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LOU'S THEORY

WITHOUT wishing to prolong the fatuous argument about Paul McCartney's alleged non-existence for any longer than necessary, a rather interesting theory on the subject was put to me on Monday by Lou Christie, who had just arrived from New York for a British tour. Could it be, he asked, that the rumour had been started by the Beatles themselves? We discussed John Lennon's reputation for jokes and the group's unpredictability and the things about "Abbey Road" that could be used in favour of the "Paul is dead" story.

"What was all that about Paul being dead?" he queried. "You're supposed to play one of their tracks on the album backwards, and it says 'see buried Paul' or something. I think they did it themselves for a put on."

"That's one theory anyway: We had got round to that subject after talking in Lou's ninth-floor hotel room with a panoramic view of Kensington Gardens about the American moralism and general peace movements. I had asked Lou if he considered Lennon had been serious with his peace and love messages and the planting of acorns.

"I think he was doing it for real, I don't think he needs sensationalism," Lou replied. "He's into something very heavy."

After stating that he didn't find "Abbey Road" any better than previous albums, Lou asked himself aloud: "What else could they go into? How long could they keep the pace up? Obviously they're into something, I can see what they're into — they're into their religious thing. I don't think they're worried about getting hit records anymore, they're just trying to get their message across."

Lou doesn't try to get any message across in his records, though they tend to be bright and bubbly.

After ten weeks, "I'm Gonna Make You Mine" is still in the NME Top Twenty and this week, the follow-up called "She Sold You Magic" is released. The "B" side, "Are You Getting Any Sunshine?" is the "A" side in America.

"I wrote 'Magic' for Diana Ross, but somehow I never got it to her, so I thought 'Well, I'll do it myself,'" he revealed. "If you listen there's a bit of a Tamia beat in the middle."

Girl partner

It is another of Lou's own compositions, though his current hit isn't. He writes with a girl called Twyla Herbert in his Pittsburgh cottage in the mountains as he finds New York too noisy. His first hit, "Lightnin' Strikes," has just been re-released, but this doesn't bother him.

"I still sing it," he told me, munching another handful of the vitamin C tablets he takes with him everywhere. "It's still a good song and it still holds up. I got an award for it being the best-produced record. You can play it and it doesn't sound like an old record, it still sounds fresh."

People going to see Lou on the tour will notice a lot of hip wiggling going on. Ann Moses wrote in her American column last week that this caused a bit of trouble on a TV show out there and Lou laughed when I mentioned it.



ABOUT 'PAUL'S DEATH'

by Richard Green

"I thought I could get away with it," he admitted "but they won't allow anything like that. I've been dancing in my act for five years. The first couple of years I didn't do much, then I started adding some dancing and moving about a little. Dick Clark had such a good image of all-American people on his tours and they used to get me each night and tell me to stop. It was had arguments but when they weren't looking I'd do it."

Though "I'm Gonna Make You Mine" looked like being a No. 1 it was pipped at the post by the Archies which has regained the top spot this week. He likes "Sugar Sugar" and says: "It's a great record, for what it is it's the best of its kind, it's such a cute little tune."

His record was helped a lot by a

brief visit last month. A visit that, it seems, cleared up a misapprehension about him for a lot of people who thought he was coloured!

"On my first American tour they booked me from the chart, they thought I was coloured," said Lou with a smile. "I was the only white person on the tour. It has something to do with the voice. I think a lot of coloured people sing high, like Smokey Robinson. Plus, a lot of coloured people use girls in the background, when we sing with them we kind of sound like the Supremes in parts."

As I left, he offered me some vitamins from a jar which was marked "Contents — acroala, rose hips, green pepper, rutin, citrus bioflavonoids." I declined.

Next week

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BEATLES



RINGO and MAUREEN, happy parents of two healthy children, enjoying life.

TODAY

PAUL the Family Man. And looking happy about it. With wife LINDA, his three-month-old MARY and Linda's daughter HEATHER, six.



Heartbeat transplant

YOKO ONO records, husband JOHN LENNON'S Heartbeat for their current Wedding Album. Their Plastic Ono Band's "Cold Turkey" is at No. 13 in this week's chart.

WHY PUT DOWN WHAT WE'RE DOING?

"I KNOW many people think we're eccentric and do crazy things. But if they don't understand what we're trying to do, why put it down just like that?" George Harrison was protesting against the intolerance the Beatles often encounter today (writes Alan Smith).

people think we're eccentric they won't take what we're trying to do seriously. But that's a chance we have to take.
 "It's like with John. Maybe they think he's a lunatic or something.
 "But because he keeps on being the same lunatic, time heals and the public begins to realise he's genuine. And even if we all still think he's a lunatic, at least he's a genuine lunatic.
 "All I can say is that there's a purpose to life. Like Shakespeare said: 'All the world's a stage and men and women merely players.' And we in the Beatles are just four of the actors.

asks George Harrison, who also speaks about Bob Dylan

constant change. Day and night... everything is always changing.
 "Joe Public should realise that in the end, he is probably looking for the same things in life as we are.
 "Somebody who criticises us may, for instance, be the kind of person who would get his happiness out of a new telly or a new car. But what happens to someone who's got a million tellys and a million cars and all the money in the world and a thousand palaces and castles... what happens then?
 "He sits there looking for happiness. And it can only come from within — which is the basis of everything I believe in."



GEORGE HARRISON in serious mood.

GEORGE HARRISON, talking about Bob Dylan: I've been greatly influenced by him, just as I am by all kinds of other people and music. The Beatles often suffer from people misunderstanding them so does Dylan.
 People don't realise that he has changed quietly, and that he has his wife and family and he's happy. Personally, I find him a really great guy.
 The trouble with the things that've been written about him is that so much attention and pressure have been put on him for the wrong reasons.
 Dylan can't understand why people want to bug him about all kinds of things that aren't to do with his music. He didn't make himself into a cult — the Press did. And now he can't understand why people want to ask him silly questions about what to do about Vietnam. Dylan just wants to write songs and sing songs... and if people want to talk to him about his music, he's really very charming.

Related

"They should keep an open mind and realise there is a chance that what we're saying and doing could be related directly to them.
 "Maybe Joe Public isn't happy about our personal appearance or anything else we're trying to do at the moment. But who is to say that every one of the Joe Publics, put in the same position and schooling of life as we went through, would not be doing the same things?
 "I know it can be argued that if

Changes

"In the circumstances, all I and the others can do is act out our parts in the way we believe.
 "Not that I, or anyone else, can't try to change. I've changed such a lot and I'm going to try to keep changing. Life itself is one



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Columbia DB 8641



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Stateside SS 2157



CILLA BLACK
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Parlophone R 8663



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Copperfield
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Parlophone R 8616

Russ Loader
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Happy Parade
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WHY CAN CLODAGH'S DAD SAY AT CHRISTMAS?

SOMETHING will be missing from Clodagh Rodgers' Christmas this year, yet somehow I don't think she will mind very much.

Every Christmas, Clodagh explained, as we sat in her north London flat sipping tea with husband-manager John Morris and his brother Roy, a former member of the Koolhaas, "my father used to take me aside and say 'Clodagh, this is going to be your year. I've got a feeling in my bones, and I just know it.' He said it last year as usual, but by then I had almost stopped believing I was ever going to make the top grade.

"My father and John never stopped believing in me thank God. They weren't only being kind. . . . Both of them really thought I had it in me to make it. I'm so glad that I've proved them right."

There certainly has been Clodagh's year. Three hit records between March and November, countless TV appearances, one LP issued and a second out next week, a TV series offered but turned down (because John and Clodagh felt she wasn't quite ready for it), and perhaps most of all, she has quickly established herself as a very likeable personality, a very able performer and even been presented with an award for furthering the cause of mini-skirts!

"We certainly seem to have crammed a lot into this year," she admitted, "but it wasn't a matter of making up for lost time. Even though I had given up hope of joining Lulu, Cilla, Dusty and the other top girls, I was earning a good living, and gaining very valuable experience.

"Of course, as every record flopped I became that little more dependent. Yet, looking back, I'm glad I didn't happen overnight.

"I think 'Come Back And Shake Me' happened just at the right time for me. And I suppose I happened to come along just at the right time for you. Each year one new girl singer usually emerges. I was the lucky one in 1969."

Now that "Bijou," yet another Kenny Young composition, is on its way to the Top Ten, nothing is left to chance or luck. Clodagh's career is planned with military-like precision, by John, Kenny and a little help from the lady herself!

John came in the other night and told me my next single had been planned for late February. Next single? When "Bijou" has only just gone into the charts. Can you imagine? But it's sensible when you think about it. I've had three records out in ten months, which seems a lot but when you're a newcomer it's important to get established as quickly as possible and not give the public a chance to forget your name.

John and I both feel now that we have arrived and can afford to wait a few months. After all, there's a very thin line between being seen and heard enough to keep the name in peoples' minds and making them bored stiff with you! Not that Clodagh intends to vanish for three months. On Sunday week, she will be appearing in the Save Rave, the London Palladium pop concert in aid of the Invalid Children's Aid Association. She has more TV promotion for "Bijou," some cabaret stints, and will be one of the star attractions at the Midem Song Festival gala night in Cannes during January.

"I'm looking forward to the Palladium show very much," Clodagh told me, offering more tea. "Not only because it will be my first Palladium appearance, but I feel it is in aid of such a worthy cause. I like to support those charity walks and I really enjoyed singing for the Spastics a few months ago at Wembley. I hope I have time at Christmas to go round Dr. Barnardo's home, with all those gorgeous children. I don't consider it a duty for



Asks GORDON COXHILL

of ideas because Kenny writes in so many different styles.

"In fact, I'll be doing something different for my next single. I don't have anything in mind at the moment, but although the three hits have been different, they have the same feel about them and it's musical, so we tried something else.

"It's funny finding myself in this position, because I've already gone through a complete change of image in the past year. Before 'Come Back' I used to sing big ballads all the time and I was knocked out when I had the chance to sing uptempo things. But however successful they are, you can't stick to the same formula for ever.

"The thing about having hit records is that people will accept you in a club or on a concert before you've sung a note! Before, I had to fight the audience, convince them that I was giving them value for money. Now they've heard my records, so they know who I am, they presumably like me otherwise they wouldn't have paid to see me. So you can strike up a relationship much quicker than before.

Known now

"And the funny thing is, I can't have improved all that much in a year. It's just that they know me through records and television. I'm not much of a comic in cabaret and as I'm a firm believer in not bothering with something you can't do well, I don't chat very much in between songs.

"I always seem to find a row of chaps in the front, who'll call out a few things. I'll call back to them, but that's about all.

"I do some impressions of people like Gracie Fields, Mary Hopkin, Cilla Black, Vera Lynn and Marlene Dietrich, which seem to go down well. It's strange. I never intended to do anything like that, but I was always doing them at home and John, being the businessman he is, suggested we might as well put them to good use."

Finally I asked Clodagh how she managed to cope as a housewife, when her career looks like taking even more of her time in the coming months.

"A few days ago we ran out of milk. Today it was butter. We had to eat dry toast for breakfast. That's how I'm managing! John says I'm the worst housewife in the world. Maybe he's right. I haven't even started doing my Christmas shopping."

When Clodagh does get round to buying the presents, I wouldn't mind betting her dad is right at the top of the list, to console him about not being able to forecast stardom for her this year!

someone in my position to support charities, but I get a lot of satisfaction out of it. I've been given a gift for singing and I'm glad I can use it from time to time to help people less fortunate than myself."

"I asked Clodagh how long she might go on using Kenny Young's material on singles. I can't say, but I don't see why I shouldn't keep recording Kenny's songs for a long time to come. He writes specially for me now and seems to know exactly what suits me. I don't think there is any danger of running out

"In a world of darkness, sound has obviously become almost Stevie Wonder's chief guide and consolation . . . so I was hardly surprised to hear this week that he's now taken to travelling the world with his own highly-sophisticated recording equipment.

Stevie doesn't make his records "on the road" — let alone in plain good boots — but he has begun to tape road demos with the aid of at least two tape machines, a battery of speakers and a reverber system. And he often unpacks the whole lot in his hotel room, causing a situation which probably leads to sleepless but musical nights for fellow-resident series.

Recently he's been taping and working out duets with himself in this way. And he's also been using the equipment more and more to "rehearse" via the Talking Book series.

"I learn a lot this way," says Stevie. "Everything from straight education to just what's in plain good boots." "Everything from tragic as it may seem initially, I wouldn't be surprised to know that Stevie's blindness has in some ways made him more aware, than many of us, of the best things in life.

For instance, on his last visit to Britain, I found that he seemed like nothing better than to sit down, relax and just talk about philosophy and his recipe for being a better person.

His lack of sight seemed to have heightened his sense of hearing, too. We were talking in a BBC dressing room when suddenly amid the clatter of equipment and the buzz of assured conversation — he recognised, and called to, a friend, who was speaking at the end of the corridor outside!

Says Stevie: "I guess any blind person's sense of hearing is more developed than that of a person with sight. I use my hearing to find out where people are in the room who they are . . . whether they're young, old . . . even if they're really happy. All from their voices and what they say."

Can tell age

"I can tell a person's age group because when I listen to a variety of people, I sense maturity or lack of it. Maybe I can find the truth about them more than people with sight . . . because, you know, people who see often tend to 'choose the book by the cover.'"

They say: "Hey, that cat looks out of sight, and just because of his appearance they think he's a great guy. Me — I have to do it my way. Maybe he's also beautiful inwardly . . . that's the side of him I'll know first."

"I'm lucky, in that often I seem to get involved with people who're creative, thought-provoking. And that's great, because their intelligence stimulates me, makes me want to create too."

I've noticed that jokes about "this poor blind black boy with a stick on his arm and a cup in his hand" come thick and fast from Stevie, which may or may not mean

Stevie sees very clearly

says ALAN SMITH



something, but in his more serious moments he says he thinks and worries a lot about people of all kinds who suffer from spathy or prejudice.

"There's a segment of people whom nobody cares about, they're black and white . . . and they need a lot more love and understanding than they get."

"As I see it, the trouble is that many people begin to take material things too seriously, placing them above the spiritual things, and then it gets to be that they're just thinking of their own thing and nobody else."

Stevie has come to terms with his blindness so much, according to one American reporter, that he now has no fear at all of being mobbed by admiring but thoughtless fans who forget he cannot see them.

"There was a time when," he smiles, "it was a little frightening being pulled around by a crowd and not being able to do much about it."

"Now, I think I've managed to establish a relationship with my audiences, it's a kind of mutual respect and affection."

"For my own part, when I sing I really try to send out waves of love. I hope they get through."

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JETHRO TULL NO ONE-MAN BAND!

JETHRO TULL (l. to r.) MARTIN BARRE, CLIVE BUNKER, GLEN CORNICK and IAN ANDERSON.



WHILE the world is coming to love or loathe the eccentricities of Ian Anderson, they've been a little slow in recognising the existence of Glen Cornick, Martin Barre and Clive Bunker who, as devotees of the group won't need telling, are as much Jethro Tull as Ian is.

Disc jockeys like Alan Freeman who ought to know better than to describe their act in a Top Of The Pops rehearsal as "Mr Jethro Tull," and the BBC officials who persist in sticking the same label on their dressing rooms at Lime Grove, don't help enlighten the masses.

Nor do the cameramen who focus so much on Ian that if an ear, top of a head or wayward arm is fleetingly glimpsed on the screen it is more by accident than design.

On the other hand, while they all get a bit upset about the "Mr Jethro Tull" bit, Glen, Martin and Clive are quite content to cede the mantle of Tull's soulbayer to Ian in the sustaining knowledge that when it comes down to the real business of the group, the music and stage performances, their contribution can never be in question.

I've done just two interviews since I've been in the group, observed Martin when we talked in the Lime Grove canteen. "But none of us mind that. The kind of things Ian has to answer and talk about, all that analysis and comment, I wouldn't care to do that anyway. Glen nodded his headband head in agreement.

I had hauled the two of them off to the canteen after a run through in the studio of Jethro's "Sweet Dream."

Ian, whose outrageousness increases with every visit to the BBC, was in good form - his hair in bunches tied on each side with pieces of string, a strange knitted hat he found in Scotland on his head, and wearing one of his famous overcoats, one side of which had been completely ripped away leaving the remains hanging in tatters.

"I discovered that I had been sitting back for the previous two years.

"At first with Jethro Tull I really had to force myself to play well. It took me a long time to get any confidence in myself and Martin had only been with us for ten days. After the kind of place he had been playing in, must have been really mind shattering.

The arrival of fame and fortune for Jethro Tull has had no apparent effects on the outlook of its members.

Ian was telling me a few weeks back that he still lives in the same £3 5s a week bedsitter in Kenish Town and, like the rest of the band, draws just £30 a week, spending money from the group's earnings.

On the fame side, both find the adulation strange and discomforting. "I cannot grasp being thought of as a personality - which I will never be," said Martin. "I am just a musician and I only relate Jethro Tull to music.

"Emotionally that sort of thing means as much to me as eating a boiled egg.

Glen, I find it very difficult now to talk to people outside music. There are things the group does without thinking that they think of as big things.

"People introduce you to their friends - this is so and so who you may have seen last night on Top Of The Pops - and it is like being in a zoo.

"Maybe they want a little of your supposed fame to rub off on them. Whatever it is, it is very embarrassing.

Both Martin and Glen feel that Jethro Tull's policy of restricting future appearances to concert tours is best for the public and the group.

Said Glen: "Concert halls are the only places where everybody gets a good deal - the public gets good music in comfortable conditions for a reasonable amount of money, the group has good playing conditions.

"You can get nostalgic about the good times but when you think of all the aggro - the stages too small to get times on - equipment on - having to change in corridors.

"Personally if I was going to see a group I would rather go to a concert than stand at the back of some sweaty club and just catch a glimpse of the guitarist's head."

By NICK LOGAN

"...it got torn at the concert in Dublin." Ian replied to arranger David Palmer's inquiries. "Wait till you get a No 1 LP and it will happen to you," he grinned through his beard.

In the canteen Martin was recounting how he was chosen from 70 other hopefuls in auditions to find a replacement when Mick Abraham left Jethro Tull to form Bloodwyn Pig.

As well as guitar, he played flute and sax in his former group. "I wanted a job as guitarist," he recalled, "but it wasn't easy. The group said that if I got a sax and learnt to play then I could join.

Three days

"I bought the sax on a Saturday and was playing it with the band on the Monday.

Glen wasn't to be outdone. "I once played bass for Tony Blackburn," he announced, pausing to note the effect of his statement before adding that it happened some time ago in Blackpool when Blackburn was still with Radio Caroline.

"I was really frightened at first when I joined Jethro Tull," continued Martin. "I thought I was an average or maybe slightly above average musician but I soon learned my shortcomings and it was pretty shattering.

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ELVIS AT HIS BEST

ELVIS PRESLEY: * Suspicious Minds (RCA).
A **SUBTLE** blend of Elvis the vintage rocker, and the more suave and mature Presley. And with many passages recorded in dual-track, you get two Presleys for the price of one! He really does use double-tracking to ideal advantage.

Two unexpected features of the disc are the sudden slowing of the tempo midway through, for a brief gospel-like segment, and the false fade-out when the routine almost disappears, then comes bursting back to full volume. This is El at his best. It's already been No. 1 in the States, and it's going to be a monster here, too.

Bobbie Gentry, Glen Campbell duet

BOBBIE GENTRY & GLEN CAMPBELL: * All I Have To Do Is Dream (Capitol).
WHOEVER teamed these two extremely popular artists deserves a medal. Because they go together like fish and chips! And the combination of this attractive duo and the Every Brothers' 11-year-old chart-topper surely can't go wrong. Or can it?

Well, just because Bobbie has recently had a No. 1 hit, it doesn't mean that this disc will automatically go into the hit parade—especially with so many big names currently competing in the seasonal rush.

But it's a gorgeous piece of close-harmony singing, made all the more colorful by a beautiful stringy scoring. And an additional sales factor is that another Every classic "Walk Right Back" occupies the flip side.

TOGETHER LIKE FISH AND CHIPS

Happy Lou

LOU CHRISTIE: † She Sold Me Magic (Buddah).

THE material isn't nearly as strong as Lou Christie's current hit, "I'm Gonna Make You Mine," but it still has the ring of instant commerciality. This is due partly to Lou's liberal use of his gimmick high-pitched falsetto, and partly to the bubbling and exuberant nature of the disc—complete with driving beat, blaring brass and enthusiastic girl-group chanting.

Not much of a melody but the continual repetition of the title phrase gives it a hook you can get your teeth into. A gay swinging disc of particular appeal to the younger set, and well suited to the coming party season.

MARSHA HUNT: † Desdemona (Track).

A Marc Bolan composition with rocking piano, pounding beat, soaring strings and spirited vocal group. But, of course, the disc is dominated by Marsha Hunt's fiery — almost volcanic — delivery.

She practically sets the turntable alight. A galvanic routine certainly her best single to date. Pity there's so much competition around right now.

BOBBY GOLDSBERG: Letter To Emily (United Artists).

Another rather poignant ballad from Bobby, about a guy breaking off from his girl friend, even though he's still in love with her. There's a slowly lilting waltz rhythm and a stringy backing.

Very simple melody, but not a particularly outstanding one. Not so sugary or sickly as some of his discs, but still highly sentimental.

TOP SINGLES REVIEWED BY DEREK JOHNSON

CLIFF — HIT — OF COURSE

CLIFF RICHARD: * With The Eyes Of A Child (Columbia).

COMpletely different from "Throw Down A Line," this is an enchanting ballad with a philosophic lyric pleading for universal brotherhood. And while it isn't strictly a Christmas disc, its release is in keeping with the season of goodwill.

Penning by Guy Fletcher and Doug Flett, it's the sort of imploring heartfelt ballad — with a touch of the sort of Gentry takes periodically. This plea for our children to enjoy a peaceful life is set to a

powerful orchestral backing, with throbbing drums and heavenly choir.

I'm not normally too keen on this type of song — but Cliff sells it so convincingly that, on this occasion, I find it wholly acceptable. What's more, the material is compelling and tuneful. A hit, of course!

LOUIS ARMSTRONG: † All The Time In The World (United Artists).

Could this be another "What A Wonderful World" for Satchmo? Possibly, because it has much the same charm and lyrical quality of his No. 1 hit, though the orchestration is rather more lush and expansive.

A lilting ballad by John Barry and Hal David, it comes from the new James Bond film, so it's assured of massive exploitation.

NEIL DIAMOND: Holy Holy (UMI).

Opening slowly — with piano, organ and choir giving it a chant-like quality—it suddenly breaks into faster tempo as the orchestra comes swirling in, and tambourine emphasises the beat disc from Neil Diamond, it builds, in an impressive soaring climax that's almost hypnotic in effect. Give it a try — I think you'll like it!

LONNIE DONEGAN: My Lovely Juanita (Decca).

Welcome back, Lonnie — even though it's in a style we don't normally associate with you. A sentimental ballad with a nostalgic lyric, it has a rich orchestral scoring, swaying rhythm, flamenco solo guitar to stress the Spanish flavour, and a group joining in the single chorus.

MURRAY HEAD: Superstar (MCA).

Comes from a forthcoming pop opera called "Jesus Christ," this is a vast epic of a production involving symphony orchestra, jazz and girl groups.

Some of it is very brave, the remainder like an oratorio. Murray Head's styling is intense and spirited.



SIZZLING HENDRIX

JIMI HENDRIX EXPERIENCE: † Let Me Light Your Fire (Track).

This is a 1967 recording taken from one of Jimi's albums. And if you haven't heard it before, I'm sure you'll find it tremendously exciting.

A real stunner, it's almost as though Jimi's arm is stretching out of the loudspeaker to give you a good shaking! A pulverising disc—but many fans will already possess it in LP form which will reduce its hit chances.

**On RCA, there's a new single by CURTIS KNIGHT with whose band Hendrix used to play. It's a good hard-rock blues sound with a pounding beat. And Curtis seems to have modulated his vocal delivery on Jimi's. Title: "Fancy Meeting You Here."

JUDY COLLINS: Turn! Turn! Turn! (Elektra).

One of the classics from the folk repertoire, given the distinctive Judy Collins treatment. It's a thought-provoking gentle protest, set to a pleasantly hummable tune.

Expressively and warmly sung by the lass, with a rippling acoustic guitar accompaniment. And the equally palatable flip side is Dylan's "Mr. Tambourine Man."

PITNEY BREAKS SILENCE

GENE PITNEY: † She Lets Her Hair Down (Stateside).

GENE PITNEY'S first single for nine months. It's a gentle flowing ballad with a folksy flavour that's heightened by acoustic guitar and tambourine.

There's a steady beat that intensifies as the track progresses, plus a well-earned string section. And I like the deft use of girls' voices weaving around Gene's solo.

The song is pleasant, undemanding and easy-on-the-ear—and it has a reasonably catchy chorus. A riveting and artistic styling, though I query the advisability of making a disc comeback just before Christmas, when the competition is as fierce.

PETER, PAUL & MARY: † Leaving On A Jet Plane (Warner Brothers).

Lovely song, beautiful treatment. This is a solo showcase for Mary, with harmony support from Peter and Paul, while their acoustic guitars dispense a snappy rhythm.

The lyric is wistful and spellbinding, and the melody—particularly the repetitive hook line—clings long after the disc has finished playing. One of the trio's best-ever discs.

Karen revives hit of the 50's

KAREN YOUNG: † Allentown Jail (Major Minor).

DESPITE its success and the charms of delightful Karen Young I don't like the sickly sentiments of "Nobody's Child." For my own taste, I prefer her new one, which revives the Jo Stafford-Lita Roza hit of the 50's.

It's a well-written ballad about a girl who's waiting for her lover to come out of prison, and—though originally written with a folk feel — the treatment here is more in the country idiom.

Karen's warm and sympathetic tones are supported by lush strings and choir. It's a sensitive styling of a tune that's easy to sing along with, and will appeal to the younger set as well as to those who recall the original version.

NINA SIMONE: Save Me (RCA).

A scintillating disc from Nina Simone. It's a swinging finger-snicker that's based upon an insistent riff, thus enabling Nina to indulge in some brilliant vocal improvisations, exploiting her jazz feel to the fullest possible extent.

Organ and the magnificent rhythm section maintain the momentum throughout. A treat for jazz-blues fans, and a piece of sheer vocal artistry.

But it's probably the least commercial Nina has waxed this year. Deserves to be a hit, but it's doubtful.

FRANKIE VAUGHAN: Hideaway (Columbia).

An effervescent blues-chaser from Frankie Vaughan, and the first to emerge from his own production company.

Frank's own vibrant personality is enhanced by chirping girls, crisp brass and an invigorating Latin-flavoured beat.

And the whole routine exudes an unshakable, carnival-like quality. Great piece of showmanship from Mr. MONKEES: Hommy And Gaddy/Good Clean Fun (CCA).

A double-A release from the Forster twins to honour their song by Stevie Nicks, and somewhat of a nostalgic effort, asking listeners who people are always out in for fun and killing.

For some reason it's set to a throbbing beat like a Red Indian war dance. The lyrics are much better it's a Mike Nesmith show-off, with a much more substantial melody line. It has a country feel, with lullies, and hangs creating a bewitching atmosphere.

PERCY SLEDGE: From Love Travels On A Gravel Road (Atlantic).

A powerful soul ballad with a new vocal and Percy Sledge's Beauty tones backed by rasping brass, vocal group and an attractive solo guitar.

An impassioned styling by Percy — though without the singing organ that has characterised most of his discs, he does much of his individuality. Only average material. Not one of his best.

* TIPPED FOR CHARTS
† CHART POSSIBLE

After one week

MELTING POT

by BLUE MINK

BF 1818

reached No. 50 on the industry chart

This week it's No. 27

PHILIPS

Take these chains from my Keynsham

THIS IS JIMMY THOMAS

HE USED TO RECORD WITH IKE & TINA TURNER IN AMERICA NOW HE'S IN ENGLAND AND ON HIS OWN SPARK RECORDS HAVE RELEASED HIS FIRST BRITISH SINGLE, WHICH IS CALLED

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DUSTY SPRINGFIELD
Brand new me

MARK WYNTER Where is she

DICK HAYMES
Love will find a way

MAGNA CARTA Romeo Jack

SUSAN MAUGHAN
We really go together

JONATHAN JAMES
Ask no questions

NME TOP 30

(Week ending Wednesday, November 19, 1969)

LAST WEEK	THIS WEEK	ARTIST	TITLE	RECORD LABEL	CHART POSITION
2	1	SUGAR SUGAR	Archie (RCA)		7 1
1	2	OH WELL	Fleetwood Mac (Reprise)		7 1
6	3	(CALL ME) NUMBER ONE	Trameloos (CBS)		3 3
4	4	RETURN OF DJANGO	Upsetters (Upsetter)		5 4
10	5	SOMETHING	Beatles (Apple)		3 5
8	6	WONDERFUL WORLD, BEAUTIFUL PEOPLE	Jimmy Cliff (Trojan)		4 6
3	7	HE AIN'T HEAVY — HE'S MY BROTHER	Hollies (Parlophone)		7 2
13	8	SWEET DREAM	Jethro Tull (Chrysalis)		4 8
14	9	WHAT DOES IT TAKE	Jr. Walker & the All Stars (Tamla Motown)		5 9
9	10	LOVE'S BEEN GOOD TO ME	Frank Sinatra (Reprise)		6 9
20	11	RUBY DON'T TAKE YOUR LOVE TO TOWN	Kenny Rogers & the First Edition (Reprise)		3 11
7	12	DELTA LADY	Joe Cocker (Regal Zonophone)		5 7
16	13	COLD TURKEY	Plastic Ono Band (Apple)		3 13
30	14	YESTER-ME, YESTER-YOU, YESTERDAY	Stevie Wonder (Tamla Motown)		2 14
11	15	NOBODY'S CHILD	Karen Young (Major Minor)		8 8
5	16	I'M GONNA MAKE YOU MINE	Lou Christie (Buddah)		10 2
25	17	THE LIQUIDATOR	Harry J. All Stars (Trojan)		4 17
28	18	BILJO	Clodagh Rodgers (RCA)		2 18
19	19	TERESA	Joe Dolan (Pye)		3 19
22	20	LONG SHOT KICK THE BUCKET	Pioneers (Trojan)		4 20
12	21	SPACE ODDITY	David Bowie (Philips)		8 6
26	22	GREEN RIVER	Credence Clearwater Revival (Liberty)		2 22
18	23	DO WHAT YOU GOTTA DO	Four Tops (Tamla Motown)		8 11
24	24	I MISS YOU BABY	Marv Johnson (Tamla Motown)		3 24
25	25	WINTER WORLD OF LOVE	Engelbert Humperdinck (Decca)		1 25
26	26	THE ONION SONG	Marvin Gaye & Tammi Terrell (Tamla Motown)		1 26
27	27	MELTING POT	Blue Mink (Philips)		1 27
28	28	PROUD MARY	Sonny Charles & the Checkmates (A & M)		1 28
15	29	A BOY NAMED SUE	Johnny Cash (CBS)		10 3
30	30	NO MULES FOOL	Family (Reprise)		1 30

Big star from the Continent....
Big star from Britain....

Peter Holm
Sweet Memories MM642

A Les Reed and Jackie Rae song

A RIVIERA ARTIST

A HOT ONE FROM THE U.S. CHARTS

Tommy James AND THE SHONDELLS
Ball Of Fire

RO511

Big star from France

Gilles Marchal
SUMMER WINE

Shubert
SHE WAS A WOMAN MM663

MM657

Rogga!! Rogga!! Rogga!!

The Variations
CRIMSON & CLOVER MM638

Major Minor Records, 58-59 Col. Warburton Street London W1

Britain's Top 20 LPs

1	1	ABBEY ROAD	Beatles (Apple)	8 1
2	2	MOTOWN CHARTBUSTERS VOL. 3	Various Artists (Tamla Motown)	5 2
3	3	AT SAN QUENTIN	Johnny Cash (CBS)	15 1
4	4	LED ZEPPELIN VOL. 2	(Atlantic)	3 4
7	5	TOM JONES LIVE IN LAS VEGAS	(Decca)	3 5
11	6	UMMAGUMMA	Pink Floyd (Harvest)	3 6
5	7	IN THE COURT OF THE CRIMSON KING	King Crimson (Island)	5 4
6	8	BEST OF THE BEE GEES	(Polydor)	4 6
8	9	BEST OF CREAM	(Polydor)	4 8
10	10	THEN PLAY ON	Fleetwood Mac (Reprise)	7 5
9	11	THROUGH THE PAST, DARKLY (BIG HITS VOL. 2)	Rolling Stones (Decca)	10 3
12	12	SOUND OF MUSIC	Soundtrack (RCA)	229 1
13	13	NASHVILLE SKYLINE	Bob Dylan (CBS)	26 1
12	14	SSSSH	Ten Years After (Deram)	8 4
17	15	NICE ENOUGH TO EAT	Various Artists (Island)	3 15
14	16	LIONEL BART'S OLIVER!	Soundtrack (RCA)	31 4
18	17	THE COUNTRY SIDE OF JIM REEVES	(RCA/Camden)	5 12
19	18	STAND UP	Jethro Tull (Island)	16 1
20	19	WORLD OF MANTOVANI VOL. 2	(Decca)	8 8
13	20	HAIR	London Cast (Polydor)	42 3

5 YEARS AGO

TOP TEN 1964 Week ending Nov 20

- 1 LITTLE RED ROOSTER
- 2 BABY LOVE
- 3 ALL DAY AND ALL THE NIGHT
- 4 UM, UM, UM, UM, UM, UM
- 5 ME'S IN TOWN
- 6 I'M GONNA BE STRONG
- 7 SHA LA LA
- 8 OH PRETTY WOMAN
- 9 DON'T BRING ME DOWN
- 10 REMEMBER (WALKIN' IN THE SAND)

10 YEARS AGO

TOP TEN 1959 Week ending Nov 20

- 1 TRAVELLIN' LIGHT
- 2 WACK THE KNIFE
- 3 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME
- 4 RED RIVER ROCK
- 5 TIL I KISSED YOU
- 6 SEA OF LOVE
- 7 PUT YOUR HEAD ON MY SHOULDER
- 8 HIGH HOPES
- 9 THE THREE BELLS
- 10 OH! CAROL

15 YEARS AGO

TOP TEN 1954 Week ending Nov 19

- 1 HOLD MY HAND
- 2 MY SON, MY SON
- 3 THIS OLE HOUSE
- 4 I GIVE MY HEART TO YOU
- 5 THIS OLE HOUSE
- 6 CARA MIA
- 7 SMILE Nat "King" Cole
- 8 CARA MIA
- 9 RAIN, RAIN, RAIN

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box"

(Thursday, November 13, 1969)

- 1 COME TOGETHER
- 2 SOMETHING
- 3 WEDDING BELLS
- 4 AND WHEN I DIE
- 5 FIVE FINGERS
- 6 TAKE A LETTER MARIA
- 7 BABY IT'S YOU
- 8 BEL'S COMING 3 Dog Night
- 9 FORTUNATE SON
- 10 STEAM HEY HEY KISS HIM GOODBYE
- 11 SUSPICIOUS MINDS
- 12 LEAVING ON A JET PLANE
- 13 HOLLY HOLY Nell Diamond
- 14 SUPER JAMES
- 15 TNY A LITTLE KINDNESS
- 16 JUDY BLUE EYES
- 17 BACKFIRE IN MOTION
- 18 YESTER-ME, YESTER-YOU, YESTERDAY
- 19 MARY, MARY, MARY
- 20 TRACY
- 21 THE CORNER
- 22 GOING IN CIRCLES
- 23 HILL PARK
- 24 SUGAR
- 25 HEAVEN KNOWS
- 26 MAKE YOUR OWN KIND OF MUSIC
- 27 UNDISCOVERED COUNTRY
- 28 UNDISCOVERED COUNTRY
- 29 UNDISCOVERED COUNTRY
- 30 UNDISCOVERED COUNTRY

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His new single out November 21st

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SINGS SUSPICIOUS MINDS

OR YOU'LL THINK OF ME

RCA 1900

His latest L.P. "Elvis In Memphis"

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CROSBY, STILLS & NASH ALBERT HALL CONCERT

CROSBY, Stills and Nash are to undertake their first European tour in the New Year. It will run for a month and throughout the Continent. The group — now augmented by Neil Young, who will also be taking part in the tour — is set to open at London Royal Albert Hall on Tuesday, January 6. Other dates are

being arranged by promoter Harold Davison. Meanwhile, the group has been lined up for a series of 16 concerts in the United States during December. Its first album "Crosby, Stills & Nash" last week qualified for a Gold Disc, and the team has now completed work on its second LP which will be released shortly by Atlantic.

Box Tops' tour

Most of the dates for the Box Tops' one-nighter tour in December have now been set. The group plays Ipswich Baths (2), Bolton (3), London (4), Beckenham (5), Leyton Baths (6), Kempton Oval Surrey (7), Action Town Hall (8), Tonbridge (9), Victoria (10), Birmingham (11), Damstable (12), Nottingham (13), Purley Orchid (14), concert with Percy Sledge and the Upsetters at Chatham Centre Hall (16), Wakefield Locarno (21) and Stevenage Locarno (22).

Ronettes dates

The Ronettes next week begin a five-week club and ballroom tour. Dates so far confirmed include Little Holton Uncle Tom's Cabin (2), Hereford Flamingo (28), RAF Waddington (29), Hull West Park (30), London Bag O'Nails (December 31), Evesham Marine (21), Colchester Metro (3), Doncaster (4), Canterbury Bridge Place and Paddington Co (5), Manchester Twisted Wheel (6), Cleethorpe Winter Gardens (7), Birmingham Rebecca (10), Manchester Prince and Domes (12), Manchester Plaza (13), Torquay Hot Spot (17), Blonkly Baths (20), Derby Courts (21) and Blackburn Stax (22).

Chicago's plans

American progressive group Chicago — formerly known as the Chicago Transit Authority — will be supported by blues singer Curtis Knight in its previously-reported concert at London Royal Albert Hall on December 4. The group also plays London Revolution (2) and Kingston Granada (5) before embarking on a European tour. Chicago then returns to Britain to play London Lyceum (December 21).

JOHNNY CASH HEADS C-&W INVASION

JOHNNY CASH is to undertake a major European tour in the spring. He will play concerts in principal cities on the Continent, and his tour will open with a two-day engagement at Wembley Empire Pool. This is expected to take place on Saturday and Sunday, May 30 and 31. Cash will bring his entire road show on the tour — including Carl Perkins, June Carter, the Porter Wagoner and Tennessee Three. Other British venues are likely to be in Glasgow, Manchester and Liverpool. Cash is also to make a special appearance in Mervyn Conn's second Festival of Country Music to be staged at Wembley Empire Pool on Easter Saturday, March 28. Among other names so far booked for this event are Rex Ritter, Carl Perkins, George Hamilton, Hank Williams Jr., Roy Acuff, Roy Drusky, David Houston and John Wesley Ryles.

A package of country artists who record for the Capitol label opens a European tour in Stockholm on April 10. Line-up includes Tex Ritter, Merle Haggard, Wanda Jackson, Billie Joe Spears and the Hagers. The itinerary takes in a double concert at the London Palladium, where the show will be recorded for release as a "live" album. As previously reported, an MCA country package is also to tour Europe in the spring. It is now confirmed that this will open on May 10, and will visit the same venues as the Capitol show. The bill features Bill Anderson, Conway Twitty and Leroy Van Dyke. Buck Owens and the Buckaroos, whose projected British tour this month was cancelled due to the illness of the group's leader, now plan to undertake an extensive British tour in the spring.

ZEPPELIN CONCERT TOUR

A MAJOR British concert tour has been set for Led Zeppelin in January. The quartet will star in its own two-hour show at seven major venues, and it is not anticipated that any additional dates will be booked. Itinerary includes BIRMINGHAM Town Hall (January 7), BRISTOL Colston Hall (8), LONDON Royal Albert Hall (9), PORTSMOUTH Guildhall (13), NEWCASTLE Town Hall (15), SHEFFIELD City Hall (16) and LEEDS Town Hall (24). A further one or two dates may be added to this schedule.

BRITISH VENUES REFUSE TO BOOK STONES & JERRY LEE

THE NME understands that a project for the Rolling Stones to star in a major London concert, soon after the group's return from its current triumphant U.S. tour, has had to be abandoned — because the management of the proposed venue, the Royal Albert Hall, refused to accept a booking for the Stones. Another project in jeopardy is a rock'n'roll package tour headed by Jerry Lee Lewis, planned for March — the Rank Organisation is refusing to book the show into its theatres, because of rioting when Lewis played this circuit ten years ago. It is hoped that a suitable alternative venue in London can be found for the Stones, although this is not now likely to be until after Christmas. But the Jerry Lee package tour may be called off altogether because of the unfavourable response by theatre managements.

The Rolling Stones' new album "Let It Be" is scheduled for release in Britain by Decca next Friday (28) — a few days before the group returns to Britain from America. The LP qualified for a Gold Disc before it was issued on the States, as a result of amassing over a million-dollars-worth of advance orders.

It was announced this week that the group's last album "Through the Past Farther" — their bid to qualify for a Gold Disc in America, as has the single "Honky Tonk Women." This means that the Stones have earned three Gold Discs within the last 12 months.

With a gross box-office take of almost £1 million on their U.S. tour, it is calculated that the Stones will share a £1 million to £700,000, a spokesman for the group told the NME.

ROY WOOD IS TO MARRY

Move's Roy Wood is to marry Birmingham girl Maureen Holmes on Tuesday. The wedding will take place in Birmingham.

JIMMY CLIFF, TINY TIM, BLUE MINK, CLODAGH, SANDIE

Stars help charity

JIMMY CLIFF — who climbs to No. 6 in this week's NME Chart — stars in a charity concert in aid of UNICEF at London Lyceum on Monday, December 15. Also set are Blue Mink, the Hot Chocolate Band, Dave Clark Five and more are also taking part, and it is hoped that Danny

Beatle snippets...

PAUL McCARTNEY and his wife and family returned from their holiday in Scotland this week, and he is now working on numbers for a further Apple album to follow the Beatles' next LP, "Get Back." John and Yoko Lennon may join an Apple team of representatives at the Midem music business festival in Cannes next January, and appearing at the resort's Playboy club at that time will be the label's recent NME Chart entrants, White Trash. Apple group the Ives have changed their name to Badfinger for their previously-reported next single, Paul McCartney's "Come and Get It," which is featured in the Ringo Starr film "The Magic Christian." The disc is scheduled for release on December 5.

PROBY IN LONDON SEASON

F. J. Proby has been booked for his first London club season since 1964. He is to star at Hatched's for three weeks from January 5. He will be backed by Free.

FARPORT LOSES SANDY

TWO members of Fairport Convention — singer Sandy Denny and bass guitarist Tyger Hutchings — have left the group. Official explanation for Sandy's departure is her unwillingness to travel — she is however shortly to begin work on a solo album for Island, and it is believed that other solo plans are being made for her. Tyger is anxious to concentrate on traditional folk music and, with a view to this, has been invited to join Sweeney's Men.

DEKKER, ROMEO, UPSETTERS IN SIX-WEEK REGGAE TOUR?

DESMOND DEKKER, Max Romeo, the Upsetters and the Pioneers co-star in a reggae concert at London's Kensal Rise ABC on Sunday, December 7, completed by Mike Quinn. Title of the show is "Reggae," could lead to a six-week nationwide tour by the same package. All the artists concerned are reserving the second half of January and the whole of February for this venture should it materialise.

RADIO 1 LATEST

JIMMY YOUNG SHOW (Monday, December 1, to Friday, December 5): Tremeloes, Cassini, T'mebex, Magic Lanterns, Peppermint Circus, Cat Eyes, Windmill, Ginnamoni, David Essex, the Northern Dance Orchestra and the bands of Johnny Arthey and Kenny Ball.
JOHNNIE WALKER SHOW (Saturday, November 29): Lou Christie, Vanity Fair and the Des Champ Orchestra.
DAVE CASH RADIO PROGRAMME (December 2-5): Mary Johnson, Simon Dupree and the Big Sound, Unit Four Plus Two, Status Quo, Violet Brown's Decision, the Freshmen, the Web and the Swinging Blue Jeans.
DAVE LEE TRAVIS SHOW (Sunday, November 30): Arthur Conley, Christine Perfect and Madeline Bell with Blue Mink.
TOP GEAR (Saturday, November 29): Soft Machine, Black Sabbath, Mike Chapman and Blossom Toes.
TONY BRANDON'S SATURDAY PEOPLE (November 29): Linda Kendrick, the Mud, the Stan Foster Impression and the Acker Bilk Band.
This Sunday (23), Simon Dee introduces a special weekend edition of "Radio 1 Club" (2-3 pm), when the winner and runner-up in the Radio 1 disc-jockey poll will be announced. The Paddlers will be among studio guests, and Clita Black will present the awards.

if you haven't got a head full of concrete this is going to knock you right out. Produced by John Lodge, this is on Threshold TH 2. KENNETH MCKELLAR'S new release is that ever-popular Christmas song, "Mary's boy child" and this is a lovely version of a simple song of praise. Wouldn't it be nice if the season of goodwill lasted all year round? Kenneth's TV shows have a huge audience, so I know a lot of people are going to want the single, which is on Decca F 12981.

Although LONNIE DONEGAN has been keeping a bit quiet on the record scene lately, he has been drawing crowds and crowds to cabaret and night-clubs. Now he has a new single out, and it's a song of his own, "My lovely Juanita". It's a change from his usual style, a gentle love song with a

Continental flavour, and you'll find it on Decca F 12984. We have two records from Ireland this week, the first being by PATRICIA CAHILL. It's called "Over and over", and it's on Rex R11048. And from DEE JAY and THE KERRY BLUES comes a number titled "Laura" on Emerald MD 1135. Love one another

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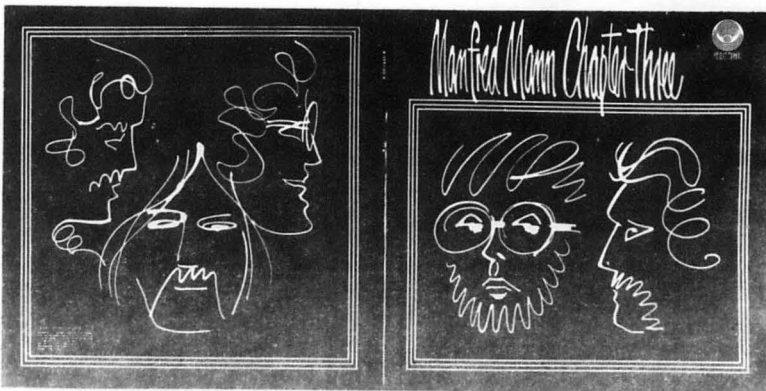
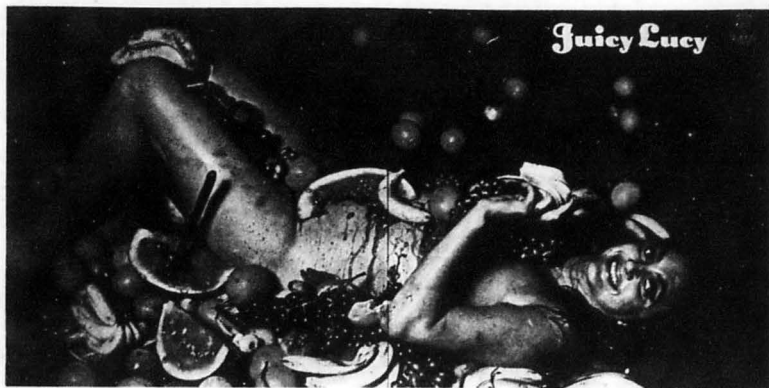


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VALENTYNE SUITE
VO 1**

"...an outstanding album..."
 - MBW
 "...excellently performed..."
 - TP
 "...the musical co-operation of the band is formidable..."
 - THE GUARDIAN
 "...the best in progressive British music..."
 - TIT BITS

**JUICY LUCY
VO 2**

"I like it."
 - TP
 "A corker."
 - REVELLE
 "A Knockout."
 - M.M.
 "...you almost go crazy."
 - NEW MUSICAL EXPRESS



**MANFRED MANN
CHAPTER THREE
VO 3**

"this is for you"
 - NEW MUSICAL EXPRESS
 "...a musical step forward"
 - SUNDAY MIRROR
 "...magnificent instrumental work and intense vocals..."
 - R.M.
 "...a complete break from the strict pop policy"
 R.R.

ARE ON





BLUE MINK (l to r) ROGER COULAM, BARRY MORGAN, ROGER COOK, HERBIE FLOWERS, MADELINE BELL, ALAN PARKER.

Mixed bag in Blue Mink

(O)NE way to put a stop to racial prejudice would be to put everyone into a big pot, melt them down and pour them out again as people of the same colour. Improbable, but an original idea for a song!

It's the theme of Blue Mink's "Melting Pot" which enters the NME Chart this week at No. 27. If you're a racist, you'll probably notice how good the sound is. This is no accident: the six people concerned are four top session men, an experienced girl singer and a noted songwriter.

The session men, who have backed Tom Jones and Engelbert Humperdinck and others, are Barry Morgan (drums), Roger Coulam (organ), Herbie Flowers (bass) and Alan Parker (guitar). They decided to make an album, then thought about putting vocals on it. They contacted Roger Cook, who is half of the David and Jonathan act and the Greenaway-Cook songwriting team. He suggested a girl might add something, so Madeline Bell was brought in to complete the line-up. Nothing new for her, as Madeline is always busy singing on the background of other people's records, apart from cutting her own discs.

When the album was completed,

"Melting Pot" stood out as an ideal single and was released at the end of October. It is the only track incidentally, on which Roger and Madeline sing together.

Already another album is being prepared and the six people are taking time off each fortnight to go into the studios together. They certainly seem to like their work!

RICHARD GREEN

CHECKMATES' SPECTOR HIT

I'F you thought Creedence Clearwater Revival's "Proud Mary" was hard rock, Sonny Charles and the Checkmates' outside platter of the same number defies description.

Remember one Phil Spector, who created a new era in pop music with the big production sounds of the Righteous Brothers, Ike and Tina Turner, Crystals and the Ronettes? Well, Phil went into retirement for a while, but he naturally missed his music, and boy, did music miss him.

Now Spector is back with a bang, producing and writing exclusively for the ever-growing A&M label, owned by Herb Alpert and Jerry Moss. As if you needed telling, he was responsible for the exciting, all-embracing vigour of the Checkmates' "Proud Mary" which makes its debut in the NME Chart this week at No. 26.

Spector may be given a lot of the credit for the disc, but the group themselves are no idle shakes. "They make a sound that is both audible and visible. When they appear at Caesar's Palace in Las Vegas, every performer in town makes it there for a nighty

NEW to the charts

UNDERGROUND'S UNIQUE FAMILY

THE strength of the new British bands — stretching from the urban electronics of Led Zeppelin to the rural simplicity of the Incredible String Band — is that among the big names at least you won't find any two groups alike. There's only one Nice, only one Jethro Tull — and definitely only one Family, who are at No. 30 with "No Mules Fool" this week.

Fronted by the gargling, hiccuping, original vocals of Roger Chapman, a gangling streak of singing and writing talent, Family's is one of the most distinctive sounds on the progressive front.

Moving from Leicester to London to make good two years ago, they have since become one of the strongest crowd pulling attractions on the Underground circuit.

The original line up consisted of Chapman, John Whynes (lead guitar and sitar), Jim King (multi-instrumentalist), Rob Townsend (drummer) and Ric Grech (bass).

If the last named is the sole reason you have heard of Family, then that is a situation which should be immediately rectified.

In the Underground the group had amassed a most enviable following and had two top selling albums in "Music In A Doll's House" and "Family Entertainment" before Ric announced his departure to join Blind Faith during an American tour in April.

Coming as it did many miles from home and in the middle of a vital, first tour of the States, it was a



FAMILY (l to r) ROGER CHAPMAN, JOHN WHYNES, ROB TOWNSEND, JOHN WEIDER (standing) and JOHN "POLLY" PALMER.

stunning blow to the group's progress, but a quick and, in retrospect, valuable replacement was found in bass guitarist John Weider, a former member of the Animals who had been engaged on session work on the West Coast.

Two weeks back, the group lost a further member when Jim King left to pursue his studies in musical theory.

John Polly Palmer, formerly vibes, piano and flute player for Ectotone and a friend of Family, was brought in as replacement — and has been recording with the group for their new LP.

Just as Fleetwood Mac sought for the right formula for singles, content in the knowledge that there was always a vast following to keep them

from you to us

WHY has Britain forgotten the Kinks? Think back to great singles like "All Day And All Of The Night", "Waterloo Sunset", "Autumn Almanack" and many others.

"Shangri-La" their latest single didn't make the charts. Their last

LP TOKEN WINNER

few singles haven't been big hits and their latest LP, "Arthur" hasn't made the Top Twenty LPs.

So come on Britain, remember the Kinks before we lose them! JOHN SUGAN, Stamford, Middlesex.

After going to the Royal Variety Performance at the London Palladium, I left the theatre in tears! Never in my worst nightmares did I ever imagine that Tom Jones, who is without doubt our greatest singer,

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.

would sing his heart out to a mostly unappreciative audience.

All I can say is thank goodness for the forthcoming TV series, which Tom always has an audience, such response to this "Superstar" true worth. JUNE TUCKER, Waltham Cross, Herts.

ISN'T it surprising that the Brian Jones' compositions have never appeared on an LP? Ironic also is the fact that Bill Wyman's song, "In Another Land" was released in London as a Bill Wyman single, but not here.

Lots of other groups include compositions from individual members, most noted being the Beatles. I have loved, respected and admired the Stones since their first single "Come On," but what's wrong with a little variety? R. DONOVAN, Liverpool, Lancs.

It seems ironic that John has recorded more LPs than most groups will manage in a lifetime, and has done more than anyone to raise the standard of Blues in this country. He's given us Eric Clapton, Mick Taylor, Mick Fleetwood etc. etc. Yet he still remains virtually unknown. It's his justice? D. BAILE, Millton, Cumberland.

(See opposite page, Mr. Bates!)

In reply to M. S. Brown (FYTU Nov 15): This is an open letter to Hippies — and indeed, everybody.

I am a skinned, complete with boots, braces, crotchets. I like Underground music. I go to many concerts in London but I don't go for a good bundle. I go to listen to the groups. Neither do I have anything against long hair.

So don't judge us all by the actions of some stupid idiots, please! KEN WRIGHT, Kilburn, London, N.W.6.

Replying to D. Marvey (FYTU Nov 15): personally I would rather hear Karen Young sing about a blind orphan than hear Jane Birkin sing some silly love story. So many people these days seem unaware of the fact that other things are going on in the world besides sex and violence.

I think it is a worthwhile song, not a sick one. After all what is sick about the fact that there are children like this in the world? People shouldn't shut them out of their lives. HAZEL GREENHALGH, Gidham, Lancs.

Next week

JOE DOLAN

KING CRIMSON

happening," says Sammy Davis Jr.

"The Checkmates are more than a sound and showmanship, they are an exhilarating and unique experience," says Nancy Wilson, who had a lot to do with giving the group their first break.

Bobby Stevens, the group's lead singer, says of their music: "If we don't give of ourselves, all of ourselves, then we feel we haven't done the job. We enjoy every second we're on stage, and we emphatically believe that every entertainer has an obligation to the public because they make us, we don't make them."

Bobby may have a point there, but if "Proud Mary" is anything to go by, Sonny Charles — the featured organist of the group, and the Checkmates are going to make us very happy. DORRIN COXHILL



CHECKMATES — BOBBY STEVENS (lead singer), HARVEY TREE (lead guitar), SONNY CHARLES (organ, drums), MARY "SWEET LOUIS" SMITH (drums) and BILL VAN DUSKRK (bass).

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JOHN MAYALL GAVE UP DRUMS

I HAVE no concept of what is commercial in my case because none of my records are ever made commercially. It's just something in my mind that put before the public in the form of a record."

Strange words from John Mayall who, for the past six years at least, has been proving a vast commercial success virtually all over the world.

Now in the midst of a British tour, John spent a day in London meeting the press in the basement of his manager's Mayfair offices, drinking orange and soda.

John's latest musical experiment is the omission of a drummer from his new group, though he doesn't view this as anything out of the ordinary.

"No one has said they miss the drums," he replied to my first question. "It's not unique. A folk singer doesn't have drums and you're not missed in that context. I don't want to go through those frustrations of being locked in a room mould where you can't hear what you're doing. The longer you're on the road, the more machine-like you become."

You get some amazing acoustic on the road. The only thing you can do is become quieter. The most important thing is if you can get a fresh approach with a new line-up. It works very well and stands up to a lot of exposure which it has been doing. As a musician you have to be able to create and not get bogged down."

His current LP, "Turning Point", is a success and of it he says: "The album is the sound of the band. I just about an album as soon as it's finished because it is finished. A success has been established. It's been handed over to the record company and my job of work is finished."

I get an approximate date from the record company when they want the next one and fit that time into my working schedule. I've got eight titles for the next album done and starts in America. It'll start with a more lyrical content. The last one was musical exploitation. John's current line-up was his first since he formed his first band in London in early 1963.

"I never think of them as bands," explained, "just as people I work with who help me out with what I'm doing to do personally. It's just a sense of acceptance. I wouldn't wish the 'superstar' thing for myself. It's a business thing where you must play in a certain way with certain people. You can make as much as you're playing my way as their way. People leaving doesn't make any



JOHN MAYALL now lives in Laurel Canyon, Los Angeles, near Eric Burdon. He is seen going on to the roof of his house, "the climate was the main reason for his change of country."

difference to what I'm doing. You can trace each musician who has worked for me, there's the same amount of development along certain lines. When they were with me at those certain times I gave them the opportunity to play as themselves and develop. I offer some kind of framework and tell them "What your predecessor did was irrelevant. Any musician being given that sort of freedom, knowing they're being given a chance to express their individuality, will feel happier and freer to develop."

Currently, John has Jon Mark on finger style acoustic guitar, Steve Thompson on bass guitar and Johnny Almond on saxens and flute. How did he choose those three musicians?

"Steve was from the last band so that was no problem. I just put him in a more challenging position," John explained. "He's very young and I gave him more responsibility. I wanted a flute player who could play tenor and that narrowed it down to Johnny Almond. The only acoustic guitar player I knew was

Jon Mark, although I hadn't heard him for five years. I phoned him and asked him about finger-style guitar players who were free and he said he would like to come to the next session and listen and he'd bring his instrument along.

"I felt if he was that interested I would confront him with 'Okay, the job's yours'." He was very surprised and even more surprised that we opened the next week at the Paris Olympia.

The change came about during the middle week of a three-week European tour. A set of Swedish dates had been pulled out and John took that time to make the switch. He says the German promoters became very worried and even offered to pay the air fares if John would take both his old and new bands over, but he said no because "if you mark up your mind to do something you have to do it. If you have the responsibility of being true to your music you have to take the gamble."

He added: "It's not really a risk because obviously I must believe in it very wholeheartedly. This is obviously John's success story — he believes in what he does and does it with his whole heart. — RICHARD GREEN.

Stones terrific

AT the Rolling Stones' first U.S. concert in three years Mick Jagger yelled: "Has it really been three years?" and everybody agreed that it certainly didn't seem like it.

Mick bounced through the show wearing a black outfit with a jaunty U.S. stars and stripes hat. Their first number? Jumpin' Jack Flash "naturally!"

Chuck Berry's "Oh Carol," followed with piano accompaniment by the mysterious Stu, conspicuous in an all-white tuxedo. Keith looked rumpled and uncombed, but never sounded better! British Mick Taylor and sombre Bill Wyman added intricate and inventive guitar work into the solid Stones' repertoire.

Charlie Watts, looking nobly bored as ever, more than adequately carried through on drumming all the time appearing like a California surfer in his knit striped tee shirt. No one could see, but chances are he was wearing tennis shoes!

The Stones stayed on stage well over an hour and a quarter for their first show and an hour and three-quarters for their second show, which didn't get out until 5:15 a.m.

They performed several brand new songs and a mixture of old ones, like "Stray Cat Blues."



MICK JAGGER and one of his American audiences, as ever crowding the stage.

Stones terrific

AT the late show, after they had performed for an hour and 15 minutes, Mick told the audience: "It's been three years and we're really having fun. If it's okay, we'd like to play a little longer for you." Well, the understatement of the year was that the audience thought it was okay, and they let Mick know!

The crowd went wild throughout the show, but not like three years ago. The audience, heavily male attended, wasn't the same here, worshipping crowd that showed up last time around. Perhaps because the ticket prices were \$4.50 to \$7.50 (and \$12.50 for the first 20 rows!) the audience was older and more sophisticated.

The ravers who once yelled: "Mick... Mick... we love you!" were notably absent. The scene has switched from personality worship to music appreciation and the Stones were glad!

They couldn't forget it — and they didn't. "Satisfaction" complete with red stage light, nearly closed the show. "Street Fighting Man" was their last rousing number — and they excited while the crowd screamed and pushed toward the stage. But no one grabbed for the Stones. They walked through the jubilant crowd in complete safety. Tearing at their clothes was for three years ago — remember?

"Stu is Ian Stewart, the Stones' road manager.

RITCHIE YORKE joins NME and will write a weekly column on EASTERN AMERICA

NO matter which way you look at it, the second British invasion of the U.S. charts is under way. This time, however, most of the action is in the LP field, which in North America now represents more than 80 per cent. of the total record business.

It's hard to say what will happen to the singles scene. Its share of the market is down to 13 per cent., lowest in rock history. In the LP chart this week, England figures strongly. The fastest selling album here is still "Abbey Road," but in some areas... Led Zeppelin II has overtaken the Beatles. The Led Zepp album leaped from No. 199 to No. 15 this week and it is almost certain to reach No. 1 within a month. There is no doubt that Led Zeppelin is the biggest English group to cross the Atlantic since Cream.

While talking to guitarist Jimmy Page this week, I learned that the group plans to cut a single within the next few weeks. Page believes that you either make singles or albums, the two do not mix.

Other English albums high in the chart include Stones' Through The Past Darkly (No. 7), Blind Faith (No. 9), Stand Up (No. 20), Tom Jones, Live In Las Vegas (No. 24), Led Zeppelin I (No. 25), Jimi Hendrix Smash Hits (No. 29), and Best of the Bee Gees (No. 30).

Albums by Jack Bruce and Fat Matters are also doing well.

● Ronnie Hawkins, the Arkansas rock 'n' roller now living in Toronto has his comeback album released by Atlantic in a few weeks. A likely single from the LP is "One More Night" and "Matchbox." Hawkins has never sounded better and English fans will be pleased to note that he plans a European tour early in 1970. "Take A Letter Maria" by B. B. Greaves was cut in Mexico. Shakin' the same studio where Lulu's new album was produced. The Easybeats are making a comeback with "St. Louis." The Kinks tour is going very well... Look for an announcement about Taj Mahal shortly... And food for thought — despite the fact that they are no hotter than Guy Lombardo, the Monkees are still earning \$18,000 a night.

● The NME thanks JUNE HARRIS for her wonderful service from New York and regrets she is so busy in the pop world there that she has no time to continue to write a column for us.

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PANS PEOPLE, the well known dancing group which has supported many pop stars, has been picked to promote on film all ATV Christmas shows this year.

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LIBERTY

TAILPIECES
by the Alley Cat

FOR London Palladium 1970 summer revue, your Alley Cat confidently tips Leslie Grade's leading star will be Val Doonican. . . British discs approaching U.S. Top 30: Dusty Springfield's "A Brand New Me," Vanity Fare's "Early In The Morning," Plastic Ono Band's "Cold Turkey," Easybeats' "St. Louis," Petula Clark's "No One Better Than You," and John and Ann Ryder's "I Still Believe In Tomorrow." . . Marvin Gaye and Tammy Terrell's "I Still Believe" ideal for Vikki Carr! . . . Back on Decca, Lonnie Donegan's musical director is Johnny Harris and producer Dick Rowe . . . Music publisher, ex-singer Dick James on this Saturday's Bernard BBC-TV show. . . Is Joe Cocker's hit dedicated to Bobbie Gentry? . . . Obvious follow-up to Judy Collins' great Royal Albert Hall concert—Jonni Mitchell early next year. . . Harry Belafonte's personal manager Mike Merrick discussed dates here with Harold Davison. . . Just issued in U.S.: Johnny Nash's revival of Sam Cooke's "Cupid." . . At London, Palladium, Nina Simone's performance surprisingly short. Isn't Gordon Mills worried over slow progress of

Engelbert Humperdinck's new chart entry? . . . BBC2 chief Robin Scott greatly impressed by Malcolm Roberts in Rio. . . Kenny Rogers sounds like a young Burl Ives. . . After Royal show, Leslie Grade's party guests included Des O'Connor, Mireille Mathieu and Peter Noone, show producer Robert Nesbitt, EMI chief Sir Joseph Lockwood, impresarios Bill Miller, Bernard Delfont and Leslie Macdonnell, personal manager Evelyn Taylor, ATV's Albert Locke, Rolling Stones' record producer Jimmy Miller and NME chief Maurice Kinn. . . 23 years in show business completed by Val Doonican this month. . . One of agent Peter Watsh's groups likely to depart Archies at No. 1—Fleetwood Mac (again) or the Tremeloes. . . Last Friday Conservative leader Edward Heath among audience at Herb Alpert and

By the time I get to **Keynsham**

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TED HEATH, BRITISH BAND KING, DIES

TED HEATH, the king of British big bands of the post-war era, died on Tuesday, aged 67. He had fought ill-health for several years and had been a patient in Holloway Sanatorium, Virginia Water, Surrey, quite a time.

Ted's was the most celebrated and internationally-acclaimed big band ever formed in this country — a band which finally broke America's world dominance in this field. It is significant that when the Anglo-American embargo on the exchange of musicians was finally lifted in 1956, Ted Heath and his Music was the first orchestra to be invited to tour America — where it toured with Nat Cole and played a solo concert at New York Carnegie Hall. After playing trombone with Ambrose, Gerald and several other well-known dance bands, Ted

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formed his own outfit in 1945. A brilliant arranger his distinctive sound soon made him famous, his orchestras included some of the finest musicians in Britain — among them, Jack Parnell, Kenny Baker, Reg Owen, Ronnie Scott, Don Rendell, Don Lusher and Johnny Hawksworth. Dickie Valentine, Lilla Roza and



Dennis Lotis has found fame as vocalist with the Heath band. Ted topped the Big Band section of the NME Poll for ten years, from 1952 to 1961. He took part in two Royal Variety Shows, undertook two further tours of America, appeared in three films, and was featured regularly on radio and TV. Together with his wife, he penned two world-wide hits, "That Lovely Weekend" and "I'm Gonna Love That Guy." His NME Chart entries included "Swinging Shepherd Blues," "Familiar Hues" and "Blacksmith Blues." His albums also sold in vast quantities, notably "Big Band Percussion" which was in the Top 20 of the U.S. LP charts for four months. We send our sympathy to Ted's widow, Mairs, and to his five sons and one daughter. Modern music has lost one of its greatest assets in the passing of gentlemanly Ted Heath — but such is the prominent role he played in pop history that he will never be forgotten.

hair than Judy Carnel. . . In new Vera Lynn BBC-TV series, Tremeloes seemed out of place. . . More London concerts starring Petula Clark planned by impresario Robert Paterson. . . U.S. offer for Zombies reformation declined. . . For Christmas season, Anthony Newley co-stars with Juliet Prowse at Las Vegas. . . Roy Morris (ex-member of Kouba) brother-in-law of Clodagh Rodgers. . . How about Tremeloes' hit retitled by Richard Burton, "Call Me Number Five" ? 1 . . .

NME POPWORD

Compiled by Julie Logan, Walthamstow, London

ACROSS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36
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Answers next week and here is last week's solution

Across: 1 Herb Alpert; 2 "Love Is Blue"; 3 Dee; 10 (Blond) Sweet 16 Tears; 11 Roll Over; 14 Edwin Starr; 16 Tramps; 19 (Les) Reed; 20 (Paper) Doll; 21 "I Could Have Danced (All Night)"; 23 Marty (Ro)bins or Wilde; 25 Eric Burdon; 26 (Gibson); 30 Onno; 31 Terri Burdon; 32 Brian Auger.

Down: 2 Emperor (Rosko); 3 (Mr.) Apollo; 4 (John) Peel; 5 Russes; 6 Fleetwood (Mac); 7 Pentan; 12 Lonnie; 13 Egg; 15 Tremeloes; 16 Terry Reid; 17 God; 18 Sun; 20 Deli; 22 Ace (Kefford); 24 Frank (Sinatra); 26 "Trio"; 28 Ember; 29 Irma (Franklin).

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