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**ROBIN GIBB TALKS  
ABOUT MARRIAGE**

**TOP POP NEWS DELLS**

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Week ending August 30, 1969

No. 1181  
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# GIBB CONTRASTS

The brothers **BARRY** (left) and **ROBIN GIBB** have broken apart, with Barry continuing as the leader of the Bee Gees and Robin making a big hit as a solo artist. The pictures on this page show how they have drawn apart even in appearance. For Barry it is still the flower-cuffed jacket and chain round the neck. For Robin it is a well-fitting suit, a collar and tie, and a much shorter hair cut and a clean shaven face. Very different from when he was a Bee Gee.

The split has been a success all round, however. The remaining Bee Gees are still very successful, with "Don't Forget To Remember" at No. 12 (from 25) this week. And Robin is at No. 3 (from 2) with "Saved By The Bell". Joynt are happy with two hits in place of one, too!



# MY WIFE COMES SECOND TO ME

I FOUND him tense, intense, slight, sincere, benevolent, bitter and virtually ready to burst with the torrent of his words and his eccentric thoughts. His executive case sat on the desk packed with 40 new songs. To find him quietly waiting for the questions would have been a rare occurrence indeed. He devoted the first 20 minutes of our meeting to a galloping discourse on his pride in England and the greatness of Sir Winston Churchill.

This was the Robin Gibb, of "Saved By The Bell" fame, bubbling with energy and still only beginning to think about his potential and his plans for the future. The Bee Gees may have suddenly begun to zoom up the NME Chart after brother Robin — but with stamina like that I believe they will always have a tough job on their hands to keep space.

Robin is understandably annoyed at recent reports and comments that his wife, two years older, rules his life and controls his mind.

He told me firmly: "I make my own decisions. I love her, but my wife is second to me in my own house. Maturity isn't a question of age, it's a question of mind. Molly ain't I have a partnership, not a dictatorship. She's a wonderful person and these stories that she's some kind of demon . . . they make me sick."

I was a Bee Gee 13 years and it's hard to forget, but I'm throwing myself into my work. I'm writing a 100-page book. I'm doing a Christmas special of my own for ATV, in

# ROBIN tells ALAN SMITH about how in his own home

# IT'S A PARTNERSHIP, NOT DICTATORSHIP, HE SAYS

"He couldn't pull on the tie, and by now the snow was almost up to my neck and they had to get a truck and a chain to pull me clear. I nearly died that night."

"I got back to the chalet and all that was there was one egg and a piece of cheese. I had that egg raw — there was nothing to cook with — and I tell you it was the nicest thing in my life."

"When I got back I worked on the 'Odessa' track for the LP I'd started in that shack. The others wanted to call the album 'Masterpiece', you know, but I thought that was pompous."

"I worked and worked and worked on that 'Odessa' track," he rolled on, the words tumbling out fast. "and I got a ring from Robert Stigwood to say it was the greatest pop classic he had ever experienced. He said it was stupendous, and I used to get calls from him at three and four and five and six in the morning telling me the same thing."

"I thought it was going to be the new single . . . His words stopped short at the thought of his great disappointment."

Robin alleges the difference between his own and his brothers'

songwriting is that he has a taste for getting away from the conventional; they don't.

He cites "Never Say Never Again" on the "Odessa" album.

"I wanted a line to go 'I declared war on Spain'," he says.

"Instead, Barry wanted something so normal it was ridiculous. He said my words were so unromantic. But what could be more normal than a man in love wanting to declare war on anything that was to him unlovely?"

Robin's self-definition is that he's "very romantic, sentimental and very patriotic."

**Patriotism**

I have no doubts about the patriotism; he shamed my previous lukewarm interest by telling me that Sir Winston Churchill was his biggest hero; and how he'd read almost everything Sir Winston had ever written.

Robin's also fiery about his lack of love for America and Americans; blasts that in this country we do nothing but "crawl" to them and shouldn't, and for good measure



adds that the Americans are glory-hunters and personally he puts them on the same basis as the Russians.

Robin went on to tell me of his knowledge that "Britain is making her own nuclear warheads at a secret and very well-guarded establishment near Bath."

"They're turning them out like mad," he added, "and M.I.5 are behind every tree."

He went on to tell me about his interest in early Britain's development around 600 A.D.; the sunken lost continent of Atlantis; how early Englishmen were divided into two types which later merged, round-heads and large heads — agent Harold Davidson, he declared, was a roundhead — and then back to Americans and how they lack culture.

I like Robin.

Robin with his wife MOLLY.

His mind is one great buzzing backcloth of ideas, and hopes, and dreams; sincere, if unconventional, points of view.

But the talent is there. And the energy. And I think about it carefully when I say that one day I believe the fusion will take him well over the threshold of musical genius.

## Incredible

Talk of his songwriting led him onto an incredible story of how he wrote a song for the Bee Gees' "Odessa" album after staying for four days and four nights in a broken-down chalet in the French Alps.

"It was, while we were on honeymoon," he alleged, "and we were conked into this deserted, boarded-up shack in the mountains without any hot water."

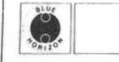
"A blizzard was blowing, but I went out and got trapped in the snow. I almost suffocated until this French guy saw me with his torch and shouted to hold still while he threw a rope."

## NEXT WEEK

Our song — by ZAGER & EVANS  
**JETHRO TULL** cartoon and interview

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# DYLAN TALKS

**NME Exclusive**

By **RICHARD GREEN**

**NME**



**"I WANT to see the home of Alfred, Lord Tennyson."**  
That is the reason Bob Dylan gave at his Isle of Wight Press conference on Wednesday for coming to Britain.

Beyond that, he would not elaborate, but he did say that the songs he will perform at the festival on Sunday might well be "things you'll have heard before but with new arrangements."

Sitting in the middle of a line of ten chairs, Dylan, looking a lot like Fidel Castro with his short beard and hair style, and continual tapping his sunglasses on his right knee, told me he had last appeared in St. Louis a month ago.

Asked what he felt about a report that the Beatles, the Rolling Stones, Blind Faith and the Bee Gees wanted to jam with him, he smiled and replied: "Great, great!"

Did he think, I asked, he had changed a lot since we last saw him at the Royal Albert Hall — "I believe there's a conscious thing since the accident."

"I haven't really changed. It had more to do with the show I was doing than anything else. It really had nothing to do with me personally."

Does he feel that his days of "protesting" are over? "I don't want to protest any more. I never I am an angry young man."

Then I asked him why the acetates he made with Band had never been released. At this point, road manager Bert Block broke in and said: "Those songs were for the publishing company. Dylan and the Band recorded for different companies."

Because of his lack of public appearances I wonder if he liked doing shows.

He replied: "The more the better!" That was all I could ask him in the fifteen minutes I had with him on Wednesday afternoon at the beachside Halland hotel. Sea View, Isle of Wight, where the Stones are staying during the festival, I'm staying here too, so I should have lots of news for you next week.

How did I find Bob Dylan? About the same as in when I last saw him. He's still shy and inclined to cynicism. Perhaps if one could get him alone he might relax. But surrounded by his helpers, it was difficult to communicate freely with him. But I was very happy to have spoken to him on behalf of the NME.

## NME PREDICTED DYLAN VISIT IN JANUARY

**BACK** in January, I reported from Cannes, France, that Bob Dylan hoped to visit Britain during 1969 (writes Editor Andy Gray). I met Al Grossman, manager of Dylan, at the Midem Festival and he indicated that Bob would like to tour around again, despite his strong family ties, and wanted to revisit Britain.

Now he has fulfilled that prediction, by arriving on Monday evening with his wife, Sarah, who is expecting her fourth child and did not want to be photographed. However, Bob didn't seem to mind and NME got these two good pictures of him.

Bob was supposed to come by sea, but illness of one of his three children postponed his departure from America. The main thing he is here now and all is set for a historic festival in the Isle of Wight this August bank holiday weekend. NME will give a full coverage of it next week.

## YOU'LL HEAR BOB'S BAND



If Bob Dylan can be considered as the spiritual leader of the Band, then some of his mystique has certainly rubbed off on the group. Little is really known about them, mainly due to their lack of appearances.

Band's album "Music From Big Pink," which had a startling effect on many British groups, is shortly to be followed by another recorded in

the converted playroom of a house in the Hollywood Hills.

During the past few months, not much has been seen or heard of the Band, but they appeared recently at the Mississippi River Festival where Dylan went on with them unannounced. There was quite a reaction to that!

They began live ten years ago in Canada as the Hawks, backing rock and roll star Ronnie Hawkins. Then,

after three as Levon

only American. "We sw could bu time. If blues lik you end band"

Dylan go along because hadn't h two fo influen became

Their but it psyched of Amer fresh an rock.

album o magazin know is weeks. The fr in Wood festival Tim Har

The ROBERT listening

BOB DYLAN arriving on Monday evening.

## LOCOMOTIVE



I'm Never Gonna Let You Go

Parlophone R5801



## JOHNNIE TAYLOR

I Could Never Be President

Stax STAX129

## DOMINIC KING

The Happiness You Bring Me Makes Me Sad

Bell BLL1072

THE BA Love And With You Columbia



APOLLO 11 We Have L Capitol E-S



# 'SERMON' FOR PEACE FROM JOHNNY NASH

JOHNNY NASH: \*Love And Peace (Major Minor).

YOU couldn't ask for a more complete contrast from Johnny Nash's last hit, "Cupid". This is a gentle message of peace and goodwill that's virtually a sermon set to music.

For removed from the bitter hate-provoking protest songs of a few years back, it's a subtle and delicate plea for indulgence. A slowly lilting ballad with a slight country tinge to it, even though Johnny's high-register solo has an unmistakable bluesy feel.

And he's supported by a backing group who sing along in the repetitive chorus. Quite frankly, I found it a little thin on the melody side—it's hardly a tune that will go down to posterity.

But the message is crystal clear and all important, and I fancy that Johnny's popularity is strong enough to overcome the fact that we're getting a surfeit of this type of song. Let's face it, all he is saying is give peace a chance!

WILLIAM BELL: Happy Stax.

YOU've only got to look at the title of this disc, and the name of the record company, and it practically reveals itself. It's a sparkling up-beat soul routine featuring a spirited styling by William Bell, backed by dancing strings and a group chanting the title word over and over.

A snappy blues-chausing item that should go down particularly well in discotheques. But unless the deejays latch on to it in a big way, I doubt if it has sufficient substance for the Chart.

BARRON KNIGHTS: Love And The World Loves With You (Columbia).

I'm afraid the Barron Knights have made a rod for their own backs with their novelty, micky-taking discs. Put their new single on the turntable, and you automatically expect a string of impersonations.

And when instead you get a straightforward ballad, you tend to be a bit disappointed, because the group has lost its individuality.

Which is a pity, as this is an attractive song with a pleasant melody, and is appealingly handled by Duke D'Mond with harmonic support from the other boys. I hope it gets a fair crack of the whip.



JOHNNY NASH

# Despite fans' protests... El not so bad!

ELVIS PRESLEY: \*Clean Up Your Own Back Yard (RCA). THIS isn't nearly as bad as I was led to believe. The Elvis Presley Fan Club dismisses this track as tantamount to rubbish and is campaigning for the coupling to be designated the A-side.

Well, admittedly it's not up to the extraordinarily high standard of "In The Ghetto". But it is one of El's film songs (it comes from "The Trouble With Girls") and, by that yardstick, is infinitely better than some we've had to endure.

A mid-tempo number with a mean razz-dick feel, it finds the King in rippling form, backed by punchy brass and scintillating strings. Personally I prefer the flip side, a movingly performed ballad with a pronounced gospel quality, titled "The Fair's Moving On" and penned by the British team of Fleet and Fletcher.

But RCA has opted for "Back Yard" and, whilst it won't be nearly as big as "Ghetto", it'll still happen.



# IMPRESSIONS SPARK A QUESTION

IMPRESSIONS: †Choice Of Colours (Buddah).

THIS could spark off quite a controversy and I suspect that not a few BBC producers will be wary of playing it, believing it to be too racialist.

I don't think this is so. It's the idea of a plea to every man to wear his own heart, and to regard whether his outlook and beliefs are genuinely Christian. It's a slow-ish ballad with a steady beat sincerely and meaningfully handled by the Impressions, with an imaginative stringy scoring.

Certainly a disc to make you think, which clearly is what it sets out to do. But the man of the hour sings with a message (the new Johnny Nash is another example, too much attention has been paid to the lyric and not enough to the melody).

# TOP SINGLES

## BEAUTY FROM BOB FULL OF CHARM

BOB DYLAN: \*Lay Lady Lay (CBS).

COMES from the "Nashville Skyline" album and, of course, is released as a single to coincide with Bob Dylan's visit.

This presents the singer in his newly acquired style, which incorporates a greater degree of honesty and beauty than hitherto and rejects the previous bitter approach. It's a song full of charm and intimacy, and has just a touch of wistfulness about it.

Bob handles it delightfully, supported by an unobtrusive backing of brass and organ. A very soothing and relaxing disc. Flip, "Peggy Day," is from the same LP. The fact that both numbers are taken from the album would normally minimise the sales potential of the single. But with all the interest that's been aroused in Dylan recently, I reckon it will make the Chart.

## ANDY SELLS LYRIC ON QUALITY SONG

ANDY WILLIAMS: †Live And Learn (CBS).

MUCH more of a quality song than was Andy Williams' last release, which—you may remember—was the sing-along "Happy Heart".

And because of this, it's somewhat less commercial. Mind you, it's a polished and near-flawless performance by Andy, who sells the lyric to the utmost.

It's a forceful rhythmic ballad, with a thumping beat and an expansive orchestral backing. A splendid showcase for Andy, which will send his fans into raptures. But bearing in mind that "Happy Heart" only just nibbled at the Chart, and this has rather less "instant appeal", I'm none too optimistic about its chances.



ANDY WILLIAMS

OTIS REDDING: Free Me (Atco).

The magic of Otis Redding, which reached its zenith shortly after his untimely death, seems to be on the wane.

His last few releases in Britain haven't registered, and I'm at a loss to understand why—because the quality hasn't deteriorated, even though Atco has necessarily been drawing from the stockpile.

This is a slow soul ballad, fervently and impetuously delivered with all the heartfelt passion at his command, backed by pungent brass and sighing organ.

A great soul disc, but not as commercial as some of his recent failures.

# Spanky's golden flow

SPANKY & OUR GANG: †And She's Mine (Mercury).

A REALLY beautiful vocal blend is the highlight of this commendable disc by Spanky and Our Gang. The golden flowing harmonies represent the West Coast sound at its best. The smooth backing of acoustic guitars and horns, the wispy mid-tempo rhythm and the pretty tune make this—in my book—one of the week's best releases.

JOHNNIE TAYLOR: I Could Never Be President (Stax). An exciting dramatic soul raver with a heavy and infectious groove. I imagine the lyric would be deeply philosophical, judging by the title, but it turns out that the only reason the lady couldn't be president is because he's in love! Never mind, though, the lyric doesn't really matter. It's a bubbling effervescent disc with a scorching beat, and it should do well.

\* TIPPED FOR CHARTS † CHART POSSIBLE

TANGERINE PEEL: †Play Me A Sad Song And I'll Dance (NMG).

A good disc from Tangerine Peel, and one that's rather off the beaten track. It has a hard-driving r-and-b feel, complete with strident guitar, maracas and clanking piano. It also has an intriguing introspective lyric and features some ear-catching harmonies—and it builds to a sizzling climax. There's a long, slow early Stones-and-it, but blended with a more sophisticated feel.

JOHN BROMLEY: Kick A Tin Can (Atlantic).

A self-penned number with an infectious toe-tapping quality. Dual-tracked by John Bromley, it swings merrily along—thanks to the efforts of a sparkling rhythm section and a chanting girl group. It's simply constructed and very repetitive, and naps at the mind long after you've taken the disc off the turntable.

John Bromley also wrote "One Woman Man," which is Dennis Lotts' new Polydor single. A haunting rockabilly warner with a flourish and with a colourful orchestration.

### POTTED POPS

A punch-packed rhythmic number titled "Help Me Judy," Help Me (Parlophone) receives an unshibbled big-sell styling from Gene Lester, and it's a great disc for dancing. The Flying Machine also generates a full-wholesome sound in "Send My Baby Home Again" (Pye), a pleasantly-harmonised rhythmic ballad with an above-average melody. Dorothy Squires is in more tender and intimate mood than usual as she croons "For Once In My Life" (President), though I'm not quite sure why she's bothered after Messrs. Bennett and Wonder. "Help Me" is a powerful beat-ballad strongly projected by Columbia's Wild silk, aided by a massive semi-symphonic backing ("Sunshine" (Decca) by Muff Martin is a happy little sing-along ditty, with jaunty martial beat and carnival quality—and it reminded me of Marty Wilder's "Abercromby" — "Joy" (Parlophone) has a romantic lyric, a finger-snapping rhythm and a whiteheat tune, and it unveils a more sophisticated side of Deena Webster. Jeannette White is a bubbling explosive bundle of energy, and she really soaks it up in the frantic "Music" (A & M), a work-out that'll leave you breathless.

The CBS duo known as January warbles a gentle and reflective ballad titled "If It Shouldn't Be Me" in which the love obligato adds a folksy piquancy.

SLV & THE FAMILY STONE: Hot Fun In The Summertime (Direction).

Judging by weather conditions in London as I write, the topicality of this disc is rather belated. Nevertheless, it's a very acceptable sound—far less aggressive and energetic than the Family Stone's previous discs. A mid-tempo ballad with a swing-along rhythm and a pleasant melody, it features SLV's expressive solo against a backing of harmonic chanting, biting brass and organ.

LOCOMOTIVE: I'm Never Gonna Let You Go (Parlophone).

This disc made its first name through the medium of their "Rudi's In Love," in which they gave a genuine retro feel. This is a marked change of style. A brash up-beat item, with a vital and enthusiastic ensemble vocal backed by a bustling brass scoring. A cheery happy-go-lucky sound, but the material is only average.



BRIAN POOLE AND THE SEELYHELLES

BRIAN POOLE & THE SEELYHELLES: Why Do Women Cheat? (Decca).

A dramatic ballad from the Broadway musical "Golden Breeze". The lyric is in the nature of a lovey, with sentiments akin to "The Impossible Dream". A perfect opportunity for Sammy Davis to put off all the stops in the masterful and compelling rendition. A return to it with his London heart in season.

\* \* \* Someone who reminds me of my mother is Dennis Lotts' Hammer. Listen to his vibrant styling of the pulsating beat ballad "What About Love" on United Artists.

# WHOS WHERE

- (Week beginning August 29)
- THUNDERCLAP NEWMAN: Scarborough Scene 29, Dunstable California (36).
- BRIAN BROWNE: Flamingo (29), Sutton Coldfield Belfry (20).
- CLOUDS: Birmingham Mothers (29), Arthur Browne, London Lyceum Midnight Court (29), Plymouth Dandyko (11).
- NICK BONZO DOG BAND, ELECTION: Night Festival (29).
- WHO, FAT MISTRESS, JOE COCKER, FAMILY, MARSHA, HUNT AND WHITE CORNER: Family Fare, PRETTY THINGS, BLOWDYN FIRE, PINK FLOYD, BLONDE ON BLONDE, KING KINGS: Broughton: Isle of Wight Festival (31).
- BOB DYLAN AND BAND, RICHIE COHEN: Royal Albert Hall, LANCERS, JULIE FELIX, GARY JAZZ FUSIONS, THIRD EAR BLOOD: Isle of Wight Festival (31).
- AMER CORNER: For My Mind: Lancers Showground (30).
- MOVE: Bridlington Royal Hall (30).
- LIVERPOOL SCENE: Birmingham (30).
- HARMONY CARDS: Hull Washed-out Church Club (31).
- BACCHUS: Bournemouth West Gardens (31).
- PARTRIDGE: Skegness Pier (31).
- BONZO DOGS: Plymouth Barracks (31).
- FLEETWOOD MAC: Plymouth Barracks Stadium (31).
- CABARET
- SEARCHERS: Stockton Pier (30), one week from August 31.
- VEE DASH: Tall Ship (30), (1st after date from Sept 6).
- Summer Seasons: Water Gardens (31).
- KEN DODD: Bournemouth Pier (30).
- BACHELORS: London Victoria (30).
- DY O'BANNON ROCK: BERNIES: London Palladium (30).
- CILLA BLACK, ROY CASTLE: The Pavilion (30).
- BOB DOONICAN: Blackpool (30).
- FREDDIE & DREAMERS: Blackpool (30).
- FRANK VAUGHAN: Bournemouth Pavilion (30).

# The Recorders



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## NME TOP 30

(Week ending Wednesday, August 27, 1969)

LAST WEEK	THIS WEEK	TITLE	ARTIST	WEEKS ON CHART
4	1	IN THE YEAR 2525	Zager & Evans (RCA)	4
1	2	HONKY TONK WOMEN	Rolling Stones (DECCA)	8
2	3	SAVED BY THE BELL	Robin Gibb (Polydor)	8
3	4	MY CHERIE AMOUR	Stevie Wonder (Tamla Motown)	7
5	5	MAKE ME AN ISLAND	Joe Dolan (Pye)	9
10	6	TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye (Tamla Motown)	5
7	7	EARLY IN THE MORNING	Vanity Fare (Page One)	5
15	8	VIVA BOBBY JOE	Equals (President)	4
19	9	BAD MOON RISING	Credence Clearwater Revival (Liberty)	2
13	10	CURLY	Move (Regal Zonophone)	5
6	11	GIVE PEACE A CHANCE	Plastic Ono Band (Apple)	8
25	12	DON'T FORGET TO REMEMBER	Bee Gees (Polydor)	2
9	13	GOODNIGHT MIDNIGHT	Clodagh Rodgers (RCA)	7
21	14	NATURAL BORN BUGIE	Humble Pie (Immediate)	3
8	15	CONVERSATIONS	Gilla Black (Parlophone)	8
11	16	BRINGING ON BACK THE GOOD TIMES	Love Affair (CBS)	6
17	17	WET DREAM	Max Romeo (Unity)	11
21	18	GOOD MORNING STARSHINE	Oliver (CBS)	3
12	19	IN THE GHETTO	Elvis Presley (RCA)	11
28	20	JE T'AI ME... MOI NON PLUS	Jane Birkin & Serge Gainsbourg (Fontana)	2
20	21	SI TU DOIS PARTIR	Fairport Convention (Island)	3
14	22	I CAN SING A RAINBOW/LOVE IS BLUE	Dells (Chess)	6
24	23	I'M A BETTER MAN	Engelbert Humperdinck (Decca)	4
16	24	BABY MAKE IT SOON	Marmalade (CBS)	10
26	25	WHEN TWO WORLDS COLLIDE	Jim Reeves (RCA)	8
23	26	GOOD GOOD BARABAJAGAL	Donovan & the Jeff Beck Group (Pye)	7
18	27	IT MEK	Desmond Dekker (Pyramid)	9
28	28	CLOUD NINE	Temptations (Tamla Motown)	1
29	29	TEARS WON'T WASH AWAY MY HEARTACHES	Ken Dodd (Columbia)	1
30	30	IT'S GETTING BETTER	Mama Cass (Stateside)	1

## Britain's Top 20 LPs

1	1	STAND UP	Jethro Tull (Island)	5
4	2	FROM ELVIS IN MEMPHIS	Elvis Presley (RCA)	3
2	3	2001 SPACE ODYSSEY	Soundtrack (MGM)	13
3	4	ACCORDING TO MY HEART	Jim Reeves (RCA)	10
11	5	AT SAN QUENTIN	Johnny Cash (CBS)	3
7	6	UNHALFBRICKING	Fairport Convention (Island)	5
8	7	HAIR	London Cast (Polydor)	3
5	8	FLAMING STAR	Elvis Presley (RCA)	10
6	9	LIONEL BART'S OLIVER!	Soundtrack (RCA)	4
13	10	LED ZEPPELIN	(Atlantic)	18
10	11	AHEAD RINGS OUT	Blodwyn Pig (Island)	4
12	12	LOOKING BACK	John Mayall (Decca)	1
9	13	THIS IS TOM JONES	(Decca)	11
16	14	RAY CONNIF, HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND	(CBS)	11
12	15	BEST OF CLIFF RICHARD	(Columbia)	8
15	16	AS SAFE AS YESTERDAY IS	Humble Pie (Immediate)	2
17	17	WORLD OF MUSIC	Soundtrack (RCA)	22
14	18	THE WORLD OF VAL DOONICAN	(Decca)	33
19	19	CROSBY, STILLS AND NASH	(Atlantic)	1
20	20	JIM REEVES AND SOME FRIENDS	(RCA)	1

### 5 YEARS AGO

TOP TEN 1964 Week ending Aug 28

- 1 HAVE I THE RIGHT Honey-combs (Pye)
- 2 DO WAN DIDDY DIDDY Manfred Mann (HMV)
- 3 YOU REALLY GOT ME Rinked (Pye)
- 4 I WON'T FORGET YOU Jim Reeves (RCA)
- 5 A HARD DAY'S NIGHT Beatles (Parlophone)
- 6 TOBACCO ROAD Nashville Teens (Decca)
- 7 CALL UP THE GROUPS Barron Knights (Columbia)
- 8 IT'S FOR YOU Cilla Black (Parlophone)
- 9 FIVE BY FIVE (EP) Rolling Stones (Decca)
- 10 IT'S ALL OVER NOW Rolling Stones (Decca)

### 10 YEARS AGO

TOP TEN 1959 Week ending Aug 20

- 1 LIVING DOLL Cliff Richard (Columbia)
- 2 ONLY SIXTEEN Craig Douglas (Top Rank)
- 3 BATTLE OF NEW ORLEANS Lonnie Donegan (Pye)
- 4 ELI PISTIC ON YOUR COLLAR Connie Francis (MGM)
- 5 DREAM LOVER Bobby Darin (London)
- 6 HEART OF A MAN Frankie Vaughan (Philips)
- 7 CHINA TEA Russ Conway (Columbia)
- 8 ROULETTE Russ Conway (Columbia)
- 9 BIG HUNK O' LOVE Elvis Presley (RCA)

### 15 YEARS AGO

TOP TEN 1954 Week ending Aug 21

- 1 CARA MIA David Whitfield/Mantovani (Decca)
- 2 LITTLE THINGS MEAN A LOT Kitty Kallen (Brunswick)
- 3 THREE COINS IN THE FOUNTAIN Frank Sinatra (Capitol)
- 4 MY FRIEND Frankie Laine (Mercury)
- 5 IDLE GOSSIP Perry Como
- 6 SECRET LOVE Doris Day (Philips)
- 7 HILLS OF DAKOTA Doris Day (Philips)
- 8 WANTED At Martinsville (Capitol)
- 9 STORY OF THREE LOVES Whitey (Mercury)
- 10 THREE COINS IN THE FOUNTAIN Four Aces (Brunswick)

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

By courtesy of "Cash Box"

(Tuesday, August 26, 1969)

- 1 HONKY TONK WOMEN, Rolling Stones
- 2 A BOY NAMED SUE, Johnny Cash
- 3 SWEET CAROLINE, Neil Diamond
- 4 HEART JACKIE DE SHAMON IN YOUR
- 5 SUGAR, SUGAR, Archies
- 6 GREEN RIVER, Credence Clearwater
- 7 TOGETHER, Youngbloods
- 8 LAY LADY LAY, Bob Dylan
- 9 LAUNCHING, Guess Who
- 10 POLK SALAD ANNE, Tony Joe White
- 11 GIVE PEACE A CHANCE, Plastic Ono Band
- 12 ROBBY MINT A MILLION YEARS, Grass
- 13 BURN, DON'T TAKE YOUR LOVE TO TOWN, Ken Roberts & First Edition
- 14 SOUL DEEP, Box Tops
- 15 EASY TO BE HARD, 3 Dog Night
- 16 IN THE YEAR 2525, Zager & Evans
- 17 JAMES & SHONDELLE, James & Shondelle
- 18 HURT SO BAD, Letterman
- 19 MARRIAGES EXPRESS, Crosby, Stills & Nash
- 20 I'LL NEVER FALL IN LOVE AGAIN, Tom Jones
- 21 BABY I LOVE YOU, Andy Kim
- 22 MY CHERIE AMOUR, Stevie Wonder
- 23 MY LOVE WITH ME, Aretha Franklin
- 24 BIRTHDAY, Underground Sunshine
- 25 MOVE OVER, Steppanwolf
- 26 WORKING ON A GROOVY THING, 5th Dimension
- 27 I CAN'T GET NEXT TO YOU, Temptations
- 28 NITTY GRITTY, Gladys Knight & the Pips
- 29 GOOD GOOD BARABAJAGAL, Donovan and Jeff Beck Group
- 30 KEEN-0-FARE, Electric Indian



**RETUGA CLARK**

**COOK AT MINE**

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**THE NEW FORMULA**

**HORE KRISHNER**

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## HERMITS SET FOR TALK OF THE TOWN CABARET

HERMAN'S Hermits have been booked for a two-week engagement at London's theatre-restaurant commencing Monday, September 22. In an important British cabaret booking to date, they will follow two American attractions — Sammy Davis and Vic Damone — at this venue. Ross Taylor is devising and producing a completely new act for the group to feature during its London season.

The group will be released in full, for release on holiday. The group are engaged in one-nighter engagements with a one-nighter at the London Palladium. They then return to London for extensive recording sessions, from which a new single will be selected for early October release.

Three major pantomime offers are at present being considered for the group. But if one is accepted, it will have to be for a relatively short season, as the Hermits will probably start their next tour of Canada and the United States in February. There are no plans to appear at London University's President's Ball on November 11.

### EXTRA SCAFFOLD DATES

Scott's "Zones" review is to play Lyon Concert. It will be three successive days from October 21. This is in addition to the dates announced in last week's NME. The group will be at Leeds Technical College on October 20.

## Colin quits Bee Gees IT'S NOW OFFICIAL

AFTER weeks of mounting speculation concerning his future, it was officially announced on Tuesday evening of terms of the statement, Colin, who will cease to be a member of the Bee Gees, and will appear in their current TV special "Cucumber Castle" without Colin's consent from all his contracts with the group.

Colin has been with the Gees since February, 1967. Commented Barry Gibb: "Colin's departure is all part of our natural progression. He has been spending an increasing amount of time on his management activities, and we have been aware for some time that he would eventually leave." Colin Peterson made this statement to NME: "I received a letter from Barry and Maurice Gibb asking me to sign to the effect that they no longer desire to be associated with me."

"I am a partner in the Bee Gees and have no alternative but to put the matter to my lawyers and ask them to dissolve the partnership heretofore known as the Bee Gees. I intend to continue using the name until the end of the year if it means forming another group." Colin's discovery Jonathan Kelly makes his disc debut on September 12 with his self-penned single "Parlophone". Kelly (21) is a singer, composer. He has been signed to the management of Petermann Management. Colin Peterson, manager of the Bee Gees, has already waived 12 of his own compositions, with a view to an LP being released if the single is successful.

### GRAHAM BOND IN CONCERT

Graham Bond, who recently returned to Britain from America, is to star in a special "welcome home" concert at London Bow Albert Hall on October 17.

The group leaves for London's theatre-restaurant commencing Monday, September 22. In an important British cabaret booking to date, they will follow two American attractions — Sammy Davis and Vic Damone — at this venue. Ross Taylor is devising and producing a completely new act for the group to feature during its London season.

## EQUALS: U.S., AUSTRALIA SET — NEW LP ALL SELF-PENNED

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In case you didn't know, the Move's current hit "Curly" is dedicated to a pig of the same name. And here is group member CARL WAYNE giving CURLY—whom he owns—an affectionate hug.

## DYLAN HERE!

BOB DYLAN flew into London Airport on Monday evening, accompanied by his wife Sarah, in readiness for his eagerly-awaited concert appearance in the Isle of Wight Festival this Sunday (31). He immediately travelled on to the Isle of Wight, where he will be staying until after the event.

## POP FILMS IN EDINBURGH

Among films to be screened during the Edinburgh Festival next month are the Rolling Stones' "Sympathy For The Devil" and the colour version of the group's Hyde Park concert. Also seen during the event will be films starring Johnny Cash, The Doors, and Jimi Hendrix.

## JAMES TAYLOR INJURED

Apple singer James Taylor broke an arm and leg in a motorcycle accident in America this week. Plans for him to come to Britain for a promotion trip have been delayed, but he will be heard in a pre-recorded edition of Radio-1's "Kind Of Folk" next Wednesday (3).

## THE BEATLES ALBUM SET FOR A FORTNIGHT

A NEW 16-track album by the Beatles — mostly recorded only within the past six to eight weeks — is to be released by Apple on September 12. Title of the LP is "Abbey Road," inspired by the address of EMI's recording studios in London's St. John's Wood. One side features six numbers in medley form, and lasts more than a quarter-of-an-hour. Beatles' Press Officer Derek Taylor told the NME this week: "The album is very compact and very real, and was recorded at nice, workmanlike sessions which usually began at 2 pm and continued until the end of the evening."

Two of the songs on the LP — again produced by George Martin — are composed and sung by George Harrison and one by Ringo Starr.

## NME WAS RIGHT—LULU SIGNS FOR ATLANTIC

LULU flew to America on Monday to sign a three-year deal with Atlantic Records, with a guaranteed minimum income of half-a-million dollars. This confirms the NME's exclusive forecast five weeks ago. Atlantic has captured Lulu in the teeth of strong competition from other major companies, following her split from her previous record producer Mickie Most. Lulu will spend ten days in Atlantic's studios in Mussel Shoals, Alabama, cutting tracks from which a single and LP will be selected. Her new recording manager is Jerry Wexler, who also supervises Aretha Franklin and Dusty Springfield.

The singer will return to Britain briefly at the end of next week, before setting out once again for America where she is due to make her Las Vegas cabaret debut — she opens at the famed Flamingo Hotel on September 18. Lulu is due back in Britain in early November, when she will undertake promotional work on her first Atlantic releases. Lulu is not expected to make any live appearances in Britain before the end of the year, although a major TV date during the Christmas period is likely. Tours of Mexico and South Africa are being lined up for her early in the New Year.

## HERB TO DISBAND TIJUANA BRASS?

HERB Alpert may disband the Tijuana Brass at the end of this year, in order to concentrate on record production for his A & M label. This means that his November tour of Europe may be his last. As exclusively revealed in last week's NME, the Alpert band appears at London Royal Festival Hall on November 14, as part of its European tour.

## Shack to add brass?

Chicken Shack is likely to add a brass section to its permanent line-up, if a concert planned to take place at London Royal Albert Hall is a success. The group is to perform there with a 15-piece blues band in March — believed to be the first time in this country that such an event has taken place.

## FRANK FIELD WORLD TOUR

Frank Field has been booked for a world tour in the autumn, opening with a two-week engagement at Toronto Beverly Hills Hotel from September 8. He then plays dates in Las Vegas and the Bahamas, before starting a concert tour of Japan.

## Terry Reid for Tull tour

Terry Reid has been added to the Jethro Tull concert tour which opens at Newcastle City Hall on September 25 — as previously reported, Savoy Brown is already set. Tull has been spending this week recording a new single and album, and is scheduled to undertake its third U.S. tour from November 1 to December 8.

## ZEPPELIN: THIRD U.S. TOUR

Led Zeppelin is booked for a one-week concert tour of Scandinavia and Holland from October 3. It then returns to Britain for a week, before flying off to America to commence another major tour there on October 16.

## Hollies: new single, mini-tour

AFTER a period of inactivity on the British scene, the Hollies are back in the news again this week. They have a new single being released by Parlophone on September 19 — an American song with the unusual title of "He Ain't Heavy, He's My Brother." The group flew off to the Continent yesterday (Thursday) to telecord promotional sequences on the new single — which it has also waxed in French, Italian and Spanish — and will also play a few concerts during its European itinerary. A limited schedule of British concert dates is being lined up for the Hollies for later in the year.

## FAT MATTRESS DEBUT SINGLE & SECOND LP

FAT MATTRESS — the group formed by former Jimi Hendrix bass guitarist Noel Redding — finished recording its debut single this week. Titled "Naturally," it was written by members Neil Landon and Jimmy Leverton and is scheduled for release by Polydor during September. A second album is already planned, and a string of British and overseas dates has been lined up by agent Dick Katz.

With the release of its first album — titled simply "Fat Mattress" — re-scheduled for today (Friday), the group begins work on the next LP in September, setting aside a minimum of ten days for recording.

A return trip to Sweden for five days during November, to follow its visit there earlier this month, has been set. Other overseas visits include "Beat Club" in Bremen on September 27. The group records a spot for BBC-2's "Peter Sarstedt Show" on September 15.

After the Isle Of Wight Festival tomorrow (Saturday), Fat Mattress plays Redcar Coatham Hotel (September 1), Aylesbury (4), Birmingham Mothers (7), Purley Orchard (8), Wolverhampton Lafayette (10) and Dunstable California (12).



we're from the King.

His new single!  
"Clean Up Your Own Back Yard"  
c/w "The Fair's Moving On"  
RCA 1869.



# EGG

you will have heard the next record already, and if you're one of the thousand people who wrote in for our progressive music catalogue you'll want to hear it. EGG do incredible things with time—none of your old 4/4 stuff. I tripped over my ear a couple of times when I first heard it, but I'm okay now and I do like the record. 'Seven is a jolly good time' is the title, on Deram DM 269, and if you like Nouveau Rock listen to it. Cowboy' when it's released in a couple of weeks, because it's going to be the film of the year, and the theme music is brilliant. By RONNIE ALDRICH, this is beautifully orchestrated with a huge sweeping string section and the incredible Aldrich piano. It's on Decca F 12962. Info is nearly a year old. Am I boring you?

**DECCA** group records

The Decca Record Company Limited  
Decca House, Albert Embankment, London SE1

Hope you'll all go and see 'Midnight

# BRUCE: MASTER MUSICIAN

**JACK BRUCE: SONGS FOR A TAILOR** (Polydor, 583058; 37s 6d)  
THE strength of the Cream's exciting appeal was, to quite an extent, the vocals of bass player Jack Bruce. Now Jack has had the freedom of playing not only bass, but piano, cello and organ on this, his first solo LP. He did all the arrangements, composed all the music and sings all the Pete Brown lyrics.

He picked the musicians from his friends—Harry Beckett and Henry Lowther, trumpets; Dick Heckstall-Smith and Art Themen, soprano and tenor saxes; Jon Hiseman and John Marshall, drums; Chris Spedding, guitar; LP producer Felix Pappalardo, vocals, percussion, guitar. Only engineer Andrew Johns kept silent at the mixer.

So what does it add up to? A very rich and varied bunch of tunes, all with plenty of powerful beat and drive to them, especially Bruce's first single, "The Moon, Your Mother She's Out of Tune." This is followed by a folk number, "Theme For An Imaginary Western." But best on side one is the slightly wierdo "Rope Ladder To The Moon," with a compelling tune to it.

In the three tracks trumpets and saxes are used, there is a full jazz big band sound. Bruce's voice along to greater efforts, as in "The Ministry Of God, Jack sings in a high, monotone voice for Boston Ball Game 1969, making it an eerie sound—very appropriate, although the far-off beauty into the music of "The Richmond, and a driving bass line, and a driving bass line. The entire album proves one thing very well—Jack Bruce is a very talented contemporary all-

# Personality—GLENN MILLER



GLENN MILLER (right) with two of his vocalists—MARION HUTTON and RAY EBELER.

ONE of the greatest kicks about music is that when it's good it is, literally, "a thing of beauty, a joy forever." Never mind if it's classical or pop, Jim Reeves or Stravinsky—the very best never fades away.

A perfect example of this business of "music for posterity" is the work of that gigantic name of the late 30s, early 40s, Glenn Miller, whose sweet sounds have been enjoying another revival lately via RCA's "Best of Glenn Miller" LP and two other Miller sound LPs are reviewed in this issue. Miller and his orchestra also plays Miller music in a Northern pub each week.

Miller was a bland, bespectacled figure whose career fame and influence, above all else, was due to portions at the height of his career. Even today, many orchestras and arrangers of a great deal of his style. And in the States, there's even an officially authorized "Glenn Miller Orchestra" playing and recording a carbon copy of his music.

He was born in Iowa in 1904; began as a jazz trombonist in his teens, early 20s, Glenn Miller was a sessionman in his early 'twenties. He

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**MECCA DANCING**  
HIT RECORDERS OF "EARLY IN THE MORNING"  
LIVE ON STAGE AT 9 p.m.  
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# Ps edited by Brian Evans

# Temptations' whirlpool of sound

**TEMPTATIONS: CLOUD NINE** (Tama Motown STPL 11109 stereo; 77s 5d)  
ONLY three tracks on side one, but what tracks! Never has this musically singing quintet been so good as in their swinging Cloud Nine, or their falsetto-led I Heard It Through The Grapevine, or their 9½ minute version of their American single hit, Run Away Child, Running Wild, which builds up into a whirlpool of

Side two has seven shorter tracks, all good things, like Hey Hey, I Need Your Lovin' and I Gotta Find A Guy, giving the menors opportunities of taking lead vocals, while the others back them up. Another very good LP from this public group, with special accent on the backing music which gets away from the more usual Tama sound.

Other titles: **The Key, What Is A Man, My Past, Crossed My Mind, Future, Do What You Gotta Do, Rockin' Pneumonia and Boogie Woogie Blues, The Road Jack, The Hole He Said He'd Dig For Me, Bread and Butter Man.**

# NO OPERATION FOR GRAHAM NASH, IF...

NO journalists are allowed to interview Graham Nash, because he must rest his throat, after his serious illness. But I did. We met by sheer chance in Greenock village, where he was with his constant friend and companion, folk singer Jon Mitchell.

My doctor told me that if I did overdo talking, I won't need an operation on my speaking mum. My throat has been talking me up and all we have engagements to fulfill, I don't talk much.

Our first two dates at Chicago and Woodstock were great. The response was a knock out. We were terrified because we had never worked on stage together before, and anything could have happened. But it turned out two weeks better than we'd even hoped it would.

Now on the tail end of their tour, Led Zeppelin's Robert Plant celebrated his 21st birthday in true English fashion last week with a blast at the Haymarket. The Haymarket is rapidly becoming THE pub for all English visitors, since it serves Watney's Eekes an tap.

It was a huge incident for Plant who was ceremoniously presented with a cassette recorder by his agent, at which he commented "I've always wanted one of these and I'm very grateful. You can tell them all at the party."

# CLAPTON ADORATION

"CLAPTON IS GOD" said the hand-lettered sign at the back of the Forum and to the majority of eager Blind Faith fans, he was god. They were there to see him, and also to see Steve and Ginger and Rick and to see them TOGETHER.

The show opened with an uninteresting and unoriginal set of songs, which were boring they could not detract the crowd's attention from their conversation. Next came Delaney, Bonnie and Friends. Delaney and Bonnie were excellent and friends, live musicians who can play any instrument, from organ to sax to trumpet, and make them sound right, aroused the crowd to a

fact oblivious from the heavy smell of marijuana. They did not want to get it. Blind Faith were "get close." Again the police panicked and the press signs jumped on the front of the stage. It was as crowded Eric had to return to the back of the stage. Finally the cops left the stage and Delaney, Bonnie and Friends joined Blind Faith in "Sunshine Of Your Love." The audience was all on its feet with singing and clapping throughout the set. The end Bonnie and Eric flashed peace signs to the audience and ten thousand people around the Forum. It was beautiful.

I spoke with Rick Grech at the reception in the Forum Club following the show and he seemed excited about the crowd's reaction. He told me they had a couple more dates in California, then they wanted to fly to Lagos to see Elvis before returning to England to begin work on their second album, which is right now in all in their heads.

# DELLS: MANY GOOD THINGS

THE DELLS: GREATEST HITS (Chess, stereo CRLS 4554; 37s 6d)

ALTHOUGH labelled "Greatest Hits," the Dells current medley of 14 Can Sing A Rainbow/Love Is Blue isn't included, because this album was recorded last November.

The members — Charles Barksdale, Verne Allison, Michael McGill, Johnny Carter and Marvin Junger — can all take over lead vocals, while chorally they can provide top class backing singing. They put a great deal of dramatics into their vocals, and sound like they have a great deal as men. They also provide a deep rich beat. They have a lead band, under arranger Charles Stepney, even with strings, behind them.

Other titles: **Always Together, Love Is So Simple, I Can't Live Without You, Wear It On Our Face, Make Sure, Does Anyone Know My Name, Change Me Go True (For Love).**

MORE "WORLD OF" LPs  
At the bargain price of 15s 6d, the Dells company have issued four LPs in their "THE WORLD OF" series. They are: **THE WORLD OF PA 35, stereo SPA 35**, featuring music I can hear The Grass Grows Weeds — All Or Nothing, Little Don't Let Him Take Your Love From Me, Gonna Keep On Tryin' Till I Win Your Love.

# From you to us

I HAVE a feeling that the Creedence Clearwater sound could soon spread to other artists and groups in the business — and what a tremendous kick off that would be.

I'm not implying that others should copy the Clearwater brand of music, but that they should have a sound is a blend of old rock and new

However, there are plenty of good things on this quiet, easy-to-hear vocal LP, right from the over six minute first track, Stay In My Corner, with the lead singer taking the words and singing in a repetition of the word "Stay" — most effective.

ELVIS PRESLEY returned to live shows in Las Vegas, after a long absence (FYTH, August 23). What rubbish! I'm not a singer or a current success, but his new commitments keep him off.

ELVIS recently said that he decided to return to the stage about three months ago. Long absence from current success, but his new commitments keep him off.

ALAN PATERSON (right) with two of his vocalists—MICKY RAY and RAY EBERLE.

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**Ann**  
**roses**  
Editor of "Tiger Beat"  
**in Hollywood**  
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# 'Colour Me Pop' hopes for BBC 1 repeats

"COLOUR Me Pop," BBC-2's late night Saturday pop showcase is coming off on August 30 when the Fortunes appear in the final edition of the show that for the last 15 months has been one of the shining lights for pop fans on TV.

"Colour Me Pop" began its life in June last year more as an experiment in colour than a pop TV show. Producer Steve Turner was given a brief, a limited budget, a small studio and told to start work.

"I knew nothing about pop at the time," he told me recently. "And the groups had to help me just as much as I've directed them in the studio."

"I think the fact that we were all working on something new, in as much as the groups and solo singers were given the opportunity to project more than their latest single, pulled us all closer together. I've learned a lot about the music and I don't intend to let my

interest drop now. I don't really know why 'Colour Me Pop' is coming off. I think we can truthfully say it became a success, although it was almost taken off after a few weeks because it was failing as a colour experiment."

Steve Turner is proud of his scope. Like the time he got Jetfro Tull on the show, before they had a hit. Proud to have played a hand in Clodagh Rodgers' long overdue chart success. Songwriter Kenny Young had no idea what to do with a song he had written, until one Saturday night he happened to turn on "Colour Me Pop," and saw Clodagh. He knew what to do with the song, which was "Come Back And Shake Me."

The Hollies finally dispelled any doubts about their being one of the finest entertaining acts in the world when they did a show in the series.

It turned out so well, the public clamoured for it to be repeated, which it was fairly recently.

Love Affair Steve Ellis had this to say about the programme coming off. "Yes, it did do us some good, but that wasn't the reason for doing 'Colour Me Pop.' I've always thought of it as a good visual show, and the music sometimes taking second place to the photographic side of it."

"That's great, you need a show like that. I'll be sorry to see it go, and I'm very glad we got the chance to do it. In fact, I'm sorry for a lot of good new groups who won't be able to appear on one."

The stars are united in their praise of "Colour Me Pop." Viewing figures prove that it is not only pop fans who tune in. The only ones who want to take the show off are the BBC.

There is a chance the series may be repeated on BBC 1 in the near future. It's a step in the right direction, but why the usual rabbit-ear instead of a seven-league march forwards?

GORDON COXWILL



Three attractions to get big breaks in "Colour Me Pop," and without the aid of a chart record, were (from left) ORANGE BYCYCLE, progressive group; JIMMY CANNIBALS, Liverpool singer-songwriter; and POP TOPS, from Spain, who, with coloured singer PHIL TRIM, made a big impression.

# CHICAGO SINGS OWN BELLS

"THAT toddlin' town of Chicago may boast about State Street — its grimy great street — but most of its citizens hardly seem to know, or care about, the growing fame of Chicago's own, talented group, the Dells."

says ALAN SMITH

This, at least, is the opinion of the city's daily newspaper, which recently blasted local people for not supporting a group which it said could give Chicago the answer to Detroit's Motown.

The newspaper pointed out that in the past two years the Dells had had nine singles, hits in America; their fame was spreading across the USA via appearances on the networked David Frost Show and other major programmes; and that very shortly no less than Frank Sinatra would be flying to Atlantic City to see the group in action there! And still Chicago gave them the cold shoulder!

## On the road

Added the "Chicago Daily News": "The Dells have lived in Chicago, recorded in Chicago, but seldom made money here. So they spend 80 per cent of their time on the road — riddled with applause — and then come home to oblivion."

All this doesn't worry the group very much any more. They've got used to travelling and they know that it's more usual for successful artists to spend their time travelling away from home.

When they're in Chicago the Dells usually spend most of their time recording at the Chess studio at 225 E. 21st Street. "Love Is Blue" was recorded there and only a few weeks ago they followed this up with an album which should be released in this country in the autumn.

Street — Bobby Miller — and to whom the Dells owe a great deal for the guidance he's given them in the past two or three years.

Bobby Miller is a patient and thoughtful man who gives the group a certain amount of clowning around before recording. Then the mood changes and he'll suddenly step in with a sharp reminder that standing around never got anybody anywhere.

One of the tracks they did for the new LP was Ois Redding's "Deck Of The Day," giving it their special interpretation with a church feeling. Another, was the sledge "One Mint Julep," although much of the other material is well up-to-the-minute.

Biggest "character" in the Dells? Undoubtedly neffy Marvin Junior, known as the group's very own "Mama Cass." He's the boys' vocal anchor! When Marvin's around, you usually notice the room's a little brighter... because he's a colourful dresser often to be seen around in a yellow polka dot shirt, blue sunglasses, and a massive "river boat" hat perched squarely on his chubby head.

Equally sharp dressers these days — although back in the early 50's they were suits and creamed their hair, like everyone else — are fellow Dells Verne Allison, Mike McGill and Johnny Carter, who form the harmony side of the act; and banjo-voiced Chuck Barkadale.

Chuck has vivid memories of the time the Dells were called the El Rays and they were teen kids straight out of high school, looking for jobs in small clubs, trying to make it without the benefit of a manager and agent.

"Things were tough," laughs Chuck. "I guess we worked out our frustration in a rough way because, as people, we were nothing less than sheer hoodlums. Man, we broke car windows and threw things at buses. We were bad, man. But we were always singing!"

As time went by they sang in ice cream parlours and on coach outings; practised in the nearest available gigs; and used to reckon they'd really made it when they performed at Lathrop and got two dollars and a hamburger each.

The Dells eventually managed to sign with the Chess label, then

moved on to the Vee Jay label for two years; then back to Chess for one early hit record in 1956 called "Oh, That Night."

Shortly after, came their biggest test.

All were involved in a car accident and the mental and physical strain of the ordeal caused the Dells to founder as an act. They almost broke up.

They just kept together, however, and by 1962 the boys were getting better again and they were touring and playing like Ray Charles and Dinah Washington.

According to Marvin Junior, the Dells have no such thing as "a Chicago sound."

He adds: "It's more a style. From the West Coast you get the glitzy micks — from the East Coast you get your fine dancers — but our thing here in Chicago is just so old it's new. I guess our thing is just smooth, polished — straighter."

## Chemistry

Producer Bobby Miller goes further. He says what the Dells have isn't just a sound, it's the spirit and chemistry and magnetism possessed by people like the Beatles.

He comments: "You should have seen them do a date at the University of Mississippi recently."

Those Southerners almost tore down the auditorium and every-body, white as well as black, just buried their race taboos and dug the groove."

To give you some idea of the Dells' deep care and polish when they record, you might like to know that for a track like "One Mint Julep" they don't just content themselves with a small backing of guitar, bass and drums. Musicians on that session included members of the Chicago Symphony orchestra and jazzmen from the city's south side.

One writer described the recording like this: Marvin Junior is growling and howling his lyrics, the whole group is chipping those brisk staccato diddip-diddips; Johnny Carter is almost freakish glass with great, searing whines; and Chuck Barkadale is creeping up on the mule to purr, in his hilarious Big Bad Daddy bass: "One mint julep (pause) was the cause (pause) of it all."

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**TAIL-PIECES**  
 by *The Alley Cat*

**SPECULATION** over rumour that CBS bidding to buy MAM firm, which handles Tom Jones and Engelbert Humperdinck, whose Decca contracts run out next year... After Zager and Evans, could Creedence Clearwater keep U.S. at No. 1?... Forthcoming Small Faces LP could be last for immediate...

Despite radio ban, BBC-1's "Quiz Of Week" had Jane Birkin singing "Je T'Alme" in bed... Ron Kass, head of MGM, dined in Hollywood with former boss Al Bennett, Liberty/UA chief... Buddy Holly's "Heartaches" and "Well Alright" played by Humble Pie and Blind Faith respectively... Among many showbiz personalities who cheered Sammy Davis on Monday - Richard Burton, Matt



Lead guitar Michael Monarch has quit Steppenwolf group... Britain's Terry Reid promoted to top spot at New York's Ungano ultrapop club... Veteran pop star Guy Mitchell plays Simple Simon in Stockton at Christmas... Eric Burdon forms new band (Warz) also Zoot Money... Marriage of Tremelo Len Hawke to Carol Dilworth in October... After eight weeks, Mama Cass in chart with "It's Getting Better"...

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The youthful cast of "Hair" at the Shaftesbury Theatre has every right to be happy. Playing to full houses and occupying the LP charts, they are getting paid for "doing their thing"...

Diana Ross into staying with Supremes, but having trouble now holding Temptations... Tony Bennett opened chain of Italian restaurants in Houston, Texas... Blind British jazz pianist George Shearing writing music for "80 Steps To Jonah" movie... Are Doreen and Zoey reporting Family Dog to RSPCA?... Flying lesson for Patti, Mrs. George Harrison... Moody Blues looked uneasy on Frankie Howard Show... work for Marty Robbins until October following heart attack... Jack Bruce loves playing rock, hates listening to it... Joan Baez records in Nashville again next month... Cowells' 10-year-old girl singer Susie writes about her first kiss - with Davy Jones... Creedence Clearwater group first to do whole hour Dick Clark TV show

September release of Crazy Elephant's first LP includes "Gimme, Gimme, Good Lovin'" and their current release "Sunshine Red Wine" ... After hearing David Essex and his group play at La Valloube Club Uva Gardner invited them back to her flat... Will Barry and Maurice Gibb qualify for this year's No Bell prize(?)

**NME POPWORD**  
 Compiled by JULIE LOGAN, Leytonstone, London

**ACROSS**

- Hit for 8 across (2, 3)
- Brothers, three of them
- Half U.S. duo
- Mary, one of Tamla's first stars
- Could name a group of male vocalists
- A Hollie
- Not a negative new group
- Another Hollie (4, 7)
- Like Marbles were 16 sounds like a super-group (2, 5)
- Jasine Hayward downcast
- She had at
- Married with Bingo in "Candy"
- Jazz type of singing
- Ft. Lauderdale
- Fraxco's beer
- Those Welshmen
- The man's deejay
- Progressive label
- Lastence
- Number of the "You're Driving My Crazy" group
- Miss Troy

**DOWN**

- The gun'n'r arrests (2, 2)
- "Boney" ran "paul's day before ballad
- Source of 5th Dimension hit
- Artha's smash (1, 3, 6, 6)
- 6, C and W hit for Roger (6, 5, 6)
- Singer - songwriter with definite direction
- Instrument
- Singing - Sun's hit
- Teacher
- The ex-police-man now solo
20. Louning lager-loving guitarist
- Child; 3 Jan (Anderson); 4 Anne;
5. Eye, Taylor, 6. Settlers, 8. Bob (King), 10. Diddy (men), 11. Gas, 14. Anita (Harris), 15. Alan (Priest); 16. Pity, 20. Klaus (Youman); 21. Amen (Arcker); 22. (Jim) Dave; 23. Dave Allen, 25. Lennon, 26. "I Am A Boy"; 29. CBS, 31. The Past; 34. Who; 35. (Moby) Grape; 36. Eddy; 38. Bee (Gee).

Answers next week and here is last week's solution

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Max Clifford, manager of Paul and Barry Ryan, plays water polo for Sutton and Chase SC... Clodagh Rodgers' two hits produced plit of girl singers... Don't expect Anita Harris to wax re-titled version of Equals' hit: "Viva Bobbie Gentry!"... U.S. reports indicate big success for current American tour by Jon Hiseman's Colosseum... Dennis Berger has taken charge of creative product for Dick James Page One Records... In America, they're now billed as Dennis Voss and Classies IV... Like Elvis Presley fans, Jack Jones' angry with RCA British end... Billy Preston announced black Beetle in America... Jimmy Page, of Led Zeppelin, plans September holiday in Spain and Monaco... Cyril and Michael Black opening London office may be joined by song-writing brother Don Black... Paul and Barry Ryan claim to be millionaires in one year's time... Who said Jimmy Young's discs should be played at Regato 45? (1)

**SOCKO SAM**  
 It makes me feel like a sadist to say that Sammy Davis was fantastic... 2-hours opening singathon at London's Talk Of The Town on Monday and black tributes for the tuesday artist are sold. It was Sam the song all the way, with no impressions and hardly any dancing. Highlights: 1. a great variety - a Peggy And Boss' melody which, possibly genius, Michael Silva (now a London resident) drummed inside him, a hearty "Spinaway" wheel rock number, his miming to Robert Preston's "Pool" song, a Newley - Briceuse melody and the long "Ang Sa Neds Mc" preface by the amusing comment that Shirley Bassey may have had the hit here, but in America it was all mine!

Sam talked quite a bit performers do as they grow older, and was funny telling how he needed this "therapeutic" outfit after doing a film and "as I'm a theatrical junkie when I saw Bruce (Forayth) doing so well here, well, I just had to have a "fix"..." Sam was introduced amusingly by bearded Richard Burton, who in one of Elizabeth's cast-off dresses, he said "Sam himself was a Mr Fishy character that made him look like a miniature pirate, with red shirt, gold-belted trousers, silk scarf and black trousers. He set everyone laughing by revealing how heart-breaking it was to push up front of the creation Mick Jagger who in Hyde Park. It was a lovely number, but not here to take... ANDY GRAY.

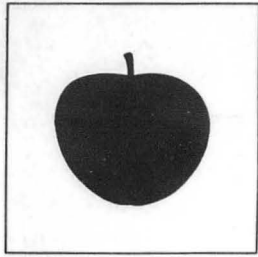
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**RAMBLING ARE BACK TO THE STREETS**  
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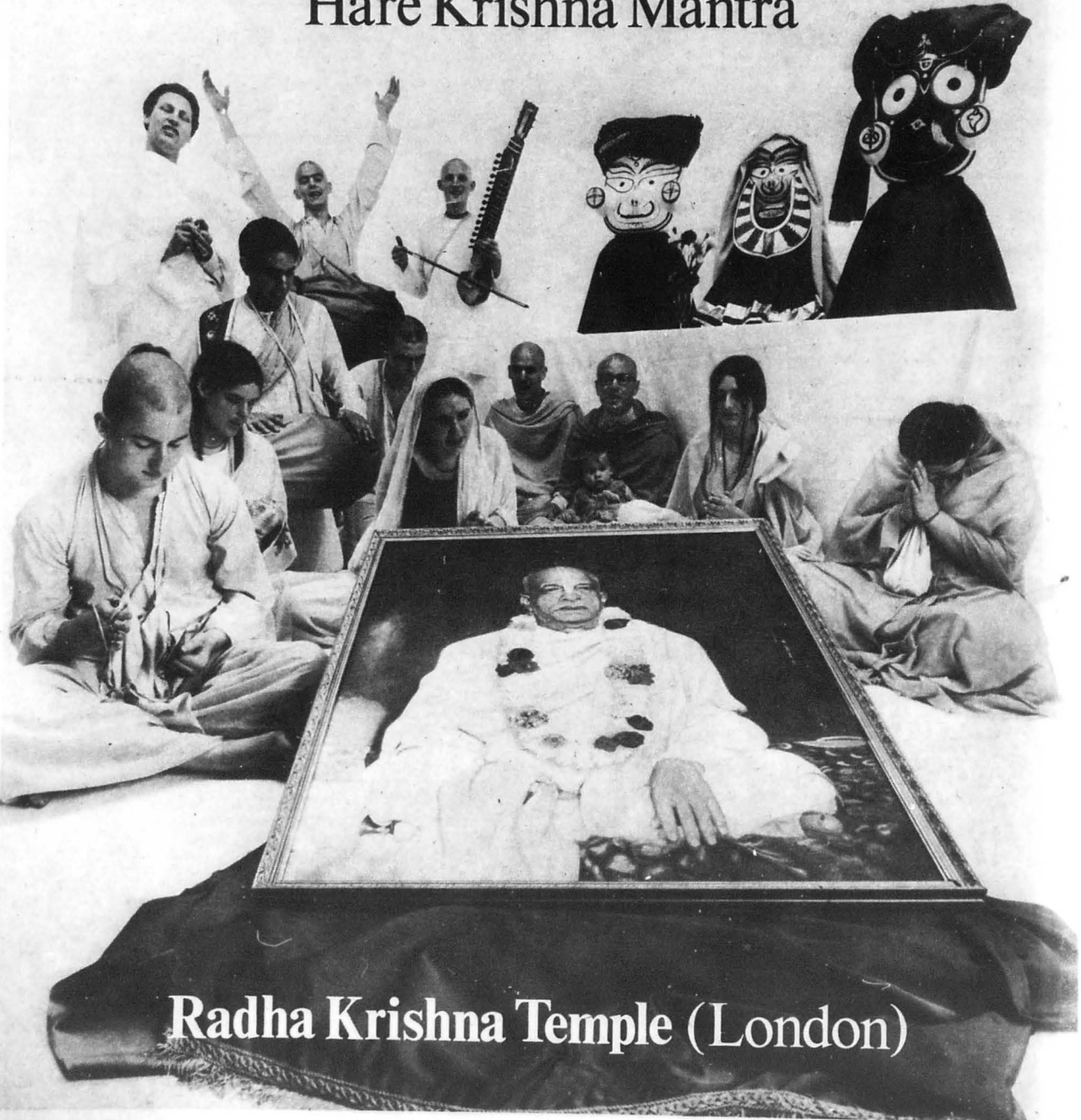


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## Hare Krishna Mantra



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