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BEATLES SPLITTING

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THIS WEEK'S No. 16

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## Richard Green explains why HE WON'T BE PUSHED

THE well-known singer/composer, but not so well-known drummer, organist, pianist, cellist, autoharpist, flugelhorn and viola player, Robin Gibb, sat in a large chair in an office high above bustling Christmassy Regent Street and said: "I never bite my fingernails and worry about what to do about a single."

"I choose, I don't let people come to me and say 'bring out a record,'" he insisted. "I don't think people will have forgotten me. I recorded a song before this one but I thought I could do something better."

It has been a long time since Robin released a single of his own. The last one was an immense hit and must have satisfied his ego after making the split from what was then the four Bee Gees. He went on "I'm very impatient, if I have to do anything it must be done today. I like to develop a thing where it hasn't been developed. But I don't rush into things so I wouldn't rush into production."

Which explained a little more, I suppose. Then he talked about the business of writing and making records.

"I wrote three songs one night in my mind. I can write a complete song in my mind and never hear an instrument," he revealed, lighting another cigarette. "The first time I hear an instrument is in the studio."

### A phrase

"The title for this one just came into my mind... you could be talking now and a phrase you use like 'and now today' or 'my word' or 'you stole the show' are titles right there."

He doesn't think about titles but he could be talking and something will click right there. Then again, I never think of a song all the time. I may do a song and go back to it two days later. I do the stereo and mono reductions myself, that's what takes all the time."

Someone told me that on his new album, "Robin's Reign," he turned himself into a forty-piece choir for one track. Suspecting David Nixon-like goings-on, I pressed the point. "Oh, that was for 'Lord Bless All Of It,' a carol type thing," he replied. "I first start on the organ—that took half an hour—then I said I'd like to do the choir. In the end I'd put about twenty-eight tracks down. After that I went into the control room."

Now that Robin has finally got a new single and his debut album out, how about some personal appearances in this country?

### A concert

"When I do one it will be a concert," he told me, though the "when" sounded ominous. "I haven't done one because I haven't wanted. I'll use a thirty-piece orchestra and a professional people exactly what he me, there will be no gimmicks."

The line led Robin to return to the singles theme and he said: "I wouldn't like to bring out a record so near another. I'm not a person who thinks 'Hello.' Saved by the bell is dropping out, I must do another." I like to give them the better of me."

He has some definite ideas about musical phases and he went through underground, reggae and rock.

"The record-buying public ranges between the ages of eighteen and thirty-seven," he stated. "There are no longer balloons screaming and autograph books, that went out with National Service."

"Old rock and roll, when you hear it on the air today, is a far cry from what passes as it today. People would rather save up and buy an LP, that is a single plus a lot of others, if they like an artist. The underground are marketing to their public, it's no good then to have a single, unless it has a

I must  
give of  
my best



commercial content. "The LPs are fantastically good but if you could get both together would be beautiful. Let's call had two commercial singles there is no comparison between them and his albums. The singer to establish himself with people who don't know he exists albums."

Blue beat cannot exist in original form, it's necessary for artist to change for the sake of their name and LP sales, they to do a commercial single."

Blue beat cannot appeal to majority, folk took years to accept a majority but now ninety per cent of pop music is folk. Blue has got to be tested by time to if it can be accepted."

Robin admits to having a fling for Peter Paul and Mary, Beatles and Stevie Davis but notes that they have influenced him. Obviously people influenced when I started but I can't say do now, always go into now and write exactly according my moods. All catchphrases been used, I just sing the way would sing."

### A musical?

We have read a good deal of Robin's musicals, "Scrooge

Henry VIII. What is the position?"

"I'm starting work on it again," he told me. "I didn't want to have them when I was work to be done on them. It was still a legal thing going on. I didn't want to be scandalous, haven't done any scenery, I've got the music and the story currenting it. I can't do anything with hands."

Robin would like to secure Henry Scrooge for the part of Henry but doesn't know about Scrooge. My suggestion of a well known publicist was met with a bit of laughter but not adopted suggestions, folks."

## London warms to Chicago

JUST as Delaney and Bonnie confirmed all the reports of their brilliance at the Royal Albert Hall, so did Chicago Transit Authority last Thursday. Heavy, exciting, solid, and very, very musical.

There were no over-long boring solos, no self-indulgent freaky rubbish, no heads bowed to the floor, moods, just statement of fact and damn good entertainment.

Nine of the ten members, which lasted an average of seven or eight years, were pronounced the odd one out being the Steve Winwood-Jimmy Miller song. "I'm A Man," which must have pleased Spencer Davis who was among the nine truths filled hall.

To my mind that was the standout number of the set and succeeded heavily featuring lead guitarist Terry Kath (surely the busiest and best player to emerge this year) while

the remaining six members of group all played rhythm instruments. The essence of CTA who really gave jazz and rock an obviously getherness, tightness, and if hours spent rehearsing, but do not miss the two top publicists too smooth.

Their music and their stage presence has just enough rawness roughness in an edge to give them numbers, 22 or 8 to 10 LP. If you missed them this time, you missed them. They won't make the same mistake as

The supporting cast was led by Curtis Knight and Village and B. Cat Bones also appeared. The supporting cast was led by Curtis Knight and Village and B. Cat Bones also appeared.

More than competent and knowledgeable, and succeeded in leading the howling mob after CTA finally left the stage after three hours. — GORDON COOPER



# JOHN LENNON TALKS EXCLUSIVELY TO NME

**I MAY be wrong, and I hope I am, but these are dark days for the Beatles. I begin to wonder how much longer their association can stand the strain of their own individual talent.**

JOHN LENNON pulls toward Peace and his Plastic One Band; RINGO pulls toward a bigger and better film career; GEORGE HARRISON jumps toward his own prolific songwriting; and PAUL McCARTNEY pulls himself away to Scotland, his own songs . . . and silence.

Certainly, John and Paul are on opposite sides of a heavy wall of difference and self-inflicted gloom. And the bond between them can hardly have been more weak, or their opposing interests more strong.

A few days ago John and Yoko and I talked in a one-hour fifteen minute exclusive interview for NME (partly filmed for BBC-TV's look at the world of John and Yoko Lennon in "24 Hours"), and during that time he gave me frank answers to this mental rift with Paul and the present state of the Beatles.

He was pleasant, together, straightforward, mellow and resolute, and only in references to Paul did his voice drop in doubt.

He told me: "Paul and I both have differences of opinion on how things should be run. But instead of it being a private argument about how an LP should be done, or a certain track, it's now a larger argument about the organisation of Apple itself."

"Whether we both want the same thing from Apple in the end is a matter of opinion. But how to achieve it — that's where we differ."

"Mainly, we disagree on the Klein bit. But you know, I don't really want to discuss Paul without him here. It's just that as far as I can see, Paul was always waiting for This Guy to just appear and come and save us from the mess we were in."

## Pull out

"And we were in a mess, and only my saying it to the Press that time enabled Klein to hear about it and come over."

"I'm a quarter of this building, and it became a question of whether I should pull my money out if I could — which I probably can't."

"I did say I wanted out at one time. It was just that all my income was going in to Apple and being wasted by the joy-riding people who were here. In fact, that was just the minute bit of it. I just wanted it to stop."

"It's no use pretending we can be here all the time when that kind of thing is going on. We needed a business man. No Beatle can spend his days here checking the accounts."

# BEATLES ARE ON THE BRINK OF SPLITTING

## One group is just not big enough for all this talent

By ALAN SMITH

"There was also the question of the four of us holding different opinions on different things, and the staff not knowing where they were or who to listen to."

"I know that's what's going on all the time. People come to me and say 'Paul wants this done, what do you think?', and they know damn well what I think and they say 'alright', and then they go to Paul and say 'John wants this done, he's off again.'"

## Instructions

"The result is that we kept sending in different instructions and nothing was being done. Like people anywhere, they were getting away with what they could. We were naive and stupid."

"What I want is for the freeloaders to stop, but the old Apple spirit to remain. The spirit will be there, because if Apple is

not a problem to the Beatles — which it was — it just can't help but get better."

"Our job is to put the creative side into Apple. If the Beatles never recorded together again, but each put their creative efforts through Apple . . . that at least would be better than me having a company, Paul having a company, George having a company, and Ringo having a company. "Together we at least have that much more power."

"I know now that the original concept of helping everybody doesn't work in its purest form. All you get are the bums and freeloaders everybody else turns down."

"The only way we can help other artists at Apple is the same way the Beatles helped other artists . . . by breaking new barriers. That's what we didn't get before. We sat back, and we started to believe our own



JOHN LENNON with new hair style and YOKO ONO in London recently.

publicity, to tell ourselves how the Beatles helped people get long hair, and the Beatles started off this, and the other."

"The Beatles split up? It just depends how much we all want to record together. I don't know if I want to record together again. I go off and on it. I really do."

"The problem is that in the old days, when we needed an album Paul and I got together and produced enough songs for it."

"Nowadays, there's three of us writing prolifically and trying to fit it all onto one album. Or we have to think of a double album every time, which takes six months."

"That's the hang-up we have. It's not a personal 'The Beatles are fighting' thing, so much as an actual, physical problem."

"What do you do? I don't want to spend six months making an album I have two tracks on! And neither do Paul or George, probably. That's the problem. If we can overcome that, maybe it'll sort itself out."

"None of us want to be background musicians most of the time. It's a waste. We didn't spend ten years making it to have the freedom of recording studios, to be able to have two tracks on an album."

"It's not like we spend our time wrestling in the studio trying to get our own songs on. We all do it the same way . . . we take it in turns to record a track. It's just

that usually in the past, George lost out. Because Paul and I are tougher."

"It's nothing new, the way things are. It's human. We've always said we've had fights. It's no news that we argue. I'm more interested in my songs. Paul's more interested in his, and George is more interested in his. That's always been."

"This is why I've started with the Plastic One and working with Yoko . . . to have more control. There isn't enough outlet for me in the Beatles. The One Band is my escape valve. And how important that gets, as compared to the Beatles for me, I'll have to wait and see."

"You have to realise that there's a peculiar situation in that if 'Cold Turkey' had had the name 'Beatles' on it, probably it would have been a No. 1."

## "Abbey Road"

"'Cold Turkey' has got Ringo and me on, and yet on half the Beatles records of 'Abbey Road', I'm not on, or half the tracks on the double album — and even way back on the Beatles' first album, 'Let It Be', I'm not on either. There might be only two Beatles on a track."

"It's got to the situation where if we have the name 'Beatles' on it, it sells. So you get to think: 'What are we selling? Do they buy it because it's worth it, or just because it says 'Beatles'?'"

"George is in the same position. I mean, he's got songs he's been trying to get on since 1920. He's got to make an album of his own. And maybe if he puts 'Beatles' on the label rather than George Harrison, it might sell more. That's the drag."

"Of course we could each make an album and call it 'The Beatles'. But that would be cheating. And that's not my scene."

"Anyway, folks, remember the Plastic One Band LP from Toronto released December the 12th, with a nice picture of the sky, and a fab calendar inside of a year's events with John and Yoko, with poetry and fun."

"NEXT WEEK: 'DO I WANT TO BE HATED?'; 'MISARRIAGE. THE 'GET BACK' FILM; STAGE FRIGHT: 'AUNT MIMI'; FEAR: 'INSECURITY'; 'JEALOUSY'; 'POLITICIANS — AND PEACE.'"

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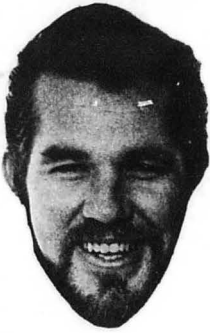
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# I AM NOT PROTESTING, I JUST WANT TO MAKE YOU THINK

THE knockers who say Kenny Rogers and the First Edition's first hit is a sick song about Vietnam are wrong . . . it's about Korea. And as Kenny said, when he and I talked on a Los Angeles - London telephone line at the weekend: "I don't care about the knockers. First Edition and I are in the business of making good records about good worthwhile subjects. Our first aim is to entertain. Our second object is to be controversial."



says **KENNY ROGERS** to Alan Smith

It's not as if I'm new to the business. I was with a Four Freshmen-type jazz group, and then I joined up with the New Christy Minstrels. Musically, I guess I'm not sure of what direction I'm going in. I guess I've been doing a survey of my own, and if there's one thing I've come to realise, it's that some lead, and others follow the new direction. And the First Edition and myself, we're not going to follow. That's for sure.

### Travelling

Now things have started to move, we've started to travel. We haven't been overseas, but we've been to Alaska and Bermuda, and that's a start. And then we hope to be in Britain on January 8 for two weeks of promotion. We hope to do the Tom Jones' show and a few things else, though I'm not sure if we'll do any personal appearances. But I'll still be a kick. You know, I have a very open mind about the music business. This year maybe my sound is commercial. Maybe next year, I'll be somebody else. No one person holds the key — and you have to have an open mind. The First Edition and I have been busy touring, which is one of the best ways of keeping in touch. We're still on the package we're doing at the moment, and tomorrow we have dates with Canned Heat and

Billy Joe Royal, and a few other people of whom you may not have heard. "We see a good deal of life and a good deal of America, but I like to think I keep a balanced view, and one of my greatest pleasures is getting home to L.A. to my wife and two kids. That's the biggest thing." "We all have a lot going for us in First Edition at the moment, because we're currently around the No. 10 mark in America with a follow-up record called 'Ruben James'." "This has very much the same feel as before. Not protest, you understand . . . that's not our scene . . . but it's a social thing, in that it's about a black man's rape of a white girl."

### Golf story

"It was written by a guy called Alex Harvey, and I got to hear about it by way of playing golf with a friend of his. The title is 'Ruben James', but it's not an inflammatory song. Rather, it brings out a lot of sympathy for the people concerned. Believe me, our policy in First Edition is to do good songs. I'm not saying there aren't many fine causes in this world, but I have strong feelings about their place in entertainment. "You can sing something with meaning and truth. But you don't have to ram it down people's throats."

### Ex-Minstrel

Kenny is a friendly, warm-voiced fellow who used to be a member of the New Christy Minstrels, and who is at that half-way stage where he both knows what's happening and what showbusiness is really all about, without letting it influence him one way or the other. He told me, "I first came across Don't Take Your Love To Town" about two and a half years ago. It was on a Roger Miller album and man, it really stood out for me. The thing you have to realise is that for the First Edition and I, our policy is to do good songs that give people a heck of a lot of pleasure, and maybe incidentally things to think about. "We don't regard it as necessary for us to do social protest. There are too many preachers in this business. "I regard us as a pretty normal outfit. Fairly intelligent people who know where it's at, and about the things we should be caring about. We're not dead to the world. "Terry, for instance, Terry's a blond-haired kid, everybody loves. He's a solo singer, and I guess he's also schizophrenic. He's certainly the

quietest of us, offstage. And onstage . . . man, he's such a ham! "Then we've got Mary Arnold. Mary's a truly beautiful girl, very tolerant, but man, does she keep us all in line. A most intelligent woman. "Then we have Ken Vassy. Ken was with a folk group before, and he's a very quiet guy. But occasionally he opens up, and that's really something". "But it's hard to talk about other people in the group, especially people you know so well. "Myself for instance . . . I'm obviously very happy to be successful, but I know the scene because

## Elvis LP delay may cost £20,000

### READERS WRITE ABOUT ALBUM AND COLOURED SINGLE SLEEVE

IT WAS with great interest that I noted your comments on the release of the current Elvis Presley single, being issued in a picture sleeve. For many years now, we have been campaigning with RCA Victor records in this country, that the issue of all Presley's releases be contained in picture sleeves, as is common with single releases in almost every other country in the world with the exception of the U.K.

In a recent survey carried out by the fan club, as many as 5,000 Presley fans buy their singles direct from pen shops in the USA or through stores in this country dealing with U.S. imports.

The reasons, one because they are available up to six months ahead of RCA's projected British releases, and two because the singles come in picture sleeves. You ask in last week's NME if the incorporation of the picture sleeve with "Suspicious Minds" has increased the sales of the disc. Well, it can't have done them any harm, but considering the excellence of this disc, I guess if it had been released in a fish and chip bag, it's sales would have been high.

One final comment on the delayed release of the Elvis "Double Album" in this country. If RCA don't release this package until the end of February (that will be up to four months after the U.S.A. release), then I estimate that as many as five thousand of this double album pack will be bought into this country.

At four quid a set, that's a loss of twenty thousand pounds in sales to RCA. We're not too bothered about their losses but it certainly has an effect on Elvis' U.K. LP chart positions. — TODD SLAUGHTER, Secretary of the Elvis Presley Fan Club, P.O. Box 4, Leicester.

THEY COULD have wrapped "Suspicious Minds" in an old sack and I'd still have bought it. Anyway, it's good to see Elvis in colour on the front of his single.

All the record shops in my district have got it displayed in their windows or on the walls instead of being tucked away on a shelf. I hope RCA keep this up! — HUGH OWENS, Glasgow, Scotland. "IN THE GIETTO" didn't have a coloured bag and that did very well in Britain. "Suspicious Minds" was No. 1 in the U.S. and in the charts for a long time. But I think the coloured bag



Above and below left, two Elvis singles as marketed in the U.S.

is a good advertising gimmick which Elvis could do with, he never gets the same publicity as Tom Jones and the Beatles records do. — R. H. DAVIES, Aberystwyth, Wales. I AND my fellow Elvis fans bought "Suspicious Minds" because it is a great record and not because it's in a coloured bag. May I say that the big jump of this record from 28 to 12 in the NME Chart is nothing new to Elvis.

When he first started out his records used to go straight into the top five in the charts and even a film song like "Jailhouse Rock" went straight to No 1 in 1957. Name and address not supplied. I FOUND your question "Did Colour Bag Help Elvis jump sixteen places?" deeply annoying! No matter how great this man Elvis is, or even if a record of his jumped straight to No. 1, you will always find excuses and never accept the fact, that he is the greatest singer and entertainer in the world today. — PATRICIA A. EAGLAND, Harlow, Essex.



# GEORGIE FAME

# SEVENTH SON

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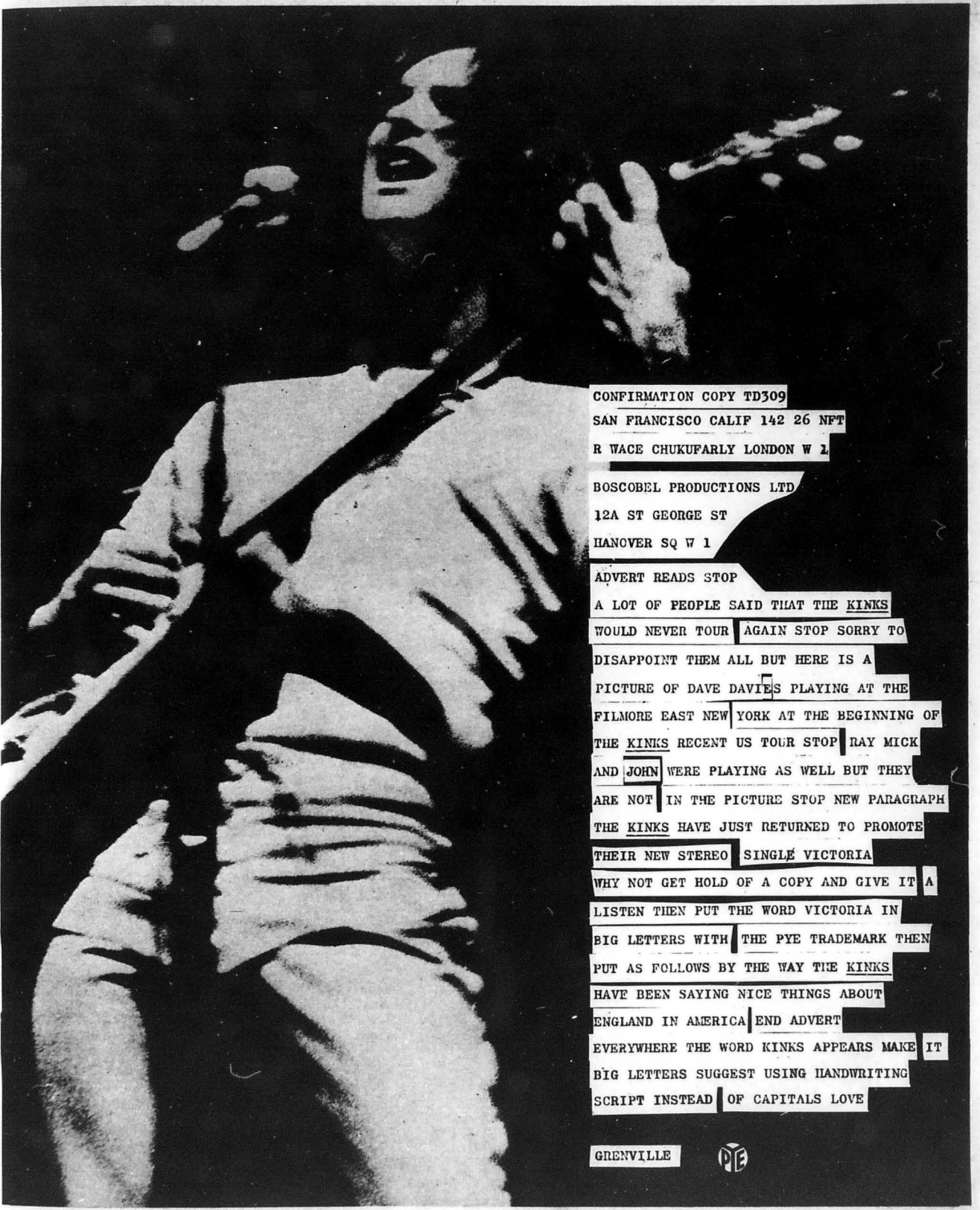
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 A LOT OF PEOPLE SAID THAT THE KINKS  
 WOULD NEVER TOUR AGAIN STOP SORRY TO  
 DISAPPOINT THEM ALL BUT HERE IS A  
 PICTURE OF DAVE DAVIE'S PLAYING AT THE  
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 THE KINKS RECENT US TOUR STOP RAY MICK  
 AND JOHN WERE PLAYING AS WELL BUT THEY  
 ARE NOT IN THE PICTURE STOP NEW PARAGRAPH  
 THE KINKS HAVE JUST RETURNED TO PROMOTE  
 THEIR NEW STEREO SINGLE VICTORIA  
 WHY NOT GET HOLD OF A COPY AND GIVE IT A  
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 HAVE BEEN SAYING NICE THINGS ABOUT  
 ENGLAND IN AMERICA END ADVERT  
 EVERYWHERE THE WORD KINKS APPEARS MAKE IT  
 BIG LETTERS SUGGEST USING HANDWRITING  
 SCRIPT INSTEAD OF CAPITALS LOVE

GRENVILLE 

# EASY-GOING DARIN

**BOB DARIN:** Sugar-Man (Bell). **BOBBY DARIN** obviously feels that he has now matured sufficiently to call himself plain Bob. There's a good sound to this disc—a busting finger-popping rhythm and a catchy riff melody that's so easy to hum along with.

And whilst it doesn't call for any great effort on Bob's part, his treatment is as distinctive as ever. Not sure about the lyric, though—either it should be sung by a girl, or there are hidden drug implications. And the latter prospect puts me off.

There's a British cover version by Bill Kenwright on Fontana, which adopts a rather more light-hearted and peppy approach than the original. And because this tends to dispel any hidden meaning, I think I have a slight preference for it.

**JESS CONRAD:** See The Tinker Ride (President).  
 It's veterans' week and no mistake! Here's another big name from the past making a welcome disc comeback. Jess Conrad effectively stamps his personality on this charming little ditty.

It has an old-world felicitous flavour, a descriptive lyric, a jangling rhythm and a catchy melody. Probably not cut out for the Chart, but a very pleasant and wholly acceptable disc.

**JOHNNY OTIS:** Country Girl (Sonet).  
 Another star name from the hey-day of rock 'n' roll. Despite the title, it's not a country disc—it's an insidious r-and-b routine with a heavy jerk beat.

Has virtually no melody, but relies on the hypnotic insistence of the beat and Johnny Otis' infectious semi-catch delivery. Not a great deal of substance to it.



The KINKS, who sing about the far off days of the British Empire on their latest single (l to r) DAVE DAVIES, MICK AVORY, RAY DAVIES and JOHN DALTON.

## TOP SINGLES REVIEW

\* TIPPED FOR CHARTS  
 † CHART POSSIBLE

### FORTUNES: Books And Films (United Artists).

Penning by hit writer Jerry Lordan, this is a great showcase for the group's golden harmonies. A punchy rhythmic ballad, it has solo verses with chanting support—then that delicious vocal blend takes over in the chorus.

Lustily sung, it's framed in a swirling backing of soaring strings, blaring brass and a steady rhythm. An extremely well-produced disc, and the performance is well worthy of your attention. Don't think it's one of Jerry's strongest songs, though.

### LITTLE RICHARD: Good Golly Miss Molly (Speciality).

A track that needs no introduction from me, because it's one of the classics from the golden era of rock 'n' roll.

A rioting, magnetic work-out by Little Richard which I find just as electrifying today as when it was first issued. This is a "must" for any truly representative collection. Rock at its best!

# KINKS TOUCHED POP OPERA

### KINKS: †Victoria (Pye).

FOR your information, the title refers to the monarch and not to the station! Though I couldn't help thinking that the driving thump beat was more suited to the latter. This is an extract from the Kinks' pop opera "Arthur," and tells of the

### CALIFORNIANS: You've Got Your Troubles (Chapter One).

A great pop song by the Greenaway-Cook team which, of course, was a smash hit for the Fortunes. Whether or not it's too soon to revive it is a debatable point, especially as the Californians' treatment is not madly dissimilar from the original.

proud days of the far-flung British Empire in the last century. But if you forget the lyric—which is a bit difficult because of

the repetitive title hook—it's a good guilty pop disc. Not as catchy as many of the Kinks' offerings, though. A touch, maybe, but not a big hit.

### RICK NELSON: She Belongs To Me (MCA).

It's been quite a while since we last heard from Rick Nelson, and now he returns to the charts with this smooth and delicately-handled version of a Bob Dylan composition. Steel guitars inject a cool—'n' flavour and unobtrusive chanting enhances Rick's relaxed styling. There's also a gently mid-tempo beat. And of course, it's a great song. All of which adds up to a disc that's very easy on the ear, though Dylan fans may feel it's a bit too polished for their liking.

# Ringo, Paul, help boost new group

**BADFINGER:** Come and get it (Apple).  
 I'm case you haven't been reading the NME news pages (naughty!), I should tell you that Badfinger was formerly known as the Iveys, and the Ringo Starr-Peter Sellers movie "The Magic Christian," All of which makes a promising launching pad for this disc. It has a forceful ensemble vocal and a solid mid-tempo beat, emphasised by clanking piano. Plus a pleasant tune that's decidedly hummable. In with a chance, specially with the movie to boost it.

### BACHELORS: My First Love (Decca)

The Bachelors' last two releases have proved that the boys try to adopt a more "mod" image, because the nucleus of their followers is adult—even middle-aged.

So the Mums and Dads will applaud this reversion to character. A gay light-hearted number with a romantic waltz-time ballad with a nostalgic lyric. Like a latter-day "Charmaine."

### JOAN BAEZ: Just A Clear Walk With Thee (Vanguard).

A traditional hymn presented in country-folk style, with rilling piano and steel guitar setting up a tastefully subdued rhythm.

The melody is almost as familiar as "We Shall Overcome," although of course it does not have the same impact from the protest point of view.

Beautifully handled by Joan Baez, who couldn't have chosen more suitable material for her distinctive style.

### JEANNIE DEE: Don't Go Home My Little Darling (Beacon).

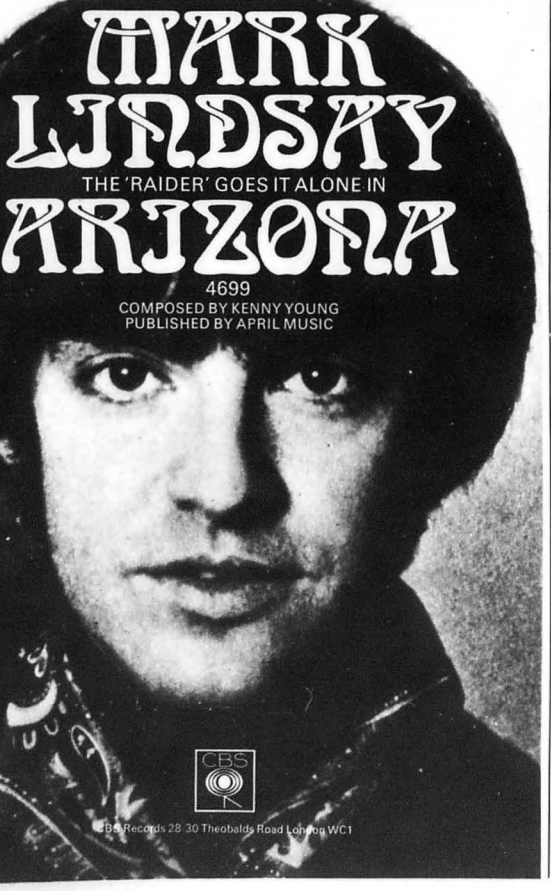
A gay light-hearted number with an irresistible hand-clapping beat. Jeannie Dee is a lass who radiates personality, and she injects a provocative come-hither appeal into her treatment.

The song itself is cute and has a catchy hook line in which everyone can join. But destined to get lost in the rush, I fear.

### FREELANDERS: Turn Of The Century (President).

There's an attractive harmonic interchange between the boys and the girls in this rhythmic ballad.

The lyrical idea is novel, but not so space-age as the title suggests—the theme being that we still love me at the turn of the century! Fairly strong tune, and a commendable performance by the Freelanders.



# MARK LINDSAY

THE 'RAIDER' GOES IT ALONE IN

# ARIZONA

4699  
 COMPOSED BY KENNY YOUNG  
 PUBLISHED BY APRIL MUSIC

### GARY HAMILTON, star of "Hair"

## GIVE GARY A CHANCE

**GARY HAMILTON: Easy Rider (CBS).**  
 A GOOD 'un from the person—A able young "Hair" star, inspired by the movie "Easy Rider," it was penned by Gary Hamilton himself. Charges along at gallop pace, enhanced by a powerfully orchestrated backing. Gary's resonant voice soars above the scoring, and lends authority and conviction to his absorbing story-in-song. Give it a listen!

### SHIRLEY & JOHNNY: Forever Is A Long Long Time (Philips).

A ballad with a beat, showcasing an attractive vocal interchange between Shirley and Johnny. Ian Green's orchestral scoring is expansive and snappy, and makes a colourful backdrop to the duo's appealing harmonies. A record to be recommended though, since it's likely to get lost in the Christmas rush.

## REGGAE DISCS

A REGGAE item that's well above average is "Come Into My Life" (MCA) by the Banana Boys—penned by Jimmy Cliff, it has pleasant melody line and a sparsely exotic quality. I suppose somebody had to adapt "White Christmas" to the ska idiom, and it's Miyaah and the Sunfakes to whom the distinction (?) falls on the Sonnet label. Two well-known club singers, Eddie Brooks and Owen Grey, combine in an up-beat revival of the Mindbenders' hit "Groovy Kinda Love" (Revolution) under the name of Elik & Owen with the film Ram Band... Also on Revolution, Soft Sensation comes up with a blue-beat styling of George Fame's "Sitting In The Park," which doesn't really work, while Clive Williams and the Heat Wave make a much more effective job of reviving "Take Good Care Of My Baby." A new label that's going to concentrate exclusively on reggae is Attack, and its first four singles are out this week. The instrumental "Reggae Krishna" by the Family Circle has a good thick sound, with

# Jackie Wilson—a scorching disc

### JACKIE WILSON: Helpless (MCA)

**DYNAMIC** hunk of soul singing by Jackie Wilson, with the throbbing drums and background chanting providing a touch of voodoo-like erotica. Crisp brass and strutting guitars complete the pungent backing, as Jackie pulls out all the stops in this fiery performance.

The scorching heat is excellent material for the discotheque. Jackie amply demonstrates why he has such a big reputation as a superb r-and-b exponent. But I'm afraid the song itself is melodically lacking.

### JAMES BROWN & THE FAMOUS FLAMES: There Was A Time (Polydor).

James Brown isn't quite so demonstrative as usual in this routine, though he does throw in a few sundry grunts. But the band really blows, its top in a sizzling work-out with pungent brass and a fiery beat.

A super disc for dancers, in the style which used to be known as the "boogaloo" or "mashed potato."

Personally, I prefer J.B. in more controlled mood, because we can then sense his genuine feel for r-and-b without resort to histrionics. **DRY ICE: Running To The Convent (B & C).**

Dry Ice is a new rock band that really swings and it has ample opportunity to do so in this number which, apart from a few vocal phrases, is mainly instrumental. Tambourine, twangs and some ear appealing and the score is imaginative.



JACKIE WILSON

### JOHN KANE: In Ancient Times (Warner Bros.).

Well, 'pon my soul! This turns out to be the old hymn I used to sing at school. But damn my idea of appropriate pop material.

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87 105

Albums

**SCOTT ENGEL** Scott 4  
55L 193

**DAVID BOWIE** David Bowie  
55L 193



## NME TOP 30

(Week ending Wednesday, December 10th, 1969)

LAST WEEK	THIS WEEK	ARTIST	RECORD LABEL	WEEKS IN CHART	POSITION
3	1	RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers & The First Edition (Reprise)		6	1
1	2	YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder (Tamla Motown)		5	1
2	3	SUGAR SUGAR..... Archies (RCA)		10	1
8	4	TWO LITTLE BOYS..... Rolf Harris (Columbia)		3	4
6	5	MELTING POT..... Blue Mink (Philips)		4	5
4	6	(CALL ME) NUMBER ONE..... Tremeloes (CBS)		6	2
12	7	SUSPICIOUS MINDS..... Elvis Presley (RCA)		3	7
10	8	WINTER WORLD OF LOVE..... Engelbert Humperdinck (Decca)		4	8
5	9	SOMETHING..... Beatles (Apple)		6	5
18	10	THE ONION SONG Marvin Gaye & Tammi Terrell (Tamla Motown)		4	10
9	11	SWEET DREAM..... Jethro Tull (Chrysalis)		7	8
14	12	THE LIQUIDATORS..... Harry J. All Stars (Trojan)		7	12
7	13	OH WELL..... Fleetwood Mac (Reprise)		10	1
22	14	LEAVIN' (DURHAM TOWN)..... Roger Whittaker (Columbia)		3	14
11	15	WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff (Trojan)		7	6
23	16	LOVE IS ALL..... Malcolm Roberts (Major Minor)		3	16
28	17	TRACY..... Cuff Links (MCA)		2	17
●	18	ALL I HAVE TO DO IS DREAM Bobbie Gentry & Glen Campbell (Capitol)		1	18
13	19	RETURN OF DJANGO..... Upsetters (Upsetter)		8	4
16	20	GREEN RIVER..... Creedence Clearwater Revival (Liberty)		5	16
21	21	WITHOUT LOVE..... Tom Jones (Decca)		2	21
17	22	LOVE'S BEEN GOOD TO ME..... Frank Sinatra (Reprise)		9	9
15	23	WHAT DOES IT TAKE Jr. Walker & The All Stars (Tamla Motown)		8	9
●	24	THE HIGHWAY SONG..... Nancy Sinatra (Reprise)		1	24
19	25	BILBO..... Clodagh Rodgers (RCA)		5	16
29	26	LONELINESS..... Des O'Connor (Columbia)		3	26
●	27	GOOD OLD ROCK 'N' ROLL..... Dave Clark Five (Columbia)		1	27
20	28	COLD TURKEY..... Plastic Ono Band (Apple)		6	13
27	29	PROUD MARY..... Checkmates Ltd. (A & M)		3	27
●	30	WITH THE EYES OF A CHILD..... Cliff Richard (Columbia)		1	30

**IN AT No. 47**  
M.B.W.



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## Britain's Top 20 LPs

1	1	ABBEY ROAD..... Beatles (Apple)	11	1
2	2	MOTOWN CHARTBUSTERS VOL. 3 Various Artists (Tamla Motown)	8	2
●	4	TOM JONES LIVE IN LAS VEGAS..... (Decca)	6	3
●	4	LET IT BLEED..... Rolling Stones (Decca)	1	4
6	5	TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues (Threshold)	3	5
3	6	AT SAN QUENTIN..... Johnny Cash (CBS)	18	1
5	7	LEO ZEPPELIN VOL. 2..... (Atlantic)	6	4
10	8	ENGELBERT HUMPERDINCK..... (Decca)	3	8
19	9	NICE ENOUGH TO EAT..... Various Artists (Island)	6	9
11	10	SOUND OF MUSIC..... Soundtrack (RCA)	232	1
8	11	BEST OF THE BEE GEES..... (Polydor)	7	6
7	12	BEST OF CREAM..... (Polydor)	7	7
15	13	LIONEL BART'S OLIVER!..... Soundtrack (RCA)	34	4
9	14	UMMAGUMMA..... Pink Floyd (Harvest)	6	6
15	15	WORLD OF MANTOVANI VOL. 2..... (Decca)	11	8
14	16	THROUGH THE PAST, DARKLY (BIG HITS VOL. 2) Rolling Stones (Decca)	13	3
12	17	IN THE COURT OF THE CRIMSON KING..... King Crimson (Island)	8	4
18	17	STAND UP..... Jethro Tull (Island)	18	1
●	19	AMERICA..... Herb Alpert (A & M)	1	19
●	20	HAIR..... London Cast (Polydor)	43	3

# 1

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are at number one with  
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where they belong

Together with  
3 other great hits in  
the top 30

13) Fleetwood Mac/Oh Well  
22) Frank Sinatra/Love's been  
good to me  
24) Nancy Sinatra/Highway Song

### 5 YEARS AGO

**TOP TEN 1964** Week ending Dec. 11

- 1 I FEEL FINE Beatles (Parlophone)
- 2 I'M GONNA BE STRONG Gene Pitney (Stateside)
- 2 LITTLE RED ROOSTER Clark King (Decca)
- 4 DOWNTOWN Petula Clark (Decca)
- 5 WALK TALL Val Doonican (Poly)
- 6 PRETTY PAPER Roy Orbison (London)
- 7 ALL DAY AND ALL NIGHT Kinks (Poly)
- 8 BABY LOVE Supremes (Stateside)
- 9 I UNDERSTAND Freddie and the Dreamers (Columbia)
- 10 COULD EASILY FALL Cliff Richard (Columbia)

### 10 YEARS AGO

**TOP TEN 1959** Week ending Dec 11

- 1 WHAT DO YOU WANT? Adam Faith (Parlophone)
- 2 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME? Fort Emile Ford (Poly)
- 3 TRAVELLIN' LIGHT Cliff Richard (Columbia)
- 4 OH! CAROL Noil Sedaka (RCA)
- 5 SEVEN LITTLE GIRLS The Avons (Columbia)
- 6 RED RIVER ROCK Johnny and the Hurricanes (Eam)
- 7 PUT YOUR HEAD ON MY SHOULDER Paul Anka (Columbia)
- 8 MACK THE KNIFE Bobby Darin (London)
- 9 TEEN BEAT Sandy Nelson (Top Rank)
- 10 SNOW COACH Russ Conway (Columbia)

### 15 YEARS AGO

**TOP TEN 1954** Week ending Dec 10

- 1 LET'S HAVE ANOTHER PARTY Winifred Atwell (Philips)
- 2 SANTO NATALE David Whitford (Decca)
- 3 THIS OLD HOUSE Rosemary Clooney (Philips)
- 4 NO ONE BUT YOU Billy Eckstine (MGM)
- 4 MY SON, MY SON Vera Lynn (With Frank Wake) (Decca)
- 6 THE OLE HOUSE Billie Anthony (Columbia)
- 7 HOLD MY HAND Don Cornell (Coral/Vogue)
- 8 IF I GIVE MY HEART TO YOU Joan Regan (Decca)
- 12 RAIN, RAIN, RAIN Frankie Laine (Philips)
- 13 SNOW BOUND Ronnie Hilton (HMV)

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

By courtesy of "Cash Box"

Week ending Tuesday, December 9, 1969

- 1 I AM WHEN I DIE Blood, Sweat & Tears
- 2 LEAVING ON A JET PLANE Peter, Paul and Mary
- 3 MY HEAVEN THEY KISS HIM GOOD-BYE The Supremes
- 4 COME TOGETHER Beatles
- 5 TAKE A LETTER MARIA R. B. Greaves
- 6 FORTUNATE SON Creedence Clearwater Revival
- 7 HOLLY HOLY Neil Diamond
- 8 WEDDING BELL Bluesy Film Dimension
- 9 WHO'S COMING, 3 Dog Night
- 10 YESTERME YESTER-YOU YESTERDAY The Four Tops
- 11 DAY SHINE WATERBURY
- 12 RAINBOWS KEEP FALLIN' ON MY HEAD The Four Tops
- 13 I AM IN AMORION Mel & Tim
- 14 SOMETHING BARKER Billy Joe Royal
- 15 CHERRY HILL Park Billy Joe Royal
- 16 HEAVEN KNOWS Grass Roots
- 17 DOWN ON THE CORNER Creedence Clearwater Revival
- 18 JAM UP, JELLY TIGHT Tommy Roe
- 19 L.A. L.A. (IF I HAD YOU) Bobby Darin
- 20 BABY I'M FOR REAL Originals
- 21 SHILE A LITTLE SHILE FOR ME The Machine
- 22 I WANT YOU BACK Jackson 5
- 23 ELEANOR RIGBY Aivtha Franklin
- 24 EVIL WOMAN Crow
- 25 CROOKY GRUBWORM Harlow Wilcox
- 26 MIND BODY & SOUL Fleming Embury
- 27 UP ON CHIFFLE CREEK The Band
- 28 THE PIPER The Pipers
- 29 MIDNIGHT COWBOY Ferrante & Teicher
- 30 THESE EYES Jr. Walker & All Stars



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Bennett & Pet Clark... Herman as... Secombe in... Streisand... Cash film... Basie band... new show... 'Pinocchio'... 'Pickwick'... in special... confirmed

Top Of The Pops' line-up: Rolf hospital visit

TOM JONES stars in his own ATV special on Christmas night, during which he will sing carols and read poetry! BBC-1 is to screen U.S.-TV's spectacular 'Pinocchio' with Herman in the title role...

CHRISTMAS EVE

IT IS now confirmed that the Johnny Cash documentary - in which the singer is seen in performance and off duty, with Bob Dylan making a brief appearance - will be screened in BBC-2's 'Man Alive' series at 8.15 pm of Christmas Eve...

Elvis on New Year's Eve

A FIRM date has at last been scheduled for the screening of Elvis Presley's special, originally aired in America in December of last year. It will be transmitted by BBC-2 on New Year's Eve...

NEW BBC-2 POP SHOW

A NEW weekly pop series titled 'Disco 2' is being launched by BBC-2 on Saturday, January 10, and will continue for an indefinite run. Each 25-minute segment will be part of that channel's 'Line Up' series...

CHRISTMAS DAY

THE first part of the 'Top Of The Pops' survey of 1969 will be screened at lunch-time on Christmas Day. It runs for 45 minutes and artists featured are Marmalade, Scaffold, Blue Nile, Thunderclap Newman, Clodagh Rodgers, Fleetwood Mac, Creedence Clearwater Revival, Peter Sarstedt, the Rolling Stones, Zager and Evans and the Beatles...

Another feature of the series will be the chart-topping record of exactly ten years ago, and set for this spot in the first programme is Emile Fordy's 'What Do You Want To Make Those Eyes At Me For'...

BOXING DAY

PETER NOONE (Herman of Herman's Hermans) plays the title role in 'Pinocchio' on BBC-1. Burl Ives also stars in this special, which was filmed at the Walt Disney studios in Hollywood...

JAMES BROWN TOUR

JAMES BROWN and the Famous Flames are to tour Britain early in the New Year. They are expected to make at least four major concert appearances, and star in their own TV special, before going on to the Continent for further dates...

RAY STEV really knew 'Have a little wote, arran it very much sound about tambourine catchy, with chorus which multi-tracked it's on Moni'...

ONE-NIGHTERS

MAX ROMEO at Luton Cesar's Palace (next Monday)
Theatre Royal, Plymouth (Thursday)
Birmingham Town Hall (with Upsteters on December 31)
Blossom Toes (25) and Liverpool Scene (January 4)
Matt Monro in cabaret at Liverpool Shakespeare Theatre Restaurant for week from February 9

ECKSTINE LONDON CABARET

This year's Christmas attraction at London's Talk Of The Town theatre-restaurant will be Billy Eckstine, who opens a four-week season there next Monday (15). As previously reported, he will be followed on January 22 at this venue by the Temptations.



OTHER XMAS TV

BBC-1 transmits a special 'Andy Williams Christmas Show' on Monday, December 22. Guests include his wife Claudia Longet, other members of the Williams family and the Osmond Brothers. The special which Petula Clark is filming in London this weekend will be screened by BBC-1 on Saturday, December 27...

RAY STEV really knew 'Have a little wote, arran it very much sound about tambourine catchy, with chorus which multi-tracked it's on Moni' If you don't see between JACKIE GL the re-issue a girl' on one other. It's or 'Where's the ite song of r

# Roger Miller, Ray Charles, Ike and Tina Engelbert's TV Guests

TONY Bennett was flying into London yesterday (Thursday) to guest in the first edition of Engelbert Humperdinck's Anglo-American TV series, on which filming was due to begin the same day. Donald O'Connor and Leslie Uggams are also appearing in the first show.

Roger Miller arrives next week to take a guest spot for the second edition. His fellow guests in the show are Arte Johnson (of Rowan and Martin Jinks), Georgia Brown and Elkie Sommer.

Other American stars booked for the series — who will be arriving within the next few weeks to film their contributions — include Ike and Tina Turner, Ray Charles, Oliver, Lena Horne and Jerry Lewis. Transmission date for the series has not yet been set.

The NME understands that leading British stars will be booked to supplement the American attractions. But ATV's bookers were anxious to secure their U.S. names first, and they will now concentrate on signing several top British artists.

● Reports circulating in America — suggesting that Engelbert Humperdinck is being forced to

change his name — were denied this week. A spokesman commented: "For some time he has been known simply as 'Engelbert' in Germany, so as to avoid any embarrassment to the family of the original Humperdinck. But there is no question of him being compelled to change his stage name elsewhere in the world."

Mike Maitland, President of America's powerful Warner-Reprise disc company, flew into London last weekend for talks with Management Artists and Music — the company which handles Tom Jones and Engelbert Humperdinck. The two singers' existing contracts with Decca are due to terminate next year, and it is believed that Maitland's discussions were with a view to signing Jones and Humperdinck to his firm.

However, a spokesman for MAM told the NME: "It is true that Mr Maitland did call on our Financial Director, Bill Smith, but he is only one of many recording executives, representing labels from all over the world, who have been to see him. As of this moment no deal has been agreed with Warner-Reprise or any other label."

# LENNON SETS ONO BAND DEBUT & PEACE EVENT

JOHN LENNON and Yoko Ono have now definitely agreed to give their first British live concert with the Plastic Ono Band. They appear at London's Lyceum ballroom in the Strand on Monday, and plan a varied repertoire including "Cold Turkey" and some of the rock'n'roll classics featured on the group's first Apple LP out today (Friday), "Live From Toronto." Eric Clapton will not take part, due to commitments in Sweden with the Bonnie and Delaney tour — Beatie George Harrison is also in Scandinavia with the package — but the line-up could feature a surprise guest in addition to Klaus Voorman and Alan Whitehead.

An Apple spokesman told NME that a Lennon "peace event" was planned for Monday, although no details were available. Lennon is also expected to fly to North America late next week to an unspecified location. Paul McCartney is also appearing on a sunshine holiday.

John Lennon told NME this week: "We have only just made up our minds about appearing at the Lyceum. It was ridiculous at first — we got back from holiday and kept reading we'd agreed to do it. We didn't know what it was all about."

Anyway, because of the way the public was a bit comed about it, I know we'd only get the finer points of it anyway, because it's a good thing and it's in a new place. There are now no plans for Lennon to play Jesus Christ in a special production at St Paul's Cathedral — it was thought that as a famous figure, he might detract from the message of the production.

● Billy Preston is also in Sweden with the Bonnie and Delaney tour but will be back in London next week to record the next Apple single.

● As previously reported, the next Beatles' record will be a double. The album is due in with the West End premiere of the group's first documentary in late January or early February. No date has been set.

● Thousands of copies of this year's edition of the Beatles' annual are also being distributed free to fans. Among them are Roger's "Leavin' (Durham Town)" is at No. 14 in this week's NME Chart.

## DEATH OF JACK PAYNE

The death of Jack Payne one of Britain's top bandleaders of the pre-war era, was announced last week. He was conductor of the BBC Dance Orchestra from 1928 to 1932, and subsequently became an impresario.

# Hendrix plans farewell tour

JIMI Hendrix is planning what he describes as a "farewell tour" of America, Britain and Europe. He has asked the two former members of the Experience, Noel Redding and Mitch Mitchell, to re-join him for six weeks of concerts next spring. But it is not yet clear whether Jimi's description of the tour means that he intends subsequently to give up live appearances.

Noel Redding is currently touring America until the New Year with his Fat Mattress group. He has not yet accepted Jimi's offer but is said to be interested in it. This would mean sending Mattress on a six-week paid holiday — which, with the group's approval, he is likely to do.

Whether or not Hendrix's tour plans can be brought to fruition depends upon the outcome of a trial in Canada this week. He is facing drug charges and, although the case opened on Tuesday, it was not expected to be settled before the end of the week.

# ROGER'S NEXT IS FROM RIO EVENT

ROGER WHITTAKER's next single is expected to be "Leavin' (Durham Town)", the song which he carried into seventh place in the recent International Song Festival in Rio de Janeiro, where he represented Kenya. He is also to release an album of his own compositions in January, for release by Columbia the following month.

A cabaret season has been set for Roger at London's Savoy Hotel, where he opens on January 12. He is currently in France for a season at Paris Olympia with Mireille Mathieu, after which he flies to Africa for concerts during the holiday season.

# DAVE CASH U.S. SERIES

DAVE CASH has landed his own U.S. TV series, to be filmed in New York next summer. He will play host to star guests in the 13-hour-long show which will cost 140,000 dollars to produce.

# GINGER BAKER'S AIR FORCE BECOMES A 13 — PIECE GROUP

GINGER BAKER'S Air Force — which, as reported last week, is to appear in concert at London's Royal Albert Hall on January 16 — will make its concert debut in Amsterdam on December 21. The group is currently rehearsing and working out a string of original numbers. It has also been invited to take part in next year's Camden Festival at London Roundhouse.

The Air Force has now been expanded to a 13-piece line-up. New members are Graham Bond, Benny Laine, Harold McNair, Mick Turner, Ben Palmer, Albert Heaton and Jeanette Jacobs. Previously-announced members are Ginger Baker, Steve Winwood, Rick Grech, Chris Wood, Phil Seaman and Bemi Kabaka.

Commented Baker: "At the moment, the Air Force is just a band that has been specially formed for two gigs, though I would like subsequently to play occasional odd dates with it."

# SINGLES — PEDDLERS, DODD, JIMMY CLIFF, CREEDENCE UPSETTERS, ROBIN album tracks

NEW singles by the Peddlers, Jimmy Cliff, Cupid's Inspiration and Ken Dodd have been scheduled for release. The two titles which will comprise Creedence Clearwater's follow-up to "Green River" have been announced. Cliff Richard joins forces with the Settlers on a new Columbia LP. Titles of all the tracks on debut albums by Robin Gibb and the Upsetters have been revealed.

The Peddlers' follow-up to their debut hit "Birth" will be issued by CBS on January 2. Titled "Gimme! Gimme! Gimme!" it was penned by organist-led singer Roy Phillips. The group's "Birthday" album is set for January 23 release.

For Jimmy Cliff's next single, two tracks will be extracted from his new album. These are expected to be "Suffering" and "Vietnam." Release is scheduled by Trojan for January 2.

First single from Cupid's Inspiration under their new CBS contract is "Without Your Love," penned by Mitch Murray and Peter Callender, for January 2 release. The group is now recording a new album for issue early in 1970.

Creedence Clearwater Revival's follow-up to "Green River" will be issued by Liberty in mid-January. Titles are "Fortunate Son" and "Down On The Corner," though it has not yet been decided which will be the "A" side for British release.

Ken Dodd's new Columbia single "Din! Din! Say A Word" written by Les Reed and Geoff Stephens. It is rush-released today (Friday).

Robin Gibb's first solo album is being rushed out by Polydor in time for Christmas. Titled "Robin's Reign," it consists of 11 self-penned and self-produced tracks. They are "August October," "Gone Gone Gone," "The

Worst Girl In This Town," "Give Me A Smile," "Down Came The Sun," "Mother And Jack," "Saved By The Bell," "Weekend," "Farmer Ferdinand Hudson," "Lord Bless All" and "Most Of My Life."

Coming shortly on Columbia is an album by Cliff Richard with the Settlers, comprising the songs they featured in their recent Tynes Tees-TV religious series. Out in January on the same label is "Settlers Alive," recorded live at the group's Royal Festival Hall concert.

The Upsetters' first LP "Return Of Django" will be issued by Trojan on January 2. Titles include "Touch Of Fire," "Cold Sweat," "Drugs And Poison," "Soulful I," "Night Doctor," "One Punch," "Eight For Eight," "Live Injection," "Man From MIS," "Ten To Twelve," "Medical Operation" and the title track.

Each concert will last about 90 minutes, of which the final hour will be devoted to the Stones. The remainder of the bill will consist of supporting attractions specially invited by the Stones. A spokesman for the group said that all the concerts would be "very informal affairs," and guests may not be officially announced before the performances.

All tickets for both houses of the Lyceum are now sold. ● Between 300,000 and 500,000 fans attended the Stones' first speedway track, 50 miles from San Francisco, last Saturday. It was the final concert of the group's U.S. tour and, according to Mick Jagger, was intended as a Christmas present to its American fans. Original plans to stage the concert at San Francisco's Sears Point Race Track had to be changed, because the owners of the track backed down.

THE Cuff Links, who postponed their projected December visit to Britain because of heavy U.S. commitments, are now set to visit this country in early February. The group, whose "Tracy" single climbs to No. 14 in this week's NME Chart, is to undertake a whirlwind two-week European tour. It will be in Britain for five days, during which it will make TV appearances and play one or two selected club dates.

# Pink Floyd British concerts; writing film, cartoon scores

PINK FLOYD has been commissioned to write the musical score for two more films and an American TV cartoon series. The group is also to undertake a brief British tour, playing concerts at Liverpool Philharmonic (February 5), Manchester Free Trade Hall (6), London Roy Albert Hall (7) and Birmingham Town Hall (11). This will be followed by a return U.S. visit in the spring.

Floyd is currently working on the music for Antonioni's "Zabriskie Point," which is tentatively due to open at London's Empire Theatre on February 10. Sophie Loren's husband, Carlo Ponti, is the producer. The movie is regarded as Antonioni's follow-up to "Blow Up," and takes a hard look at the American way of life.

When work on the score is complete, Floyd begins a short French tour with two days in Paris on January 23, then returns to Britain for its concert appearances.

Before leaving for a two-month American tour in March, Floyd starts writing the music for a series of 13-half-hour cartoons to be shown on the BBC from November 1970. The series, titled "Rollo," is being made by Alan Ford and features the new illustrated book of Beatie songs.

The other movie for which Floyd is writing the music is a French production called "The Road To Salina," starring Rita Hayworth.

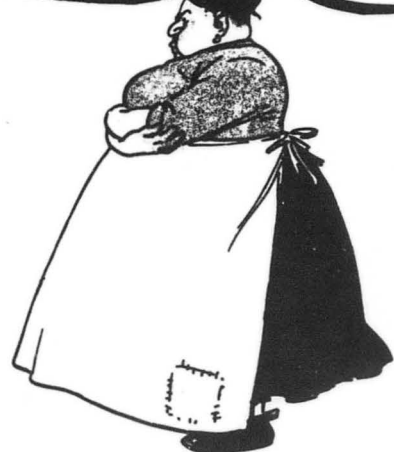
# BYGRAVES PALLADIUM SHOW

MAX Bygraves is to headline an all-star variety bill at the London Palladium in the spring. It will run for four weeks, but an exact opening date has not yet been set because of a probable extension to the Tommy Steele-Mary Hopkin pantomime "Dick Whittington," which is at present scheduled to run until Easter. A spokesman told the NME that the traditional Palladium summer revue will follow Bygraves.

# Blue Mink to America

BLUE MINK is being negotiated for a month-long American tour, which would begin either in late January or early March. But it is unlikely that the group will make any personal appearances in Britain before its U.S. tour, according to a spokesman for Starlite Artists. Mink, up to No. 5 in this week's NME Chart with "Melting Pot," is likely to guest on some TV shows during its U.S. visit.

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The whole thing has a gospel feel to it, with a churchy piano and backing. The song is light and extra voices coming in on the h I think are Ray's own voice. I. There's a happy feel to it, and mem MON 1041.

know by now about the different boys and girls, don't despair. EASON tells you all about it of a classic tear-jerker — "What is side and 'What is a boy' on the MCA MU 1108.

playground, Susie" is a favourite, and why it wasn't dirty

great hit first time around I shall never know. Let's hope it will be this time with a great version by THE MEMORIES on Rex R 11049.

I'm sure you've heard Cilla Black's version of 'If I thought you'd ever change your mind' but you mustn't miss the original version, which is by KATHE GREEN. It was written for her by John Cameron, and Kathie sings it with such warmth and sincerity, you really feel it's her song. It's on Deram. DM 279.

Hope you've got tickets to see THE MOODY BLUES during their concert tour, which promises to be something of a gas. They'll also be presenting the first acts signed to their own label, TIMON, as yet without a record released, and TRAPEZE, whose single "Send me no more letters," on Threshold TH 2, is doing very well.

And how about that ROY ORBISON single then? 'Break my mind' was recorded in England with THE ART MOVEMENT accompanying, and it sounds like everyone was having a great time. There should be a new album from Roy early in the New Year, so keep an eye open for it. The single is on London HLU 10294.

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# TOP PAGE—edited by ALLEN EVANS

## RYANS MAKE UP STRONG TEAM

**BARRY RYAN** (Polydor stereo 583 067; 37s. 6d.)

As you might imagine, all the recording techniques in the world are employed here and there are bags of strings, choirs, brass and echoes. More important, though, are the twelve good songs by Paul Ryan and the consistently listenable voice of Barry Ryan. The brothers make a strong combination.

Sunday's theme begins in a bossa nova style and becomes something quite different, ending almost in a whisper, while Barry gets a chance to use the strong side of his voice on Swallow Fly Away which also calls for a short spoken part and choir — it's a very good song. Lines like "combing her hair on the sun like a moonbeam" give Man Alive a set of lyrics that could be compared to the writings of Lennon and McCartney. It's one of those dramatic, crash-bang-whop songs that can switch without warning to a quieter mood. Barry's diction is very clear and never more so than in Makin' Eyes, a beauty number with interesting use of the violins — that's producer Bill Landis "doing his thing" in his usual expert manner. I got a bit worried about the pitch of Barry's voice on a couple of tracks, especially I See You where I thought he was going to do a Jimmy Jones. A special mention for Feeling Unwell which wouldn't be out of place in one of those Lionel Bart musicals. In all, a nice album with one reservation — Paul's songs are so obvious that he looks like being in danger of writing too many alike and there's a hint of it here. R.G.

Other tracks: The Hunt, Sunrise In The Morning, That Wild, No Living Without Her Love, Sea of Tranquility, Where Have You Been.

Britain's most outstanding contribution yet to the field currently headed by Blood, Sweat And Tears and Chicago (Transit Authority).

Augmented here by no less than nine fine musicians, including Mick Taylor, Split James, Mick Weaver, Harry Beckett, Lynn Dobson and Chris Mercer, the now five-strong Hartley Band, with trumpet Henry Lowther and saxist Jim Jewell permanent additions, emerges as a band capable of making a major contribution to the music of tomorrow.

The signs are most evident in three tracks which, as the sleeve note rightly claims, display the maturity and originality of the band's current compositions.

Don't Give Up, featuring Beckett and Lowther flugelhorn solo and a shaded Miller Anderson vocal; Waiting Around, which is in a similar vein; and the brilliant closer Believe In You, which contains guitar from Mick Taylor and a cleverly used Henry Lowther violin solo. All three work the jazz-rock-pop format, with complementary brass and fine arrangements, to perfection.

But that's not to demean other tracks. Me And My Woman, with rapping Anderson vocal, and Don't Be Afraid, with Split James playing hard guitar, are good examples from the Hartley blues hey while Hickory is a pretty vehicle for the dreamy flutes of Ray Warleigh, Lynn Dobson and Barbara Thompson.

An album I would highly recommend and if you're marveling at my amazing knowledge of the tracks I have to confess that it's all due to the excellently informative sleeve note N.L.

Other tracks: The Dansette Kid, Hartley Jam For Bread, Not Foolish Not Wise, Waiting Around, Teapole, Poor Mabel (You're Just Like Me)

**KEEF HARTLEY BAND: THE BATTLE OF NORTH WEST SIX** (Dorchester SML 1054 37s. 6d.).

**SUPERB LP** that triumphantly A merges jazz, rock, blues and pop and could be regarded as



**JIMMY CLIFF** (above) (Trojan stereo TRLS 16; 37s. 6d.)

**JIMMY CLIFF** has done well out of reggae after a couple of years without much activity and he's following up his hit, Wonderful World, Beautiful People (included here, with a varied bunch of songs that are mainly his own compositions.

Time Will Tell is reggae and has an insistent beat while the next track, Many Rivers To Cross, slows right down and lets the organ do most of the work as Jimmy sings a song of woe about how long it will take before everybody is friends. Back to reggae for Vietnam and Use What I Got, the latter being much faster and one of the album's better tracks with some good guitar playing and the girl chorus helping Jimmy and the brass section.

There must be enough reggae fans about to like this album which began to sound all the same to me after a time, but then I'm no aficionado. I get this sort of music from the people who live over the back quite a lot and I'm

gradually beginning to be able to sort out the wheat from the chaff. Jimmy's album is definitely among the former, Hello Sunshine and My Ancestors being two other tracks in its favour. R.G.

Other tracks: Hard Road To Travel, Sufferin' In The Land, Come Into My Life.



**MOODY BLUES** backstage at Edinburgh's Usher Hall (from left) RAY THOMAS, JUSTIN HAYWARD, MIKE PINDER and JOHN LODGE (Missing: a sleeping Grace Edge). In front are MARIE GUIRON, SUE LARSSON and John's wife, KIRSTIN.

# LOU CHRISTIE re-creates Saturday sound

**LOU CHRISTIE: I'M GONNA MAKE YOU MINE** (Buddha stereo 203 029; 37s. 6d.)

**ANY** Lou Christie record is a welcome sound for me because the sound he gets reminds me of my teenage Saturday night parties when the central theme was having a few light aces and sussing out the bird situation.

Perhaps he's not the world's most accomplished singer, but there's usually a bit of fun to be got from his songs and this album is full of such jollity.

He makes full use of his falsetto voice and the ever-present girl singers with a leaping about brass section, pounding rhythm and catchy sing-along lyrics. A good example of this is Wonderful Dream which typifies teenybopper rather than bubble gum music.

His current single, She Sold Me Magic, is a number Lou originally intended for Diana Ross and, though it's short, makes quite an impact. And the title track gets my vote as one of the best pop singles of 1969. His good friend, and mine, Foxy Fowler, will agree as I'm sure a heck of a lot of record buyers will and I'd like to give credit where it's due and say what a lot Tony Blackburn did for it.

Down When It's Up — Up When It's Down is an unusual track because Lou sings in a lower key than normal and makes good use of double tracking; there's plenty of "live" excitement on Mickey's Monkey and I'm Gonna Get Married has a typical "soda pop and hamburgers" era feel about it. The album is ideal for parties, teenyboppers and us "old men" trying to recapture our youth! R.G.

Other tracks: Are You Getting Any Sunshine?, The Time That You Thought of Loving You, Generation.



**RENAISSANCE** (1 to 6) heard **KEITH REFF, LOUIE CENNAAMO, JIM MCCARTHY and JANE REFF.**

**RENAISSANCE** (Island stereo ILSP 918, 37s. 6d.)

Using Pirelli-like from the ashes of the Yardbirds has come Renaissance, comprising Keith Reff and Jim McCarthy from the group, plus Keith's lovely sister Jane, former Nashville Teen John Hawken and bassist Louie Cennamo. I first heard Renaissance on one of their first, British dates, a couple of months ago and was impressed there. Now I'm even more happy with what I hear.

The first track, Kings and Queens, is over ten minutes long and begins in a baroque style, progressing to heavy semi-classical pieces, jazz-influenced phrases and some vocals. John Hawken is widely recognised as a first-rate pianist and producer Paul Samwell-Smith (another former Yardbird) has brought out all the attraction of John's playing. The only other track on that side is Innocence — a lot softer and slower, simpler but as interwoven as a web — a really nice number.

Jane, whose singing voice has only been in full use for about six months, comes into her own on Island, a sort of heavy folk number that reminds me of a thing done by Bazel once did. Ballet is over eleven minutes long and shows the group in many different facets, each member having the chance to express himself — an opportunity which is used to effect. A double album and a praiseworthy debut from the young group. R.G.

**INTROSPECTION: THE END** (Decca stereo SKL-R 3015; 37s. 6d.)

Produced by Stone Bill Wyman, Introspection are one of those groups who are on the borders of straight pop and progression, so it's rather difficult to know exactly in what light to judge the album. It's a fair to good collection of numbers that doesn't exactly blow the mind but which won't do the group any harm either.

I liked Shades Of Orange which features Charlie Watts on tabla. Cardboard Warfare is done along nicely; Bromley Common, a spoken track about the consequences of having done too much jazz. Said Yeah which sounds like the Association. I'll be surprised if the album does a lot and it might be nice if the group decides which steel to fall on for their next one. R.G.

Other tracks: Dreamworld, Under The Rainbow, Introspection Pt. 1, What Does It Feel Like, Living On Prayer, Don't Take Me, Lovin' Sacred Lovin', Jacob's Bladder, Introspection Pt. 2.

# IT'S THE GREATEST-EVER RERE-UP OF POP SCENE: NEW MUSICAL EXPRESS 1970 ANNUAL

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# MOODY BLUES AND FANS PASS USHER-SUNDAY TEST

"THERE are so many people here, I just don't know what to say," gaped comrade David Symonds, gazing at a sea of 2,420 faces jam-packed Edinburgh's Usher Hall. A hall that's seen them all... the Stones, the Beatles, the lot... but never on a Sunday.

This was the Usher Hall's first Sabbath concert and the Corporation had put everybody — groups and fans alike — on trial. I've known rowdier nights at the Palm Court. The show went off without the slightest suggestion of trouble and we can look forward to equally groovy occasions to enliven the Scottish Capital's day of rest.

The Moody Blues — they last graced this stage in 1965 when "Go Now" was a chartbuster — gave their public what they craved, drawing exclusively from their albums.

Bitting the biggest chunk out of their hour-long session was a three-part excerpt of two songs and a poem from "Threshold Of A Dream." The pounding opener, Justin Hayward's "Gypsy," easily turned the audience on and the Mike Pinder composition, which provided a striking change of pace, was "Sunset," with Mike's organ (he somehow managed to make it sound as though he was filling the hall with a large string section) and Ray Thomas's snatches of flute supplying an almost idyllic setting for his vocal.

On this form, and on this turnout (the booking agents said they could easily have sold another thousand tickets), 1970 won't be very old before the Mondays are back in Edinburgh. JOHN GIBSON.

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# Three years ago, when they started Underground they had a rough ride

WHEN the Tremeloes can talk about playing progressive material then the day is dawning for the complete establishment into pop of a stream of music once laughed at and contemptuously dismissed as a short-lived fad.

Three or so years back when it was all starting. Pink Floyd were getting a rough ride from the pop pundits... but went on to do perhaps more than any other group to open the way for the new breed of pop musicians who in 1969 have made their presence felt in no uncertain manner.

As far as last laughs and all that, Pink Floyd have plenty to chuckle about. "When we started in UFO it was a beautiful place to be," recalled Floyd keyboard wizard Richard Wright when we spoke last week. "But when we went outside London nobody wanted to know. People used to throw bottles at us."

At the same time we had a slight hit with "See Emily Play" and people expected us to play Top 20 stuff. Instead we came along with this strange music they didn't understand.

"People just didn't believe in us; I think they regarded us as a huge joke," continued Richard without bitterness. "They saw us as a lot of freaks getting up on stage and playing freakish music."

"I'll never forget Pete Murray saying on "Jake Box Jury" that we were just a cult and would last for six months."

## Groundwork

From the groundwork laid by the Floyd and their contemporaries the whole Underground network, along with the University circuit, built up.

Could Richard foresee the progressive boom? "I knew it would happen some time but I didn't know if it would happen quickly or slowly."

"I don't think we could have seen it happening to such an extent where today the Underground is now the overground and Underground groups are getting better money than the teenyboppers."

"Yes I would agree that it is today's pop music, and it is really nice because there are so many groups playing good music and it is accepted everywhere."

"Everywhere?" Well there are still a few places where a few people will walk out, but generally speaking it just gets better and better.

Even Glasgow, which you might expect to be an incredibly bad scene for a group like us, is a really beautiful place to play.

What did Richard think changed? "It was UFO; it was groups like us and the whole hippie philosophy that was connected with it."

And because the pop thing was then so shallow and empty and people wanted better things. Now because of it even straight pop is becoming better.

Audiences now demand that you must be able to play your instrument



PINK FLOYD (l to r) ROGER WATERS, NICK MASON, DAVID GILMOUR and RICHARD WRIGHT.

# PINK FLOYD HAVE THE LAST LAUGH

By NICK LOGAN

— it's not just a question of having a pretty face or wearing your outfit. I should think it's pretty hard to establish yourself as a teenybopper group now.

"It's nice too that what has happened in the past three-four years has encouraged really good musicians to care about what is happening in pop and to form their own bands."

"It is very encouraging to find that what you believe in is commercial."

## Successes

After a couple of medium successes with singles, the Floyd dropped away from the market to make their name through albums. Their double set, "Ummagumma," is at No 9 in this week's NME Chart.

I asked Richard if the group had any inclinations to return to singles, with the successes of Fleetwood Mac and Jethro Tull in mind.

"Well we had that one hit and then two after that didn't make it," he replied. "Then we came to realise that it was not important to get hits and that, in fact, a No 1 for us might be a bit of a drag."

"I find the whole business of pop

and Top Of The Pops a drag, and the singles scene is a dying market anyway."

"I'm not putting it down. If we got a single that went to No 1 it might be nice but it wouldn't be important because that's not what we are about."

He sees nothing wrong however, with other groups breaking into the singles field, nor does he feel it will do them any harm.

"It is rubbish to say that have gone commercial," he maintains. "Bands like Jethro Tull and Fleetwood Mac believe in what they are playing and in the end it always comes down to the music."

"It is not a question of a sell-out

"Successful Of Secrets" — and for an Italian film to be released here in February.

An album of the music will be released at the same time and as the group will be recording a further album later this month there are plenty of Floyd goodies on the horizon.

"Film scores are very hard work," commented Richard. "On the Italian film we worked solidly day and night for two weeks to produce 20 minutes of music. But it is very satisfying work and we like to do more of it."

He went on to reveal that the score also contains some un-Floydian segments; the group using blues and country and western music at certain points.

— it means in fact that pop is growing up.

"From now on I believe pop music will be good music. There will be still more change but the standards have been raised and I cannot see them going down again."

Pink Floyd, of late have encountered a great deal of success in the film world with their scores for "The Committee" and "More," released as their last hit album, and Richard sees this as further proof of the new acceptance for progressive music.

In this field they've recently completed the score for a TV cartoon series in the States — the producer asked them to do it after hearing

complete work for the orchestra and ourselves, so that the group is another part of the orchestra.

Then, if it is possible, the orchestra would be split up and positioned around the hall — along with the speakers — so the audience would be sitting in the middle of the music.

don't think they fear any competition from the Trems with that!

## WHO'S WHERE

- Week starting December 13
- ONE NIGHTERS**
- TEN YEARS AFTER, BLOWN BY PIG:** Bristol Colston Hall (12), Royal Albert Hall (15), Edinburgh Usher Hall (17), Manchester Free Trade Hall (19).
- PIONEERS:** Birmingham Smethwick Baths (12), Birmingham Rebecca's (14), Tonbridge Six In One Club (17), Sheffield Shades (18), Birmingham Rainbow Suite (20).
- UPSETTERS:** Ruslip Bourne School (14), London Kennington Oval Rooms (14), Stratford Silver Blades (15), Bookham Youth Centre (17), Portsmouth Locarno (18), Devizes Corn Exchange (19), Margate Dreamland (20).
- MOODY BLUES:** Southampton Gaudmont (13), Birmingham Odeon (14).
- PERCY SLEDGE:** Margate Dreamland and Stamford Hill Carib Club (12), Crewe Up The Junction (14), Chatham Central Hall (BOX TOURS and UPSETTERS guesting) (16), Birmingham Rebecca's (18), Nantwich Civic Hall and Manchester Twisted Wheel (20).
- FAMILY:** Newcastle University (12), Peterlee Argus Buttery (14), Blackburn University (20).
- BOX TOPS:** Dunstable California (12), Nottingham Theatre Royal (14), Purley Orchid (15).
- ROLLING STONES:** Saville Theatre (14).
- WHY POP OPERA "TOMMY":** London Coliseum (14), Newcastle City Hall (19).
- JOHN HISENHAM'S COLLOSSEUM, DADDY LONG LEGS, SWEET WATER CANAL, TEA AND SYMPHONY:** London Lyceum (14).
- UNICEF CHARITY CONCERT: PLASTIC AND BAND, JIMMY CLIFF, BLUE MINK, HOT CHOCOLATE BAND, RICHARD HARRIS, BLACK VELVET, ROSCO:** London Lyceum (15).
- LOU CHRISTIE:** Crewe Up The Junction (18), Coventry Matrix (19), Scarborough Scots Two (20).
- FAMILY, GRAHAM BOND INITIATION:** Royal Albert Hall (19).
- CLIFF RICHARD:** Manchester Odeon (20).
- SHOW/CABARET**
- SOLDMORN KING:** Manchester Golden Garter for one week from December 15.
- All for one week from December 14**
- JOHN ROWLES:** Batley Variety Club
- BARBON KNIGHTS:** Newcastle Dolce Vita.

# At the world's most fantastic pop concert ever



MICK JAGGER adopts a champion boxer's pose during his act and, in front of the drums, MICK TAVOLLA looks on.



Doing their respective own things, three fans waved their arms and leaped about during the Stones' act.



KEITH RICHARD (left) smiles at the crowd's reaction as MICK JAGGER leans forward and CHARLIE WATTS calmly keeps on drumming.

## JAGGER TELLS 500,000 FANS TO COOL IT

"COINED Out of Their Minds," "Life And Death At The Stones' Show," "Jagger In Big Rave Punch Up." Those were some of the headlines after the Rolling Stones gave a free concert at Tracy, California, last Saturday. It must have been the biggest pop show on earth — an estimated half a million people turned up — and who but the Stones could create such furor?

The Stones decided themselves to do the show at the Altamont Speedway Track and once it was announced the rash was on in no small way. Four girls had babies during the performance (I didn't know Mick Jagger was that provocative), four people died and

scores of unfortunates had to be treated by doctors and psychiatrists for all manner of fits.

Mick came in for a bit of bother when a long-haired blond youth jumped on him who wanted to kill but the ever-present Hell's Angels were on hand to deal with the intruder. The chief Stone was respectful in a multitude of outrageous colours — black and red shirt, yellow trousers and knee-length suede boots.

As in Hyde Park, Mick asked everybody to "keep it cool" and that plea worked to certain extent though I don't suppose the motorists caught in the twenty mile long and

ten mile wide jam around the area were very calm.

Keith Richard and Charlie Watts flew back on Monday (Keith to find himself in the middle of a Home Office wrangle over Anita Fallenberg) and the rest of the group drifted back during the week to prepare for their London Saville Theatre concert on Sunday.

As a footnote: people who condemn the Stones and other pop groups for what they do and the havoc that is caused might like to know that, though the concert was free, proceeds from TV coverage and films will all go to an orphanage for Vietnamese babies.



No, not a horde of lemmings heading for the cliff edge — just part of the 500,000 crowd at the free show.

## From YOU to US

### FORGET CHRISTMAS

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

WHY is it still we have the pre-Christmas FLOOD of singles when past experience shows that the percentage that makes the charts at this time is far lower than at other times in the year?

I was disgusted by the way David Frost snubbed Ringo Starr last Saturday in London Weekend Television. Ringo was only allowed one minute to answer on cliché questions about his health which he has probably been asked a million times before.

### LP TOKEN WINNER

One was John Mayall the other Delaney and Bonnie. On November 28 at the first house Mayall played four numbers with a breakdown in between.

more are lost in the crowd — eg, releases by Mama Cass, Love Affair, Lulu and Desmond Dekker.

It would be better for the artists and the pop scene if Christmas were ignored as far as singles are concerned and perhaps we would avoid the post-Christmas void — remember last year's re-releases! — MIKE JONES, The University, Nottingham.

I paid thirty shillings for two tickets and got a show that wasn't there for nothing.

I've been a fan of Mayall for seven years now and still think he's the greatest on the white blues scene, but please try to give us longer concerts.

To get on to Delaney and Bonnie, we were in Bristol Colston hall at 6.30 pm. The show was advertised to start at that time but didn't until gone 7.30. It finished about 8.45.

So instead of a two, and a half hour show we got seventy five minutes of music for thirty two

shillings. How much longer must we be cheated with these shows? — GARY DAVIES, Gloucester.

Does Ian Anderson of Jethro Tull really have eleven fingers? It seems so as illustrated on the LP cover "Stand Up."

Was it the artist's mistake or is it they give such a good performance when playing his many instruments? — ANN REDDING, Hemel Hempstead, Herts.

### FANS FLOCK IN FOR BACHELORS

THE Bachelors were the first bill toppers when Batley Valley Club opened nearly three years ago, and return visits are always welcome as their fans of all ages proved last Sunday night when they flocked in from miles around to see them open a week in cabaret.

They were so well received that they had to extend their act for 40 minutes to an hour and if they had had the energy they could probably have gone on for another 60 minutes, for the audience didn't want to let them go.

Backed by a seven-piece orchestra led by ace saxophonist Red Price, they included all their popular girl songs ranging from "Charmaine" to "Barba" and "Diane".

Outstanding were their renditions of "Danny Boy" with a narrative from Con Cluskey, the powerful "I Believe," which they sang twice, and "Going Out My Head."

As a contrast to their pop hits and ballads the Irish tenor cast aside their jackets and ties for a mistle's melody, complete with straw hats and skelleter's numbers, including "Camptown Races," "Robert E. Lee" and "Carolin' In The Morning."

In between John Stokes, looking more like a Mexican than an Irishman with his slim moustache, sang the beautiful "Dreamer" to a hushed audience.

And the act wasn't without its humour either as John did "Foggy Foggy Dew" to wailing comments and deliberately self-tune accompaniment in the background from Dec and Con Cluskey. — GORDON SAMPSON.

## AMERICA CALLING

### BURDON SREAMS AT KING CRIMSON

KING CRIMSON held court at the Whiskey A Go Go this week, Eric Burdon's screaming and appreciative audience. Except for one burning night, King Crimson should take back memories of satisfying and impressing their L.A. audiences.

Before their first show, I talked with bass guitarist and lead singer, Greg Lake. Since the group is relatively unknown as yet here in America, their early shows at the Fillmore East, met with a general lack of response. But Greg was happy to report that coinciding with their album release, things have gotten better along each step of their tour.

"At the Miami Pop Festival they responded to us incredibly. It was beautiful to see all the people standing up after we played... a standing ovation — it was great. The Festival itself was badly organized and a washout. It was a pity all those kids had to sit in three inches of mud for three days."

### ANN MOSES in Hollywood

"We won't create a single. Most of our album tracks are eight or nine minutes and that's how they will stay. We won't cut them down for singles because they are total works. Chop a piece out of it and it's like chopping a corner out of a painting."

I wondered how the group reacted when the early shows produced little audience appreciation. Did it make the group do any less of a show when the crowd was unenthusiastic?

"If there is a lack of reaction," Greg commented, "it's just something one has to accept and do as much as he can to create a reaction, which we try to do anyway, try and play at maximum all the time. I don't think we ever go on the stage and do half a job. You put your maximum in and if you don't get reaction, then you don't."

"It's just hard luck if you don't dig it. It's a pity for them because they have paid money to see something they are not enjoying, which is a pity. There is nothing I can do about that. I can only play and sing and hope they dig it. That's it."

### Hesitant

Like so many British groups, King Crimson seem hesitant about releasing singles on the American market. "If we find a single which we think is valid as a single, not one released purely for the purpose of promotion, we'll release a single. Otherwise no."

### RITCHIE YORKE'S EAST COAST COLUMN

AN important happening in North American music this year has been the popularity decline of soul records. Last year, the Top Ten was swamped with soul music — some of it really first class, but much pretty mediocre.

The decline is because of two factors — the over-commercialization of soul and the entire Negro sub-culture, plus the recent unwillingness of radio stations who are against the emergence of a black identity to play it, so-called "coloured records."

There are about 2,500 pop music stations here, with 99 per cent of them owned by white people.

A few years back, station owners watched as pop fans turned their dials off the top 40 stations and started listening to the r-and-b stations, programmed by and featuring only Negroes. There was a tremendous boom in r-and-b station ratings.

Realizing this shift in music tastes, the white top 40 stations started playing almost as many coloured records as the r-and-b stations. So the audience turned back to the top 40 stations — which generally had stronger and clearer signals.

But as soul slipped into its recent groove of mediocrity, the white stations dropped much of their r-and-b content. As a result, r-and-b is taking a back seat in comparison with its former position.

In England now, black is beautiful while in the States, being and sounding coloured can often keep an artist off the still-important Top 40 airwaves.

### 'Hair' star at Revolution

AFTER sweating it out for two and-a-half hours in "Hair" — the most exhausting of all London musicals — Gary Hamilton, who plays the lead role of Berger, moved on to the Revolution on Monday night for a stint of equally energetic cabaret.

Introduced to the packed audience by dj dd "Sleepin", Stewart, who stepped in for the regular company at the last moment, "I'd only popped in for a quiet drink and to hear Gary", the "Hair" star delighted with a popular selection of

songs ranging from pounding rock to the quietest number of the evening, "Hey Jude."

Gary, who was once leader of Hamilton's Movement, showed his lay in a musical (over a year) has dulled none of his excitement, particularly on "Land of A Thousand Dances," his latest CBS record.

Early Rider (reviewed on page 6) and THE song from "Hair," "Let The Sunshine In," file was backed, after only one hour's rehearsal by the four-piece group he co-manages, who showed considerable promise. — JOHN WELLS

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# FREEZING PIONEERS DREAMING OF WHITE CHRISTMAS

"YES indeed," said dusky, smiling Sydney Crooks of the Pioneers when we met up the other day, "all of us in the group are staying on here in Britain, and Dreaming of a White Christmas. Yes sir!" I think Sydney and I both saw the joke and chose to let it pass, except that coal-black Sydney did allow himself an extra-throaty laugh before we moved on to chat about the three-strong Pioneers and their reggae hit, "Long Shot Kicked The Bucket."

He told me: "We love it here, man. The pace of a life is a lot quicker, and there's a lot of noise, a lot of bustle, but I guess the thing that's the hardest to get used to is the cold. Man, we've been freezing!"

Like Desmond Dekker and several other of the West Indian chart names who've come after him, Sydney is a man of few words.

He did tell me, however, that back home there's been a strong feeling that reggae was going to make it big in Britain one day soon. And now the feeling was that America would soon fall under the reggae spell, with encouragement from Johnny Nash and maybe another US hit from Desmond, who's already scored in the States with "Israelites."

Pioneer Jackie Robinson reckons, however, that the hectic demand for the trio on this side of the ocean could keep it here for at least six months, especially if it scores again with the follow-up, "Poor Rameses."

Like Sydney, being that the story "Long Shot" the rachorse proved lucky for us, this time we've done a



The Pioneers pictured at Kensal Rise Palace last Sunday, where they appeared at the Reggae, Steady, Go Show.

## English audiences . . . . . man, they go wild!

song about another horse who was running in a race in Kingston the same day. Both these songs are based on real-life, man. They're real stories. We don't fool about with nothin' else!"

"You know, the Pioneers used to be five-piece, but two left, so we kept it this way. Me, I think I was born to sing. I was also singing in the church choir and at school, and it just had to happen. I think we'll stick to reggae and the kind of music we like best, but all of us in the Pioneers sing and write, and we're also looking for something new."

"I think the people here in England give us a lot of inspiration, mainly because they're so wonderful and

appreciative when we go round touring. I don't know who said English people were cold and reserved . . . we ain't found it!"

"You know, just a few weeks ago we went to America by accident and I think the pace in Britain is just as fast as there. It really moves. It's quiet at home . . . we just move when we need to."

"How did we get to America by accident? Well, it was hard getting a plane, so in the end it worked out better to go to the States and then fly from there. We stayed about two days."

But I tell you, we really do prefer it here. The English audiences man, they really go wild! That's for the Pioneers."

ALAN SMITH.



American group CHICAGO pictured backstage at London's Royal Albert Hall when they appeared in concert there (see review on page 2). From left to right: JAMES PANKOW, WALTER PARAZZAI, LEE LOUGHNANE, DANNY SERAPHINE, ROBERT LAMM, TERRY KATH and PETE CETERA.

# Music: The stamp of authority

CHICAGO Transit Authority: seven very individual musicians who blend together to form a group, the like of which has not been seen or heard since Blood, Sweat and Tears first commenced to blast our ears, hearts and minds.

The fusion of jazz, pop and rock is not their ultimate aim, it is a by-product of their intention, which is to entertain with good, meaningful and up to the minute music.

If you hear any similarity between CTA and BST, it could be because the two groups share a mutual interest in honesty of purpose and record producer, Jim Guerinio who has surely emerge in the 70's as Phil Spector did a decade earlier.

Chicago, who pay immense homage to the city of their birth, had to

## By GORDON COXHILL

travel to the West Coast for their inspiration and recognition.

A day after they set foot in our country, I spoke at some length to the group, and in particular to woodwind expert Walter Parazzai.

"First let me say," he began, which is after all a decent way to begin any speech, "how pleased we are to be here. I was truly knocked by the reception we got, and it's very encouraging to know people have been talking about us for some while."

For that, I know we have to thank British groups who have been over to the States, heard us, and spread the news to Britain. Dead right is Wally, because the first person to turn me on to the band was none other than the Move's Carl Wayne. I know our first LP, the double album did well over here, but just wait for the next one, which I think will arrive at the beginning of February. That will really spell out to everybody what we are all about.

## Influence

"History and current events influence our music, and 'Prologue' is a recording of some national events in America. Besides entertaining, we want our music to make some sort of statement, some sort of truth about the place and era we are living in, sometimes frightening, sometimes smooth, sometimes lovely, but always powerful."

"There is no deliberate attempt to emulate Blood, Sweat and Tears, although we like and keep abreast of their music. As far as I'm concerned we are moving along separate lines to them, and the question of comparison and copying doesn't arise. The seven men, and make no mistake these are adult musicians

rather than pseudo-intellectual boys, who make up Chicago surprised me with their friendliness (although I can't imagine why), their hatred of being tagged with a label, and the accusation that they are a left-wing political implant.

"Although we sometimes do make political statements in our music, Walter offered, pouring another stiff 'un, 'they are things that are happening today, and things people are thinking today, nothing to do with our personal feelings."

"After all, we are seven different people, with seven different ideas about almost everything under the sun. Can you imagine the chaos there would be if each of us wanted to get our own personal thoughts across on our records?"

"No, the biggest asset of Chicago, we've virtually dropped Transit Authority, is our togetherness. We are united as a family after being together for three years, wanting the same things from our music, and all wanting to improve all the time."

## Statement

"For those who don't know, the lineup reads: James Pankow on trombone, Peter Cetera on bass, TERRY KATH on guitar, Lee Loughnane on trumpet, Robert Lamm on keyboard, Danny Seraphine on drums and myself on clarinet and things."

"Most of the material we record is our own, as we have three writers in the group, and we've got four singers. So if nothing else there's plenty of room for variety."

"The West Coast Don't ask me why, but there's something about the place that forces you to rise above yourself, to get down to some truth telling. Of course, the dividing line between originality and pretentiousness is very thin, but I think we've got enough honesty of purpose between us to keep the right side of that line."

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- Ray Conniff . . . . . Turn Around Look At Me
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- Robert Goulet . . . . . Both Sides Now
- Woody Herman . . . . . A Lot Of Livin' To Do
- Mel Torme . . . . . Homeward Bound
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## POP-PIECES by the Alley Cat

NOTED Hollywood columnist William Tusher has listed biggest concert attractions in America — Frank Sinatra, Tom Jones, Johnny Cash and Bill Cosby. They are followed by Barbra Streisand and Herb Alpert . . . Best pop record of last decade? Four Tops' "Reach Out" is your Alley Cat's choice . . . Gold Disc for world sales of Vanity Fare's "Early In The Morning" . . . "Sunday Mirror" hints at Elvis Presley divorce . . . At White House, Fifth Dimension and trumpeter Al Hirt entertained at special President Richard Nixon reception . . . Ideal subject for "Eamonn Andrews' "This Is Your Life" series—Jimmy Savile . . . Production company is Dionne Warwick's latest enterprise . . . Can Sir Lew Grade explain what justifies Dave King TV series? . . . "Variety" says Billy Preston is to record George Harrison! . . . For TV appearance with Tom Jones, January visit by Oliver Hollywood label owner Burt Sugarman signed composer-singer



## NME POPWORD

Compiled by Trevor Parks, Barton Upon Humber, Lincs.

**ACROSS**

- Allan Harry Webb
- State of Family Dogg
- Manfred in On Three
- P. P. Arnold sang with them
- Kenny's relation with them
- Sec. 3 down
- Broad-beamed Beatnik
- Trapper Valley Institution (tab)
- "Monday, Monday" group (5, 3, 5)
- The Twins
- Transit Authority
- Partner of Ashton and Dyke
- Busy clubs favourite
- Del Shannon million seller

**DOWN**

- Longest married
- Tremolo
- William Bell partner
- Richard Harris for example
- Dream lover
- Simon Dupree hit
- Spooky friend of (and 18 across)
- Former name of Tricia Noble
- Group who wear military uniforms
- 15 up
- Backstage singer
- 15 down
- Bred
- Edna's singers sang about one (5, 3)
- Address Mrs. Aulin
- Marmalade land
- Mattress

Answers next week and here is last week's solution

- Answers next week and here is last week's solution**
- Across:** 1. Pete Brown; 2. "Apache"; 3. Frank Ross; 12. John Mayall; 13. Duke (10 down); 14. Earl; 15. Art Garfunkel; 16. Garner; 17. (Buck) Owens; 25. Noone; 26. Orange; 27. (Tommy) Lee; 28. Sam (Costa); 29. O'Hair; 30. Johann (Sebastian) Bach; 32. (David) Christian; 35. Erroll; 36. Secretaries.
- Down:** 1 & 10. Taj Mahal; 2. Pat (Arnold); 3. Peddler; 4. Teardrop; 5. (Alan) Blankley; 6. Obue; 7. (Mike) Nesmith; 8. Laine; 15. Ask; 18. One (Two, Three, O'Leary); 19. Pop music; 20. West Side (Story); 21. Tom Jones; 22. Kathy (Riley); 23. Agent; 24. Francis (Sinatra); 31. Irma (Franklin); 33. Don; 34. Sly

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What another! Yes, folks, the last of the TREMELOES got married on Sunday, when drummer **DAVE MUNDEN** and Bunny Girt Andree WITTENBERG were married in Maide Vale. Like the other weddings, there was a hitch. Trem's manager Peter Walsh, Dave's best man, got snarled up in a motorway traffic jam and arrived during the ceremony. When he tried to change places with his starling, the vicar abjected and told him to join the congregation. Dave had a one-day honeymoon before the group went to Ireland to fulfill dates booked by Jim Hand.

appearance with Ike and Tina Turner . . . Disc deal for Dave Mason (formerly of Traffic) with U.S. Thumb label . . . Malcolm Roberts currently more popular than Beatles in South America . . . Dusty Springfield first to congratulate Madeline Bell on her success with Blue Mink . . . Latest addition to same Dionne Warwick U.S. label — Buddy Greco . . . Lip of Platters hits waxed by Gene Pitney . . . Dean Martin's gift from Lou Rawls: diamond-studded golf club set . . . Peter Sellers and Spike Milligan hardly gave Ringo Starr a chance on David Frost's TV show April . . . Donno Warwick's husband (bandleader Bill Elliott) has small role in Elvis Presley's "Change of Heart" film . . . Your Alley Cat still prefers Everly Brothers' original version of Bobbie Gentry and Glen Campbell's current hit . . . On Broadway, Hillard Elkins plans to star Anthony Newley in "The Rothschilds" . . . Maurice Gibb isn't leaving the Bee Gees—they're leaving him!



Rachel Kinn (daughter of NME's Maurice Kinn) engaged to law student Andrew Leighton. . . Proving difficult for Karen Young? . . . Allentown Jail break-out: Peter Noble devoted reader of Alley Cat's column . . . As controversial as Jane Birkin and Serge Gainsbourg's recent hit, Major Minna's Phil Solomon shortly issuing Rita's "Erotica" . . . How about Chert Berry's P.O. hit retitled by Tom Jones: "Too Much Monarchy Business" . . . Sunday Express' says Petula Clark was dissuaded by John Lennon from giving up singing to Chris Sally. Graham engaged to Chris Barrington; both are members of New Seekers . . . After "Onion Song," Marvin Gaye and Tammi Terrell could wax version of Des O'Connor's "Loneliness" . . . Next Thursday, Keith Richard is 26 . . . Jose Feliciano and his wife Hilda preparing book of puns . . . Harry Secombe acknowledged by Tony Bennett before he sang "If I Ruled the World" on Tom Jones' TV show . . . On Malcolm Muggeridge's "The Question Why," John Lennon surprisingly out-talked by Yoko Ono (BBC-TV, Sunday) . . . Mike Marrolls has split from partner Brian Lane and now solely manages Anita Harris . . . Quote from Pat Boone: "I don't have much confidence in youngsters who want to change the world but not their underwear!" . . . British sales of Archies' "Sugar Sugar" exceed half-million . . . In Leslie Bricusse's "Scrooge" musical, Rex Harrison may replace Richard Harris . . . Edinburgh marriage for Lorne Gibson on December 23 to Janet Fairchild . . . Hard graft for Lulu's first A-to single . . . Sandwiched between Rolling Stones' two London dates, Mick Jagger's court case next Thursday . . . Glyn Griffin (a Reading reader) suggests Maurice Gibb should now revive Manfred Mann's "5-4-3-2-1"!

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## RINGO'S FILM PROMISE

RINGO STARR moves one step up the ladder to fame and respect as a solo film actor in "The Magic Christian," which opens in London's West End this week with a Royal premiere attended by Princess Margaret.

It would be misplaced generosity to praise our Ritchie for his comic genius and talent in the film, an oddball comedy because it's essentially Peter Sellers' showcase and it's he who gets almost all the action.

Ringo shares almost every scene, however, and his "This Day" type pathos is particularly strong in his role as a Liverpoolian hobo who's adopted by the amiable and wealthy rich nutcase Sellers.

There are some hilarious moments — the Sellers and Starr team set out to prove that money will corrupt anybody if handed out in sufficient quantities — and Ringo proves he's first class with the facial expressions.

Not that "The Magic Christian" is Ringo's big movie breakthrough — In spite of his star billing, and the fact that he's zoomed from a bit part in "Candy" to a leading role with the opposite an old hand like Peter Sellers — but it must come before long.

There's no music from the Beatle drummer in "The Magic Christian," but Paul McCartney has written a catchy thing called "Come And Get It" — it's the latest single from Badfinger on Apple, and the group singing in the picture no less than five times!

And before the credit titles, the songs are hashed on to the screen to give us all the chance of a singalong. With exposure to that, it just has to be a hit.

Badfinger also feature two songs of their own creation, "Carry On To Tomorrow" and "Back of Ages"; and there's also another day out for pop fans . . . an unseen Thunderclap Newman playing his hit "Something in the Air."

—ALAN SMITH

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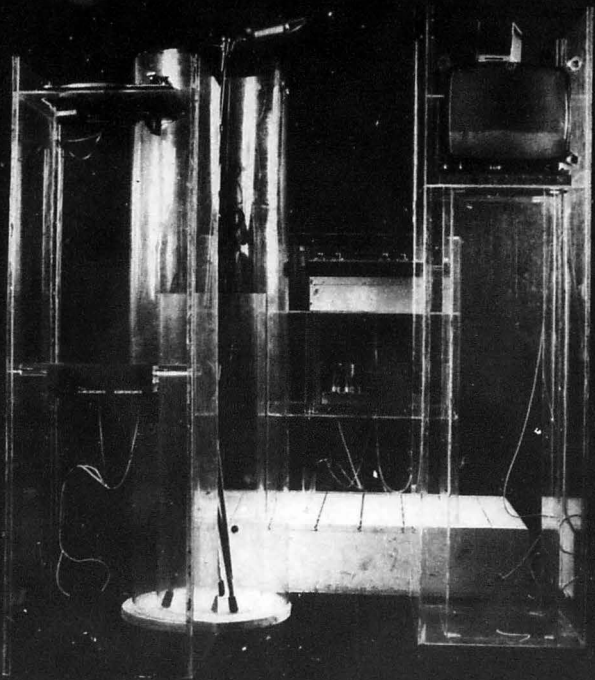
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