to ATV. Quicker Tony Hatch reunites with Petula Clark the better. Will Marvin Gaye and Tammi Terrell follow-up by reviving Ken Dodd's "Tears"?

In U.S., Herman's Hermits' "The Star" competes with Frankie Avalon's version, also Ross Wylie's. Holidaying in Caribbean: Elvis Presley. Is it hard for Prince Philip to keep up with the Tom Joneses?

Next U.S. Ella Fitzgerald single couples recent Bobbie Gentry No. 1 hit with George Harrison's "Savoy Truffle." Rumours suggest Bob Dylan and his manager Albert Grossman may part company. Is Archies' "Sugar Sugar" Jethro Tull's "Sweet Dream"?

In "Laugh In," Pamela Rodgers with replace Britain's Judy Carne. Noted recording manager Jimmy Bowen now handling Duane Eddy's sessions. How about Johnny Tillotson's hit retitled by Craig Douglas, "Send Me The Pillowcase You Dream On"?

Is it romance for Mary Wilson of the Supremes and Hollywood publicist Bob Jones? Latest U.S. TV Herb Alpert show featured his son Dory Alpert. A daughter for Glenn Yarborough's wife.

Book of 100 Beatles lyrics published by Seymour Lawrence in America. Success of Archies encourages creator Don Kirshner to launch new Tomorrow group. Film offer from Mike Sarne under consideration by Mick Jagger.

Controversial single from Murray Head likely for Top 30. Sammy Davis' ex-girlfriend Lola Falana now dating Nancy Wilson's ex-husband Kenny Dennis. MGM chief Ron Kass replaced by Michael Curb in U.S., but Peter Asher remains a-and-r manager.

Divorced: Jimmie Rodgers. Costing £1,200, Jamie Lynn created new gown for Shirley Bassey. Great admirer of Glen Campbell's singing — Bing Crosby. Actress Barbara Rush the new light in Jack Jones' eyes? Several songs from Joe South commissioned by Mama Cass Elliott. Great antique collector:

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MARY HOPKIN and TOMMY STEELE get together at the first rehearsal this week for the forthcoming London Palladium pantomime, "Dick Whittington."

Jimmy Page, guitarist with Led Zeppelin.

For screen version of Sammy Davis' "Yes I Can" book, Jerry Lewis will direct — with role for Nancy Sinatra. Plan for Ray Charles to record George Harrison's "Something" — Visiting Australia: Lulu and her husband Maurice Gibb.

Same birthday for Davy Jones and Mike Nesmith of the Monkees — December 30. Pantomime for Malcolm Roberts at Torquay forced manager Tony Lewis decline TV series. Their next singles: Lou Christie "Are You Getting Any Sunshine," Smokey Robinson and the Miracles "Point it Out."

His version of Bob Dylan's "She Belongs To Me" Rick Nelson's next single here. Emperor Rosko shortly becomes plain Rosko. Who said Djesmond Djekker?

Why doesn't Eddie Fisher write his life story? — Diana Ross and the Supremes teamed again with Temptations for "On Broadway" U.S. TV show. Billie Davis could retitling Joe Cocker's hit "Decca Lady."



Barry Dickinson (rising agent with Harold Davison's firm) marries model Gillian Dyer on February 14. Journalist Terry McNell describes soccer star Frank McLintock as a dehydrated Frankie Vaughan! — Separated: Nelson Riddle and his wife.

Tom Jones' TV performance with Sammy Davis sensational. Dating: Anthony Newley and sin-

The 5th Dimension WEDDING BELL BLUES

RAVE NOTICES FROM TONY BLACKBURN
& SCENE AND HEARD LBF 15288



ger-actress Diahann Carroll. Who said Plastic Ono Band's "Cold Turkey" wants stuff-ing?!

"Laugh In" influences Andy Williams' TV show too much. Chris Hutchins' publicity work on Tom Jones' behalf fantastic. Pioneers could retitling Procol Harum's hit "Whiter Shade of Pale"!

Ridiculous: new Solomon King backing group named Royal Variety Show! Liberty press officer Barbara Scott has left to join Tony Hall Enterprises. Will Princess Anne return her Beatles albums to John Lennon?

After long TV absence, Mary Hopkin surprisingly sang in Italian on "Harry Secombe Show" At NEMS, Vic Lewis takes over from Clive Epstein as chairman. It seems Marianne Faithful prefers spaghetti to Mars!

In many photos, Judy Collins strongly resembles Vanessa Redgrave. Flipside of next Peggy Lee single is George Harrison's "Something". Is Karen Young reserving a place for Johnny Cash at "Allentown Jail"?

At Hampstead, Ringo Starr becoming a neighbour of Lulu and her husband Maurice Gibb. (Buddy Greco's next single) a Paul Anka composition. Last Sunday, Frankie Vaughan taped

appearance on Tom Jones' TV show.

Next chart attempt by Zager and Evans, "Listen To The People". As Sammy Davis has withdrawn, Al Freeman Jr. is Broadway star of Sammy Cahn and Julia Styne's "Lillies Of The Field". Mary Hopkin's personal manager Stan Sherrington has married her sister Carole Hopkin.

Following heart attack, Marty Robbins working again. How about Tony Blackburn revival of old Petula Clark hit, "Suddenly There's A 'Reveille'". Is Linda Eastman's dad Paul McCartney's father-in-lawyer?

Chairman Mills hardly seems right! Alley Cat cannot imagine Guy Mitchell in pantomime! Birthday greetings to Jonathan King (tomorrow, Saturday), Bobby Elliott of the Hollies (Monday), Peter Sarstedt (Wednesday) and Frank Sinatra, Connie Francis, Dionne Warwick, Dec Clusky, Mike Smith (next Friday).

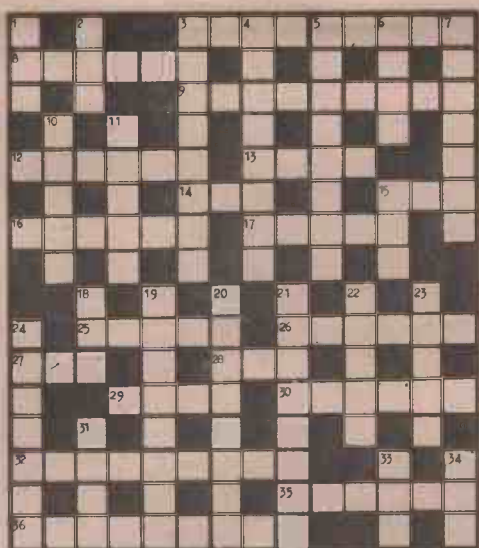
NME's Nick Logan spending week with Jethro Tull in America. Excellent Brian Longley publicity work for Tremeloes. Is it true John Lennon returned his medal because being nude so often he had nowhere to pin it?!

NME POPWORD

Compiled by Trevor Parkset.

ACROSS

- Used to lead Battered Ornaments (4, 5)
- An Indian — but a shadow of his former self!
- Recorded with the Temptations this year (5, 4)
- Clapton, Green and Taylor are from this man's "school"
- Barron Knights lead singer
- Useful when listening to records?
- Sang on "The Graduate" soundtrack
- (See 35 across)
- "Sam's Place" star
- Peter and Mirelle
- Colourful bicycle
- The "Folk Singer"
- Sweet music dj
- Leave out
- Composer who shouldn't be in a POPword!
- 208 Dj
- (and 16 across) Coloured jazz pianist (6, 6)
- Big hit with "Needles and Pins"



- (and 10 down) Underground group with Indian sound? (3, 5)
- Miss Arnold
- Group of racing cyclists
- Monkees city
- Songwriter partner of Ken Howard
- Orchestral instru-

- Tallest Monkee
- (See 1 down)
- Cleo, but not Abbe
- Request for Ska?
- Opening number for Des!
- Not classical tunes (3, 5)
- "America" came from this story (4, 4)

- Was sensation in US (3, 5)
- "Secret Love" girl
- Mr. 10 per cent
- Nancy's dad — at birth!
- One of Aretha's singing sisters
- C and W singer Mr. Gibson
- Family Stone man

Answers next week and here is last week's solution

Across: 1 Fish; 6 Label; 9 Lib-erace; 11 Roy C; 12 Danny (Kl-rwan); 14 A King; 16 Eddy; 18 Tons; 19 Yellow; 21 Detroit; 22 Alexis (Korner); 23 Lay; 24 Trent; 25 Notes; 27 Stone; 29 Omar (Sharif); 32 Ice; 33 Matt Monro; 34 Gig; 35 Set; 38 "Lady Madonna"; 40 Ray; 41 Art (Garfunkel); 43 Auntie; 44

Mason (Williams); 45 (Tommy) Roe. Down: 1 First Edition; 2 Sly and the Family; 3 Hicks; 4 Kenny (Rogers); 5 Fad; 6 Len (Hawkes); 7 (Patti) Boyd; 8 Lily; 10 Carl Wayne; 13 Newbeat; 15 "Gentle On My Mind"; 17 Davies; 20 Boats; 26 EMI; 28 (Georgie) Best; 30 Raga; 31 Crooner; 35 Snake; 36 Ear; 37 Drum; 39 Dean (Martin); 42 Tim.

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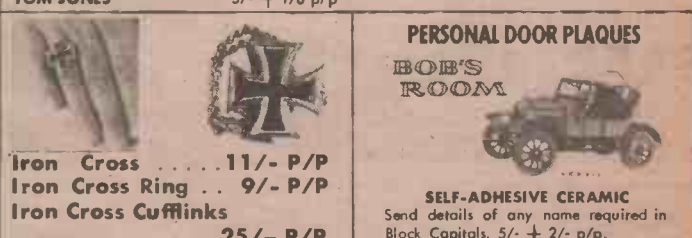
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