

New Musical Express

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CLAPTON REVEALS BLIND FAITH U.K. TOUR SHOCK

TONY JOE WHITE'S Sensational American Hit

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01-836 3856

Week ending September 13, 1969
WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER

DENVER



Jonathan Kelly

Produced by Colin Petersen
Personal Manager—Joanne Petersen

Published by Hercules Music
in conjunction with
Enquiry/Carlin Music Corp.

Parlophone R5805



THE GREATEST RECORDING ORGANISATION IN THE WORLD

PHOTOGRAPH BY Wolfgang Heilemann

BLACK TOP; WHITE TOP

EDDIE GRANT on the left has the hair he was born with and on the right the hair he has adopted as guitarist of the EQUALS. He did it to add a bit of novelty of the group as the blond black man.



EDDIE GRANT

EDDIE GRANT. He's black and he's proud but he doesn't shout it loud. In fact, Eddie doesn't even bother to say it at all. "They were a bit worried about having coons in the group," he laughs.

"We joke about the colour bit because we aren't obsessed with it. I didn't bleach my hair because I was ashamed of having jet black hair. When people ask me why, I say 'why not?' White people dye their hair, why shouldn't I?"

He's the biggest show off in the world, and that's all that stopped him becoming an eminent doctor. "Nobody applauds in the operating theatre. I didn't get as far as training to be a doctor but I thought a lot about it when I was a kid. I only decided that I couldn't live without music a couple of years ago, when I discovered just how much bread I could make out of it."

Eddie, 21 last March, stands one inch under six feet, has the sleepest pair of brown eyes I've ever seen, and interrupts almost every sentence with a chocolate chuckle.

He derives his stimuli for the numerous songs he writes from everyday things and everyday people. "For me," he says, "people must be real. Just be yourself and you'll do fine is my motto. I listen to conversations, and keep my eyes open to the world."

He arrived in England from British Guiana nine years ago, but doesn't like recalling his early life. Life for Eddie began when he heard that John Hall, a drummer was thinking of forming a group.

Too busy learning

"I went up to see him — it was just at the time when my O levels were finishing — and told him I'd join the group. I met a couple of the boys and I liked them, and John's mother, who was going to manage us. At that time, it wasn't a matter of deciding whether we were going to put more emphasis on the music or the comedy side. We were too busy learning to play the damn instruments."

ALL THINGS EQUAL

No. 1

BY GORDON COXHILL

THE Equals! The yo-yo group of pop, with two misses for every hit. They remain totally unaffected by their success, which began in May last year when "Baby Come Back," an LP track, then a B side before it found its way to topside, rocketed to the No. 1 slot in the charts.

Friendly, fun-loving and very talented, the Equals are currently riding high again with "Viva Bobby Joe." This week, the NME begins a three-part series on the group, starting with a closer look at lead guitarist Eddie Grant.

It didn't take long for the individuals to realise that together, they had enough potential to develop into something more than a mere pop group. "It's uncanny how it happened," Eddie thinks aloud. "We had the same sense of humour, we shared each other's experiences, and we began to think the same way."

He assures me that beneath that supreme confidence and extrovert showmanship, there is no sense of insecurity at all. "No, I don't feel at all insecure about anything. Now that I've got my house, there's nothing left to worry about. The knockers? No, they never got under my skin. If they could do what

we are doing, they'd be doing it instead of us, if you see what I mean.

"I know that it's their jealousy or ignorance, and whatever the reason, I feel sorry for them. I'm not ashamed of our music, but I do experiment with other things. I've got a producing deal with another company, and I'll be working with a young group who have got an underground feel about them. I'm producing a group called Black Velvet who have just recorded one of my songs, 'Peace And Love Is The Message.'"

"All these things I can do apart from the Equals, when I have the time." Eddie's current hang-up is to crack the American scene. Not particularly because of any love for the country, but he feels the more fields they conquer, the less time they need to spend in Britain, and thus reduce the chances of being seen too often.

Fed up

"If people play the same places over and over again, it doesn't matter how good you are, the kids get fed up. What I'd like to do is spend a month in America, come back to Britain and work hard for a couple of months, then off to Europe for a week at a time. Throw in a tour of Australia or Japan once a year, and you can avoid being seen too often."

Much as the Equals operate as a tight team, both on and off stage, Eddie has emerged as the dominant personality in the group, which is all the more

surprising as he is not the lead singer.

"People always think in terms of one person. It is far easier to sell a single person than a group. I suppose I know what you mean. I don't enable me to lead them in any direction. If they don't want to do something, there's nothing I can do to change their minds."

"The good thing about having a five piece group is that you always get a majority vote about the decisions have to be made. On tour, if things start to get a bit out of hand, I write the others then to look to me for advice. I don't think it's anything to do with forceful personalities, just that I have this confidence in myself and the group."

Happy

If being an Equal in five years' time means staying exactly the same, Eddie would be happy. If external problems came along, things beyond our control might be better if we did a bit of other things, and kept the band going as a recording name. We couldn't break up our energies and mental thing with us now. If in five years, we can't play the sort of music that is in, like you need five fingers to play it, we'd converse about our energies and branch out into other things but staying more or less together."

"We've only got to be apart for a week, and we're dying to see each other, to catch up on the news, and discuss plans. It's the same with work. After a few days off, I'm bored, I need to be up on that stage with the audience down there having a good time."

Living

Eddie finds himself missing more and more with the businessmen of pop. "It's a living as well as a hobby, and you've got to find out how the other side work. It doesn't do any harm to understand the problems the bosses have."

Girls he takes as he finds them, and hopes they'll treat him the same way. "They treat me like a pop star, which is only natural I suppose, but now and again I meet a girl who is a bit deeper than that."

The day the kids stop digging Eddie, he'll pack it in, not a day before. "I never try to please myself on stage. It just so happens that what pleases them pleases me."

Next Week

MORE ON THE EQUALS

QUIETLY!!

just listen!

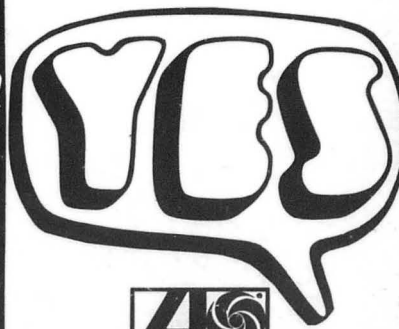
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DELICATELY



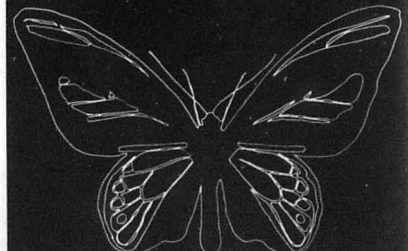
588 189

NATIONAL JAZZ AND BLUES FESTIVAL REPORT
YES: stole the show with their fresh sound.



588 190

floating in and out of your mind



in a gadda da vida

FLOAT!!



588 116

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NME exclusive

WILL BLIND FAITH BE SEEN AGAIN IN THE UK?



CLAPTON in action

'Egos were flying up and down'

old fashioned way in a group's coach. It was all due to Delaney and Bonnie. I cannot tell you how great they are musically. The album made me feel ashamed because they were working for virtually nothing because they had such a large band to pay, they had virtually no billing, and yet they were always cheerful.

Eric named "Well All Right" and "I Can't Find My Way Home" as tracks on the LP that most sum up what Blind Faith was aiming at and says of the album as a whole: "I think it is the best LP I have had a part in."

Are we likely to see a group called Blind Faith on tour in England? — "You may not see it called Blind Faith," answered Eric at his enigmatic best. "It might have a different line-up; it might be the same."

I SUPPOSE IT WOULD BE VERY UNFAIR FOR US TO WIND UP BEFORE ENGLISH AUDIENCES HAVE HAD A CHANCE TO SEE US.

Chances of an English tour? Fifty-fifty I would say. Yes I would like to do one.

Was there any foundation for rumours of dissatisfaction in the group? — "There were times when the group could have been larger and bigger when it could have been smaller — just Stevie and I."

Ashamed

In the first five days there everybody blowed out and came back to England, except me. There were differences, mainly because we were being boosted as a "Supergroup." Egos were flying up and down. I was ashamed because I didn't think we were big enough to take that. A group cannot start like that.

The best times we had were away from the stage, parties on the coach and things. So far as success of the group was concerned we underwent too much strain. We got a large percentage of bad nights and a small percentage of good nights.

Eric agreed that to a certain extent Blind Faith was crippled before it even started by the "Supergroup" tag.

Wouldn't that tag haunt him personally for the rest of his career? And what happens when a "Supergroup" leaves a "Supergroup" and forms another group? A "Super group" and so on and so on.

He was philosophic in recognising the problem. "This is one way to avoid it. Change your name. If I decided to make an instrumental single I would do it under a different name so I can tell if it's being bought for my name or for the music."

ERIC CLAPTON answers the questions in the group's first interview since U.S. tour

onto concrete. Pandemonium broke out. The cops dragged her to an office and would not let us in. After arguments we eventually got in and took her to hospital with Delaney carrying her.

There were more hassles there with the cops and Delaney dropped her again onto concrete and she ended up in hospital with a broken vertebrae. What can you do? It is a police state, it is a police country.

Will the group think twice before touring there again? — "It needs rethinking. I don't think that kind of thing can go on much longer. There should be some sort of stipulation in the contracts. You have got to make sure there are going to be no cops there."

The effect of all this on the group was very bad. We used to get notices accusing us of not living up to our responsibilities because it was happening.

Sometimes we really did get through to the audiences, sometimes we didn't. We played pretty well on most of the tour, except when we

had to play too loud to make ourselves heard. But people were very bitter because they had to see us in such large venues; because they thought we had a big-time attitude, a "Supergroup" attitude, towards it.

They were just bitter, they held it against you. But we just wanted to play to as many as we could and then move on. It sounds good in theory but you cannot get into playing like that. You have got to play a residency at a club or something to

and find that people (at the Hyde Park concert) didn't dig us. My instant reaction was, 'Well I'm not playing here any more.'

How much has Blind Faith fulfilled their hopes? — "I am pleased with the album and with a lot of the performances we did. But I don't think the group is going to stay together very long."

Stevie's going to do something on his own and I will do something on my own. I am inclined to say, 'Well that was THE Blind Faith tour.' We may come together again with maybe a different name.

A good part of the criticism of Blind Faith, at Hyde Park in particular, has been directed against the dominance of Winwood's influence over Baker and Clapton.

When we formed Blind Faith I thought Stevie had the best voice, so I encouraged him and pushed him into the front. Maybe people want me to sing. When I did do a vocal on the tour it used to get good applause.

Isn't it true to some extent that both Eric and Ginger need to be led rather than be leaders and that's why Stevie took the helm? — "Maybe, I fell very insecure sometimes that I am not doing the right thing. But it is my own hand up and the sooner I get over that the better. After all it is easier to be led than to lead."

How much musical satisfaction was there from the tour? — "A lot. I learnt a great deal. We travelled the

By NICK LOGAN

really get through. Yes I would like to go back. People seem to know more about me and my music and Stevie's music than they do here. Our album No. 1 in America. It is probably No. 40 here. (The Blind Faith album enters the NME Chart straight in at No. 2 this week).

going to America," he smiled. "Though we thought when we formed that we would do a couple of gigs here and then go to America. It ended up as you know with one gig and then we went to Scandinavia." The first thing I did when we got back was to pick up the papers

Violence

But the audience comes prepared for the fact that there will be cops here and they are bugged from the start. Their main thing is to heckle the cops and the main thing for the cops is to answer back with violence. OUR MAIN THING WAS TO APPEASE THEM BOTH — AND THAT HAS NOTHING TO DO WITH BEING A MUSICIAN. THAT'S BEING A POLITICIAN.

The peak of violence and hassles was reached in Phoenix according to Eric. The trouble was really with Delaney and Bonnie (the supporting group) who were having a hard time through lack of billing and weird contract and money scenes.

Phoenix was their last night on the tour and like most nights we jammed with them. Bonnie got really into it and fell off the stage, down ten foot

THE FOUR TOPS

Do What You Gotta Do

Tamla Motown
TMG710



LOVE SCULPTURE

Seagull

Parlophone
R5807



THELMA HOUSTON

Jumpin' Jack Flash

"A knock-out version of the Rolling Stones hit"
Stateside SS8026

LEE DORSEY

Everything I Do Gonb
Be Funky (From Now On)

Bell 1074

THE LETTERMEN

Hurt So Bad

Capitol CL15609

LOTHAR AND THE HAND PEOPLE

SDRAWKCB (BACKWARDS)

Capitol CL15610

TANGERINE PEEL

Play Me A Sad Song
And I'll Dance

MGM 1487



EMI Records (The Gramophone Co. Ltd.) EMI Records,
38, Manchester Square, London W1A 1TE



The TEMPTATIONS singing with DIANA ROSS (that's OTIS WILLIAMS sharing the mike with her) during their TV spectacular, "TCH," an LP of which has been in the album charts. The Temps are back in the NME singles chart with "Cloud Nine."

Can you put a name to the Temptations?

asks Alan Smith

I'VE always had the feeling that although the Temptations have enjoyed good record sales in this country, they've never quite made it as people with the British pop public. You know how it is: you buy their records . . . you like their sound . . . but if anybody asked you to list their names, you couldn't tell them to save your life!

Now — prompted by the NME Chart success of the Tempts' recent American No. 1, "Cloud Nine" — I've been trying to rectify this situation by probing deeper into the lives and personalities of the five members of this talented Motown group.

They're certainly a diverse bunch of people.

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EDDIE

THEN there's lofty Temptation **EDDIE KENDRICKS**, a soft-spoken, dirt-poor, honest lad who wanted to be a footballer until he decided he was too small for the American version of the game!

Among American pop journalists, they say that if nobody else in the Temptations is willing to commit themselves to a straight answer on a given subject, go straight to good old Eddie. He may hold something back—but he won't beat about the bush.

PAUL WILLIAMS, for instance, quite frankly, usually has little written about him because he doesn't like to be interviewed! It's not that he's anti-Press. It's simply that he's a cautious man who likes to think out his views on any given subject, and he doesn't like having to come up with an instant answer he might later regret.

One American observer calls him "a happy hipster," adding that "he and pink, together—and usually he tops off the whole outfit with a pair of wire glasses."

Says Paul: "My music means a lot to me, but I'm aware enough to know that a guy in this business who doesn't look like 'today' won't last very long."

"I like good style, anyway. I'd even grow a beard, except that I've been trying to grow one for years, but it just falls out. I don't have to cut it. The hair just grows a little bit and then it literally drops out!"

His hairy problems aside, Temptations' followers might like to know that Paul is generally regarded as one of the hardest workers of the team, as well as being an astute judge of character. He's friendly and outgoing enough—but like any group member, British or American, he often has to suffer from boredom which plagues him after a show. And he's ruthless with them—they get the deep freeze.

OTIS

TEMPTATION **OTIS WILLIAMS** is another one who likes the fine things of life. He, too, lives close to the heart of Detroit, and he's often to be seen driving about the city in a Continental Mark II car with a swish white finish and a burgundy interior.

Like Eddie, Otis is also something of a property man. He owns a two-family flat, with five rooms where he lives himself, and six rooms downstairs which he lets out.

Says Otis: "I guess you could call me a 'Continental' type of character. I like warm Mediterranean colours, and around me at home I have such things as a bedroom in flaming orange and black, deep blue carpeting all the way through, and another bedroom in blue and lavender."

A key to his personality is that blue is so much of a favourite colour with him, virtually all the clothes he owns are blue in one shade or another. Even his spectacles are blue with gold rims.

I'm told that Otis is a particularly thoughtful Temptation who believes in luck and fate. He's also hardy ever without a bracelet which he's worn since the group visited Bermuda in 1965.

The natives there believe in these bracelets very strongly. If they turn dark on you, it's a sign of illness; you give one away, it's a sign of affection.

"I've been wearing mine so long I've got a callous right here. But I've never taken it off, not once when I was practising karate."

That was quite a thing with me at one time. Karate, but I didn't pursue my studies too strongly, because the real thing I want out of life is to be a record producer.

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"I've been waiting mine so long I've got a callous right here. But I've never taken it off, not once when I was practising karate."

OTIS DENNIS

LAST but not least in the Temptations is the group's most fervent member—the one who has never been from David Ruffin—**DENNIS EDWARDS**.

Ruffin's departure was somewhat controversial in America at the time—particularly as there were stories that the rest of the group of five squeezed him out—and Dennis admits that when he joined up, he fully expected to be barracked on stage. It didn't happen.

But Dennis is a fully-fledged Temptation. He's got a strong public look to his easy charm and strong vocal style, and he's regarded as the only one of the five who did the time-honoured soul church routine before joining the group and being stationed in Germany.

"I'm a good singer," he confessed recently, "and when I first joined the Temptations, I was trying to get a David Ruffin. Now I've found my own groove. And I'm happier, much happier."

SECOND LOOK AT ELVIS

By Ann Moses (Editor of Tiger Beat)

I MADE a return visit to the Elvis show in Las Vegas. I found that his act had changed considerably, the show lengthened by at least 20 minutes and the opening night furour had diminished one iota.

The show was basically the same, except that this time Elvis wore a more elaborate, more flamboyant costume which he changed frequently. He was more freely in touch with the audience and is joking throughout the entire performance.

One beautiful part which he has added to the show is a 15-minute monologue telling the story of his career.

He begins with his first driving days and almost in a satirical manner tells of his first fame as a singer and then as a movie star.

"I'd sit in the back of my limousine with my feet up eating hamburgers and drinking Pepsi's," says "I'm a movie star, I'm a movie star!" he says.

He tells about his time in the army and how he was almost killed by a plane crash. He tells of his first love, Priscilla, and how they were poignant and comical. He says he would like to have had the whole audience with him.

At the end, we found that the whole purpose of the story was to let the audience know Elvis had truly missed the live contact and was glad to be back in Vegas.

Make it up to him! Besides, numbers he had done on stage in his private shows. He had a song "Runaway" and his new single "I'm a Big Daddie" seems to go on for ever and ends too soon!

Now his last number is out—much sung as kissed. By the way, the audience knew Elvis had never returned to the States. Say, the whole front section is crowding toward the stage and the back section is leaning forward and kissing each other. The night is a success. All around the stage!

During the day, his security has been strengthened. After the first week of his four-week engagement, Elvis began to get every attention from the band and last Friday night he was recorded by RCA Victor and he is to be made into a live album.

NEXT WEEK MOODY BLUES write for you

THE ROLLING STONES

THROUGH THE PAST, DARKLY

(Big Hits Vol. 2)



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MOTHERS LITTLE HELPER · 2000 LIGHT YEARS FROM HOME ·
LET'S SPEND THE NIGHT TOGETHER · YOU BETTER MOVE ON ·
WE LOVE YOU / STREET FIGHTING MAN · SHE'S A RAINBOW · RUBY
TUESDAY · DANDELION · SITTING ON THE FENCE · HONKY TONK WOMEN.

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HONKY TONK WOMEN / YOU CAN'T ALWAYS GET WHAT YOU WANT
THE CURRENT WORLD-WIDE HIT SINGLE

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TOP RECORDS REVIEW

YEAR'S WAIT FOR SIZZLING COCKER

JOE COCKER: * Delta Lady (Regal Zonophone).
 IN his first single for virtually a year, Joe Cocker treats us to quite a rave-up! It's a disc that generates excitement from the word "go" and, apart from an unexpectedly subdued passage in the middle, it sizzles from start to finish.

Tear-away Jools, Augé

JULIE DRISCOLL, BRIAN AUGER & THE TRINITY: *Take Me To The Water (Marmalade).

A GREAT record by Julie and the group! Adapted from a traditional spiritual, it opens quietly and slowly — with Jools pouring her heart out as she repeats the title phrase over and over, while the boys sing along with her in gospel style, backed by Brian's signing bluesy organ-playing.

Then suddenly, it erupts into a sparkling hand-clapping frenzy — with Julie at the top of her form as the routine swings along at tear-up pace.

Even though Jools and the Trinity aren't now working together (and therefore presumably won't be plugging it), I fancy it could take off.

* TIPPED FOR CHARTS
 † CHART POSSIBLE

Association's movie song

ASSOCIATION: *Goodbye Columbus (Warner Brothers)

THE title song from what is undoubtedly going to be one of the big pictures of the year, And since the Association wrote it, and perform it in the movie, they will obviously benefit from a great deal of exposure. Even out of context, this is a gorgeous number — light, wispy, flowering and full of those velvet-textured West Coast harmonies. Reminded me of a cross between "Up Up And Away" and "Feelin' Groovy," and it makes for very pleasant listening. The combination of attractive solo, bubbling rhythm and polished performance makes it a strong contender.



THE KINKS, whose latest release is reviewed right, (l to r) JOHN DALTON, RAY DAVIES, NICK AVORY and DAVE DAVIES.

Complex but catchy

KINKS: * Shangri-La (Pye)
 A NUMBER from the Kinks' pop opera, due to be seen on TV in November — from which you may feel that the release of this single is somewhat premature. All about a guy who's worked hard all his life and has finally reached the top, thus achieving his ultimate ambition. Which means, in the words of novelist James Hilton, he's reached Shangri-La.

Opens quietly, with Ray Davies singing to a backing of rippling guitars and muted horns. Then this lengthy track breaks into tempo, and from then on it builds steadily to a shattering climax, when all hell breaks loose in the scoring.

Melodically, it's not as tuneful as some of the Kinks' less complex releases — but it's such a massive production and has such a gripping effect, that it's bound to catch the disc-buyers' imagination.

CANVED HEAT: * Peter Moon (Liberty)
 A topical track, in that it becomes the fact that for moon hasn't looked the same since man ventures its rounds along with a throbbing insistent beat, while Alan Wilson takes the vocal in what is practically a monotonous manner.

Indeed, the song has very little melody — it harks incessantly on the same note, and yet the effect is strangely appealing.

The harmonic support is intriguingly different, too. And I like the more contrasting wailing blues passage on the middle.

LEE DORSEY: * Everything I Do Gosh Be Funky (Bell)
 No, that isn't a misprint! It is "gosh." And that's a colloquialism for the more correct "gonna."

Typical Lee Dorsey material, and as the title implies, very funky! It has an insidious jerk beat, accentuated by heavy wallops that sound like someone's wielding a pickaxe. In fact, the whole feel of this disc is reminiscent of Lee's former hit *Workin' In A Coalmine*.

ARCHIES: *Sugar Sugar (RCA)
 The Archies are a manufactured act, and the stars of a TV cartoon series now running in America, a sort of animated Monkees. This disc is way up at the top of the U.S. charts, but of course it won't have any TV boost over here.

Infectious, but rather commonplace if it registers here, it'll be purely the backwash of its U.S. success.

P.J. PROBY: *Hanging From Your Loving Tree (Liberty)
 Jim's back, and has lost none of his vitality or appeal. He belts out this beauty ballad for all her's worth, backed by a huge orchestral scoring and a choir.

It's a peppy tune, and P.J. gives it all the gusto you could wish for with shouts and screams.

That's the only backing was slightly over-recorded and, despite Proby's exuberance, tended to swamp him.

CHER: *For What It's Worth (Atco)
 Cher's first single, who sets it convincing — yet always sounds so effortless in the process.

HAPPENINGS: *Where Do I, Go-Brain (B.T. Puppy)
 This is sub-titled "Bare Krishna," from which you'll gather that it's an Occidental (look it up after reading the liner notes) — Temple's version revised last week.

George Harrison's Indian instruments are replaced by guitars, tambourine and bongos, with an added East-West fusion.

LOVE SCULPTURE: *Sabre (Parlophone)
 After its frantic "Sagittarius Dance" Love Sculpture's belated follow-up lacks the tempo right down — and adds a vocal by Dave Edmunds. It's a very descriptive piece, and features the best guitar solo technique to full advantage.

Full on in its delivery, lyrical and expressive rendition, and to the lads for a class performance of quality material.

BARRY RYAN: *The Hunt (Polydor)
 ONE of the big pop mysteries of the year is why Barry Ryan was unable to follow-up his No. 1 hit "Eloise." So now, after a successful lay-off and label switch, let's see if he can stage a successful comeback.

On the debit side of this disc, we have the fact that it's another Paul Ryan song — much the same expansive style as "Eloise," and lacking the melodic content which would enable a young singer to stand out on the streets. On the credit side is an incredible dynamic performance by Barry, a scorching up-tempo pace, and a magnificently-scored arrangement that's almost overpowering in its own right. In with good cause.

CASCADES: *Maybe The Rain Will Fall (UNI)
 First release on the reactivated UNI label is a slow beat-ballad. The beseeching lyric is mainly soaked with a banking of guitars, with a humming and thunder effect.

It's a very descriptive piece, and features the best guitar solo technique to full advantage.

Full on in its delivery, lyrical and expressive rendition, and to the lads for a class performance of quality material.

THELMA HOUSTON: *Jumpin' Jack Flash (Stateside)
 A sensational up-tempo rock treatment of the Stones' No. 1 hit. Producing an exciting new color to her "mud-bling" in this fantastic work-out.

A SUREFIRE SIZZLER FOR TOPERS

FOUR TOPS: * Do What You Gotta Do (Tamla Motown).

THE Four Tops sing Jim Webb! On the surface, that may seem a peculiar and unlikely blend, but it proves to be extremely effective — largely because the group has moderated its familiar fervent style. What emerges is sensitive and controlled, though still charged with soul. And the unmistakable thumping beat leaves no doubt that it's a Tamla disc.

The lyric is romantically appealing, and receives a suitably heartfelt solo-vocal treatment — en-cased

in a bustling backing of soaring strings, crisp brass, iambourine and golden harmonies from the other three lads.

The melody is pretty, but takes a little time to register — when it does, however, you're hooked on it. Looks like another surefire hit for the group. Indeed, the only fault I can find is that it's an album track — it comes from the "Four Tops Now" LP, which I wouldn't have thought was necessary.

ARTHUR CONLEY: *Star Review (Atco)

"The 'Sweet Soul Man' is back in action again. But this time, he ain't sweet — he's raving, man! It's all about a big soul package that visits a small town (from which you'll gather that the title should be "revue," not "review"), and Arthur Conley gets all worked up as he prepares to visit it. Scorches madly along with biting brass and rasping sax, and Conley's styling is vital and exuberant.

Chug-along romance

ROGER MILLER: *Me And Bobby McGee (Mercury)

If case you have any doubts about Roger Miller, I should hastily explain that Bobby McGee is a woman! And this is the tale of their meeting on a lengthy train journey, and how their acquaintance ends when she reaches her destination. Lazily drawn in those relaxed Southern tones, it jogs smoothly along to a chugging railroad beat, which intensifies as the disc progresses. But it is the tune is fairly catchy, as is emphasised by a lengthy la-la ending in which everyone can join. Roger is always handicapped by having to live up to his superb "Little Green Apples."

This isn't as good, but it's still sufficiently appealing to make its mark.

DIONNE WARWICK: *Odds And Ends (Pye International)

As you might expect, a Bacha-rach-David composition. It's also Dionne Warwick's second single release within a month, the other being "Promises, Promises."

It's a delightfully soothing ballad, with a slowly joggling rhythm, melodic strings and brass, and the inevitable immaculate performance from the gal.

BOBBY GOLDBERG: *Suddy Missis-Bobby Line (United Artists)

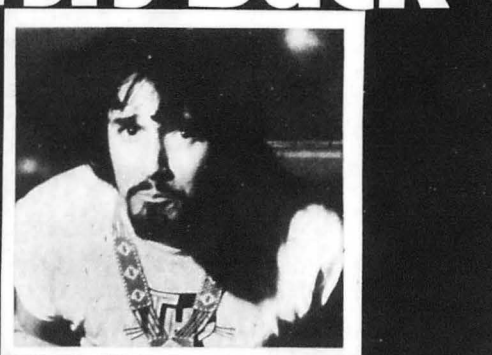
Bobby Goldberg's first single for some months, and a complete contrast from his "Honey" smash hit. It's up-beat, and steams along at full blast, like an express train with its throttle wide open — while the F-rass section simulates the blare of the engine whistle.

BACHELORS: *Everybody's Talkin' (Decca)

This comes from the film "Midnight Cowboy." It wafts smoothly along, with rippling acoustic guitars and a folk-beat quality, suggesting a very intrusive place in the background.

Same almost entirely in close harmony. It's a pretty song with an appealing lyric, and vaguely reminded me of "Eloise" by Barry Ryan. Trouble is that the Bachelors have fallen from their favour, and, despite serving though it may be, I can't be too hopeful about it.

It's Back



P.J. PROBY
 new single

Hanging From Your Lovin' Tree

LIBERTY
 LBF 15245

POTTED POPS

* "Tabili Farewell" (United Artists) has an exotic Polynesian flavour, a hitting rhythm, a nostalgic a-ha-type lyric, and some (Dawn) with its evocative quality, specially as the brass and strings maintain a very intrusive place in the background.

* A promising new personality is Mancunian Peter Carr who in-songs with a hint of gospel. "A bright-and-breezy up-beat item, a story-stop And You Will Be Good" (CBS) is well handled by its composer Earl Oak, aided by a punchy backing band. The single (on UNI label), and is more vigorous and energetic than the same almost entirely in close harmony. It's a pretty song with an appealing lyric, and vaguely reminded me of "Eloise" by Barry Ryan. Trouble is that the Bachelors have fallen from their favour, and, despite serving though it may be, I can't be too hopeful about it.

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GO
FOR THESE!

Great Discotheque sound from soulful miss...
LOUISA JANE WHITE
When the battle is over **BF 1810**

Yet another smash from Dusty...
DUSTY SPRINGFIELD
Am I the same girl **BF 1811**

Straight from U.S. charts—naturally!...
ROGER MILLER
Me and Bobby McGee **MF 1130**



OH LADY MARY
MM6634

DAVID ALEXANDER WINTER

Discovered by Emperor Rosko
at the Elvis Presley Fan Club Convention

DAVE KAYE & THE DYKONS
YESTERDAY WHEN I WAS YOUNG
MM6641

Now racing up the charts

KAREN YOUNG
NOBODY'S CHILD
MM6625

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

NME TOP 30


(Week ending Wednesday, September 10, 1969)

WEEKS IN CHART	THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL	POSITION
1	1		IN THE YEAR 2525	Zager & Evans (RCA)		6 1
8	2		BAD MOON RISING	Creedence Clearwater Revival (Liberty)		4 2
6	3		DON'T FORGET TO REMEMBER	Bee Gees (Polydor)		4 3
3	4		TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye (Tamla Motown)		7 3
12	5		JE T'AIME . . . MOI NON PLUS	Jane Birkin & Serge Gainsbourg (Fontana)		4 5
7	6		VIVA BOBBY JOE	Equals (President)		6 6
5	7		MY CHERIE AMOUR	Stevie Wonder (Tamla Motown)		9 3
10	8		NATURAL BORN BUGIE	Humble Pie (Immediate)		5 8
3	9		HONKY TONK WOMEN	Rolling Stones (Decca)		10 1
2	10		SAVED BY THE BELL	Robin Gibb (Polydor)		10 2
14	11		GOOD MORNING STARSHINE	Oliver (CBS)		5 11
11	12		EARLY IN THE MORNING	Vanity Fare (Page One)		7 7
9	13		MAKE ME AN ISLAND	Joe Dolan (Pye)		11 5
13	14		CURLY	Move (Regal Zonophone)		7 10
24	15		I'LL NEVER FALL IN LOVE AGAIN	Bobbie Gentry (Capitol)		2 15
15	16		BRINGING ON BACK THE GOOD TIMES	Love Affair (CBS)		8 11
20	17		CLOUD NINE	Temptations (Tamla Motown)		3 17
17	18		WET DREAM	Max Romeo (Unity)		13 17
26	19		CLEAN UP YOUR OWN BACK YARD	Elvis Presley (RCA)		2 19
20	20		BIRTH	Paddlers (CBS)		1 20
18	21		SI TU DOIS PARTIR	Fairport Convention (Island)		5 18
16	22		CONVERSATIONS	Gilla Black (Parlophone)		10 8
25	23		I'M A BETTER MAN	Engelbert Humperdinck (Decca)		6 23
29	24		PUT YOURSELF IN MY PLACE	Isley Brothers (Tamla Motown)		2 24
25	25		TEARS IN THE WIND	Chicken Shack (Blue Horizon)		1 25
27	26		MARRAKESH EXPRESS	Crosby, Stills & Nash (Atlantic)		2 26
30	27		IT'S GETTING BETTER	Mama Cass (Stateside)		3 27
19	28		GIVE PEACE A CHANCE	Plastic Ono Band (Apple)		10 2
27	29		SOUL CLAP '69	Booker T & the M.G.s (Stax)		2 27
30	30		THROW DOWN A LINE	Cliff Richard & Hank Marvin (Columbia)		1 30

Britain's Top 20 LPs

1	1	STAND UP	Jethro Tull (Island)	7 1
2	2	BLIND FAITH	(Polydor)	1 2
3	3	AT SAN QUENTIN	Johnny Cash (CBS)	5 3
4	4	FROM ELVIS IN MEMPHIS	Elvis Presley (RCA)	5 2
6	5	LIONEL BART'S OLIVER!	Soundtrack (RCA)	22 4
13	6	NICE	(Immediate)	2 6
4	7	HAIR	London Cast (Polydor)	32 3
7	8	ACCORDING TO MY HEART	Jim Reeves (RCA)	12 2
5	9	2001 SPACE ODYSSEY	Soundtrack (MGM)	15 2
9	10	AHEAD RINGS OUT	Blodwyn Pig (Island)	6 9
8	11	UNHALFRICKING	Fairport Convention (Island)	7 6
10	12	LOOKING BACK	John Mayall (Decca)	3 10
11	13	FLAMING STAR	Elvis Presley (RCA)	12 1
14	14	BEST OF CLIFF RICHARD	(Columbia)	9 5
15	15	LED ZEPPELIN	(Atlantic)	20 5
17	16	AS SAFE AS YESTERDAY IS	Humble Pie (Immediate)	4 15
17	17	NASHVILLE SKYLINE	Bob Dylan (CBS)	16 1
18	18	BEST OF THE SEEKERS	(Columbia)	39 1
20	19	RAY CONNIF . . . HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND	(CBS)	13 8
20	20	CROSBY, STILLS AND NASH	(Atlantic)	2 19


CHART BOUND SOUND!



GENE LETTERMAN

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Parlophone R5800



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WHEN THE CLOCK STRIKES TWELVE
(I DON'T WANT TO SAY GOODNIGHT)

WRITTEN AND RECORDED BY


GARY BENSON

BUY IT ON BELL

BLL 1071

NOEL GAY MUSIC

NOEL GAY ARTISTS



TRADEMARK OF BELL RECORDS INC

5 YEARS AGO

TOP TEN 1964 Week ending Sept 11

- 1 YOU REALLY GOT ME - Kinks (Pye)
- 2 HAVE I THE RIGHT - Honeycomb (Pye)
- 3 I'M INTO SOMETHING - Good Herman's Hermits (Columbia)
- 4 WOULDN'T TRADE YOU FOR THE WORLD - Bachelors (Decca)
- 5 I WON'T FORGET YOU - Jim Reeves (RCA)
- 6 THE CRYING GAME - Dave Berry (Decca)
- 7 WHERE DID OUR LOVE GO - Supreme (Stateside)
- 8 DO WAH DIDDY DIDDY - Manfred Mann (HMV)
- 9 RAG DOLL - Four Seasons (Philips)
- 10 FIVE BY FIVE (EP) - Rolling Stones (Decca)

10 YEARS AGO

TOP TEN 1959 Week ending Sept 11

- 1 ONLY SIXTEEN - Craig Douglas (Top Rank)
- 2 LIVING DOLL - Cliff Richard (Columbia)
- 3 LONELY BOY - Paul Anka (Columbia)
- 4 HERE COMES SUMMER - Jerry Keller (London)
- 5 CHINA TEA - Russ Conway (Columbia)
- 6 LIPSTICK ON YOUR COLLAR - Connie Francis (MG)
- 7 SOMEONE - Johnny Mathis (Fontana)
- 8 BATTLE OF NEW ORLEANS - Lonnie Donegan (Pye)
- 9 MOHA - Lisa Conway Twitty (MGM)
- 10 HEART OF A MAN - Frankie Vaughan (Philips)

15 YEARS AGO

TOP TEN 1954 Week ending Sep 10

- 1 LITTLE THINGS MEAN A LOT - Jerry Keller (Gram-Par)
- 2 THREE COINS IN THE FOUNTAIN - Frank Sinatra (Capitol)
- 3 CARA MIA - David Whitfield/Mantovani (Decca)
- 4 MY FRIEND Frankie Lane (Philips)
- 5 HOLD MY HAND Don Corcoran (Capitol)
- 6 SMILE - Nat "King" Cole (Capitol)
- 7 THREE HILLS OF DAKOTA - Doris Day (Philips)
- 8 WANTED Al Martino (Capitol)
- 9 HOLY GOSSIP - Perry Como (HMV)
- 10 SECRET LOVE Doris Day (Philips)

BEST SELLING POP RECORDS IN U.S.

- By courtesy of "Cash Box."
- (Tuesday, September 9, 1969)
- 1 SUGAR, SUGAR, Arabesque
 - 2 HONKY TONK WOMEN, Rolling Stones
 - 3 GREEN RIVER, Creedence Clearwater Revival
 - 4 GET TOGETHER, Youngbloods
 - 5 A BOY NAMED SUE, Johnny Cash
 - 6 I'LL NEVER FALL IN LOVE AGAIN, Ray Charles
 - 7 LADY LAY, Bob Dylan
 - 8 GET NEXT TO YOU, Temptations
 - 9 JEAN, Oliver
 - 10 THIS GIRL IS A WOMAN NOW, Gary Porter
 - 11 LITTLE LIVES IN YOUR HEART, Jackie De Shannon
 - 12 WHEN I DIE, Motherode
 - 13 I'D WAIT A MILLION YEARS, Grass
 - 14 HURT SO BAD, Letterman
 - 15 MOVE OVER, Steppenwolf
 - 16 EVERYBODY'S TALKIN', Nilsson
 - 17 KEEN-0-SABE, Electric Jordan
 - 18 BIRTHDAY, Underground Sunshine
 - 19 ON WHAT A NIGHT, Dells
 - 20 SHARE YOUR LOVE WITH ME, Aretha Franklin
 - 21 LAUGHING, Gress Who
 - 22 YOUR GOOD THING, Lou Rawls
 - 23 THAT'S THE WAY LOVE IS, Martin Goye
 - 24 THE WAY LOVE IS, Martin Goye
 - 25 SOUL DEEP, Box Tops
 - 26 THE FAMILY Stone
 - 27 LITTLE WOMAN, Bobby Sherman
 - 28 SWEET CAROLINE, Neil Diamond
 - 29 WHAT KIND OF FOOL DO YOU THINK I AM, Bill Deal & Rondell
 - 30 MITTY GRITTY, Gladys Knight & Pips



Good action shots by photographer George Wilkes of FLEETWOOD MAC'S JEREMY SPENCER (left) and PETER GREEN.

FLEETWOOD MAC LEAP AHEAD

THE gradual emergence of Fleetwood Mac as an inventive musical force—born out a blues breeding ground that became a 12-bar straightjacket—has been one of the more exciting courses in pop to follow.

Chroniclers, however, have had little to go on record-wise, just two hit singles with new numbers slotted into their stage act acting as signposts. And it's been a full year since "Mr. Wonderful," the group's last official album.

The Pious Bird of Good Omen—who enjoyed a short spell in the NME LP Chart being a selection of older, unrepresentative tracks issued by Blue Horizon.

And a year in the life of a group like Fleetwood Mac is a hell of a long time. After a baffling series of label changes—from Blue Horizon through a cursory flirtation with Immediate—the group has now settled at Reprise, who release their THEN PLAY ON (Reprise, RSP 9500, stereo only, 40¢ sd) album next Friday and the new Fleetwoods single "Oh Well" the weekend after.

Sandwiched between a pair of massive stereo speakers, I heard both in an NME exclusive preview at Peter Green's home last week, and I can vouch that the public is in for some surprises.

It was a Fleetwood Mac leader actually black bearded who played the album tapes for me and then announced proudly "I love it, every minute of it. It is very dear to me because it is like our thoughts and feelings. There is nothing I feel I could have done better."

So with Peter on his leather rhinoceros stool eating his vegetable repast of salad and health pills, we listened and talked our way through the 12 tracks.

COMING YOUR WAY is the opener, a Danny Kirwan composition with Mick Fleetwood's racy congas and tom toms interlarded with Danny's guitar and vocal.

Peter's first contribution is CLOSING YOUR EYES, which is out of the ordinary. The World moulded a slow achingly sung blues full of the writer's own emotions and faith.

This one," Peter commented "was written round the time when I had such a great faith in Jesus I felt I was walking and talking with God. I wanted to tell people about it but they turned it round and tried to shatter my dreams. This was written after they had broken my faith."

FIGHTING FOR MADGE—named after Fleetwood Mac fan in Burlington—is the first of three tracks that emerged from a three-

hour jam session during one studio afternoon. Two pieces of the tape went into it. "This is some of the wildest guitar we've ever recorded," was Peter's comment.

WHEN YOU SAY is Danny's second, on which he takes the softy-sung vocal and plays Spanish and electric guitars. Simple, appealing and effective. "This is the one of Danny's that I wanted as a single when I first heard it," said Peter. "It's one of the best he's ever done."

SHOWBIZ BLUES is Peter the bluesman and the first number to act as a bridgehead between this album and Mr. Wonderful. A fast rattling blues with Mick playing tambourine and whoever was in the studio at the time clapping hands. Peter sings and plays the guitar.

"Jam number" UNDER WAY, inspired by Peter, is the second of the "jam numbers," but is totally different from the other two. A quiet, thoughtful instrumental. Peter plays an Albatross-type guitar to a gentle swaying backing in which crashing cymbals are prominent.

ONE SUNNY DAY fulfills a role similar to Showbiz Blues and was in fact written by Danny during his Blue Horizon days, and Peter shares guitar honours.

Side two opens with ALTHOUGH THE SUN IS SHINING, which sounds as if it should be Elmore James but is decidedly pre-Fleetwood Mac days and does tracks the social against Spanish and electric guitars that set up a haunting ethereal effect, not unlike that of a Beach Boys ballad.

If you're thinking around now that Fleetwood Mac have lost their bite stand back for BATTLESLAKE SHAKE, which is to be released as a single in America and will be remembered from the Mac's last concert tour.

CHAPTER ONE RECORDS CH-109 INTRODUCES

TANDEL

THE SINGERS LIFE

Ps page edited by Allen Evans Doors music powerful

DOORS: THE SOFT PARADE (Elektra, stereo EKS75005; 39s. 1d.)

THE DOORS—vocalist Jim Morrison, organist Ray Manzarek, guitarist Robbie Krieger and drummer John Densmore—are joined on some tracks by other musicians, but mainly it is the mystic merging of organ and guitar within the group that is the fascination of this intriguing set. The mood varies, too, from the heavy morbidity of Shaman's Blues to the fast trotting of Easy Ride, or the tenebrous, folk-inspired Tell All The People. The background music is most effective on Wild Child, when Morrison sings in almost a monotone to lend more accent to the instrumental.

The title number, Soft Parade, is written by Jim Morrison, to a minutes of dramatics, starting out with him yelling, "You cannot petition the Lord with prayer." Then comes a quiet song with someone asking for "an asylum cause he can't make it any more. The music and the lyrics are very strange as Morrison tells us: "This is the best piece of the trip. The main part is vocal battle and a strong voice finishing with the words 'I can't see who can whip the horses' eyes and I can't see who can whip the horses' eyes' lyric doesn't make much sense but it matches into the ever-increasing rhythm of the music powerfully. Morrison and Krieger have all combined between them. AE Other titles: Touch Me, Do It, Runnin' Blues, Whisful Sinful.

The Detroit trio makes LPs so fast you'd think records were to end next month. They must be challenging the Ventures for output. Anyway, here they go again, full of vigour and attack. Diana Ross gets her tonal round thirteen tunes and shakes the last since out of them. The highlight here is a medley of Aquarius and Let The Sunshine In, which was featured in a Dinah Shore TV special by the girls.

Dinah says, in the sleeve notes: "Her Diana's electrifying rendition of Aquarius and Let The Sunshine In did not just happen. While it was inspired singing and dancing, Diana worked endlessly to create the exact sound and right co-ordination in movement. She worked herself beyond her endurance but never lost her cool." The number comes over sort of like "Oh Happy Day."

On the other tracks Diana sings songs like Discover Me (and You'll Discover Love), I'm Lovin' In Shame, and Hey Western Union Man. As always there's a mass of rhythm in the music behind them. On the whole a more quiet soulful Diana and Supremes, specially in I'm Glad I Got Somebody AE Other titles: The Composer, Everybody, No Matter What, Sign Your Are, What Becomes Of The Broken Hearted, Let The Music Play, With A Child's Heart, Will This Be The Day.

MY DREAM is another instrumental—this time by Danny—and has the poetic descriptive quality of an eight film theme. My darling favourite announced Peter as he checked his letters.

LIKE CRYING is another to confirm Danny's writing talent. The vocal is a dual-tracked mix between him and Peter and the number is essentially as they write with no changes.

At half an hour each side, Then Play On is undoubtedly the best value for money for a long time. It is also packed with potential singing with possibly the hottest of them all, "I love it, every minute of it."

BEFORE THE BEGINNING. Track 11 is "The Man Of The World" and is a dual-tracked mix between the vocal that cries from the mind and a crisp mid-way through a superlatively beautiful composition. It has been a gigantic change."

It is sad if a group makes one LP and another that is the same. But if I went back to Mr. Wonderful there is nothing I would want to change. At the time we just wanted to blast away on 12 tracks and that's what we did."

"I wrote it as a stage number," said Peter, "but the guys and I decided to try and record it. Then I thought it would make a good single."

"Mick and John, however, listened to it and decided they didn't think it was right for a single and they made me have second thoughts. So I listened hard again. Now I'm a fan of it Anyway, see what you think."

I sat back as through the speakers the guitars started driving since the Stones' started honky skanking, followed by a raucous vocal reminiscent of rock at its scorching heyday. Near the end of the first half it will be a double-sided, the hard rock began to disintegrate into a soft effective, pretty session featuring Peter's electric and Spanish guitars, with recorder piping along.

This subdued semi-classical mood carried through to the end of the other side, augmented at various moments by an ethereal heavenly choir effect. Jeremy Spencer playing an "Exodus" type piano and Peter playing a bell's tympani among other instruments.

"I like it because it represents my two extremes," said Peter, "breaking the silence that followed. I think it could be the first sort of semi-classical attempt." I'm at a loss to know what to say about it because I'm not recovered from the experience. What I will say is that what I heard in the studio, I don't play it right through its seven minutes and that it will shatter a lot of people when they first hear it. But they will grow to love its every minute.

PITNEY INJECTS 'BEST' TO SONG

BEST OF GENE PITNEY (Stateside SSL 10246; 37s. 6d.)

GENE has had so many big hits over the years, it must have been no easy task picking the 16 numbers of this "Best Of . . . LP."

Some of the choices were obvious—Town Without Pity, 24 Hours From Tulsa, Looking Thru The Eyes Of Love, for instance—but there are also some other very good songs like Backstage, Just One Smile, and I Must Be Seeing Things. Gene has a way of giving a song an injection of which makes it way above average.

Other titles: Man Who Shot Liberty Bells, Mecca, I'm Gonna Be Strong, It Hurts To Love, I'm Looking Thru The Eyes Of Love, Nobody Needs My Tears, Something's Gotten Hold Of My Heart, Somewhere In The Country, Cold Light Of Day, Years Until Tomorrow, Maria Elena.

WORLD OF PROGRESSIVE MUSIC (Decca SPA 34 stereo, PA 30 mono; 39s. 11d.)

Top value of the week or as the subtitle of this album says "42 minutes 32 seconds of Wowie Zowie." John Mayall's Bluesbreakers, for instance, playing Where Did I Belong, Savvy Brown doing Train To Nowhere and Moody Blues' Nights In White Satin. In fact a track from present albums of ten attractions considered way ahead in progressive music.

Other artists and titles: Touch (Down At The Bottom); Johnny Amund (Voodoo Forest); East Of Eden (Communion); Genesis (In The Beginning); William R. Strickland (Computer Love); John Cameron (Quartet Go Away Come Back Another Day); Keef Hartley Band (Not Foolish Not Wise).

DAVID RUFFIN: MY WHOLE WORLD ENDED (Tamla Motown, STAL 11114; 37s. 6d.)

Endurance test in belting out songs without much tune going into them, the tune being left to the backing music. Jimmy Ruffin, former lead singer with the Temptations, has a high-pitched voice and he keeps shouting his lyrics out as if like a Negro preacher wanted to get his message over. He puts quite a lot of agon into his wailing, but I found 12 songs a bit too much, specially as they sounded so much alike. I liked his quieter numbers, like Message From Maria, best AE.

Other titles: My Whole World Ended, Pieces Of A Man, Somebody Stole My Dream, I've Lost Everything I've Ever Loved, Everlasting Love, I've Got Find Myself A Brand New Baby, Double Cross, World Of Darkness, We'll Have A Good Thing Going On, My Love Is Growing Stronger, Flower Child.

SHILLA, SOUTHERN SINGS BACKLASH AND DAVID SONGDOO (Warble Arch, MALS 1150; 14s. 6d.). Twelve songs from the famous American team most attractively sung by the beautiful Shilla Southers. Aided by the Mike Zamora Singers and a lush orchestra conducted by Paul Foulonnet, this is top value.

FLAMINGOS: HITS NOW AND THEN (Philips, SBL 706; 38s. 7d.). Five-man Negro vocal-instrumental group, who sing harmony of the older type, and make every word of their vocalising heard. They've been going quite a time and had the experience to give in songs that little extra. They drift away from the Bippant Bogaloo Party to I Only Have Eyes For You, with all the slow sentiment thrown in. Good listening.

GIORGIO

Fantastico airplay for Giorgio. 'Looky Looky' is owed by D.J.s and producers—make sure you buy it!

mca MU 1094

CARL WAYNE tells GORDON COXHILL

his innermost feelings about

THE MOVE

"I STILL won't believe it until I'm on that plane. Even then, I'll probably end up in Birmingham." The speaker? Carl Wayne, former would-be revolutionary, now a mellowed man of 25, leader, vocalist and axis of the Move, a group whose thick-and-thins and up-and-downs would have forced a lesser man into a asylum many moons ago.

While eating eggs, chips and a double portion of grease, Carl was talking about the group's first ever trip to America, which should commence Monday. "It's been on the cards so many times," he said, "but I've still haven't made it. But I've got a feeling this time it's going to materialise."

"We'll be there for exactly a month, playing colleges and places like the Filmore in New York. I'm really going to have a look around the place and make some contacts."

Free hand

"As yet, the Move haven't had a hit record in the States, so we are going over with a free hand, and can put over any image of ourselves we want. For the past two weeks we've been working hard on the act, and we'll be working hard on it right up until we leave."

But if the next few weeks are going to open new horizons for one of our most hard-working and consistently pleasing groups, they have no thoughts of cooling their activities in Britain. "When we come

Listening to American groups brings dissatisfaction

back from America," Carl continued, devouring a slice of bread in three bites, "we've got seven or eight weeks non-stop work to get through."

"Actually the scene here seems to be getting better all the time for us. With 'Curly' doing well, we've had six hits out of seven and we seem to be doing very well in the ballrooms still."

"Now we've got into the cabaret scene and we go down unbelievably well. I mean it! You know me; if we flopped I'd tell you. But, as far as I can see, there's no reason why the Move shouldn't go on being successful for a long time to come."

Carl seems to have been quoted a lot recently as saying he derives no satisfaction from the Move's music and that he'll quit when the time is right. He thought carefully when I asked him to explain.

"Obviously," he started, "I'll leave the Move one day. We all know

it's got to end one day and, with the four of us being as hot-headed as we are, it's unlikely that we'll just fade away quietly. I know my ultimate ambition lies a long way from the group and I'm sure Roy, Bev and Rick feel the same."

"As for the type of music the Move have become associated with in the past couple of years, it's made us very successful and given us a certain amount of money. But I can't honestly say it gives me any satisfaction."

"Don't get me wrong, I think we are very lucky to have a great songwriter like Roy Wood with us. He is the best fiction writer around at the moment and he writes stuff tailor made for us. I really love Roy and I'd kill anybody who laid a finger on him."

Better voice

"But the thing is, I've got a much better voice than our records would have you believe. I'm going to record a solo album in the near future, of songs written by David Morgan, a mate of mine from Birmingham. I'll be more the sort of material I can get my teeth into and Roy will probably produce it for me."

"Did you know we've formed our own production company? We'll almost certainly be producing the Casuals' next single. And one for a group called the Epics. As I was



MOVE (l to r): ROY WOOD, CARL WAYNE, BEV BEVAN AND RICK PRICE.

telling you last time, we've got into this commercial bag and it's impossible to get out of it now... in Britain anyway."

"But I'm listening to things like Blood, Sweat and Tears, and really great American groups, the Chicago Transit Authority. How can I fail to feel a bit frustrated?"

Second LP

For some time now, the Move have been threatening to unleash a second LP on an unsuspecting public. Yet the album is still an idea being turned over in Roy's mind. "I know it's about time we had another album out, agreed Carl," but the next one is quite a way off being ready."

"You can hardly say we've flooded the market with records, can you? Seven singles and one LP in three years is a pretty meagre output, but I think it's paid dividends."

"Roy is the Move's songwriter, and we just have to wait until he's ready. There's no point in rushing him, in fact we've always taken our time about everything we've done."

"We kept people waiting for our first single for ages, and then when 'Nights Of Fear' was released, there was that much more interest. We didn't have an album out for almost two years after that, and when it came out, we got much bigger

TODAY!

Why Carl may go solo and never form another group

reviews than we would have done otherwise."

Somehow the chat got round to girlfriends and settling down. "Not for a long while yet," he said. "I've had a steady girl friend for quite a while. But that's over now. I'm too much of a roamer, physically and mentally. When Roy, Bev and Rick have got wives and their homes together, I guess I'll still be on my own."

"While I'm happy and contented, I can be the nicest guy about, but if I'm bored or annoyed, I'd prefer to get away from everybody for a while. I'm sure all of us have been influenced by Birmingham, which is really Pillsville as far as I'm concerned."

"The people are slower to accept new things, and that applies to the music as much as anything. Because we refused to leave Birmingham when we first made it, I'm sure it's rubbed off on us. If we'd been living in London for the past three years, I'm sure our music would have been very different."

"While the Move seem to be stuck in a commercial groove — commercial seeming to mean a product appealing to the vast majority these days — remember that it has taken them three years and many experiments to discover their forte."

"We were among the first underground groups," Carl reminded me, "when we packed out the Marquee, playing American numbers that hadn't been heard over here."

Light shows

"We were the first British group to get really involved in light shows, then we dabbled in psychedelia and flower power. We started the rock revival and then looked into country music. All the time we were trying something new, but each new thing was dismissed. I'm sure what we're doing now is best for the three of us. But in that sense, I'm the odd one out."

Walking back from the cafe to his office, I asked Carl if he would ever consider joining or forming another group after the Move.

"Never," he replied impulsively, and then thought about it. "Well, there isn't anybody in Britain I particularly want to play with, but there is a vague chance that I could meet people in America who think the same way I do, just like Graham Nash found."

"But I'd much rather twist the Move round a bit, not that there's much chance of that happening. And why should there be? I haven't got any right to expect the others to change everything just for me?"

So, for the time being at least, there is no move for the Move — for a change!

WHO'S WHERE

- Week beginning September 12
- ONE NIGHTERS**
- IRON BUTTERFLY:** Sunderland Locarno (12); Birmingham Mother's (13).
- BONZO DOGS:** Middlesbrough Showboat (12 & 13).
- FAT MATTRESS:** Dunsiable California (12).
- MAX ROMEO:** Alexandra Palace Hotel (12).
- NICE:** Wolverhampton Civic Hall (12); Rugby East Warwickshire College (13).
- THUNDERCLAP NEWMAN:** Norwich Gala (13).
- LULU:** Manchester Broadway Club (13).
- FLEETWOOD MAC:** Redcar Coatham Hotel (14).
- HARMONY GRASS:** Carlisle Cosmopolitan Club (14).
- FAMILY:** Royal Festival Hall (15).
- DESMOND DEKKER:** Purley Orchid (15).
- CABARET**
- CLIFF RICHARD:** Stockton Fiesta for one week starting 15th.

RARRY RYAN

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THE HUNT
IS
WRITTEN BY PAUL RYAN

IS ON
56348
polydor





The PEDDLERS, who enter the chart this week at No. 26. (L to R) ROY PHILIPS, TAB MARTIN and TREVOR MORAIS

Peddlers one of top sound groups

NEW to the charts

MANY, many show biz people — in addition to thousands of music-lovers — will be very pleased that the Peddlers have made the charts at long last. The highly professional trio is one of the most popular groups in the country and also one of the hardest-working.

For years, the Peddlers have been packing clubs all round Britain and hopes of getting a hit single must have been growing a bit dim. Until their latest single "Birth" was released and things began to look brighter.

Formed about seven years ago, the Peddlers are bass and lead guitarist Tab Martin, organist,

Tab recalled of those days: "I had an aim when we were developing the group was to make three musicals, notably at the Crown and the Lyric, without double-tracking."

I've seen the group many times, notably at the Crown and the Lyric, and witnessed amazing sitting-in sessions with people like Eric Burdon and Zoot Money.

Being sounding too ecstatic to nominate the Peddlers as one of the top five groups around for versatility and sound.

RICHARD GREEN



The Kinks Shangri La

7N 17812



DURING my recent three-day excursion to the south of France, the nicest thing that happened to me was my first encounter with Dusty Springfield.

Friendly, workmanlike, and more than willing to join in the fun after several gruelling hours filming in the sun, it was difficult to imagine how she had picked up a reputation as difficult, temperamental and liable to blow her top at the slightest provocation.

I met her again last week in the canteen at the Top Of The Pops studios, a far cry from the beach at Cannes. It took me a while to recognise Dusty, who was wearing rather unbecoming red wig.

She was sitting down having a bite to eat, flanked by a couple of girl singers, publicist Mike Gill and several BBC employees.

"I was rushed," she didn't know the words of her latest single "Am I The Same Girl?" which she was due to sing in the waiting millies in half an hour and the queue of people waiting for interviews and photographs was growing ever mile-

"Where did you find the song?"

"It was No. 1 instrumental in the States for three months."

"Did you know there were going to be lyrics put to it?"

"No."

"So somebody came up with the idea that you record it?"

"No. I suggested that I record it. No. No. I lie. My bass player, Doug Reese suggested that I record it. Why don't you like it?"

"Because your voice isn't up front enough. It seems too subdued."

"No it isn't. I'm just singing quietly for a change. I didn't produce the record. As far as I'm concerned, I'm there, but I'm glad you find yourself listening to it. I recorded the song simply because I like it."

"I'm glad that it is different from what I have been recording recently but I don't set out to change any pattern when I'm looking for a new single. I take each song on its own merits and forget everything that's gone in the past."

On Monday, Dusty flies to Philadelphia where she will spend some time to three weeks recording an album and appearing on a number of TV shows.

She has just returned from a tour of Swedish folk parks where she wasn't too mad about because she doesn't like singing in the open air. Dusty's latest BBC TV series started last Tuesday and she is patiently waiting for public reaction.

"There was nobody in the studios

IS DUSTY THE SAME GIRL? WELL, ALMOST!



says **GORDON COXHILL** after telling her he doesn't like new disc!

DUSTY in new look wig she wore on last week's Top Of The Pops."

I forget something but at the same time, I discover new things. "What you lose on the roundabouts etcetera. But as far as losing any of the excitement goes, I don't think that way at all. Doing something new and better is exciting in itself."

Something new for Dusty doesn't include films as yet, because none of the scripts offered to her have been suitable. Nor does Dusty think she will ever become a star of the musical stage.

"No, I'd never make that. I'd lose my voice too often. You really have to project on stage, and although I've got a fairly loud voice, I couldn't do it. I don't like stage musicals very much anyway."

Dusty is a girl very much aware of her limitations and accepts them. What she isn't aware of is her effect on the world. She would very much like to find out.

"It's like being in a jam jar and watching the world go round you, but never being able to join it. Don't get me wrong, I'm not angry, but I feel I would like to get to know people better than I have done."

And on that interesting note, which I promised to take up later, Dusty was hustled away to sing "Am I The Same Girl?" Yes, I guess she is

when I filmed the series," she told me "except the audience, thank God. I'd like the next series to be shot without an audience because you have much more scope."

"There is a limit to what you can do in a studio, but outside, there are endless possibilities."

I asked Dusty if she could see things coming up which she hadn't done before — "Only my chicken soup" — or whether it was a case of going back over the same ground but improving all the time.

"Thanks for the compliment," she smiled, "but I just take it as it comes. I was going to do another Talk Of The Town season this year, but that's been postponed. You don't earn any money at the Talk, but it's a prestige thing."

"It does give you an opportunity to perform well and please people, but you've got to be practical. I did feel sorry that a lot of kids had already hooked, but I will be doing another season in the not too distant future."

Dusty went on to tell me that she still hasn't found her forte on record. She is still looking for new things to do, and is in two minds as to whether she is a ballad or beat singer.

"I've got myself into two very different scenes," she said, "the only condition for recording a song is that I like it, and it just happens

that I like ballads and I suppose songs like 'Preacher Man.' I think the younger people would prefer that I sang more beat songs, but I've found that ballads always sell more."

"My personal preference is for the better numbers," she added hesitantly, "but nobody can afford to stick to only one type of song."

I asked Dusty if she ever thought she was leaving something behind as her career progressed.

"I can't ever go back, so people just have to accept me as I am or forget it. But I agree, as I get older



Sandie Shaw Heaven Knows I'm Missing Him Now

7N 17821



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NOT that it comes as a surprise to anyone, but Cliff and Hank's "Throw Down A Line" bows in at No. 30 in the Chart this week after only a few days of being in the shops.

After years and years of having hit records, you'd think Cliff and his former Shadow would have gotten just tiny bit blasé about the whole thing. Not a bit of it.

Down at Lime Grove, last Thursday the home of Top Of The Pops, you'd have been hard put to find two more excited and harder-working people than they; whereas the other acts, Hank engaged in conversation with Peter Frampton, worrying about different shots, and still finding time for an interview minutes before they were due in the studio for the live broadcast.

"Don't start peeling," Cliff pleaded of his newly acquired sun tan, a present from Portugal when he went to "recover" from a crusader camp on Herm, one of the smallest of the Channel Islands. "I'm told a good rub with vinegar will stop it peeling," he said, "but I couldn't go near anybody for days afterwards."

The most obvious thing about "Throw Down A Line," which was written by Hank, who plays guitar very excellently on the record, thus justifying his joint credit, is the change from simple, happy tunes like "Congratulations" and "Good Times" and "Big Ship." Some reviewers have made out that his voice has changed too.

First and foremost, Cliff began going to look both at me and the photographers who had gathered like bees round the proverbial honeypot, there is no change in style socially. If you listen to vintage records like "Don't Stop Me Now," an album I made some time ago, I use the same kind of voice.

Freaky
I saw one of the papers said I had found myself a freaky voice. That was my introduction back into England. I read it on the plane. It was quite a laugh to read that, because no one can change their style so drastically overnight. I have sung this kind of stuff before but it hasn't been heard by the masses because it's been on an obscure LP.

The overall sound is heavier than things I have done recently, and typically it is very different. But there again, it's not that big a change from something like "The Boy I Met Marie," although the two songs are about two very different things.

I told Cliff I could see "Line" becoming his own favourite single after "Marie," and I'm glad to say he has already made up his mind that it is.



'I'VE USED MY 'LINE' VOICE BEFORE - CLIFF TELLS NME

"Actually," Cliff continued, "Hank wasn't too keen on the song just after he finished it, and a group who recorded it weren't satisfied with their version. I'm pleased about that because I like the song very much. Hank and I are going to do an album together, and this single is really to see how we fit in... a test run really."

In the last two months, Cliff has been filming in Israel, the camp in Herm, and then a holiday at his Portuguese villa. As soon as he returned home, there was a message telling him to get a suit pressed as he was on Top Of The Pops the following day.

"After twelve years, I guess you can take that in your stride," I asked.

"Eleven years, don't rush me," he laughed. "Yes, we've got used to the last minute calls, and rapidity of it all. Mind you, if I was told I had a show to do tomorrow and I was dancing in four numbers, well I just couldn't do it, I wouldn't do it. But in a show like Top Of The Pops, where I'm only doing one song, all I have to worry about is remembering the lyrics."

"It's funny, when I do forget lyrics, it's not usually new songs, but things like "Livin' Doll." I guess it's because I've sung it so

many times, I don't bother to read the words, and then my mind goes blank."

Cliff was teaming up with a new-look Shadows for a three week tour of Japan next month, and again in November when Cliff plays an eight-day British concert tour. Hank, Brian Bennett and John Bostill will be joined by organist Alan Hawkshaw, and Brian will also conduct the large orchestra who will accompany Cliff for part of his act.

Cliff and the Shadows have been very popular in Japan for quite a while, but the singer finds it difficult to understand why. "I suppose it could be because we got in right at the beginning, and the Japanese were very rock and roll conscious. What you've got to remember is that they don't understand lyrics too well, and to them it's just a sound. So providing the melody is strong and simple, you're in with a chance."

The Cliff-Hank partnership will be spreading to the TV screens in the new year, when, with Una Stubbs of

TO COOL ABOUT ELVIS

reports ANN MOSES

"Till Death Do Us Part" fame, they start filming a 13 part series of half-hour shows for BBC 1.

A demand for more pictures meant that Cliff leaped away to a far corner of the room, and I collared Hank for a few moments to ask him how it felt to have an assured big hit again.

"Oh, it's great. It must be two... two and a half years since I was last in the charts. And with a bit of luck I'll have two in together. My own single "Sacha" has only just missed getting into the fifty for the past four weeks. It's selling well, but it's very difficult to get the right plugs for it.

Still has hope
"So many producers refuse to play instrumentals. I don't know why, maybe they think it slows a programme down. But I haven't given up hope. Roger Greenaway, who wrote the number, with Jerry Lordan, is working very hard plugging the record, and providing we can get a few more plays, I'm sure it will creep in somewhere."

Hank has completed an instrumental album for release in a few weeks, and is spending his time writing songs. Songs like "When You Walk Away" which looks like providing the talented Virgil Brothers with their first hit. Incidentally, the Virgils are managed by ex-Shadow Bruce Welch and Peter Gornley who not only guided the careers of the Shadows, but also Cliff, Frank Field and John Bowles.

Before the couple fled for the studio, and I asked Cliff if we could expect more philosophy on record from him. "I usually talk about it rather than sing about it," he said, looking back over his shoulder as he walked out of the door, "but if I can find a good song which says something, so much the better."



ELVIS (left) and TOM JONES who relaxes by pool at Beverly Hills home.

TOM JONES, who will be in Hollywood for three more weeks taping the first six shows of his TV season, held a small press conference last week.

After waiting a half hour while Tom was being fitted for a costume, he entered the conference room wearing his usual skin-tight jeans, tee-shirt and a pair of sunglasses. When one over-enthusiastic woman "reporter" in her 40's asked Tom to take off his sunglasses "because his eyes were the sexiest thing about him," he obliged saying his eyes were all red since he'd been to see Elvis in Las Vegas the night before.



ELVIS (left) and TOM JONES who relaxes by pool at Beverly Hills home.

I eagerly inquired how he liked ET's show and his answer came in an I-couldn't-care-less tone: "It was good, if you like Elvis." He gives you Elvis." And then he added: "It took me back to my youth, when I was a Elvis fan."

Tom told the assemblage in answer to their questions: That he usually has two security guards with him wherever he goes now and on his next trip to America he will be importing his own.

That he is enjoying his work here because when he goes home to his wife and son who are renting a house in Beverly Hills he can relax around the pool.

That he is doing the first six shows from America to get guest stars he couldn't get in England - namely Sammy Davis, Johnny Cash, Blood, Sweat and Tears, Tony Bennett, Anthony Newley.

Beatles: 'sad'

That he feels the Beatles scene is a very sad one - "It's terrible, I don't think one man can change the world with his ideas."

That he'd like to buy a house in California.

That Aretha Franklin is his favourite recording artist.

That the hardest thing he's ever done was his first tour of America on a Dick Clark caravan trek when he was then unknown here. He did 36 nights non-stop and said it was "murder."

That he spends his leisure time watching TV and listening to records of mainly coloured artists.

That he hopes to record in Los Angeles "because the rhythm sections are better here than in England. I want to add the brass at home, but do the rhythm sections here."

Listen for Dusty's new single

"Am the Some Girl"

BF1811

There's no doubt about it!

Dusty in Memphis SBL7889

PHILIPS

THE BEES

AS soon as the door was bolted behind me when I was ushered into Robert Stigwood's splendid Mayfair office I knew something was up. And it was. A meeting with Barry Gibb had just ended and several top secret plans had been talked about.

Barry told me about some of them but the frown that immediately creased Mr. Stigwood's brow and his admonishing look meant only one thing — "keep stum!" Of course, we discussed Collin's departure, but what Barry thinks and what Barry is allowed to say are two different things. But of the situation now that there is only Barry and Maurice, he told me: "Our records are happier, we're happier because we're two brothers working together." "The only way to continue as the Bee Gees is to continue as two people. A lot of songs on our albums haven't had a drummer at all. That's no reflection on Collin, they just haven't needed a drummer."

On stage again

"Something personal appearance-wise will be happening in the near future. I want to go on the stage again and see the kids, it's been too long for me. If people like the Bee Gees they'll come and see us for what we are." "I've no argument with any ex-members of the group whatsoever." The Bee Gees have just completed a tour of the United States with album and Barry, looking his usual immaculate self and bearing more than a passing resemblance to TV's Jason King character, revealed: "I've positively captured the sound, which hasn't been captured before." "I just used a lot of Negro girl singers and double tracked the voices a lot of times. I think I've found the secret, Maurice and I have found it, of where the sound comes from. The whole studio was in an uproar when it finished because it's not that studio."

"All our studios have got eight-track and sixteen-track machines. That's what you get by experimenting with machines. The album's called 'I Lay Down And Die'. We've got to mix it in mono and stereo and it'll be out for Christmas, about November. First, there's Best of Bee Gees in October."

As "Don't Forget To Remember"

COLLIN in an effort to stop any more Bee Gee feuding

By RICHARD GREEN

her" climbs to No. 3 in the NME chart the inevitable comparison with Jim Reeves crops up, but Barry doesn't evade the issue. He commented: "That's not a trick, because I've admired Jim Reeves for years. It's a tribute to Jim

Reeves. The music I'm writing now apart from the Negro things is country and western." "Massachusetts was a country and western song. My writing is changing all the time. There are a lot of tributes



On our new album, to the Beatles, Jim Reeves, Johnny Cash. You can call them imitations, but they're not. It's just how much we like the artists. Every track we put down has to be considered as a single."



On the success of the single, Barry explained: "To Love Somebody" was a flop and it has been recorded two hundred times. We've had flops before and followed with hits. 'Jumbo' was a complete flop and that was followed by a hit. We

Down from five to two BEE GEEs. BARRY and MAURICE GIBB pictured and their dressing room prior to last week's "Top Of The Pops."

Just release a single that we feel is commercial."

Films are occupying much of Barry's time and with the completion of "Cucumber Castle" his thoughts are turning to bigger things.

"We have got to have twenty or thirty screen tests in Los Angeles," he said with a smile. "You always have to do them because your nose isn't the right shape, they throw you out. They're going to do a lot of things. You have to play, you can't decide to be a hero."

"It's a far bigger rat race, dog eat dog. Especially in Los Angeles you have to keep looking round to see if there's a knife coming!"

He added: "I'd like to do a musical film and I would like to do drama, but I feel I need a lot more experience and you can only get that by doing what you know first."

As I left, feeling slightly relieved, Barry's attractive girl friend Linda Gray was sitting next to one of the huge staff. She pleased that she's passed her driving test first time and got a mini. "Barnaby, the huge Pyralis Mountain Dog, isn't so happy, though."

He can get in the mini but he's upset because he has to cram up in the Bentley he sits there like a lord," Linda laughed.

From YOU to US Songwriters have never been better

THE fan of today can sleep easy knowing that he has the greatest writers ever to live writing for him. Two or three years ago only Lennon and McCartney were household names, but today we have the greatest pair of writers since them . . . Mick Jagger and Keith Richards.

Bob Dylan is another great writer. Some older folks may say Beethoven and Schubert were greater, but could they attract 200,000 fans from all over the world?

LP TOKEN WINNER

Jimmi Hendrix is a legend with his guitar, but he also writes all his own singles and album tracks. Listen to Jetbro Tull's "Stand Up" album and you will soon realise that Ian Anderson could become another internationally famous writer. The list is almost endless, and it's nice to hear there's nothing for us pop fans to use and sleep over — ALAN PASSEY, Clowne, Nr Chesterfield, Derbyshire.

PLEA FOR PEACE 200,000 hairy fans, With tents, baked beans and frying pans. To hear of, might be to flow. To hear the music they loved so. The organisers cried aloud. They really are a lovely crowd. And everybody seemed amazed. To see how well that crowd behaved. A peaceful lot with time to spare. I'm sure there is a moral there. The middle-aged seems to me. Need a bit of sympathy. The old folk rushing at such speed. Have only time for work and feed. Yet fights and quarrels you're sure to find. In men and women of this kind. So come on all you older types. Put away your toads and pipes. Let your hair down — you may find. A new face appearing on mankind.

—RICHARD J. FREEMAN, School House, High Street, Nutfield, Redhill, Surrey. To win this week's LP Token award.

I couldn't believe my eyes when I saw Dusty Springfield on "Top Of The Pops" last week singing "Am I The Same Girl". The answer is a big NO! Dusty, you've no idea how ridiculous you looked in those old rags and wig. I'm sorry to say it's the worst appearance and record I've seen and heard. Get back to the Dusty you fans want — Mr R. NEWALL, Burnbank, Hamilton, Lanarkshire, Scotland.

I WOULD LIKE to congratulate Mama Cass on reaching the charts with "It's Getting Better". But I feel she has been helped considerably by the fact that this song was first heard a few months ago when it was recorded by Paul Jones. His is by far the better version and had it had the plugs afforded to Mama Cass, it would have been a smash hit some time ago. — Miss JULIA SIMMONDS, Cootham, Woking, Surrey.

WOULD YOU LIKE a little competition? Here we go then with a question: Who comes up with a record that sounds remarkably like "Get Back"? Who sounds like Steve Nicks, Small Faces and Peter Frampton? Who has made the chart with sounds we've heard before? Who, in spite of all this, is called a supergroup? Answer: Humble Pie! — Miss FREDERICKA PREPPER, Hesching, 42, Germany.

I WAS SHATTERED to read in the NME that the first six editions of the Tom Jones show are not to be seen in Britain. I am delighted that Tom's Jones show has been appreciated by Americans but, on the other hand, I feel that we in this country should at least be allowed to see all his shows. — Mrs JUNE TUCKER, Chesnut, Waltham Cross, Hert.

AM I THE only person who buys Jacqueline Bell records? I am absolutely amazed that she has never had a hit record. I think she is tremendous and should be given a TV show so that people can realise just what they're missing. — JUNE LARSEN, Feltham, Middx.

AFTER WATCHING glimpses of the Rolling Stones Hyde Park concert on TV, I am stunned at the sickening display the group gave to top music. The Stones' conviction there was a couldn't care less sound of music which emanated from the other intelligence of the younger generation. — JAN F. SINGLE, Liverpool.

PERHAPS I am naive, but I think it is terrible that "progressive and folk musicians are forced to put money before their love (as called), of music. The latest example of this was Dylan's appearance on the Isle of Wight where he is reputed to have earned £35,000 for his performance. This high cost is ridiculous as the entrance fees alone prohibits many of Dylan's real fans from attending. Is Dylan now in the business purely for what he can get out of? — PETER J. CAPEL, Harborne, Birmingham.

WHY DOESN'T every record shop carry samples of all new releases? When I read in the NME that the Locomotive have a new release I obviously went to hear it, but not all the record shops stock it. The only way it is possible for me to hear it is to order it from the shop and then I end up having to buy it whether I like it or not. — MISS ESZVEDOWSKI, Ealing, London, W13.

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

YESTERDAY I heard ex-Caroline DJ Martin Kane on Radio One Club. Is he going to follow the long line of shore-based radio DJs to lose their personality to the BBC? Johnnie Walker and Guy Ackmoor — two Caroline men — have lost their effectiveness and drive since they joined the corporation. You don't believe me? Well, just dig out some of those old recordings of the pirates' — EITHAM, London. — PAUL CADIN, Waltham Cross, Hert.

AFTER ten minutes excitement on the Monkee's TV show, thanks solely to Jerry Lee Lewis, Felix Dornin and Little Richard (out of 55 minutes) can't the BBC give the fantastic hour of Elvis Presley. After watching the Monkees perform nothing could be worse than them. — KEITH CAMPBELL, Canton, Cardiff. ANITA HARRIS makes me sick. As soon as anyone gets a good song, for example Mama Cass' "Dream A Little Dream" and Bobbie Gentry's latest "I'll Never Fall in Love Again" she immediately does her own version. Why can't she find her own songs? — LYNNIE JOHNSTON, Alderley Edge, Cheshire.

BACK WANTS AN ISLAND

JACK BRUCE, at 25, may be living on his own island off the west coast of Scotland. He took the opportunity of having a look at Sagda, off the mainland of Antrim, which is up for sale at £35,000. With two smaller islands, a farmhouse, and 300 sheep thrown in. He was up there filming with a documentary team, headed by Tony Palmer, who are making Jack's life story in Glasgow, where Jack was born, and further afield. It is in colour and will be shown on BBC when it goes over to colour in November. It will show Jack when he was a student at the Royal Scottish Academy of Music, where he studied cello, an instrument he plays on his LP "Songs Of A Sinner" as well as his bass guitar, piano, and organ. On Sanda, Jack will become a neighbour of Al McCartney, who has a farmhouse in the hills near Glenelg, and 12 miles from Sanda. — A. S. MARTIN.

BOYA HIGH ROAD TOTTENHAM Telephone 808 4179 RESIDENT D.J. TONY SANDERSON Friday 28th September '69 From The U.S.A. 7.30-11.30 10'

MECCA DANCING TONIGHT From The U.S.A. The Original Drifters 7.30-11.30 10' FRIDAY 19th SEPTEMBER From The U.S.A. MAX ROMEO 7.30-11.30 10' Robert Parker (Bare Footing)

FLEETWOOD MAC SPIRIT OF JOHN MORGAN EDGAR BROUGHTON GLASS MANAGERIE EAST OF EDEN FAMILY CRISBY DYKE D.J. JOHN PEEL 8.00pm - FRI 26 SEPT UNTIL 7.30pm - SAT 27 SEPT 8.15pm - FRI 26 SEPT UNTIL 7.30pm - SAT 27 SEPT PAVILION GARDENS BUXTON

LONDON, ROYAL ALBERT HALL FRIDAY, 19th SEPT., at 8 p.m. ONLY U.K. APPEARANCE OF THE WORLD'S KING OF SOUL, THE WICKET ★ NILSON PICKETT ★ WITH HIS ALL-AMERICAN BAND Also Aretha ★ FRANKINA FRANKLIN ★ Franklin's Sister Radio One's EMPEROR ROSKO Plus Ben E. King's Backing Group THE GLOBE SHOW Plus many more personalities Tickets now available from: Royal Albert Hall Box Office, Telephone 589 2121, 30/-, 25/-, 17/6, 10/6, 5/-, Also through all leading agents, Keith Prowse, etc.

Caribbean Music Festival "IN REGGAE TIME" EMPIRE POOL, WEMBLEY SUNDAY, 21st SEPTEMBER, 1969 6 p.m. - 10.30 p.m. STAR APPEARANCES BY ★ JOHNNY NASH DESAIOID DEKLER JACKIE EDWARDS JIMMY JAMES-MAX ROMEO COUNT PRINCE MILLER ★ TONY TRIBE JIMMY CLIFFE ★ ROOF & JENNY JACKSON BLACK VELVET ★ DEREK MORGAN MOHAWKS ★ PAT KELLY ★ SKATALITES Compered by (Mr. B.C.C. himself) DWIGHT WHYLIE Dates open at 5 o'clock. Festival starts at 6 o'clock Licensed Bars - Restaurants - Fun Booths - Cafeteria - Snacks - Record Shops Underground to Wembley Park on appropriate services TICKETS 10/-, 16/-, 20/-, 24/-, 30/- Tickets in advance purchased from: THE BOX OFFICE, EMPIRE POOL, WEMBLEY RECORDS & MUSIC, 52 Stoke Newington Rd., N.16; AERO ELECTRICS, 108 Acton Lane, N.W.10 HARRINGTON RECORDS LTD., 73 Grand Parade, N.4; DEBEK'S RECORDS, 5 Turpin Lane, N.W.9 PADDINGTON TRANSFORM, 6 Great Western Road, W.9 JOE'S RECORD SHOP, 29 Greenville Ave., Mill Hill, N.W.7 HARVEY'S, 376 Green Street, Forest Gate, E.7 Send stamped, addressed envelope and P.O. to: CLAYMAN AGENTS LTD., 7-8 Aldgate High Street, E.C.3 NAME ADDRESS P.O. enclosed £ s. d.

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PAUL MCCARTNEY took this picture of wife LINDA and baby MARY using an automatic delayed action release camera just 12 hours after his daughter was born last month.

TAIL-PIECES
by the Alley Cat

CONGRATULATIONS on a wonderful achievement. With their first LP release, *Blind Faith No 1* in American chart!... When Bernard DeFont announces Royal Variety Show names, expect Herb Alpert and the Tijuana Brass... "Honky Tonk Women" Rolling Stones' 13th U.S. Gold Disc... John Lennon-Paul McCartney's "Hey Jude" title song of Ella Fitzgerald's next LP... Personalities at Nancy Sinatra's Las Vegas opening included Elvis Presley, Burt Lancaster, Kirk Douglas, Frank Sinatra, Natalie Wood, Fred Astaire, Rod McKuen, Laugh-in's Goldie Hawn and Judy Carne, composer Leslie Bricusse and comedians Milton Berle and Jack Carter... "Family Choice" first Simon Dee radio series in two years... up for Jane Birkin and Serge Gainsbourg! For Engelbert Humperdinck, new Rolls and Mercedes... Duetting with Tom Jones on US TV, Vikki Carr didn't cry!... Following Beatles' "Abbey Road", will Xavier Cugat wax LP titled "Abbe Lane"?... Tickets obtainable on HP for Cliff Richard in Stockton cabaret!... Rumours suggest Patti Page parting from husband Charles O'Carroll (former dance director of Elvis Presley films)... How about Robin Gibb forming group with Vince Melancony and Colin Petersen which could be titled Nee Bee Gees?... Ella Fitzgerald has joined Frank Sinatra's Reprise label... also Dion... Decca newcomer J. A.

Freeman a discovery of David Jacobs... Man appeal? Lana Cantrell on Sunday's ITV "John Davidson Show"... New cars for John Lennon (£12,000) and George Harrison (£8,500)... London visitor Al Martino plans recording a Bob Last composition... Unlikely for next Aretha Franklin single: "Another Little Drink"... Where does Chris Hutchins stand in Robin Gibb's managerial dispute between Robert Stigwood and Vic Lewis?... His agents Colin Berlin and Barry Clayman, manager John Marshall and U.S. agent Norman Wells in Toronto on Monday for Frank Ifield's cabaret opening... Greece holiday for Engelbert Humperdinck this week... After journeying from London, Donald Zee ("Daily Mirror") not received by Desmond Mecca? in Australia... Young singer Clare Torry penned next John Walker single... How is Scott Walker's relationship with manager Maurice King these days?...

'Thank you Britain'
 Creedence Clearwater Revival

SMOOTH SHOW FROM DAMONE



VIC DAMONE, latest American star to take over at the Talk of the Town, is a true "Star of the Evening". He's a smooth singing operator, who has few equals in the up-tempo division, when singing such swingers as "The Song is You," "All I Need is A Girl," "When You've Laughed"

and "Come Back To Me." Yet he is also a top class dramatic singer, as in Jim Webb's "Don't Singers" and MacArthur Park. And when it comes to the full-throated belt, without any loss of control, he wins big applause for "La Vie en Rose" and "Can't Take My Eyes Off You" (from the softest of soft to motto delectable). Vic has a great gift for immediacy — he sings a song like he's just writing it in his head, which allows mod dresser with black suit, high collar, black shoes, pink shirt and black tie. Sammy Davis introduced him opening night and watched his audience when Vic sang an amusing parody on "Time After Time," the lyrics by himself and famed songsmith Sammy Cahn who was present and took a bow later. Vic gave much praise, too, to pianist-arranger Joe Parnello, who had the resident Burt Blander orchestra playing better than I've ever heard them, thanks to stirring arrangements. No surprise that Vic says: "Though I had Burt Bacharach as my accompanist for three years, I have never had such a team as my accompanist working for me as Joe Parnello." And like Sammy Davis said — Vic Damone is one of the best singers of his kind. Don't miss him. —ANDY GRAY

NME POPWORD

Compiled by Trevor Parks, Barton on Humber, Lincs.

CROSSWORD

4 Once called the Drifters
 5 (and 3 down) Dave Swarbrick has joined them
 9 Miss Webster
 10 "The Price is Right"
 11 Gave "brother (4, 6)
 12 Bob's partner in soul
 14 Captain of Your Ship" group
 13 1 down says that "everybody loves a
 18 Essential if playing guitar standing up
 19 "Elvis' Butler", composer / singer
 21 Bee Gees LP
 22 Tania star
 26 1 down walks along
 27 Half of "Unicorn"
 28 Vevey's bells
 29 Sang with Nancy Sinatra
 31 My Mobs turn to night
 32 Hollies hit
 35 "Lonely Bull" man (4, 6)
 36 US State in song
 39 What's on Rick West's guitar?
 40 Mike Sammes has some
 DOWN
 1 Has received 2 LPs to private
 2 Jacques
 3 actress
 4 Junior Walker's
 5 "I'm a Man" hit
 6 Claudine's husband
 7 Elmer Gantry's sister
 8 "My Boy Lollipop"
 10 2 of this trio once

backed Heinz
 11 Suitable label for Joe Dolan?
 12 Miss James
 13 U.S. record label too
 14 Employer
 17 "Galadiah" as played by Elvis?
 19 Alan... (15, 15)
 22 Will be around in 58 years time? (5, 2)
 23 Jimmy James sang with Judy...
 24 "From A Jack To A King" hit maker
 25 Currently starring at Talls of The Town
 26 Scaffold lady
 29 Has an acting role in "The Catch 22"
 32 Nationality of Del's maid
 33 Starred in "Girl On A Motorcycle"
 34 Metal bars on neck of guitar
 35 Comic Bob
 36 Underground D.J.
 37 Cream lived in a white one



208 chief Geoffrey Everitt at Dublin reception for Joe Dolan on Monday... In Scott Walker's future plans, do Andrew Oldham and Tony Calder figure anywhere? Victor Silvester Jr has married dancer Deirdre O'Dea... Dionne Warwick's next single updates "Righteous Brothers' "You've Lost That Lovin' Feeling"... Is Ravi Shankar known as "The Desert Mecca"?... How about Tony Martin's standard retitled by Robert Stigwood: "I'll Sur You in My Dreams"?... On recently hi-jacked plane, David Pardo (manager of Madrid Casals) a passenger from Madrid Stuart Chicken Shack could wax version of Bob Dylan's "Lay Lady Lay"... His next LP: "Georgie Fame 'Does His Thing With Strings'"... Back from Las Vegas, Maurice Kinn reports brilliant performance

ANSWERS TO LAST WEEK'S POPWORD

ACROSS: 1. Keith West; 6. A strip; 8. Nilsson; 10. Ember; 11. Sly; 12. Row; 13. "Crying (In The Rain)"; 15. Gary Brooker; 16. Deram; 17. "Telstar"; 20. Eddie (Floyd); 23. Tremeloes; 24. Spector; 28. Massiel; 30. Led (Zeppelin); 31. Stuart Henry; 32. Jack Bruce; 33. (Top) Gear; 35. Kinks; 36. Isley Brothers; 37. He's A Rebel"; 4. (Jimmy) Tarbuck; 5. ("Lights Of Cincinnati"); 7. Terry Reid; 8. Newport; 14. Red; 15. "Good Times"; 18. Sylvester; 19. Aces; 20. Eve (Tory); 21. Dale; 22. East; 23. (Who) Prince; 25. (Concrete and) Clay"; or (William Bell and Judy) Clay; 27. Odeasa; 28. (Chicken) Shack

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