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BEACH BOY MIKE WOULD LOVE TO CONVERT YOU

RICHARD GREEN

tries a spot of meditation

WHILE the Beach Boys notch up their SEVENTEENTH hit in six years, a cause for celebration in anyone's terms, Mike Love—that elder statesman of pop and mysticism—takes the whole thing nonchalantly and shoots off to Ireland via Brighton.

Mike is something of an oddity. He is, to most people's way of thinking, the complete reversal of all that a pop star should be. Bearded, balding, looking much older than his twenty-eight years, very serious and something of a business man.

Most of his time in England recently was spent with a meditation society in Brighton where he has many friends. On one occasion, he introduced me to them and, unbeliever that I am, I have to admit that they talk sense and are nice people.

Naturally, my chat with Mike involved mention of the Maharishi Yogi, still regarded by Mike as a very powerful force, but this time we got round to the guru in a different manner.

Over dinner at his London hotel, Mike was talking about music in general. On the general underground scene, he has pretty definite opinions.

"Those psychedelic groups like Hendrix make it in about five cities in America and in the rest they wouldn't draw flies!" he stated. "The teeny-bopper scene in America will be dead when teenyboppers are dead."

"Large cities have a bigger leftist, anarchistic group and it's become popular in the music business to equate underground music with revolutionaries and overthrowing the establishment."

Build

"It is probably wrong to think that way. People should apply their minds to building things up if they are against things rather than throwing bricks at cops."

"It is the most animalistic, Neanderthal attitude. They should apply their minds to the peaceful aspects of changing things."

Then came the Maharishi's connection with this train of thought, as Mike went on: "When the Beatles split from the Maharishi I didn't care because they dug what he was saying and they could grasp it. I wouldn't cop out because the Beatles did."

"I think it was really bad the way the Beatles left it up in the air and

left it flippantly. George Harrison has got to be a — because he was really into Eastern philosophy and all that!"

Somewhat reluctantly, I allowed myself to be persuaded to go down Brighton to have a look at the meditation school. Bruce met me off the train complaining of feeling ill and decided the only remedy was a few rides on the dodgems. A strange cure if ever there was one.

Then we went to meet Mike and his friends who were sitting in a comfortable first-floor flat overlooking the sea. Most of the talk was beyond me, but odd bits got through.

Mike, as is his wont, sat cross-legged on a sofa and looked about to nod off.

"Quick, Mike's leaving us," I joked, and he instantly came alive again, wiggled his eyebrows in his funny way and stuck his tongue out. He gave up trying to be serious for a while after that.

Later, he told me: "Meditation doesn't mean you have to give up anything. All you have to do is make time to relax twenty minutes in the morning and twenty minutes at the end of the day."

"What do you mean you haven't got time? How do you travel to work — bus, underground, train? There, you see, there's time enough to relax."

"You can achieve anything you



MIKE leaving Beach Boys' coach with friend VIRGINIA LITCHFIELD (centre) CARL is on the right.

want to through meditation, it's not a difficult thing. You just tell yourself what you are going to do, try hard enough and you'll do it."

So if anyone finds me dozing off on a 63 bus one day, don't disturb me — actually I'll only be meditating in the hope of taking over the NME in a bloodless coup.

The BEACH BOYS relaxing and posing for photographs in a park in Bratislava, Czechoslovakia, when they appeared there last month. (Left to right) MIKE LOVE, BRUCE JOHNSON, CARL WILSON, AL JARDINE and DENNIS WILSON.



Sweetened Ska beat could sweep the country

claims Desmond Dekker's producer

ARE Desmond Dekker's "Israelites" No. 1 and his latest release "It Mek" only flashes-in the proverbial pan, man — or could a hybrid mix of Caribbean and British pop sounds one day start a music boom as big as Mersey beat?

One man who reckons that an Anglicised form of West Indian rhythms could one day sweep Britain is Australian-born Graeme Goodall, who now records Desmond in this country for the Pyramid label.

According to Graeme: "Many Commonwealth black artists have tremendous talent, but it needs to be made more acceptable to English ears. Once they start doing that—I think we'll have a boom on our hands."

Added Graeme, who gave Desmond Dekker's new hit "It Mek" more appeal in this country by re-mixing and adding on a bigger sound: "Look at it this way."

"In Britain at the moment, there are many black teenagers who've hardly ever seen their home country. At the same time, they've got the feel of West Indian music, and they're also very hip to pop music as we know it."

"I think the Foundations are some idea of how this musical integration thing can get going,

and I think they're only the beginning."

"If and when the boom comes, it'll probably be started by West Indian and African artists who've settled in this country and who, at the moment, are probably working as bus drivers because they can't get bookings."

"People like Johnny Nash have shown it's possible to take the basic West Indian music and put it into pop terms, but there are some difficulties. For instance, finding Caribbean groups of a good standard is a problem."

"The only reason for this is the fact that they don't get exposure to develop themselves into a good act, simply because at the

moment there isn't enough work for them... there just isn't the number of interested clubs. Not yet."

Graeme has just completed 10 tracks for a new LP, titled "The Israelites" and released this week, using a fuller sound than Des has had in the past. The only problem has been getting some free Dekker time, because of his heavy commitments on tour at the moment.

Says Graeme: "Desmond's a dedicated artist, and I've known him refuse to work only once—and that was because he was so absolutely tired."

"He's always willing to try anything new... for instance, 'For Once In My Life,' which we've done on the LP as a ballad. It's beautiful. We had Ella Fitzgerald recording something here the other day, and Des was in another studio and there were hardened technicians coming in to hear him."

"Now I think he's going to try and set his mind to more ballads in the future."

"Music with rhythm is the big passion of his life, though — and it really gets inside of him."

"One day he said: 'You know, sometimes I feel so much soul on stage, it makes me feel sick inside.'"

ALAN SMITH

THE NME TAKES A ROUND-THE-WORLD CALL FROM THE CONTROVERSIAL NED KELLY

JAGGER HUNG! — THAT MUST PLEASE SOMEONE

TWELVE thousand miles, nine hours and a different day separate us as we talk with Mick Jagger. Here in London it is nine-thirty in the evening, hot and humid . . . halfway across the world, in Australia's outback, it is six-thirty the "next" morning — with a mist up! A red, very red, mist; coloured by the psychedelic-gore of what Mick describes as "the amazing sunrises we get here." Jagger has been up since five . . . that is the drill! Hands off locks, feet in socks — at five! Sharp!

Mick is on location filming the controversial title role of thug, bushranger, murderer, Ned Kelly.

There has been so much bitching, backbiting, biased rubbish because a Pommie plays the great anti-hero of Australian history, that one is forced to cogitate how Charlton Heston escaped a Papal Encyclical for playing Jesus Christ! But then, producer Tony Richardson has been presented with publicity lineage it would be hard to buy on a global basis.

Jagger is excited about

"Honky Tonk Women" and its chart success. He says: "Nice to hear out here; nice to know that people really like the Stones music — NOW! There have been other number ones — but at this time it has special significance."

Then he returns to his present whereabouts. "Mount Fairy-area is miles from nowhere," he declares.

"I live in a farmhouse. We have gum trees, kangaroos, cockatoos, spider-ey anteaters and a load of birds who set up an almost revolting din . . ."

Life is pretty spartan: " . . . but

I'm feeling amazingly healthy and I've put in a lot of horse riding."

Ned Kelly was a master of the rough-equine art. He was a Mark II (though any Aussie will kill you for the thought) version of the great Ben Hall. Big Ben had set the pattern; bushranger, wore armour and was shot 15 years before Kelly was hanged. Kelly took the style and caught the historians' fancy.

The armour? "I've seen mine — ten minutes ago," went on Mick. "God it's heavy . . . bloody heavy. I think I'll be able to walk in it . . . just!"

Mick has been putting in time

says **MICK**
with a big,
hearty laugh

practising shooting. "I'm hitting the target," he says. This is no small-beer, because the rifles and pistols are muzzle-loaders and shooting straight isn't so easy with them.

"Mid 19th-century . . . all good authentic stuff," laughs Jagger.

Each day, before he starts work, Mick makes a rough-tough Jeep ride of twenty-eight miles to a waterfall, further out, which Tony Richardson has chosen as the set for Kelly's "hideout" location shots.

"It's an uncomfortable ride, over terrible terrain. One aches in every limb after it."

Practising!

But amid the filming, one facet of Mick's musical life is showing a plus entry — his guitar playing. For, when day is done, there is nowt else to do but play away the evening. "I play until I fall asleep," Mick told us.

Which filming sequence has been the most interesting to date?

"Well," his laugh reverberated halfway across the world—as if he was chuckling into a watermain pipe, such was the top-echo on his voice: "there was the hanging scene!"

"JAGGER HUNG! THAT SHOULD PLEASE SOMEONE, SOMEWHERE!"

His voice has a more serious tenor: "The scene was shot in



MICK JAGGER as Ned Kelly. Looks happy and healthy, doesn't he?



MICK JAGGER with DIANNE CRAIG, who plays his sister in the film, the role Marianne Faithfull was to take

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DON'T THINK OF HUMBLE PIE AS A SUPERGROUP

HUMBLE PIE is a group. Not the "just another group" they'd have us believe but neither the "supergroup" that others would. Their music may indeed be super, my ears tell me it will be, but Humble Pie don't wish to be regarded as four "ego-freaks" who left their groups to form a supergroup — nor do they wish you to judge them as one.

Humble Pie is Steve Marriott, singer/guitarist and much else, a loquacious bustle of energy whose been through pop's changes and come out eager to start anew. It is Peter Frampton whose guitar skill has been ignored in the rush to photograph and interview his face. He's been through the same changes as Steve but quicker and more thoroughly.

It is also Greg Ridley (24), ex-Spooky Tooth of few words, and Jerry Shirley (17), ex-Apostolic Intervention of youthful enthusiasm and many words, who haven't had the changes but have learnt enough from Steve and Pete to keep them right.

Magdalen Laver is a tiny Essex hamlet, comprising little more than a village hall in which the youth club gathers on certain evenings and in which on most days since the New Year Humble Pie has been rehearsing solidly with little ado in order to put itself before you the public in two weeks time.

In the can

An album, "Safe As Yesterday Is," is scheduled for release then, along with a single (see centre news pages). A second album, for release two months later, is also recorded. It is ideal "getting-yourself-toget-



HUMBLE PIE rehearsing in the village hall of Magdalen Laver, an Essex hamlet. (L to r) PETER FRAMPTON, JERRY SHIRLEY, GREG RIDLEY and STEVE MARRIOTT.

plead STEVE MARRIOTT and PETER FRAMPTON

would be really amazing. But of the two I would rather stand and play and have people listen than have to run across the stage to get reaction. I am sure anyhow that the whole screaming thing is over.

"What we are after," he added "is the enjoyment of playing. That's something we've forgotten."

"The thing that does give me the horrors however is getting out of the screaming bracket and getting landed in a supergroup bracket. It is just a meaningless label. Supergroup supergroup — it sticks a little card on you before you start."

"We don't want people to think we are ego-freaks who left their group to form a supergroup. We didn't think we were capable of what audiences expected from us. That's all."

I asked them both if they had any feelings of conscience about leaving their groups. First Steve: "I did a first because I did loads of gigs at the end just to pay for things. But when you think about it there should not be any guilt."

Capable

"The others are very capable of doing anything they want to and without me, more so because the got very dependent on me as frontman and for songs. I over whelmed them and they weren't given a chance. They tell me that now they have never been so into it."

How about Peter? "Yes I do. But I am still really friendly with all of them."

As the sun went down on a pleasant afternoon talk turned to the fact that what Peter and Steve went through is largely unavoidable for any new group. "The trouble is," said Peter, "that when you are unknown you will sign and do anything to be known. You don't stop to think how you want to be known."

What bodes well for Humble Pie is that they know.

By NICK LOGAN

her "country in this green and peaceful part of the county where Humble Pie are local stars but where the villagers accord them due solitude to work."

Steve was outside on the gravel path talking to two young fans, who'd come by on horseback, when we arrived after a two-hour drive from the West End culminating in us getting hopelessly lost in the maze of winding country lanes.

Inside, tea time — at the rear of the hall where the group's equipment and instruments are set up as if for a gig before an invisible audience.

Understand

To understand Humble Pie it is necessary to understand why Steve and Peter left their respective groups. It is also important to understand that they want you to listen to what they have to play; to judge them as creative musicians and not by physical characteristics. If what they want sounds like pie in the sky, I can only say that an afternoon spent with them left me in no doubt of their sincerity, nor that they will succeed.

"Pete used to come round and unload his troubles and I said 'Why don't you form your own group?'" said Steve, sipping his tea and looking happy and healthy. "I put him in touch with Jerry who I'd known for a long time and then Greg. When I saw them working together I knew I wanted to join too."

"I had been on a bad scene for the previous six months. We had been doing the same act, the same numbers we had been doing for the past five years and because we were the Small Faces we couldn't get into other things. The numbers got stale; it was like session work. We were not enjoying it any more."

"I hope people will respect too the fact that one of the reasons I left was that I was in a rut as a teen scream. I didn't want to be a millionaire teen scream in a black Rolls Royce."

One of the things that went wrong for the Faces, in Steve's view, was that he as the singer got more than his share of the limelight and there was a tendency for the public to regard Kenny, Mac and Ronnie as his backing group.

This Humble Pie hope to avoid, although there are good musical reasons for it too, by having three or maybe four singers. They also hope that in time the group will develop to the point where they will all be able to play each other's instruments and be able to swap around on stage.

"Playing our hit records every night is something else I will never allow this band to get into," adds Steve. "We would like to change our act once a month."

Tea break over, back to rehearsals. I had had my doubts about what it would be like but all were dissolved by the music I heard.

Humble Pie sound is not any one sound but many different ones sometimes separate, sometimes together.

A heavy bluesy piece not far removed from Greg's old outfit was followed by a storming country number of Steve's titled "Shaky Jake," featuring all four on acoustic guitars and cleverly leading back to electric for "Walk On Gilded Spillners." Peter pulled out enough intricate guitar to prove he has what many believed was always there.

Sounded good

It was bad, they said, by previous standards because the equipment had taken a bashing over the six months and this was their first time back after recording. It sounded good to me.

Tea break again and over the cups a lengthy alteration of baffling technical jargon ensued until it was decided to call it a day.

I followed Greg's blue Jaguar to his and Steve's home five minutes away. Two white cottages with thatched roofs, side by side, straight off a chocolate box lid.

Steve vanished into the house and a pack of ferocious-looking dogs, led by two alsatians, came baring round a corner intent on bowling Jerry and I into the rose bushes. Steve reappeared and the dogs diverted

their attention to him, leaping to lick at his face while their master jumped up and down laughing wildly.

Playtime

When the excitement had abated and we'd been joined by a bevy of furry yellow ducklings we sat down on a stone wall next to the roses, from which I contracted greenfly, and Peter explained his reasons for leaving the Herd.

"What happened was that we split with the managers and tried to produce and write for ourselves but unfortunately it didn't work. About the same time I got fed up with the same old gigs; because the music wasn't there at all."

"I had really got into the Face of

JOE HAD HIS LAUGHS —NOW HE WANTS LOOT

By GORDON COXHILL

WITH more than a touch of the Dave Allen in his twinkling eyes, chart newcomer Joe Dolan ordered the drinks, sat back in his chair, and started to tell me about home. "I come from the most beautiful little village in all of the world," he said, raising a gin and bitter lemon to his lips.

"It's called Mullingar, and there are three lakes, about forty pubs, one disused cinema, one used cinema, a couple of dance halls, and it's surrounded by high mountains."

Joe could have gone on about Mullingar for hours, and probably would have done if I hadn't halted him to ask about his record, his group, and his plans for the future.

"Needless to say," he replied, "it's come as a great surprise to find myself in the English charts after so long. I've been coming to England with my band, the Drifters, about three times a year for the past five years, playing the Irish clubs up and down the country."

Pleased

"Last time we came over, I heard 'Make Me An Island' was selling well and it was likely to go into the charts. Well, it has and I'm very very pleased."

"I went out and had a few pints to celebrate. I'd have had a few pints anyway, but this time I could afford them." Joe was, of course, joking. With the Drifters, he's been bringing out hit records and topping the bill for several years.

"I'm very bad with money," he admitted. "I give mine to my brother Ben who's in the group, to look after. He's got much more of a business head than me, so I let him invest my money."

"Make Me An Island" was written by Albert Hammond and Mike Hazlewood of Family Dogg. I asked Joe if he had ever met them.

"Yes and great fellows they are, too. They'll be writing some more songs for me, I hope, and it's nice to see their record doing so well. We've recorded some tunes I've written myself, but I wouldn't release one of my own songs on an A-side just for the sake of it. While people are writing better material than I am, I'll use their songs."

For the first time, the Drifters aren't on Joe's record. Does this



mean he is about to leave the group? "No, definitely not," he replied.

"I picked the band myself for a purpose and just because they aren't on the record, I won't be leaving them. All the boys are good musicians, even if they aren't great. But apart from that, they are the sort of boys I go out and have a few beers with after a show. They're friends, more than a backing group."

The image that Irish showbands have this side of the Irish Sea is that of identical suits, short hair, and somewhat dated music. Joe, naturally enough, repudiates all that.

"Firstly the dress. We do wear similar clothes on stage, maybe all the band have the same colour trousers and different shirts. But I think that there are certain standards in show business which you have to conform to if you want the public's respect. And by the public I don't mean a bunch of kids. I mean everybody from the young teenagers to grandparents."

"And take hair, now. There are

a couple of 'em in the band with hair almost down to their shoulders. It's up to them. I wouldn't dream of telling anybody to get their hair cut."

"And as for the music, we can play for two-and-a-half hours and not bore the audience for a single moment and not repeat a single number. I doubt if many pop groups can claim that. You see, it's so different in Ireland."

"The people go out to a dance or a club for entertainment and enjoyment. It seems that so many kids in England go to see a group to see if they are as good as they are made out to be, or because they are the 'in' group to see."

"At home, the dances don't get going until about eleven or twelve. You'll notice that's just after the pubs close and everybody goes to have a ball. We'll play our own records and anything else they ask for. In the middle, we'll play a few Irish folk numbers and that's when you'll find most people on the floor dancing. Can you imagine a group at the Speakeasy suddenly going into 'English Country Garden'?"

Future

Very interesting. What of the future for Joe and the Drifters?

"Well I don't suppose we'll be playing many more Irish clubs in Camden Town. We enjoy them, and we've made some good friends, but it was more for fun than money. Now that people know at least who I am, I want to start doing some better class work."

"We've been to America to work, but didn't really make any money, so I'd like to have another bash. Then there's the rest of Europe. That appeals to me a lot, as long as I can get my Guinness over the water."

Wherever he roams, it seems that Joe is going to miss the old country. Perhaps his record may have been better titled, "Make Me An Island."

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NAT COLE gave
SAM COOKE gave
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BILLY PRESTON

first hope
a start
TV series
direction

By GORDON COXHILL

BEATLES GAVE FINAL PUSH

IF you were watching the Billy Preston TV special, filmed at the Talk Of The Town for BBC-2 earlier this year, you could hardly have failed noticing a good looking chap at a front table, obviously enjoying the music. That was me entranced, along with some famous show biz names, by the uninhibited personality of this ebony exciter, whose name we only vaguely knew at the time.

He stunned the audience with powerful vocals, fast and furious dancing, and organ playing that had to be heard and SEEN to be believed.

Those few hundred of us privileged to be at the taping of the show, and the thousands who saw it later on television, were tipping Billy for stardom. With his first Apple single, "That's The Way God Planned It" shooting up the NME Chart to No 6 this week, Billy now has his feet firmly placed on the ladder that will surely lead him to the upper echelons of show business.

Texas-born

Texas-born Billy, has been performing publicly since he was six, when he directed a church choir on television while his mother, actress Robbie Lee Williams, played the piano. All along the line, Billy has found favour among established stars, who spotted the potential in the youngster.

When he was 10, he was discovered playing in Los Angeles with the Mahalia Jackson Show, by a film producer. The producer promptly signed Billy to appear in the film "St. Louis Blues," which was starring Nat King Cole.

Cole was very impressed with Billy, and took an avid interest in his career until he died.

Still at high school, Billy was forced to cut down on his acting, but he

refused to sacrifice his music, singing regularly with famous gospel singers James Cleveland and the Clara Ward Singers. He also formed his own group, playing college dances and private functions.

After leaving school in 1962, Billy got in touch with a long time favourite of his, the late, great Sam Cooke, whose career was at its zenith at that time.

Cooke, like Nat King Cole also saw the dynamic 'something' in Billy, and asked him to join his revue, which was about to undertake a six-week tour of England and Germany.

Billy recalls, "In Hamburg at the time were the Beatles, just breaking in a big way. I met George, and got on very well with him."

Little could Billy have then imagined that seven years later, George Harrison was to play a major part in providing him with a massive hit.

Signed with Sam

Back in America after his trip to Europe, Billy signed a contract with Sam Cooke's record company, and released an album of organ music titled "Sixteen Year Old Soul."

Soon after, Sam Cooke met with a violent and untimely death, robbing the world of one of its foremost rhythm and blues singers. His death also persuaded Billy to

swap record labels to Vee Jay, on which he recorded another organ LP, "The Most Exciting Album Ever," from which was taken "Billy's Bag," giving him his first American single hit.

Billy still had not forsaken his first love, gospel singing, and it was during an engagement in a Los Angeles club, singing gospel songs, that he met the British group Sounds Inc., for a long time the second most popular instrumental group in Britain to the Shadows.

Sounds Inc. had brought a TV producer with them to a club, who in turn introduced Billy to Jack Good, the producer of "Shindig," one of the most successful and admired teenage entertainment shows in TV history.

Talented

It didn't take Good long to realise Billy was a bundle of talent, and he signed him as a "Shindig" regular.

Billy stayed with the show for a year, and it was on one of the editions of "Shindig" that he met the man who had been the outstanding musical influence in his life, Ray Charles.

Says Billy: "I've always loved Ray Charles, even as a kid. I was always singing his numbers, and trying to imitate him. The guys would lead me on the stage, and we'd win all the talent shows."

"When I lived in Los Angeles, he used to live nearby, and sometimes I'd stand on the pavement outside his house and listen to him singing and playing."

Once again, Charles was captivated by Billy's zest, and obvious flair for performing. They struck up a friendship that flourished, and continues today.

In fact, as "That's The Way God Planned It" entered the NME Chart, Billy was re-united with his old boss in concerts at New York's Apollo theatre.

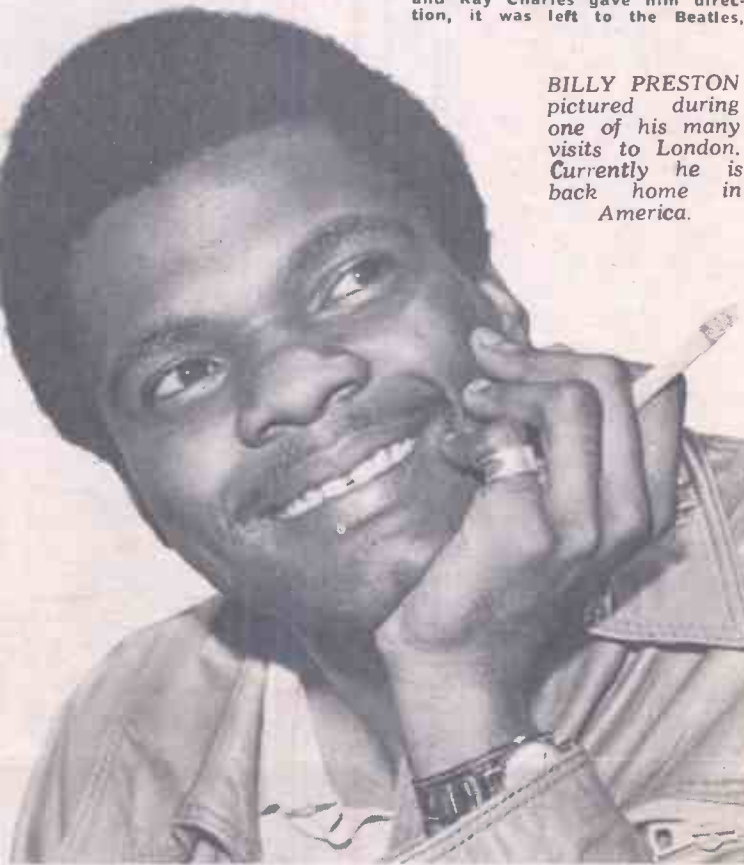
Since 1967, Billy has been touring

with his idol, learning all the time, and causing Ray Charles to remark: "When I finish, Billy Preston is the man who will follow in my footsteps."

Recently, Billy has been going out with his own Revue to important night clubs and appearing on top rated TV shows.

But if Sam Cooke gave him a start, and Ray Charles gave him direction, it was left to the Beatles,

BILLY PRESTON pictured during one of his many visits to London. Currently he is back home in America.



George in particular, to set the seal on Billy Preston's destiny, stardom.

During his January visit to this country, he wandered into the Apple offices, and seemed very surprised to find that he was taken in for a re-union with the fab foursome, who were busy in the studio working on a new single.

In as long as it took him to get his jacket off, Billy was behind an organ, and whaddya know, doing his bit to put "Get Back" at the No. 1 spot.

Never ones to overlook the half-chance, the Beatles recognised the enormous artistic and commercial possibilities with Billy.

Apple's wing

He was taken under Apple's powerful wing, and George set about finding some suitable session men to accompany his find for a single release.

Suitable musicians? He came up with Eric Clapton, Ginger Baker, Keith Richards, Klaus Voorman, and George himself, a supergroup that couldn't be bought for a million pounds.

So Billy Preston arrived, an embryonic world class entertainer at just 22. The prospect of stardom does not seem to bother him. "As long as I can play and sing, I'm happy," he says.

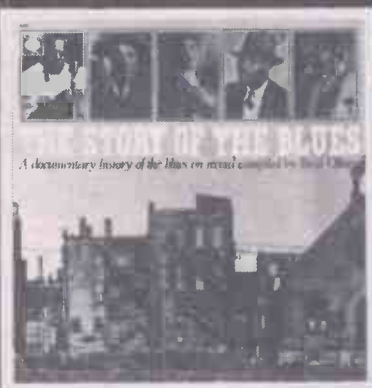
That and writing some new songs for Ray Charles, his idol who became his biggest fan.

Paul Oliver's

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Paul Oliver's Book, "The Story Of The Blues" is available from Barrie & Rockcliff: the Cresset Press, Price 60s. A text crammed with vivid, living history, researched in the field; 11 1/2" x 8 1/2", 176 pages, over 500 illustrations, end-paper maps, music examples, discography, bibliography.

ZAGER

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2525"

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the imagination will amaze you,
the talent will blow your mind! Buy it now!
And discover why it sold a million
in the first few weeks of release in the USA.

RCA

AND THE MUSIC

TOP SINGLES REVIEWED BY DEREK JOHNSON

Electric
Rex still
fascinate

TYRANNOSAURUS REX: †King Of The Rumbling Spires (Regal Zonophone).

MORE than a song, this is tantamount to a poem set to music — and, as usual with Tyrannosaurus Rex material, it was written by Marc Bolan. The lyric is deep, thought-provoking, enigmatic, almost obscure.

But in contrast, the tune is quite simple and has a catchy hook line. It pounds along with a throbbing beat, and — a new departure for this group — it employs electronic equipment (notably fuzz guitar) and organ.

A fascinating track, I thought, but whether it will have mass appeal is a moot point. Much depends on the amount of Radio 1 exposure it gets.

FREDDIE'S BACK
SOUNDING MUCH
LIKE HERMAN

FREDDIE & THE DREAMERS: †Get Around Downtown Girl (Columbia).

WHEN this disc first started playing, I had to check the label to make sure it was, in fact, Freddie and the Dreamers — because it sounded for all the world like Herman's Hermits.

Penned by the Greenaway-Cook team, it's a bright, happy-go-lucky finger-clicker, with a very hummable tune. The group's falsetto harmonies and handclaps are the ideal backcloth to Freddie's partly dual-tracked solo.

This is good, straight-forward, uncomplicated pop — catchy and commercial. I found that I was singing snatches of it after just one spin, and that's a good sign. Given the breaks, it could well restore these lads to the Chart.

★ TIPPED FOR CHARTS
† CHART POSSIBLE

CROSBY



STILLS



NASH

NOT SO PROGRESSIVE
— BUT A HIT

CROSBY, STILLS & NASH: ★ Marrakesh Express (Atlantic).

I MUST accept something of the responsibility for the appearance of this track as a single because, when I was in New York in May, Atlantic chief Armet Ertegun played me the brilliant album by Crosby, Stills and Nash — and I nominated this as the most commercial number.

Penned by Graham Nash, it's one of those railroad songs with a predictable chugging shuffle-beat. But there's much, much more to it —

notably the superb and highly artistic harmonic blend of this talented trio.

Add to this a swinging organ background and an immensely catchy tune, and you've got the fundamentals of a hit.

This isn't the group at its most enterprising and progressive — you've got to hear the LP to assess its full capabilities — but it does have mass appeal in abundance, with the Hollies' influence clearly detectable.

It's "Hair"
yet again

OLIVER: †Good Morning Starshine (CBS).

WOT, another song from "Hair"! That's right, folks, but don't be dismayed — because this disc is way at the top of the US charts, so it must be rather special.

A beautiful number, as we already know — and Oliver's clear-cut voice is framed in a Latin scoring, with tambourine, bells and maracas. Very good, but the surfeit of material from this show may detract from its impact over here.

DEE DEE WARWICK: That's Not Love (Mercury).

● Dionne Warwick's sister is blessed with many of her attributes, but so far, hasn't aspired to such dizzy heights.

Here, Dee Dee passionately emotes an intense soul ballad, with all the fire and heartfelt sincerity at her command.

A great performance, and it's a pity that the material doesn't live up to the interpretation.

HELEN SHAPIRO: You've Guessed (Pye).

● I'm always reluctant to be too optimistic about Helen Shapiro's discs, because the poor girl seems so out of favour with the fans. But I've got a sneaking suspicion this could restore her to the big time.

It's in the rocksteady idiom, with a sparkling and captivating ska rhythm — but, at the same time, polished and commercialised.

And unlike a lot of blue-beat material, it has a catchy tune — in fact, it's virtually a sing-along, complete with la-la chorus.

JOHNNY HARRIS ORCHESTRA: Footprints On The Moon (Warner).

● Another epic inspired by Apollo 11. After a dreamy ethereal opening featuring concerto-like piano solo, it swells into an awe-inspiring crescendo with a heavenly choir supplying "Instrumental voices".

Magnificently scored, it has a tune that's hauntingly melodic. A highly appropriate release.

MONGO SANTAMARIA: Twenty Five Miles (Direction).

● An exciting spine-tingling instrumental with a strong jazz-influenced Afro-Cuban quality. Driving percussion, funky brass and honking saxes are the main ingredients, and it swings like crazy.

Not everybody's cup of tea, but for those who like this sort of thing — and that includes me — it's a real sizzler.

FIVE GORGEOUS GALS

Barbara Mason's "Slipping Away" (Action) is a warmly emotional self-penned soul-ballad, with a sensitive stringy scoring and chanting support.

very similar is Holly Maxwell's waxing of the Curtis Mayfield song "Suffer" (Buddah), except that her delivery is somewhat lighter and more intimate. . . . Shelley Paul is 16 but sounds younger in the jaunty fun-packed "The Clowns Are Coming In" (Jay Boy), a disc with a carnival flavour which the kiddy-winks will adore.

Barbara Ruskin's self-penned "Hail Love!" (President) has a thoughtfully constructed lyric and a slow verse, then breaks into a swinging hora-type chorus. . . . a dynamic version of the Goffin-King number "Don't Forget About Me" (Major Minor) by Scottish lass Isabel Bond — after a gently throbbing intro, it builds steadily into a pounding frantic crescendo.

Soul from
Eddie with
difference

EDDIE FLOYD

EDDIE FLOYD: †Don't Tell Your Mama (Stax).

THIS is soul, all right — just as you might expect from the Stax label. But it's soul with a difference — controlled and smooth, with the added attraction of a dash of Latin in the backing.

Eddie Floyd handles the romantic lyric with conviction, aided by dancing strings, bongos and organ. It's a catchy mid-tempo number with a whistleable melody, and was co-written by Eddie and Booker T.

This is easy-to-listen-to soul that's soothing rather than overpowering.

GOLDEN HARMONIES
BUT LACK OF IMPACT

CUPID'S INSPIRATION: †The Sad Thing (Bell).

MOST outstanding aspect of this disc is the golden harmonic blend for which Cupid's Inspiration is rightly noted — the group sound behind the authoritative solo vocal are really outstanding.

Produced by the Family Dogg man, Steve Rowland and he's certainly done a good technical job.

On the debit side, I can't say that the song itself is one that registers with any degree of impact, and this may well prove something of a handicap.

TOMMY JAMES & THE SHONDELLS: Crystal Blue Persuasion (Roulette).

● Marks a complete change of style from Tommy James' No. 1 hit "Mony Mony" — which is probably just as well, because he so far hasn't been able to follow up that chart-topper.

It's a haunting tune, subdued and tender — with the Shondells providing colourful harmonic support.

Organ, acoustic guitar, conga drum and clipped brass maintain an exotic Latin rhythm, and the whole thing is cosy and cloying. But it probably lacks the punch necessary for the British market.

THE PHILHARMONIA ORCHESTRA: Thus Spake Zarathustra (Columbia).

● What's this, then — the Philharmonia Orchestra! Good heavens, we'll be having the Halle Orchestra next! You think it's a joke? Well, let me tell you the Halle is on the flip side playing the "Blue Danube".

Reason for the appearance of this classical item by Richard Strauss is that it's the highly effective theme music from the film "2001," and I know it's been in demand by a lot of people. But be warned — it only runs just over 1½ minutes!

JEANNIE C. RILEY: The Rib (Polydor).

● In the beginning when Adam was in dire need of a mate, woman was created from one of his ribs. And this is still her principal function in life — or so Jeannie C. Riley assures us in this revolt against household drudgery.

The lyrical idea is original and commendable, and the gal's infectious Southern drawl transforms it into a personality showcase.

There's a nice country sound, with acoustic guitar, background organ and snappy beat. But not a particularly strong tune — and I disliked the long and sugary monologue in the middle, which spoils the whole thing.

JACKIE DE SHANNON: Put A Little Love In Your Heart (Liberty).

● Absorbing self-penned material from Jackie de Shannon. The philosophical lyric is powerfully and expressively delivered, supported by a forceful beat, strings, rasping trombones and gospel-type chanting by a girl group. And the constantly repeated title phrase is something to latch on to, from the commercial viewpoint.

NEW to the charts

ANOTHER
COUPLING
IN — FROM
THE DELLS

American group the DELLS pictured in the recording studios when they cut their first British chart entry, "I Can Sing A Rainbow" / "Love Is Blue."

FOLLOWING in the wake of "Ain't Got No, I Got Life," and "Aquarius/Let The Sun Shine In," two medleys from "Hair" which became massive chart hits for Nina Simone and 5th Dimension, comes yet another coupling. This time the Dells, five coloured gentlemen from Chicago, teamed up "I Can Sing A Rainbow," a number often associated with Cilla Black, and "Love Is Blue," a hit some time back for Jeff Beck and Paul Mauriat.

The record enters the NME Chart at No. 25 this week, and with many Radio 1 d.j.s right behind it, it won't be too long before it is challenging for top honours.

The Dells, who not so long ago released a superb version of Tom Jones' "It's Not Unusual," which sadly got overlooked, have been singing together for 15 years, which must be some sort of world record in itself. They are: Marvin Junior (lead voice), Chuck Barksdale (bass voice), Michael McGill (baritone), Johnny Carter (tenor), and Verne Allison (second tenor).

All the Dells met while they were at school, found they wanted the same things out of life, and out of music, so they have stuck together ever since, playing the top night-clubs and theatres all over the U.S.A.

Although they write a lot of their own material for their live appearances, the Dells record many songs

composed by old-time Negro songwriters, who have fallen on hard times.

"A while ago," explains Chuck Barksdale, "we realised that the old songs that America was singing non stop thirty and forty years ago are never heard now. So, we figured it would be nice to record some of those songs, like 'Stomping' At The Savoy," and benefit some soul brothers."

The Dells have also invested a considerable sum in a Negro-owned clothing firm, and wear the com.

pany's outfits at every performance.

That's what you call sweet charity! Many American groups have carbon copies—in name anyway—travelling all over the country, and even touring Britain using the original group's name. That problem doesn't bother the Dells any more. They recently hired a detective, whose job it is to travel around, seeing if any group is trying to pass themselves off as the Dells.

So far, he hasn't spotted a single one, which shows what a good job he's doing!—GORDON COXHILL.



New from CBS

New Singles

- 4408 Elaine Delmar
The World Is Ours
- 4428 Lisa Carroll
You Made Me What I Am
- 4429 Jimmy Crawford
Love Wonderful Love
- 58-4430 Mongo Santamaria
Twenty-Five Miles
- 55-4431 Clive Sands
Witchi Tai To
- 57-3156 Gordon Smith
Too Long
- 4435 Oliver
Good Morning Starshine
The Big American Hit Single from
the Tribal Love-Rock Musical
"Hair"

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Various Artists
The Story Of The Blues

(S)63629
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Johnny Cash At San Quentin

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From the U.S. Top Five

TOMMY JAMES & The Shondells

CRYSTAL BLUE PERSUASION

RO507





THE CHRISTIEN BROTHERS

ANSWER ME

MM628

MAJOR MINOR RECORDS
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NME TOP 30


(Week ending Wednesday, July 23, 1969)

LAST WEEK	THIS WEEK			WEEKS IN CHART	HIGHEST POSITION
3	1	HONKY TONK WOMEN.....	Rolling Stones (Decca)	3	1
1	2	IN THE GHETTO.....	Elvis Presley (RCA)	6	1
7	3	GIVE PEACE A CHANCE.....	Plastic Ono Band (Apple)	3	3
2	4	SOMETHING IN THE AIR.....	Thunderclap Newman (Track)	6	1
4	5	HELLO SUSIE	Amen Corner (Immediate)	5	4
9	6	THAT'S THE WAY GOD PLANNED IT.....	Billy Preston (Apple)	3	6
19	7	SAVED BY THE BELL.....	Robin Gibb (Polydor)	3	7
5	8	A WAY OF LIFE.....	Family Dogg (Bell)	7	3
12	9	IT MEK.....	Desmond Dekker (Pyramid)	4	9
13	10	BABY MAKE IT SOON.....	Marmalade (CBS)	5	10
6	11	BREAK AWAY.....	Beach Boys (Capitol)	6	6
10	12	PROUD MARY.....	Creedence Clearwater Revival (Liberty)	8	8
8	13	BALLAD OF JOHN AND YOKO.....	Beatles (Apple)	8	1
18	14	LIGHTS OF CINCINNATI.....	Scott Walker (Philips)	6	12
11	15	LIVING IN THE PAST.....	Jethro Tull (Island)	9	3
26	16	GOODNIGHT MIDNIGHT.....	Clodagh Rodgers (RCA)	2	16
16	17	GIMME GIMME GOOD LOVIN'.....	Crazy Elephant (Major Minor)	9	12
14	18	TIME IS TIGHT.....	Booker T. & the M.G.s (Stax)	11	4
27	18	MAKE ME AN ISLAND.....	Joe Dolan (Pye)	4	18
24	20	CONVERSATIONS.....	Cilla Black (Parlophone)	3	20
15	21	FROZEN ORANGE JUICE.....	Peter Sarstedt (United Artists)	7	11
30	22	MY CHERIE AMOUR.....	Stevie Wonder (Tamla Motown)	2	22
28	23	WHEN TWO WORLDS COLLIDE.....	Jim Reeves (RCA)	3	23
21	24	WET DREAM	Max Romeo (Unity)	6	21
●	25	I CAN SING A RAINBOW / LOVE IS BLUE.....	Dells (Chess)	1	25
17	26	OH HAPPY DAY.....	Edwin Hawkins Singers (Buddah)	9	2
29	27	GOO GOO BARABAJAGAL.....	Donovan & the Jeff Beck Group (Pye)	2	27
20	28	WHAT IS A MAN.....	Four Tops (Tamla Motown)	6	19
25	29	IT'S YOUR THING.....	Isley Brothers (Major Minor)	4	25
●	30	BRINGING ON BACK THE GOOD TIMES.....	Love Affair (CBS)	1	30

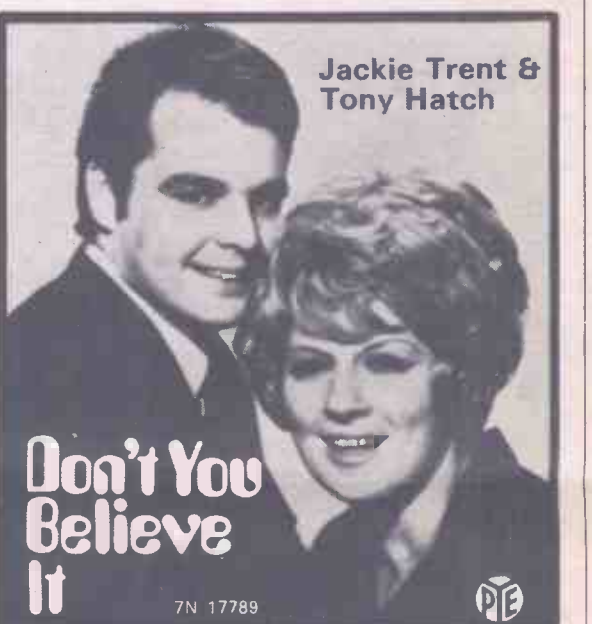
Britain's Top 20 LPs

1	1	THIS IS TOM JONES.....	(Decca)	6	1
3	2	FLAMING STAR.....	Elvis Presley (RCA)	5	2
2	3	ACCORDING TO MY HEART.....	Jim Reeves (RCA)	5	2
4	4	MY WAY	Frank Sinatra (Reprise)	8	1
8	5	2001 SPACE ODYSSEY.....	Soundtrack (MGM)	8	4
14	6	BEST OF CLIFF RICHARD	(Columbia)	3	6
13	7	TCB.....	Diana Ross & the Supremes & the Temptations (Tamla Motown)	4	7
6	8	NASHVILLE SKYLINE.....	Bob Dylan (CBS)	12	1
11	9	HAIR.....	London Cast (Polydor)	25	3
9	10	LIONEL BART'S OLIVER!.....	Soundtrack (RCA)	15	4
17	11	LED ZEPPELIN	(Atlantic)	14	5
5	12	ON THE THRESHOLD OF A DREAM.....	Moody Blues (Deram)	14	1
7	13	SCOTT WALKER SINGS SONGS FROM HIS TV SERIES.....	(Philips)	4	7
10	14	SOUNDTRACK FROM THE FILM "MORE" Pink Floyd (Columbia)		4	10
●	15	THE WORLD OF MANTOVANI.....	(Decca)	25	7
12	16	RAY CONNIFF, HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND.....	(CBS)	6	8
15	17	THE WORLD OF VAL DOONICAN	(Decca)	28	4
●	18	SOUND OF MUSIC	Soundtrack (RCA)	220	1
●	19	GOODBYE	Cream (Polydor)	17	1
●	20	THE WORLD OF THE BACHELORS.....	(Decca)	4	10

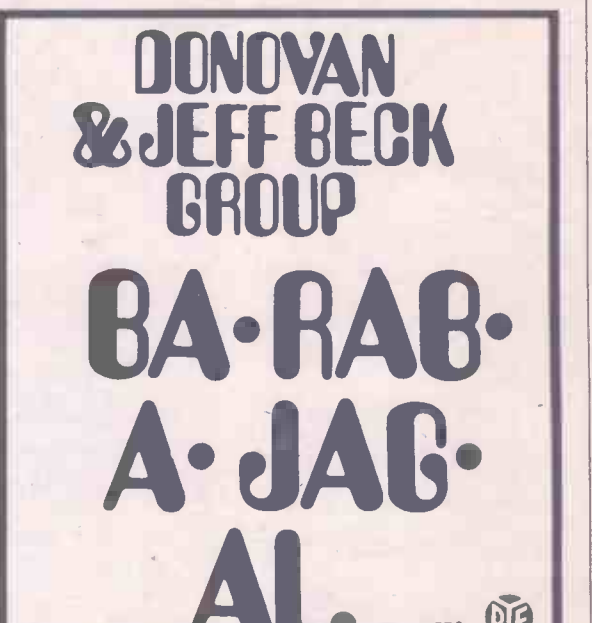
SINGLES



Creme Caramel
My Idea 7N 25495



Jackie Trent & Tony Hatch
Don't You Believe It 7N 17789



DONOVAN & JEFF BECK GROUP
BA·RAB·A·JAG·AL. 7N 17778

5 YEARS AGO

Top Ten 1964 Week ending July 24

1	1	A HARD DAY'S NIGHT	Beatles (Parlophone)
2	2	IT'S ALL OVER NOW	Rolling Stones (Decca)
5	3	I JUST DON'T KNOW WHAT TO DO WITH MYSELF	Dusty Springfield (Philips)
3	4	HOUSE OF THE RISING SUN	Animals (Columbia)
10	5	CALL UP THE GROUPS	Barron Knights (Columbia)
4	6	HOLD ME P. J. Proby	(Decca)
25	7	DO WAH DIDDY DIDDY	Manfred Mann (HMV)
5	8	I WON'T FORGET YOU	Jim Reeves (RCA)
7	9	ON THE BEACH	Cliff Richard (Columbia)
15	9	TOBACCO ROAD	Nashville Teens (Decca)

10 YEARS AGO

Top Ten 1959 Week ending July 24

1	1	DREAM LOVER	Bobby Darin (London)
3	2	BATTLE OF NEW ORLEANS	Lonnie Donegan (Pye)
5	3	LIVING DOLL	Cliff Richard (Columbia)
2	4	A TEENAGER IN LOVE	Marty Wilde (Philips)
—	5	BIG HUNK O' LOVE	Elvis Presley (RCA)
4	6	ROULETTE	Russ Conway (Columbia)
8	7	LIPSTICK ON YOUR COLLAR	Connie Francis (MGM)
6	8	PETER GUNN	Duane Eddy (London)
7	9	PERSONALITY	Anthony Newley (Decca)
12	10	PERSONALITY	Lloyd Price (HMV)

15 YEARS AGO

Top Ten 1954 Week ending July 23

1	1	CARA MIA	David Whitfield (Decca)
2	2	LITTLE THINGS MEAN A LOT	Kitty Kallen (Brunswick)
3	3	SECRET LOVE	Doris Day (Philips)
5	4	WANTED	Al Martino (Capitol)
4	5	IDLE GOSSIP	Perry Como (HMV)
11	6	THREE COINS IN THE FOUNTAIN	Frank Sinatra (Capitol)
9	7	THE LITTLE SHOEMAKER	Petula Clark (Polygon)
6	8	WANTED	Perry Como (HMV)
7	9	SUCH A NIGHT	Johnnie Ray (Philips)
8	10	HAPPY WANDERER	Oberkirchen Choir (Parlophone)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box." (Tuesday, July 22, 1969)

Last This Week

1	1	IN THE YEAR 2525	Zagar and Evans
6	2	CRYSTAL BLUE PERSUASION	Tommy James and Shondells
3	3	SPINNING WHEEL	Blood, Sweat and Tears
14	4	MY CHERIE AMOUR	Stevie Wonder
2	5	ONE, Three Dog Night	
7	6	WHAT DOES IT TAKE	Junior Walker and All Stars
4	7	GOOD MORNING STARSHINE	Oliver
9	8	COLOUR HIM FATHER	Win-Stons
8	9	LOVE ME TONIGHT	Tom Jones
16	10	BABY I LOVE YOU	Andy Kim
15	11	QUENTIN'S THEME	Charles Randolph Green Sounds
12	12	MOTHER POPCORN	James Brown
10	13	BLACK PEARL	Checkmates Ltd. with Sonny Charles
20	14	SWEET CAROLINE	Neil Diamond
5	5	ROMEO & JULIET	THEME, Henry Mancini
23	16	RUBY DON'T TAKE YOUR LOVE TO TOWN	Ken Rogers and First Edition
17	17	I TURNED YOU ON	Isley Brothers
21	18	AY PLEDGE OF LOVE	Joe Barry
25	19	GOO GOO BARABAJAGAL	Cat Mother and the All Night News Boys
—	20	HONKY TONK WOMEN	Rolling Stones
18	21	I CAN SING A RAINBOW/LOVE IS BLUE	Dells
26	22	YESTERDAY WHEN I WAS YOUNG	Roy Clark
29	23	I'D WAIT A MILLION YEARS	Grass Roots
24	24	DAYS OF SAND & SHOVELS	Bobby Vinton
—	25	PUT A LITTLE LOVE IN YOUR HEART	Jackie De Shannon
—	26	RECONSIDER ME	Johnny Adams
—	27	CLEAN UP YOUR OWN BACK YARD	Elvis Presley
—	28	POLK SALAD ANNIE	Tony Joe White
—	29	WLONG CAME JONES	Ray Charles
—	30	MOON FLIGHT	Vik Venus

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LATEST RADIO 1 STAR BOOKINGS

JIMMY YOUNG SHOW: Long John Baldry, Flowerpot Men, Magic Lanterns, Sight And Sound, Barry Noble and Fearn's Brass Foundry, The Arrival and the Acker Bilk Band (all next week, July 28 to August 1); Marmalade, Foundations, Equals, Grapefruit, Billy Fury, Casuals, Californians, March Hare and Kenny Ball's Jazzmen (August 4-8).

DAVE CASH PROGRAMME: Tremeloes, Symbols, Timebox, the New Formula, Katch 22, the Settlers, Sons and Lovers, Juggernaut and the Alex Welsh Band (all next week); Vanity Fair, Equals, Searchers, Cliff Bennett and his Band, Fortunes, Two Of Each, Jigsaw and the Alan Eldson Band (August 4-8).

SOUNDS LIKE TONY BRANDON: Casuals, Swinging Blue Jeans, Cliff Bennett and his Band, Raymond Froggatt, Marty Wilde and the Weather, Elmer Gantry's Velvet Opera, the Johnstones, Orange Bicycle, Ambrose Slade, Spectrum, Cat's Eyes, O'Hara's Playboys, the Freshmen, Peppermint Circus and the Squires (all next week); Move, Simon Dupree and the Big Sound, Honeybus, Brian Poole and the Seychelles, Easybeats, Episode Six, the Web, the Joyce Bond Revue, Guy Darrell, the Squires, the Sir Percy Quintet, Jefferson with Sight And Sound, the Playground and Kaleidoscope (August 4-8).

JOHNNIE WALKER SHOW: Love Affair (tomorrow, Saturday); Fortunes (August 2).

PETE'S SATURDAY PEOPLE: Tremeloes, Marion Montgomery, Laurie Holloway Quartet and the Harry Roche Constellation (tomorrow, 26); Cliff Bennett and his Band, the Roy Budd Trio and the Peter Knight Orchestra (August 2).

SYMMONDS ON SUNDAY: Jimmy Ruffin, Trifle and the Des Champ Orchestra (August 3). **TOP GEAR:** Bonzo Dog Band and Family (August 3). **JAZZ WORKSHOP:** Jon Hiseman's Colosseum (Wednesday, August 6).

... and unbroken pop is planned for 1970

Despite massive economy measures planned for other BBC wavelengths, Radio 1 will benefit from the new-look pattern of broadcasting, which the Corporation plans to introduce next year. Instead of having to share some of its time with Radio 2, the new policy means that Radio 1 will be completely independent, with non-stop pop throughout the day.

The BBC hopes to reach an agreement with the Musicians' Union and the various phonographic societies, whereby its allotment of "needle time" is increased, thus enabling more records to be played. Other proposals listed in the recently-published report "Broadcasting In The Seventies" include Radio 2 concentrating almost entirely on sweet music, and all variety shows switching to Radio 4.

As forecast in the NME three weeks ago, it is also planned to axe the Northern Dance Orchestra, as well as two classical orchestras run by the BBC. However, if this suggestion is implemented, the MU threatens to instruct all its members not to work for the Corporation. This means that, unless an amicable solution can be reached, the BBC is faced with a strike which could affect all its variety and pop shows on radio and TV.

JAZZ GIANTS IN CONCERTS HERE

THE ALL-STAR "Jazz Expo '69" festival will open at London's Royal Festival Hall on Saturday, October 25, with a double concert starring Sarah Vaughan and the Maynard Ferguson Band. The event — promoted by Harold Davison, George Wein and Jack Higgins — continues on the following seven nights (October 26-November 1) at Hammersmith Odeon, and among artists booked are:

Lionel Hampton, Red Norvo, Gary Burton Quartet, Kenny Clarke-Francy Boland Band and Salena Jones (26); Barney Kessel, Tai Farlow, Dakota Staton and the Newport All-Stars with Ruby Braff and Red Norvo (27); Louis Jordan and the Tympany Five, Bill Coleman, Albert Nicholas and the Alex Welsh Band (28); Teddy Wilson, Ben Webster, Elkie Brooks, the Dave Shepherd Quintet and the bands of Lionel Hampton and Humphrey Lyttelton (29); the Albert King Blues Band, Otis Spann, John Lee Hooker, Champion Jack Dupree and the Stars Of Faith from "Black Nativity" (30); Thelonus Monk Quartet, Cecil Taylor Quartet and Cleo Laine (31); Miles Davis Quintet, Mary Lou Williams Trio and Jon Hendricks (November 1).

★ **POPLINERS** ★
MEN CORNER set for seven-day Swedish tour from August 1, and three-day visit to Paris for concerts and TV from August 17; it plays Eastbourne Winter Gardens tomorrow (Saturday). ● Cabaret weeks at Stockton Fiesta for Bandwagon (from August 10) and Kiki Dee (from 24). ● Joe Henderson in panto "Goldilocks And Three Live Bears" at Salford Victoria this Christmas. ● Patsy MacLean represents Britain as official BBC entrant in Polish International Song Festival (August 21-23). ● American c-&w singer Hank Snow in concerts at Liverpool Empire (August 2) and London Palladium (3). ● Mercury's Susan Shirley guests on French TV from Deauville Casino next Thursday (31).

SUPREMES IN HUMP SPECIAL New Engelbert single out today

THE first edition of Engelbert Humperdinck's previously-reported Anglo-American TV series will be made in London during the first two weeks of October—and the Supremes are almost certain to be among the star guests. The series will be seen in colour in Britain as well as America. A new Humperdinck single—a composition by the team of Burt Bacharach and Hal David titled "A Better Man"—is rush-released today (Friday) and Engelbert is likely to make two major TV appearances on the new disc in early September after he finishes his current Great Yarmouth season.

Following these TV dates, he flies to California for a one-week engagement at the vast open-air Greek Theatre in Los Angeles, for which already tickets are practically sold out. Engelbert then returns to London to film his first TV special, which will kick off the transmission of his series at the beginning of the New Year.

It is not yet certain if he will then resume his U.S. dates, but — even though his TV series proper does not begin filming until after Christmas—he is unlikely to make any personal appearances in Britain before the end of the year.

● Engelbert lost his voice during the first house of his show at Great Yarmouth ABC on Monday, and was unable to appear for the second house or in either of the Tuesday shows. But he was hoping to be fit to resume on Wednesday. His throat trouble was the result of being engaged for ten hours on Sunday in ITV's moon-shot studios.

Four more Golds for Tom Jones

TOM Jones has won his fourth U.S. Gold Disc in a month! This week the RIAA certified that his "Tom Jones Live At The Talk Of The Town" album, originally issued 18 months ago, had passed the million-dollar mark in sales. Other Jones LPs certified for awards during the past four weeks are "Fever Zone," "Help Yourself" and "This Is Tom Jones."

ASHTON, GARDNER & DYKE

Ashton, Gardner and Dyke—the group which ex-Bee Gee Vince Melouney formed, managed and subsequently left—has signed a management contract with Hek Enterprises, which also handles Deep Purple. A recording contract is being negotiated with Polydor, for whom the group has already cut several tracks.

BIG FROGCATT CONCERT

Raymond Froggatt is to play his second major one-man concert at Sutton Coldfield Belfry on October 4, when he conducts a 55-piece orchestra. His first album is being issued by Polydor next Friday (August 1).

DRY CLEAN YOUR HAIR IN 5 MINUTES—WITHOUT DISTURBING YOUR SET!

Water and grease won't mix! That's why — if you've got greasy hair — ordinary shampoos really aren't much help. Two days later back comes the grease and the "lank, floppy look". All that money for an expensive set and it's spoiled!

Here's the answer! Fabulous AERO Dry Shampoo! Five minutes each day and you'd never know your hair was greasy! AERO gets all the grease out (and dirt and dandruff, too) and — because you're brushing your hair instead of wetting it — you're preserving your set instead of ruining it!

AERO — the only luxury dry shampoo in the handy side puffer pack — really is the answer to every greasy-haired maiden's prayer! Use it between shampoos or hairdressers' visits or — if your hair's really greasy — use AERO instead of ordinary shampoos! From Chemists only 3/5 a pack — enough for at least five shampoos.

WORLD BOOST FOR DOGG SINGLE Steve Rowland to star in dramatic film?

WITH the Family Dogg's "A Way Of Life" already available in the United States, Canada and Holland, the group's business manager Ronnie Oppenheimer has negotiated blanket release for the disc in a further 17 countries within the next fortnight. Dogg's second LP is likely to be a collection of original songs penned by the Mike Hazlewood-Albert Hammond team, writers of the multi-million-seller "Little Arrows." Group leader Steve Rowland may star in a film directed by Tony Palmer, of "All My Loving" fame. A concert tour of Holland — where the Family Dogg's current single has just entered the hit parade — is being negotiated for late summer.

The group's first LP will be issued in early September, shortly before the release of its next single. The album, titled "A Way Of Life," has a specially designed book cover with coloured pictures, and the songs are linked together by poetry. The Hazlewood-Hammond LP is now in preparation, but is unlikely to be available before the end of the year.

Although plans for the Family Dogg's Dutch tour are nearing completion, a decision regarding a possible U.S. tour will not be taken until it is seen whether the current single is successful there. Also in abeyance are plans for British dates by the group, and no announcement on this subject is expected until after Steve Rowland returns from holiday next month.

Meanwhile, Rowland has had discussions with director Tony Palmer with regard to a major acting role in a new film. The movie would be titled "A Way Of Life," although this is largely coincidental as the group would not appear, and Rowland's role would be strictly dramatic.

SHACK'S FOLLOW-UP SET FOR AUGUST RELEASE

Chicken Shack's previously-announced new single "Tears In The Wind" is now set for August 15 release by Blue Horizon. This will enable the group to undertake two weeks of radio and TV promotion on the record, before leaving for its first America tour at the end of August. Shack has also been booked for a 12-day German tour in November.

Barry Ryan back in action; new single and world tour are fixed

FOLLOWING his recent accident, Barry Ryan swings back into action on September 12, when his first single under the Polydor banner is released — it is a Paul Ryan composition titled "The Hunt," and it will be issued simultaneously throughout the world. Barry goes on holiday to Venice next week, then returns to begin extensive radio and TV promotion on the new disc.



BARRY RYAN has now shaved off the beard he grew to hide the burns, which he sustained in his recent accident and which have now completely disappeared.

He starts an extensive world tour on October 13, when he opens a concert itinerary in Germany, co-starring with Amen Corner. Barry then flies to America, where he will undertake TV promotion before flying on to the Far East.

The singer's schedule then takes him to Japan, Singapore, Malaysia, Australia and New Zealand — all for dates in connection with the new single — before returning to Britain shortly before Christmas.

INTERNATIONAL COLOSSEUM SET FOR MAJOR TOURS

Jon Hiseman's Colosseum begins its four-week debut tour of America on August 11. Other overseas visits include Holland (September 12-14), Sweden (15-16), Denmark (25-27) and the Prague International Jazz Festival (November 1). The group also plays Newcastle City Hall (October 14) and the Belfast Festival (November 24), and this latter date will be followed by its second U.S. tour.

At last—Humble Pie's debut CREEDENCE, NEWMAN DISCS

THE long-awaited debut album and single by Humble Pie — the group formed by Steve Marriott (late of the Small Faces) and Peter Frampton (formerly with the Herd) — have been scheduled for release. The Creedence Clearwater Revival's follow-up to its current hit "Proud Mary" comes out in a fortnight. A likely title for the second disc by Thunderclap Newman has been revealed. Also set are new discs by the Tymes, Dionne Warwick and the Fortunes. Philips is to release an EP of this week's moon landing, complete with a 12-page booklet.

After six months of rehearsal, Humble Pie debuts next Friday (August 1) with its first album titled "As Safe As Yesterday Is." The following week (8), its first single is issued by Immediate, comprising two songs penned by Steve Marriott and produced by the entire group — they are "A Natural Born Bugie" and "Wrist Job."

Creedence Clearwater's new single, to be released by Liberty on August 8, is "Bad Moon Rising." Out on the same day are Dionne Warwick's "Promises Promises" (Pye International), the Tymes' "If You Love Me Baby" (Direction), Peggy Scott and Jo Jo Benson's "We Got Our Bag" (Polydor) and Bobby Vinton's U.S. hit "The Days Of Sand And Shovels" (CBS). The Fortunes' "Bells Of Alamo" is issued by United Artists next Friday.

Thunderclap Newman's follow-up to the Chart-topping "Something In The Air" is tentatively planned for August 22 release by Track. It is likely to be another composition by rhythm guitarist Speedy Keen titled "Accidents."

The moon landing EP will be available from next Monday (28). It is an authorised account of the moon shot, and includes the voices of the astronauts. It retails at 12s.

Fontana's special budget series, selling at 14s. 6d. is to be made available in stereo — whereas previously it has been issued only in mono. First stereo releases are out next Friday, and include "The Fabulous Walker Brothers" and "The Best Of Shirley Bassey."

info from Dec

This week's single is by **BIG TOM AND THE MAINLINE** who are already big time in Ireland. 'Flowers for Mam' is the title, and should ensure that their fame spreads much further afield. This is on Emerald, MD 1130.

We've all been working our fingers to the bone to produce a catalogue of progressive music which, in case you didn't know, we've got a lot of. This catalogue, apart from looking good, is very informative, and you can get your own copy by sending an S.A.E. to the address at the end of this column. It's very useful because as well as giving details of current albums from such names as the Rolling Stones, John Mayall and the Moody Blues, it highlights albums from lesser-known and unknown artists that would be difficult reaching the public ear. Few people are likely to give ten minutes airtime to a profound piece of music by an unknown artist when they can cram three pieces of bubblegum into the same slot.

William R. Strickland, for instance, is hardly a household name, and yet his album is worth making a very long journey to hear. The amazing thing about it is it's spontaneous. Strickland doesn't stop to compose anything or transcribe



FAT MATTRESS: BIG DISC DEAL

NOEL REDDING's group Fat Mattress this week signed an exclusive recording deal with Polydor, for which it received an advance payment of £75,000. It is claimed to be the most lucrative disc contract ever offered to a British group which has yet to have its first record released. Agent Dick Katz and Noel — who recently left the Jimi Hendrix Experience — are currently setting up British and international dates for Fat Mattress. ● Our picture shows NOEL REDDING in the process of signing the lucrative contract on Monday, watched by the other members of FAT MATTRESS and (extreme right) Polydor's ROLAND RENNIE and manager C. CHANDLER.

Manager says "premature"—but DYLAN'S ISLE OF WIGHT TRIP MAY STILL HAPPEN

BOB DYLAN may star with his own band in a five-hour concert at the Isle of Wight Festival on Sunday, August 31. But national press reports that the deal has already been clinched were this week dismissed as "premature" by the singer's manager, Al Grossman. The NME last week gave the first intimation that Dylan was being sought for the event, and on Monday night the festival's co-promoters — Ron and Ray Foulk of Fiery Creations Ltd — flew to America for a meeting with Dylan and Grossman, which they hope will result in a contract being signed.

Ron Foulk told the NME that a cable has been received from Grossman accepting the booking — but this, of course, does not constitute a contract. Negotiations for Dylan to appear at the festival have been taking place for nearly a year. The NME understands that at first Dylan refused to come to Britain, where he considered he was badly treated on the occasion of his last visit — but that his interest was sparked after he was shown a specially-prepared film of the festival site.

Among artists already set for the first two days of the festival (August 29-30) are the Who, the Moody Blues, the Pretty Things, Pentangle, Joe Cocker, the Bonzo Dog Band, Family, Julie Felix, Tom Paxton, the Edgar Broughton Band, Blodwyn Pig and Indo-Jazz Fusions.

Other names are still in the process of being booked. Richie Havens is also a probable, and the Foulk Brothers hope to confirm his appearance during their U.S. visit. In the event of Dylan signing for the festival, it is proposed to devote the entire third day to him. Tentative plans have already been drawn up for additional transport to the Isle of Wight to be laid on, to cope with the vast crowds who would undoubtedly want to see Dylan in action.

● AS WE CLOSED FOR PRESS, A TRANSATLANTIC PHONE CALL ADVISED US THAT CONTRACT SIGNATURE WAS "IMMINENT."

Prince Buster to tour

Prince Buster, who scored an NME Chart hit in 1967 with "Al Capone," visits Britain from September 19 to October 12 for a tour of clubs and ballrooms. A new single will be released to coincide with his trip.

TWO BEATLES IN HYDE PARK EVENT TOMORROW Paul, George on new singles

BEATLES George Harrison and Paul McCartney may join several thousand participants tomorrow (Saturday) in a walk and one-day festival — called "Ratchajatra" — led by followers of the Hare Krishna. It is being staged in London's Hyde Park and begins at 1.30 p.m. The Krishna Indian chant — which inspired a song in the musical "Hair" — may be released by Apple shortly, produced by McCartney and featuring George Harrison on harmonium and bass guitar.

The festival is sponsored by the "International Society for Krishna Consciousness," and will include free entertainment for the expected crowds.

Work on the Beatles' next album progressed this week, although recording of the next Mary Hopkin single has been put off for a few days to enable Mary to spend a short holiday at home in Wales.

Paul McCartney is featured on vocal and drums, with bass and piano added, on a Capitol single called "My Dark Hour" released today (Friday). He joins Steve Miller in the specially formed "Steve Miller Band." The disc was recorded at a Beatles session at London's Olympic studios on Whit Monday, when McCartney and Miller were waiting for the other Beatles to arrive.

● Apple recording group, the Iveys, go to Holland and Belgium for concerts, TV and radio on August 6, to promote a single to be specially released there, "No Escape." It will be the Iveys' follow-up to "Maybe Tomorrow," which reached No. 5 in Holland. A special Iveys' "Maybe Tomorrow" album is to be released shortly in the U.S., where the single was also a hit.

Jackie Wilson now due in December

JACKIE WILSON is now expected to undertake a concert tour of Britain in December, with Eddie Floyd as principal supporting attraction in the package. It was originally planned for Wilson to tour here in September, but the promoters were unable to find suitable supporting acts for this period. Jackie's ten-year-old disc "Higher And Higher" reached No. 5 in the NME Chart last month.

PENTANGLE'S U.S. SUCCESS

As a result of its success last week in America's Newport Folk Festival, Pentangle has already been booked for the same event next year.

LULU, BLIND FAITH IN GEES' TV Surprise comedy content in "Cucumber Castle"

LULU is to make a guest appearance in the Bee Gees' film special "Cucumber Castle," which begins shooting on August 11 — she will sing "Morning Of My Life." Director Mike Mansfield is flying to Hawaii to film part of Blind Faith's concert in Honolulu, from which two numbers will be selected for inclusion in the special. Several big stars will appear in cameo roles in the show, among them Richard Harris. The Bee Gees have composed four new songs for the production, and Barry and Maurice Gibb have written the entire script, which has a strong comedy content. This week is being spent in costume fitting for the film, which has a budget of £50,000, and preliminary rehearsals begin next week.

The Bee Gees' tour of the United States and Canada, originally planned for the end of August, has been postponed to enable the whole of that month to be devoted



LULU

to the filming of "Cucumber Castle." But the group has, however, decided to undertake a promotional visit to America in September, which will include major TV appearances there.

TV dates already set include guest spots in series hosted by Johnny Carson, Red Skelton and Glen Campbell, plus a new network series from Los Angeles titled "New Music Scene." In all these shows, the group will perform some of its songs, as well as appearing in its own comedy sketches. These are intended as an appetiser for the Gees' comedy involvement in "Cucumber Castle."

The group's new single "Don't Forget To Remember" is being rush-released by Polydor today (Friday). This marks a change from "Down By The River," which was originally intended as the new disc, but which is now being recorded by P. P. Arnold.

JULIE ROGERS' U.S. DEBUT AND CONTINENTAL DATES

Julie Rogers is set for her first-ever visit to America in October, when she will undertake cabaret and TV engagements. As a result of her success in the recent Knokke Song Festival, she has been invited to star in a one-woman concert at Knokke Casino, and she also visits Antwerp on November 11 to film two colour shows for Belgian-TV. Julie is also being lined up for a German tour in December, followed by cabaret dates in Australia.

LEAPY IS HOST IN MIAMI

Leapy Lee flew to Miami at the beginning of this week to act as master of ceremonies at Decca's World Record Convention — he will also be undertaking TV spots and personal appearances during his visit. Leapy returns to London on August 5 with his recording manager Gordon Mills — who has been in the States with Tom Jones — to cut his next single.

LULU FOR ATLANTIC

The NME understands that Lulu will shortly sign with Atlantic Records for world-wide distribution. Until recently, her discs were produced by Mickie Most and distributed by EMI on its Columbia label — but the dissolution of her partnership with Most meant that a new record deal had to be negotiated.

She is known to have received several offers from major labels, including at least two American companies, and her agent Harold Davison has been involved in discussions for several weeks in order to obtain the best deal.

Davison was not prepared to commit himself this week regarding the signing of the Atlantic contract, but Lulu is known to be anxious to associate herself with one of the leading U.S. firms, and an announcement that she has joined Atlantic — the company for which Dusty Springfield records in America — is expected shortly.

Harold Davison confirmed today that he has re-purchased his agency business, which he sold to the Grade Organisation in 1964. But he refused to comment on reports that he is discussing a merger with Colin Berlin's AMA agency.

Blind Faith LP controversy

BLIND FAITH'S debut LP has run into trouble in America, following complaints from dealers that the original cover's art work is "salacious." After the sleeve design was shown in various U.S. advertisements, many dealers cancelled advance orders and complained that they were unable to stock the disc in that form. Accordingly, Atlantic Records are now to issue the album in two separate sleeves, in order that both dealers and public can choose between them — this is believed to be the first occasion on which alternative covers have been made available for the same LP.

The original cover depicts a nude girl, and it is still planned that this will be used in all countries outside America. Advance orders for the disc in America are now in excess of 250,000 and it is being issued there this week — with a British and European release on Polydor to follow in mid-August.

Ahmet Ertegun — head of Atlantic Records — announcing the double cover, commented: "We do not agree that the original sleeve is offensive, but if any dealers do not want that cover, then we will happily supply them with the alternative." Details of the cover choice were revealed in New York by Blind Faith's joint managers, Robert Stigwood and Chris Blackwell.

CLASSICAL PURPLE

Deep Purple is to take part in a classical concert at London's Royal Albert Hall on September 15 — it will team up with the Royal Philharmonic Orchestra to perform an untitled work written by the group's organist Jon Lord. A change of personnel in Deep Purple has brought in two new members — vocalist Ian Gillan and bassist Roger Glover.

FOUNDATIONS' FILM THEMES — SWEDISH TOUR POSPONED

THE Foundations have postponed their projected 18-day tour of Sweden — due to have begun on August 1 — until later in the year. This is because release date of their new single "Born To Live, Born To Die" has been postponed by Pye until August 8, and the group is anxious to undertake British promotional appearances on the disc. A spokesman told the NME: "The Foundations' least successful single was 'Any Old Time You're Lonely And Sad,' which was issued when they were in America, and we are determined that the same mistake shall not happen again."

Negotiations are nearing completion for the Foundations to perform the soundtrack title song for the Columbia film "Takes A Girl Like You," starring Hayley Mills and Oliver Reed, which is due for premiere in November. The song was penned by Bill Martin and Phil Coulter, and is also likely to be issued as the group's Christmas single.

A second movie song which the Foundations are likely to record is for the 20th Century-Fox production "The Games," starring Stanley Baker. The group would be heard performing this during the actual context of the movie.

CROSBY, STILLS, NASH AND...

CROSBY, Stills and Nash — the supergroup whose debut single "Mar-kash Express" is released by Atlantic today (Friday) — have taken on an additional member. He is Neil Young who, like Steve Stills, was formerly with Buffalo Springfield. Although he is under contract to Reprise as a solo performer, Neil will record with the group for Atlantic. He also plans to join Crosby, Stills and Nash when they embark upon their first U.S. concert tour next week.

The group, whose debut LP is currently at No. 8 in the American album charts, has so far announced no definite plans for touring this country. It will, however, probably visit Britain for concert dates in the autumn — although this is dependent upon the degree of success here of its initial LP and single.

Shadows TV return; Tremas and Moodies in new Howard series

THE Shadows, who disbanded over seven months ago, will be seen together again on TV next month — in a repeat of a show first screened in March of last year! The show is one of a series of six "Tar-buck's Back" programmes which ATV is transmitting from tomorrow (Saturday), and other guests include the Hollies, Georgie Fame and Frankie Vaughan.

Full guest line-up comprises Georgie Fame and Anita Harris (tomorrow), the Hollies and Dickie Henderson (August 2), Frankie Vaughan (9), Buddy Greco (16), Russ Conway and Alan Freeman (23) and the Shadows and Kenny Lynch (30).

Matt Monro guests in the first edition of ATV's new "Frankie Howard Show" on Saturday, August 9. Also booked for the series are the Tremeloes, the Moody Blues, Salena Jones, Janie Marden and Dilys Watling — although the running order of their transmission has not yet been determined.

Don Partridge, Kenny Lynch and a new girl duo known as Au Pair are the guests in LW-TV's "Set 'Em Up Joe" tomorrow (Saturday). Malcolm Roberts joins Helen Shapiro in the same company's David Jacobs show this Sunday (27).

A change in the running order of guests for Thames-TV's "Mike And Bernie's Show" results in this revised list: Frankie Vaughan and Lena Martell (next Monday, 28), Julie Rogers and Josef Locke (August 4), Moira Anderson and the Orange Bicycle (11), Lisa Carroll (18) and Matt Monro (September 1).

Noel Harrison, Russ Conway and Nana Mouskouri are the guests in the "Rolf Harris Show" repeat, which occupies BBC-2's "Show Of The Week" slot on Sunday, August 3. The previous evening (2), Matt Monro stars in the same channel's "International Cabaret."

Decca

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UNDERGROUND MUSIC



his thoughts into dot patterns. He just sings—the words are straight from the top of his head. East of Eden have been working very hard building a reputation as a fine live group, as have the Deviants, and both have albums out which are too good to miss.

Keef Hartley is going to the States shortly, and he is sure to be a raving success—people over there seem to be a lot more receptive. But then, if you don't know about the records you'll never know whether you like them or not. Martha Velez will, I'm convinced, become a legendary figure. Ten Years After already are, and deservedly so. There's even some electronic music.

So, if you'd like a copy of the pamphlet, get busy before they're all gone. Oh yes, and they're FREE.

DECCA group records

INFO DEPT N

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LP PAGE—edited by ALLEN EVANS

MADE-IN-BRITAIN MOTOWN SOUND

SOUNDS LIKE THE FLIRTATIONS (Deram mono DML 1046 stereo SML 1046; 37s 6d).

THESE three attractive coloured American girls, the Flirtations, recorded this album in London with Johnny Harris conducting the orchestra — and the whole wonderful sound is more Tamla than Motown!

They really belt it out, keeping tune as well as rhythm, with one standout *Someone Out There*, and another *What Good About Good-bye My Love*. But all 12 tracks on this vivacious vocal album are very good. Big praise too for the composing team of Bickerton and Waddington for penning 11 of the 12 numbers. AE.

Other titles: *Nothing But A Heart-ache*, *This Must Be The End Of The Line*, *I Wanna Be There*, *Stay, How Can You Tell Me, Need Your Lovin'*, *South Carolina*, *Once I Had Love*, *Momma I'm Coming Home*, *Love Is A Sad Song*.



LLOYD PRICE NOW! (Major Minor, SMLP 57 stereo; 37s 6d).

A DECADE ago Lloyd Price was in the same rock'n'roll class as Chuck Berry and Little Richard. Today he is still making records for his own American label, Turntable, and looks happy about it above.

He has slowed down his singing a lot and now is more blues shouter than rocker. He has a good strong band behind him and some vocal support, too. But there is a tired sound running through the LP I felt, though he did get going well on *Don't Do To Me*.

He also is good on *Hey Jude*, but his *By The Time I Get To Phoenix* isn't quite him. Neither is his *Little Green Apples*. However, nice to see Lloyd is still on the scene. AE.

Other titles: *Bad Conditions*, *Light My Fire*, *The Grass Will Sing*, *Feeling Good*, *For Once In My Life*, *I Understand*.

BUCK OWENS: IN LONDON (Capitol mono and stereo E-T 232, 37s 5d). Following his "live" recordings at Carnegie Hall and Tokyo, Buck comes up with this collection performed at the London Palladium earlier in the year.

With the Buckaroos, he plays eighteen numbers, including *Act Naturally*, *I've Got A Tiger By The Tail*, *Cryin' Time*, *Louisiana Man*, *Dust On Mother's Bible* and *Johnny B. Goode*. The enthusiastic audience lends atmosphere to a satisfying set which embraces all facets of the country and western catalogue. — R.G.



CAROL GRIMES OF RICH, GRIMES & BABYLON

SOLE REPRESENTATION:
THE ROBERT STIGWOOD ORGANISATION
67 BROOK ST., W.1. MAY 9121

Raiders are entertaining

PAUL REVERE & RAIDERS: *HARD 'N' HEAVY* (CBS Stereo 63649; 37s 6d).

LONG favourites of the American younger record buyers, this pleasant vocal-instrumental group work up their songs by repetition of word, as in *Money Can't Buy Me*, and instrumental breaks, in *Time After Time*.

High-pitched singer Mark Lindsay takes the lead vocals well, and the rest join in fine. The act gets a compact rocking sound together in the "happy" category. Good to dance to and laugh at if you know the group, as they use spoof introduction and crazy sounds at times. Good entertainment. AE.

Other titles: *Mr Sun Mr Moon*, *Ride On My Shoulder*, *Without You*, *Trishalana*, *Out On That Road*, *Hard And Heavy*, *5 String Soul Banjo*, *Where You Goin' Girl*, *Cinderella Sunshine*, *Call On Me*.

EDDY ARNOLD: *COUNTRY SONGS I LOVE TO SING* (RCA International, stereo INT 1009; 19s 11d). This popular country singer is heard again singing some of his favourite songs, written by others. The mood changes from the sad — *To My Sorrow*, *Chained To A Memory* — to the flippant like *Cuddle Buggin'*. The original recordings have been electronically reprocessed for stereo effect, the sleeve tells us. AE.

Other titles: *Take Me In Your Arms And Hold Me*, *You Know How Talk Gets Around*, *Echo Of Your Footsteps*, *There's Been A Change In Me*, *There's Not A Thing I Wouldn't Do For You*, *Many Tears Ago*, *Easy Rockin' Chair*.

BILLIE HOLIDAY: *THE VOICE OF JAZZ* (Verve VSP 37/38, 37s 5d). This double album package, one in a series of Very Special Performances, features the silky tones of Billie Holiday, accompanied by some of the greatest names in jazz. There's *Barney Kessel* and *Kenny Burrell* on guitar, drummer *Chico Hamilton*, trumpeter *Marty Edison* and sax player *Benny Carter*.

But Miss Holiday is the star of the show; warm, personal and very exciting. Most of the 24 numbers on the two albums are standards like *Please Don't Talk About Me When I'm Gone*, *Prelude To A Kiss*, *I Gotta Right To Sing The Blues*, *Too Marvelous For Words* and *Nice Work If You Can Get It*.

The tracks were recorded between 1954 and the Newport Jazz Festival in '57, but they all sound as invitingly seductive today as they must have done then. GC.

TWO "WORLD" DISCS
Two more LPs in "The World Of..." series on Decca, at 19s. 11d. each, present JIMMY YOUNG singing a dozen attractive songs, including *Eternally*, *More, I'm Walking Behind You* and *Unchained Melody* and NOEL HARRISON with *Hey Mr. Tambourine Man*, *Barbara Allen*, *Young Girl* and nine other popular tunes.



THE FLIRTATIONS

WISTFUL BUCKLEY

TIM BUCKLEY: *HAPPY SAD* (Elektra, EKS 74045 stereo, 39s 11d).

MORE wistful songs from Buckley, a youthful poet-philosopher who writes all his own tunes. He has a slight, often tuneless voice, which nevertheless is compelling.

The sounds behind him are made by the quiet, relaxing music of Tim and four other musicians, who sometimes sound Arabic, sometimes Chinese and always "different." They go from classics to jazz to rock with admirable liberty. Only six tracks, best to me being *Love From Room 109 At The Islander*, which runs for almost 11 minutes, and *Gypsy Woman*, a hysterical sort of track in which Tim begs for a spell to be cast on him. This goes on for over 12 minutes. AE.

Other titles: *Strange Feeling*, *Buzzin' Fly*, *Dream Letter*, *Sing A Song For You*.

BLUE CHEER: *NEW IMPROVED BLUE CHEER* (Philips stereo SBL 7896 38s 7d).

I don't know if the tag "new improved" means that the group feel that they have something in their past to atone for, though I think the majority of the people who heard them on their last British visit would think they had.

What we get here is what we might expect — raucous, sometimes apparently tuneless, hard rock. Not bad in itself, but not sufficiently above the ordinary to warrant special attention; includes Dylan's *It Takes A Lot To Laugh It Takes A Train To Cry*, but is mostly group material. — NL.

Other titles: *When It All Gets Old*, *West Coast Child Of Sunshine*, *I Want My Baby Back*, *Aces 'N' Eights*, *As Long As I Live*, *Peace Of Mind*, *Frail And Iceburgs*, *Money Butter Lover*.

FOLK FOLK

TERRY DURHAM: *CRYSTAL TELEPHONE* (Deram stereo SML 1042, mono DML 1042; 37s 6d) has written the poetic words on this LP, for which Tony Chapman has added attractive music. Terry sings easily, with other singers behind

Crystal telephone
Terry Durham



him. Once a worker at Albion Mill in Wakefield, his fertile mind took him away from there. An attractive LP of ten tone-poems, with interesting backing music from various musicians.

TOM PAXTON: *THINGS I NOTICE NOW* (Elektra, EKS 74043 stereo, 39s 11d) has a large selection of musicians backing him on this rock to folk LP, with only seven tracks, all written by Paxton. His major work is *The Iron Man*, running 15 minutes, about war and the trucks and the young men who are too young to die. Paxton is a more tuneful singer than most of the vocalist poets and this is a pleasurable LP.

WILLIAM R. STRICKLAND IS ONLY THE NAME (Deram stereo SML 1041, mono DML 1041; 37s 6d) is another American composer-singer who strums a guitar and sings his own tunes in a tuneless way. Bit of a good-natured protester, in *World War 3*, and a mood maker, as in *If I Stand Here Much Longer*, about a very tired drop out. I liked, too, *Computer Lover*. A bit of a wit, this Strickland, on his seven tracks.

Soulful Dionne just beautiful

DIONNE WARWICK: *SOULFUL* (Pye International NPL 28122; 37s 5d).

ON the self-written sleeve note, Dionne warns you that she has to sing rhythm-and-blues HER way, and after listening to this beautiful album that's okay with me.

Always a charmer, she injects a great deal of depth and meaning into the words of the songs, adding a relaxed tunelessness without forgetting the rhythm. We all know what she does with *You've Lost That Lovin' Feelin'*, which is here, but listen to her *I'm Your Puppet*, *Hard Day's Night*, *Hey Jude*, and *People Got To Be Free* to capture the excitement she imparts into her work. Only ten tracks, but special ones.

Other titles: *I've Been Loving You Too Long*, *People Get Ready*, *Do Right Woman*, *You're All I Need To Get By*, *We Can Work It Out*.

COUNTRY MUSIC HALL OF FAME (London — Volume 13 mono HAB 8393, stereo SHB 8393; Volume 14 mono HAB 8394, stereo SHB 8394; 37s 6d each).

Two separate LPs in the popular Starday series, each presenting 16 tracks sung by 16 different c-and-w acts. Volume 13 includes Glen Campbell singing *Smokey Blue Eyes*, Guy Mitchell's *Alabama*, Roger Miller's *I Ain't Never*, and Johnny Cash's *Folsom Prison Blues*; while stand-outs on the Volume 14 LP are Archie Campbell's *Setting My Tears To Music*, Jan Howard's *I Wish I Could Fall In Love Again*, Buck Owens' *Try To Live Some*, and Story Of Bonnie and Clyde by Jimmie Skinner. AE.

LENNY DEE: *TURN ROUND, LOOK AT ME* (MCA MUP/MUPS 379; 37s 6d).

Albums of instrumental versions of single hits have always been, to my mind, ideal for would be singers who can't afford to hire musicians. This LP, featuring organist Lenny Dee, does nothing to change my opinion. Well known songs like *Johnny Cash's Folsom Prison Blues*, *Bobby Goldsboro's With Pen In Hand* and *A Man Without Love* suffer without lyrics.

The performances are good, but I really can't imagine who would rush for this, unless it be for the lovely nightdress-clad blonde on the sleeve. GC.

ANTHONY NEWLEY: *"CAN HEIR-ONYMUS MERKIN EVER FORGET MERCY HUMPEL AND FIND TRUE HAPPINESS"* (MCA, Stereo MUPS 380; 37s 6d).

The soundtrack record of the latest Anthony Newley film, in which he composes the music and had Herbert Kretzmer doing the lyrics. Tony sings eight numbers (two of them twice) in his wistful, appealing voice, of which I liked *Piccadilly Lily*, *Lullaby* and *I'm All I Need*. Joan Collins sings *Chalk And Cheese* and Bruce Forsyth has an amusing number, *On The Boards*. There are also three orchestral tracks. All rather tuneful but nothing exceptional. Perhaps better if you've seen the picture. AE.

JOHN HANSON (Philips, stereo SBL7892; 38s 7d) offers "My Songs Of Love For You," a dozen romantic tunes including *Giannina Mia*, *I'm Yours* and *September Song*. Operatic tenor with great control. But a bit dreary.

Rain, Frankie Laine's "Moonlight Gambler," and Guy Mitchell's "Singing The Blues."

Other memorable hits of the fifties arranged by Ray included Marty Robbins' "White Sports Coat" and the Johnny Mathis hits "Chances Are," "Wonderful, Wonderful" and "It's Not For Me To Say."

Nine years

The International Ray Conniff Club was formed in Britain nine years ago by Lois Hollands of 99 Hearst Road, Erith, Kent, and Lois proudly points out that during its existence it has grown to include members from almost every part of the world.

Says Lois: "We keep pressing for Ray to come and give concerts here but he does lead a very busy behind-the-scenes life. It's difficult for him to get the time, even though he would like to come over."

"He's a very quiet and unassuming person, but he's also a keen sportsman and he loves golf and underwater swimming."

Incidentally with the way it's selling, Ray's latest hit album could give him his ninth Gold Disc. So far the list is "Memories Are Made Of This," "Concert in Rhythm," "S'Marvellous," "So Much In Love," "Christmas with Conniff," "Somewhere My Love," "We Wish You A Merry Christmas" and "It Must Be Him."



Harry James. Then the pace of his progress slowed down for him and he began to have a difficult time in the late 1940's.

However, Ray joined Columbia Records in the States and was on the success trail again, arranging such smashes as "Band of Gold," Johnnie Ray's "Walking In The

LP personality — RAY CONNIFF

GREY of hair and smart of suit, Ray Conniff is a smooth musician and arranger who might at first glance seem more at home selling insurance than sitting in the NME LP Chart this week among the poppier offerings of "Hair," the Who and Bob Dylan. However, Ray's haircreamed businessman image belies a sensitive and brilliant musical talent — as those who've bought his 15-bob hit CBS album will well know.

This big-selling LP is somewhat breathtakingly called "Ray Conniff, His Orchestra, His Chorus, His Singers, His Sound," and was issued a little while ago.

Suddenly the buzz went around that at a split-down cost of 1s 3d a track, here were 12 big name numbers comprising the cream of the 43 albums Conniff has produced in the past 14 years with CBS.

Value hit

With value like that the album is a sure hit. Conniff has a mellow and ageless style to his sound that seems to appeal to pop fans as well as older sophisticates.

On the album you'll hear him come up with a beautiful diversity of tracks, from the recent hits "Mrs Robinson" and "Up Up And Away" to the standards "I've Got You Under My Skin" and "They Can't Take That Away

By ALAN SMITH

From Me." And on another Conniff CBS album currently in the shops, "I Love How You Love Me," he gets so far into the groove as to present tinglingly different versions of "Wichita Lineman," "Hey Jude" and "Those Were The Days."

So who is this man Conniff, so quiet and self-effacing behind his warm and distinctive blend of music and voices?

He was born on November 6, 1916, in Attleborough, Massachusetts, and had a good musical background. His father led the local city band and his mother was a pianist.

It seemed inevitable that the Conniff family would nurture another musician and, in fact, nobody was particularly surprised when Ray became a budding trombonist.

During his varied career he worked as both a musician and arranger, making a name with Artie Shaw and

MATHIS' GERMAN LP DISAPPOINTS

JOHNNY MATHIS SINGS MUSIC OF BERT KAEMPFERT (CBS stereo 63524; 37s 6d).

VERY tense, up tight Mathis here, singing with much feeling but wobbling a bit on the long-held notes. And in *The Lady Smiles* he seems to be struggling a trifle, even going flat. Not the best Mathis LP I've heard by any means. A bit better is his breezier, swingier *Danke Schon*. Recorded in Hamburg, but not so good. Bert Kaempfert, the Wonderland By Night composer, had a hand in writing the 11 tunes here. AE.

Other titles: *Spanish Eyes*, *The Times Will Change*, *Remember When*, *Strangers In The Night*, *Don't Stay*, *If There's A Way*, *Lady, Love*, *Wonderland By Night*.

NEW DEAL STRING BAND: *DOWN IN THE WILLOW* (Argo stereo ZDA 104; 37s 6d).

An unusual hill billy sound here from the banjo, guitar, autoharp and fiddle background music. Only three in the band — Americans Tom Paley and Joe Locker, and English girl, Janet Kerr. Joe and Tom take the vocals, in a warbling, plaintive way. The songs are traditional and tell of such things as *Hot Corn*, *The Wreck of the Virginian* (train), *Deep Ellum Blues* and *Hungry Man House*. Fourteen tracks in all. Something different to listen to. AE.

INSTRUMENTALS

DAVE BRUBECK TRIO (CBS 63517; 37s 6d) feature baritone saxman Gerry Mulligan on this seven track jazz set, with some good honky tonk piano work by Brubeck. Titles include *Limehouse Blues* and *Little Tune*.

PAUL MAURIAT ORCHESTRA (Philips SBL 7894; 38s 7d) conducts his swinging Continental musicians through a set of rhythm-and-blues numbers, such as *Unchain My Heart*, *In The Midnight Hour* and *A Natural Woman*. A compromise between the blues fans and Mauriat fans and it seems to come off.

JAMES LAST (Polydor, stereo 249294; 37s 6d) has compiled 27 popular tunes of this year in two non-stop sides for non-stop dancing. All goes with a bang and titles include *Those Were The Days*, *Build Me Up Buttercup*, *Lily The Pink* and *Albatross*.

MODERN JAZZ QUARTET (Atlantic, stereo 588163; 37s 6d) have a guest artist in tenor saxman Sonny Rollins on two tracks — *Bag's Groove* and *Night In Tunisia*, and the title tune is pianist John Lewis' own composition, *Midsummer*. Silk smooth jazz.

CHRIS BARBER BAND (Marmalade, stereo 608009; 37s 6d) investigates a new sound which incorporates the guitar pop sound with the mod-trad jazz he has been associated with. Result is quite interesting and as always for Chris very lively and tuneful. Title tune is Chris' composition, *Battersea Rain Dance*.

KENNY BAKER TRUMPET (Decca, Phase 4 Stereo, PFS 4162; 37s 6d) is vibrantly presented with the Roland Shaw Orchestra. Longtime trumpet star Baker shows he is better than ever on this album which includes *Mame*, *Mas Que Nada* and *Love Is Blue*.



LEWIS RICH OF RICH, GRIMES & BABYLON

SOLE REPRESENTATION:
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67 BROOK ST., W.1. MAY 9121



We could have used a brown paper bag
for a cover and it would still be one of the best
Island albums ever produced.



Jethro Tull's new album 'Stand Up', released July 25th. on Island records.

LIKE two sun-starved eskimos, Clodagh Rodgers and hubbie-manager John Morris were stretched out before the big-yellow-ball-in-the-sky when I found them at the BBC's Lime Grove studios last week. They weren't trying to get a tan, merely sustain the healthy glow they got during a six-day holiday in Spain recently. Clodagh was having a quiet few minutes in the sun before a run through for that evening's "Top Of The Pops" show, on which she sang "Goodnight - Midnight," her all-important second chart entry. I sat down with the happy couple and put a few questions to Clodagh.

? ? ?

Q. You must be very relieved to see the new record enter the NME Chart so quickly. Were you biting your finger nails after it was released?

A. You bet! If anything, "Goodnight - Midnight" is even more important than "Come Back And Shake Me." Anybody, or almost anybody can have one hit, but so many groups and singers vanish after the first one, and are never heard of again. I'd hate to be known as a one-hit wonder. I'm so glad I won't be.

Mind you, even two hits doesn't mean I've arrived. We've got to get down to the job of consolidating my success, and building it up. I have been singing professionally since I was fifteen, and I don't intend to let the chance slip away now, through being careless.

? ? ?

Q. Both your hits have been written by Kenny Young, who, of course, penned "Under The Boardwalk" for The Drifters and "Captain Of Your Ship" for Reparata and the Delrons. Do you believe in keeping to a winning formula?

A. Kenny writes such great commercial songs, it would be silly not to record them. For my follow-up, I needed something in a similar vein to "Shake Me," but not too alike. I think in "Goodnight," I've got just that.

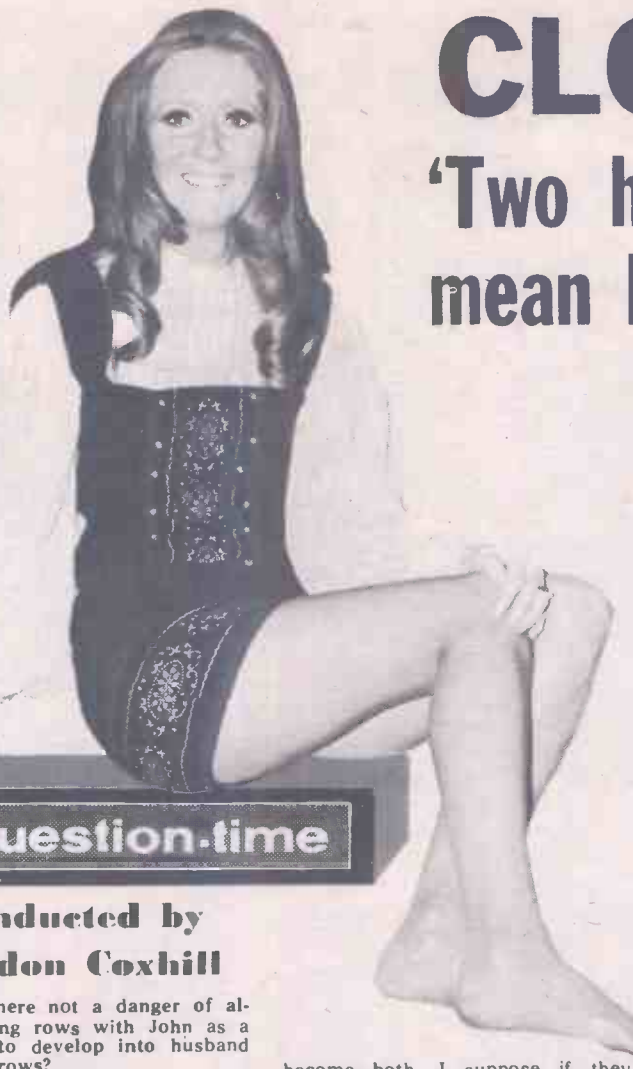
He's got a record of his own out at the moment called "Spider," and I really hope it gets played. It deserves to be a hit. I don't think there's any danger of getting stale with the same songwriter and producer.

Between the three of us, that's including John, we have enough ideas to avoid that. Mind you, I wouldn't know a hit record if it was put on a plate before me. I'm more than willing to leave the actual choice up to Kenny and John.

"BOREDOM" Harvest HAR5005 TEA AND SYMPHONY



E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Square, London W1A 1ES



Question-time

conducted by
Gordon Coxhill

Q. Is there not a danger of allowing rows with John as a manager to develop into husband and wife rows?

A. No. At least if there is a danger, it hasn't happened yet. We do have our disagreements, both as singer and manager and husband and wife, but they never become both. I suppose if they did, life would be pretty unbearable. John tells me I'm stubborn, and nobody can tell me I'm wrong, but I'm entitled to my opinions, aren't I?

become both. I suppose if they did, life would be pretty unbearable. John tells me I'm stubborn, and nobody can tell me I'm wrong, but I'm entitled to my opinions, aren't I?

CLODAGH RODGERS

'Two hits doesn't mean I've arrived'

Q. Sandie Shaw was once quoted as saying that girl singers can get by without talent. Would you go along with that?

A. No, I certainly wouldn't. I think female singers have got to be more talented than their male counterparts in order to succeed. The reason being, girls make up the majority of audiences at concerts and the record buyers, and obviously they like to swoon over their idols. The thing is, girls have got to be reasonably attractive to get on as well.

How many unattractive girls can you remember getting into the charts? I know it's wrong, but that's the way it works. If Mama Cass was half her size, she'd be much more successful, because she has the most fantastic voice. I could listen to her all night.

? ? ?

Q. Are you content to be a pop singer, or do you hope to earn the tag "entertainer"?

A. At the moment, I'm a pop singer, and I know it. But in the not too distant future, I'd like to expand and try lots of new things, much in the same way as Millie Martin, although I wouldn't be like her. I love dancing, and I love working with live audiences, bringing them into the show. I rather pride myself on being able to get something going with my audiences. Naturally, I'd like to go into films, as a comedy

actress perhaps, but John and I are firm believers in doing one thing really well before moving on to something else. Another couple of hit records, and I'll feel more or less secure as a pop singer.

? ? ?

Q. What have been the biggest changes in your life since having a hit record?

A. I can't really think of any big ones. Of course we are both very glad that I've had a couple of hits after all these years. I had really given up hope. I used to sit and read the musical papers, looking at the charts. I just could not imagine ever seeing my name with the rest of them.

I suppose the biggest change has been the hectic pace I have to live nowadays. We were intending to have two weeks in Spain, then it was cut down to a week because a TV show came up, then another, so we had to come back after six days.

I still travel on the buses though, except when I'm in a mad hurry. I don't see why I should take cabs everywhere. I like sitting on the bus, listening in to bits of conversations.

? ? ?

Q. Are you glad that you were not an overnight success?

A. Looking back, I think I am. I started out at fifteen, and if I'd had a string of hits at that age, I know I couldn't have coped.

Now, I'm married, more settled with myself, and can adapt when I have to. But apart from anything else, I've done a lot of work in the past few years, cabaret, recording, and singing at festivals all over the place.

I've probably done as much before having a hit as most do after one. I do know that my actual work rate has dropped since "Come Back And Shake Me." Yes, I am glad I've had to wait, I'm sure I can sustain it a lot longer now.

? ? ?

Q. What do the coming months have in store for you?

A. Well, I've got a few summer concerts lined up, which I'm looking forward to very much. I haven't been able to do many because of TV commitments. You know, I must have appeared on every television show half a dozen times in the past two months. I never seem to be out of a studio for longer than a day. But I enjoy it, it's a good medium for me to work in. Then in September I'll start lots of live work, cabaret and concerts. I don't really want to start working until I'm sure the act is perfect. I'm now in the position to sort out the good work from the stuff I needn't do, and that's a good sign.

? ? ?

Q. What have you discovered about this business that annoys you?

A. After eight years, there isn't much to learn about the business itself, but I have noticed that people, even friends, always seem to watch a duff show.

They are always ready to come up and tell me when they thought I wasn't so good, but they never pat me on the back and say "yes, that was great." I think everybody wants you to succeed until you get there. Once you're there, they set about trying to pull you down again.

Underground groups are those which don't get TV exposure

TAKE away such bourgeois luxuries as the shiny new stereo, the TV lurking self-consciously in one corner and the delicious strawberry gateau thoughtfully provided by girlfriend June and the cliché scene of the angry-young-man haranguing the world from his one-roomed garret becomes complete.

It would be out of character for Marc Bolan, the energetic impish bundle behind Tyrannosaurus Rex, to harangue. Sense is what he talks and his anger manifests itself in vexation rather than violence. "You are one of the few journalists who actually like our music," said Marc, perching cross-legged on the one piece of furniture in the room — the bed. "People have built up this big intellectual barrier against Tyrannosaurus Rex."

'It's just pop'

"It's just pop music as far as I am concerned. Not pop music taking it as far as Dave Dee but all the same it is not something totally incomprehensible."

It was the friendly June who drove me out to the couple's home in Ladbroke Grove at the top of one of those tottering old houses long since removed from a lick of paint.

Burning joss sticks and three vases of daffodils scented the air and the tiny room itself resembled a fairy grotto full of curious knick knacks, the walls covered in drawings and paintings cut from colour magazines — a Bosch, a Picasso, a Dalí. The floorboards were bare and furniture at a minimum.

Radio 1 and television and the lack of time accorded by either to the Underground are the targets for Marc's anger.

"Producers and disc jockeys just don't want to know us," said Marc, striking a fork into his gateau as Flute, his cat, snaked around his legs.

"One Inch Rock" didn't get played a lot but at least they played it. The last single hardly got any radio plays at all.

"That's why we haven't released a single for about six months — it seems to be a waste of time. People don't even listen."

Shrugged

"Pewtor Sultor" was taken round to deejays and producers and when they heard it was the new Tyrannosaurus Rex single everyone just shrugged their shoulders and said we knew what that's going to sound like. They didn't even want to hear it.

"But we're trying once more with a single. I get so excited about singles because I can write one so quickly and get it out in three weeks

SAYS MARC BOLAN OF TYRANNOSAURUS REX TO NICK LOGAN

and if then it is not going to be played..." He shrugged.

"To record in a studio is for me the ultimate in communication because you can spend a long time getting everything just right. Then you are robbed of getting it over to people."

"But we have our audience. The LPs sell incredibly well and we get full concert halls. You can only continue and hope that it becomes acceptable."

"It is only actually not being on television and of getting in the papers that is the drag."

For acceptance Marc is looking to America, which the Rex visit this month for the first time. A big build up is being planned for them and Marc feels that if they do make it there everyone in England will turn round and say: "Well I always knew they'd be big."

"I am so excited at going to America," he says. "The kids here are a gas but the media is just saying nothing. If America wasn't there or there weren't good singles around like 'Pinball Wizard' then I wouldn't make records. I would just play at home."

'Such a teaser'

And then back to his earlier theme: "It is such a teaser for Radio 1 to give us 'Top Gear' and to then virtually take it off, because what they've done amounts to that."

"We have got so near to having complete satisfaction. It was like the radio really wanted to help and there was a monster audience there wanting to listen."

"Most Underground groups are just Top Ten groups without the exposure," added Marc in a quote which just about sums up the whole situation.

Those words should be carved in huge stone letters and erected in the offices of every deejay and producer in the country.

Radio 1 aside, life isn't too bad for Marc and Steve. Mr Bolan's first book of poetry, "The Warlock Of Love," was recently published and is selling well, their new single, "King Of The Rumbling Squires," is released this week and the duo has just finished a successful concert tour.

The third Rex LP, "The Unicorn," is selling well and represents a

change in musical policy. The bongos are gradually being edged out to be replaced by cello, bass and organ, the latter used on the album being a \$12 model. Marc bought in Woolworths and surprised himself by discovering he could play it.

The fourth album, Marc promises, will take the transformation to electric backings even further.

There has been a change in Marc's singing too. "It really bugged me because people said they couldn't hear the words," said Marc. The climax came when some copies of "Prophets, Seers And Sages" went out minus the words sheet.



TYRANNOSAURUS REX: STEVE TOOK AND MARC BOLAN (right).

"I tried to rethink my whole way of singing. You see I use my voice as a physical release — like Clapton uses a guitar. But I had to discipline myself into making the words heard."

Marc walked down the Underground with me (there must be something symbolic there) and left me with this parting quote: "It is not so much for us, because we've already had the exposure through 'Top Gear,' but what about all the other new groups that will never get the chance... It's sad. It really is."

'I joined for the sport'

That's Sgt. Pete Smurthwaite, 24, from Co. Durham. He's in the Royal Signals. Plays soccer for his Regiment and the Army. Has trained as a Radio Technician. "It's a good life" he says. If you'd like to know more, call at your nearest Army Careers Information Office. (The Post Office will give you the address.)

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DISCIPLINARIAN ROWLAND WON'T STAND FOR ANY NONSENSE

STEVE ROWLAND, Jack of all trades and seemingly master of every one, is 30, and although he could easily lop off a few years, refuses to do so. "Why should I?" he says. "There are many others in this business my age who kid themselves they are just out of school. I'm an adult, and like to appear and behave like one."

He is a determined man, knowing what he wants, and letting nothing and nobody stand in his way. "I won't stand any nonsense from girl friends, the groups I produce for, or even the Family Dogg," Steve told me over fruit juice, coffee and toast one day last week.

"I have to be a disciplinarian, although it's difficult with people I know and like. But I can't afford to carry any passengers, it's not fair on the rest of the group."

"I tell them it's not Steve Rowland and the Family Dogg, we're five equals, but someone has to put up the money, so someone—me—has to keep them at it."

"I don't care if someone's the best singer or guitarist in the world, if they're not prepared to pull their weight, I don't want to know. It's taken a long time to get the group together as I wanted it, and now I'm sure we can do great things."

Settled

Christine Holmes has settled in very well, and she is in a mad rush to get down to some hard work. That's the attitude I like.

Quite rightly, Steve sees a gap in British pop that could well be filled by Family Dogg, but even he finds it difficult to explain their genre.

"I don't envisage us as a British 5th Dimension," he said, "but if we can take the essences out of them, Simon and Garfunkel and Peter, Paul and Mary, you'll have some idea of my concept of the group."

"It won't be a big choreography scene, nor a string of protest songs, but I want the kids to come and see us because they know they'll have an enjoyable evening out, and maybe go away thinking."

"The strength of the group must lie in what we sing, more than social comment. I'd like to think we can help an audience express their own feelings, be spokesmen for them."

Steve had been dreaming of his own group six years ago in Spain, where he made five films, and topped the charts. It was there that he met Albert Hammond, who had just joined us to steal my last slice of toast.

Albert and Steve used to take turns at having No. 1s, so it was only natural they should team up in the end, if only to erase the competition.

Although he enjoyed his Iberian stay, Steve recalls it with a hint of



FAMILY DOGG (left to right) STEVE ROWLAND, new girl CHRISTINE HOLMES, ALBERT HAMMOND, ZOOTY and MIKE HAZLEWOOD.

By GORDON COXHILL

"I turned my head away, but one of them came up and asked me if I was Steve Rowland. I said no, he must be mistaken, and off he went shaking his head."

"My friends asked me why I didn't tell the guy the truth. Why? Why should I tell people who I am, and what I'm doing and that's enough for me. I don't have to be flash, after all, if I'm doing my job properly, they shouldn't need to ask who I am, they should know."

Showy

"I remember a drugstore in Hollywood, where the bum actors and hangers-on used to get. Guys would come in with a thick wad of paper under their arm, read it for a minute or so, then lay it open so people could see it."

"When somebody came in who knew the guy, they'd come up and

the guy would tell them to shut up because he had this script to read. He was behind with his lines. The guy had found the script in a junk shop, or he'd borrowed it."

"It's only the guys who aren't making it who need to make out they are."

There was a time, not so many years ago, when Steve was sure he was a failure. "I'd wake up in the morning, look in the mirror and hate myself all over again."

"I hated my face, in fact, I'm not mad about it now. But I think that's part of the reason I wanted to act, so that I could cover my face in make-up and hide behind different roles."

"I don't feel the need to act any more. That could be partly because I'm successful in something else... and partly because at last I think I've found myself."

Knowing that Steve has wanted Family Dogg for years, I wanted to know whether the last five, during

which he has seen Dave Dee, Dozy, Beaky, Mick and Tich and the Herd leap to international fame with discs produced by him, had proved frustrating.

"Not at all," was his unconditional reply. "I went into producing by accident as you know, and the Dave Dee lot were taking as big a risk as I was."

"But I seemed to do well, and I learned a lot about people and music. I can't live with regrets. After all it was a major part of me for a long time."

Hard work

"We are all partly products of our environment, and I wouldn't be the person I was if I hadn't gone through that stage. I'm a firm believer in working hard for something, because you'll appreciate it all the more. If something is handed you on a plate, it doesn't excite you for very long."

Steve has curtailed his production activities somewhat drastically, retaining the Herd, Magic Lanterns and Cupid's Inspirations. He decided to drop Dave Dee's group at almost exactly the same time Dave decided to quit.

"Dave isn't a youngster any more," said Steve. "He probably felt a bit of a fool dressed up all the time, singing about snakes in the grass. He's enjoyed himself, made some money, but now he feels he's got to get down to some work that will satisfy him as an artist."

"I'm sorry to be parting from P. J. Proby. We grew up together and I really love that guy, but it's not fair on him for me to carry on producing for him. He's a massive talent, and a talent like that doesn't die. He'll still be big, but he's bad for himself."

Steve was summoned away, and after downs our coffee, Albert and I strolled back to the office to meet

Steve's shaggy dog Panda, and hear a record that if, as planned, becomes the group's next single, is assured of emulating the success of "Way Of Life."

With Joe Dolan's "Make Me An Island," penned by Albert and Mike Hazlewood high in the charts, things are looking mighty fine for Family Dogg. In fact, you could say: A Dogg's life will never be the same again!

WHO'S WHERE

Week beginning July 25

ONE NIGHTERS

MAX ROMEO: Leytonstone Red Lion (25), Eastbourne Winter Gardens and Dalston Four Aces (26), Crystal Palace Hotel (27), Birmingham Rainbow Suite (28), Liverpool Mardi Gras and Victoriana (1).

THUNDERCLAP NEWMAN: Devizes Corn Exchange (25), Birmingham Mothers (26), Romford Kings Head (28).

KINKS: Newton Pavillion (25).

SCOTT WALKER: Blackpool ABC (27).

WHO: Redcar Coatham (27), Sunderland Bay (28).

CHICKEN SHACK: London Sheeh Bull Head (27).

BRIAN AUGER TRINITY: London Marquee (29).

SHOW/CABARET

KEN DODD: Opens Summer Season at Bournemouth Winter Gardens (25).

For one week from July 28

BILL HALEY AND COMETS: Manchester Broadway and Whalley Ace of Spades.

All below from July 27 for one week

LULU: Birmingham Dolce Vita.

GENO WASHINGTON: Stockton Fleeta.

JEFFERSON: Stafford Cavendish and Monk Bretton.

CBS RECORDS CONGRATULATE

ELAINE DELMAR

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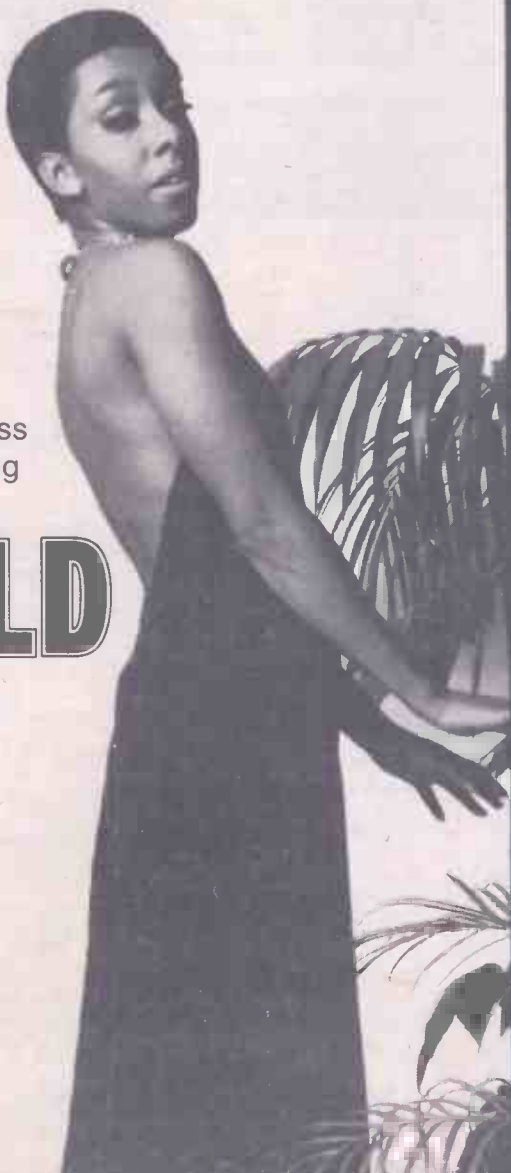
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An NME exclusive photograph shows a thrilled JETHRO TULL group, receiving a standing ovation at the Fillmore East following their appearance there recently. Picture by Thom Lukas.

JIM LIVES ON

THOUGH HE DIED
FIVE YEARS AGO

HE'S long gone, but still here!

Next Thursday, July 31, marks the fifth anniversary of the untimely death of Jim Reeves, one of Nashville's greatest singing stars and composers.

Today he is still in the NME Singles (with the revival of "When Two Worlds Collide") and LP charts, rising to No. 2 in four weeks with "According To My Heart," a set of ten new releases. This is ample proof that there are still thousands of staunch Reeves' fans in Britain.

Every record Jim has released in Britain since 1959—27 singles, 15 albums and 7 EPs—is still available. The



steady demand has dictated that none of his records have been deleted.

Yes, Reeves lives on, musically, for thousands of Gentleman Jim followers.

WITH TULL AT FILLMORE EAST

THE Fillmore East is the most important pop venue on the East Coast of America. A reputation made there can spread throughout the States like wildfire, for this former movie palace is frequented by the important American music critics and an astute regular audience of music lovers who really understand the current sounds. If you receive a standing ovation there, you're "in," like Jethro Tull, who appeared there recently. They're "in"!

Built in 1928 on New York's lower east side as a cinema—Loew's Commodore—it is now seeing better days than at any other time in its history. Its 2,639 seats are filled four times each weekend with "young" music lovers of all ages.

The interior decor, walls and carpets are original to the 1928 building and most of the downstairs restoration has been completed; about six weeks were spent in repairing and restoring the building before its grand re-opening in March, 1968. The theatre has three floors, with the underground newspaper, the East Village Other, on the top floor.

Kip Cohen is the manager of the Fillmore East. Under Kip, there is a house and backstage staff of about 36: 18 ushers, 2 ticket takers, 2 outside men, 3 backstage security men, 3 house security men, in addition to the stage manager, his assistant and crew, plus lighting and sound technicians. Most of the total of 60 employees are college students, some are residents of the community, and one or two are simply just drop-outs.

Varied acts

The acts presented at the Fillmore vary from jazz (The Buddy Rich Orchestra), blues guitarists (B. B. King), dance groups, steel bands and leading British and American rock groups. Jeff Beck, Led Zeppelin, Ten Years After and The Crazy World of Arthur Brown made their American debuts there.

The resident Joshua Light Show, produced and directed by Joshua White, is presented on a huge screen set behind the groups on stage.

Every once in a while, and for no reason at all, pictures of celebrities like the Beach Boys, Elvis Presley or J. Edgar Hoover will flash on the screen, the multitudes boo and hiss until it is taken off and the likes of Mick Jagger or one of the Beatles are substituted.

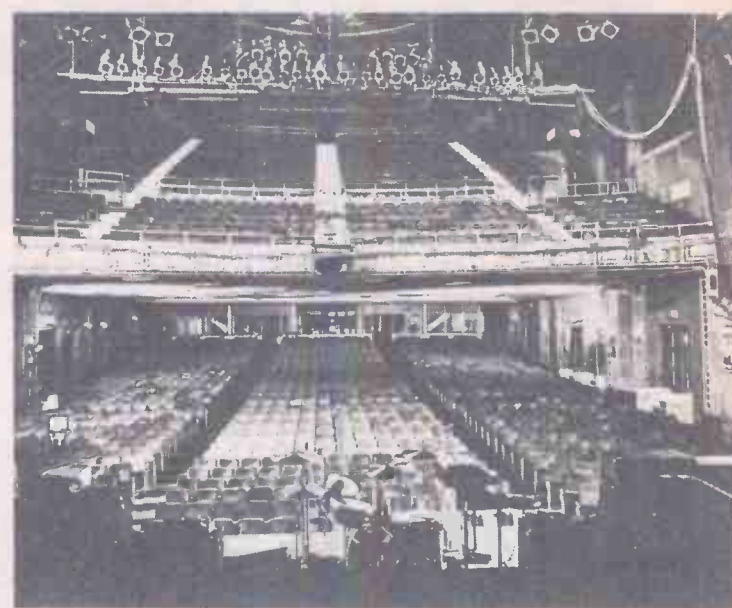
The Light Show also presents cartoons and short subjects while the groups set up their instruments. "The Road Runner" and "King Kong" are the current favourites of the hip audience. One operator of the light show staff

By a Special Correspondent

does reflectives, while others use overhead, slide and movie projectors. The entire visual production works from the rear of the screen; except for certain special effects, which are projected from the front.

Fridays and Saturdays at eight and eleven-thirty the sound level rises to 125 decibels and pours out of 8 three by seven foot speakers, four of which are hung in a cluster and suspended in the balcony and four in the orchestra. The 75 watt mixing console handles 12 mikes, giving everybody the right sound at the correct time.

The night Jethro Tull appeared the light show was handled by Pablo as the Joshua Light Show were guesting at the Newport Festival. Pablo had watched the group rehearse in the afternoon and understood completely the moods of



The Fillmore East from the stage.

their act. Exploding galaxies of light greeted the group as they took the stage and as Ian Anderson contorted his legs a giant male ballet dancer filled the screen.

Every seat in the house was taken and the rear of the theatre was filled with a standing audience who applauded the group

immediately they appeared. It was their second appearance at the Fillmore and they already had a following.

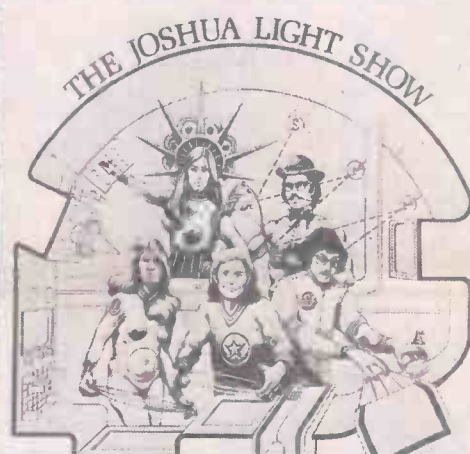
They launched into "Sunday Feeling" and followed with "Bouree" and "New Day Yesterday," each number being greeted with solid applause. Anderson's ad libs between numbers were greeted with hoots of laughter, cheers and hand claps and "I Don't Want To Be A Fat Man" was especially appreciated. Clive Bunker's drum solo in "Dharma For One" was a highlight of the evening and the applause continued for minutes after they had left the stage with a standing audience shouting for more. They returned for an encore with "Nothing Is Easy."

It was an evening that crackled with atmosphere, with an audience thoroughly enjoying themselves in every way. The pace never dropped throughout the night as the crowd thrilled to a Flash Gordon movie and applauded Jeff Beck's new group.

On the spot, Kip Cohen booked Jethro Tull for a return engagement and a happy audience spilled out onto the pavements, content with an evening well spent.



BILL GRAHAM, the owner-producer of Fillmore East; and the members of the JOSHUA LIGHT SHOW, cartooned in action.



At Alton Towers on Sunday, July 27th

the fabulous

Sandie Shaw

also

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(one of Britain's great new groups)

Compere: Lionel Hampden, "ATV Today"

Pop concert on the Alton Towers open-air stage
Starts 3 p.m.

At Alton Towers, former home of the Earls of Shrewsbury, there is always so much to see and do with the most magnificent gardens in the British Isles and a host of permanent attractions such as the sea lion pool and aerial cable cars. It should be noted that there is no additional charge for the Pop Show

Standard admission charges apply
Adults 4/-. Children half-price

FREE PARKING

Alton Towers, open daily, between Leek and Uttoxeter, in scenic North Staffordshire

OKAY, so they sell the shows to U.S. TV and it all helps the export boom, but why do we have to accept such an overdose of Americana on our television screens like the recent Tom Jones Shows and the current Liberace travesties of tele-entertainment?

Week after week these shows feature U.S. comedians or singers totally unknown to British audiences and, as far as the majority go, totally untalented too. This is done solely for the benefit of American viewers with the apparent presumption: "Hang the British audiences, they will take anything."

In addition, we have to put up with a surfeit of American expressions and the wildly inaccurate tourist view of England that continually emerges in jokes (?) and sketches that would be laughable if they weren't so sadly misleading.

Fancy hearing Rolf Harris on the Liberace Show performing a sketch (incidentally already seen a number of times already in Britain) and changing the word in the song from "nappies" to "diapers." BARRY SIMMONDS (Southend-on-Sea, Essex).

WHY DON'T the Beatles do free open air concerts? (or at least one?). George Harrison is always saying that they won't do concerts because they are a forward moving group



and to do concerts again would be a step in the wrong direction. But the Beatles haven't given a free open air concert before so how can this be a backward step? — L. TURTON, Sale, Cheshire.

PERHAPS NOW with Joe Dolan in the charts, it is time to explode the myth of Irish showbands as shillelagh-swinging yokels singing of the Easter Rising, which seems to be the average English pop fans impression of them.

I have seen enough Showbands in

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.

Ireland to know that most are capable of generating as much, if not more, power than many English groups. The added brass section gives depth and excitement to their over-all sound particularly on live performances. — JOHN F. MCPARTLIN, Southport, Lancs.

IN THE PAST a certain amount of good quality albums kept the market alive while a lot of the other albums contained only one or two worthwhile songs (usually ex A sides), the rest being B sides and songs that weren't considered good enough to release as singles.

So come on all you groups: try to increase the standard of LP's in this country. Don't place too much importance on singles which only sell the song not the group. — WILLIAM WALSH, Waterford, Eire.

AS I SEE IT, one of the best aspects of pop music today is the increasing attention being paid to songwriters. They are now frequently highlighted both on the radio and in the musical press. This can only do good because for too long they have been in the shadow of the singers. But why not a "best songwriter" section in the NME poll? — AIDAN F. CLARK (Newcastle-On-Tyne).

I WOULD LIKE to thank Alan Smith very sincerely for his recent report on John Lennon. I read the interview through three times before I had grasped the full content and meaning of all that was said by John.

In most newspaper comments they take up several paragraphs just to get over to the public one or two facts, but I felt that the whole of the feature by Alan Smith was the most informative interview with any of the Beatles since Hunter Davies wrote their biography. BEVERLEY BOWMAN, Cleethorpes, Lincs.

Prize Poem

Hello, Hello, what have we got here! It looks like—Yes—the LP of the year.

"Nashville Skyline"—the name's on the cover. Says it's Bob Dylan — sounds like another.

Hear his voice, how it has changed. His vocal chords, somehow rearranged. Lo and behold! He's grown a beard. I hate to say it, but don't he look weird?

It's not the Dylan that we once knew, I didn't recognise him — did you? The LPs full of Country spice, I must admit—it's rather nice.

I hope that he may start a trend. And if he does he'll be a friend. For Country music I do like it. If I win I might just buy it. —TREVOR PARKS, Pasture Road, Barton-upon-Humber, Lincs., who will receive a record token.

IN ANSWER to Dave Andrews FYTU (July 19) surely he realises that the Savile Theatre concerts stopped because they were a financial flop. How can we expect an "enterprising promoter" to start the shows up again when the public failed so miserably to support them! — JOHN GOODING, London, S.W.3.

I MUST thank Nick Logan for recommending to NME readers the most brilliant LP I've ever heard "The Original Delaney and Bonnie And Friends — Accept No Substitute."

It is as Nick said: "The complete answer to plastic soul." If this album passes into obscurity without receiving the exposure it deserves it will be a loss that the pop world can't afford. IAIN ALLEN, Wallington, Surrey.

HAVING just returned from a holiday in Holland I must protest about the poor standard of single record sleeves in Britain.

When you buy a record on the continent you are supplied with a thick-papered coloured record sleeve which provide adequate protection for the record.

Surely it's high time we British record buyers got the same treatment. When we have to pay 8s 6d for a single, we want to look after it properly and the flimsy paper bags we are issued with just aren't good enough. — CLIVE WEBB (Darlaston, S. Staffs.).

FOR THE RECORD

LAST week, when we said that Elvis Presley had been longest at No. 1 in the NME chart, it was meant to refer to SOLO artists. We know only too well that the Beatles had some 76 weeks at the top.

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TUESDAY
 7.30 Tony Prince. 9.00 Kid Jensen. 10.30 Paul Burnett. 12.00 David Christian.
WEDNESDAY
 7.30 Tony Prince. 9.00 Kid Jensen. 10.30 Paul Burnett. 12.00 David Christian.

THURSDAY
 7.30 Tony Prince. 9.00 Kid Jensen. 10.30 Paul Burnett. 12.30 Kid Jensen.
FRIDAY
 7.30 Tony Prince. 9.00 Kid Jensen. 10.30 Paul Burnett. 12.00 Bob Stewart.
SATURDAY
 7.30 Tony Prince. 9.30 Bob Stewart. 12.00 David Christian.

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TAIL-PIECES

by the Alley Cat

BRITISH No. 1 hits overseas include Mary Hopkin's "Goodbye" (Finland), Beatles' "Get Back" (Mexico and Spain), Fleetwood Mac's "Man Of The World" (Poland), Tom Jones' "Love Me Tonight" (Singapore), Herman's Hermits' "My Sentimental Friend" (South Africa), Beatles' "Ballad Of John And Yoko" (Holland, Switzerland and Germany) and Microbe's "Groovy Baby" (Malaysia). Will Plastic Ono Band prevent first solo Robin Gibb single hitting chart-top? When Sammy Davis televises with Tom Jones, it could be a two-man show.

Peter Sarstedt's younger brother Clive Sands now recording for Simon Napier-Bell's label... "She's A Woman" (John Lennon and Paul McCartney's composition) next Jose Feliciano single... New nose considerably improves Cilla Black's appearance.

Tomorrow (Saturday) Mick Jagger is 25; birthdays for Bobbie Gentry (Sunday), Simon Dee (Monday) and Paul Anka (Wednesday). Chart-wise, is Clodagh Rodgers taking over where Sandie Shaw left off? Melting: Peter Sarstedt's orange juice.

A son for Phil Spector's wife, one-time Ronettes lead singer Veronica Bennett. Now producing records, Frankie Laine's first capture is Carol Kimsey, formerly with New Christy Minstrels. Six hours of talk on David Frost's TV moon show, but Cilla Black still sang "Conversations".

In Hal Wallis' "True Grit" film, Glen Campbell gets equal billing with John Wayne. All handled by Danny Beates: Knokke individual performance winners Dave Berry, Friday Brown and Elaine Delmar. Producing Liberty disc sessions here: Leroy Holmes.

On U.S. dates, Everly Brothers often work with Ike Everly, their father. Sammy Davis has gone overboard for Cleo Laine's singing. Accepted for publication: Billy Fury's "Mixed Bag Of Birds" book.

Solo disc contract for Terry Rice-Milton (lead singer with Cupid's Inspiration) declined.



To think Ember's Jeff Kruger was able to sign Glen Campbell because EMI turned him down! Stephen Komlosy (who works with Lionel Bart) has married publicist Sandra Hobson.

Isn't Engelbert Humperdinck's musical director Arthur Greenslade highest-paid in Britain? Your Alley Cat doesn't think Gordon Mills was sorry to lose Solomon King. "Green River" next Creedence Clearwater Revival single.

Nancy Sinatra and former husband Tommy Sands friendly in Hawaii. Max Bygraves has financial interest in Dave Dee's solo career. Shouldn't it be Joe Dolan's "Make Me An Ireland"?

Bruce Forsyth's performance enjoyed by Jim Webb at Talk Of The Town. Otis Redding's next LP includes Jackie Wilson's "Higher And Higher". David Coleman's BBC-TV interview with Petula Clark disappointing.

Reissued in U.S.: Tom Jones' "I'll Never Fall In Love Again". Will Donovan return compliment and wax with Jeff Beck for EMI? Cliff Richard seemed better looking on David Frost's moon TV show.

Their next singles: Edwin Hawkins Singers "Ain't It Like Him", Otis Redding "Free Me" and Bobbie Gentry "Touch 'Em

It was a great day for JACKIE MALLOY, 20, of Rainham, Essex, when she became a heat winner in the Miss United Kingdom contest sponsored by Haywards. As important as winning was meeting ANDY FAIRWEATHER-LDW, AMEN CORNER's saxman MIKE SMITH, dj DON MOSS.

With Love". Marty Wilde's "Abergavenny" likely U.S. hit. Sammy Davis considering LP of Jim Webb songs.

New Philips singer Lou Reizner sounds like carbon of Scott Walker. Expect big chart-leap for Love Affair next week. When astronauts attempt Mars, will Marianne Faithfull join them? (inside joke)

Why has Johnnie Stewart delayed choice of Joe Dolan for "Top Of The Pops"? Michael Grade's million-pound offer for Mireille Mathieu good publicity. Who said Beatles on deklein?

Las Vegas Elvis Presley bookings higher than Barbra Streisand's. On medical advice Bruce Forsyth must slow down. When Glen Campbell finds the playground, will Susie be playing with Amen Corner there?

Walking ten feet tall: Elvis Presley fans. U.S. record royalties for Tom Jones should make shares in Gordon Mills' company zoom. Bruce Forsyth cracks: "I knew Leslie Bricusse when he was a tent!"



Latest Cliff Bennett single his first produced by Jonathan Peel for EMI—Neil Diamond's "Memphis Street" composition. Allen Klein calls Pye's Louis Benjamin a hustler. At Hollywood's Greek Theatre, Herb Alpert and the Tijuana Brass' box-office record broken by Tom Jones.

Two Led Zeppelin members have new cars — Jimmy Page (Rolls Royce Silver Cloud) and John Bonham (Daimler Sovereign). Although Larry Page sold Page One to Dick James, he continues producing Trogs' discs. Who said Roy Orbison?!

CREEDENCE PERKINS FANS

CREEDENCE Clearwater Revival are at the top of America's pop group list. They are No. 12 this week in the NME charts with "Proud Mary," which was written by John Fogerty, as is their Rising.

It may be strange that four San Francisco musicians are making it so big after being together for 10 years, playing at teenage dances and military bases, and that it's a sound straight from the Mississippi Delta that's taking them there.

Creedence's leader John Fogerty says: "I was in the Delta in my head as much as anyone who lived down there. I've been a Blues fan since I was seven. When I started listening to the radio, there was no pop station in our area. All we had was blues. I listened to Carl Perkins, Howlin' Wolf, Elvis Presley and Muddy Waters. I really dug the music."

"Most of the really good music I've ever heard seems to come from people who came from Memphis or Louisiana, or somewhere along the Mississippi River. It was great when I finally visited there and found it just like I had pictured."

Many feel that their current hit in America, "Bad Moon Rising," is the group's most exciting work. "I've been trying to write that song for 13 years. Always wanted to capture that early sound they had on Sun Records. Finally, last February, it all came out."

By Sun Records, Fogerty means the early work of Carl Perkins, Elvis Presley, Roy Orbison and other country-rock pioneers.

"Perkins was the first person who made me want to be a singer. I like Elvis — the rebelliousness, the whole thing — but Perkins excited me most. He had the best country blues voice I ever heard."

As Fogerty points out, the similarity between "Bad Moon Rising" and early Sun recordings



Ann Moses
Editor of "Tiger Beat"
in Hollywood

is remarkable. The best comparison can be found in the guitar work on Presley's "I'm Right, You're Left, She's Gone."

But the group is more than Fogerty's songs, vocals and lead guitar. Creedence has a tight, intense instrumental sound that is just as dynamic in person as it is on record. Other members of the group include Fogerty's brother, Tom, on rhythm guitar, Stu Cook on bass and Doug Clifford on drums.

PIPPED BY SPAIN

It looked as if Britain would win the European Singing Cup at Knokke last week, but in the final they were pipped by 13 votes by the Spanish side, whom they had beaten earlier in the week.

It was a case of Britain singing as well as ever, but Spain excelling themselves. Consolation for one of the British side was the winning of the Press prize by Elaine Delmar for the best individual performance. The final was televised extensively throughout Europe (but not Britain) and twice in Spain within three days.

Jay & The Americans



UP 35026

HUSHABYE

PETER SMILES OFF BBC SONG SHOCKER

IT was an eye-brow raising moment for many Radio 1 listeners... the other day when a shocker of a Peter Sarstedt song was accidentally played on a disc show not normally noted for ditties about sex and religion.

This saucy song of Peter's, "Take Off Your Clothes," is a number he had been performing for about a year before its broadcast the other day started a Boob-BC of a controversy.

"I was away when it happened," he smiles as if he's got no objections to the notoriety, "so it was a bit strange to get back from Copenhagen and find people making a fuss. It had a few words about the Pope, and there was also the word 'grope'."

"The whole thing's intriguing, because I taped the song about six months ago. I was running through my repertoire with a BBC producer and he asked me what I had and so I sang it — more for the smiles than anything else."

"We all laughed and said: 'That'll never go out!'" Then I forgot about it. Anyway... if they ever need them, I've got a few more like that...!"

The chances of catching a Sarstedt personal appearance at which he'll sing a saucy, or any other song, have been diminishing rapidly in the past few months.

He told me: "I did a lot of live appearances when 'Where Do You Go To' happened, then up loomed 'Frozen Orange Juice' and I knew I had to slow them down a bit."

"You have to realise, I've seen all this happen before with my brother. I don't get swept off my feet. And I can be happy without having to try and prove it."

"All I need to know is that I can get peace and quiet whenever I want to write... which is why being in showbusiness won't inhibit me as a writer, or have a bad effect on my output."

"In fact, I'm probably writing more right now than ever before. I'm well ahead with writing the musical I've been commissioned to do for the West End, and there's also plenty of work gone into an LP I have out in September, 'As Though It Were A Movie'."

"The theme is about a guy who lives his life just as though he were in the movies... a sad, suburban Humphrey Bogart."

"All the numbers could stand up on their own, because the fact is that I write so many different kinds of songs. I don't want to tie myself to one type of music."

By ALAN SMITH

"Anyway, the 'movie' theme of the LP continues even to the point of having 'Frozen Orange Juice' at the end of Side One, which you could virtually call the intermission. Maybe we'll even have 'God Save The Queen' at the end of the whole thing!"

Sarstedt the Pop Singer maintains he hasn't changed much since his pre-hit days, and that his show-business family background has enabled him to keep a level head.

He makes himself save by drawing out only the bare essentials for his modest mode of living. He doesn't own a car, although he had plenty of driving experience as a "roadie" for his brother Eden Kahe. And his biggest piece of self-indulgence is still a regular trip to Copenhagen to see his attractive and petite wife-to-be, Anita.

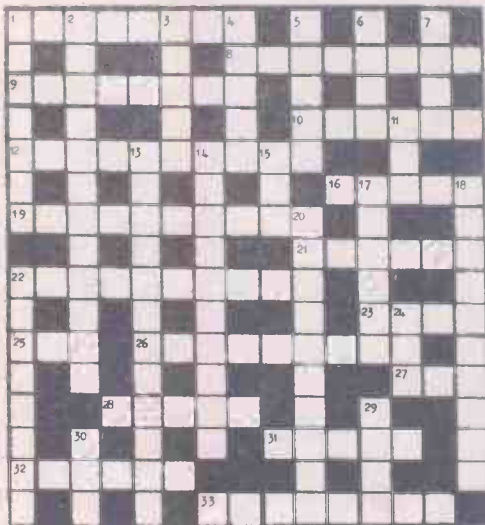
"She's intelligent and lovely, and the greatest inspiration she gives me is just being there," he smiles. "But she's a dentist, and it's only occasionally I think of all the blood and all the frightening things she could do to me."

NME POPWORD

Compiled by JULIE LOGAN, Leytonstone, London

ACROSS

- 1 Group capable of incredible achievements?
- 8 U.S. group had first No. 1 in '68 (5, 3)
- 9 Supernatural Who transport (5, 3)
- 10 Hendrix hit (3, 3)
- 12 Backed by his brass (4, 6)
- 16 Richard Harris's other role
- 19 One of first "mod" groups (5, 3)
- 21 Actors' awards
- 22 Hit group named after farming pioneer (6, 4)
- 23 Plays on Billy's hit
- 25 Repeat it for a soul sister!
- 26 Sometimes found in a pit!
- 27 Explosive trio
- 28 "Oliver" actress
- 31 Booker
- 32 Peace seeds
- 33 Sleepy Orbison hit (2, 6)



DOWN

- 1 Famed Tennessee music town
- 2 One Who (5, 7)
- 3 Every record has one
- 4 Amen's girl
- 5 Time for Booker T
- 6 Herd organist
- 7 "I Spy" man
- 11 Supersonic guitarist

- 13 One of 19 across' biggest hits (3, 2, 7)
- 14 Hit band (7, 3)
- 15 Recent No. 1
- 17 See 30
- 18 Pianist (4, 6)
- 20 Descriptive of Robin's new role (4, 6)
- 22 "Private Number" girl (4, 4)
- 24 Describes Seasons' doll
- 29 "Diana" hitmaker
- 30 and 17 down: 10 across could be dedicated to him

Answers next week and here is last week's solution

ACROSS — 2 Page. 5 Joe Tex. 8 E.M.I. 9 (Lesley) Gore. 10 Charro. 11 Deep. 12 Arthey. 13 Four Tops. 14 Ska. 15 Don (Partridge). 16 Reeves. 20 Hank. 21 Noble. 24 Ringo (Starr). 26 Lena (Horne). 27 Bobbie (Gentry). 29 (Tommy) Roe. 32 Dec (Cluskey). 33 Sarstedt. 35 Status Quo. 36 Cleo (Laine). 37 Police. 38 Glen (Campbell). 39 Ear. 40 "Tell Me (When)". 41 Nems. DOWN: 1 Dean Ford. 2 Picture. 3 Grant. 4 Doors. 5 Jethro (Tull). 6 (Duane) Eddy. 7 Eden Kane. 9 Grape. 17 Vera. 18 Son. 19 Snow. 20 Herb (Alpert). 22 Bob (Dylan). 23 Peter Lee. 25 Settlers. 28 Bee Gees. 30 Orange. 31 Mason. 33 Super (group). 34 "Smile." 35 Soul.