

# New Musical Express

EVERY FRIDAY 8d

No. 1188 Week ending October 18, 1969  
WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER

## BOBBIE GENTRY

## JOHNNY CASH AT SAN QUENTIN

## CREEDENCE

Lifelines

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*Why they walked out on Humble Pie*

### MAC \* HOLLIES

### BLIND FAITH

### KAREN \* OLIVER



# GET BACK

B/W FAREWELL TO THE REAL MAGNIFICENT SEVEN  
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# NOBODY WOULD THROW THIS BOBBIE GENTRY OFF A BRIDGE

"I COULDN'T have dropped in at a better time, could I?" beamed the delightful Bobbie Gentry, as she stepped down from the rostrum at EMI's reception as this week's NME Chart topper. Bobbie has a winning smile that reveals a perfect set of ivories, coffee-coloured eyes which are fringed by the longest eye-lashes I've ever seen, a warm, sensual face with a few lines etched by laughter rather than worry and a figure that nobody in their right mind could ever dream of throwing off any bridge.

"I really am so pleased at being No. 1," she told me, aided by a little skip, which took her in the general direction of the bar, where she was promptly served with a gin and lemon. "In America, we decided not to release 'I'll Never Fall in Love Again' because the song was so well known and had been recorded by so many singers already. As you know it comes from Burt Bacharach and Hal David's new musical 'Promises, Promises,' which is a fantastic success back home.

"In America, as soon as the sound-track to a new show is ready, the publisher sends copies to lots of singers, hoping to get as many songs as possible recorded. I happened to like 'Fall,' and thought it would make a good single for Britain. Not a bad judge, am I?"

It's two years since "Ode To Billie Joe" took Bobbie from almost complete obscurity and launched her to fame and fortune, notching up sales far in excess of 3,000,000 in the process.

Between then and her current success, three singles, "Oklahoma River, Bottom Band," "Louisiana Man" and "Fool On the Hill" met with indifference from the majority of the record buyers, but not for a moment did Bobbie fear of joining the long list of one-hit wonders.

"I might have been more worried," she told me, "if I'd been just a performer and not a songwriter, because then you are very dependent on people coming up with good songs. As a writer I know more or less what I am capable of, so I didn't worry very much.

"I did wonder why those records

weren't hits, because although I say it myself, they were good records, and it wasn't as if people had forgotten me.

"Still, I've never tried to pre-judge the public's taste. If I had some idea of what they wanted to hear, I'd have had a whole string of No 1 million sellers by now.

"As I told you on the phone a few weeks back, I resisted the temptation to write a follow up to "Billie Joe." I decided not to because I felt I had made my comment with that song, and I had nothing further to add."

## Huge grin

I asked her how she had come to get her own BBC series, which at the time was on the strength of one hit record. Her face, serious, broke into a huge grin, and she shrugged her shoulders.

"It happened while I was singing at the San Remo song contest in Italy. Several BBC officials were there, and I understand it was the first time any of them had ever seen me.

"They obviously liked what they

saw, and the whole thing was decided there and then. So, I became the first non-British female entertainer to have a BBC series."

Bobbie, for some reason, has built up a large personal following in Britain, and she told me that looking at her mail sack, most of her British fans must write at least once a week. "I think the British people are intrigued with the lure that comes out of the South. They like the place names and the romanticism of it all."

Bobbie scored another first in Liverpool last year. When Princess Margaret opened a new local radio station there, she became the first member of the royal family to request a pop record on the air. She asked for "Billie Joe."

For the biographically minded, Bobbie was born on July 27, 1942, in Chickasaw County in the Mississippi Delta, and was brought up by her father's parents after her own mother and father were divorced when Bobbie was one year old.

At seven, she wrote her first song, "My Dog Sings in A Good Dog," composed on upright piano, which her grandmother had traded for a

cow. Bobbie still includes that song in her act today.

At 13, she was reunited with her mother who had remarried and was living in California. Already she had dropped her real name, Streeter in favour of Gentry, after seeing a film called "Ruby Gentry."

Later, she went to the state university at Los Angeles, and the L.A. Conservatory of Music, but she didn't last at either very long. She wanted to get out and sing in front of real people, for real money.

From a secretary by day and unimportant night club singer by night, Bobbie graduated to leader of a singing and dancing group in Las Vegas, where she earned \$150 a night.

It was there that she wrote "Billie Joe," early one morning in her hotel room. She took a demo disc to the head of Capitol records, and the rest, as they say, is history.

Today she owns considerable property in California and Mississippi, has a large interest—financial—in the Phoenix Suns, a top basketball team, and has a place of honour in her home state university's Hall Of Fame, alongside playwright Tennessee Williams. About the only thing she doesn't have going for her at the moment is romance.

She went serious again when I brought the subject up. "I just don't have time for steady dating, and I'm not sure if I even want to make the time, but sometimes it does give me some thought.

"Perhaps I'm not giving myself enough time to even meet any men. But at the moment, my work must come first. Perhaps we'd better get together and talk it over sometime."

**TERRY REID IS SUPERLUNGS**



BOBBIE GENTRY enjoys London's autumn sun in Hyde Park on Monday.



Musical instruments, even off-beat ones like a didgeridoo, fascinate JOSE FELICIANO so when he actually heard ROLF HARRIS playing one he immediately asked if Rolf would not only get him one, but also teach him to play. Rolf, of course, was only too happy to oblige and met Jose in London last week for a lesson.

# New Releases MCA-UK

album



## JOHN ROWLES

'That Lovin' Feeling'

MKPS 2001

mca-uk

single



## JOHN & ANNE RYDER CONGREGATION

'Hold On'

MK 5005

mca-uk



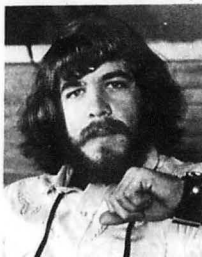
# Lifelines of CREEDENCE CLEARWATER



**TOM FOGERTY**



**JOHN FOGERTY**



**DOUG CLIFFORD**



**STUART COOK**

Full real name:  
Birthdate:  
Birthplace:  
Personal points:  
Marital status:

Tom Fogerty  
November 9, 1941  
Berkeley, California  
Blond hair, blue eyes  
5ft. 11in., 140 lb.  
Wife, kids

Brothers/sisters:  
Instruments played:  
Where living:  
Hobbies:

Same as John's  
Rhythm guitar  
El Cerrito, Calif.—warm  
Reading

FAVOURITE —  
Colour:  
Food:  
Singer:

All  
All  
Dave Mason, Van Morrison, Otis Redding  
Beatles, Beach Boys, Booker T & MG's, Stones

Miscellaneous likes:  
Personal ambition:

TV, "Little Rascals," "Three Stooges," sports, touch football  
To find a house in Berkeley and buy it

Professional ambition:

To get better on my guitar.

John C. Fogerty  
May 28  
Berkeley, California  
Brown hair, hazel eyes  
5ft. 11in., 145 lb.  
Married

Robert, Dan, Tom and Jim  
Guitar, piano, organ, harp, lead vocal  
El Cerrito, Calif.—quiet

Blue  
Cheese and crackers  
Otis Redding

Sports, swimming, TV, "Mission Impossible"

To attain complete peace of mind

Douglas Ray Clifford  
April 24, 1945  
Palo Alto, Calif.  
Brown hair, green eyes  
5ft. 9in., 145lb.  
Married with a baby son named Brent

One brother, Chuck  
Drums  
El Cerrito, Calif. (in the San Francisco area)

Study of insects—study of ecology — painting, hiking

Blue-green  
All kinds—I love to eat  
Otis Redding, Albert King, Fred Neil  
Beatles, Hendrix, Hendrix

TV, Smothers Brothers, sports, swimming, just being outdoors  
To be the No 1 group in the world. Set your own goals high and never stop reaching for them

Stuart Cook  
April 25, 1945  
Berkeley, California  
Brown hair and eyes, 5ft 11in., 155lb.  
Single

Electric bass, piano, vocal accompaniment  
In a large Victorian house in Berkeley  
Photography, horses, reading, out-of-doors things

All  
All  
Dave Mason, Stevie Nicks, Paul McCartney  
Traffic, Hendrix, Beatles

Indoor sports  
To make more music

**TERRY REID IS SUPERLUNGS**

**COMMON TO ALL**  
Previous name: Gollwogs  
Previous hits: "Proud Mary" (Highest position in chart 8)  
Current hit: "Bad Moon Rising" (Highest position in chart 1)  
Label: Liberty

Manager: Manage themselves  
Agency: Fantasy Records, San Francisco  
Record Producer: John Fogerty  
Forthcoming disc: "Green River"  
Albums: "Creedence Clearwater Revival" and "Bayou Country"

**NEW to the charts**

## SCOTS GROUP KNOCKED OUT

A GOOD song, a solid piece of performance and some honest heads of toil from Apple's promotion and publicity people help to bring the White Trash version of "Golden Slumbers"/"Carry That Weight" into the NME Chart this week at No. 27

**By ALAN SMITH**

This superb record is, in fact, a combination of no less than three shortish numbers from the Beatles' "Abbey Road" album... Golden Slumbers... as the opener, then Carry That Weight... as a chorus, then a bit of that haunting piece beginning... You never give me your money...  
Radio Luxembourg's on-the-hour "Power Play" has also been an undisputed force in bringing the record to the attention of buyers, although jolly old Radio 1 has been giving it the plays of late, while also shortening the group's name to just "Trash". They don't like the "White Trash" bit at the BBC just in case it starts off the racialists.  
One-up of the group, which virtually all of Scotland used to rave over when it was known as the Pathfinders, consists of lead singer Ian Clewes, plus Ronnie Leahy on organ the attended the Royal Scots Academy of Music for three years; Timi Donald on drums; and Fraser



WHITE TRASH or TRASH, call them what you will (l. to r.) IAN CLEWES, FRASER WATSON, TIMI DONALD and RONNIE LEAHY.

**Next week**  
**What KRISHNA**  
**is all about**  
**FOUR TOPS**

**NO MULES FOOL**  
**GOOD FRIEND OF MINE**  
WHITNEY/CHAPMAN  
RS 27001

**FAMILY**

RELEASED OCTOBER 17

THIS SINGLE WILL NOT BE ON ANY FORTHCOMING FAMILY L/P

p. p. arnold's  
soul  
is now  
with polydor

'bury me down  
by the river'

written by  
barry and  
maurice gibb

produced by  
barry gibb

sole representation  
the robert stigwood  
organisation  
limited  
67 brook street  
london w1  
01-629 9121

  
polydor  
56 350



# Don't anybody mention overnight success to these two!

# HIS THE BIG BROTHER and HERS

## took five years

WILLIAM OLIVER SWOFFORD, up until three months ago, was just another nondescript 24-year-old young man from the boon docks of North Carolina. For five years, he'd been aspiring to the fabled heights of pop success, without much encouragement or luck.

Most of that time, he was one half of a duo called The Good Earth, which played the occasional college concert, thus avoiding starvation.

"About three months ago," he was recalling with a grin at the start of a week-long club appearance in Toronto recently, "I broke up with the other guy. It was rather a bad scene. So I got together with our manager, Bob Crewe, the record producer, and we talked about a song. From Hair called Good Morning Starshine.

"I'd never heard the song before, and I'd never seen 'Hair' except on people's heads. But within four days we'd made a record and it was released inside a week."

Charts all around the world boldly paint the picture of Starshine, which sold close to two million copies in the U.S. It was quite an auspicious beginning for a boy from the backwoods.

### Mature

Since then, Oliver has naturally been to see Hair, which he describes as a "very mature, subtle and compassionate musical."

His second single, "Jean" (written by Rod McKuen for the movie, The Prime of Miss Jean Brodie) is doing almost as well as Starshine in North America, this week rating as the No. 2 disc on the Billboard Hot 100.

Although Oliver has recorded two familiar songs as a possible next single (he wouldn't reveal the titles for obvious reasons) he thinks there's a chance he might

## from Ritchie Yorke in America

do an original for his third single. "I'm not what you'd call a prolific songwriter, I don't grind out a lot of songs. Over four years, I've written about 30 things altogether.

I had thought of doing an original for my follow up to Starshine, but then Bob Crewe came up with Jean. We released it with a lot of ambivalence — I mean, it wasn't an obvious grab-you sort of song — but it's done well. In fact, it's just over the million mark.

"I guess I'm a folksy sort of singer I like artists such as Judy Collins, Barbara Streisand and Tom Jones. Plus of course, Crosby Stills, Nash and Young, which is the group I'm pushing at the moment. They were the first underground close-harmony group. I was always a big Buffalo Springfield fan, which probably accounts for my love affair with CSN & Y.

"As far as composers go, I dig Jacques Brel, Joni Mitchell and Laura Eyre."

Oliver is scheduled to appear on the Ed Sullivan Show this month, and is also doing a spot on the Red Skelton Show. In addition he has an upcoming appearance at New York's famed Copacabana nightclub.

He is, however, a disappointing



club act. Perhaps it's because success has come his way so suddenly, but his act leaves a lot to be desired. His repertoire includes several originals. Joni Mitchell's Both Sides Now, Jacques Brel's If You Go Away, and naturally, Good Morning Starshine and Jean. He did admittedly, present a reasonable image on stage in tomato red corduroy elephant pants, cream crepe shirt and brown leather vest. His backing group of bass, drums and guitar lacked imagination.

Obviously, the wisest two things he did were to use his middle name ("there's no way that Swofford would go down on the charts") and to split up with his partner. And as for that other half of The Good Earth?

"Hell, I damn what's he doing now. We don't keep in touch. I think he's hanging out in New York somewhere. Maybe he should go solo."

"IT'S true," maintained Karen, looking very desirable in a new silver dress, bought especially for her appearance on "Top Of The Pops," which was where I was chatting to her. "I've only just got my first fan letter. No, it wasn't obscene, it was very nice, and was from a Chinaman, who's living in Hartlepool.

"He said that he liked my record very much, and that I was beautiful," she added a trifle bashfully. The record, of course, is "Nobody's Child," the blind orphan that suddenly everybody wants, to judge from its high placing in the NME chart this week.

White Karen is just beginning to enjoy that first flush of success, after seven years of hard work for little reward, it seems that everybody around her is already thinking months ahead.

"They are coming up to me and asking what my follow-up is," she said, dabbing away at her cheeks with a puff of make-up powder.

"I haven't got the faintest idea, in fact I'm hoping that 'Nobody's Child' isn't finished yet.

"I know everybody says the same thing, but my success hasn't really sunk in yet. If it had, I'd be a lot more excited than I am. But then again, maybe I wouldn't."

"Perhaps I've got so used to being in pop, even though I haven't had a hit before, that nothing will get me very excited, I hope not, because I like looking forward to things."

Because Karen's hit, deserving though it is, was somewhat of a surprise to all concerned, she still has a lot of bookings to fulfil at less money than she could command now.

"This German (Karen is currently touring German military bases) thing has been fixed for ages, and if we'd known I'd be having a hit record at this time, naturally it wouldn't have been booked.

But if TV shows, or anything important comes up, I'll fly back to England for as long as it takes.

I know to the past people have got out of contracts when they have a hit record out of the blue, but I don't think I would like to do that even if I could. I suppose that's something to do with having been a professional singer for several years."

While she passed a few pictures, and "did" her eyes, Karen told me a little about being on the road. The biggest problem is working with a different set of musicians every week, although after being on the club circuits for a while, you bump into old friends now and again.

I asked Karen how country and western music went down in the clubs.

"How would I know," she smiled, "I don't sing country and western. I've never been a fan of that type of music until I came to record 'Nobody's Child.'"

"That was the first country song I'd ever sung, but there are a few on my LP which I finished last week.

**Wide variety**  
"I sing a wide variety of songs in the clubs, because you get such a varied audience. I try to put something in for each sort of fan. 'I Say A Little Prayer,' 'Ain't' and some standards for the older folk."

The hand of girl singers who can be assured of hit records remains a small one. Does Karen have any apprehensions about being able to continue her success?

"I don't really think I have anything new to offer that Dusty, Cilla, Sandie and the others haven't done already. It's just a matter of trying to join them, not beat them."

"It is difficult for a girl to get that first record, for a lot of reasons, but once she has got it, then I think she's going to be around for a long, long time."

"Look at our girls, Dusty, Lulu, Clodagh Rodgers and the rest have no worries at all. They might have a miss now and again, but it doesn't really matter much."

"They can get the best work fifty-two weeks a year. It's mainly boys who buy records by girls, and they are a lot less fickle, they'll stand by you for ever."

**Like glamour**  
"Then, TV producers like a bit of glamour on their variety shows, so there's usually room for at least one girl singer on every show."

"Also girls have more chance to show their personalities on stage and TV."

She told me she'd often thought of songwriting, but found it just a little difficult because she doesn't play a musical instrument nor can she write music.

"It would be nice to write songs, but I think I'll leave it up to the people who do it well."

Meanwhile Karen dreams of the future, when she'll be along on a West End stage, leading out a ballad to a packed audience.

Warm of voice, warm of nature, I'm sure those seven years spent in the show business doldrums are about to pay handsome dividends for her.

GORDON COXHILL  
**TERRY REID IS SUPERLUNGS**

## seven years



What is Peter Sarstedt doing with?

## MAX ROMEO'S NEW RELEASE

## MINI SKIRT



## VISION

UNITY—UN-532

OUT ON FRIDAY, OCTOBER 17th  
HIS FOLLOW-UP HIT TO -  
WET DREAM

PAMA RECORDS LTD.  
78 CRAVEN PARK RD., HARLESDEN, LONDON, N.W.10



## This is the DAVE CLARK FIVE

They haven't sold a million copies of "Put a Little Love in Your Heart" in Great Britain yet, but they expect to.

So they will stay in England and put a little love in the charts.  
Columbia DB 8624

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



# from you to us

## Now film hits for Byrds and Association?

LAST year Simon and Garfunkel and Noel Harrison both found success with film songs namely "Mrs. Robinson" and "Windmills of Your Mind."

Now that Nilsson has made his long overdue British chart debut with the theme from "Midnight Cowboy," perhaps the Association and the Byrds will at last make the charts after cinema audiences have been introduced to their immense talent.

The theme of "Goodbye Columbus" is sung by the Association.

### LP TOKEN WINNER

... who have had countless hits in the States, and the Byrds have missed "I Wasn't Born To Follow" from the film "Easy Rider" as their new single. Both groups deserve recognition in Britain and I hope they'll find it through the medium of films. — BREK HARREY, Headington, Oxford.

I AM writing in defence of the often-attacked single. All seem to hear these days is that singles are finished and LPs the new super product. If this were really so, then surely we would have in any given week a Top 30 singles chart full of LPs. This only happens with the occasional Beatles LP as yet.

Granted LPs are increasing greatly in importance but let's please keep matters in perspective. — B. PERRY, Bramhall, Cheshire.

I AM from Sweden and I thought you might be interested in the state of our Top Twenty. An LP entry in our

"singles" chart was as rare an occurrence as it still is in the NME top thirty, but in 1969 albums have found their way into the Swedish Top Twenty in a very big way.

There hasn't been a week without an LP entry since December, 1966, when the Beatles double-album reached No. 2. A total of sixteen different albums have appeared in the 1969 charts. The best selling record right now is the Beatles' "Abbey Road," which reached No. 1 after being released only ten days.

Furthermore there are another two albums in the Top Ten namely Creedence Clearwater Revival's "Green River" (No. 7) and Swedish "Ja, Da A, Da" by Pugh Rogefeldt (No. 10). — ROLF STROM, Gavle, Sweden.

THIS may sound trivial but it cannot have the covers of our LPs laminated front and back? A white surface shows every mark and it isn't very long before grubby marks spoil the whole appearance.

Is it too much to ask that albums should look as well as sound good for a long time? — T. D. H. FOSTER, London N.W.10.

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

I WOULD like to tell Robin Carse of Edinburgh (FYU Oct 4) that he does not have to buy a stereo cartridge to enjoy the Beatles new LP, only a stereo stylus.

I can play stereo records with my old B.S.R. mono cartridge fitted with a stereo stylus, with excellent results. A stylus can cost as little as 6s 6d. Try it yourself and see! — STEPHEN VINCENT, Wandsworth, S.W.18.

On "Open House," Pete Murray read out a card accusing the new show of catering only for a middle aged group.

I'd go further and say it catered almost exclusively for devotees of Pete Murray's kind of music! ANNE FELLOWES, Chichester.



Away from all thoughts of studios and stages PETER GREEN allows himself a smile.



DANNY KIRWAN pulls a face at the camera, but still manages to be happy about it all.



We don't know what the joke was that JOHN McVIE (left) and MICK FLEETWOOD were sharing, but there's a look on their faces that indicates that we wouldn't be allowed to put it into print!



# Fleetwood take it easy as 'Oh Well' sails up NME Chart

THERE'S nothing, or so they say, as relaxing as messing about in boats. For Fleetwood Mac recently it was even better as they were able to sit back and also watch their latest hit "Oh Well" leaping up the charts. Photographer ALEC BYRNE was there to record the trip, and he tells us that his only regret was that not one member of the group took an involuntary dip.



FLEETWOOD doing their Francis Chichester thing and not looking at all happy about being becalmed, particularly little JEREMY SPENCER who gets cracking with the oar. (Why do the big 'uns do all the hard work?)



You've heard of a Worm's Eye View? Well, this is a Fish's Eye View of Fleetwood Mac taken with a fish eye lens.

# THERE IS ONLY ONE SLADE



DON



JIMMY



DAVE



NODDY

Management: Chas. Chandler and John Gunnell in Association with The Robert Stigwood Organisation, 67, Brook Street, W.1. Tel. MAYfair 9121

PR: Jigsaw PR Consultants. Tel. 01-836 0077

# NEWCOMER HAS GOOD CHANCE

R. B. GREAVES: \* Take a Letter Maria (Atco)

BY far the catchiest release this week and, given the air time, bound to be a hit for American R. B. Greaves. The lyric tells the story of an unfaithful wife whose husband deals with her by getting Maria to write her a letter!

There's a rather amiable-raising, light-hearted atmosphere about the treatment, with a strong driving beat in the chorus fronted by drums and piping trumpets with a nicely contrasting key to the verse.

It's written by the singer and if he comes up with more material like this, he'll become a big name to reckon with.

**BILLY PRESTON:** \* Everything's All Right (Apple)  
Everything's all right about this disc for me, too. Piping organ, lovely piano playing set off the clean, impressive Preston vocal to a nicely as the disc builds to intensity.

It's taken from his already issued album, but that should not detract too much from single sales.

**THE TURTLES:** Love In The City (London)

An American group who seem to have faded from favour and I can't honestly see this record reversing the trend.

Opens gently with guitars and drums building behind the high lead vocal until it slips into a powerful chorus which is moderately catchy.



The TREMLOE Clan: top, RICK WEST, wife LINDA and children; seated (l to r) CAROL, DILWORTH and CHIP HAWKES who marry this week; and LYNN STEVENS and ALAN BLAKLEY and ANDREW BITTENBURG and DAVE MUNDEN, who marry soon.

# JETHRO DO IT AGAIN

JETHRO TULL: \* Sweet Dream (Chrysalis)

THIS is the single Island didn't want to issue because they didn't think it commercial enough. So here it is on Chrysalis, a new label run by Jethro's enterprising young management. This review is the third time I've heard the song, a composition by Ian Anderson, and I must admit that the first time — at Chrysalis — I wasn't immediately struck by its commercial possibilities either.

The second time I heard it was on the Jethro Tull concert tour and then, seeing them do it on stage, it began to make an impression. The third time I'm convinced that Jethro are going to do it again.

The treatment is heavier than we've heard from them on single before and because of it the rhythm and lyrics take time to get through. So do the instrumental subtleties Jethro Tull excel at — and the fact that you'll get something out of it on each listen is why it will sell.

Sadly, there's only the tiniest

slicker of flute — towards the end — which does feature strings prominently.

# FLEETWOOD SOLOISTS

JEREMY SPENCER: † Linda (Reprise)

JEREMY is right. There is something about the unpretentious pop of the early sixties that makes it timeless. And the guitar/impressionist of Fleetwood Mac makes it with a hit on his first solo single — no he hasn't left the group. "Linda" is, with its two lyrics and simple beat is, in a word, fun if that's not a dirty word. The best way to describe it is to say that it leans heavily on Tommy Roe's "Sheila" which in turn leaned heavily on Buddy Holly's "Peggy Sue" and Mick Fleetwood, who rattles out the best of a honky-tonk groove backing and Jeremy sings his own composition with a love and respect that never allows it to become a send up.

**CLIFFORD DAVIS:** \* Before The Beginning (Reprise)  
CLIFF is the young manager of the band, who makes his vocal return with one of the best Peter Green compositions from the group — "Thorn Play" LP.

A beautiful blues ballad with an achingly sad quality to it, Cliff makes a pretty good stab at it, though having heard the original it leaves me wishing he had a slightly deeper vocal timbre to bring out all the nuances of the lyrics.

**DIONNE WARWICK:** \* You've Lost That Lovin' Feeling (Eye Int)  
I can't really see the point of releasing this single. Sure Dionne's voice is instantly recognisable but her treatment barely differs at all from previous versions, except a little towards the end where she intills a jazzy soulful feel.

It does little for the Mann-Whit pop classic that hasn't been done before and as it has already been a hit three times, once by Cilla, twice by the Righteous Brothers, it can't stand a hope.

**THE SLADE:** \* Wild Winds Are Blowing (Fontana). This five man team is being promoted as a skin head group complete with boogie boots. Why, I can't imagine as this is a pleasant enough sound, mid tempo, fairly catchy. But hardly outstanding.

# LATEST SINGLES reviewed by JOHN WELLS

## Family need spins

**FAMILY:** † No Mule's Fool (Reprise)  
A DISC that takes quite a few spins to get into — but well worth it in the end. Family, of course, have been doing very well in the album charts, but now they're trying for a wider market.

There's very little melody, but that's amply compensated by the delightful feel and atmosphere of the production which is virtually impossible to describe accurately in words.

There is however some excellent acoustic guitar, an attractive husky whispered vocal and a delightfully used piping wood wind effect. A disc to play over and over again.

**MARY JOHNSON:** † Miss You Baby, How I Miss You (Tamla Motown)

Mary Johnson is not the most popular of Tamla's fantastic range of artists and at times I think we expect too much from the label and tend to put down anything which isn't of the highest order. This disc is very good, a hard, driving beat and a melody which grows on you with each playing and Marv's vocal can't be faulted. It's packed with drive and feeling and as he's currently over here he's there with a fair chance.

**BABYLON:** † Into The Promised Land (Polygram). An ex-ballet dancer (Carole Grimes) and ex-operatic singer (Lewis Rich) come up with a truly exciting jazz-rock sound which could easily take them to the promised land of the charts. Hope it gets the plugs.

**SCAFFOLD:** † Gin Gan Goolie (Parlophone)  
NOBODY likes a fun disc in the chart more than I, but what's all this about Scaffold? John Germain told me recently it was intended just for the Christmas market, but they're capable of infinitely better and more commercial records than this.

It's up-tempo, very catchy with a nice happy, fun-sound to it and maybe we'll all be singing it before long. By any other group it would be okay. But below standard from the Scaffold. The flip side is more fun — give that a spin.

# NEW ROCKING TREMS

## Family need spins

**TREMLOES:** \* (Call Me) Number One (CBS)

IT must be a time of change for our established pop groups — first the Hollies and now the Tremloes come up with a completely new sound which, with just a little bit of luck and not a few plugs is going to zoom up the charts.

Written by group members Alan Blakley and Chip Hawkes the song gets an enveloping heavy rock backing, with muted trumpets and deep bass

and towards the end there's an almost psychedelic instrumental passage.

It struck me as being musically a big step forward for the boys but at the same time they've managed to retain their usual happy sound. Melodically very catchy. Deserves to be a big one and I hope it is... well, they need the money, you see — Chip, Alan and Dave are all getting married shortly!

\* TIPPED FOR CHARTS  
† CHART POSSIBLE

# POOR, FOR SCAFFOLD

NOBODY likes a fun disc in the chart more than I, but what's all this about Scaffold? John Germain told me recently it was intended just for the Christmas market, but they're capable of infinitely better and more commercial records than this.

It's up-tempo, very catchy with a nice happy, fun-sound to it and maybe we'll all be singing it before long. By any other group it would be okay. But below standard from the Scaffold. The flip side is more fun — give that a spin.

# Sincere Joe scores with tear-jerker

JOE DOLAN: \* Teresa (Pye)

JOE'S follow up to "Make Me An Island" which followed the same path — straight into the charts. Opens with just a tinkling piano, then in comes orchestra with a hard brass sound and sweeping strings setting off Joe's

voice to perfection.

The arrangement is catchy and the melody very strong, but it's Joe himself who makes this disc, with his powerful, pleading voice giving an impassioned touch to the lyric — almost expected him to break into tears at the end, but it's all done with the utmost sincerity.

The girls are going to love it. It's almost impossible to be unmoved by Joe's heartfelt treatment.

**THE DELLS:** † Oh, What A Night (Chess)

Drums and sliding trumpets back opening monologue then it comes the group with a soulful vocal set to a driving big band accompaniment. A powerful disc and currently a big hit for the group in America.

Certainly it deserves to be a hit and stands an excellent chance of being one, particularly in view of the group's recent popularity.

**HARMONY GRASS:** † I Remember (RCA)

This group had a hit earlier this year with "Move In A Little Closer Baby," but since then don't seem to have had much chart luck, and I'm not convinced this current release is going to change that.

The song is reasonable strong, the harmonies attractive and the orchestral backing pleasing.

But the three factors don't seem to be in sympathy with each other. It doesn't come together and spell hit to me.

**CASUALS:** Caroline (Decca)

The Casuals have a strong Roy Wood song here with which to attempt their chart comeback, but they do some unexpected things with it. The attractive backing with walking organ and heavy thump beat almost drowns the vocal which carries the melody single handed.

Roy Wood is taken tenderly with ducer so one would assume he knows what's best for his own song, but personally I would have liked more strength to the melody. Great for dancing to and fun.

**STONY BROOK PEOPLE:** † Easy to Be Hard (CBS). One of the most beautiful numbers from "Hair" and though it's been released as a single before it WILL make the chart one day. This could be the version to do it. The verse is taken tenderly with everything breaking loose for the chorus. Some of the poignancy of the lyric is lost but this is compensated by sheer dynamism!

**THE BEDROCKS:** Wonderful World (Columbia). Ska beat, if it's going to be nationally commercial, must have a strong melody. Unfortunately this hasn't. Great for dancing and a nice happy sound, but I've heard it all before.

# New from CBS

- 4582 **The Tremloes** (Call Me) Number One
- 4584 **Rosetta Hightower** One Heart For Sale
- 4585 **Lesley Duncan** Sing Children Sing
- 58-4586 **Taj Mahal** Give Your Woman What She Wants
- 4583 **The Brothers & Sisters** The Mighty Quinn
- 4600 **The Format** Maxwell's Silver Hammer

# New Albums

- (S)63652 **Mike Bloomfield** It's Not Killing Me
- (S)63729 **Spirit** Clear
- (S)6-70059 **Original Soundtrack** The Smashing Bird I Used To Know

# TERRY REID'S SUPERLUNGS

**petula clark**  
no one better than you

7N 17840

**John Walker**  
everywhere under the sun



**GO**  
FOR THESE!  
**MARTY WILDE**  
**Shelley**  
BF 1815  
**ANGEL**  
**PAVEMENT**  
Baby you've  
gotta stay  
TF 1059  
ontana

**PAT CAMPBELL**  
The Deal  
MM648

**DAVE WINTOUR**  
Singing A Paul Jones Composition  
Pisces  
MM649

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MM646

**KAREN YOUNG**  
NOBODY'S CHILD  
MM645  


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## NME TOP 30

(Week ending Wednesday, October 15, 1969)

LAST WEEK	THIS WEEK	ARTIST	WEEKS IN CHART	HIGHEST POSITION
1	1	I'LL NEVER FALL IN LOVE AGAIN.....Bobbie Gentry (Capitol)	7	1
3	2	JE T'AIME... MOI NON PLUS Jane Birkin & Serge Gainsbourg (Major Minor)	9	2
4	3	A BOY NAMED SUE.....Johnny Cash (CBS)	5	3
5	4	LAY LADY LAY.....Bob Dylan (CBS)	5	4
2	5	BAD MOON RISING.....Creedence Clearwater Revival (Liberty)	9	1
11	6	I'M GONNA MAKE YOU MINE.....Lou Christie (Buddah)	5	6
20	7	HE AIN'T HEAVY—HE'S MY BROTHER.....Hollies (Parlophone)	2	7
10	8	NOBODY'S CHILD.....Karen Young (Major Minor)	3	8
18	9	SPACE ODDITY.....David Bowie (Philips)	3	9
7	10	THROW DOWN A LINE Cliff Richard & Hank Marvin (Columbia)	6	7
9	11	IT'S GETTING BETTER.....Mama Cass (Stateside)	8	9
22	12	OH WELL.....Fleetwood Mac (Reprise)	2	12
8	13	GOOD MORNING STARSHINE.....Oliver (CBS)	10	8
28	14	SUGAR SUGAR.....Archie (RCA)	2	14
6	15	DON'T FORGET TO REMEMBER.....Bee Gees (Polydor)	9	2
11	16	HARE KRISHNA MANTRA.....Radha Krishna Temple (Apple)	5	11
20	17	DO WHAT YOU GOTTA DO.....Four Tops (Tamla Motown)	3	17
15	18	PUT YOURSELF IN MY PLACE.....Isley Brothers (Tamla Motown)	7	14
29	19	EVERYBODY'S TALKIN'.....Nilsson (RCA)	2	19
19	20	LOVE AT FIRST SIGHT.....Sounds Nice (Parlophone)	4	19
17	21	I SECOND THAT EMOTION.....Diana Ross & the Supremes & the Temptations (Tamla Motown)	4	17
13	22	TOO BUSY THINKING ABOUT MY BABY Marvin Gaye (Tamla Motown)	12	3
23	23	LOVE'S BEEN GOOD TO ME.....Frank Sinatra (Reprise)	1	23
14	24	IN THE YEAR 2525.....Zager & Evans (RCA)	11	1
16	25	NATURAL BORN BUGIE.....Humble Pie (Immediate)	10	5
24	26	CLOUD NINE.....Temptations (Tamla Motown)	8	13
27	27	GOLDEN SLUMBERS / CARRY THAT WEIGHT White Trash (Apple)	1	27
28	28	THE HUNT.....Barry Ryan (Polydor)	1	28
29	29	AM I THE SAME GIRL.....Dusty Springfield (Philips)	3	25
30	30	PENNY ARCADE.....Roy Orbison (London)	1	30

### Britain's Top 20 LPs

1	1	ABBEY ROAD.....Beatles (Apple)	3	1
2	2	AT SAN QUENTIN.....Johnny Cash (CBS)	10	1
3	3	THROUGH THE PAST, DARKLY (BIG HITS VOL. 2) Rolling Stones (Decca)	5	3
4	4	SSSSH.....Ten Years After (Deram)	3	4
10	5	THEN PLAY ON.....Fleetwood Mac (Reprise)	2	5
4	6	BLIND FAITH.....(Polydor)	6	2
6	7	HAIR.....London Cast (Polydor)	37	3
7	8	NASHVILLE SKYLINE.....Bob Dylan (CBS)	21	1
11	8	SONGS FOR A TAILOR.....Jack Bruce (Polydor)	4	8
8	10	WORLD OF MANTOVANI VOL. 2.....(Decca)	3	8
14	11	LIONEL BART'S OLIVER!.....Soundtrack (RCA)	27	4
9	12	STAND UP.....Jethro Tull (Island)	12	1
12	13	NICE.....(Immediate)	7	10
13	14	BEST OF GENE PITNEY.....(Stateside)	3	14
15	15	THE COUNTRY SIDE OF JIM REEVES.....(RCA/Camden)	1	15
16	16	BEST OF THE SEEKERS.....(Columbia)	41	1
17	17	LED ZEPPELIN.....(Atlantic)	24	5
18	18	THE WORLD OF VAL DOONICAN VOL. 2.....(Decca)	2	18
16	19	FROM ELVIS IN MEMPHIS.....Elvis Presley (RCA)	10	2
20	20	A MAN ALONE.....Frank Sinatra (Reprise)	1	20

# FRED NEIL

Sings his own composition

## EVERYBODY'S TALKIN'

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HEADING FOR THE CHARTS!

## "MAXWELL'S SILVER HAMMER"

(A LENNON/McCARTNEY song)  
by

### THE GOODSHIP LOLLIPOP



on **ember** S 276

#### 5 YEARS AGO

TOP TEN 1964 Week ending Oct 16

- 1 OH PRETTY WOMAN Roy Orbison (London)
- 2 A L W A Y S SOMETHING THERE TO REMIND ME Sandie Shaw (Pye)
- 3 WHERE DID OUR LOVE GO Supremes (Stateside)
- 4 I'M INTO SOMETHING GOOD Herman's Hermits (Columbia)
- 5 THE WEDDING Julie Rogers (Mercury)
- 6 WHEN YOU WALK IN THE ROOM Searchers (Pye)
- 7 WE'RE THROUGH Hollies (Parlophone)
- 8 I'M CRYING Animals (Columbia)
- 9 TWELFTH OF NEVER Cliff Richard (Columbia)
- 10 WALK AWAY Mail Munro (Parlophone)

#### 10 YEARS AGO

TOP TEN 1959 Week ending Oct 16

- 1 MACK THE KNIFE Bobby Darin (London)
- 2 HERE COMES SUMMER Jerry Keller (London)
- 3 'TIL I KISSED YOU Everly Brothers (London)
- 4 ONLY SIXTEEN Cray Douglas (Top Rank)
- 5 SEA OF LOVE Marty Wilde (Philips)
- 6 THREE BELLS The Browns (RCA)
- 7 LIVING DOLL Cliff Richard (Columbia)
- 8 TRAVELIN' LIGHT Cliff Richard (Columbia)
- 9 BROKEN HEARTED MELODY Sarah Vaughan (Mercury)
- 10 HIGH HOPES Frank Sinatra (Capitol)

#### 15 YEARS AGO

TOP TEN 1954 Week ending Oct 15

- 1 HOLD MY HAND Don Corcoran (Coral/Vogue)
- 2 SMILE Nat "King" Cole (Capitol)
- 3 THREE COINS IN THE FOUNTAIN Frank Sinatra (Capitol)
- 4 LITTLE THINGS MEAN A LOT Kitty Bailon (Bruno)
- 5 MY FRIEND Frankie Laine (Philips)
- 6 MY SON MY SON Vera Lynn (Cap.)
- 7 CARA MIA David Whitfield (Decca)
- 8 IF I GIVE MY HEART TO YOU Doris Day (Philips)
- 9 MY SON MY SON Vera Lynn (Cap.)
- 10 THE GREATEST LOVE Rosemary Clooney (Philips)
- 11 STORY OF TINA AI Martino (Capitol)

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

By courtesy of "Cash Box."

(This Tuesday, October 14, 1969)

- 1 SUSPICIOUS MINDS, Elvis Presley
- 2 SUGAR, Sugar, Archies
- 3 LITTLE WOMAN, Bobby Sherman
- 4 JEAN, Oliver
- 5 I CAN'T GET NEXT TO YOU, Temp-tations
- 6 THIS GIRL IS A WOMAN NOW, Gary Puckett
- 7 EVERYBODY'S TALKIN', Nilsson
- 8 I'VE GONNA MAKE YOU MINE, Lou Christie
- 9 HOT FUN IN THE SUMMERTIME, Sly & the Family Stone
- 10 HOUND DOG, Bluebelles, Fifth Dimension
- 11 TRACY, Cliff Links
- 12 BABY IT'S YOU, Smith
- 13 EASY TO BE HARD, 3 Dog Night
- 14 THAT'S THE WAY LOVE IS, Marvin Hamlisch
- 15 CARRY ME BACK, Rascals
- 16 YOU'VE LOST THAT LOVIN' FEELIN', Dionne Warwick
- 17 HONKY TONK WOMEN, Rolling Stones
- 18 GREEN RIVER, Creedence Clearwater Revival
- 19 MAKE BELIEVE, Wind
- 20 SUGAR ON SUNDAY, Clipse
- 21 BALL OF FIRE, Tommy James & the Shondells
- 22 I'LL NEVER FALL IN LOVE AGAIN, The Four Seasons
- 23 WHO'S THE USE OF BREAKING UP, Jerry Butler
- 24 YOU, I, Rugsby
- 25 WE GOTTA ALL GET TOGETHER, Paul Revere
- 26 OH WHAT A NIGHT, Drifts
- 27 GET TOGETHER, Youngbloods
- 28 WHEN I DIE, BoDiddley
- 29 THAT ALL THERE IS, Peggy Lee
- 30 I THINK I AM, Bill Deal & Roaddogs

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THE RIO SONG FESTIVAL '69
Late news round-up

The Les Reed-Barry Mason song "Love Is All" which MacMalcolm Roberts scored such a resounding success at the Rio Song Festival, will be the singer's next British release. It is being issued by Major Minor on November 7, with a Marlene Dietrich double-A side.

Full official results

- 1. BRAZIL—"Cantiga Por Luciana" sung by Jim Webb, written by Bill Medley.
2. UNITED STATES—"Eve," written by Jim Webb, sung by Bill Medley.
3. ENGLAND—"Love Is All," written by Les Reed and Barry Mason, sung by Malcolm Roberts.

Memorable moments

Derek Johnson writes: John Rowles, representing his native New Zealand, was placed 11th with a self-penned Maori-flavoured lilt which Cheryl Moana Marley, whom I felt deserved to be much higher. John's guest spot also went down exceptionally well, particularly his medley from "Hair".

NEW LEAD SINGER JOINS THE FACES

ROD STEWART, formerly with the Jeff Beck New Group, has joined the Small Faces as their new lead singer — thus filling the role previously occupied by Steve Marriott. In an attempt to present a new image, the group is to change its name, but a new title has not yet been set. As yet, close to press, the NME understands that the Faces have left Immediate and have signed a lucrative world-wide deal with the giant Warner-Republic company.

THE Rolling Stones' long-awaited tour of America — their first for three years — has at last been set. The group has obtained visas and work permits by the U.S. Government and opens its itinerary on November 8 with two concerts at Los Angeles Forum. The tour, which is expected to earn a minimum of two million dollars, comprises 17 shows in 12 different venues. It is probable that after their dates in the States, the Stones will play concerts in principal British and European cities.

Other dates on the tour include Oakland Coliseum (November 9), San Diego Arena (10), Dallas Coliseum (13), two shows at Auburn University (14), University of Michigan (15) and Chicago Amphitheatre (16). The group then takes a week off, resuming at Detroit Olympia (24). This is followed by the Philadelphia Spectrum (25), Baltimore Civic Centre (26), three shows at New York Madison Square Gardens (27 and 28) Boston Gardens (29) and the West Palm Beach Pop Festival (30).

The Stones will fly to America later this month to rehearse and will be joined there by Mick Jagger, who will probably travel direct from the Far East. The group is renting a house in Los Angeles for the duration of its stay. The accompanying bill has not yet been set. During the Stones' absence from Britain, Decca is to release the group's latest LP. Titled "Let It Beed." It consists entirely of original material waxed by the Stones before Jagger left for Australia.

GLEN CAMPBELL, MIREILLE MATHIEU, BRITISH MOVIE MUSICAL; 12 SONGS BY LES REED

GLEN CAMPBELL files to London in March to co-star with Mireille Mathieu and Richard G Chamberlain in a big-budget film musical titled "Little World, Big People," with a musical score by Les Reed. Location shooting takes place in the South of France, then the production moves to this country for the interior sequences. Les Reed is also writing 12 new songs for the picture, in conjunction with lyricists Barry Mason, Geoff Stephens and Jackie Rae.

Another Les Reed venture is the incidental score for a re-make of the 1956 review musical "Blood And Sand." Although not

U.S. GROUP FOR ALBERT HALL

PROMOTER Arthur Howes is bringing in U.S. underground group Chicago Transit Authority, which he has set for London Royal Albert Hall on December 4. Ballroom tours are now confirmed by Howes for Percy Sledge (November 28-December 24) and the Box Tops (December 1-24), but venues are still being lined up.

ALPERT SELL-OUT

HERB ALPERT'S Tijuana Brass concert on November 14 with a complete sell-out. Smith — previously reported in NME — was a complete sell-out in London on Wednesday. Impresario John Coast told NME the response had been overwhelming and that he was trying to arrange a further concert, if a London theatre could be obtained at short notice.

BO DIDDLEY BRITISH TOUR

Rand-b star Bo Diddley is to undertake a 17-day tour of British clubs and ballrooms, opening at Canterbury Bridge Place Country Club on November 7. His tour also includes a concert with the Equals at Merthy Tydri ABC on November 9.

Fame's new group

George Fame has formed a new eight-piece band, which will begin two-nighter dates next week — it debuts at Nottingham Sherwood Rooms next Wednesday (22). Most of the band's featured on Fame's new album "The Seventh Son," for CBS release in November.

CASH, CASH, DOG, HERMAN ON TV
Barbra Streisand special; new disc series due

BBC-TV has acquired the historic Barbra Streisand special filmed at an open-air concert before 130,000 fans. Johnny Cash and Donovan are scheduled for guest appearances in the Andy Williams series. Family Dogg is among guests in Granada's new-style "Discotheque" series, which returns next month under the name of "Lift Off." Val Doonican is set for the first of four Harry Secombe shows to be screened by BBC-1. A Petula Clark spectacular previously transmitted by BBC-1 — with Andy Williams and Sacha Distel among the guests — is being repeated by BBC-2. Guest spots have also been lined up for Fleetwood Mac, Herman's Hermits, the Moody Blues, Joe Dolan, Frankie Vaughan, White Trash and Tiny Tim

Purchase of the Streisand showcase "Happening In Central Park" was completed by BBC-TV only this week, so a screening date has not yet been set. It is being edited to 50 minutes, and will be seen shortly. Donovan and Roy Rogers are among the guests in BBC-1's "Andy Williams Show" next Monday (20). Set for the following week's screening (27) are Johnny Cash, the First Edition and Claude Longet. Family Dogg, Long John Baldry, Ruby James and Tea & Symphony guest in the first of Granada's "Lift-Off" shows on November 5. Edward Woodward and Heidi Brühl guest in BBC-1's "Dave Allen Show" on Saturday, October 25, and Dickie Henderson is booked for the November 1 edition. This will be followed (from November 8) by four Harry Secombe shows, with Val Doonican and Terri Stevens guesting in the first one.

Latest bookings for ATV's "The Golden Shot" include Frankie Vaughan, Micolino Mitchell (this Sunday, 19), Norman Wisdom and Acker Bilk (26), Julie Rogers (November 2), Valerie Masters and Malcolm Vaughan (9), Bruce Forsyth (16) and Billy Fury and Tiny Tim (23). Tiny Tim also appears in LW-TV's "Frost On Saturday" tomorrow (18), together with Bobbie Gentry.

The Pet Clark special is being screened by BBC-2 on Thursday, October 30. On the same channel, Eric Damone At The Talk Of The Town is transmitted tomorrow (Saturday).

In Alan Price's new BBC-1 children's series "Monster Music Mash," the guests next Tuesday (21) are the Moody Blues and Shirley Collins. New bookings for the same channel's "Crackerjack" include Herman's Hermits (Friday, October 24) and Joe Dolan (31).

Remaining guest line-up for BBC-2's Peter Sarstedt series is: Fleetwood Mac and Cleo Laine (next Wednesday, 22), Esther Ofarim and White Trash (24) and Madeline Bell (November 5). Scafold appears in BBC-2's weekly arts magazine "Review" tomorrow (Saturday). On the same channel, Sammy Davis is the guest in "Rouen and Martin's Laugh-In" next Wednesday (22).

TERRY REID IS SUPERLUNGS
Marty Wilde and Ronnie Scott are giving a musical version of the Alan Owen play "No Trams To Lime Street" for screening by BBC-1.

STOP PRESS: FIRST SOLO SINGLE BY ANDY FAIRWEATHER-LOW. FORMER LEAD SINGER WITH THE NOW DEFUNCT AMEN CORNER, IS EXPECTED TO BE HIS SELF-ENNAMED "I'M A NATURAL FELLOW" FOR JANUARY RELEASE.

DELANEY, BONNIE: CONCERT DATES WITH CLAPTON SET

THE itinerary is now confirmed for U.S. husband-and-wife duo Delaney and Bonnie's short British concert tour with Faith star Eric Clapton, reported last week. Opening date is set for London Royal Albert Hall on December 1, followed by Birmingham Town Hall (3), Sheffield City Hall (4), Newcastle City Hall (5), Liverpool Empire (6) and Croydon Fairfield Hall (7).

The package plays dates in Germany, Austria and France before coming to Britain, and is also set for five Scandinavian concerts in mid-December. Delaney, Bonnie and Eric will also be touring a guest spot in BBC-2's forthcoming Geste Fama-Alan Price series, for screening on November 26.

As reported in last week's NME, individual members of the Beatles and the Rolling Stones have expressed interest in taking part in the Albert Hall concert — but this cannot yet be confirmed.

Eric Clapton's participation in the tour does not mean he is breaking away from Blind Faith, said manager Robert Stigwood, again scathing rumours that the group is splitting. He added: "It is simply that the group are busy with solo commitments until the end of the year, but Blind Faith will come together again in January."

Clapton will cut an LP with Delaney and Bonnie; Stevie Winwood is making a final album under his United Artists contract; Rick Grech is working independently in the states; and Ginger Baker, who returned this week from holidaying in Jamaica, has a solo LP ready.



If you've been wondering how those weird astral effects were obtained in the DAVID BOWIE hit "Space Oddity" — he used a Stylophone. This is the pocket-sized electronic organ first introduced to TV last year by Rolf Harris. David does all his composing on this battery-operated instrument, which is now growing in popularity with many record fans who are using it to play along with groups on disc.

EVERY TOUR CANCELLED

The Every Brothers have cancelled their British tour, due to have begun next month. The duo now plan to visit this country in the spring.

Who will at the

THE Who's pop opera of the world's most high spot in the Who's of concerts they will give

Plans for the Who's solo concert tour were sparked off by its successful appearance at Croydon Fairfield Hall recently. It is by no means certain that the group will perform "Tommy" on all its dates, but it will definitely be featured in the West End show.

Further appearances on the Who's short tour would almost certainly include Manchester, Birmingham and Liverpool, although no details have been finalised.

The dates would immediately follow the Who's return from a long American tour which began yesterday (Thursday) in Boston, and includes a week at New York's Fillmore East.



THE CASUALS take recording lease is of a very high standard single is no exception. Caroling Roy Wood, and it's a mid-tempo vocal harmonies. It's on Decca group right back in the charts w

GAYNOR JONES is a striking age of sixteen, has a whole lot of many impressive TV appearances first Decca single "Peaches and Cream". She may be off-diced but Number of the single is F 12970

People waiting for the next K won't have to wait very much to happy with a single out this week around. The number is Deram 6 to see this band live, don't miss Velvet-voiced NEIL MacARTH Weill song. "It's not easy," as if it super production, soulful backing

# Tamla package tour PROVINCIAL CONCERTS TO FOLLOW

A PACKAGE of Tamla Motown artists — possibly including NME Chart names The Four Tops and Stevie Wonder — may tour Britain next January. This is in addition to the Temptations' debut at London's Talk Of The Town theatre-restaurant next February, exclusively reported in the NME last July. A further major boost for Motown in Britain is planned this autumn with a bumper release of albums from the label.

British Tamla executive John Marshall is discussing the possibility of the package tour with officials in Detroit, although it is emphasised that planning is in the early stages and will depend on the availability of artists.

"We would certainly hope to get something going before the spring," he told NME.

A more recently rush-released album is "Motown Chartbusters Vol. III," which has 14 tracks including Top Ten hits by Stevie Wonder, The Supremes, Monkey Robinson and Marvin Gaye.

Stevie Wonder is also featured on a "My Cherish Amour" LP for rush-release this month, with a selection of quieter-mood songs including "Light My Fire." Next month, Motown plans to release a Jnr. Walker's Greatest Hits LP, as well as an album called "In Loving Memory" dedicated to a member of Berry Gordy Jr's family.

In this LP many Tamla artists are featured singing gospel material, and among the tracks are the Temptations with "The Lord's Prayer" and Marvin Gaye with "Swing Low, Sweet Chariot."

Further Motown albums scheduled for release next month or in November, are "Merry Christmas" (featuring seasonal songs from the various artists), and Marvin Gaye and his Girls. This includes material recorded last year with Tammi Terrell, Kim Weston and Mary Wells.

## DOGG: NO SPLIT—BUT INDIVIDUAL FREEDOM

DESPITE widespread rumours to the contrary, Family Dogg is not breaking up — although it was confirmed this week that the various members of the group will intensify their policy of pursuing individual activities. A new girl singer Ireen Scheer has now been taken on as a permanent member of Dogg, and has signed a long-term contract with the group. Dogg has signed an agency deal with Arthur Howes, who will be shortly lining up its first concert appearances.

Separate Dogg members are involved in five disc ventures in the next few months. Steve Rowland and Albert Hammond sing "Follow The Bouncing Ball" (Bell), out on November 7. Later that month the same label issues an Albert Hammond solo disc titled "Miss Jones I Just Turned To You." Early in the New Year, there will be solo singles from Christine Holmes and Steve Rowland, the latter a solo album by Mike Hazlewood.

Group leader Rowland admitted this week that there has been some disagreement within the group over this policy of individual freedom, but he assured the NME that everything has now been settled. "Family Dogg has a very busy schedule already, and these solo projects will not interfere with the group's commitments," he said. Rowland also revealed he has turned down an offer to join a U.S. supergroup.

### BBC lifts 'Je T'Aime' ban

A record banned by the BBC — Jane Birkin and Serge Gainsbourg's NME Chart hit "Je T'Aime... Moi Non Plus," which climbed to No. 2 this week — is to be played in Jimmy Saville's controversial "Spooksey" discussion show on Radio 1 tomorrow (Saturday). Topical for the programme, which is produced by the Rev. Roy Trivillion, is "Censorship."

# GEORGE SOLO ON BEATLES SINGLE

FOR the first time in their seven-year recording career, the Beatles have decided to release an album track as one of their singles. One of George Harrison's songs from the "Abbey Road" LP — "Something" — is to be issued as a surprise single from the group on October 31. Coupling will be another track from the album, Lennon-McCartney's "Come Together." It will be the first time Harrison has been featured on the 'A' side of the Beatles disc, either as lead vocalist or composer.

## PLUS NEW DISCS FROM . . . Zager-Evans, Dekker, Herman, Scott, Clodagh, Creedence & Temptations

NEW singles by Zager and Evans, Desmond Dekker, Clodagh Rodgers, Herman's Hermits and the Temptations have been scheduled for release. A date has now been set for the issue of Creedence Clearwater's follow-up to "Bad Moon Rising." Among new albums coming out are discs by Jim Reeves, Manfred Mann Chapter III and Scott Walker.

Zager and Evans' "Mr. Turnkey" and Clodagh Rodgers' "Billie" are being rush-released by RCA today (Friday). Out on October 24 are Herman's "Here Comes The Star" (Columbia),

the Temptations' "Runaway Child, Running Wild" (Tamla Motown) and Gladys Knight and the Pips' "Nitty Gritty" (also Tamla).

Among October 31 releases are the Clearwater Revival's "Green River" (Liberty) and Desmond Dekker's "Come Here" (Pyramid).

Manfred Mann Chapter III and Jon Hiseman's Colosseum are among the first names signed to a new progressive label, Vertigo, to be launched by Philips on November 7. First releases include the debut LP by the new Manfred outfit and Colosseum's

"Valentine Suite." Scott Walker's "Scott 4," comprising all self-penned compositions, is issued by Philips on November 7 — and on the same day RCA brings out "Jim Reeves On Stage."

Other new albums include the Dells' "Love Is Blue" (Chess) and Jefferson's "Colour Of My Love," both out next Friday (24).

The Monkees' next single, for release by RCA in November, couples two titles, which the group recently carried into the U.S. charts — "Good Clean Fun" — "Mommy And Daddy."

# THE GEESES AND TV SERIES — SO TOUR IS POSTPONED

THE Bee Gees' proposed British concert tour, planned for early in the New Year, has been postponed and will not now take place until late spring at the earliest. This is because the duo's "Cucumber Castle" TV special is now definitely to become a 13-week series — and Barry and Maurice Gibb will be fully occupied in filming the remaining 12 shows during the first three or four months of 1970. Negotiations for the screening of the series near completion this week, when manager Robert Stigwood met BBC-TV's Bill Cotton Jr. for lengthy discussions. The initial show has already been bought by TV companies in France, Germany, Italy, Scandinavia, Holland and Austria.

The Gibb brothers will, however, interrupt their filming schedule to make a TV promotional trip to America in January. They will also have discussions there with their U.S. publisher Norman Rubin, who announced this week that he has completed deals for Mama Cass, Eddy Arnold and Janis Joplin to record Bee Gee compositions.

The duo's own label, as yet unlaunched, is now expected to be launched during the second half of November. The initial supplement will include three singles — by the Bee Gees, P. P. Arnold and Tin Tin.

Maurice Gibb is currently recording Lulu's brother Billy Lawrie, who is expected to make his disc debut with a revival of Chuck Berry's "Roll Over Beethoven" soon after the launching of the Bee Gees' label. The two ex-members of Marbles who are now following solo careers, Graham Bonnet and Trevor Gordon, will also appear on this outlet.

The album "The Best Of The Bee Gees" is released by Polydor this weekend, as is "The Best Of Cream." Both these LPs have already qualified for Gold Discs in America.

## perform "Tommy" London Coliseum

"Tommy" is to be performed by the group at one of the celebrated centres of classical opera — the London Coliseum. Sunday, December 14 is set for this performance and the event will be one of a short series that month.

## Dusty in Cilla's Xmas show & 'DECADE OF POP' TV SURVEY

DUSTY SPRINGFIELD will be one of the principal guest stars in the BBC's Christmas Eve edition of the "Cilla Black Show" — the last of the series. As previously reported, Dusty is also to guest in two editions of ATV's "This Is Tom Jones," which she telerecords on November 26 and January 31. Another major TV booking for Dusty is her own hour-long show in Germany, to be filmed in Cologne on November 23.

Another Christmas show now in preparation by BBC-1 is a survey of the last decade of pop. Titled "Pop In The Sixties," it is being produced by Johnnie Stewart. Among artists to be featured (either live or on film) are the Beatles, the Rolling Stones, Cliff Richard and the Shadows, the Bee Gees, the Hollies, Lulu, the Dave Clark Five, Dusty Springfield, Sandie Shaw and Engelbert Humperdinck. The show will, in fact, emerge as a sort of ten-year "Top Of The Pops."

Previously — everything they recorded. Their latest highly polished LP was written and produced by a number with some gorgeous tunes. F 22969, and should put the rest to rest.

A pretty Welsh girl who, at the age of 17, has already made a name for herself. With the release of her new LP, "I'll probably be making a name for myself."

THE HARTLEY BAND album is a gem, and can keep themselves busy. It's aptly titled "Waiting For You." M 273. If you have a chance

less singing make this an outstanding single. It's on Deram, number DM 275.

I'd love to see THE TURTLES over here for a tour because they're such a tremendous group to watch. They make huge records too — "Love in the city," their latest, has the most triumphant harmonies you ever heard. It was produced by Ray Davies, and it's on London HLU 10291.

You may have heard of THE PEANUT BUTTER CONSPIRACY if you're interested in what's going on in the States — they're very big there. The group consists of three guys and a girl from Los Angeles, and their London single is titled "Back In L.A." — good solid rock. The number is HLU 10290.

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BY all the laws of pop, the Hollies shouldn't even exist let alone be engaged upon their nineteenth and possibly their fastest-moving hit single with "He Ain't Heavy . . . He's My Brother." Almost alone among their successful contemporaries they wear a group uniform on stage. And while their image may not be exactly faceless they have never come across to the majority of the public either individually or as a collective personality.

Still finding the unwritten rules of the game with most artists finding it necessary for survival to align with one of pop's warring factions — teenybopper, family entertainer or progressive — the Hollies can't be slotted comfortably into any of the three but have a foot in all at the present time.

They began in the first, progressed to the second and have taken a tentative step into the third with their current — some say their best — single.

Perhaps Tony Hicks sums up the reason for their success when he says: "The Hollies have never followed any trend, images and gimmicks, they all die in the end." And he goes on to give an insight into the Hollies' philosophy by saying "I found the way that we do wear a stage uniform when so few other groups do."

Tony agrees that it may be because of their semi-faceless image that the Hollies survive in magnificent style, even after Graham Nash's departure, when others of our long-established outfits like the Small Faces, Dave Dee, Kinks, Dave Clarke and the Tremeloes have split or fallen from favour.

Money has a lot to do with dissolution and splits in groups and Tony when we met last week at the office of the Hollies manager.

"The Hollies are run like a business. We all have an equal say and are ready to listen to another's point of view and everyone can see where the money comes from and where it goes."

"Then again, according to Tony, in the early days most groups don't have the experience or the maturity to overcome squabbles."

"If you can mature and get past that phase then you carry on. If not, then you're out. We had our troubles, maybe not as much as many."

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## By NICK LOGAN

As a buffer against the demands of working so closely together the Hollies use outside interests as an outlet and feel they are very important.

Terry Sylvester for instance is a football fanatic. Tony's hobby was his cameras but he gave that up a few months ago. An interest in stocks and shares has taken its place.

"How much have I got? Oh, a few grand. I've just bought some shares in the Tom Jones-Engelbert company. I find it a great enjoyment rushing out to buy The Times every morning and checking the prices."

"Very do like gambles because I can't be bothered to study things too closely. But I've done very well so far."

Tony's other interests include a share in a London photo agency which handles David Bailey among others. I was intrigued to learn that when the Hollies are playing, abroad Tony uses his spare time by acting as a rep for the Hollies. He chuckles at the thought of himself as a rep but enjoys it all the same.

It was Tony, who does most of the hit searching for the Hollies, who found "Heavy" in a music publisher's office.

"They played me a complete load of rubbish and then got out. 'He Ain't Heavy' and said 'You won't like this one.' The demo was nothing like our version but I could see where the harmonies would fit in."

He had done in the past Tony took the song for a second opinion to Hollies producer Ron Richards, "whose verdict I respect enormously."

Naturally Tony is overjoyed that public and critical reaction has justified his faith in the song. "I was full of people coming up to me and saying they really like the record."

"It is very rewarding and satisfying. 'Sorry Suzanne' and those were commercial and nice songs but not exactly mind shattering."

"Mind you it is not setting a pattern of a new direction for us — which is what you are going to ask next."

With "heavy" in mind, I wondered what Tony's music tastes were away from the Hollies. I had seen him at the Blind Faith concert in Hyde Park. Did he like it?

"Not very much. I think it is true what people said: Clapton was too far in the background."

"Really I am not a fanatical music listener. I suppose if anything I like the kind of stuff Graham is doing. I like vocal stuff and they make the best use of three or four voices."

"Our relationship with Graham? We are all still friends. He stayed with me the last time he was over here."

"I can only really listen to the kind of music we might do. Things that are strong on vocals. It is only recently that I started playing more guitar."

"I bought all four Cream LPs. I put a bit more guitar on the new LP."

"Hollies Sing Hollies out November 4th," suggested their manager Robin Britten helpfully, while keeping a watchful eye on the proceedings.

"I haven't got any frustrations about direction at all," said Tony suddenly, as if anticipating my next question.

"I think we have definitely made quite a big step with this record and



The HOLLIES pictured in their dressing room prior to a recent "Top Of The Pops" spot to promote their latest hit "He's Not Heavy... He's My Brother." L to r: they're TONY, GUY, RON CALVERT, TONY HICKS and BOBBY ELLIOTT.

that will bring in a new variation on everything. We have really widened our listening public."

If the Hollies were starting out now what kind of music would they be playing? "I suppose if we were completely new we would be playing what everybody else is. I would probably be playing flute with my leg cocked up in the air."

What did he think of Jethro Tull? "Love. Them — they are really great."

Did I sense a frustrated desire despite what he said earlier? "No, I wouldn't like to join them because these people don't live the kind of life I want to lead. I don't know them but I'm going on the appearance they give."

But you like the music? "Yes and if I was back at that age with all the enthusiasm for riding around in vans all over the country I am sure I would probably like it with that kind of group."

But I have done all that I couldn't go back. There was no regret in his voice, just a matter of fact appraisal.

I would love to do "Living In The Past" though. I would love to stick harmonies on that. But we wouldn't because that was a very good single and I don't think we would improve on it."

Of the Hollies Sing Hollies — "Tony feels it is one of the best albums they've done. "Again most of

the words are meaningful with a couple of what could be called typical Hollies stuff. Bernie's done a full orchestral piece which is lovely."

As a final question I asked Tony if, when Graham left and the Hollies faced a crucial period, he felt any desire to quit too.

He thought for a while and replied: "I've been allowed to do what I want to do within the group. Graham's friends were all in America and he had to go where they were."

"My interests are business interests and they and group work complement each other. There is no reason why I should have to leave."

"We have had a very enjoyable life. We never regret anything we do or have done."

That may sound like an epitaph but undoubtedly won't be. The Hollies look set to carry on in the face of all the trends — the group for all seasons.

**TERRY REID IS SUPERLUNGS**

**THE NEW SEEKERS (L to R): EVA GRAHAM, MARTY KRISTIAN, CHRIS CHRISTIE, KEITH POTGER, LAURIE HEATH and SALLY GRAHAM.**

**WHO are these New Seekers?** People are asking this question. Are they all Australians? Are they the old Seekers without Judith Durham or are they a completely new group trying to cash in on the name? They are none of these things, as I found out when I travelled to Glasgow with them for a Press reception to launch their new seven-week club series on Scottish TV.

Even the TV people didn't seem too sure. On their hands out they introduced the group as the "New Seekers who have re-formed with Scots girl Eve Graham replacing Judith Durham." Keith Potger, the most handsome of the old Seekers, explained to me just what they were all about on a train from Victoria to Gatwick at six o'clock in the morning and in the air on the way to Glasgow.

**Talented**

"They are five very talented young people. Three guys and two girls who I produce on record. I've had a few numbers with them on stage but I introduce them to the audience and then I leave them to get on with it. They're remarkable for their group in that they can sing harmonies, but individually I think they were more talented than I wanted to produce."

I tried the agencies and advertised in NME and "The Stage." I found Laurie, who played guitar, he had a friend Chris, who played bass guitar. Then Chris got in touch with a friend he'd made in Australia, Marty Kristian, who was a big teenage star over there. He was here on holiday but we persuaded him to stay and be our male lead singer.

By the end of May I'd found three boys but it was very difficult to find two girls who looked right together and who were desperate. Then after three months of looking they both turned up on the same

**Jan Nesbit flies north TO MEET THE NEW SEEKERS**

**Worried**

"I was a bit worried when we started in case people would expect us to have new cuts and glasses, but they seem to accept us. Keith usually joins us at the beginning of the set and we go through a medley of old Seekers hits and then we play our own, it's felt but commercial."

Our single "Meet My Lord," which should be released around Christmas is sort of gospel folk, it was written by Jimmie Keltie. On our LP, which should be out around the same time, we've got songs written by Marty and me, by Bob Dylan and Jan Mitchell.

We stayed in Glasgow two hours and then were planning back to London so that the New Seekers could rehearse for the rest of the afternoon. They're young, hardworking, enthusiastic and they deserve to make it — after all hits are a Seeker tradition.

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# personalities

# BLIND FAITH

FROM Canada's west coast city of Vancouver, comes a long ask-in type of article with Blind Faith from writer Martin Webb, who met the boys in their rooms at the Georgia Hotel. Webb reports: "It was hard to corner Blind Faith but finally got to talk to them for an hour before they had to leave for their concert."

Below are the answers to some of Martin's many questions, which were so numerous we are continuing the interesting discussion in next week's NME.

**QUESTION: How did Blind Faith come about?**  
**ERIC CLAPTON:** Steve and I just got together and started to talk about doing a couple of things, recording things together, you know. That's how it started out. So we were just going to make an album and stuff like that, and then Ginger said he wanted to join and do whatever we wanted to do. Then we decided we wanted to carry the thing further, so we got Rick. Then we had a group, and decided that we wanted to go out and work, and that was it.

**QUESTION: How did you meet Rick?**  
**ERIC CLAPTON:** I've known him for about two or three years, just from working with another of the same lads in England, you know, when he used to be in the Family before that they were called the Farinas, and that's when I knew him anyway, and I knew he was a good singer and could play great, and that was the guy we wanted.

**QUESTION: How did you meet Steve?**  
**ERIC CLAPTON:** Before the Family, I used to play in different bands in and around London, and I used to live in a place called Leicester, which is in the Midlands. I sort of knew Steve, Eric, and then one day they just sort of rang me up and said: "We'd played together before, in Steve's cottage and that."

**QUESTION: Were the two of you actually responsible for starting Blind Faith?**  
**ERIC CLAPTON:** Well, yes, I suppose Eric started it.

**QUESTION: When you left, did you have any immediate idea that you might be doing something with Eric after Traffic broke up?**  
**ERIC CLAPTON:** No, it was after Traffic broke up that Eric and I got together and started playing.

**QUESTION: You'd been together on records and things before hadn't you, using phony names like Steve Angelo?**  
**ERIC CLAPTON:** Yes, that was the only one we did, but that was a beautiful thing.

**QUESTION: That's the first... that's the only thing we'd done together unless you formed the group, I think.**  
**ERIC CLAPTON:** Did you have any idea that you would be getting together with Steve?

**ERIC CLAPTON:** No, I had no idea. I'd thought about it before, a long time before Cream broke up I'd thought about it — about getting together with Steve sometime or another in the future, and before that when I was with John Mayall I'd thought about it and it's been on my mind for a long time.

**QUESTION: I know it must have been asked a million times before, but why did you leave Traffic?**  
**ERIC CLAPTON:** Yes, and I've never really thought of answering it. It was during like a down period, but I mean you know — down periods happen anyway, it just happens, and everyone felt like that was enough.

**QUESTION: Were there a lot of hassles between you and Dave Mason?**  
**ERIC CLAPTON:** Well, yes, of course, because there's hassles with everything.

**QUESTION: Seeing how two-thirds of Cream ended up back in Blind Faith there is a lot of speculation going around that Cream broke up just to get rid of Jack Bruce. Is there anything to that at all?**



## BY MARTIN WEBB

**ERIC CLAPTON:** Well it wasn't a question of getting anyone out, we just broke up. It was a completely spontaneous thing because I didn't plan anything at the time. I thought about leaving Cream, because I just wanted to pack it in. I was fed up with working and all that type of thing, and I just wanted to take a rest for a long time without any kind of plans for the future at all.

**QUESTION: Were you bored with the music or what?**  
**ERIC CLAPTON:** Well, not bored. I just felt run down and overworked. And I felt that while the group was still there... and I thought we'd gotten the best out of it as it was. That may not have been true, but that's how I felt at the time. It was the same situation with Steve and his group.

**QUESTION: What did you do after you left Traffic?**  
**ERIC CLAPTON:** I spent all winter in my cottage trying to make music alone, and it was getting a bit depressing.

**QUESTION: How long was that?**  
**ERIC CLAPTON:** About three months. It was December, January and February. I was trying to write by tracking and playing with myself, which is good for some things, but it's very inhuman. You get the feeling that you're just playing... It's just all a bit of plastic anyway. I just got the feeling that I wanted to play with people instead of machines. I was writing music, well I wrote just one song, but mostly it was just music that I was writing that way.

**QUESTION: What kind of music?**  
**ERIC CLAPTON:** SW: It's country and eastern. Well you see I mean I can't really say what it's like. I'm taking part in a great blend.

**QUESTION: What kind of stuff are you listening to now?**  
**ERIC CLAPTON:** All sorts. Anything I like I just listen to.

**QUESTION: Everything?**  
**ERIC CLAPTON:** No, not everything. I don't really have that kind of ear. I can't really get into lots of kinds of music.

**QUESTION: Did you get on an Indian kick for a while?**  
**ERIC CLAPTON:** I bought some Indian records, but only a few, it was only some Shani players. I bought some records by Bisma Khan, some records by Billat Khan, people like that. I mean I've always tended to regard it as something beyond anything I could ever kind of do myself in this life time anyway. I enjoy listening to it, but I don't think I could ever really learn that much from it.

**QUESTION: What is your get out of country and western?**  
**ERIC CLAPTON:** It's very simple music, and it's singing-along music. It's easy to play, well I don't know, it isn't easy to play, but it's not a complicated deal, it's simple good music that lots of people can understand, like blues, too. A whole segment of the population can dig that without knowing anything about it. It's just one of those basic things that gets into your head and into your soul.

**QUESTION: Anything I listen to anybody's playing I mean it gets very difficult when it gets down to what music really does, exactly, and that basically it's just this or that, you can get all sorts of other things out of it.**  
**ERIC CLAPTON:** Yes, but there's that varies from week to week sometimes, it can do.

**QUESTION: Have you been writing most of the music for this group?**  
**ERIC CLAPTON:** SW: Yes, so far I've been doing most of it — well not most of it — just a bit more than anyone else.

**QUESTION: How is your writing getting along?**  
**ERIC CLAPTON:** I have lots of bits in my head. I'm the kind of person who can't finish something without help. I need someone just to add a chord, to put the last chord in a song, and then I'm all right, otherwise I can't finish it. I just put the guitar down.

**QUESTION: Who helps you do that?**  
**ERIC CLAPTON:** Steve or Rick. Rick's writing as much as anybody.

**QUESTION: From what I've heard of Blind Faith, you seem to be the big standout. Have you noticed this, and do you think that you might try to change it?**  
**ERIC CLAPTON:** SW: No, not really. I know what you mean, it probably sounds to you more like Traffic than Cream if you like you can put it that way. It's very difficult to look at something that you're doing yourself objectively. Eric's doing what he wants, and everyone's doing what they want to do.

**QUESTION: Are you all happy with things the way they are?**  
**ERIC CLAPTON:** SW: Well of course... I mean no, because it's only a beginning, because we haven't really exploited what we want to do.

**QUESTION: I know you're aware of this hero worship and Eric Clapton is God mystique that surrounds you, and it seems strange to me after listening to the album that you were so far into the background. Did you do this on purpose?**  
**ERIC CLAPTON:** Well, yes, I always have done. I've always wanted to be less of a sort of focal point than I have been. I really don't go for all that super-star bit at all.

**NEXT WEEK: Does Eric want changes and what about their next LP? Don't miss this NME**

# START OF SOMETHING

# BIG

... who are (l. to r.) STEVE WINWOOD, RICK GRECH, GINGER BAKER and ERIC CLAPTON. Their album "Blind Faith" is No. 6 in this week's NME LP chart.



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# MALCOLM ROBERTS REALLY DID WIN IN RIO!

## SAYS DEREK JOHNSON



Above: MALCOLM ROBERTS (Union Jack behind him) gets huge audience on its feet as he sings, "Love Is All." Left: BILL MEDLEY wrapped in Union Jack, to stop 10 minutes of boeing, sings encore of Jim Webb's "Evie."



Above: BILL MARTIN (composer of Irish entry), MALCOLM ROBERTS and the Festival President AUGUSTO MARZAGAO. Below: LES and JUNE REED, SHEILA and DEREK JOHNSON and RON GOODWIN, the British judge.



The tragedy of the Rio Song Festival was that, although England was officially placed third, we should have won! But we were denied victory through an unfortunate voting mix-up. The judges were originally asked to award points to the songs they liked best — but on the final day, this was changed and they were told simply to place the songs in order of preference. Then at the very last moment, the organizers reverted to the original voting system.

In all this confusion, the Japanese judge failed to grasp what was going on. He put a figure "1" against England on his voting card, which was intended to mean first place — but instead, we only received one point! If England had received the full ten points to which we were entitled, this would have been sufficient to give us victory. But by the time the Japanese judge realized his error, the awards had been made, and it was too late!

In truth, what happened in Rio last week was — from the British standpoint — almost better than winning. Victory for us would have been well received, but would not have ignited the same desire of fury. Overnight, every Englishman in Brazil became a hero. One newspaper carried the banner headline "Brazil belongs to England," while another carried the headline "Brazil is more popular than at any time since the Battle of Britain."

It must be difficult for British fans to visualize Malcolm Roberts being subjected to the same kind of mass hysteria which the Beatles experienced in their heyday. But that's precisely what happened. In my years in show business, I have seen many of the world's greatest entertainers in their finest hour — but this Rio ovation topped the lot. One Rio newspaper described Malcolm as "the finest singer to come here for ten years."

The atmosphere in the Maracanazinho Stadium was so electric that, on each occasion Malcolm appeared to sing "Love Is All," we could scarcely hear him for the deafening cheers of the 40,000 crowd. And on the final night, he was clearly dumfounded by the crescendo of adulation that surrounded him for 20 minutes. A night of unbelievable emotion!



A big hug from ANITA HARRIS for MALCOLM ROBERTS and, below, Malcolm in the audience with BBC's ROBIN SCOTT and NME's DEREK JOHNSON.



## PLENTY POP IN N.Y. NOW

## AMERICA CALLING

NEW YORK: Pop fans here are set for a busy rock weekend. In a series of three concerts lined up for today (Friday) and tomorrow, everyone from 10 to 40 will be able to hear the music of his choice and groove, be it hard rock, folk rock or old rock rock.

Beautiful, gentle, poetic Donovan comes into Madison Square Garden, his first New York date in many a long month and one in a huge itinerary he is currently fulfilling.

And while Donovan is filling the Garden with his sweet sounds, Led Zepplin will be mind blowing two sellout concerts at Carnegie Hall tonight, on the first step of a three week tour. Needless to say, both English acts were total sellouts prior to their engagements so there's no fear of clashing there, only an incredible evening of great things.

Tomorrow (Saturday), the Felt Forum at Madison Square Garden will feature a rock revival concert. Kind of tagged "Oldies But Goodies," it will feature Bill Haley and the Comets, Chuck Berry and rising new group Sha Na Na, who do hysterical impressions of all the old 1950's rock combos.

Ario Guthrie is scoring one huge success after another. Alice's Restaurant the movie based on his album in which he stars, may turn out to be one of the biggest box office grossers of this year, and certainly has established Ario as one of the leaders in the new today "thing that's happening in music and films."

His new Reprise album, "Running Down the Road" is literally doing just that, and right now he's on a concentrated college tour which will take him through the end of the month — JUNE HARRIS

## BRITISH ACTS ON NEW US: TV SHOW

HOLLYWOOD: One of the bright entries in the line-up of the new season's television programming is Monday night's "Music Scene," Created by the former Smothers

Brother's partner, Ken Fritz, this showcase for recording artists is much more than a pop-music programme.

First, it covers a wider range than its predecessors "Shindig" and "Hullabaloo." Songs and artists presented on the show are chosen in conjunction with their place in the Billboard (a weekly trade journal of the music business) charts. They feature flashbacks, the soul hits, country-western hits and each week they announce the number one song in the nation.

But even more than presenting performing artists in a creative way, they slice the show with bits of comedy performed by the weekly hosts, a comedy troupe, featuring David Steinberg, Chris Rokem, Larry Hankin, Paul Reid Roman, Christopher Ross and Lily Tomlin. The total format is unique and most entertaining! The first show started off with a bang by presenting a colour film of the Beatles never before seen here. The Rolling Stones are scheduled for an appearance, as yet unfiled. Other British acts signed and/or already on film for "Music Scene" include Ten Years After, Lulu, Mary Hopkin and Dusty Springfield.

ANN MOSES.

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# Pity they had to walk out on Humble Pie's exciting act...

## BUT SAMSON LET WHOLE SHOW DOWN

HUMBLE PIE'S stage act is very good and a lot of youngsters paid out money to see it at the Brighton Dome on Saturday. What a pity many of them had to walk out during the act in order to catch their transport home.

At 7.30 the "Changes '69" had started when it should — at 7.30 pm — all would have been fine if everyone would have been out to see the Humble Pie's exciting offering. But at 7.40, the emcee nonchalantly told us that Samson could not open the show until about 8, because one of the musicians had mislaid his flugel horn.

### BY ANDY GRAY

Just the equipment for the Humble Pie. At 10.28 (too much for 10 minutes), a lone figure appeared on stage playing an acoustic guitar and singing in a high, rather uncertain voice "Take Me Back" — it was Peter Frampton and he got big applause for his solo effort. Next bass player Greg Ridley took the spotlight to sing a song he'd written "On a sunny day," playing an acoustic guitar and aided by Peter in the shadows on the electric piano. Jerry Shirley's solo entrance was on a sort of electric piano which sounded like an organ; and then we had, all alone, Steve Marriott, telling us "I'm gonna do it" as he played a song I never had enough bottle to do it. He sang and played a good version of "You Shouldn't Walk On Me"

and went off to big acclaim. Now we had the four together, with electric guitars and drums, with Steve shifting from harmonica to organ on occasion, and the three front men singing well in harmony. In "Shaking All Over," they produced a terrific amount of volume, and on Ray Charles' "Hallelujah I Love Her So," their vocalising was very good. Peter Frampton's guitar work, too, was excellent. Steve went to town on organ for "Natural Born Bugle" and their final number, "Shake Jake," took those who hadn't left by storm, although I felt it was much too long. But the harmonies on three guitars were really exceptional at times. But as I said, the timing of the show was so bad, the Humble Pie's act suffered from walk-outs. What I can't understand is, what was the tour manager doing, allowing nothing to happen on stage (not even tanned music) from 7.30 to 8.15?



STEVE MARRIOTT, DAVID BOWIE and PETER FRAMPTON take it easy in the dressing room.

Surely Griffin could have started at 7.30! As a backing to the show, Sean Kenny has designed an elephant-type animal on whose white sides, coloured slides are shown and out of whose mouth and other end smoke emerges from time to time. On its bottom it has a blue revolving lamp. Not very funny, it didn't get a litter. No "Changes '69" was no change at all — pop shows are still the most unprofessional presentations in the history of all show business.

NEW  
**LENNON-McCARTNEY**  
songs by

# Orange Bicycle

Carry that weight  
You never give me your money  
Parlophone R 5811

I'm afraid I missed Franty Moses, the first act on the bill, but new group Audience gave a good account of themselves, as did the light show.

opening to their act — "Communications Breakdown" etc. — that suffered: Robert Plant's voice being drowned under the sheer volume of sound Jimmy Page's guitar solo, midway through, was deservedly well received and when the group came in again on "You Shook Me" and "What Is And What Should Never Be" from the new album there was something of an improvement.

Well over 2,000 progressive music devotees, at £1 a head, packed shoulder to shoulder, behind the Zeppelin's overpowering sound, although the Lyceum audience responded enthusiastically to everything they did.

It was mainly the new fanatical

LED ZEPPELIN backstage at the Lyceum on Sunday. L to R JIMMY PAGE, JOHN BONHAM, JOHN PAUL JONES (standing) and ROBERT PLANT.

## London's Underground off to a good start

PROMOTER Tony Stratton Smith's dream of creating a home-grown equivalent to America's Fillmore auditoriums was borne out by the first night on Sunday of the 52 Sunday evening concerts he has booked for the London Lyceum.

### by Nick Logan

Well over 2,000 progressive music devotees, at £1 a head, packed shoulder to shoulder, behind the Zeppelin's overpowering sound, although the Lyceum audience responded enthusiastically to everything they did. It was mainly the new fanatical

the venue the better it suits the Zeppelin's overpowering sound, although the Lyceum audience responded enthusiastically to everything they did. It was mainly the new fanatical

## Name groups

How Stratton Smith's dream fares from here on in depends entirely on the acts he books, and of booking carefully in the opening weeks to establish the Lyceum on a Sunday as a date that mustn't be missed. I can't see Steppenwolf drawing such a large crowd this Sunday although the talented Family, also on the bill are a good pull.

It's a pity that with such a large audience present Led Zeppelin should turn in one of their less inspiring performances. Having seen them at both the Marquee and the Albert Hall it seems that the larger

### WHO'S WHERE

- ONE NIGHTERS**  
Week beginning October 17  
**THE TITLS:** Cambridge Rex (17), Bristol Colston Hall (21), Leicester St. Montfort (23), Plymouth Guildhall (25)  
**PENTANGLE:** Brighton Dome (12), Manchester Free Trade Hall (18), Bristol Colston Hall (19), Leicester St. Montfort (24), Harrigate Royal Hall (25)  
**RAVI SHANKAR:** Royal Festival Hall (21), Birmingham Town Hall (20), Bradford St. George's Hall (22)  
**GAMAN BOND:** Royal Albert Hall (17)  
**INCREDIBLE STRING BAND:** Cambridge Royal (17), Birmingham Town Hall (24), Liverpool Philharmonic Hall (25)  
**THE BOKS:** Tottenham Royal & London Revolution Club (17), Boston Super Mare Winter Gardens & Bristol Bambou (18), Liverpool Silver Blades (19), Wirthing Assembly Hall and Soho Live O'Nails (23), Sheffield Shades (24), Manchester Twisted Wheel and Nelson Imperial (25)  
**THE FAHNS:** Scarborough Scene (19), Nelson Imperial (19), Swansea Top Rank (22), Haverfordwest Market Hall (23)  
**JACQUES LOUSSIER:** Manchester Free Trade Hall (17), York University (18), Bristol Colston Hall (20), Birmingham Town Hall (21), Leicester St. Montfort (22), Cambridge ABC (24), Slough Adelphi (25)  
**DICKEN SHACK:** Leeds Town Hall (17), Margate Dreamland (18), York City Hall (23)  
**EDMOND DEKKER:** Manchester Free and Domino (18)  
**MIKE FLOYD:** London University College (18), Nottingham University (23)  
**DAVE DEE:** Charis Show Stockton (21)  
**MUV JOHNSON:** Retford Broken Wheel (18), Purley Orchard (20), Lancaster Top Rank (22), Basildon Larnaro (24), Dunstable California (25)  
**THE YEARS AFTER:** Manchester University (18)  
**WATFOLD:** Nottingham Playhouse (19), Leeds Technical College (20)  
**WERNERDLF, FAMILY, GRIFFIN:** London Lyceum (19)  
**DAVID BOWIE:** Birmingham Royal Hall (19)  
**THEY TIM:** Manchester Golden Garter (21)  
**MATTRESS:** London Marquee (21)  
**HUMBLE PIE:** Queen Elizabeth Hall (19), Edinburgh Usher Hall (23)  
**SAMSON:** Royal Festival Hall (24), Expi (25)  
**FAIRPORT CONVENTION:** Manchester University (25)  
**THE HONEY:** Birmingham Mother's (21)  
**REINHARD'S HERMITS:** Scarborough One, Scotch Two (25)  
**SHOW/CABARET**  
**SCAFFOLD:** Canterbury Gulbenkian (23, 24, 25)  
Both from October 18 for one week  
**REN E. KING:** Stockton Fiesta  
**VINCE HILL:** Newcastle Dalec Vita & Stockton Tins

# n.o.greaves

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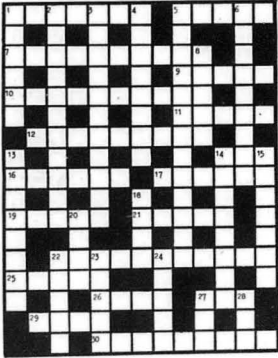
**TAIL-PIECES**  
*by the Alley Cat*

**WONDERFUL achievement!** Since 1955, £1 million raised by annual Frankie Vaughan Boys Club Week... Their next singles: Creedence Clearwater Revival "Fortunate Son," Stevie Wonder "Yester-Me," Bob Dylan "Tonight I Will Be Staying Here With You," Nilsson "Maybe" and Lulu "Oh Me Oh My"...

At London Hatchett's, Lou Christie and Wilson Pickett greatly impressed by Ben E. King's performance... Your Alley Cat tips for Top 30 here: Joe Cocker's "Delta Lady," and Upstetters' "Return Of Django"...

**NME POPWORD**  
 Compiled by Julie Logan, Walthamstow, London

**ACROSS**  
 1. Group of American blues singers  
 2. It Must Be Him  
 3. The friends behind Joe sound like rockers (4,6,4)  
 4. Sam the sweet man  
 5. Wastie delay  
 6. Just spilt up (4,6)  
 7. Dave Rock's show-band  
 8. Female soul singer made the original LP  
 9. Rather Good (5)  
 10. Edwin Starr in distress  
 11. Tony is one, so is Bern  
 12. Current hitmaker: in the money!  
 13. Dave Williams  
 14. Jeremy Spencer's solo single  
 15. Mary's mother  
 16. American singer had hits with "Foggy Day" in 1960 and '62 (5,6)  
 17. Sing of small town scandal  
 18. Side Saddle - was one of his hits  
 19. Where the weekend used to start (initials)  
 20. Peter left to join Steve  
 21. Do a lot of it  
 22. Across fans used to do a lot of it



**DOWN**  
 1. Skinhead music  
 2. Was with Buffalo Springfield before joining Graham, Duane and Neil (5,6)  
 3. Windy groups  
 4. Semi-detached  
 5. First Bee Gee to quit (5,8)  
 6. The maddest drummer in pop? (5,4)  
 7. Day or Troy  
 8. There  
 9. Hi Heel  
 10. Best Part Of  
 11. Breaking Up hit group in '65

**Answers next week and here is last week's solution**

**ACROSS:** 1. Beez; 2. Rod McKuen; 3. Ode (To Billie Jean); 5. Dizzy; 6. Kites; 9. Radio; 10. Top; 11. Tami; 12. Jumbo; 13. (Gregory) Peck; 15. Frank; 16. Hyde Park; 18. (Dolan); 14. (Scott) Engel; 15. Fudge; 16. Herd; 17. Days; 19. Ned Miller; 21. P.T.A.; 24. Creedence Clearwater Revival; 25. Lou (Christie); 26. Wayne; 28. Ude (Rae); 29. McArthur Park; 30. Emu (Sharples); 31. Learn; 32. Tijuana; 36. Faith; 37. Bee (Bumble); 38. Camel; 40. Nerve; 41. Arts; 44. Asx; 46. Yui (Brysoner)

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FRANK IFFIELD entertained during British week in Japan and later was introduced to (1 to 2) LORD SHOWNDO, PRINCESS SHIMAZU (daughter of the Emperor of Japan) and PRINCESS MARGARET.

Roy Orbison to Top 30... Peter Noone co-writer of new Herman's Hermits flipside... Claimed by producer Derek Chinistry... 170,000 Radio One Club members... New Barry Ryan chart appearance a relief for Harold Davison... is wrestler Jackie Pallo's favourite singer Hal Nilsson?... BBC-TV commere Val Singleton makes disc debut with Peter Sarstedt song for Pye... Doug Millings (tutor to the Beatles) has written book of poetry... Petula Clark's next single a Clive Westlake composition... Mixed reception for Burt Bacharach and Hal David's Promises Promises songs... Norrie Paramor music director of Cliff Richard's next BBC-TV series signed by Fontana... During Elvis Presley's last conversation with Tom Jones, he hinted at a world tour... Fleetwood Mac quickly justifying big Ian Ralfini gamble for Reprise... Archie's vocally reminiscent of Monkees... With a bang, Dionne Warwick has brought back Righteous Brothers' lovin' feelin' in U.S... Bobbie Gentry planned to London with Nancy Sinatra... Belated birthday greetings to Cliff Richard this week.



Good luck to Michael Holliday Jr. in his new career... Alan Whitehead of the Marmalade engaged to actress Sheila White... On last U.S. Tom Jones recording session, Elvis Presley's noted guitarist James Burton played for him... Marvin Gaye duets with Mary Wells on his next LP... also Tammi Terrell and Kim Weston... Britain slow accepting Blood, Sweat & Tears' fantastic talent... In her youth, Bobbie Gentry modelled clothes with Lana Turner's daughter in Hollywood... Composed by Frankie Laine, "Every Time We Say Goodbye" on Shirley Bassey's next LP... David Bowie's hit brilliantly produced by Johnnie Stewart on "Ton of the Tons" Bernie Lang (who guided Johnnie Ray to stardom) prominent behind Archie's success... His wife's illness prevented Tom Jones attending London opening of Lonnie Donegan in cabaret... Composer-singer Rod McKuen America's top-selling poet... Will Dusty Springfield return compliment by impersonating Danny La Rue?... Her version of Manfred Mann's "Mighty Quinn" on Lulu's next LP... Kindness of Des O'Connor greatly appreciated by Jose Feliciano... More acting in Nancy Wilson's future plans... Bernie Las Vegas season for Lonnie Donegan early next year... In Rio, Malcolm Roberts' popularity now equals Bobby Charlton's...

**TERRY REID IS SUPERLUNGS**

The Original Version of  
**'Put a little love in your heart'**  
 is by  
**JACKIE DE SHANNON**  
 LBF15238 LIBERTY

place in Bernard Delfont's Royal Variety Show?... Is Jim Webb's "Evie" dedicated to Leslie Bricusse's wife, actress Yvonne Romaine?... First single of New Seekers a composition by Colin Petersen's recent discovery Jonathan Kelly... For U.S. King label, Frank Ifield waxed live LP in Japan... If Cliff Richard and Hank Marvin throw down a line, would Craig Douglas hang washing on it?...

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