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**ELVIS
?-TIME**



**AND FULL
REPORT ON
STAGE SHOW!**

STONES TALK

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- MOVE • ONO
- MARMALADE
- MAX ROMEO
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ELVIS

PERSONAL QUESTION-TIME

- More concerts in the future?
- Was he nervous on stage again?
- Have movie track LPs been mistake?
- Do you really dye your hair?



If Elvis Presley has his way, he'll be doing concerts right round the world in the future. He told us this and much more at his hour-long Press conference directly after his pre-opening show at Las Vegas International hotel.

His first words as he walked in, followed by his father Vernon Presley, were "I'm really beat. That was the fourth time I did that show today." (He had three full dress rehearsals).

But he didn't look beat and soon he was answering questions as fast as they were thrown at him . . . here are just some of them and his answers.

Q: Why have you waited so long to perform live again?
ELVIS: WE HAD TO FINISH UP THE MOVIE COMMITMENTS WE HAD BEFORE WE COULD START ON THIS. I MISSED

Q: Did you feel nervous during your first show?
ELVIS: FOR THE FIRST THREE SONGS I WAS. THEN I GOT LOOSENER UP.

Q: Can you remember the first time you were in Las Vegas?
ELVIS: YES I CAN. I WAS 19 YEARS OLD. NOBODY KNEW WHO I WAS 'WHERE YOU FROM, BOY?' THEY'D SAY.

ANN MOSES: How do you like the role of being a father?
ELVIS: I LIKE IT!

ANN MOSES: Do you plan to add to your family?
ELVIS: I'LL LET YOU KNOW.

Q: How does your wife feel about you being a sex symbol again?
ELVIS: WE'RE PLANNING TO ADD TO OUR FAMILY.

Q: How do you manage to keep so young?
ELVIS: I REALLY DON'T KNOW. ONE OF THESE DAYS IT WILL ALL CATCH UP WITH ME AND I'LL PROBABLY FALL APART.

Q: Do you have a share in this hotel (the International)?
ELVIS: NO I HAVE NOT.

Q: Why have you led such a secluded life all these years?
ELVIS: IT'S NOT SECLUDED. I'M JUST SNEAKY.

Q: How much is your fee for a month's stay here?
(Enter manager Colonel Tom Parker, in white coat with "Elvis In Person" stamped all over it.)

COL. PARKER: We are very happy with the deal. I'm glad he's here.

ANN MOSES: How do you like the idea of other groups, like Albert King, recording your songs?
ELVIS: I LOVE IT!

Q: Where did you get the idea for your stage outfit?
ELVIS: FROM A KARATE OUTFIT I HAD ONCE.

Q: How do you feel about the Hollywood social scene?
ELVIS: I JUST DON'T GO FOR IT. I HAVE NOTHING AGAINST IT. BUT I JUST DON'T ENJOY IT.

Q: Are your wife and daughter here with you?
ELVIS: PRISCILLA'S HERE BUT MY DAUGHTER IS BACK IN LOS ANGELES WITH A NANNY SHE COULDN'T MAKE IT.

Q: What do you do when you live at Graceland, your home in Memphis?
ELVIS: I LIKE TO RIDE MY HORSES, SWIM A BIT AND CHAT WITH THE TOURISTS AT THE OUTER GATE A WHILE.

THE LIVE CONTACT WITH AN AUDIENCE. IT WAS GETTING HARDER AND HARDER TO SING TO A CAMERA ALL DAY LONG.

Q: Will you do more live shows?
ELVIS: I SURE HOPE SO. I WANT TO I WOULD LIKE TO PLAY ALL OVER THE WORLD. YES, BRITAIN OF COURSE IS INCLUDED. I CHOSE TO PLAY LAS VEGAS BECAUSE IT IS A PLACE PEOPLE COME TO FROM ALL OVER.

Q: Are you tired of your present type of movie?
ELVIS: YES. I WANT TO CHANGE THE TYPE OF SCRIPT I HAVE BEEN DOING.

Q: Do you feel it was a mistake to do so many movie sound-track LPs?
ELVIS: I THINK SO. WHEN YOU DO TEN SONGS IN A MOVIE THEY CAN'T ALL BE GOOD SONGS. ANYWAY I GOT TIRED OF SINGING TO TURTLES.

Q: What kind of scripts would you like to do?
ELVIS: SOMETHING WITH MEANING. I COULDN'T DIG ALWAYS PLAYING THE GUY WHO'D GET INTO A FIGHT, BEAT THE GUY UP AND IN THE NEXT SHOT SING TO HIM!

Q: Did you enjoy performing live again?
ELVIS: IT WAS ONE OF THE MOST EXCITING NIGHTS OF MY LIFE.

Special
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from
ANN MOSES

at the
International Hotel, Las Vegas



WHERE is Elvis appearing? At the International hotel. Las Vegas' grandest and most beautiful hotel, opened only a week ago. Despite its newness, it is operating most efficiently and is a fitting showplace for Elvis to make his comeback at.

The Showroom International Hall is ideal for performers. Every one of the 2,000 seats is a good one. The sound system is perfection, the best I've heard. The lighting is done with taste and discretion. All this does not detract from, but rather enhances, Elvis' performance.



Q: How did you choose the songs for your show?
ELVIS: JUST SANG MY FAVOURITES. THAT'S ALL.

Q: Do you like leather jackets, like you wore on your TV special?
ELVIS: NO I HATE LEATHER JACKETS BECAUSE THEY ARE JUST TOO HOT TO WORK IN.

Q: Do you dye your hair?
ELVIS: SURE, BECAUSE I'VE ALWAYS DONE IT FOR THE MOVIES.

Q: Why did you choose a Negro girl back-up group?
ELVIS: BECAUSE THEY HELP TO GIVE ME MY FEEL, MY SOUL.

Q: Why do you choose to record message type songs like 'In The Ghetto'? Are you trying to change your image?
ELVIS: NO. 'GHETTO' WAS SUCH A GREAT SONG I JUST COULDN'T PASS IT UP AFTER I'D HEARD IT.

Colonel Tom Parker ended the Press conference by announcing that we all could be photographed with Elvis, but if it took a long time he'd have to charge us overtime!

ELVIS as he appeared in the open air concert scene in his first movie, "Love Me Tender."

ELVIS during his comeback performance at the 'live' stage at Las Vegas. Dig the fringed hair, the wide open-necked tunic, and his name written on the neck of his guitar. Below and right we contrast the ELVIS of yesterday and feel he hasn't altered much.



One of ELVIS' last 'live' shows (if not the last one) was in Hawaii on March 25, 1968. NME's Maurice King was at the show and reported the Elvis never pined, and stayed at the Beach Arena, Pearl Harbour.

where these pictures were taken. The show raised 60,000 dollars for the Pearl Harbour War Memorial Fund and Elvis gave his services free. On the left, ELVIS tosses the mike high into the air, then does

his hypnotist bit, and finally lets everything go, with saxman BOOTS RANDOLPH, leading the backing band, banking it out later in the show. But he has never been in trouble between the band and show.

AND FULL REPORT OF HIS SENSATIONAL LIVE SHOW COMEBACK!

ELVIS live again! And I was there to see it for you! I'm so excited my hands are trembling on the typewriter keys and my mind is awchirl. I only hope I can do justice to this historic occasion—Elvis back on a stage, giving a live performance, after so many years.

His tremulous singing, his throbbing voice, his carefree gags, his panther-like, black-clad figure, slimmer by six weeks of strenuous rehearsals, his bodily animal grace... these are the things that are making me tremble!

It's not often a writer is truly inspired and yet so excited it's hard to write! As much as I would love to produce flowing journalistic prose to describe to you the show that I have both witnessed and taken part in (so to speak, since every member of Elvis' audience is part of his show), I will instead just try to relate to you, as fast as my fingers will carry me over the page, what I have seen tonight.

Get to point

We'll skip the all-day excitement that has preceded this evening and the sleepless night that preceded that. We'll pass over briefly the fine pre-show by the Sweet Inspirations (though it was excellent) and comic Sammy Shore (who was also great). We'll skip them because I can't wait to tell you all about Elvis.

I spotted him before my husband. Just before the loudspeaker echoed his name, there he was in the wings. Then, in just a moment, he sauntered on to the stage, a slim, black, lithe-like figure. Yes, sauntered... not in an unconcerned manner, but

more in a shy way... with that feeling of uncertainty. Remember, it's been over nine years.

The band (a superb one led by Bobby Morse) struck up BLUE SUEDE SHOES and Elvis was rocking behind his guitar. It was loud and strong, commanding the room's attention and convincing even the most sceptical (and there were some) that The King was now on stage.

Behind us an old gentleman bounced in his seat and said: "I'll give him three hundred more points than Barbra Streisand," to which my husband replied: "Four hundred, at least!" The old gentleman answered back: "You're damn right!"

Deep breaths

The song was over. Elvis took deep breaths and even THEY drew applause. People were just digging the way The Man worked out! He sipped some nearby water. He was into position again, not a manoeuvred pose, but more a comfortable stance where he could shake it the best. I GOT A WOMAN he sang and sang and sang. Backed by the Sweet Inspirations and the Im-

perials, a male quartet. Elvis shook the last vestiges of the people sitting calmly by.

More breaths and sips and everyone seemed to be breathing hard right along with him. The lights dimmed, but only a little, thank goodness, and Elvis sang LOVE ME TENDER. "Love me tender... Love me..." the lyrics were a little different and the crowd went wild.

Not goodly

This "wasn't the "Double Trouble" goody-goody Elvis; this was the Las Vegas' Elvis and we'd all like to think, the down-home Elvis, like when he's not in front of an audience. That's how it seemed to be, anyway.

He took a minute between songs. "The heat is really on," he chuckled as he wiped his forehead. It was on! Everyone was watching with squinted eyes, but there was no sweat. He had the situation under control.

Next was the medley... one after another they came... his favourites and ours: JAILHOUSE ROCK, DON'T BE CRUEL, HEARTBREAK HOTEL, ALL SHOOK UP and HOUND DOG.

Not always as we'd heard them so many times on record... a few lyric changes for added spice here and there, but all the essential qualities, like Elvis singing them. Before the last one, he kidded us with: "This is the only song I could think of that

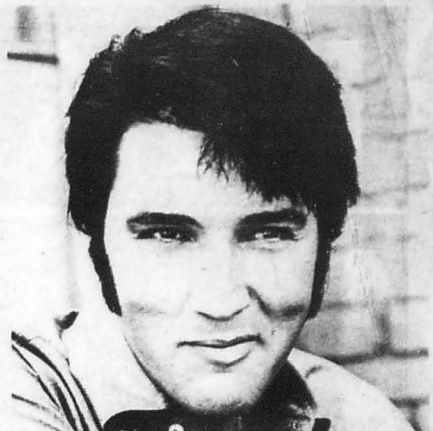
really expresses my feelings toward the audience," and broke into HOUND DOG!

The tempo slowed and Elvis went into MEMORIES. It was beautiful, just like on his TV Special. He walked slowly across the stage and back. His black tunic-topped outfit skimmed his slimmer-than-usual body. He commented later in the show that rehearsing for six weeks had made him lose several pounds. Elvis' patter between numbers seemed so relaxed and the audience rapport was amazing. Elvis glanced at the floor: "It says B.S. here, do you think they're trying to tell me something?... Oh, maybe it stands for Barbra Streisand." The crowd roared.

Up again

From here the tempo went back up and he was into MY BABE that we'd heard before from the Righteous Brothers, but never quite like this. Elvis The Pelvis seemed a little more mature in his present act than in the one we had seen him doing in "Jailhouse Rock," for example. None of the fire was gone; just a refining of the hip-shakin'. There seemed to be so much more to his show now than then.

He was moving now, without the guitar, just a hand mike, and you could see all of him. He was really putting it to the audience



and they were giving it all back in enthusiasm. Even I CAN'T STOP LOVING YOU, which followed, was more up-tempo than the record. The pace throughout the whole show was fast, furious and just the way the audience craved it.

"I'd like to do my latest release; it's been a big seller for me," Elvis introduced, adding shyly: "Something I really needed!" The strings identified IN THE GHETTO. It was moving and soulful.

He then surprised us with his next release, due out in about two weeks, called SUSPICIOUS MIND. It's a great song, a sure hit and Elvis put all he had into it.

Amazing

What was amazing throughout the show is that there was not one slip, or miss or mistake. Just smoothness all the way.

Elvis did two Beatle songs. Can Elvis sing YESTERDAY better than Paul McCartney? Yes!

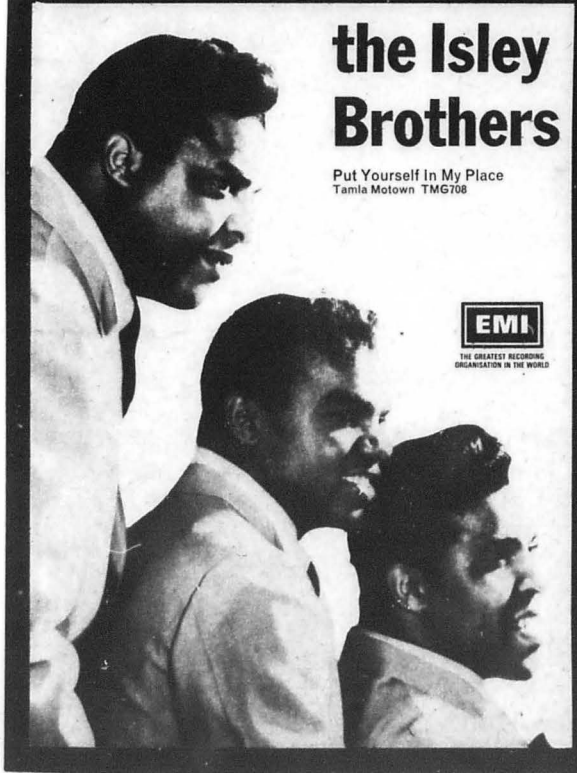
What about HEY, JUDE? Yes, again! But what was even more exciting than Elvis SINGING The Beatles, was Elvis MOVING and SHAKING to the Beatles.

He left the songs and you could tell, in fact, all he sang of HEY, JUDE were the words, "hey, Jude" and all the "da, da, da da da da," but still it was for me the most exciting version yet!

JOHNNY B. GOOD was next, and by this time the audience was, naturally, calling out songs they'd like to hear. Elvis smiled politely but went into his prepared next number. Although these were probably written on a list and very carefully rehearsed, this took away not one ounce of spontaneity from the performance. For the first couple of numbers though poised, Elvis had a twinge of nervousness. Now that was visibly past and he was performing for 2,000 of his FRIENDS. You could see it!


It's not hard to imagine that

Cont. on page 11



the Isley Brothers


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Today's 'more peaceful' KEITH RICHARD looks ahead to touring again . . .

APART from the occasional glimpse of a Stone and the awareness that any minute anything might happen, the Rolling Stones' office is much like anybody's office. Pleasant, chatty girls fetching tea; white-shirted sober-suited men with sleeves rolled up, one with short spiky hair who might have been the daddy of a skin head. I was waiting for Keith Richard.

Mick Taylor, being interviewed by the boardroom, sauntered out in a crumpled white garment like a goshawk, mumbled a semi-sarcastic "hello" and passed into the next room.

Bill Wyman made a colourful appearance preceded by the long-haired Astrid, collected messages and dispersed into the next sanctum.

"Would I like to wait in the company of Mick having met such press for the day, was in fact also waiting for Keith and listening to the Bonnie and Dylane LP as it was barely audible.

"Do interviews don't bother me," Mick, adopting a sitting position on a rickety chair. But not at all. "They're so aware of what's going on," he grimaced. "After the other scandal, I wandered in and Mick wanted to know if Charlie was back from jail."

"Yeah he phoned the other night. I got Charlie phone for Astrid and ASTRID Yeah that's right, it was his house insured by his wife who was good and he thought might want to use him." House insurance can't be having Stones be money mortals after all!

When Bill left, good-natured Mick piled up of Mike to do some "editing." Mick speculated on a hefty wait for Keith and was about on his views on skinheads when he found a beaming figure in a brown-trimmed black hat, purple vest and green trousers.

"I've all bombed out," announced Johnshaven Keith a little breathless as if descending forcefully on my chair.

"I don't like the Stones and recording sessions were arranged. I don't speak Mick," I asked him on a parting note.

"Yeah. He's bored stiff. There's nothing to do there and he wants to go back."

I'll probably be biffing photographers on the nose again'

MICK and KEITH pictured on stage during the Hyde Park concert.

Interviews rare

Keith Richard is almost a rare creature, as it is almost two years since he last held his mind to the press. Why? I just couldn't take with the same people."

"There's only one thing that happened in which that stopped all getting things again."

"I even wanted to get away from my guitar in 1967. I love it again now; music is with me all the time."

"I listen as much as I can. Who Tai Mahal, Dr John, Led Zepplin, Blind Faith. Everything is coming more and more mixed, artists are falling away."

"Like Johnny Winter's as white as some, but when I first heard his music was done so far. It is like something from Chicago. The divisions in music get less and less every year."

"We were facing each other across the boardroom and Keith said he had tinted circular glasses rather than a disadvantage because I couldn't gauge reaction from his eyes."

Though his mood was mostly friendly, at some questions I felt him having a deepening glare. But because the lenses had a mirror effect when viewed face on all I could see was the reflection of a colourful bowl of fruit.

"Hi-dee Park? Yeah," he smiled. "I can't stop dreaming about it. It had to be the biggest crowd I've ever seen. They were there for the show, like some massive religious gathering on the shores of the Ganges."

"I was a bit shaky at first but once I started enjoying myself and it was just like it was two years ago. I prefered to be interviewed. The Stones observations that they didn't want screamers and I've always dug out."

"I've people want to listen and they are all sitting there quietly. I will moderate in plain English. I will have something to say about it."

"But if they are screaming I will not be there. I just don't want to be a part of an audience and vice versa. I don't want to be a part of a show. I want people to go to these shows to lose a bit of energy."

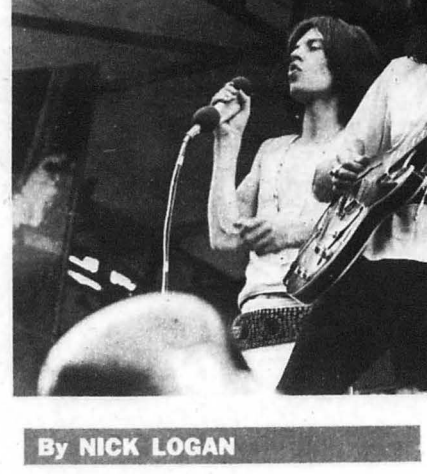
Spokesman

It has fallen on Keith to be the Stones spokesman while Jagger does "entertaining" Australia. Keith says that the amount of interview work will fall on him and that he will be the spokesman. Keith thinks he could take the role of Keith Mick has had to take on the Stones in recent years. "In way if it happens to Mick it supports an argument that I could see the reflection of the rock world coming up. I don't give a damn."

"What effect does it have on Mick's use of the word 'biffing' that I don't think about it there is nothing you can do, it's either to fight about every little detail or to ignore it."

"They know they are making you speak on your own. It's a certain person to a certain public on matter that you would not be able to speak on about any publicity is good publicity."

"I don't just what we want to do and it funny to see what things we do. Keith and I are not really talking."



By NICK LOGAN

"I think the way they treated Brian was terrible," you know, mentioning drugs the first thing but that was mainly the Sundays."

"I suggested that maybe the Stones went out of their way to be provocative and enjoyed the response, citing Mick when I imagine had a ball in Australia choosing a different outfit each day to stun the avid Aussie."

"Yeah, Mick does do that," agreed Keith, smiling, then more serious. "They were like vultures over Marianne. When I spoke to Mick I knew she wasn't as serious as she was made out to be. I guess in a way he is having a ball."

When Mr. Jagger returns from being Mr. Kelly, the Stones will have enough finished material to stock two LPs. Working title of their first album is "Stinky Fingers" and Keith comments: "I think it is the best stuff we have done so far. It is like a progression from 'Beggar's Banquet' only heavier."

"We disagreed on talking about 'Satisfaction' and I was fascinated to learn that as first Keith didn't like the song. I'm a simple performer. It wasn't until Mick had played it to him - but says that Keith got in like it."

Further sub-raiding took us into the influence the music of the Beatles had on "Beggar's Banquet". Keith was friendly and responsive. "Yes, I suppose I saw in a more peaceful frame of mind than I was two or three years ago."

"But I don't know how I will be when we get back to touring - probably - biffing - photographers on the nose again, with people holding me back. Everything was violence there."

"Violence came up again later when we talked about youth and the parents and their parents don't recognise their right to choose a different life because they are so conditioned."

"But things are going to change because it is now like two forces, with youth on one side, and both are getting bigger and stronger."

"I don't like the way police attitudes have changed. They are getting new power and it is growing at an alarming rate because once something is big it wants to get bigger. It is becoming a social police, more and more concerned with how you live."

"Clashes have happened already in America and the police are really leading themselves up with hard-ware."

"Where do the Stones fit in? We are just up there shouting with everybody else."

"What for? Who knows, nobody can really say. Just, not this. People cannot afford to be indifferent any more."

Keith is now 25, and has moved to a new home in Chelsea near Mick Jagger's where the child, Nick, is being born. Keith says he will be next month, but says up I do have."



The STONES relax between takes for their Top Of The Pops clip on 'Honky Tonk Women.'

NEW to the charts

TRUTH BEHIND DO IT YOURSELF HIT

"In The Year 2525," which makes its NME Chart debut this week at No. 27 is a strange song, but the story of how it came to be recorded, and eventually splashdown right on the top of the American charts is even stranger. (Denny Zager and (Rick) Evans are two Nebraskaans in their mid-20s, who borrowed 500 dollars to make the trip south to a small recording studio in Odessa, Texas, last November.

There, they recorded "2525," a number Rick had written only a few days previously. They had 1,000 copies of the record pressed, formed their own record company called Truth, and set about selling the disc to local record shops from the back of Rick's station wagon! Not content with writing, recording and selling their own product, Denny and Rick took it upon themselves to hawk it around the local radio stations, who took about three minutes to decide it was going to be a smash.

It didn't take long before that first 1,000 copies were all gone, so they had another 10,000 pressed, all of which sold in a few days, giving Zager and Evans a No. 1 hit in the area.

Meanwhile, many miles away in New York, an RCA executive had taken note of the "futuristic" record that had arrived, and took along with many others that morning. Very shortly afterwards, the couple signed a contract with RCA, and even sooner after that, "In The Year 2525" was riding high in the coveted top spot.

Denny and Rick were once part of a group called the Eccentrics, but Denny left to form his own outfit. It didn't happen and he returned home broke. The two of them realised that they had more in common as a duo, and they spent many a long evening, working on songs and rehearsing an act.

Their first booking was in a Chinese restaurant where they were paid in chop suey. That was August last year. Things have improved somewhat for the duo since then, but they still play at the restaurant regularly. They

GORDON COXHILL



and EVANS

HOLIDAY DISCOTHEQUE IN MAJORCA

The Spanish take a pride in putting their buildings up quickly. Barbarella, a new discotheque in Palma on the island of Majorca, would be erected in the record time of 90 days claimed by the press. Actually it took 98.

Not every day does the NME receive an invitation to the opening of a discotheque so far from home - but Barbarella, they said, was no ordinary discotheque.

In fact, the claim that it was the most up to date in Europe was not a little far from the truth. It would have been falling in my duty to NME readers to leave unchallenged - particularly as it meant 3 days' basking in the Majorcan sunshine.

Until I've visited every discotheque in Europe I can't verify the first claim, but Barbarella does have at least five features to mark it out from others.

Prices are reasonable. Open every night until 4, there is no membership and it costs 125 pence to enter (about 19s) and that includes your first drink. All other drinks are about 50 pence (about 6s) but the Spanish measures are generous.

The club's one shortcoming is that they can't book English groups due to exchange regulations. It would require a Spanish group coming here in exchange and there isn't too much demand.

Most of the attractions will therefore be American. As unknown solo bands played the opening night but in the future they hope to book artists of the calibre of Wilson Pickett and James Brown, keeping a strict eye on the lower dance floor. A glass rockabilly top, the only one of its kind in the area, even behind the sunken stage. Fifty octagonal boxes provide seating and these fall on various levels to the lower dance floor. A glass rockabilly top, the only one of its kind in the area, even behind the sunken stage.

TOP SINGLES REVIEWED BY DEREK JOHNSON

FOUNDATIONS HIT SPLIT

FOUNDATIONS: * Born To Live, Born To Die (Pye). COMPLETE change of style for the Foundations, to mark their split from producer-composer Tony Macaulay. This is a beauty ballad with a rather poignant lyrical theme, as opposed to the group's previous happy-go-lucky approach.

Monkees for fun

MONKEES: †Daddy's Song (RCA). WELL now, here's a name from the past — the Monkees! This comes from their much-delayed "Head" movie, and is a strong personality showcase for Davy Jones who relates the novel story-in-song lyric in suitably tongue-in-cheek style. It has a deliberately dated feel, with a thump beat and muted doo-wackadoo trumpet which underlines the fact that it's all for fun and not meant to be taken seriously. It's an entertaining track, but suffers from a lack of substantial melody that sticks in the mind. If "Head" achieves nationwide screening, it will help to boost this disc (the flip is "Purposive Song" from the same movie), but otherwise it'll need a dickens of a lot of Radio 4 plugs if it's going to happen.

Soulful Sledge

PENNY RICHIE SLEDGE: †Kind Woman (Atlantic). It has a beseeching soul ballad in three-four time, imperiously rendered by the throaty-voiced Percy Sledge. The backing of organ, piano, rasping brass and choral gospel-type chanting is absolutely electrifying. A magnificent soul disc which I can thoroughly recommend, even though the material is not quite up to the standard of Percy's hit "When A Man Loves A Woman."



BEE GEES (l to r) COLIN PETERSEN and brothers BARRY, who takes lead solo on their latest single release, and MAURICE GIBB.

BEE GEES GROW ON YOU

BEE GEES: * Don't Forget To Remember (Polydor). THE Bee Gees must be hoping for a big one, following the comparatively low placing of "Tomorrow, Tomorrow." They are an accomplished and artistic group, to whom the melody is all important. And it strikes me that this newbie does, in fact, have a considerably stronger tune than their last release.

CLOUDS: Scrapbook (Island).

BOBBY VINTON: The Days of Sand And Shovels (CBS). A smash hit for hobby Vinton in the States, this is a gentle and wistful ballad with a nostalgic quality, plus a smooth orchestral scoring. The story of a lifelong romance from childhood days (that's where the sand and shovels come in) onwards. Reminiscent of "Honey," even melodically — except that this doesn't end in death. The girl walks out because the guy can't give her a child! Too sugary for my taste, thank you.

SEEKERS: † Colours Of My Life (Columbia).

Vintage material from the Seekers, originally recorded in 1967 as an album track and now making its first appearance as a single. A rhythmic ballad in folk-rock style, with a commercial gloss provided by added strings. It's a showcase for Judith Durham's crystal-clear tones, harmonically supported by the boys.

MAN ON THE MOON: (Philips EP).

A fully documented account of the historic moon landing. Kennedy's pledge that America would get to the moon in the 1960s, his twaves to the Apollo 11 lift-off. From then on, as we're involved in the dialogue between Houston, control and astronauts Armstrong, Aldrin and Collins. Plus President Nixon's phone call to the men on the moon. Comes in a descriptive and colourful booklet. Certainly not in the pop bracket, but a priceless disc everyone should own.

HARD MEAT: Rain (Island).

A compelling, earthy and totally gripping treatment of the Lennon-McCartney number, of which I'm sure the Beatles themselves will approve. Hard Meat is a Birmingham trio with a so-called "underground" approach, and the boys certainly generate a mean sound and a naggingly insistent beat in this tune.

* TIPPED FOR CHARTS † CHART POSSIBLE

ARETHA FRANKLIN: †Share Your Love With Me (Atlantic). I CAN never understand why Aretha doesn't have more chart successes in Britain — maybe it's because our fans prefer more commercialised soul than her completely uninhibited authentic outpourings. This is more commercial than some of her discs — a powerfully projected soul ballad, with a hummable melody backed by litig brass and a

slow but pungent beat. Aretha's fervent delivery is admirably supported by the churning from the Sweet Inspirations. A superb performance that amply justifies our rating as Queen of Soul. But I still have my doubts as to whether it has sufficient mass appeal for the Charts.

SHOP WINDOW

"Let's Get Together" is a sizzling hunk of soul, powerfully delivered by the fruitily-voiced Little Milton on Chess — and on the same label there's an inspired gospel routine titled "We Can All Walk A Little Bit Proud" by Harold Smith's Majestic Choir, sounding very much like the Edwin Hawkins group. Fresh from his success at the Knockout Song Contest, Johnny Tudor injects bases of personality and verve into the bright-as-a-breary "Steal A Million Kisses" (Sparks). The titling and distinctly controlled "Where Has All The Love Gone" has an attractively hummable melody, and is aptly handled by RCA's Dave Atchley. Des Ryan has a deep dark-brown voice not unlike Val Doonican's, and he employs it to good effect in the toe-tapping rhythmic ballad "Summer Gold" (Polydor). The group known as Gemini has an ear-catching vocal blend, and benefits from zig-zagging, brassy backing, in the vibrant up-beat swinger "Something Special" (President).

HANK SNOW: The Name Of The Game Was Love (RCA). Here's one for all you c and f fans, performed by Hank Snow who ranks as one of the country greats. It's a puppy up-tempo number with a hard-dance flavour plus a tongue-lashing novelty lyric, consisting mainly of an endless string of girls names. Fiddle and acoustic guitars provide the genuine Nashville touch. Good light-hearted fun.

UNAUTHORISED VERSION: Stoned Soul Picnic (CBS). Remember the Unauthorised Version's treatment of "By Your Side"? Well, here again they apply the principle of the choir singing to pop music, complete with fugal influences and intricate harmonies. But it doesn't work out quite as well as "Jude," probably because this Laura Nyro number is much faster-paced.

Tania dig up more isleys

ISLEY BROTHERS: †Put Yourself In My Place (Tania Motown). IT seems that Tania's stock of old Isley tracks is never ending. Because, while the group is now having its new material signed by Major Minor, Motown has dug up another 1966 waxing by the boys. It's a Holland-Dozier-Holland number with which you may already be familiar as the Supremes have also recorded it in the past. A smooth performance of a melodic finger-clicker, backed by the predictable heavy beat, sweeping strings and tinkling piano. Typically Tania, but good of its kind, and I must confess that it doesn't sound dated. The fact that the group now has a new outlet will doubtless minimise its chances, but these lads are so popular that it could still make the Chart.

ROBIN SCOTT: The Sailor (Head). The lad is rapidly building up a reputation on a par with that of Leonard Cohen, except that his approach is more youthful and his backings are heavier. A self-penned poem by Robin Scott, it's set to a steady rock beat, while acoustic guitars retain a folk atmosphere. Promising and very interesting!

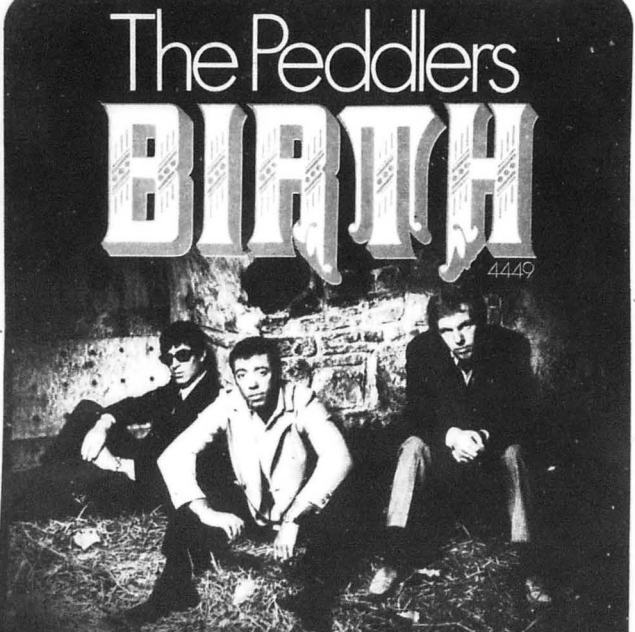
PEDDLERS—KIDS STUFF

PEDDLERS: †Birth (CBS). A GOOD "fun" from the A Peddlers. Largely a showcase for the authoritative approach and ripe tones of Roy Phillips, who also sings and plays a mighty effective piano. Any lyric involving children seems to have an irresistible appeal to the public — and this is sure to, even though it develops into a grotesque parody for peace. The chorus line is catchy, there's a pronounced gospel feel, and the backing is subtle and imaginative. Well worth hearing.

NILSSON: Maybe (RCA). Harry Nilsson is one of the most underrated singer-composers in the business, though I'm convinced he will eventually win the recognition he deserves from the British fans. But probably not with this record. A rather poignant ballad set to a gently pulsing rhythm, giving it a piano Good-Time flavour. It has a rich stringy scoring, and Nilsson's styling is warm and impressive. But lacking punch and gimmicks, it struck me as more suitable for an LP track.

MARILYN POWELL (CBS), DILYS WATLING (Pye): Have Another Dream (O). Two rival versions of a new Trans-Atlantic rhythmic ballad, with very little to choose between them. It's a snappy bouncer with a catchy chorus line, reminiscent of some of those happy-go-lucky sparklers which the duo had performed for Pat Clark. Possibly Marilyn has the slight edge, if only because of the simulated star effect in the scoring, which provides a dash of novelty. But Dilys' rendition is equally bluesy.

PEGGY SCOTT & JO JO BENSON: † We Got Our Bag (Polydor). The duo impresses me immensely — I've enjoyed all their records to date, and they're just exciting yet an up-beat finger-clicking "sandy" duet, set to a fast rock beat and featuring a spirited punch-packed interchange between Peggy and Jo. From the point of view of show dynamics, they're better than Marvin and Tamara. But I'm convinced the authentic soul approach is less commercial than the Tania duo.



Great Sounds from CBS



CBS Records 26/30 Theobalds Road London WC1

ARETHA FRANKLIN: † You Love Me Baby (Dreton). A smooth harmonic treatment of a romantic ballad, in which the forceful voice is backed by sighing organ, piano and strings, and punctuated by brass chords. It's a polished immaculate performance by the Times, slightly slower-paced than their "People" hit. I suspect that their recent successful hit "hang on" the song already being familiar. This latest disc however, is a new song and not a specially outstanding one.

GO

FOR THESE!

An offering in the modern beat idiom from a group with a lot to offer...

THE OPEN MIND
Magic Potion

BF 1805

A unique moon-topical musical trip that should blast off...

DAVID BOWIE
Space Oddity

BF 1801

The group that's taken the public by storm, with a single that should do it again...

THE JOHN DUMMER BAND
Try me one more time

MF 1119



New from CBS

New Singles



- 4449 **The Peddlers**
Birth
- 4448 **The Unauthorised Version**
Stoned Soul Picnic
- 4381 **Chicago**
Questions 67 and 68
- 4451 **Bobby Vinton**
The Days of Sand and Shovels
- 4447 **Callan and John**
House of Delight
- 58-4450 **The Tymes**
If You Love Me Baby

New Album

(S) 7-63215 **Fleetwood Mac**
The Pious Bird of Good Omen

CBS RECORDS 28 30 Theobalds Road London WC1

NME TOP 30

LAST WEEK	THIS WEEK	TITLE	ARTIST	RECORD COMPANY	WEEKS ON CHART	
		(Week ending Wednesday, August 6, 1969)				
1	1	HONKY TONK WOMEN	Rolling Stones (Decca)	5	1	
4	2	SAVED BY THE BELL	Robin Gibb (Polydor)	5	2	
2	3	GIVE PEACE A CHANCE	Plastic Ono Band (Apple)	5	2	
3	4	IN THE GHETTO	Elvis Presley (RCA)	8	1	
6	5	GOODNIGHT MIDNIGHT	Clodagh Rodgers (RCA)	4	5	
11	6	MAKE ME AN ISLAND	Joe Dolan (Pye)	6	6	
14	7	MY CHERIE AMOUR	Stevie Wonder (Tamla Motown)	4	7	
10	8	IT MEK	Desmond Dekker (Pyramid)	6	8	
8	9	THAT'S THE WAY GOD PLANNED IT	Billy Preston (Apple)	5	6	
9	10	BABY MAKE IT SOON	Marmalade (CBS)	7	9	
5	11	SOMETHING IN THE AIR	Thunderclap Newman (Track)	8	1	
15	12	CONVERSATIONS	Cilla Black (Parlophone)	5	12	
7	13	HELLO SUSIE	Amen Corner (Immediate)	7	4	
18	14	GOO GOO BARABAJAGAL	Donovan & the Jeff Beck Group (Pye)	4	14	
19	15	I CAN SING A RAINBOW/LOVE IS BLUE	Dells (Chess)	3	15	
24	16	EARLY IN THE MORNING	Vanity Fare (Page One)	2	16	
20	17	BRINGING ON BACK THE GOOD TIMES	Love Affair (CBS)	3	17	
12	18	A WAY OF LIFE	Family Dogg (Bell)	9	3	
22	19	WET DREAM	Max Romeo (Unity)	8	19	
26	20	TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye (Tamla Motown)	2	20	
27	21	WHEN TWO WORLDS COLLIDE	Jim Reeves (RCA)	5	21	
29	22	PEACEFUL	Georgie Fame (CBS)	2	22	
13	23	BREAK AWAY	Beach Boys (Capitol)	8	6	
30	24	CURLY	Move (Regal Zonophone)	2	24	
16	25	BALLAD OF JOHN AND YOKO	Beatles (Apple)	10	1	
26	26	HEATHER HONEY	Tommy Roe (Stateside)	1	26	
27	27	IN THE YEAR 2525	Zager & Evans (RCA)	1	27	
28	28	VIVA BOBBY JOE	Equals (President)	1	28	
29	29	I'M A BETTER MAN	Engelbert Humperdinck (Decca)	1	29	
30	30	THUS SPAKE ZARATHUSTRA	Philharmonia Orchestra (Columbia)	1	30	

Britain's Top 20 LPs

8	1	STAND UP	Jethro Tull (Island)	2	1
1	2	FLAMING STAR	Elvis Presley (RCA)	7	1
2	3	ACCORDING TO MY HEART	Jim Reeves (RCA)	7	2
3	4	2001 SPACE ODYSSEY	Soundtrack (MGM)	10	3
4	5	THIS IS TOM JONES	(Decca)	8	1
7	6	HAIR	London Cast (Polydor)	27	3
10	7	MY WAY	Frank Sinatra (Reprise)	10	1
8	8	NASHVILLE SKYLINE	Bob Dylan (CBS)	14	1
12	8	UNHALFBRICKING	Fairport Convention (Island)	2	8
5	10	BEST OF CLIFF RICHARD	(Columbia)	5	5
16	11	RAY CONNIFF, HIS ORCHESTRA, HIS CHORUS HIS SINGERS, HIS SOUND	(CBS)	8	8
14	12	LED ZEPPELIN	(Atlantic)	16	5
11	13	THE WORLD OF VAL DOONICAN	(Decca)	30	4
17	14	TCB	Diana Ross & the Supremes & the Temptations (Tamla Motown)	6	7
15	15	AHEAD RINGS OUT	Bloodwyn Pig (Island)	1	15
18	16	ON THE THRESHOLD OF A DREAM	Moody Blues (Deram)	16	1
13	17	BEST OF THE SEEKERS	(Columbia)	37	1
6	18	LIONEL BART'S OLIVER!	Soundtrack (RCA)	17	4
19	19	BEST OF GLEN MILLER	(RCA)	1	19
20	20	WARM	Herb Alpert & the Tijuana Brass (A&M)	2	20

A NEW ALBUM FROM CHESS



The Dells Greatest Hits
CBS 4554 13

And 3 Singles From Pye

Clinton Ford Lonelyville

7N 17766



Joby Jackson Ginger Is Gentle

7N 17804



Dionne Warwick Promises, Promises



7N 25496

5 YEARS AGO

- TOP TEN 1964 Week ending Aug 7
- 1 A HARD DAY'S NIGHT Beatles (Parlophone)
- 2 DO WAH DIDDY DIDDY Manfred Mann (HMV)
- 3 IT'S ALL OVER NOW Rolling Stones (Decca)
- 4 I JUST DON'T KNOW WHAT TO DO WITH MYSELF Dusty Springfield (Philips)
- 5 CALL UP THE GROUPS Barron Knights (Columbia)
- 6 TOBACCO ROAD Nashville Teens (Decca)
- 7 ON THE BEACH Cliff Richard (Columbia)
- 8 I WON'T FORGET YOU Jim Reeves (RCA)
- 9 GET AROUND Beach Boys (Capitol)
- 10 HOUSE OF THE RISING SUN Animals (Columbia)

10 YEARS AGO

- TOP TEN 1959 Week ending Aug 7
- 1 LIVING DOLL Cliff Richard (Columbia)
- 2 DREAM LOVER Bobby Darin (London)
- 3 BATTLE OF NEW ORLEANS Lonnie Donegan (Pye)
- 4 BIG HUNK O' LOVE Elvis Presley (RCA)
- 5 A TEENAGER IN LOVE Marty Wilde (Philips)
- 6 LIPSTICK ON YOUR CHEEK Connie Francis (MGM)
- 7 ROULETTE Russ Conway (Columbia)
- 8 PERSONALITY Anthony Newley (Decca)
- 9 LONELY BOY Paul Anka (Columbia)
- 10 IT'S LATE Ricky Nelson (London)

15 YEARS AGO

- TOP TEN 1954 Week ending Aug 6
- 1 CARA MIA David Whitfield (Columbia)
- 2 THREE COINS IN THE FOUNTAIN Frank Sinatra (Capitol)
- 3 LITTLE THINGS MEAN A LOT Kitty Kallen (Brunswick)
- 4 WANTED Al Martino (Capitol)
- 5 IDLE GOSSIP Perry Como (HMV)
- 6 SECRET LOVE Doris Day (Philips)
- 7 THE WANTED Perry Como (Capitol)
- 8 PETULA CLARK (Polygram)
- 9 THREE COINS IN THE FOUNTAIN Four Aces (Brunswick)
- 10 THE STORY OF THREE LOVES Winifred Atwell (Philips)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box" (Tuesday, August 5, 1969)

- 1 I'M THE YEAR 2025, Zager & Evans
- 2 HONKY TONK WOMEN, Rolling Stones
- 3 CRYSTAL BLUE PERSUASION, Tommy James & The Shouters
- 4 SWEET CAROLINE, Neil Diamond
- 5 MY CHERIE AMOUR, Stevie Wonder
- 6 A BOY NAMED SUE, Johnny Cash
- 7 BABY I LOVE YOU, Andy Kim
- 8 QUESTIONS, THEME, Charles Randolph
- 9 RUBY, DON'T TAKE YOUR LOVE TO TOWN, Ken Rogers & First Edition
- 10 FOLK SALAD ANHIE, Tony Joe White
- 11 MOTHER POPCORN, James Brown
- 12 HEART, JACKIE DE SHAMON
- 13 MY PLEDGE OF LOVE, Joe Jeffrey Group
- 14 OLD ROCK 'N' ROLL, Cat Mother & The All Night News Boys
- 15 I'D WAIT A MILLION YEARS, Grass Roots
- 16 RECONSIDER ME, Johnny Adams
- 17 WHEN I WAS YOUNG, Roy Clark
- 18 GIVE PEACE A CHANCE, Plastic Ono Band
- 19 SOUL DEEP, Box Tops
- 20 SPINNING WHEEL, Blood, Sweat & Tears
- 21 MOON FLIGHT, Vik Vennus
- 22 ALONG CAME JOHNS, Roy Stevens
- 23 GET TOGETHER, Youngbloods
- 24 CHOICE OF COLOURS, Impressions
- 25 ONE, 3 Dog Night
- 26 MANCHESTER EXPRESS, Crosby, Stills & Nash
- 27 WORKING ON A GROOVY THING, 4th Dimension

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Foundations are planning rock-musical pantomime

A ROCK-STYLE musical pantomime based upon 'Snow White And The Seven Dwarfs' is planned by the Foundations...

but he added that, if this year proved impracticable, it would definitely be staged the following Christmas...

BUT ARE DROPPING BRITISH TOUR - after Berry ban and Creedence refusal

THE Foundations have cancelled their autumn concert tour of Great Britain, due to have begun on September 27...

NEW SEEKERS' DEBUT TV Gene Pitney solo special

Gene Pitney is the star of BBC-2's 'Colour Me Pop' tomorrow (Saturday); he is accompanied by the Mike Cotton Sound...

Georgie Fame cabaret showcase

Georgie Fame is the star of BBC-2's 'International Cabaret' on Saturday, August 16. Also on BBC-2, Oscar Peterson and Robert Farnon are to co-star...

Bargain A good clarinet outfit For only 27 gns.

Advertisement for a clarinet outfit, including a coupon to request a full details brochure from Selmer Ltd.

ZEPPELIN ALBUM WINS GOLD DISC. Led Zeppelin has been awarded a Gold Disc for sales in excess of one million dollars...

STONES GRANADA-TV'S FILM OF PARK IS TO BE NATIONAL... THE TV SPECIAL SCHEDULED FOR TRANSMISSION...

Another Elvis TV snow set

ELVIS Presley is to star in another hour-long special for America's NBC-TV - it will be filmed towards the end of the year...

During his current season at Las Vegas International Hotel - expected to be the first of several similar U.S. engagements...

YOUR POP LINE-UP COMING RADIO

- JIMMY YOUNG SHOW: Status Quo, Linda Kendrick, Bud Wayne Fontana and the Country, a's Eyes, Timebox, Two Of Each, Crema Carzani and the Terry Lightfoot Band...

★ POPLINERS ★

KETH POTGER and New Seekers make live debut in the Entertainment Pavilion concert on August 17. One-nighters at Weston-super-Mare Winter Gardens by Dave Dee group...

Now Jack Bruce in his own TV show

FORMER Cream bassist Jack Bruce is to star in his own TV show to be directed and produced by Tony Palmer...

The film is being made by Robert Stigwood's own company - which is also filming the Bee Gees' special 'Cucumber Castle'...



ENGELBERT - Xmas in Vegas; Dee TV tomorrow

It is almost certain that Engelbert Humperdinck will spend Christmas in New York, starring in his second month-long cabaret season...

Dee TV tomorrow (Saturday) - he was telecasting his contribution to the show yesterday (Thursday).

ROBIN GIBB'S TV SPECIAL

ROBIN GIBB - whose 'Saved By The Bell' climbs to No. 2 in this week's NME Chart - will most probably star in his own 45-minute TV special in the autumn...

Advertisement for Decca records, featuring a photo of Robin Gibb and text about the 'Eternal Triangle' and 'Saved By The Bell'.

CASH IN SET

OF THE ROLLING STONES' RECENT CONCERT IN HYDE PARK, LONDON, WILL BE SHOWN ON TUESDAY, SEPTEMBER 2. IT HAS A 100-MINUTE SPECIAL, AND COMMENCES IN MOST REGIONS AT 10.30 P.M.

JOHNNY CASH IN SAN QUENTIN — WHICH HAS BEEN SHOWN ON TWO OCCASIONS, AND SUBSEQUENTLY POSTPONED FOR SCREENING BY GRANADA ON TUESDAY, SEPTEMBER 2.

James arrives for TV

ARRIVING IN BRITAIN YESTERDAY (THURSDAY) WITH HIS NEW TV SERIES, JAMES EARL RAY IS TO BE THE STAR OF THE ERNIE FORD SPECIAL, WHICH ATV IS FILMING FOR BROADCASTING AT THE END OF THE YEAR. HE WILL ALSO UNDERGO A SERIES OF INTERVIEWS DURING HIS VISIT.

James to star in new TV showcase

A one-hour colour-TV special for his pop documentary, "James Earl Ray: The American Trip" is issued by Polydor on Tuesday.

Dusty quiet U.S. return

Dusty Springfield's next visit to America has been brought forward to enable her to spend five days from September 23 for her first three weeks of sessions, which are expected to produce a single and album. Composer Ron Miller — writer of "For Once In My Life" — is producing the two songs which will comprise her first Tamla single. Kiki plays a week in cabaret at Stockton Fiesta from August 24, and undertakes a ten-day tour of Germany from September 3 playing clubs and TV dates. As reported last week, Kiki and Barry Noble are Britain's representatives in the Yugoslav Song Contest starting this weekend.

HALEY NETS U.S. TV SERIES — CUTS SHORT BRITISH VISIT

ROCK 'n' roll star Bill Haley is cutting short his current British tour and will return to America several weeks earlier than planned, in order to commence work on a TV special titled "The Day They Invented Rock." It is probable that several of Haley's British bookings will have to be cancelled, although at this stage the exact date of his departure has not been finalised. It also means Haley's projected free take place, although he told the NME he still hopes to play one or two concerts before he leaves.

Said Haley: "In addition to the TV special, I am doing a 13-week series of my own in the States. This was not due to begin until October, but the starting date has been brought forward and the producer has asked me to return as quickly as possible. However, I fully intend to return here early next year to fulfil all my obligations."

GRAHAM BOND RETURNING

Graham Bond was returning from America this week, with a view to resuming work in Britain. He plans to form a new group, and hopes to clinch Mitch Mitchell from the Jimi Hendrix Experience — as his drummer.

FRAMPTON ROW OVER

THE dispute between Peter Frampton and Steve Rowland's Double-R Productions is now officially over. A statement issued this week says: "As a result of a substantial settlement from Immediate Records, the courts have today lifted the injunction which prevailed over the recordings by Peter Frampton."

The situation arose when Rowland claimed that Frampton was still under contract to Double-R, following his departure from the Herd. An expert preventing immediate from releasing any discs by Humble Pie — of which Frampton is now a member — until the dispute was resolved.

MAURICE GIBB TO PLAY THE 'KING OF JELLY'!

THE Bee Gees have signed American-born Joanne Steuer as choreographer of their TV film "Cucumber Castle," which starts shooting next Monday. She will organise the dance routines which will accompany the group's numbers in the special. Joanne was at one time dancing teacher to Elizabeth Taylor, and choreographed the film's recent TV series. In the £50,000 show — which is described as a "Tudor-style laugh-in" — Barry Gibb is cast as the "King of Cucumber" and his brother Maurice plays the "King of Jelly."

The Bee Gees' latest single, which is released in Britain and America this weekend — is one of the songs featured in the film. Another sequence will showcase Maurice Gibb, singing with a string quartet. Lulu's contribution to the show has now been increased to two songs, and she will also take part in a novelty slapstick routine.

PICKETT CONCERTS SOON

First Ben E. King dates set

WILSON PICKETT is to play three major British concert dates at the end of September — he will be accompanied by his own ten-piece band and supporting artists are being booked for the bill. This will come at the end of a three-week concert-and-TV tour of Europe, which starts on September 5 and visits France, Austria, Germany, Sweden and Denmark.

Ben E. King is now set to open his six-week British tour on October 3, doubling Tottenham Royal and Paddington Cue. He then plays Dunstable (4), Birmingham Top Rank (5) and Purley Orchard (6). Although most of his subsequent dates will be one-nighters, King will play a week's cabaret at Stockton Fiesta from October 19.

Dave Dee movie role

DAVE Dee has begun work on his first film role — with Marty Feldman in British Lion's "Every Home Should Have One." The colour movie — which also features top model Vicki Hodge — is being produced by Ned Sherrin. Dave is cast as the leader of a motor-cycle gang. He started filming on Tuesday, when location sequences in which he was involved were shot.

NEW DISCS

BOB DYLAN, EDWIN HAWKINS, ANDY WILLIAMS, JEFFERSON

RELEASE date of the Edwin Hawkins' Singers' follow-up single "Ain't It Like Him (Buddha)" has been put back one week to August 22. On the same day are Jefferson's recording of a new Tony Macaulay composition "Baby Face" in Year Arcs' (Pye) and Johnny Cash's "A Boy Named Sue" (CBS).

To coincide with his British visit, CBS releases Bob Dylan's "Lay Lady Lay" — from his "Nashville Skyline" LP — on August 29. Among other issues on that day are Andy Williams' "Live and Learn" (CBS) and Sly and the Family Stone's "Hot Fun In Summertime" (Direction).

DYLAN FILM SEASON

The Bob Dylan "Look Back" is being screened at London's Institute of Contemporary Arts every Saturday, Sunday and Monday from tomorrow (9) to September 2. The 95-minute movie will be shown twice nightly at 4 and 8.30 pm. Tickets are priced at 30s (bookable) and 5s (unreserved).

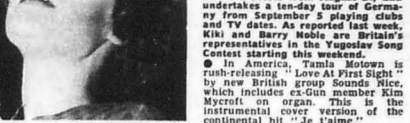
ANDY WILLIAMS' 29-CONCERT U.S. TOUR TOPS 'EM ALL

DONOVAN is now set to fly to Los Angeles on September 17, to spend three days taping a guest appearance in Andy Williams' TV series. He now begins his 29-concert U.S. tour on September 24 — two days earlier than originally planned — and his itinerary, taking in many of the biggest halls and stadiums in the States, is one of the most impressive ever lined up for a British artist in that country. Donovan has also opened his own office in London, situated above the headquarters of Nemperco (the agency which handles him) — it will be known as Donovan Enterprises Ltd., and run by his father.

Tamla signs Kiki

KIKI Dee has become the first British girl to be signed by America's famed Tamla Motown label. With the expiry of her Phillips-Fostana deal last month she flew to Detroit for a ten-day visit — and returned to London last weekend with a five-year contract! All her future discs will be made in Detroit, under the personal supervision of Frank Wilson, who handles many of the Supremes' sessions.

Under the terms of her deal, Kiki will have to spend four months of every year in America for promotion and recording. She flies to America on September 23 for her first three weeks of sessions, which are expected to produce a single and album. Composer Ron Miller — writer of "For Once In My Life" — is producing the two songs which will comprise her first Tamla single.



Kiki plays a week in cabaret at Stockton Fiesta from August 24, and undertakes a ten-day tour of Germany from September 3 playing clubs and TV dates. As reported last week, Kiki and Barry Noble are Britain's representatives in the Yugoslav Song Contest starting this weekend.

MARY FOR BLACKPOOL AND ANDY WILLIAMS TV

MARY Hopkin has been signed to headline two concerts at Blackpool's ABC theatre this Sunday (10), and on August 19 she flies to America for concerts at the Rochester State Fair (20) and Ohio State Fair (21-22). She also records a guest appearance in one of Andy Williams' TV shows in Los Angeles between August 26-29.

Mary will spend September in Britain, and record an appearance in one edition of Tom Jones' new TV series between September 23-October 5. She hopes to continue work on a follow-up single to "Goodbye" next week, for issue in September.

IDLE RACE CHART BREAK!

'Come With Me' — A Winner

LESS than a fortnight ago about 15,000,000 "Daily Mirror" readers saw L. Don Short's Saturday morning pop page prediction that "Come With Me" must be a winner for Liberty's Idle Race. Since the group's formation two years ago, they have created an impressive series of chart-flying releases — including "Skeleton And The Roundabout" plus "Days Of The Broken Arrows" — which have earned Idle Race prolific deejay plays without providing an initial chart entry. Now reaction to this latest deck on Liberty Records. There's been a wonderful build-up of goodwill for the group without a hit single but I believe we've got the big breakthrough which means that the public is joining the music business in "discovering" the full potential of Idle Race.

A couple of months ago the editor of one paper, zealously enthusiastic about an Idle Race session at London's Speakeasy, wrote that here was conclusive proof "that they are the most exciting British group since The Beatles," adding that "Jeff Lynne's singing is beaten for punch only by the strikingly unusual things he does as lead guitarist."

'Splendid'

In New Musical Express the review page verdict on the new single was "a tremendously catchy Jeff Lynne song, a la-chorus you can all join in — and, above all, some magnificent harmonies from the Idle Race. Commerciality is the keyword here."

Other musical press critics have given the disc an equally confident send-off with review comments like "probably their most chart-worthy release to date," "very commercial, tuneful, sympathetic and



IDLE RACE: Dave Pritchard, Jeff Lynne, Roger Spencer, Greg Masters. "Most exciting British group since The Beatles."

to me'. a song with immediate appeal from a good new group. They're definitely going places—the record is on Decca F 12954.

I have often enjoyed watching PETER GORDENO'S brilliant dancing and listening to his festival-winning song, 'Everybody knows' it's obvious that he's got a lot more talent than most. Makes me feel very dull, but at least I'm a good listener! Listen to this one on Decca F 12947.

Once again, many thanks for all the letters.



Dept N The Decca Record Company Limited
Decca House Albert Embankment London SE1.

ATEST ALBUM REVIEWS Edited by ALLEN EVANS

OTIS REDDING IN EUROPE IS GREAT ALBUM

OTIS REDDING IN EUROPE (Aico 228017 stereo; 37s 6d)

RECORDED on tour in Europe — France, Holland, Germany, Sweden and Britain — with great audience participation after the late Otis shouted: "Will you help me?" Reply: YES! Then he goes into fantastically driving, fast-paced versions of Respect, I Can't Turn You Loose and eight other torrid numbers.

Otis keeps the audience going, even stopping singing to hear if they are clapping out the beat or not (they are). He is heard talking between songs, declaring that one of the biggest soul songs he ever recorded is I've Been Loving You Too Long, which he works into an unbelievable fervour.

He takes My Girl in quieter vein, but with greater rhythm and tune. Then he swings out with Sam Cooke's Shake. Gorgeous by here. Highlights of side two are Otis' terrific versions of the Jagger-Richard Satisfaction and Lennon-McCartney Day Tripper. In between he encourages you with his own songs — Fa Fa Fa (Sad Song) and These Arms Of Mine. And the final number is an appeal, so if you can hear the fans shouting out when during it, but he keeps it going well — Try A Little Tenderness. Throughout the backing band is just perfect, a great asset to the set.

What a pity Otis has gone. But here with a good thing. This LP is still here with us. It's a great one. —A.E.



JOHNNY CASH (left) and the TENNESSEE THREE entertaining the inmates of San Quentin Prison, San Francisco, earlier this year. The album from this show is reviewed on this page and Granada TV will transmit the performance during the first week of next month.

New Pie not Faces or Herd

HUMBLE PIE, IS AS SAFE AS YESTERDAY'S (Immediate stereo IMP5 025; 38s 8d).

IT'S been a long wait but here it is — Humble Pie's debut LP! And it turns out to be loaded with country-flavoured goodies.

I just wish I had a penny for every group that's hit the country trail since the Band (for with their much of the credit must lie) first began their pioneering from the house called Big Pink.

To the question "Is it more like the Small Faces or the Herd?" the answer is neither. On the one hand of the past are fleeting ones, like when Steve Marriott suddenly looks out on a face like solo and that's a rare occurrence as vocals are mainly delivered by all four singing together here campfire style.

Assessing As Safe As Yesterday it comes down to asking yourself what you were expecting and to what Steve and Pete have to say to not wanting to be judged as a supergroup.

Judged as the first product of a new group then it is an excellent LP. It's a bit that's the way Humble Pie would like it to be.

Not that there aren't any criticisms to be made. There's a sameness on certain numbers, which I'll grant might disappear on sustained listening, and I felt that the vocals weren't being more to the fore. The fact that they often swamped in the music means that the lyrics are hard to hear.

As would have liked to have known, for example, more of what Steve's "Marmalade" boy was all about. With difficulty I managed to pick out naughtily references to knickers and warm in love. Nevertheless it's one of the album's best songs.

Cowboy style

My own favourite is Alabama '69, another Marriott number, which is delivered cowboy style as a sort of altered singalong, with relaxed country guitar. This runs into a country Easterner, with instrumental (some of the prettiest moments on the album incidentally), and features Lyle Dobson on flute and sitar.

Some numbers also end in a lull, like the lengthy title track which is heavier but still interesting and allows for some excellent guitar from I should imagine, Peter Frampton. A number called Gopher Closser, written by Small Face Ian McLagan, ought to be the nearest to the Faces sound but paradoxically is perhaps the furthest away of them all.

Those that do bear some slight resemblance to the Faces are the Little Number Like You, and Bang, which with those titles have to be Marriott compositions.

A good LP and one that will grow in stature with listening. With a few I think I'd rather save overall judgment until I've heard the already covered second album, reputed to be even better. —N.L.

Other titles: I'll Be Alone, What You Will, Desperation, Stick 'Em!

FLEETWOOD MAC: THE PIOUS BIRD OF GOOD OMEN (Blue Horizon LP 1745; 37s 6d).

NOT the long awaited Fleetwood Mac follow-up to Mr Wonderful, but a collection of previously issued tracks taken from singles and LPs released by their old company Blue Horizon.

The Pious Bird is the mariner's Pious Bird, as the mariner's name for an Albatross, included here along with Need Your Love, and Bang and I'm A Woman, which were also singles. Stop! Again! Round is a track all new fans will enjoy. It's by Jeremy Spencer's, Elmore James offering. I'm coming, I'm coming, My Time Ain't Long and The Sun is Shining.

You might be better advised to save your money for the official first Fleetwood Mac album, which should be released within a month or so. — Other titles: Rambling Pony, N.L. The Blues, Jigsaw Puzzle Blues, Looking For Somebody.

JOHNNY CASH: AT SAN QUENTIN (CBS mono and stereo 36629; 37s. 6d.)

DESTINED to become a classic, this is Johnny's second "live" prison album, the first being his Folsom LP which was a world-wide smash. It is, in fact, one of the best things he has ever recorded.

He has a rapport with the prisoners which is quite fantastic — here they support him like the more exuberant Glasgow Rangers' fans.

His chat to them about prison life gets them going at the outset, and he goes straight into Bob Dylan's Wanted Man which is a good choice. Backed by the Tennessee Three, Johnny rips and roars the number, then belts on with the famous Wreck Of The Old '97, and asks the prisoners what they want to hear: the result is a mighty unanimous roar of approval. The line which still sounds as good as ever, but with an added electricity in the atmosphere.

The album was recorded at the end of Johnny's show, which includes his wife June Carter, Carl Perkins and the Statler Brothers. It is June and Carl that Johnny calls onto stage and he goes straight into Bob Dylan's Wanted Man which is a good choice. Backed by the Tennessee Three, Johnny rips and roars the number, then belts on with the famous Wreck Of the Old '97, and asks the prisoners what they want to hear: the result is a mighty unanimous roar of approval. The line which still sounds as good as ever, but with an added electricity in the atmosphere.

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He puts himself in the place of the prisoners for Sam Quentin, which describes as a living Hell and after some sort of disturbance, sings again. He goes back and the entire Carter Family to join in on Folsom Prison Blues, a good number in itself. The album is by far one of the best albums I've heard in a long, long time — not only for some very fine vocal performances, and orchestration, but also for an enterprising and varied assortment of material. The songs range from Jim Webb's Phoxis and Do You Want to Go To the Old Four Tops' hit, Shake Me, Wake Me. From this Guy's In Love With My My, my favourite track on the LP, Oscar Brown's The Snake.

Other titles: The Dolphins, I Stand Accused, Summer Rain, Who Could Be Lovin' You, Poor Side of Town, Brother Where Are You.

AL WILSON: SEARCHING FOR THE DOLPHINS (Liberty stereo/mono LBS 83173; 38s. 7d.).

Al Wilson is a soul singer but in a somewhat of an unusual way. One of Lou Rawls this is a first class album, not only for some very fine vocal performances, and orchestration, but also for an enterprising and varied assortment of material. The songs range from Jim Webb's Phoxis and Do You Want to Go to the Old Four Tops' hit, Shake Me, Wake Me. From this Guy's In Love With My My, my favourite track on the LP, Oscar Brown's The Snake.

Other titles: The Dolphins, I Stand Accused, Summer Rain, Who Could Be Lovin' You, Poor Side of Town, Brother Where Are You.

Reggae beat

ROCKY STEADY: KINGLY BAND AND MALCOLM'S ALL STARS (Becca, mono LK 5092; 37s. 6d.).

A new album for those who go in for the new rock-steady, as made popular by Desmond Dekker and Max Romeo recently. Two units here taking six tracks each, producing music ideal for reggae dancing. Both Kingly Band and Malcolm's All Stars are very good vocalists, who sing on each track. A bit monotonous, but easy to dance to.

I liked Standing On The Cross Roads, Another Saturday Night and It's A New Day. Now, the unit's have the lively, uniform beat and although I preferred everything they do, particularly good as well, A.E.

Other titles: Handful of Songs, Light My Fire, Goodbye, Sweet, Massachusetts, Rick And The Poor, Play Me Some Sounds, Sunny, This Old Heart.

Other tracks: Always Goodbye, Corrina Corrina, ABC Goldfish, Sonnet by Hartley Cain, Something's Goin' On, We All Going To The Seaside, Roly.

BLOSSOM TOES: IF ONLY FOR A MOMENT (Marmalade stereo 608 010 37s. 6d.).

An under-rated group and, on the whole, a good album. There's a fine mixing of straight pop, thought-provoking lyrics and heavier Underground sound, but it might be disadvantage as today's groups tend to fall into one category or the other. Ideas abound in the backing, though there's tendency for things to get cuttered, and the vocals are strong.

Three of the good sing, which makes for good harmonies. I liked Brian Bellshaw's throaty vocal treatment of Richie Harmon's Just Be My Hobby. Horace's Head and the group's own Peace Loving Man even though it's a shame too long.

Other titles: Kiss Of Confusion, Listen To The Silence, Love Bomb, Bitty Boo The Gunman, Indian Summer, Wait A Minute.

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THIS SAT. AUG. 9th HOPSCOTCH RICKY TEE

Sat., Aug. 16th HOPSCOTCH HARMONY GRASS

Bars — Refreshments — Meals — Dancing 7 to 12 — 10/-

Got the lot!

BLOWNY PIG: AHEAD RINGS OUT (Island stereo ILPS 9101 37s. 6d.)

HAD nothing grunting blues mixed with snorts of jazz added up to an excellent debut. Mick Fleetwood's snort, one of the most promising groups, featuring porky Mick Abramams, lead guitar and vocals, Jack Lancaster, flute, violin and sax, and Jimmy Noye, bass, and Ron Berg, drummer.

It's all nicely varied stuff, every track self written. The Blues from the up-pick like Bear Hill a blues with a haunting beauty featuring Mick Fleetwood's snort, one of the most promising groups, featuring porky Mick Abramams, lead guitar and vocals, Jack Lancaster, flute, violin and sax, and Jimmy Noye, bass, and Ron Berg, drummer.

Other titles: Sing Me A Song That I Know, Up And Coming, Ain't Ya Coming Home Babe?

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JOHN SURMAN, AYNISLE DUNBAR, YESI, JOHN MORGAN
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THE VOICE AND WRITING OF RAYMOND FROGGATT

Though he's better known as a songwriter, Raymond is also a fine performer. So fine, in fact, that at his recent Press appearance, people paid attention to his act and yelled for more, a tribute indeed.

He has often appeared with a large orchestra, but this set consists of a small bunch of musicians — Hartley Cain (guitar), Leonard Alibethore (drums, percussion) and Louis Clark



and John Fiddy (bass guitar). The best-known number is Red Balloon, which was a hit for Dave Clark, but it's fair to say that all twelve are very worthy. Lonely Old World has a few instruments added with a beautiful, pensive work.

Raymond, who looks quite like Jim Capaldi, has an unusual voice that sometimes quivers as though it's about to break and, because these are his own songs, he is able to perform them with an "in" feel.

The Old Accordion is like an updated version of Scarf Ribbons and very sad. Froggatt Went a Courtn is funny and Jeanette With The Light Brown Hair is long and attractive. Let's hope the album gets the plays it deserves and becomes a hit. —R.C.

Other tracks: Always Goodbye, Corrina Corrina, ABC Goldfish, Sonnet by Hartley Cain, Something's Goin' On, We All Going To The Seaside, Roly.

BLOSSOM TOES: IF ONLY FOR A MOMENT (Marmalade stereo 608 010 37s. 6d.).

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Other titles: Kiss Of Confusion, Listen To The Silence, Love Bomb, Bitty Boo The Gunman, Indian Summer, Wait A Minute.

PEACE FOR PEACE

suggests YOKO ONO to Alan Smith

IT'S a brilliant piece of musical hypnosis... it's a great record... and thousands of us are buying it. But do any of us listen and think and care enough about "Give Peace A Chance" to make John and Yoko's bid for peace worthwhile?

Even if the answer to that question came over with a mighty roar of "NO" — even if the reaction were a great wall of graffiti — then the Lennons wouldn't be that disheartened at their Peace Room in the Apple headquarters in Savile Row.

They both believe that this is the beginning — and that by giving the word Peace, Peace, Peace over and over again, it will eventually condition us all to a peaceful way of life and a lot of love everywhere.

"We're all responsible for wars, we're all to blame. Don't forget that it's the people who make the Governments. And if people don't like their Government, they should get rid of it. It's not that difficult."

"What Yoko and I want to do is make Peace big business, big business for everybody. And I really do think we're beginning to get results, because people are talking about it more."

"We both appreciate that you've got to sell all this just like Coca Cola or any other product, and that you've got to keep mentioning the word peace as much as people mention war and violence, war and violence, over and over again."

Mad?

"Sure, we know so many people think we're mad. But then, they're members of the Famous Armchair Brigade and the Armchair Brigade has probably caused more wars than anybody in history."

According to Yoko, one half of the trouble in the world today is that so many of us are snobs of various kinds. She even has a go at the hippies and the yuppies: "The most dangerous thing is that so often

the biggest snobs are the long-haired ones, the so-called 'aware' people."

"These people think the Establishment are snobs, and they just go and stick their tongue out at them — forgetting that they're people all in the same family."

"I feel that if we are all supposed to be the aware ones, then we shall extend a hand to the squares and say 'Look, we're with you.'"

"Sticking tongues out is a very dangerous, childish game that will ultimately lead to violence."

"The hippies should realise that if they don't want to talk to the Establishment how do they expect the Establishment to talk to them? Let's not form another Establishment. Let's not be snobs."

"I feel all the hippies should take a bath or something, stop marching, and go to houses and ask people if they need babysitters or help of any other kind."

Asked if any of the other Beatles' support his and Yoko's colourful and controversial campaign for Peace, via "Give Peace A Chance" as much as anything else, John replies: "They're involved because they're in the Beatles, and because they're individuals."

"Next to me, the biggest 'peacenik' is George. He's continually working for peace by encouraging the Hare Krishnas and so on."

"Ringo's with us but it's not his job. And Paul is with us, but he's the cynical one."

Gag picture of Plastic Ono Band

ASKED for a picture of the Plastic Ono Band, Apple publicist Derek Taylor obliged with a shot of plastic covers round a microphone and a tape recorder (Japanese) on top of a clear plastic box. We added heads of John and Yoko—but it is still not representative of the Plastic Ono Band.

"Give Peace A Chance" was recorded by John and Yoko Lennon; LSD advocate Dr Timothy Leary; Tom Smothers; Beatles' Press officer Derek Taylor; a Jewish Rabbi and at least 35 others—journalists, TV cameramen, photographers and friends in Room 1742 of the Hotel La Reine Elizabeth, Montreal, on June 2, 1969.

John called them the Plastic Ono Band—and although it would appear that the record is a one-hit wonder from the band in its present form, he may use the name for other impromptu recording sessions in the future.

An Apple spokesman told NME that "Give Peace A Chance" was recorded in the hotel room on equipment loaned by Capitol Records in Montreal, and that it features "John on guitar and Yoko on wardrobe!"



ANDY WILLIAMS BOOKS OUT ON TV SINGS

TRACKING down a man-on-the-go like Andy Williams is not an easy task when you have to compete for his time with the sand, the sun and sea (let alone slot machines).

When I finally spoke with Andy on a supposedly secluded spot at the Lake Tahoe gambling resort in North California, he had just come in from boating with his wife and daughters and was on his way to the golf course. The pleasant job of informing him, via the phone, of his recent entry into the NME charts and he seemed quite pleased. "What I want to know," he teased, "is why only reached 25?" He also asked: "Tell me, what are in the charts over there? I'm really not sure I never know exactly what they're going to release."

Some of Dean Martin's songs from a year ago are going into hits now, I'm not certain what's going on."

Shouting to Claudine

He told him it was "Happy Heart" that had carried him into the charts and before I knew it he was clapping and shouting the good news to Claudine, who had recently just come in with the children.

Following his vacation, Andy returns to Hollywood to be producer of his weekly television show for the fall season. But before the work even began, Andy found himself running into problems. It seems there's a mini-battle going on between Andy and ABC concerning the placing of cigarette ads during the commercial spots of their programme.

Andy told me: "I just think cigarette ads are a wrong ad of itself. It's a young type of show at a time when young people should be allowed to buy time at that age. I don't think anybody really knows if they're contributing to cancer. It's obviously not the thing in the world for you."

Andy's problem now is that I took him off the air for a little bit but because of his smoking it's going to be a long show and I feel very sorry that young people should be confronted with cigarette advertising. I hope we'll be able to do something out of the TV show are not confined, but he's got to be the first show lines up with Dan and Patrice, Gladys Knight and Sweet and Tears. The second has Aretha Franklin, Bob and Dale Evans, Artie from "Laugh In," and "The" whole look and viewpoint days — wearing mad suits, and concerts with Dionne and Fabiano — is youth only. I asked him what had led him to get into this line of work and his answer was

Beatles' songs other than the fact that music is changing. I just like singing and performing. I think the Beatles songs that I would have years ago, but you'll notice I do them in Andy Williams style. I choose the songs simply because they're good. Young people write good music, Paul Simon does good music, Johnny Hartford does good music, a whole group of good writers today. The only change has come over Andy Williams in the past couple of years. Today it's white mad suits and pasties, ties and scarves, white



ANDY WILLIAMS with DONOVAN during a 'love' concert. Andy's opinion: these days is to be 'youth orientated' and he has a genuine admiration for Beatle and other compositions.

BY ANN MOSES Editor of "Tiger Beat"

two years ago it was the traditional creak sweaters that almost had come to be a semi-trademark. It seems like a radical change, but what you really realise is that Andy has been doing "his own thing all along. And it hasn't always been easy."

"I really like what's happening in men's fashion today, so I wear things that I like."

Few people realise that when I first went on television I was NOT conservative. NBC at the time was always trying to get me to change my suits and shirts, because the vents were too long on the jackets, the pants were too tight and the shirts weren't loud enough for them. Still, I've always worn what I've wanted to wear."

Andy is hoping to get back to Britain in the time that I've only worked in England a couple of times, and the audience's reactions were marvellous and I just love it. After the last concert some time ago, Claudine and I stayed on and just enjoyed London for a few days before seeing some other countries. We have some great memories. Andy told me he still gets a kick out of almost every facet of his work, but the thing that's hardest to

WHO'S WHERE

- Summer Season
- KEN DODD: Bournemouth Winter Gardens.
 - BACHELORS: London Victoria Palace.
 - DES O'CONNOR, ROCKIN' BERRIES: London Palladium.
 - CILLA BLACK, ROY CASTLE: Blackpool ABC.
 - VAL DOONICAN: Blackpool Opera House.
 - FREDDIE & DREAMERS: Blackpool South Pier.
 - FRANKIE VAUGHAN: Bournemouth Pavilion.
 - BARBAR KNIGHTS, DONALD PEERS: Skegness Pier Theatre.
 - MAX BYGRAVES: Torquay Princess.
- Sunday concerts (Aug. 10)
- BRUCE FORSYTH: Great Yarmouth ABC.
 - BACHELORS: Blackpool Opera House.
 - FRANK IFFIELD: Bournemouth Winter Gardens.
 - MARY HOPKIN: Blackpool ABC, ABC.
 - DONALD PEERS: Scarborough Floral Hall.
- ONE NIGHTERS
- Week beginning August 8
 - THUNDERCLAP NEWMAN: Middlesbrough Showbush (8), Liverpool Silver Blades (8).
 - KINKS: Bath Pavilion (8).
 - VANITY FAIR: Wormley Park Hall (8), Prestatyn Lido (9), Reading Top Rank (13).
 - ASHTON GARDNER & DYKE: London Speakasy (8).
 - MOVIE: Westminster Square Winter Gardens (9), Stafford Alton Towers (10).
 - MARMALADE: Aberdeen Beach Club (10).
 - ARCANE CORNER: Dunstable Civic Hall (9).
 - SCAFFOLD: Liverpool Cavern (11).
 - HARMONY GRASS: London Marouee (12).
 - NATIONAL JAZZ & BLUES FESTIVAL: Plumpton Racecourse, Sussex: Pink Floyd, Soft Machine, Brixton Tots, East of Eden, Junior's Eyes, Village, Keith Tippett Jazz Group (8); Bonzo Dogg-Boy Harper, Strawbs, Jo-Ann Kelly, Martin Carthy, Dave Swarbrick (afternoon, 9); Who, Chicken Shack, Fat Mattress, Anselmy Dunbar, Yes, Eddie Rice, King Crimson, Groundhogs, Spirit of John Morgan, Cuby's Blues Band and Jazz Sound of John Surman (evening, 9); Pentangle, Long John Baldry, Ron Greiss, Magna Carta and Noel Murphy (afternoon 10); Nice, Family, London cast of "Hair", Keef Hartley, Retriever, Blodwyn Pig, Aphrodite's Child, Jigsaw, Chris Barber, Steamhammer, Circus and Hard Meat (evening, 10).
- Cabaret
- All from August 10
 - MATT MONRO: Liverpool Walkie Hollow for one week.
 - BANDWAGON: Stockton Fiesta for one week.

Two great new LP's from RCA

RODGERS

RODGERS

The first album from RCA's chart topping Clodagh Rodgers (including "Come Back and Shake Me")

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OF SF 8033 RD 8033

PLUS

The Friends of Distinction

with their first LP

"Grazin"

OF SF 8032 RD 8032

Cartoonist Neil Smith

looks at ARMALADE



from you to us

WHY NO NEW TEMPS' STUFF?

I FEEL I must write to you and complain about the lack of new Temptations material caused by the apparently incessant re-releasing policy of EMI.

Any worthwhile Motown label will also have these tracks, and the policy of re-releasing them just as Servicesophones What Have I discovered Motown can buy them. There are now three tracks which have been released in America but

Readers' letters should be sent to: Tony Bramley, New Musical Express, 11, Abchurch Lane, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.

which the awards will be given exclusively to people in Western Europe. We hope, by means of this contest, to acknowledge the important role producers play in the music business. If any producers are interested in submitting a letter, perhaps they would contact me. DON WARDEN, ELL, Head of News and Press Office, Radio Luxembourg, London.

SITTING in the front row of Alibi Blackpool watching the Scott Walker show, saw a great artist trying to give a performance that he was incapable of giving.

The events of the last few weeks after his accident, showed quite plainly. He looked very tired and his face was drawn and white. It is a known fact that he drank before the performance which didn't seem to help much. I sincerely hope that Scott will not be allowed to work such a condition again. G. HUGHES, Blackpool, Lancashire.

LP TOKEN WINNER

not in Britain, namely "Cloud Nine" by the new US single "Keeping Up With The Joneses". It is about time I started releasing these new sides instead of those old singles which most collectors have anyway, and which are unrepresentative of the artist. EMI, East Kilbride, Glasgow (see page 13).

IN REPLY to John F. McParthin (19/10/70) July 26, I come from Ireland and I would like to tell him a little more about our showbands. There are only about three of them that don't go in for the shillelagh bit and I can honestly say that I have never heard any of the rest not sing of the Easter Rising or the Little-Englanders in the hills and all the come home again rubbish.

Next Jimmie John comes to Ireland I would advise him to go and see some of our groups such as Grannie's Intimates, The Few, The Grapevine, who would put any showband to shame. MICHAEL JUDE DONNELLY, Rialto, Dublin.

WHY, IN THIS age of sexy movies and nude record sleeves, must people complain about the Peter Sarstedt recordings "Take Off Your Clothes"? DENNIS HARRIS, Hanwell, London.

MAY I HEARTILY endorse the views expressed in your column on the LP published in last week's issue. In order that the role of record producers may be brought to the fore, Radio Luxembourg is currently organising a competition in

MIGHT I suggest that young record buyers, who were babies in their teens when Jerry Lee Lewis broke on the scene with his pumpkin piñata and changed the face of music, with records like "Whole Lotta Shakin' Goin' On" and "Great Balls of Fire", should listen to his latest LP "She Still Comes Around". They'll find that tracks on his new LP are much better than the old ones. He looked very tired and his face was drawn and white. It is a known fact that he drank before the performance which didn't seem to help much.

I SWITCHED on the radio to hear some letters being read out about Tyrannosaurus Rex, and from what I could gather, someone had given me a copy of their new LP. The reviewer was saying that they had no use for records. Twelve months ago I would have agreed with him, but if you listen to their records you will see that they are not so bad. If the letter wins an LP I will be getting a Unicorn by some other name. Tyrannosaurus Rex. M. BOTTLERBY, Cheshire.

WHY CAN'T people stop insulting artists they don't like? I am a great fan of Tyrannosaurus Rex and people are always running them down. DAVID HERRELL, Taunton.

MOVE HAVE BEEN FOOLED TO GO POP

WELCOME back Carl, Bev, Rick and Roy. With "Curly" about to sweep all before it on its path to the top of the charts, the Move are back in town. I phoned Carl at home earlier this week, to find him munching mid-morning biscuits, and in high spirits. "It's gone up, has it?" he enquired eagerly. "That's good, I'm quite satisfied."

"Curly" yet another piece of devious commercialism from the golden quilt of Roy's "Friendly Wood, as all set to give the Move their sixth big hit, which out of seven releases can't be a bad average. "I'll get a lot more plays now that it's in the charts," said Carl. "Saturation coverage. I think they sell it. I still love having hit records that's the only reason we record. We have to be a commercially minded group because even if we wanted to appeal to the underground market we couldn't."

Some of us really like cabaret you have to play so much quieter and cut out all the freaky stuff. So we do all the fun and slip in a few goodies like "Sounds of Silence" and "Walk Right Back" the old Everly Brothers, but but we seem to do well in cabaret and two thousand pounds a week is a lot of money to turn down. "You know me, I'll sit in a field and play a set of bongos drums if someone paid me enough. People

knock cabaret, but it really widens your horizons. You don't score if you don't work on your act. The audiences are not out to be entertained and the first thing you have to do is to convince them that they came to see the Move, and not the other way round. If you go down well it does wonders for your confidence. But we're not doing any more cabaret for a while. A few weeks here and there are enough. We've got to get down to some work on a stage act for America. "We've never had a hit out there, so they don't know what to expect from us. I like it that way, we can put in some numbers that we couldn't do in Britain. I put it to Carl that the Move have

now almost turned a full circle as far as live shows are concerned, and are once more including lots of harmony in their act. That's right," he agreed, "back to the old days at the Marquee. It was more like a show then and I suppose we are coming back to it gradually, but I'm not really getting closer to what I eventually want to do. "What I aim to do has got nothing to do with the Move. I can see the day when I will have to leave, and I might not wait until we aren't a draw any more."

The MOVE, all set to go storming up the charts with "Curly" their sixth hit out of seven releases. From left to right: BEVAN, RICK PRICE, CARL WAYNE and ROY WOOD.



Max's hit is all a misunderstanding

"I WANT to clear up a misunderstanding about my hit record," said Max Romeo to me. "It is just a good dance record in the new reggae groove." He explained that the words were misinterpreted and went into a long explanation which was rather unconvincing. "I was more interested in the word 'reggae', which seems to be the name of the latest rhythm track in Jamaica, taking over where rocksteady left off. "I want to do an LP here, see all the sights and get my followers up single. Miss Gossie, in the charts before I leave," he continued. "Apart from a few days I spent in London in January when I recorded 'Dream', I have never been out of the West Indies," he concluded.

Max, who has three sisters and a father in Jamaica, plus four brothers, one sister and a mother in Cricklewood, started singing five years ago after he decided a career in radio electronics was no job for him. His first group was the Astronauts but they failed to leave the launching pad. Three years ago, Max formed another group, the Soul Mates, and set about making a name for himself. Later, he headed yet another group, the Emotions, and it was with them that he scored his first hit "Return to Me" Buy Mr A Rainbow. Later Max went solo. "I wanted the whole responsibility," he told me. "I want all the praise if things go well and blame if they don't. I've had two more singles by myself, "Blowin' in the Wind" and "Twelfth Of

Never". "Dream" hasn't been released at home, but now that it has, it's happening over here. I'm hoping it will do very well in the West Indies." "Buy Mr A Rainbow" and "I've happily there if his career didn't happen in a big way. "Yes, I know I could, I enjoy seeing foreign parts, but I'm happiest at home, just listening to music. "Blowin' in the Wind" and "Twelfth Of Never" are around."

HE TELLS GORDON COXHILL

And yet," he went on, "we almost finished this week. We had a terrible row. It was all so stupid really. Roy and Bev were doing something to their car, not knowing I knew about it, and I was doing something else, thinking nobody else knew. So at all times up until now, I realised that we might as well do our own little thing and own up about them. "There's just the sheer frustration of being in a machine, which is what the Move is. Roy and Bev want to work with a strong partner, and I am very keen to work with a twelve piece. "Obviously we can't do every, thing everybody in the group wants, so the idea is to work with a mother company and use it to branch out into other things. "We must have had more than just within the group than anyone else. First Ace, then Trevor left but it wasn't the same with him. Then Dave, then we are six much more together, four or five, but I don't know what we expect to get along all the time. "The Move have a row, we all get very heated. But we've got sense enough to realise that we need each other for some time yet. When we are a couple of weeks ago, I saw all the bands together at their publishers. We were ordered to get out of the habit of wrangling amongst themselves. They just happened to be there about the group. "I was very disappointed, falling out of the four or five. But I'm not getting along with them at all. They hate me as much as I love

them, and we fight all day long. "Roy, who is threatening to quit his steady Rastafarian appearance by dyeing his long locks grey, was his usual quiet self, speaking only when spoken to. "Naturally I'm dead knocked out with the American Burns. That was my first song to be recorded by another group and it made me feel very good. "There are other people interested in doing my songs, but the Move will always have first choice. There will come a day when the group doesn't exist, and I can all do and work for anybody who's interested, but at the moment, it's more important for the Move to have hit records. "Interrupted by my way of thinking, I asked Lennox and McCartney for consistency. He's a very strange boy, but he's got a very alert mind and he doesn't miss much. One day he's going to be recognised as a very great writer. "For a while the Move have been very busy. I've been very busy, but I identify, even though their sound does fit one of the most distinct and easily recognisable sounds in music. They made a great return to reggae, but I don't know what to do with it. They were among the first to get into high shows and psyched. "We've ordered a different kind of thing to take up," said Carl. "I've already a good, exciting LP group, but don't think you've got any more. We've got a few surprises in the

PLEASE DON'T CALL ME A GENIUS, SAYS STEVIE



"BLIND Genius of Soul" and similar tributes tend to upset big Stephen Judkins, whom you may otherwise know as Stevie Wonder and who leaps to No. 7 in this week's NME Chart with his oldie, "My Cherie Amour."

It's not the reference to his blindness that upsets Stevie — it's being called a genius! He crumbles with embarrassment when well-meaning characters heap the title upon him, no matter, obviously, how sincere or right they may be.

Not special

"I just don't consider myself a genius," Stevie told me flatly the last time we met. "I've been hearing that name since I was 12 and I got a hit with 'Finger-tips' — but to me it signifies someone who's been around a long time and who's really

By **ALAN SMITH**

special, I've got a long way to go yet."

The greatest thing to happen to him since he had that first big hit back in 1963 is, of course, his engagement to that very lovely member of the Flirtations he wooed and won during his recent British tour, Ernestine Pearce.

Both are in America at the moment — Ernestine returned to the States when the Flirtations' British work permit expired — but I wouldn't be surprised to see her on Stevie's arm when he next tours this country.

Certainly, marriage holds a great attraction for him in general and he was quoted not so long ago as saying that one of his big ambitions was "a household of children."

Maybe a happy family life would provide some personal kind of compensation... Stevie came from that classic cliché, a broken home, and he saw his parents divorced at the age of eight.

Today his mother is married to a baker of Jewish bagel bread, a Mr. Paul Lynch. And he's on the best of terms with his sister and four brothers, two of them from his mother's second marriage.

He told me: "I'll bet my kids love music. If they don't then man, somep'ns gone wrong somewhere!"

"I was playing harmonica at the age of four... a friend of the family gave it to me, and all day I played and played and at the end of the day I was doing the blues!"

No stops

"After that, I got me two cardboard boxes as drums, and two sticks to beat 'em with. Then I went on to bongos, and round about the age of five I was playing the piano and organ in church! Man, there was no stopping me."



FLIRTATION ERNESTINE PEARCE who fell under the Wonder spell when they toured together earlier this year. They are now engaged and back home in America.

"I often like to play music or hear it on my own, because in a way I feel it's like seeing with my ears. It's like being in a private world. But that doesn't mean I'm a loner, man. I like to get about, meet people... I even ride a bike!"

The fact that he should have tried his hand at bicycle riding (and he really means it) is typical Stevie. Machines and equipment fascinate him, and another of his great kicks is fooling around with walkie-talkie equipment or dialing around-the-world radio stations on short-wave.

Determined not to be left out of whatever else might be happening, he now also reads and writes in Braille. And he's also developed an interest in electronics and an ambition to become a part-time recording manager.

Religious

The other side to Stevie Wonder, away from the fun-lover and the gimmick-and-gadgets fan, is a sincerely religious person who believes that God has given him a straight swap — his sight for his talent.

He also believes that the real talent God has given him lies in his ability as a songwriter, and he told me that the time isn't too far off when he plans to give up performing completely.

Added Stevie: "I want to be a songwriter full-time. With writing, you leave something behind, something that's more of a personal expression. "I don't want people just to say when I die: "Oh, he's gone."

... and don't buy his current hit until you have read this

AN anguished cry came from NME reader Jim O'Donnell of Sligo, Eire, this week. "What," penned Jim in some fury, "is happening at Tamla-Motown? First we hear of all these re-issues (some quite good, but why not put them all on LPs and save the disc buyer money?), and now Stevie Wonder's "My Cherie Amour" gets into the Chart after being the 'B' side of "I Don't Know Why". What is Tamla trying to do? If it thinks both sides are that good, why not promote both as 'A' sides when they are first issued?"

YOU MAY ALREADY HAVE IT

Reader O'Donnell is perfectly right that "My Cherie Amour" is no less than Stevie's Top 20 hit "I Don't Know Why" flipped over, and so I pined on my best investigator's badge and tried to find out more from Tamla's British chief at EMI, John Marshall.

"We rather followed America on this one, in that 'I Don't Know Why' got very little reaction in the States and then they began to get plays on the easy listening stations for 'My Cherie Amour'." Tamla in America then decided to re-issue the record this way —

and I had a choice on what should be done about it for the British market.

"Frankly, although 'I Don't Know Why' got into the British Top 20, it didn't sell in fantastic numbers. Not as well, for instance, as Stevie's earlier 'For Once In My Life'."

"With this in mind, I decided that it was insane not to give 'My Cherie Amour' a chance. It was now a proven commercial number and hadn't been heard by thousands of people."

"I've no wish to upset the die-hard Tamla fans who buy and follow the progress of every track we issue, but it should be remembered that we are also in the business of selling records to the greatest possible number of people."

Answer

"I think that any critics should look at the Chart and see the position of 'My Cherie Amour'. People who didn't know it existed are now buying it. There is the answer."

I asked John if, nevertheless, he thought Motown might not have too much of a "re-issue" image in Britain at the moment.

"This is a difficult one," he smiled, "because I would say there have been less than 10 Tamla re-issues at a time when many companies have been re-releasing records hand over fist."

"Probably the reason ours get noticed is that they sell, which can't be bad!"

"Two examples that spring to mind are, of course, Stevie, which is a special case because he has time off for schooling and sometimes a new single isn't available; and Jimmy Buffet's 'I've Passed This Way Before', which is a personal favourite of mine and which brought out again because I didn't think his last single in the U.S., 'Gonna Keep On Trying Till I Win Your Love', was strong enough."

A chance

"We haven't had a re-issue on the Supremes. In fact, the only other revivals have been of tracks which didn't make it first time, and which I now reckoned stood something of a chance."

"For instance, the 'Temptations' 'Get Ready' and Smokey Robinson, who had his after hit in America, but not here, until I brought out 'Tracks Of My Tears'."

"Incidentally, the keen Tamla fans who think I'm ignoring the Tempts' recent American hit 'Cloud Nine' can stop worrying."

"It's out next week!" ALAN SMITH

Bobbie Gentry

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TAILPIECES

by the Alley Cat

BRITISH discs heading for U.S. Top 30 — Who's "I'm Free," Tom Jones' "I'll Never Fall in Love Again," Sharon's "Aberavon," Donovan's "Barabajagal," Petula Clark's "Look At Me" and Robin Gibb's "Saved By The Bell" . . . Unconformed return to your Alvin Cat suggests possible take-over of Gordon Mills — Colin Bellie firm by an American company . . . Not before time, Col. Tom Parker seeking new screen image for Elvis Presley

In Philadelphia, Frank Sinatra's concert crowd broken by Tom Jones . . . Slow progress of new Engelbert Humperdinck single must worry Gordon Mills . . . Last week at No. 1 for Rolling Stones probable, to replace them, Robin Gibb must be favourite

Previously planned for Foundations to record, Committee make Eye debut with Tony Macaulay, John McLeod, "Sleep Tight Honey" . . . Peter Walsh made deal with manager Ray Williams to represent Little Race . . . Two

NEW to the charts

Philharmonia a classical gas!

WITH "In The Year 2525" making rapid headway, followed closely by "Thus Spake Zarathustra," the theme tune from the film "2001 — A Space Odyssey," the NME chart takes a very futuristic look this week.

Thus Spake Zarathustra was recorded by the Philharmonia Orchestra in 1942, and the orchestra has broken up by the time the record was first issued a year later.

So, a good time should be had to all, trying to sort out the royalties.

The most likely reason why the record has found a niche in the charts is its simplicity, which is to be expected in the NME chart, is that it was used by BBC-TV in introductory of the recent Apollo moonshot programmes.

That and the fact that the film "2001" is a success story.

The Blu-Discs played by the Little Orchestra, and conducted by Sir John Barbirolli — G.C.

HAIR

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Her first numbers were, for Once In My Life, a very original arrangement of Morning Dew, Summer Time, This Girl's In Love With You, and Walk In The Park. Forest again given an entirely new treatment by Salena — G.C.



CILLA BLACK gets a bull when she tries her aiming power out during her visit to "Golden Shot" TV show last Sunday. Congratulating her is compere BOB MONKHOUSE.

next single penned by Judith Durham Who said "New Marrakesh Express" . . . Surprising appearance by Cliff Richard on "Sooty" TV show . . . Roy McKuen responsible for Tommy Sands, returning Capitol . . . Chart-wise, Thunderclap Newman ahead of Cilla Black by a nose . . . Holidaying in Venice: Barry Ryan . . . Episode of new Booker T and the MG's single exciting version of Simon and Garfunkel's "Mrs Robinson" . . . At Isle of Wight, will Bob Dylan sing "If the Cowes come home?" . . . Record-wise, help from Joe Cocker's friends needed . . . Pat Boone cracked in Las Vegas . . . Tom Jones makes Elvis Presley look like an artist!

Rumours concerning Amen Corner's future spreading: Mel Turner deserted delightfully with Anne Bancroft on Sunday's ITV Dudley Moore-Peter Cook show . . . For one week, Billy Preston joins forces again with Ray Charles at Harlem's Apollo theatre . . . New book on Judy Garland written by former husband Sid Luft . . . Good entertainment value: Roy Castle's BBC-TV series . . . Singer-actress Donna Douglas engaged to Clint Walker

NME POPWORD

Compiled by Trevor Parks, Barton Upon Humber, Lines.

ACROSS

- 1 Charley's star
- 2 Partners Billy and Desi
- 3 Valed Carson's TV character
- 4 What's the name of the cap
- 5 John Barry's
- 6 Has partnered Mar
- 7 John Barry's
- 8 Partners Gardner and Dick
- 9 Sung with Jackie
- 10 Kings hit
- 11 Once played with Padis and Gibson
- 12 21 names for example
- 13 In his recently class of boys
- 14 Paddy with Ross
- 15 West Side Story
- 16 Before his death she was a top girl
- 17 He's part of Bob's
- 18 Clarence's June
- 19 American singer, now in duo (12, 4)
- 20 Land 43 across Ray
- 21 Thomas is one
- 22 Please Don't Go hit maker
- 23 44 See 29 across
- 24 He's gone solo
- 25 Sumner In The
- 26 Songwriter Harry

DOWN

- 1 Diana brought him to fame (4, 4)
- 2 Yardbirds hit (4, 7)
- 3 Musical term meaning to play slowly
- 4 It Was A Very Good Day
- 5 Recently started his first TV series
- 6 Song about Billie Joe
- 7 First number in Len Barry's hit
- 8 Caddy's Cloves (6, 8)
- 9 Walker's real name
- 10 Jefferson Airplane girl
- 11 Of The World
- 12 Cully's writer
- 13 Cliff hitnapped last year
- 14 Humbled Pic, 2, Levy (Stubbly), Love Sculpture, 4
- 15 Star 3, Janis Joplin, 6, Steve Nilly's
- 16 Every Brothers, 8, Sue, 11
- 17 Top Great, Earl, 16, Peter Nicks, 18 (Bannon), Carroll, 19 (Holloway)
- 18 Beliefs, 24, Wilson (Pavlov), 26
- 19 Barrie, 27, Song, 28, York (Horn)
- 20 Atlanta News, 31, Cat

Answers next week and here is last week's solution

ACROSS: 1 Holly Sussie, 2 Move, 3 Stan Webb's 10 Ivy League, 4 John Barry, 5 Kenny Rogers, 6 Everly 14, 15 Frank, 16 1 Spy, 17 B.A. 19, 18 Beat, 20 Bill Wyman, 21 Tom, 22 Marc Bolan, 24 Wayne, 25 Lily, 26 Sherry, 28 Beyond, 32 Donovan, 33 Sergio Mendy, 34 Scavotto.

DOWN: 1 Humble Pic, 2 Levy (Stubbly), 3 Love Sculpture, 4 Star 3, Janis Joplin, 6 Steve Nilly's, 7 Every Brothers, 8 Sue, 11 Top Great, Earl, 16 Peter Nicks, 18 (Bannon), Carroll, 19 (Holloway), 20 Beliefs, 24 Wilson (Pavlov), 26 Barrie, 27 Song, 28 York (Horn), 29 Atlanta News, 31 Cat.

late race

COME WITH ME

LBF 15242

LIBERTY



Two of the stars making Great Yarmouth a happier place this year — LONNIE DONEY and VINCE HILL — who deny they have gone to pot for a couple of mugs. They are holding their trophies for their part in Round Table donkey derby, in which Lonnie narrowly beat Vince in the Champion Jockey stakes.

Gospel LP by Bob Dylan planned . . . Leading role for Cher in "Chastity" film, which Sonny Bono wrote and produced . . . On Broadway, Mama Cass likely star of Truman Capote's "Grass Harp" . . . BBC-TV interviewed Barbra Streisand in Hollywood . . . Peddlers impressive on Saturday's Simon Dee TV show . . . At Brighton, David Frost presenting summer show with Ronnie Corbett and costar Malcolm Roberts . . . Deal for Jim Dawson to repre-

ELVIS continued

rounds and rounds of applause followed the first couple of words in each number. Every song, save his new one, was familiar and loved. TRAIN I RIDE and TIGER MAN followed.

I can remember thinking, I wished he'd stop with the lyrics. "Well, I'm The King . . ." instead of going on to "of the jungle, they call me tiger man." But we all know he's The King, anyway!

The last number had come too soon. Elvis had actually been on stage over an hour! The final song was WHAT'D I SAY and everything happened on this number. He was wringing the microphone, shaking his legs, punching with his fists. Everything was moving and his voice was screaming out the lyrics!

Almost before the song had completely ended he walked off the stage to a standing ovation! He returned in seconds and the house lights were turned up so that he could see every person who was standing up in tribute to The King.

His encore number was CANT HELP FALLING IN LOVE! There was little else to say, little description left, except to say — pray this be the start of a trend for Elvis, that the world might share this incredible talent!

ANDY FAIRWEATHER LOW

of the

AMEN CORNER

would like to thank all his fans for all the presents and birthday cards which are now blocking his office, and finds this is the quickest and the best way to thank everybody.

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