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Newly arrived in Britain to spend November here are the MAZZ group from America. Pictured at the airport on Tuesday are (l to r) CARSON VAN OSTEN, THOM MOONEY, TODD RUNWEGEN and STEWKEY (that's his only name).

THE OWL
 Run To The
Sun
 UP 2240
 WE'RE GETTING WARMER

breach, Sandie Shaw suing French impresario Johnny Stark (who also manages Mirelle Mathieu) in "Finian's Rainbow". Petula Clark's romantic interest Don Francks looks similar to a younger Frankie Laine — but sings like Sammy Davis. London twosome: Doris Day's son (record producer Terry Melcher) and screen actress Candice Bergen, daughter of ventriloquist Edgar Bergen. Not up to expectation: Jack Good's much-heralded ITV show.

Arthur Brown. "This Guy's On Fire With You". Important MGM Arnold Maxin announcement expected soon. Composition of John Lennon and Paul McCartney under consideration for Mary Hopkin's new single. Can wonder boy Gordon Mills inspire hit for Solomon King's next release? Why wasn't Tom Jones speaking to concert co-star Della Reese? In addition to Leapy Lee's "Little Arrows", 208's Geoffrey Everitt publishes flipside of Barry Ryan's hit. "Downtown" composer Tony Hatch lives with wife Jackie Trent in uptown Bromley home.

At Talk Of The Town, Engelbert Humperdinck's audience surprisingly included Tom Jones on opening night. Kathy Kirby now represented by Colin Berlin's agency. Next week Malesco Roberts waxes his hit in Italian. For screen version of Charles Dickens' "Christmas Carol," Leslie Bricusse writing words and music. In Holland and Denmark, Mary Hopkin expected to replace Beatles at No 1. LP suggestion: "Tiny Tim At Talk Of The Town".

TAIL-PIECES BY THE ALLEY CAT

FAREWELL New York concert at Madison Square Garden this month by Cream sold-out in advance — with takings exceeding £40,000! . . . Frank Sinatra named by Fred Astaire biggest star in show business history . . . Brian, Carl and Dennis Wilson, Mike Love and Al Jardine equal partners in Beach Boys — only salaried member is Bruce Johnston . . .

Next to Simon and Garfunkel highest paid attraction is Jimi Hendrix Experience (followed by Diana Ross and the Supremes) on U.S. college circuit. Joe Cocker's hit released on Herb Alpert's label in America. . . . Lulu's new single a Marty Wilde — Ronnie Scott composition . . .

From Canada, ex-NME editor Ray Sonin visiting London. . . . Les Reed combined with lyricist Jackie Rae for "Please Don't Go," Donald Peers' latest single. . . . First time in cabaret: Tony Bennett backed by entire Count Basie Orchestra at New York Copacabana . . .

Your Alley Cat cannot wait for Tny Tim's diet book. . . . Quarter-million sales by Leapy Lee's hit here. To follow-up, Mary Hopkin could consider reviving Frank Sinatra's "Very Good Year".

"That's Life" waxed by O. C. Smith two years before Frank Sinatra. . . . Is it romance for Jeff Beck and stunning model Celia Hammond? Memo to BBC-TV's Bill Cotton Jnr: How about a series for Vera Lynn? . . . Can we expect Marianne Faithfull's revival of Bob Dylan's "Like A Rolling Stone"? . . .

According to Hunter Davies' new book on Beatles, first stars to gain John Lennon's interest were Frankie Laine and Johnnie Ray. . . . Three songs for John Rowles penned by Les Reed and Barry Mason. . . . At Royal Show, Petula Clark plans to include Paul McCartney's "Yesterday". . . . How about Amen Corner's hit retitled for Pigmeat Markham: "High In The Sky"! . . . In Canada, Anne Shelton co-starring with David Whitfield for stage dates. . . . Will Scott Walker wax: "With A Little Help From Johnny Franz"? . . . John Walker photographed beautifully on Tony Blackburn's show. . . . What is John Lennon's next trick? . . . Alleging contract

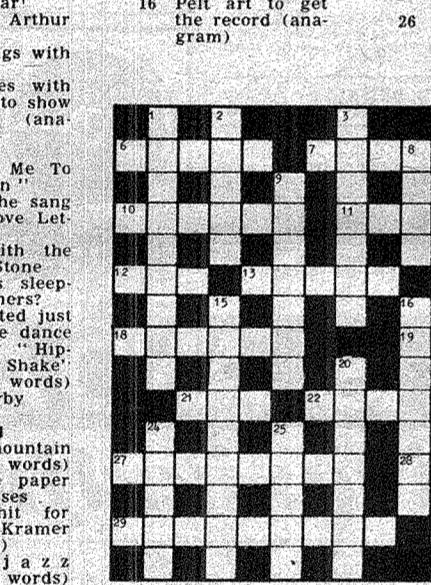
Correction: Lewis Rich (former lead singer with Herd) signed to Dick James. This label — not Philips. . . . Johnny Arthey (arranger and producer Bill Landis deserve praise for Barry Ryan's hit disc. . . . 17-year-old Carintha West is latest Richard Harris romantic interest . . .

POPWORD

Compiled by K. Robinson, Mansfield, Notts.

ACROSS
 6 Simple Paul?
 7 See 14
 10 Donovan's is mellow
 11 Marvellous
 12 She's sweet as apple-cider
 13 Hit by Arthur Brown
 14 and 7 Sings with 6 across
 18 Pet mixes with the CID to show us how (anagram)
 19 See 22
 21 "Me To The Moon"
 22 and 19 She sang about Love Letters
 23 Sings with the Family Stone
 27 Freddie's sleeping partner?
 28 She wanted just one more dance
 29 There goes My Everything. As this large theatre-restaurant caters for a big coach trade, the mums will have a whale of a time with Engel here.
 30 Miss Kirby

DOWN
 1 Not a mountain high! (2 words)
 2 There paper songstress
 3 No. 1 hit for Billy J. Kramer (3 words)
 4 Female j a z z singer (2 words)
 5 Disguise"



ANSWERS NEXT WEEK AND HERE IS LAST WEEK'S SOLUTION

ACROSS: 1 Chris Wood; 7 Eddie Cochran; 10 (Moby) Grape; 13 (Leapy) Lee; 15 (James) Last; 17 Road To Cairo; 18 RSG; 19 Ram Jam; 22 Jet (Harris); 23 Hite; 24 Timi (Yuro); 25 Mary Hopkin; 28 Pink (Floyd); 29 (Kenny) Everett; 33 (Herb) Alpert; 34 "Eleanor (Rigby)"; 35 (Little) Arrows.

DOWN: 1 Carl; 2 Reg (Presley); 3 (Sour Milk) Sea; 4 One; 5 Dru (Shannon); 6 (Georgie) Best; 8 Dallah; 9 Dear (Dallah); 11 Ryan; 12 Peter Tork; 14 O. C. Smith; 16 "Son (Of Hickory Holler's Tramp)"; 17 (Mick) Rossi; 20 Mickie; 21 Dean; 22 Jimi (Hendrix); 24 Tamla (Motown); 26 Andrew (Steele); 27 "Ode (To Billie Joe)"; 28 Paper; 30 Volt; 31 (Tobacco) Road; 32 "Turn (Turn Turn)".

Next week
 • Engelbert
 • Dave Dee
 • Jethro Tull

SING-A-LONG WITH ENGELBERT

ENGELBERT HUMPERDINCK, the singer you love to sing-along with, made his West End cabaret debut at the Talk Of The Town on Monday, and although he didn't quite make the impact he does in theatres, like at Blackpool, he left most of us happy after giving us six of his big hits and several new departures for him.

When he asks you to sing-along most of the words are known and it's fun warbling with him such numbers as "Release Me", "Last Waltz", "Man Without Love" and "There Goes My Everything". As this large theatre-restaurant caters for a big coach trade, the mums will have a whale of a time with Engel here.

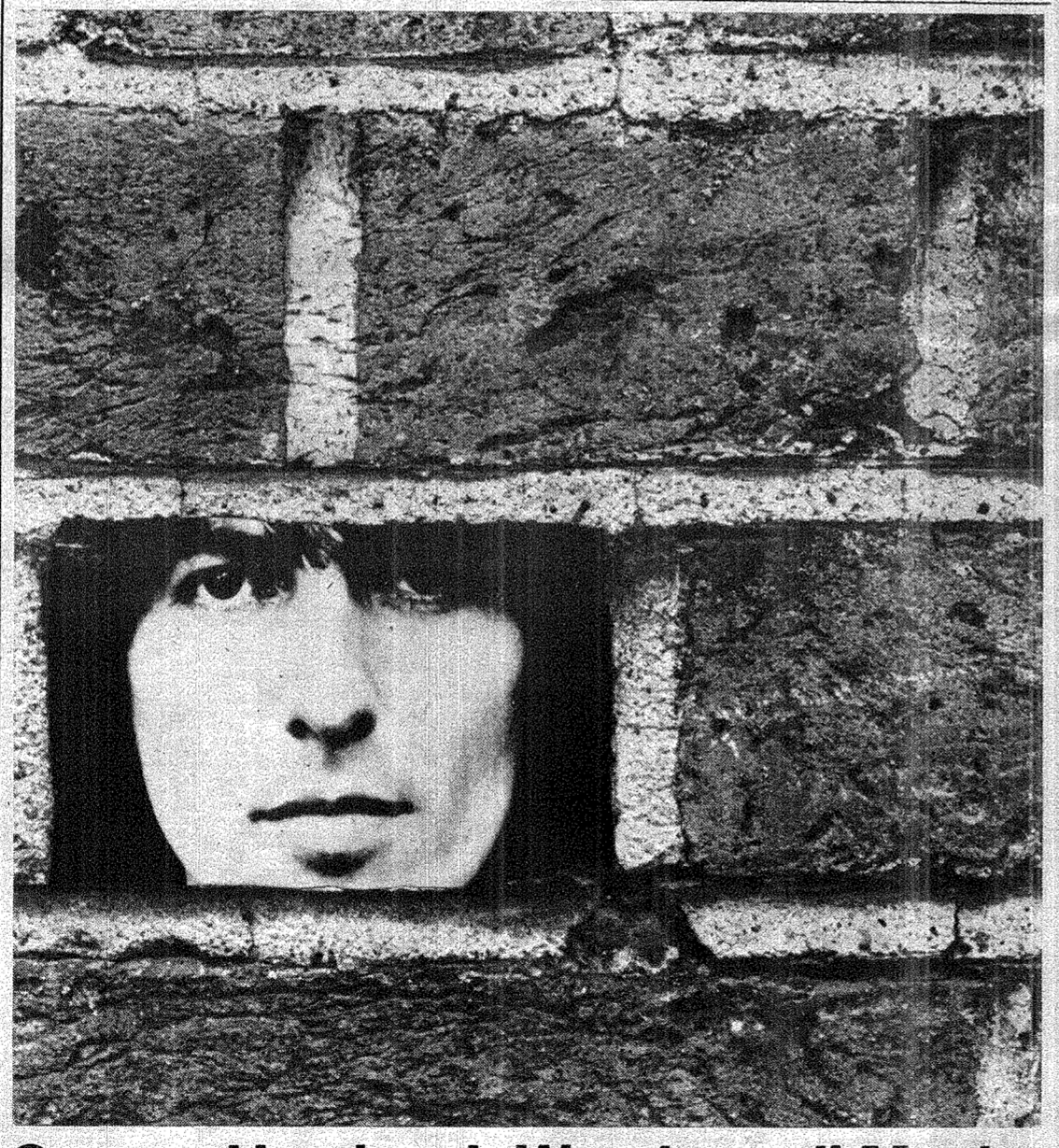
I liked, too, his "King Of The Road" and "El Mondo" and his adventure into a slow Negroid blues, "Baby Light My Fire". Humour is sparse, but a sudden Jerry Lewis take-off caused smiles and he asked his MD, ex-Manfred Mann Mike Vickers, to pronounce "Les Bicyclettes" for him.

The Burt Rhodes orchestra was much augmented and a heavenly choir was singing well from somewhere I could not see. A pleasant, rather unambitious act sure to please most TOT patrons. — **ANDY GRAY.**

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9th NOV.: SLOUGH, ADELPHI (2 shows 6.00 : 8.30)
* 10th NOV.: BRISTOL, COLSTON HALL

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* 16th NOV.: MIDDLE EARTH, ROUNDHOUSE, CHALK FARM (All Night)
* 17th NOV.: BIRMINGHAM THEATRE (2 shows 5.30 : 8.00)
18th NOV.: NEWCASTLE CITY HALL (2 shows 6.15 : 8.30)
19th NOV.: GLASGOW, PAISLEY ICE RINK (1 show 8.00)
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AMERICA CALLING

MARY ARRIVES LATE FOR WELCOME PARTY

Monkee arrested

AN unconfirmed report says that Michael Nesmith was arrested recently in Beverly Hills. The charge: defacing the American flag. Now here's the story.

While in Australia, Mike was surprised when some crowds started jeering at the Monkees in protest to America's involvement in the Vietnam war. Mike, who is unhappy at what's happening in Vietnam but he's still proud to be an American and wasn't afraid to broadcast the fact by wearing a shirt made from the national flag. And then what happens, but he gets busted. While the British have popularized their flag and spread British patriotism on everything from amplifiers to tea mugs, it seems in California it's against the law to deface the American flag by making it into a shirt.

A TIRED, but demurely excited Mary Hopkin arrived in New York last Thursday in time to see the sad remainder of what was scheduled to be her welcome party!

Through no fault of her own, but namely the recent problems at Kennedy Airport, Mary, who was due to touch down in plenty of



Ann Moses
Editor of "Tiger Beat"
in Hollywood

Mama Cass solo flop

ALL eyes were on Mama Cass two weeks ago when she made her much-awaited debut solo appearance in the Circus Maximus room at Caesar's Palace in Las Vegas. Suffering from tonsillitis, Cass delivered her opening night show and the following day was admitted to a Los Angeles hospital unable to complete her three-week engagement. Jose Feliciano was rushed in to fill the vacancy.

Her reviewers were usually in agreement about her opening night show. Write Pete Johnson of the LA Times: "Her initial performance was an enormous disappointment for anyone who has ever seen her with the harmonious quartet; her singing was weak, sometimes flat and pitted with mistakes and the opening night crowd rewarded her with little more than token applause."

"I'll be happy," Cass said during the performance. "This is only the first night. It will get better. I don't even know the songs."

A Variety reviewer offered: "Mercifully, her session isn't too long and it begins to build near the end to lift it out of the disaster area. Outside of the clicks she grooved with the Mamas and Papas and her single, "Dream A Little Dream of Me" she fell flat in more ways than one. She sounds like a disk on a faulty turntable, fluttering, wowing and registering uncertain pitch most of the way. She wastes a lot of time on gab, never scintillating and edged, but vain and puffy about her captivation of the pop-rock milieu."

Dunhill Records is currently using three-fourths of the Mamas and Papas' claims that John, Michelle and Denny were paid more than one-million in the past three years, and that another quarter million dollars is due to them in recording time. Cass wasn't sued because she did her LP for Dunhill's "Dream A Little Dream of Me".

Screams are just great

STANDING on stage in front of hundreds of fans nightly gives Steve Ellis quite a thrill and he admits that he likes the girls to scream at him. But if he is recognised in the street, he often becomes embarrassed.

Steve couldn't explain why when we met for morning coffee the other day, but he seemed quite genuine about the whole thing.

"People go to the shows to have fun and I like to leap about and make them scream," Steve said. "The girls come to see us and want to hear a good beat and scream. It's a good feeling standing up there with all the girls screaming at you."

"Didn't the Love Affair feel, I wondered, like so many other groups, that the music was the important thing and that the fans should be quiet and listen."

"Yeah, we do take the music seriously, but if they want to scream, why stop them?" Steve replied. "I think the group has improved musically a lot since we started."

"I don't know if you know, but I am the leader of the group and I often tell them at rehearsal to play something better than they're doing."

"People come to see us, not to see if we play well, but to see if we can play. They go and see the Who and they know Pete Townshend's a good guitarist. They see him, then come away saying 'He

time to make a 6 o'clock party, finally got into the pretty Cottage Room at the Hampshire House hotel by 9.30 the same night, along with Peter Brown from Apple and sister Carol.



June Harris
in New York

However, despite the length of time spent in the air and only a four day trip to New York, Mary did get here at an opportune moment, since "Those Were The Days" hit the top of the charts in one magazine, and the number 2 slot in two others, which meant that her performance on the Ed Sullivan Show on Sunday could now give it the extra kick it needs to top a million.

So far, according to Capitol, this is Mary's only scheduled trip, but I strongly suspect it won't be long before she comes here again to captivate America in the same way that she has done so in England.

Meantime, Capitol is planning to release Mary's Apple album here. It is yet untitled and no definite date has been set, but they assured me this week it will be on the market by Christmas.



The LOVE AFFAIR (l to r) MICK JACKSON, MO BACON, STEVE ELLIS, REX BRAYLEY and MORGAN FISHER.

says LOVE AFFAIR'S STEVE

was great. They see us and see Rex plays well, they come away and say 'He was good, wasn't he?' I think now people are thinking better of us."

"This is quite a good period for us, nobody's slagged us off recently!"

The Love Affair have recently finished a tour with Scott Walker, the Casuals and the Paper Dolls. It seems, though, that they didn't have the best of times on the trek.

"It got boring," Steve pointed out. "You arrive early, then sit around for hours, go on and do twenty minutes, then come off and hang about again."

"We didn't have anybody really to have a laugh with. We got the names as the bad boys of the tour — stink bombs and all that — and that was that. We didn't talk to Scott Walker and he didn't talk to us."

"I wish he could be more of a normal bloke, he doesn't need all this moody bit."

"We've had three hits now and each one has been pretty similar and commercial," Steve stated. "You have to do things like we've done to get the hits at first."

"Now we want to get away from the sound that we're identified with. There was a song we were going to do as the next single, it's a kind of pub song, but in the end we put it on the LP."

"We'll probably do the next two or three the same as before, then make the change," he revealed. "If we had put the other one out and it had flopped, people wouldn't have thought of it as our first flop, they'd have said 'Oh, that's their fourth record' and we would have to start all over again."

Back for some inexplicable reason, on the subject of tours, Steve said: "I'd like to do a tour with the Who and the Small Faces. That'd suit us down to the ground."

"There was a song we were going to do as a single, but it sounded too much like the Faces. I was singing in Cockney and then I suppose people would have said I was copying Steve Marriott and that would have started all the slagging off again."

RICHARD GREEN

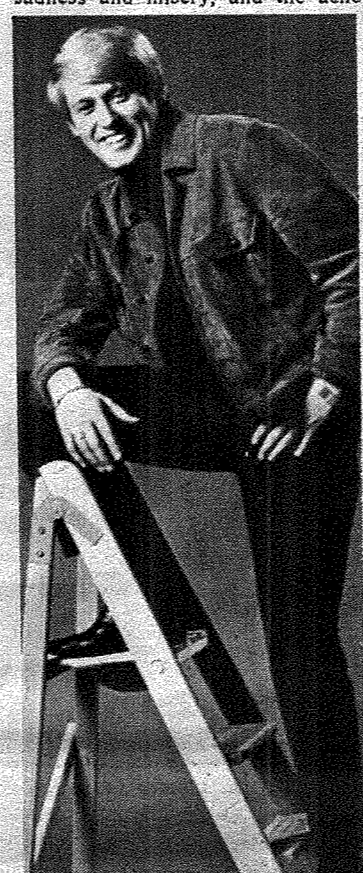
New to the Charts by RICHARD GREEN

Simone and Soul —first 'Hair' hit



IT'S a beautiful day today and it's made twice as nice to see Nina Simone there in the NME Chart for the first time, scoring at last with her new single "Ain't Got No — I Got Life" . . . the first hit, incidentally, from the musical "Hair."

Nina is no beauty, but the music that bubbles from inside her is a rare and precious thing. In fact, Soul and Simone mean more to each other than any of your average "soul singers", trading under the same name. She sings of sadness and misery, and the ache



in her broken voice can often send a shiver along the stiffest spine. Until now, Nina's biggest claim to fame in the purely pop world was that she recorded the originals of the Animals' "Don't Let Me Be Misunderstood" and Alan Price's "I Put A Spell On You." But she has a massive following in the pop world, and her recent London Weekend TV special had an audience packed with half the time she reached high school she

was playing jazz piano tinged with the folk blues of the South. Nina had a classical musical training (including two years at New York's Juilliard School of Music), but later went into jazz, and says she now has a great thing about progressive sounds.

The chemical formula that makes up the very special sound and soul of Nina Simone is hard to define — but that blend of classical training, Negro church music, and her feel for jazz and blues must certainly have plenty to do with it.

MALCOLM ROBERTS : from opera to the charts

A former bouncer in a strip club (of all places) makes his NME chart debut this week with a song that is as charming as the clubs are raw. The song is "May I Have The Next Dream With You" and the singer is Malcolm Roberts.

A 23-year-old blond Mancunian, Malcolm began singing professionally when he was 16, but he had joined the Manchester Operatic Society three years earlier.

At school, he used to compete with another boy every morning to see who could sing hymns the loudest and he gained a reputation as a wag by always cracking jokes. He became a member of Manchester's Amateur Theatrical Society to improve his acting and later secured parts in "Coronation Street", "Maggie May" and "West Side Story".

Malcolm studied the trumpet and cornet for five years, favouring the appeal of jazz veteran Dizzy Gillespie, and still has the odd blow today.

Back to acting, and Malcolm appeared in "Henry V" and "Julius Caesar" with the National Youth Theatre, scoring heavily in both. This led to the "Coronation Street" appearances and more acting, but singing remained his main interest.

Six-footer Malcolm is also interested in songwriting and his talent in this direction was demonstrated when Paul Jones recorded "Thinkin' Ain't For Me", which Malcolm penned. He is currently writing a musical called "Up On The Hill" and co-wrote the "B" side of "May I Have The Next Dream With You" with ace a-and-r man, Norman Newell.

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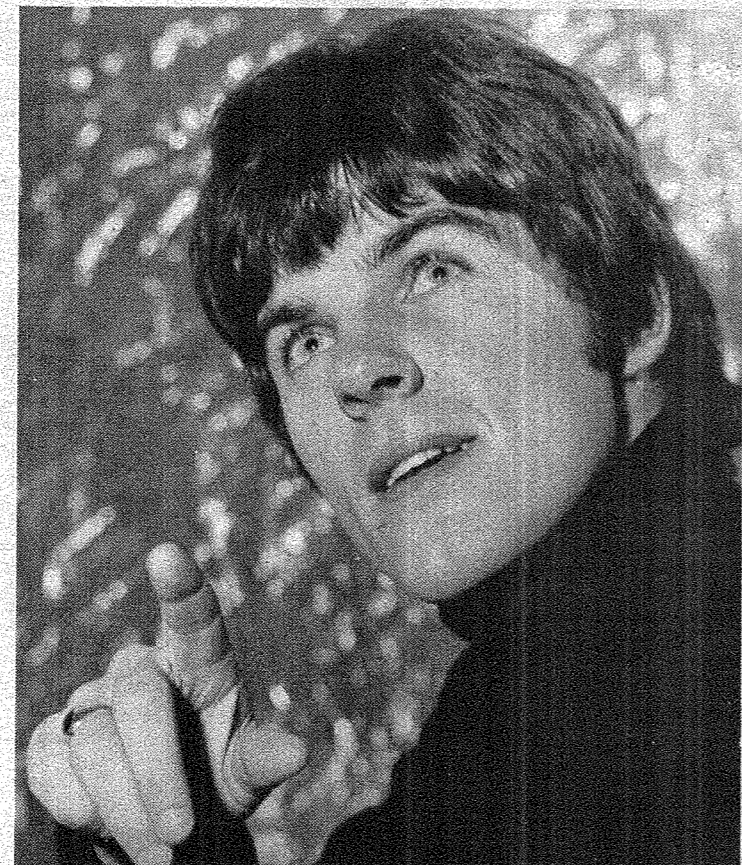
VINCE MELOUNEY is the Bee Gee who believes an interviewer should be allowed to get to know the person he is interviewing, and vice versa. He is against the kind of interviews that were a feature of the Bee Gees earlier days, and to some extent still are, where the group is installed in their manager's flat or office and reporters line up for their "fifteen minutes with the boys."

Talking to NICK LOGAN

So this was the Vince Melouney interview I conducted on a dustbin—I'm not proud. Two builders were also in attendance when I called round to Vince's Belgravia mews house, situated just round the corner from Brian Epstein's old place. In the upstairs living room, Vince's wife Diane sat watching the dripping of water from a hole in the ceiling into a bowl strategically placed on the floor. As there is a delightful little pub at the other end of the mews, we adjourned there, escaping from a crowded and stuffy interior to sit in the sun outside, with me on a dustbin!

Progress

"But I learned one thing in Australia, and I have always had this thing, that if I was in a group that didn't seem to be progressing, I always left it even if they were earning big money. Because I would feel I was letting myself down as a musician. "We've had happy times, we've had a lot of great times together and those I will remember in times to come. There have also been a lot of bad times, but owing to the way life takes you, you cannot expect to be knocked out with what is happening all the time. "But the greatest thing for me in the Bee Gees has been the influence of the Gibb brothers on me and the travelling we have done over the past few years. "The places we have been have



VINCE MELOUNEY — "The talent I have doesn't come up to the standard of the Gibb brothers."

by other groups and they lose their character, but these boys were separate from the usual group scene.

Whatever his personal future, Vince will always be involved in music, and his ideal is to perform at the Philharmonic Hall at the Lincoln Centre because no pop group has come up to a high enough standard to play there before. "To play there I would be the happiest guy in the world."

He says: "I dearly believe that for people to buy records you don't have to record blatantly commercial music. It all depends how melodious the melody is, what is happening in the background. The rhythm should augment the vocal and the vocal should augment the rhythm."

"You can get so many beautiful things happening and it is still commercial. I think Arthur Brown is trying to do that. But a lot of groups that are making it, like the Doors and Jefferson Airplane, have gone out with weird ideas that haven't quite come off."

Influence

Like Colin, Vince is currently feeling the influence of the Beatles through their album "Music From The Big Pink." He says: "I am influenced to the extent that I can see why they are doing and I respect that. I've let their ideas influence me but I haven't used them. I've let their ideas augment my ideas."

And he said suddenly: "I have just found out in the last few months that there are so many beautiful things in this world that I could never see before. I've learnt so much about people that I want to go on learning a lot more."

The guitarist who has passed through more groups than he can remember in search of his musical ideal will succeed because, more than anything, he has the will to.

playing commercial music but with a brilliant feel and the use of a lot of unconventional styling. "Personally I dig an music. Anything where a lot of thought has gone into it. Doesn't have to be jazz or blues or anything. And their music had a hell of a lot of thought behind it. "This is what I am interested in because the harder you work the better a musician you become. But they have so much in this group. Not only brilliant musicians, they have a lot of character. "A lot of groups are influenced

From YOU to US

Edited by TONY BROMLEY

CHRISTINE COLCLOUGH (Stoke-on-Trent): For Colin Britton to have made public the implication that Elvis Presley is a racist and Fascist is for him to come very close to libel. The situation is preposterous — groundless, squalid, political allegations being made against an all-unsuspecting singer. What irrelevant, maliciousness, stupidity and irreverence!

PATRICIA WENT (Leamington Spa): Regarding Howard Newcomb's (Casuals) statements to Alan Smith, I must write in defence of

the audience at the Scott Walker show at Coventry. I'm sure the Love Affair and Scott would disagree with Howard Newcomb — they were both given a very good reception and put on a great act. Unfortunately the Casuals have no personality or stage presentation — so they did not get the response from the audience they expected!

LYNDA CLARK (Leamington Spa): About the Scott Walker show at Coventry. What on earth does Howard Newcomb mean when he says, "The audience was lousy..."? For once, people go to see a show and they sit back to enjoy the music, instead of drowning the artist(s) with screams and general hysterics. What thanks do they get? Dead, like stuffed dummies? Although they would never admit it, the Casuals were scared! Yes, frightened that people may hear what they actually play and sing. Rubbish usually, and when live — FLAT. Kindly tell Howard not to hurt his fans — surely they are important. After all they were only trying to appreciate instead of ruin the music of their idols.

ANDREW J. SMITH (Stoke-on-Trent): Why on earth do so many people rave over Julie Driscoll, the eccentric bean-pole, after only one hit record? She can only sing one style of song, and when she does she puts no feeling into it. How much longer have we got to suffer her dead pan expression and monotonous hand waving? We get more than enough of the traffic warden imitations from Dusty Springfield!

Lets have more articles on good girl singers like Sharon Tandy, Pat Arnold and Shelly Flint, instead of wasting space on Jools and her damnable bag of raw carrots!

JANE AND SUSAN (Cardiff): Who do Ann Mulhoney and Jane Rent think they are? (FYTU sept 21st). Who gave them the right to criticise the very talented Doors? They must both be thick to be able to sit down and knock this fabulous group. The Doors have MANY fans in Britain, and the quicker those two silly, ignorant little girls realise that the better! The Doors got to No. 1 in America with "Light My Fire" and "Hello Love You" but, of course, they already know about that, don't they? If it's their worthless opinion that it's an insult to British intelligence to be offered such drivel! then they can keep it!

MIKE McEWAN (Forfar, Angus): I'm thoroughly sickened with Stuart Henry on Sunday mornings! As a Scot I feel that he gives us a terrible image with his chronic phony accent and self admiration. As for his sentimental slushy lost persons ad, who does he think he is — Godfrey Winn?

WHO'S WHERE

- ONE-NIGHTERS: JOHNNY CASH: Glasgow Odeon (1), Walthamstow Granada (2), Birmingham Empire (3) MOVER: Kings College, London (1), Leicester University (2). TOM JONES: Manchester Odeon (1), Birmingham Odeon (2&3). DEE DEE WARWICK: Liverpool Dingo's (1), Nottingham Boat (2), Purley Odeon (2&3). INCREDIBLE STRING BAND: Brighton Dome (1), Royal Albert Hall (2). JOHNNY MATTHEW: Royal Festival Hall (1), Coventry Theatre (3). SHOW STOPPERS: Tottenham Royal (1), West Bromwich Adelphi (2), Leyton Spinning Disc (3), Barrow Club (4). DUBLINERS: Liverpool Philharmonic Hall (1), Birmingham Town Hall (2), Croydon Fairfield Hall (3), Portsmouth Guildhall (4), Bristol Colston Hall (5). ARTHUR BROWN: Hull Granada (8). COCKER: Walthamstow Granada (8). SHOW/CABARET: FRANKIE VAUGHAN: Hull Walthamstow Country Club (from 3rd for one week). LEAGY LEE: Stockton Tite's (for one week from the 3rd). SOLDON KING: Stockton Fiesta (for one week from the 3rd). MATT MONRO: Wakefield Theatre Club (for one week from the 3rd). JOHNNIE RAY: Orlerton Bevercotas Club (for one week from the 3rd).

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JETHRO TO TOUR HERE

A RATHER smashing deal has been negotiated in this country for Jethro Tull, who, it is reported, received a total of \$200,000 for signing with Reprise, all set to release their first album in January, though it's not sure whether it will be their current British LP, "This Was."

The four-man group will make its first tour here in January, and needless to say, will make a strong bid for the underground.

Ballard twins

FLORENCE Ballard, former member of the Supremes, who quit to go solo some time ago, has given birth to twins. Both girls, they were premature but everything's groovy. Florence now recording for ABC Records, is married to Thomas Chapman, a former member of Berry Gordy's Motown staff, who now acts as her manager. She'll start work again by the end of the year. Can't let a week go by without reporting on the progress of the Jeff Beck and Ten Years After tours, it seems that every time one of the groups plays a date, the other one has a new record or two on record! The Philadelphia last weekend, turned out to be a groove when both groups hit the Electric Factory at the same time. That was called wow!

When Cash sang looking down the barrel of a gun!

THE most captive audience Johnny Cash has ever had was a few months ago when he and his show visited Folsom Prison and performed for the inmates. The programme was recorded and the resultant LP is a big hit in the album charts.

Talking about the event at his London hotel Johnny said: "All the prisoners were in the yard for the show except for five hundred tough nuts who are permanently in their cell. The response was so great that we asked if we could do another show and record it and they said 'any time.' "I mentioned the idea two or three times six years ago and a date was set but later we dropped it. It would be a problem to do a show like that except that a preacher friend of mine — and I do have a friend who's a preacher — gives sermons every twelfth Sunday at the prison and I had also done a show at San Quentin.

Old friend

"We had never had a reaction from an audience like we had from those men. When I did 'Cocaine Blues', they went wild. It was part of their life. I was singing about their reason for living — murder, rape, dope, the whole bitter scene of life. I was like an old friend from back home."

Sitting in the room with Johnny, his lovely wife, June Carter, and I was Carl Perkins who is a member of Johnny's travelling show. I wrote a song called 'Ten Commandments. It has a 3D cover showing the church where the sermon on the mount was delivered."

June mentioned the fact that Carl's new record, "Restless," was very good and Carl spoke a little about it. "This is the first time since Sun that I've used my own instrumentation. I play my own lead guitar and all that. I'm gonna make an LP of all the old rock songs, putting some of the greats in."

The mutual admiration society, which really is quite pleasant, came into force again as June said: "On our last tour, the rockers came to see Carl, he was their man, but they liked John and went



JOHNNY CASH and his wife JUNE CARTER pictured recently in London.

Cash in The Holy Land' which we did in Israel." Johnny said, "I took the tape recorder everywhere with me and recorded the sounds of places like the market place in Nazareth and the Walling Wall in Jerusalem. At Mount Tabar, where we were talking about Moses, I wrote a song called 'Ten Commandments. It has a 3D cover showing the church where the sermon on the mount was delivered."

By RICHARD GREEN

who also reviews the show...

for him... and I guess they felt sorry for me and treated me well." And then, the trio had to leave for the opening night of their tour in Manchester, which I couldn't attend, but on Sunday at the London Palladium, Johnny really wowed 'em.

He took over the second half and, as we expected, delivered a succession of his best-known songs, plus a few new ones, "I Walk The Line," "Five Feet High And Rising," and "Ring Of Fire" were marvellous, then Johnny did sermons on the prison and "Cocaine Blues" from the LP — and the fans went wild.

There were rockers mixing with country and western fans and smart-suited people enjoying the show and not displaying any signs of friction.

Appreciative

Johnny was well on form, backed by the Tennessee Three, and playing guitar himself. June joined in for "Jackson" which he wrote and which was a hit here for Nancy Sinatra and Lee Hazlewood.

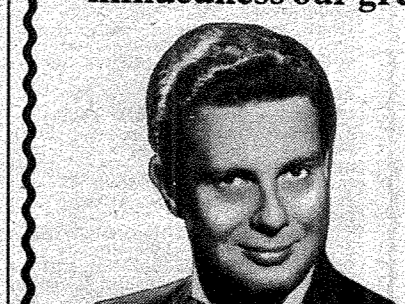
June has been on earlier with the Carter Family — her mother and two sisters — and sung songs which are best known in America. They are a very good quartet and the full house showed its appreciation in no mean way.

Carl Perkins, with his peculiar habit of shrugging and doing a walking movement without even shifting from the spot, caused a near-riot from the more demonstrative section of the house with "Blue Suede Shoes" — "Get A Woman" and "Matchbox" — a trio of songs guaranteed to excite.

Making their British debut, the Statler Brothers — a four-piece group — performed their hit "Flowers On The Wall," plus the spiritual "Great Thou Art" and "This Old House" and got a good feeling going. As one and the Tennessee Three who backed the entire show and were real stalwarts.

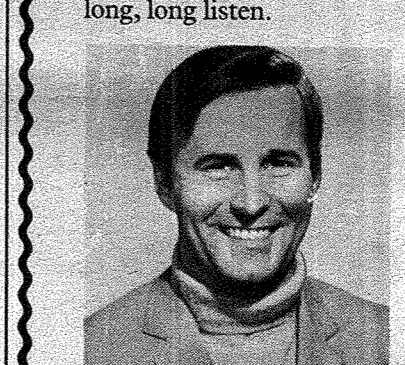
AN EXTRA LARGE HELPING OF LOVE!

That's on the LP menu from RCA this month. What single-mindedness our great songwriters and artists seem to have!



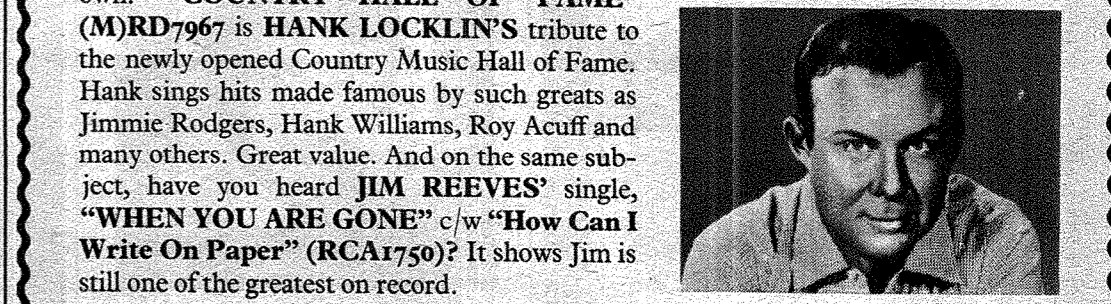
Take the ever-smooth and swinging PETER NERO, for instance. His latest album is "PETER NERO PLAYS LOVE IS BLUE AND TEN OTHER GREAT SONGS" (S)SF7962 (MRD)7962. The title just about tells you everything really. Listening to that distinctive Nero sound will tell you the rest.

Another smoothie par excellence is HARRY BELAFONTE. His contribution to the RCA love-in is "BELAFONTE SINGS OF LOVE" (S)SF7963 (MRD)7963. That beautiful Belafonte voice is backed by some of the most exciting arrangements on disc at the moment, in such 'classics' as 'By the time I get to Phoenix'. Well worth a long, long listen.



The golden tenor of the Black & White Minstrels, JOHN BOULTER, sings "THE WORLD'S GREAT LOVE SONGS" (S)SF7968 (MRD)7968. This is a heart-warming collection of some of the truly unforgettable ballads, old and new. Think forward to Christmas, Mum will love this one.

Another unforgettable collection is AL HIRT's "UNFORGETTABLE" (S)SF7961 (MRD)7961. Al's highly individual trumpet sound is featured in eleven numbers — all of them million-sellers. Taking a slight rest from the love-stakes, there are two exceptional Country and West albums out this month. "MAKE MINE COUNTRY" (M)RD7966 is an album of CHARLEY PRIDE singing songs he's really made his own. "COUNTRY HALL OF FAME" (M)RD7967 is HANK LOCKLIN'S tribute to the newly opened Country Music Hall of Fame. Hank sings hits made famous by such greats as Jimmie Rodgers, Hank Williams, Roy Acuff and many others. Great value. And on the same subject, have you heard JIM REEVES' single, "WHEN YOU ARE GONE" c/w "How Can I Write On Paper" (RCA750)? It shows Jim is still one of the greatest on record.



The sensational show 'Hair' is rocking London right now, and if you've seen the show, or excerpts from it on TV, you'll know just how terrific the music is. You can get the ORIGINAL BROADWAY CAST RECORDING OF "HAIR" (S)SF7959 (M)RD7959 in record stores now. And, if your budget's not quite up to an album this week, that fabulous artist NINA SIMONE has recorded one of the show's liveliest numbers — "AIN'T GOT NO — I GOT LIFE" c/w "You Gotta Do" (RCA743) You gotta hear it!



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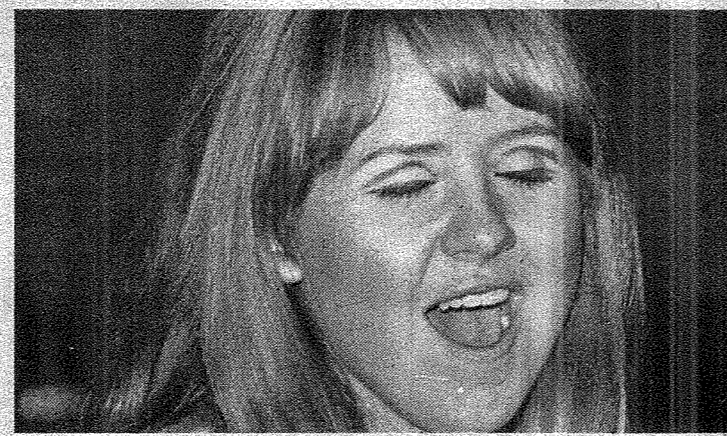
TOP SINGLES REVIEWED BY DEREK JOHNSON



FOUR TOPS (l to r) RENALDO BENSON, LEVI STUBBS, ABDUL FAKIR, and LAWRENCE PAYTON.

FOUR TOPS TAKE TAMLA CROWN

FOUR TOPS: *I'm In A Different World (Tamla Motown).
THIS year, the Four Tops have taken over from the Supremes as Tamla's most successful attraction. And it's significant that, although the label has been experiencing something of a recess, the Tops' discs have never failed to make a favourable impression.



Vehement Lulu

LULU: * I'm A Tiger (Columbia).

WRITTEN by Marty Wilde and Ronnie Scott, who are currently enjoying considerable hit parade success, this is right up Lulu's street. As the title implies, it's a song that calls for a vehement attacking approach — and nobody is more adept than the Scottish lass at turning on the dynamism.

It's a bright mid-tempo number, with a bouncy beat, brass and a chanting group as a fitting backing to the soloist's radiant and magnetic personality. The lyric is extremely repetitive, with the title phrase repeated over and over — which, of course, means that it registers quickly.

But with all due respect to the composers, I don't regard it as a particularly outstanding song — certainly not as good as Lulu's last two, "Me The Peaceful Heart" and "Boy." But the sparkling performance, coupled with her immense popularity, will doubtless carry it.

* TIPPED FOR CHARTS
† CHART POSSIBLE

HAPPENINGS:
†Crazy Rhythm (B.T. Puppy).

For the past year or so, the Happenings have been specialising in updating evergreens from the past, and this is their latest effort. I suppose everyone knows "Crazy Rhythm" — but you've certainly never before heard it performed like this, that's for sure.

It's been infused with a sparkling West Coast sound, laced with falsettos and counter-harmonies, plus a snappy shuffle beat. And the vocal chorus at the start and finish has a very close affinity to bubble-gum music.

This is a highly commercial and very catchy disc — ideal for discoteques, and equally suitable for enjoying in the privacy of your own home. If Radio 1 latches on to it, I suspect it will, the Happening could have a hit.

HARSH REALITY:
†Tobacco Ash Sunday (Phillips).

A new British group with a gutsy blues sound. This is a slow r-and-b number, powerfully and intensely handled by the soloist, with a solid backing of singing organ and drums. They say comparisons are odious, but I couldn't help thinking of Procol Harum as I listened to this — I suppose it's because the singer is rather like Gary Brooker, and the organ sound is reminiscent of "Whiter Shade of Pale." Anyway, this is a disc with considerable impact, and it could spring a surprise.

WAYNE NEWTON:
Town And Country (MGM).

I'm always intrigued by Wayne Newton, because his voice is so babyish and unaffected. On this disc, he is obviously trying to do a Bobby Goldsboro — it reflects the reminiscences on a past romance, and is intimately related by Wayne.

There's a lilting rhythm, sweeping strings and heavenly choir. The tune is quite appealing, and Wayne handles the lyric with just the right degree of poignancy and wistfulness. Nice, but not quite in the Goldsboro class.

Change for Box Tops

TI Met Her In Church (Bell).
SOMETHING of a change for the Box Tops. This has a slowly rolling beat, clanking piano and organ — with hand-claps and shouts of "hallelujah" — emphasising the revivalist-gospel flavour. Soloed by throaty-voiced Alex Chilton, with spirited chanting from the other boys.

Only thing I don't like about it is when, in the middle passage, it breaks tempo and slows almost to a halt. Otherwise, the bounce beat is infectious and the repetitive chorus is easy to sing along with.

Can't be wholly optimistic of its chances, bearing in mind all the other potential hits that are being issued in the big pre-Christmas rush and the fact that it's an album track won't help to boost sales, either.

But, apart from the middle section, it's bright and catchy — and it must be a strong contender.

PRETTY THINGS:
Private Sorrow (Columbia).

This is a track from the Pretty Things' forthcoming album, which traces the life cycle of a man. Written by the group, it has a fascinating lyric — soloed with startling echo chanting.

The guitar work behind the vocal is extremely impressive, and nagging in its continual repetition of the same riff phrase. Gets a bit weird towards the end, with the sound of marching feet accompanying the reading of a roll of honour — and that's no doubt because it has been taken out of the context of the LP.

Interesting and thought-provoking, but maybe a shade too way-out.

WILSON PICKETT:
I Found A True Love (Atlantic).

Although the song itself isn't as memorable as such Wilson Pickett classics as "In The Midnight Hour," the shortcomings of the material can readily be overlooked. Because this is an electrifying, almost pulsating disc.

Hares along at a frantic pace, with a supercharged beat and socking brass — and above all, there's Wilson blowing his top in one of the most galvanising r-and-b vocals I've heard for ages.

He shouts, urges, beseeches, screams—and sometimes even sings! And the overall effect is sheer dynamite. Having said that, I must add that it's not everyone's cup of tea, so hear it before you buy.

It's an up-beat number, with the leader's hoarse bluesy tones soaring above the chanting of the other boys. The backing is punchy — noteworthy for the familiar heavy beat, biting brass and a magnificently scored string section.

Indeed, such is the fire and verve that the Tops inject into their performance, that the whole disc seems to come alive. Material-wise, the group has recorded better — but it's still fairly catchy.

EDDIE FLOYD:
I've Never Found A Girl (Stax).

Despite many attempts, Eddie Floyd has not been able to follow-up his Chart debut with "Knock On Wood" — and I shall be very surprised if he does so with this latest offering.

It's a rhythmic ballad, slight under medium pace, in which Eddie's soulful styling is backed by strings, muted brass, background chanting and an unobtrusive plod beat.

It's one of those discs that excludes the so-called "coloured feel" in abundance — but, while I have nothing but praise for the performance, I'm afraid the material is extremely weak.

EASY GOING KING OTIS

OTIS REDDING: *Champagne And Wine (Atlantic).

[T IS ironic that Otis Redding's popularity should have doubled since his tragic death. Or perhaps I should say that public awareness of his talent has increased twofold. So it is fortunate that Atlantic still has a stockpile of his recordings upon which to draw.

This is Otis in relaxed, easy-going style — in complete contrast from the uninhibited r-and-b raving at which he was equally adept. In many respects, the tempo and the casual good-natured treatment are similar to "Dock Of The Bay" — and even the melody is vaguely reminiscent from time to time — but the material is not nearly as strong.

All the same, bearing in mind the cult which has grown around the name of Redding, I think it highly probable that this will find its way into the Chart — even though it's far from being the best track he ever recorded.

STAX PICKINGS

THE Stax label is now distributed in Britain through EMI — but, for some reason, the first releases on the new outlet failed to reach me. So rather belatedly let's take a quick look at the three most interesting discs among the initial batch. That supreme stylist Carla Thomas contributes a snappy soul treatment of "Where Do I Go" — which, like Nina Simone's new hit single, comes from "the musical 'Hair.'" That immensely popular instrumental unit Booker T and the M.G.s offer "Soul Limbo," a record which should set all the discoteques jumping from Land's End to John O'Groats. And there's a delicious soul ballad titled "Private Number" with a slow but solid beat, featuring the combined talents of Judy Clay and William Bell.

DEE DEE WARWICK:
I'll Be Better Off (Mercury).

Dee Dee Warwick is blessed with many of the qualities of her sister Dionne — though she lacks the warmth and intimacy that makes it sound as though she is singing to you alone. All the same, she makes a commendable job of this powerful beat-ballad.

It's a soulful expressive styling encased in a rich scoring of strings, brass and chanting group. Don't think the song really does her justice — but remember that she's in Britain right now to promote it.

MORE SINGLES PAGE 10

9 DAMN GOOD RECORDS

- 1 DEENA WEBSTER Scarborough Fair Parlophone R5738
- 2 THE GODS Baby's Rich Columbia DB8486
- 3 THE LOCOMOTIVE Rudi's In Love Parlophone R5718
- 4 DON PARTRIDGE Top Man Columbia DB8484
- 5 THE BARRON KNIGHTS An Olympic Record Columbia DB8485
- 6 DEEP PURPLE Hush Parlophone R5708
- 7 PAUL PETERSON A Little Bit For Sandy Tamla Motown TM6570
- 8 THE STONE GRAPHICS Traveller Man Parlophone R5735
- 9 THE SCAFFOLD Lily The Pink Buttons Of Your Mind Parlophone R5734

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New Singles

3757 Paul Revere & The Raiders Cinderella Sunshine
3797 James Royal Time On My Mind
3798 Force West Like The Tide, Like The Ocean
58-3789 Barbara And Brenda Never Love A Robin

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Singles — off and running

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3708 The Marmalade Wait For Me Mary-Anne
56-3702 Cupid's Inspiration My World
58-3707 Sly & The Family Stone M'Lady
3749 The Pattersons I Don't Want To Be A Memory

3745 The United States Of America Garden Of Earthly Delights
3754 Roly Daniels Love Is A Symphony
3785 Anita Harris Le Bon
3764 The Gun Race With The Devil
58-3670 Bandwagon Breakin' Down The Walls Of Heartache

CBS Records 28/30 Theobalds Road London WC1

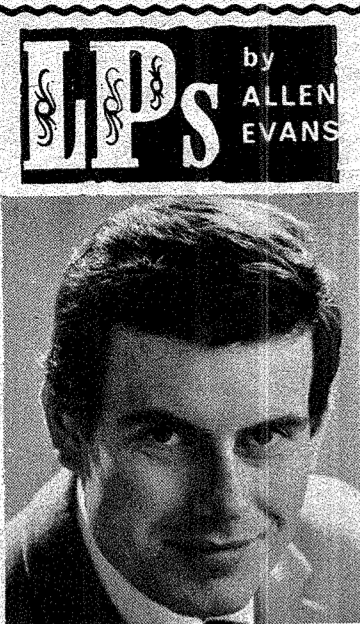
THE PEDDLERS: THREE IN A CELL (CBS 4321)
 Eleven most tuneful and originally instrumented numbers, including a swinging '20s fiddle, a fascinating Basin Street Blues, and a dramatic Prime Of Life. The organ is smooth and lively, thanks to Roy Phillips; Tab Martin's bass rock steady without being too overt; Trevor Morley solid on drums. And Roy supplies a blues-soul voice that marks him down for a first-class impersonator of the Negro sound.

Other titles: Coming Home Baby, On A Clear Day, Moody Likes Me, I'm A Boy In Love, People, Still Of The Night, Just A Pretty Song, Last Content.

TOM SPRINGFIELD: SUN SONGS (Decca SKL 4957)
 We tend to forget that Tom Springfield was the lead singer in the famous Springfield trio, so why shouldn't he take time out from his distinguished composing career to quietly and intimately sing us a few Latin-tinged songs, backed tastefully by a girl group and good orchestra? Tom has a pleasant voice and if it is not compelling, it is interesting. He would do well in cabaret of the small room type and I found his sad and wistful mood rather fascinating. He sings in Spanish with great conviction. Guantanamera and two of the best songs—Signora Steinway and As Long As There Is You—are his own compositions. It's quite fun to make out all the foreign phrases in Night School, a really ingenious lyric by Tom. Sister Dusty writes the sleeve notes.

Other titles: Here, There And Everywhere, Like A Long As There Is You, Anna, Brazilian Love Song, Manha De Carnaval, Ugly Woman, A Banda, Estrada Do Sol.

NITTY GRITTY DIRT BAND: PURE DIRT (Liberty LBS 83122)
 This group comprises six Californians with a wide range of style and material. It's Raining Here In Long Beach has a strong

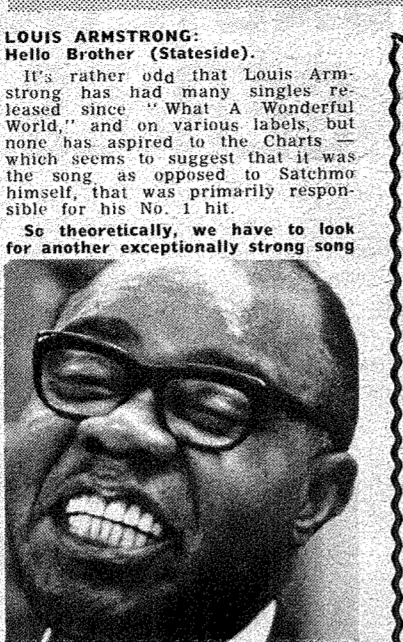


TOM SPRINGFIELD

MUSIC FOR PLEASURE
 HIS 13s 11d LP label has four good ones for you:
TIJUANA CHRISTMAS (MFP 1266), featuring eight known carols in the current Mexican trumpet style by the Sound Of Brass.
ALICE IN WONDERLAND (MFP 1267/8) is a double LP of Lewis Carroll's famous story, featuring Dick Rogers, Kenneth Connor, Tommy Cooper and many other stars. The two albums, recorded a few years ago, are priced at 27s 10d.
ROCK, ROCK, ROCK (MFP 1273) gives you a dozen top rock songs — All Shook Up, Heart-Broke Hotel, Good Gosh Miss Molly, etc. — by the MFP Hits Group.
SHELLEY BERMAN (MFP 1269) is the American comedian who has those hilarious telephone conversations and lets you in on his side of them. On this 1965 recorded LP the doses of riddles, flowers, department store, father and son and complete neuroses.

STUDIO 2 STEREO
 For collectors of these extremely well-produced and finely recorded albums there are four more Studio 2 Stereo discs from EMI's Columbia label:
MIKE WINMES SINGERS WITH ORCHESTRA (TWO 212) title this tuneful, swinging set "Love Is A Happy Thing" and include Up Up And Away, Come Back To Me and Summertime.
MORIE P. A. RAMON AND STRINGS: SOUL COAXING (TWO 207), Romantic sounding and lush music, using Michel Polnareff's noted ditty as a title tune, and adding eleven more top melodies.
BLUE ACKER (TWO 230) makes clarinet magic of eight noted blues instrumentals like Royal Garden Blues, Mood Indigo and Festival Junction, aided by Stan Tracey's Big Brass.
JOE LOSS AND ORCHESTRA (TWO 224), go Latin La La Loss, with a dozen driving cha, cha, tango, samba, pass doble and Cuban beat numbers.

MORE SINGLE REVIEWS Contd from page 6



LOUIS ARMSTRONG

OHIO EXPRESS tribute to — bubblegum!
OHIO EXPRESS: Chewy Chewy (Buddah). WELL, you couldn't get much closer to "bubblegum music" than the title of this disc, could you? This must be the first time any composer has devoted an entire lyric to the pleasures of chewing gum! To a large extent, this is the continuing story of "Yummy Yummy" — except that in the novelty and oft-repeated chorus, the word "chewy" replaces "yummy."
 It's a happy-go-lucky disc, with a swirling pipe-organ providing a fairground effect, and rattling tambourine accentuating the beat. And, needless to say, the vocal is gay and light-hearted.
 All things considered, a record that's guaranteed to get your party going with a swing because even if no-one dances to it, they'll certainly sing along with it. But the fact that it is too closely related to "Yummy" could hamper its chances in the hit parade.

LOUIS ARMSTRONG: Hello Brother (Stateside). It's rather odd that Louis Armstrong has had many singles released since "What A Wonderful World", and on various labels, but none has aspired to the Charts — which seems to suggest that it was the song as opposed to Satchmo himself, that was primarily responsible for his No. 1 hit.
 So theoretically, we have to look for an exceptionally strong song there.

Se theologically, we have to look for an exceptionally strong song there.

TREMS, LADE IN ISRAEL (Continued from page 3)

came out to them), and left each evening by coach for the dates, the longest being some 60 miles away (except for a free concert they were due to do on this Wednesday for the Israeli air force in the Sinai desert, to which they were being flown in jet fighter planes). Because of the crowds, the ever-cautious Zemach had the boys in the theatre long before the show was due to start. Sometimes they see a film or have fun taking off the Shadows (Junior Campbell as Hank, Graham Knights as John and Rick West as Bruce), doing the step-overs bit and other sounding exactly like them. Or impersonator John Satter (Starlite booker) come take-off of various promoters he deals with in England — kept us laughing. Or drummer Alan Whitehead holding his own against the only Englishman with four Glaswegians in the Marmalade (and doing okay), or Pat Fairley making us rock at his risqué answers when interviewed by a prim radio lady backstage in Jerusalem. Another amusing guy was Abe Fienberg, sales manager of the thriving CBS set-up in Israel. He took me to the factory, where I found the office and pressing plant all under one roof and one one-floor trucks waiting to take the product directly to retailers all over the country. Working there were girls from some 12 different countries with 12 different languages under the progressive management of Simon Schmidt and his wife, Shirley. Two visits to Mandy's discotheque in Tel Aviv were great fun for the boys and Mandy Rice-Davies played the piano for three nights before her baby daughter was born, explaining to me why every third disc played was Mary Hopkin's "Those Were The Days", saying: "We Welsh girls must stick together."

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DUNHILL
RICHARD HARRIS
The Yard Went On Forever
Stateside/Dunhill SS8001

Stateside
DUNHILL
MAMA CASS
California Earthquake
Stateside/Dunhill SS8002

Stateside
DUNHILL
STEPPEWOLF
Magic Carpet Ride
Stateside/Dunhill SS8003

Stateside
DUNHILL
PICARDY
Montage
(From the film "How Sweet It Is")
Stateside/Dunhill SS8004

...and other heavy names to watch for
THE MAMAS AND THE PAPAS
JIMMY WEBB · GRASSROOTS · WINGS

EMI
THE GREATEST RECORDING ORGANISATION IN THE WORLD

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One —
 A chart-breaking group with another one that's about to make it.
THE HERD 'SUNSHINE COTTAGE'
 TF975.

Two —
 And gaining fans fast.
APHRODITES CHILD 'RAIN AND TEARS'
 MF1039

Three —
 A lovely ballad with big chart potential.
RONNIE CARROLL 'LONELY AFTERNOON'
 BF1720

Hear 'em — and you'll want 'em!

9 MORE DAMN GOOD RECORDS

- DES O'CONNOR**
One, Two, Three O'Leary
Columbia DB8492
- ISLEY BROTHERS**
This Old Heart Of Mine
Tamil Motown TMG555
- MARVIN GAYE & TAMMI TERRELL**
You're All I Need To Get By
Tamil Motown TMG668
- EDWIN STARR**
25 Miles
Tamil Motown TMG672
- BOB KUBAN AND THE IN-MEN**
The Heater
Bell BLL1027
- BRUCE CHANNEL**
Try Me
Bell BLL1030
- BOOKER T. & THE M.G.'s**
Soul-Limbo
STAX 102
- JUDY CLAY AND WILLIAM BELL**
Private Number
STAX 101
- CARLA THOMAS**
Where Do I Go
STAX 103

DON'T MISS THEM
EMI

THE GREATEST RECORDING ORGANISATION IN THE WORLD

5 YEARS AGO	10 YEARS AGO	15 YEARS AGO
1 TOP TEN 1963—Week ending Nov. 1 YOU'LL NEVER WALK ALONE Gerry and the Pacemakers (Columbia)	1 TOP TEN 1958—Week ending Oct. 31 YOU'LL NEVER WALK ALONE Gerry and the Pacemakers (Columbia)	1 TOP TEN 1953—Week ending Oct. 30 HEY JOE Frankie Laine (Philips)
2 SHE LOVES YOU Beatles (Parlophone)	2 MOON CUPID / CAROLINA HOON Connie Francis (MGM)	2 LOOK AT THAT GIRL Guy Mitchell (Philips)
3 DO YOU LOVE ME Brian Poole and the Tremeloes (Decca)	3 DIRT DOG Everly Brothers (London)	3 ANSWER ME Frankie Laine (Philips)
4 SHIRLEY BASSEY (Columbia)	4 MOVE IT Cliff Richard (Columbia)	4 ANSWER ME Frankie Laine (Philips)
5 BLUE BAYOU Roy Orbison (London)	5 A CERTAIN SMILE Johnny Mathis (Fontana)	5 WHERE DO I GO Frankie Laine (Philips)
6 SUGAR AND SPICE Searchers (Pye)	6 IT'S ALL IN THE GAME Tommy Edwards (MGM)	6 I BELIEVE Frankie Laine (Philips)
7 WHEN HE KISSED ME Crystals (London)	7 THEN HE CROULE Elvis Presley (HMV)	7 KISS Dean Martin (Capitol)
8 BE MY BABY Ronettes (London)	8 TOO LATE Poni-Tails (HMV)	8 POPPA Diana Decker (Columbia)
9 MEMPHIS TENNESSEE Chuck Berry (Pye Int'l)	9 HOOTS MON Lord Rocking (Parlophone)	9 SWEDISH RHAPSODY Mantovani (Decca)
10 THE FIRST TIME Adam Faith (Parlophone)	10 VOLARE Dean Martin (Capitol)	10 CAN'T IT Nat Cole (Capitol)

NME TOP 30

(Week ending Wednesday, October 30, 1968)

LAST WEEK	THIS WEEK	TITLE	ARTIST	RECORD LABEL	WEEKS ON CHART	HIGHEST POSITION
6	1	THOSE WERE THE DAYS	Mary Hopkin (Apple)	4	1	1
1	2	WITH A LITTLE HELP FROM MY FRIENDS	Joe Cocker (Regal Zonophone)	4	2	2
9	3	THE GOOD, THE BAD & THE UGLY	Hugo Montenegro (RCA)	5	3	3
2	4	LITTLE ARROWS	Leapy Lee (MCA)	9	2	2
11	5	ONLY ONE WOMAN	Marbles (Polydor)	4	5	5
5	6	MY LITTLE LADY	Tremeloes (CBS)	6	5	5
7	7	LISTEN TO ME	Hollies (Parlophone)	5	7	7
3	8	JESAMINE	Casuals (Decca)	10	2	2
20	9	THIS OLD HEART OF MINE	Isley Brothers (Tamil Motown)	2	9	9
8	10	LES BICYCLETES DE BELSIZE	Engelbert Humperdinck (Decca)	7	8	8
14	11	LIGHT MY FIRE	Jose Feliciano (RCA)	6	11	11
10	12	A DAY WITHOUT LOVE	Love Affair (CBS)	7	9	9
4	13	HEY JUDE	Beatles (Apple)	9	1	1
21	14	ELOISE	Barry Ryan (MGM)	2	13	13
18	15	ALL ALONG THE WATCHTOWER	Jimi Hendrix Experience (Track)	2	15	15
12	16	THE RED BALLOON	Dave Clark Five (Columbia)	6	6	6
15	17	THE WRECK OF THE ANTOINETTE	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	6	15	15
29	18	BREAKING DOWN THE WALLS OF HEARTACHE	Bandwagon (Direction)	2	18	18
13	19	LADY WILLPOWER	Gary Puckett & the Union Gap (CBS)	12	6	6
20	20	MEXICO	Long John Baldry (Pye)	1	20	20
21	21	YOU'RE ALL I NEED	Marvin Gaye & Tammi Terrell (Tamil Motown)	2	21	21
26	22	MAGIC BUS	Who (Track)	2	22	22
23	23	AIN'T GOT NO—I GOT LIFE	Nina Simone (RCA)	1	23	23
28	24	IF I KNEW THEN WHAT I KNOW NOW	Val Doonican (Pye)	2	24	24
24	25	ELENORE	Turtles (London)	1	24	24
26	26	IT'S IN HIS KISS	Betty Everett (President)	1	26	26
27	27	MAY I HAVE THE NEXT DREAM WITH YOU	Malcolm Roberts (Major Minor)	1	27	27
28	28	RUDI'S IN LOVE	Locomotive (Parlophone)	1	28	28
26	29	SUNSHINE OF YOUR LOVE	Cream (Polydor)	3	26	26
30	30	SUNSHINE COTTAGE	Herd (Fontana)	1	30	30

Britain's Top 15 LPs

LAST WEEK	THIS WEEK	TITLE	ARTIST	RECORD LABEL	WEEKS ON CHART	HIGHEST POSITION
1	1	HOLLIES GREATEST HITS	(Parlophone)	12	1	1
2	2	THE SEEKERS AT THE TALK OF THE TOWN	(Columbia)	8	2	2
3	3	IDEA	Bee Gees (Polydor)	6	3	3
5	4	SOUND OF MUSIC	Soundtrack (RCA)	186	1	1
8	5	THIS WAS	Jethro Tull (Island)	2	5	5
4	6	BOOKENDS	Simon and Garfunkel (CBS)	15	1	1
7	7	TRAFFIC	(Island)	3	7	7
6	8	DELILAH	Tom Jones (Decca)	15	1	1
9	9	THE GOOD, THE BAD & THE UGLY	Soundtrack (United Artists)	1	9	9
10	10	ELECTRIC LADYLAND	Jimi Hendrix Experience (Track)	1	10	10
11	11	A MAN WITHOUT LOVE	Engelbert Humperdinck (Decca)	15	3	3
14	12	WAITING FOR THE SUN	Doors (Elektra)	7	8	8
10	13	WHEELS OF FIRE	(Double Album) Cream (Polydor)	12	4	4
14	14	JUNGLE BOOK	Soundtrack (Disneyland)	25	6	6
13	15	BOOGIE WITH CANNED HEAT	(Liberty)	12	5	5

New Singles

Anan Madena 7N 17642

Dean Martin Not Enough Indians RS 20780

Marty Feldman Funny He Never Married 7N 17643

The Happenings Crazy Rhythm BTS 45545

BEST SELLING POP RECORDS IN U.S.
 By courtesy of "Billboard"
 (This week ending, October 29, 1968)

LAST WEEK	THIS WEEK	TITLE	ARTIST	RECORD LABEL
1	1	THEY'RE GONNA LOVE YOU	Beattles	Capitol
2	2	THOSE WERE THE DAYS	Mary Hopkin	Apple
3	3	LITTLE GREEN APPLES	O. C. Smith	Capitol
4	4	FIRE	Crazy World of Arthur Brown	Mercury
5	5	MIDNIGHT CONFESIONS	Grassroots	Mercury
6	6	OVER YOU	Gary Puckett/Union Gap	Mercury
7	7	HOLD ME TIGHT	Johnny Nash	Mercury
8	8	WHITE ROOM	Diana Ross/Supremes	Mercury
9	9	SUZIE Q	Creedence Clearwater	Mercury
10	10	MAGIC CARPET RIDE	SteppeWolf	Mercury
11	11	PIECE OF MY HEART	Big Brother & Holding Company	Mercury
12	12	GIRL WATCHER	Jeanette Sears	Mercury
13	13	FIVE GOTTA GET A MESSAGE	Bees	Mercury
14	14	SPECIAL ANGEL	Vogues	Mercury
15	15	WESTERN UNION	Mercury	Mercury
16	16	REVOLUTION	Janet	Mercury
17	17	SAY IT LOUD	James Brown/Famous Flames	Mercury
18	18	SHAPE OF THINGS TO COME	Max Frost/Troopers	Mercury
19	19	FOOL FOR YOU	Impressions	Mercury
20	20	ALL ALONG THE WATCHTOWER	Jimmi Hendrix Experience	Mercury
21	21	COURT BROTHERS	Uniques	Mercury
22	22	HHEEL SNEAKERS	Uniques	Mercury
23	23	BANG-SHANG-A-LANG	Archies	Mercury
24	24	MAKING LOVE	John Taylor	Mercury
25	25	IN-A-GIDDY-DA-VIDDY	Iron Butterfly	Mercury

