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No. 1197 Week ending December 20, 1969

WORLD'S **LARGEST** CIRCULATION OF **ANY** MUSIC PAPER

HARRISON·CLAPTON·LENNON

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OUTSPOKEN
INTERVIEWS

TOP POP NEWS

SENSATIONAL 60's Part Two

No. 12

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David Cummings



HARRISON: I listen to 'Something' and know I could do it better



CLAPTON: This is the first tour I've been on and had a good time

Friendship and a mutual love of music brought George Harrison and Eric Clapton together for the recent Delaney and Bonnie tour. At a stopover in Liverpool, journalist Roy Carr had the opportunity for a long chat with them where all three relaxed and spoke honestly and frankly . . .

GEORGE AND ERIC INSPIRE EACH OTHER

Question-time
conducted by
ROY CARR



Pictured backstage at Bristol during Delaney and Bonnie's recent tour are (l to r) George Harrison, Bonnie, Eric Clapton and Delaney. Friends are on extreme left and right.

Q I've noticed that on the last couple of Beatle albums your guitar playing has reached a new and thoughtful maturity.

A I agree. For a period of time, about two years, I got out of rock and roll and became involved with sitar, which I still love.

I still think that kind of music is transcendental, but I went through a cycle, which finished with me doing a film clip with Ravi Shankar for a film which he made. After that I got into New York and happened to stay at the same hotel as both Eric Clapton and Jimi Hendrix, and it seemed a natural thing to start getting back into guitar.

I had known Eric just a little bit before then, and it was really through his indirect influence on me that made me want to play a bit more and take much more interest.

Q On the Beatles current hit "Something", your solo is exceedingly well constructed and builds in its progression, is this in any way due to Eric's influence?

A That's why I've always placed Eric Clapton's guitar higher than others because it's quite easy in a way to improvise and play things like that, but if you listen to Eric he always takes it some-

where and progresses it, actually resolving it.

Even if it's a 12 bar he'll make it say something and it will make good sense in that it will resolve itself at the same time. Most people just play lines, and builds and leave it somewhere, so it doesn't have as much meaning.

Eric always makes it a bit more subtle and that's one thing I really like about his playing.

With "Something" it was just that we kept on playing it over and over until we played it so much I didn't know what it was when we made the backing track.

I came back to it after four months, as we'd been on holiday, and when I listened to it I was quite pleased with it.

At the time of leaving it you can always try and get it better and better. Even when you make

a record that people can say was almost perfect you're so dissatisfied with it because you know the further along the line you take it, the further there is to take it and the more subtle it becomes.

I listen to "Something" now and I could do it a whole lot better now.

Q Now that John has the Plastic Ono Band would you like to get a bunch of musicians together for "live" gigs?

A Yeah, quite definitely, but I'd like to do it with the Beatles

but not on the old scale, that's the only drag.

With the Ono Band and me playing with Delaney and Bonnie there's no expectations because it's really quite anonymous, you just go and do whatever you can do.

Once the Beatles are advertised and all the crowds come along they expect too much. I'd like to do the Beatles thing, but more like Delaney and Bonnie with us augmented with a few more singers, and a few trumpets, saxes, organ, and all that.

Q Are your anonymous appearances with Delaney and Bonnie a kind of musical safety valve, an opportunity to do rare live shows? It's just the idea of going to the show as part of the audience and then next minute grabbing my guitar and going with them?

A It's just the thrill of doing something.

Q With you and Eric it has become a mutual admiration society do you find that both of you are stimulating each other musically?

A Well he's stimulating me. You'll have to ask him about the other one. But I really dig him — I love him — it's like he's just one of those people I get on so well with, it's like looking at myself . . . a reflection of myself to an extent.

There are some people you like to see but you don't necessarily like to be them all the time or that everytime you see them you don't necessarily enjoy seeing them.

With Eric I always have a good

time when I see him. If ever I ask him to play on a record for me he always satisfies me, whatever he plays, and it's like there's a good rapport.

If you count the number of times that I've seen him and the number of times that I've enjoyed myself seeing him then it's a pretty high average.

Q I've noticed that Eric seems more happier playing with the Plastic Ono Band and Delaney and Bonnie than perhaps with Cream.

A Yes, Eric's the sort of person who needs a kick in the behind, because he's basically withdrawn and he's got so much talent, he's not a leader, sort-of-person, it's the same with me I need someone to encourage me to do things.

ERIC CLAPTON JOINS US

Q George was just saying that he felt that playing with you has helped to improve his own playing and that you've been a good influence on him, has this worked both ways?

A Yeah . . . it has the same effect on me, it's just that thing of when you're up there on the stage in front of an audience you gotta get something together and if you've got friends with you helping you to do it . . . it's really a great encouragement because everybody wants you to play good, so you play good.

Q I've noticed that when seeing you play with John and the Plastic Ono Band and tonight with Delaney and Bonnie you seem to have more tranquility about you than towards the end of the Cream era.

A Yeah . . . we were very worn out by the end of that Cream thing, tired of the image, tired of the music, and tired of touring . . . the whole thing has sort of worn off.

Q Do you feel that working with Delaney and Bonnie has eased the high-pressure?

A I'll tell you the absolute truth, Roy. This is the first tour I've ever been on in my life, and I've been on a good few I can tell you, where everybody has had a good time and there are a lot of people on this tour.

The vibes are so good you can't go wrong and you learn all the time. I just don't want it to stop. I could happily go on with this tour for the rest of my life.

Q Do you plan to go back to the States with them and continue to tour?

A It's very tentative as yet but we've worked out a few things we are going to do together . . . like we are going to do some recording, we've already cut a record — one at the Royal Albert Hall the other evening.

At the same time as we do studio recording we can go out and play a few concerts. I don't know about an actual tour because it's a bit close to this one really . . . it does wear you out.

Contd on page 8

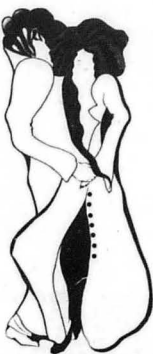
A Merry Christmas and a Happy New Year To All



CLIFF RICHARD
THE SHADOWS
JUDITH DURHAM
JOHN ROWLES
OLIVIA NEWTON-JOHN
DICKIE VALENTINE
GLENN WESTON

SAVILE ARTISTS' SERVICES LTD., 17 SAVILE ROW, LONDON, W.1

LEAD: I won't see out



HAVE A MAXI CHRISTMAS



Maxi Singles

Nino Tempo & April Stevens Sea of Love... The Dock of the Bay

Cilla Black If I thought you'd ever change your mind

Roger Whittaker The leavin' (Durham Town)

Des O'Connor Loneliness

Rolf Harris Two little boys

The Dave Clark Five Good old rock 'n' roll

Cliff Richard With the eyes of a child

Tommy Roe Jam up jolly tight

Gene Pitney She lets her hair down

Bobbie Gentry & Glen Campbell All I have to do is dream

Marvin Gaye & Tammi Terrell The onion song

Diana Ross & The Supremes Someday we'll be together

Stevie Wonder Yesterday, yesterday

Herman's Hermits Here comes the star

Scaffold Cin can goolie

The Beatles Something

Plastic Ono Band Cold turkey

Sounds Night Sleepless night

Junior Walker & The All Stars What does it take

Marvin Gaye That's the way love is

FOOL, FOO? YOU CAN WIN?

THEY say John Lennon is insane, a fool, and a bore. They call him an embarrassment, a joke, and a man too interested in his own publicity.

Very few talk about stomachs swollen with hunger, Vietnamese villagers burned alive...

If John Lennon ever pricks a conscience, he lets the guilt fly out, deflates his cause and gives the outlet. Never mind Vietnam.

These are the knocks, this is the criticism, and if it's all true then the chances are that in the fullness of time John Lennon will end up as the most expensively bankrupt Beatle of all.

My own view is a belief in his absolute sincerity, tempered with a near-screaming hope that one day soon he'll win in just a little from the wonder of the bizarre.

Always a Beatle Talking about the furor which followed when he returned his MBE and the reasons he gave in his letter John said: "What a drag that thing was about..."

"Just say I hadn't put that line on my letter about 'Cold Turkey' dropping down the charts. What would they have attacked? And they're going to attack, man - whatever."

"If it hadn't been 'Cold Turkey,' the whole concentration would have been on insulting Her Majesty. Instead, they pruned what I had to say in the letter, and whether my Auntie is going to be hurt."

"And anyway, it's not that serious. Our whole game is to say to people that WASTE is a game that's gone too far. The problem with the revolutionaries is that they get so serious - so involved that they're now playing the politician and the Establishment's game."

"You don't win like that. We think that was the mistake that Gandhi and Martin Luther King made - by becoming The Leader and The Saint and The Holy Man who Does no Wrong. Nobody likes saints alive. They like 'em dead. And we don't intend to be dead saints. We'd rather be living freaks."

"Yoko and I keep fighting for what we believe by rebounding mentally against each other. This is why we believe we're telepathic. We've been together almost 24 hours a day for almost two years."

"Couple pick up on us, me, George and his wife were listening to 'Wedding Album' at home, and his wife was saying 'What the hell is it?' and all that. And then they sat together having a therapeutic session over and kissed him. And he said to her: 'That's what it's about.' That was so rewarding, man."

Couple gimmick "That's never been a couple to really identify with before. That's our gimmick. Our gimmick is that we're a living Romeo and Juliet."

"And you know, the great thing about influencing this way is that everybody's a couple. We're all living in pairs. And if all the couples in the world are in love identify with us... and our ideas go through them... what per cent of the population is that? And then let's all turn on the one that's complaining about the way we're living. Let's get it out, and all that! Let's get with the lovers first. They're going to produce all the children."

Yoko: "He's right. If you can't work on being a couple, how can you work on the world?"

By ALAN SMITH

work on being a couple, how can you work on the world? "We talked about FEAR. Said John: 'Fear comes and goes. I have the same fears and paranoia's that anybody else has, and I have a real fear of dying, or Yoko dying before me when we're 60, and all the other insane fears. Any fear you've got, I've got. People think Yoko and I must be in an immune state of glorious luxury."

"They think Money Saves You, but we're very insecure. You tell me any fear you've got and I can tick it off. We talked about REGRETS. "I regret that Yoko wasn't my child I don't like the idea of her being born in somebody else's womb. That's one of my great jealousies. It's a drag that she was in somebody else's womb, but I can't do anything about it."

"We have day-to-day regrets, but they don't affect my future attitudes. I like to play the future blind. I like to play conceptual chess, rather than have the chess on the board."

"We talked some more about the BEATLES: "The way we all feel in the Beatles today is a bit of a residue of all the meetings we had at the time of the ATTY-Worthers Song thing. We were together every day for these terrible, terrible meetings, which made us uptight. It's all that, that's still in the air between us. It's nothing that serious. It was just so hard for us."

"We had to listen to all this jazz about business, and hear about banking, and try and think about the technicalities."

"We talked about MONEY: "We got to hear how much we'd wasted, and that was real bringing-down. It put all of us in the Beatles into the wrong situation."

Wasted money

"God, I don't like to think about the money we wasted. The John Lennon of ten years ago would have sworn his head off. I mean - I still did. It was such a waste. I'd sooner have given it away to some deserving Gypsy."

"We talked about YOKO'S MIS-CARRIAGES: "We're both a bit choked about babies, with two miscarriages. Both of us feel like laying off, but we don't know how to, how you do it! It's a terrible bringing-down at times, but like anything, you carry on."

"How we think maybe it was because we didn't want one. Maybe a baby would interfere. How much transference we have for it? I don't regard the whole thing as fate, though, I don't believe in the Will of Allah and let 'em - on you."

"We talked of the "GET BACK" film, to be premiered in the New Year: "George doesn't have a row with me in it. I think he had a bit of a barney with Paul, but you don't see it. He's just there one day, and not the next."

"George said: 'I'm leaving, and we carried on, and then he came back.' "BEING HATED: "When I do things I do, I don't want people to dislike me."

"I prefer to be loved, obviously. That's the whole ball game. They've got to love me even if I'm a Jewish transverse Negro with a hunchback and one leg. But I want to be loved for myself, not some kind of image."

"I'm not going to paint myself white to be loved. I'm not going to go out, I'm not going to play that ball game, prejudice and fear." "STAGE FRIGHT: "I get nervous and physically sick. I've been away from stage appearances for a long time."



HOLLIES Hollies sing Hollies Parlophone PCS 7082



HELLO DOLLY Original motion picture soundtrack Stateside SS1 10292



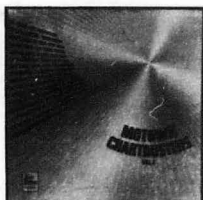
THE BAND The Band Capitol E-ST 132



JOE LOSS and his Orchestra Top pop party dances Columbia SX/SXZ 5381



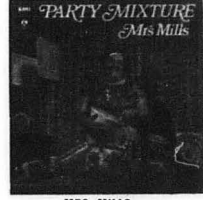
THE THREE MAGNIFICENT MINSTRELS Those Magnificent Minstrels Columbia SX/SXZ 6373



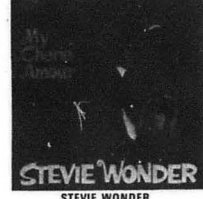
BRITISH MOTOWN CHARTBUSTERS Various artists Tamla Motown TML/STML 11121



EASY RIDER Songs as performed in the motion picture Stateside SS1 5018



MRS. MILLS Mrs. Mills party mixture Parlophone PMC/PCS 7087



STEVIE WONDER My chérie amour Tamla Motown TML/STML 11128



BOOKER T & THE M.G.'S The Booker T set Stax SXATS 1015



NO ONE'S GONNA CHANGE OUR WORLD Various artists The royalties from this LP will be donated to the World Wild Life Fund. Regal Starline SRS 5013 18/11 recommended retail price



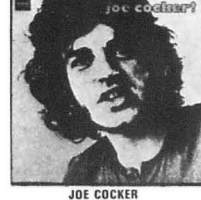
THE BEATLES Abbey Road Apple PCS 7088



FRANKIE VAUGHAN Mr. Moonlight Columbia SX/SXZ 6375



MIREILLE MATHIEU Mireille Mathieu's Christmas Columbia SXZ 6359



JOE COCKER Joe Cocker Regal Zephoness SLRZ 1011

TOP SINGLES REVIEWED BY

THE BEST OF JAZZ
ROCK FROM CHICAGO

CHICAGO: I'm A Man (CBS). FORMERLY known as Chicago Transit Authority, this group created quite an impact during its recent visit to London. And this could have stimulated the interest of record buyers. I hope so, because this is a scorching and wildly exciting disc.

Storms along at a frantic pace, and features a raw vocal, some really hard blowing from the brass and woodwind, guttural twang guitars and the most electrifying drumming I've heard for many a day — in fact, all the best elements of jazz and rock.

The band blends an well, and generates such a powerful hard-hitting sound, it's hard to believe that only seven men are involved. A great version of this Stevie Winwood-Jimmy Miller number.



CHICAGO (1 to 7) are PETE CETERA (bass), TERRY KATH (guitar), JAMES PANKOW (trombone), LEE LOUGHANE (trumpet), WALTER PARAZAIDER (saxophone), DANNY SERAPHINE (drums), and ROBERT LAMM (piano/organ).

Doddy: a head start

KEN DODD: I Don't Say A Word (Columbia). FROM the hit parade point of view, Ken Dodd isn't the power he used to be. But he's still a name to be reckoned with. And on this occasion he benefits from a Les Reed song, which is tantamount to a head start!

It's a typical Reed material — a swaying rhythm in lulling wait-time, coupled with a romantic and highly sentimental lyric penned by Geoff Stephens.

The verses are tender and intimate, expanding into a melodic sing-along chorus, with swirling strings and heavenly choir.

Doddy handles it with warmth and sincerity — and, with the aid of TV plugs over Christmas, could make the bottom of the Chart.

** Flip is a Les Reed-Jackie Rue filter titled "Sweet Memories," which has also been recorded as an "A" side by one of the best-acting artists in France, Peter Ném. A pleasant, easy-listening disc. On Major Minor.

MARK LINDSAY: Arizona (CBS).

● A solo offering from the guy who's best known as the vocalist with Paul Revere and the Raiders. It's a Kenny Young composition with an intriguing lyric — and Mark Lindsay injects tremendous feeling and expression into his rendering. A fluctuating routine, varying between gentle verses and big belt choruses. The production is lavish and expansive, and Mark's treatment comes into the personality bracket.

REGGAE PLUS A MELODY

COLOURED RAISINS: I One Way Love (Trojan).

TROJAN is the label of the moment, and any of its releases have to be treated with respect.

This is reggae, of course — but has rather more melody than many discs in this idiom. Set to a snappy pace, it's soloed by the leader of the Coloured Raisins — with chanting organ and brass providing the backing. It has a lot going for it, this record. Could well happen.

ALBUM MAY HOLD DYLAN BACK

BOB DYLAN: * Tonight I'll Be Staying Here With You (CBS).

ANOTHER track from the "Nashville Skyline" album — so the chances are that you'll already be familiar with it. This is another example of what is known as Bob Dylan's newly-acquired "Nashville sound." It's a

mid-tempo country blues, in which the c-and-w feel is heightened by clanking piano and steel guitar. As ever, Dylan weaves an hypnotic spell as he delivers the absorbing lyric — and this more than compensates for the melody, which isn't up to his usual memorable standard.

He performed this number in the Isle of Wight festival, and it will therefore serve as a ideal moment for the thousands who attended that event — providing, of course, that they don't already possess the album. May well get a touch, but I don't see it as a gigantic smash.

B. J. THOMAS (Wand), SACHA DISTEL (Warner), TONY ROBERTS (Columbia): Raindrops Keep Falling On My Head; Raindrops Keep Falling

* TIPPED FOR CHARTS
† CHART POSSIBLE

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GAINED HEAT 70

JANUARY: PARIS • STOCKHOLM • GOTHENBURG • COPENHAGEN

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FEBRUARY: MUNICH • FRANKFURT • ZÜRICH • MONTREUX • VIENNA • ROME

VIC LEWIS ORCHESTRA & SINGERS: Come And Get It Nems- MAGIC CHRISTIANS: If You Want It (Major Minor).

ANOTHER two versions of Paul McCartney's theme from the Peter Sellers-Ringo Starr film "The Magic Christian." Both discs are the same song, even though the Major Minor waxing has changed the title.

A thoroughly infectious mid-tempo ballad with a strong melody line. Vic Lewis' treatment sounds like a regenerated Ray Conniff, while the Magic Christians stick to the accepted beat-group formula. But I suspect that the soundtrack version by Badfinger (reviewed last week) will have the edge over both of them.

RAY STEVENS: Have A Little Talk With Myself (Monument). ● Ray Stevens is a regular in the U.S. charts, but is sadly under-rated in this country. This is a very good single which I can confidently recommend, but I rather suspect that it will get swamped in the Christmas rush.

A snappy item with an infectious rhythm, it has a catchy hook chorus, in which the gospel-style chanting of the vocal group dovetails perfectly with Ray's inherent jazz feel. A split-groove release, a self-penned number, aided by a colourful backing.

DILLARDS: Rainmaker (Elektra). ● Any song penned by Nilsson is worthy of consideration, and this is no exception. The Dillards, with their subtle blend of rock and folk, enhance the basic material to perfection. An ear-catching vocal sound, a steady beat and a pleasant tune with a repetitive song-along chorus — these are the main ingredients of a number that's performed with great enterprise and distinction. Mark my words, we shall be hearing more of the Dillards!

REGGAE CORNER

THERE'S nothing like spicing your reggae with a dash of topicality. And that's what we get from Six Washington in "Apollo 12" (Star), which has NASA-type opening announcement and even countdown. But then it breaks into a predictable sax instrumental, with sax and organ taking the lead. Plus a jazz-influenced trumpet solo midway through.

The Columbia label is the latest to break into the reggae market with three new singles. Bonnie Frankson waxes sentimental in the mid-tempo ballad "Dearly Beloved," which is pleasant except that the backing group Dynamic Heatwave is sadly mismatched. Bobby Thompson comes up with a tuneful number titled "That's How Strong My Love Is," aided by raving horns and organ. I would rate this as one of the better reggae discs, and Dandy warbles a trifle little riff called "I'm a Guy," which has little to commend it other than its nagging repetitiveness.

Another topical touch can be found in "Skinheads, A Message To You" by a character called Desmond Riley, who treats his subject light-heartedly and infuses a liberal dose of humour into the routine. It's on the Brunswick label, as is Audrey's blue-beat revival of the Toys' hit "Lovers Concerto," which adapts surprisingly well to the style.

Finally, a couple of Grape releases. A joker named King Herrow brings ghouls like Frankenstein and Dracula into his narrative that "Cutting Blade" which only comes into the reggae category because of the instrumental backing! Far more melodic is Winston Groves' "Leave Me Standing," which is well sung, has a captivating lilt, and exudes genuine exotic quality.

Once Again
HARRY SECOMBE
Wishes You All
THE COMPLIMENTS OF THE SEASON
Soon to be seen in the Film Musical
"SONG OF NORWAY"

GO FOR THESE!

Singles
DUSTY SPRINGFIELD Brand new me
 #1 1975
JOAN BAEZ
 Just a closer walk with Thee
 #2 2
BILL KENWRIGHT Sugar Man
 #1 1055

Albums
SCOTT ENGEL Scott 4
 SBL 7913
DAVID BOWIE David Bowie
 SBL 7912
FLAMING YOUTH Ark 2
 STL 5533

PHILIPS VANGUARD DLANA


NME TOP 30

(Week ending Wednesday, December 17, 1969)

LAST WEEK	THIS WEEK	TITLE	ARTIST	REMARKS	WEEKS IN CHART	HIGHEST POSITION
4	1	TWO LITTLE BOYS	Rolf Harris (Columbia)		4	1
1	2	RUBY DON'T TAKE YOUR LOVE TO TOWN	Kenny Rogers & the First Edition (Reprise)		7	1
2	3	YESTER-ME, YESTER-YOU, YESTERDAY	Stevie Wonder (Tama Motown)		6	1
3	4	SUGAR SUGAR	Archie (RCA)		11	1
5	5	MELTING POT	Blue Mink (Philips)		5	5
7	6	SUSPICIOUS MINDS	Elvis Presley (RCA)		4	6
8	7	WINTER WORLD OF LOVE	Engelbert Humperdinck (Decca)		5	7
10	8	THE ONION SONG	Marvin Gaye & Tammi Terrell (Tama Motown)		5	8
18	9	ALL I HAVE TO DO IS DREAM	Bobbie Gentry & Glen Campbell (Capitol)		2	9
6	10	(CALL ME) NUMBER ONE	Tremeloes (CBS)		7	2
16	11	LOVE IS ALL	Malcolm Roberts (Major Minor)		4	11
16	12	TRACY	Cuff Links (MCA)		3	12
2	13	WITHOUT LOVE	Tom Jones (Decca)		3	13
9	14	SOMETHING	Beatles (Apple)		7	5
20	15	GREEN RIVER	Creedence Clearwater Revival (Liberty)		6	15
14	16	LEAVIN' (DURHAM TOWN)	Roger Whittaker (Columbia)		4	14
15	17	WONDERFUL WORLD, BEAUTIFUL PEOPLE	Jimmy Cliff (Trojan)		8	6
11	18	SWEET DREAM	Jethro Tull (Chrysalis)		8	8
27	19	GOOD OLD ROCK 'N' ROLL	Dave Clark Five (Columbia)		2	19
24	20	THE HIGHWAY SONG	Nancy Sinatra (Reprise)		2	20
26	21	LONELINESS	Des O'Connor (Columbia)		4	21
13	22	OH WELL	Fleetwood Mac (Reprise)		11	1
12	23	THE LIQUIDATOR	Harry J. All Stars (Trojan)		8	12
24	24	NOBODY'S CHILD	Karen Young (Major Minor)		11	8
19	25	RETURN OF DJANGO	Upsetters (Upsetter)		9	4
23	26	WHAT DOES IT TAKE	Jr. Walker & the All Stars (Tama Motown)		9	9
30	27	WITH THE EYES OF A CHILD	Cliff Richard (Columbia)		2	27
22	28	LOVE'S BEEN GOOD TO ME	Frank Sinatra (Reprise)		10	9
25	29	BILJO	Clodagh Rodgers (RCA)		6	16
30	30	SOMEDAY WE'LL BE TOGETHER AGAIN	Diana Ross & the Supremes (Tama Motown)		1	30

CONGRATULATIONS ROLF HARRIS

TWO LITTLE BOYS



IT JUST HAD TO BE A No. 1

EMI COLUMBIA DB 8630


IN THE SAME VEIN AS JE T'AIME

'EROTICA'

A REAL LESSON IN LOVE FROM

RITA

MM653
A BARCLAY RECORDING



Karen Young

Allentown Jail

MM662

S/MMLP66 37/6 AND HER LP



Malcolm Roberts

Love Is All

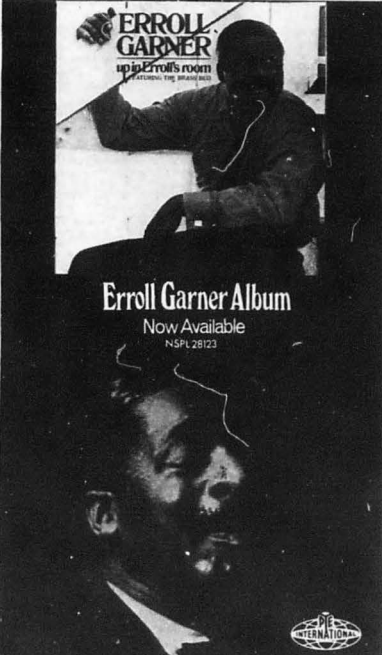
MM637

AND HIS LP S/MMLP40 37/6

MAJOR MINOR RECORDS
58/59 Gt. Marlborough Street, London W.1

Britain's Top 20 LPs

1	1	ABBEY ROAD	Beatles (Apple)	12	1
2	2	MOTOWN CHARTBUSTERS VOL. 3	Various Artistes (Tama Motown)	9	2
3	3	TOM JONES LIVE IN LAS VEGAS	(Decca)	7	3
4	4	LET IT BLOOD	Rolling Stones (Decca)	2	4
5	5	AT SAN QUENTIN	Johnny Cash (CBS)	19	1
6	6	TO OUR CHILDREN'S CHILDREN'S CHILDREN	Moody Blues (Threshold)	4	5
7	7	ENGELBERT HUMPERDINCK	(Decca)	4	7
8	8	SOUND OF MUSIC	Soundtrack (RCA)	233	1
9	9	LED ZEPPELIN VOL. 2	(Atlantic)	7	4
10	10	WORLD OF MANTOVANI VOL. 2	(Decca)	12	8
11	11	BEST OF THE SEEKERS	(Columbia)	46	1
12	12	LIONEL BART'S OLIVER!	Soundtrack (RCA)	35	4
13	13	TIGHTEN UP VOL. 2	Various Artistes (Trojan)	1	13
14	14	BEST OF CREAM	(Polydor)	8	7
15	15	MY CHERIE AMOUR	Stevie Wonder (Tama Motown)	1	15
11	16	BEST OF THE BEE GEES	(Polydor)	8	6
20	17	HAIR	London Cast (Polydor)	44	3
17	18	GET TOGETHER WITH ANDY WILLIAMS	(CBS)	1	17
14	19	UMMAGUMMA	Pink Floyd (Harvest)	7	6
17	20	IN THE COURT OF THE CRIMSUN KING	King Crimson (Island)	9	4



Erroll Garner Album

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INTERNATIONAL

5 YEARS AGO

TOP TEN 1964 Week ending Dec 18

- 1 FEEEL FINE Beatles (Parlophone)
- 2 I'M GONNA BE STRONG Gene Pitney (State-ide)
- 3 DOWNTOWN Petula Clark (Pye)
- 4 LITTLE RED ROOSTER Rolling Stones (Decca)
- 5 WALK TALL Val Doonican (Decca)
- 6 I UNDERSTAND Freddie and the Dreamers (Columbia)
- 7 SOMEWHERE P. J. Proby (Liberty)
- 8 NO ARMS CAN EVER HOLD YOU Bachelors (Decca)
- 9 PRETTY PAPER Roy Orbison (London)
- 10 I COULD EASILY FALL Cliff Richard (Columbia)

10 YEARS AGO

TOP TEN 1959 Week ending Dec 18

- 1 WHAT DO YOU WANT? Adam Faith (Parlophone)
- 2 I WANT TO MAKE THOSE EYES AT ME FORT Emile Ford (Pye)
- 3 OH! CAROL Neil Sedaka (RCA)
- 4 SEVEN LITTLE GIRLS The Avons (Columbia)
- 5 TRAVELIN' LIGHT Cliff Richard (Columbia)
- 6 RED RIVER ROCK Johnny and the Hurricanes (Lon)
- 7 PUT YOUR HEAD ON MY SHOULDER Paul Anka (Columbia)
- 8 RAWLIDE Frankie Laine (Philips)
- 9 MORE AND MORE PARTY POPS Russ Conway (Columbia)
- 10 PIANO PARTY Winifred Atwell (Decca)

15 YEARS AGO

TOP TEN 1954 Week ending Dec 17

- 1 LET'S HAVE ANOTHER PART Winifred Atwell (Philips)
- 2 SANTO NATALE David Whitford (Decca)
- 3 I STILL BELIEVE Ronnie Hilton (Decca)
- 4 THIS OLE HOUSE Rosemary Clooney (Philips)
- 5 NO ONE BUT YOU Billy Eckstine (JGA)
- 6 LET'S GET TOGETHER (3) Big Ben Banjo Band (Columbia)
- 7 FINGER OF SUSPICION Dickie Valentine (Decca)
- 8 SON OF MY SON Vera Lynn (Rit) Frank Weir (Decca)
- 9 RAIN, RAIN, RAIN Frankie Laine (Philips)
- 10 HEARTBEAT Ruby Murray

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box"

(Tuesday, December 16, 1969)

Last This Week

- 1 **WALKING ON A JET PLANE** Peter, Paul and Mary
- 2 **SOMEDAY WE'LL BE TOGETHER** Supremes
- 3 **MA NA MEY KISS HIM GOODBYE** Steam
- 4 **WHEN I DIE** Blood, Sweat and Tears
- 5 **COME TOGETHER** Beatles
- 6 **TAKE A LETTER MARIA** E. R. Greaves
- 7 **HOLLY HOLY** Neil Diamond
- 8 **FORTUNATE SON** Creedence Clearwater Revival
- 9 **HEADSHOPS KEEP FALLIN' ON MY HEAD** The 13
- 10 **YESTER-ME, YESTER-YOU, YESTERDAY** Steve Wonder
- 11 **ELI'S COMING** Three Dog Night
- 12 **BACKFISHIN' IN MOTION** Mel and Tim
- 13 **JAM UP, JELLY TIGHT** Tommy Roe
- 14 **CHERRY HILL PARK** Billy Joe Royal
- 15 **WHOLE LOTTA LOVE** Led Zepplin
- 16 **CHERRY HILL PARK** Billy Joe Royal
- 17 **I WANT YOU BACK** Jackson 5
- 18 **LA LA LA (IF I HAD YOU)** Bobby Sherman
- 19 **BABY I'M FOR REAL** Originals
- 20 **EVIL WOMAN** Crow
- 21 **SOMETHING BRITAIN**
- 22 **DON'T CRY DADDY** Elvis Presley
- 23 **JINGLE** Jangle Archies
- 24 **WANT COWBOY** Ferrante and Tucher
- 25 **SUNDAY MORNING** Oliver
- 26 **FRIENDSHIP TRAIN** Gladys Knight and Pips
- 27 **ELABORATE RIGBY** Aretha Franklin
- 28 **THESE EYES JR.** Walker and All Stars
- 29 **A BRAND NEW ME** Dusty Springfield

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THE MOODY BLUES, Mac, Julie Felix tours

THE Nice is to undertake a 19-venue British concert tour, split into two sections, in the New Year — and full details have been revealed to the NME. Fleetwood Mac will play at least six British concerts in March, and the Moody Blues are planning another concert tour here in the spring. Additional concerts for the Who are being set up for the February-March period. Concert dates and venues for Julie Felix, the Dubliners and the Clancy Brothers have been announced — as well as dates for Family, Tyrannosaurus Rex, Pink Floyd and Canned Heat. Kenny Rogers and the First Edition arrive in Britain early in January, and several one-nighters and TV appearances have been set for them.

Septimus emerge as JUDAS JUMP

JUDAS JUMP is the revised name for the new supergroup, which was originally to have been called Septimus. The group was formed in October by Alan Smith (both formerly with Amen Corner), Andy Down and Henry Spinnitt (both ex-Herd), Trevor Williams, ex-Mindbender Charlie Harrison and John Harrison. But the name had to be changed when Mike Smith decided to pull out of the venture, thus reducing the group to four.

Palmer turns to cinema

TONY PALMER, who conceived CBC-TV's pop documentary, 'All My Loving,' is to direct his first cinema film. It is 'Groupie,' based on the novel by Jerry Fabian and Johnny Byrne, who have also written the screenplay. Palmer and Jo Lushington are co-producing for Giroux Films. The story concerns a girl who attaches herself to a pop group in order to acquire status. The movie goes into production on April 1, but casting has not yet been completed.

JOE'S JANUARY DATES

JOE COCKER was returning from his American tour yesterday (Thursday). He will holiday until Saturday, then plays January one-nighters at Birmingham Bellry (3), Northgate King George's Hall (8), London Lyceum (11), Wimbledon Joints (14), Weymouth Pavilion (17), Birmingham University (16), New Year's Eve (23). He returns at the Midem Festival in Cannes at the end of the month, then flies back to London to record a guest spot in the Tom Jones TV series.

Imports of Presley LP hit by High Court ban

SYD companies, which have been importing Elvis Presley LPs, have been told to stop their imports into this country from America—Beat and Commercial Recordings Ltd. have sought an injunction. The ban prevented them from doing so by a High Court order issued last Friday. Proceedings had been instituted by the Presley LP set, not due for release in Britain until February. Some of the two firms concerned had taken legal action but to import further copies. The undertakings remain effective until the next Court trial, when the application will be heard again.

POPLINERS

AMERICA'S Jackie de Shannon and Oliver, Brazil's Wilson Simonal and Britain's Clodagh Rodgers are among newly-announced names who will perform in star casts at the Midem Festival, in Cannes, from January 18 to 22. Other names include Herbie Hancock, Hermit's play cabaret week at Balles Variets, Club from February 5; Helen Reddy sings lengthy Australian tour with Clodagh Engelwood at Melbourne Crown Hotel from March 3; Sydney's longest-running pub, The Palace, and new venue, Rex's Eve; Free begins two-month U.S. tour in mid-March; Small Faces currently completing work on new album; American funk group Mumbo's Caravan incorporated to Australia for two-week cabaret season at Kingsway Club, Sydney, from December 22; Dutch magazine, 'Badking Express'—volving Stones top group of 1969; Budzicki (formerly Keys) plays Glasgow Electric Cabaret (Friday 19); Angela and Brenda; ex-Palace (Christmas Eve); Leppy Lee cabaret weeks; Tony Martin returns to London; Mando, Canada; and Barnsley Ba Ba doubling Doncaster Kiki (from 11); John Rowley; London tour from December 28; and leaves for 18-day American tour on January 6; Dates for Yes include New Year's Eve this Sunday; Southern Breeze (Christmas Eve); London Marriage (with Jon Hendricks on Box Office); Family Community Club (December 22); Birmingham Murders (24); and Plymouth Van (19); Ashton, Gardner & Dyke appear in Zermatt, Switzerland, from Christmas Eve; American pop singer, Clodagh Rodgers has signed J. J. Jackson to a long-term deal, which would be except for a few one-nighters; Bandwagon, currently based in America for Christmas holidays and recording sessions, returns to Britain in New Year; London tour on January 6; Following its charity concert with Family at Kingsway Club, Community Club (December 22); Graham Bond Initiative plays Manchester Handsworth Hall tomorrow (Saturday); Scaffold visiting Holland this week for TV and cabaret dates in Amsterdam; STOP PRESS: CLIFF RICHARD IS TO STAR IN A DRASTIC POLYVALENT OF OF PLEASANT HOLIDAYS IN HIS CAREER. HE PLAYS THE PART OF CLIVE HARRINGTON IN 'EXERCISE IN FEAR' AT BROMLEY NEW FROM MAY 11.

THE MOODY BLUES' OWN ROAD SHOW
THE MOODY BLUES are to undertake another major concert tour of Britain in the spring. It will again feature artists who record for the group's own label, including Traffic and Timon — and will be called 'The Threshold Road Show.' But the Moodies intend it to be more extensive than their recent concert tour, which ended last Sunday.

BRITISH DATES FOR FLEETWOOD
FLEETWOOD MAC is to undertake an extensive British and European tour, which will open at LONDON Royal Albert Hall probably on March 3, although this date is still subject to confirmation. The group then goes on to play concerts in Glasgow, Edinburgh, Belfast and Dublin before travelling to the Continent — where it plays one concert in each of Austria, Switzerland, France, Belgium, Holland, Denmark, Norway and Finland, plus ten days in Germany and three days in Sweden.

FELIX, DUBLINERS, CLANCY BROS.
JULIE FELIX stars in her own one-woman concerts at BRISTOL Colston Hall (January 23), BRIGHTON Dome (24), OXFORD New (25), MANCHESTER Free Trade Hall (30), LIVERPOOL, Philharmonic Hall (31), BIRMINGHAM Town Hall (February 6), SHEFFIELD City Hall (7) and NEWCASTLE City Hall (14).

FAMILY, REX, FLOYD, CANNED HEAT
FAMILY stars in concerts at BRIGHTON Dome (next Monday, 22) and PORTSMOUTH Guildhall (January 15). PINK FLOYD concert dates include CROYDON Fairfield Hall (January 18) and BRIGHTON Dome (19). Other concerts at CROYDON Fairfield Hall have been set for TYRANNOSAURUS REX (December 27), SOFT MACHINE (January 4) and America's CANNED HEAT supported by the Keith Redd Renaissance (January 25).

CONLEIGH JOINING SQUAD PACKAGE
ARTHUR CONLEY has been added to the Atlantic soul package, which is to undertake a string of concerts in the New Year, opening at London Royal Albert Hall on February 22. He completes the bill which already includes Sam and Dave and their Christee Carter and Joe Tex with his Orchestra. Further bookings are at present being lined up by promoter Arthur Hayes

ALL YOUR HOLIDAY LISTENING Christmas Radio CHRISTMAS EVE

TONY BLACKBURN'S breakfast show is broadcast an hour later than usual, from 8 to 10 am. This is followed on Radio 1 by the 'Jimmy Young Show' continues as usual on Radio 2. Another Christmas Eve extra is the 'D.L.T. Christmas Special,' with Dave Lee Travis introducing discs and studio guests. 'Christmas With Cliff' (1 and 2) features Cliff in the role of disc-jockey, with an hour of his favourite records. Also on both wave-lengths is Jackie Trevis and Tony Hatch Enterprises' John Benson's 'Late Night Extra' concentrates on the musical hits of 1968.

BOXING DAY

TONY BLACKBURN again occupies the 8-10 am spot. While Jimmy Young has his usual mid-morning show on Radio 2, Rosko introduces his own two-hour disc, special on Radio 1 titled 'Rosko's Christmas Sockings.' Later in the day, Stuart Henry has his own show, and his guests include the Tremettes, Marmalade, Deep Purple, Clodagh Rodgers, George Chisholm, Michael Parkinson, introducing party-time music in the Boxing Night edition of 'Late Night Extra.'

ALSO ON THE AIR

RINGO STARR is to make the annual 'Wireless For the Blind' Christmas appeal. He will be heard speaking on behalf of the cause during Kenny Everett's show on Christmas morning. John Peel's New Sunday afternoon show will be recorded before an audience, and will feature live groups. Family is booked for the first edition on January 4, and Led Zeppelin and Keef Hartley appear in the January 11 show. As previously reported, Peel's 'Top Gear' continues as usual on Saturdays.



I get a lot of letters from people who want to know why we don't re-issue the Phil Spector album. 'A Christmas gift for you.' Well the reason we don't re-issue it is because it was never deleted—it's still available although you may have to order it. It's a marvellous album at any time of the year, and features The Ronettes, Darlene Love, The Crystals, Bob B. Sox & The Blue Jeans, and Spector himself. You'll probably hear it on Radio One, as they usually play tracks from it over the Christmas period. It's on London, and the number is HA-U 8141. I've had more more time now to listen to the single from RAY STEVENS and I really think it could be a huge hit for him. I have little talk I record by myself. I've done a very well. I doesn't always MON 104. Also on M. My favourite pop whose single is doing very well it's a great bullfrog to appear on Ray and Tom. It's a show. In case anyone the identity. The Decca Record Company Limited Decca House Albert Embankment

Wishing you all a happy XMAS and to make it even more enjoyable NEXT WEEK'S NME ON SALE TUESDAY DECEMBER 23 NEW HENDRIX GROUP Mattress 'split' report

JIMI HENDRIX is in the process of forming a new group with Buddy Miles and two other musicians, and has announced that the outfit will make its debut at New York Fillmore East early in 1970. The identity of the other two group members has not yet been revealed. But, as reported in last week's NME, Jimi has been attempting to re-engage the two former members of the Experience — Noel Redding and Mitch Mitchell. This is thought to be still a distinct possibility, particularly as Redding's own group Fat Mattress was reported to have disbanded last weekend.

Mattress failed to appear at a concert with Jethro Tull in Chicago last Sunday, and it was stated then that—because Redding had suffered a nervous breakdown—the group had disbanded. It is not yet clear how serious is Noel's illness, but latest reports say that he is "convalescing satisfactorily."

However, in London on Tuesday, manager Chris Chandler denied that Mattress had broken up. He said the NME: "Noel has flown home from New York after consulting a doctor. He will take a complete rest over Christmas, and new plans for Mattress will be negotiated in January. While Noel recovers, the other three members will be working on the group's second album."

In Toronto last Thursday, Jimi Hendrix was acquitted of the charge on which he was standing trial — a charge which could have carried a maximum of seven years' imprisonment, if he had been found guilty. This means that he is now free to pursue his plans to enter take lengthy tours of America, Britain and Europe in the New Year — on which he will be accompanied by his new group.

When Jimi's trial was pending, he was unable to travel abroad. But following last week's outcome, he said in Toronto: "Now I just want to get back to England." Hendrix has been devoting much of the last three months to recording with session musicians, and now has a large stockpile of tracks available for release.

Malcolm vows Rio again
Malcolm Roberts returned to Britain last weekend from Brazil, where he played a week of TV and concert dates in Rio de Janeiro, Sao Paulo and Port Alegre. Malcolm says he will be in Brazil in all his eighth week at No. 1 in Brazil — has been invited to return there for a month of concerts in April. Meanwhile, he is now in Toronto, rehearsing for his star role in "Fast In Boots" at the Princess Theatre.

hope so because 'Have a Faith in myself' is a first-class pop standard. It comes over on radio, too, and that's what happens. The number 11, and it's on Monument. Monument is one of my people. **TONY JOE WHITE** 'Roosevelt and Ira Lee' will sell. It's on MON 1040 record, and a mess of anyone who disagrees. **Tony Joe** are scheduled to a forthcoming Andromeda—haven't been able to date but am still trying. Andromeda that must not be missed. One is in any doubt about the **OF THE CUFF-LINKS**

CLODAGH'S FIRST U.S. VISIT

CLODAGH RODGERS is to pay her first visit to America in the New Year. She flies to New York on January 2 for a guest appearance in David Frost's network U.S. TV series, then goes on to the West Coast for further TV and promotional dates. Her trip will last 12 days, and she is due to return to this country on January 14.



Accompanying Clodagh on her visit will be record producer Kenny Young, who has been responsible for writing all her hit singles. It is probable that the singer will record several tracks while in Los Angeles and one of these may be selected as her follow-up to 'Big'.

Immediately on returning to Britain, Clodagh rehearses and films a guest spot in BBC-1's "Val Doonican Show" for transmission on Saturday, January 17.

WHERE DO GIBBS GO FROM HERE?
FOLLOWING his return from Australia, Maurice Gibb was reported to be "surprised" at his brother Barry's decision to quit the Bee Gees in favour of a solo career. But they have subsequently met to discuss plans, and Barry has said that there is "nothing to stop them working together in the future as the Brothers Gibb."

Reports last week that Barry had also walked out on manager Robert Stigwood drew an instant retort that he was "still contractually bound to the Stigwood Organisation." However, a spokesman told the NME this week: "It is hoped the dispute will be resolved within a few days."



this is what they look like and their names are Pat, Danny, Rich, Bob, Dave, Andy and Joe. So don't let anyone tell you they're one guy. At any rate they've made a very successful single, 'Tracy', which is now climbing the charts here as well as being a

THE BEES RE-JOINS STADS FOR TV Sinatra, Cliff specials: longer 'Top Of The Pops' DATES FOR NANCY, SUPREMES & DAVY JONES

DETAILS of most of ITV's Christmas variety shows were exclusively revealed in last week's NME. But the independent network has now belatedly announced one or two additional programmes, of which the principal attraction—on Christmas night—is a 2½-hour montage of all ITV's most popular comedy shows, introduced by Des O'Connor.

Granada TV networks a 45-minute show titled "The Big Band Sound" at 7 p.m. on Boxing Day. Ronnie Scott has formed a 17-piece band of session musicians, who will re-create the sounds of such bands as Duke Ellington, Glenn Miller and Benny Goodman. Singers include Cleo Laine, Vince Hill and Marian Montgomery. There will also be a tribute to the late Ted Heath, in which Dickie Valentine and Lita Roza take part.

Other newly-announced ITV Christmas shows include a musical edition of Granada's "Cinema" (Christmas morning) and Frank Sinatra in the film "Robin And The Seven Hoods" (Christmas night). The movie "The Young Ones", starring Cliff Richard and The Shadows, is screened by LW-TV on Saturday, December 27.

The Cliff Richard spectacular "Cliff in Scotland" will be networked by Scottish TV on Friday, January 2. It was filmed last spring, mainly on outdoor location, and was entered for the Montreux TV Festival last May. But Scottish-TV delayed its British screening until after ITV's colour service was introduced.

It is now officially confirmed that Lulu will star in Scottish-TV's fully-networked "Hugman Party" on New Year's Eve. The NME understands that her husband, Maurice Gibb, is likely to appear with her. The 65-minute show starts at 11.40 p.m., and also features Andy Stewart—who is also to star in his own series of six half-hour shows for Scottish-TV early in 1970.

Another important New Year's Eve show is ATV's "Pea Picker In Piccadilly" filmed in Britain during the summer. It stars Tennessee Ernie Ford and guests include Davy Jones, Harry Secombe and Norman Wisdom.

Guest line-up for Granada's "Lift Off" on Wednesday, December 31, comprises the Bonzo Dog Band, Karen Young, Billy M. Lawrie, the California Raisins and The Gals.

● The Tom Jones Christmas special, reported last week, is now to be screened at 2 p.m. on Christmas Day. It is now confirmed that York-shire's "A Little White Lie From My Friends" (with The Hollies, Peter Sellers, Lulu and Ringo Starr) will be transmitted at 6 p.m. on Christmas Eve, with ATV's "Herb Alpert" following at 10.30 p.m. Boxing Day timings include Ken Dodd's special (7.30 p.m.) and the "Engelbert Humperdinck Show" (8.30 p.m.).

BRUCE WELCH is re-joining Hank Marvin, Brian Bennett and John Rostill in the Shadows — for one show only! Together with Cliff Richard, they will perform their 1962 hit "Bachelor Boy" as one of the highlights of BBC-1's 75-minute "Pop Go The Sixties" on New Year's Eve. Also taking part in the show — which is introduced by Jimmy Savile — are the Beatles (a filmed excerpt from their Shea Stadium concert in New York), the Rolling Stones, Dusty Springfield, Sandie Shaw, Lulu, the Bachelors, the Hollies, the Kinks, the Trevelloes, Cilla Black, the Who, Helen Shapiro, Adam Faith, Horst Jankowski and Kenny Ball's Jazzmen.

Ging Crosby and Diana Ross and the Supremes are among the guests in a Bob Hope special, screened by BBC-1 on New Year's Eve — and also taking part are several of the regulars from "Rowan And Martin's Laugh-In." As previously reported, other December 31 highlights include the Elvis Presley special (BBC-2) and Dusty Springfield guesting in the "Roll Harris Show" (BBC-1).

Frank Sinatra stars in his own 50-minute one-man show, accompanied by the Don Costa Orchestra, on New Year Day on BBC-1. The same day on BBC-2, Edmundo Ros and his Orchestra are showcased in their own special from London's Talk Of The Town.

Nancy Sinatra is the special guest in BBC-2's "Rowan And Martin's Laugh-In" on Sunday, December 28.

Music by the Beatles, Peter, Paul and Mary and Pete Seeger is featured in "From Here To The Seventies" — an American documentary looking back over the past decade — on Monday, December 29.

Tommy Steele is the subject of BBC-1's "OmniBus" this Sunday (21). On the same day and channel, Bing Crosby and Danny Kaye star in the Hollywood musical "White Christmas," with music by Irving Berlin. A Christmas edition of the "Black And White Minstrel Show" is screened by BBC-1 on Tuesday next (23).

Cilla Black and Mary Hopkin were both flu victims when BBC-1's Christmas Night With The Stars was recorded last Sunday. Cilla will film an insert for inclusion in the programme, but Mary's pantomime rehearsals have made it necessary for her to withdraw from the show. Petula Clark took over from Mary in the recording at the last moment.

● BBC-1's "TOP OF THE POPS" WILL BE EXTENDED TO 45 MINUTES' DURATION FROM THURSDAY, JANUARY 22 (7.15-8.00 p.m.). THIS WILL ENLARGE THE SERIES TO WIDEN ITS SCOPE TO COVER THE TOP THIRTY. A MINIMUM OF 12 DISCS WILL BE FEATURED IN EACH OF THE LONGER EDITIONS.

● There could be some interruption to BBC-TV's Christmas programmes, as a result of union strike action. The powerful Association of Broadcasting Staff is in dispute with the Corporation over its plans for streamlining radio next year, and threatens lightning stoppages at Christmas by way of protest.

Beatles reject £2m. BACKS TURNED ON FORTUNE

TWO American promoters have within the last week, attempted to persuade the Beatles to return to the concert platform. The combined bait was a guaranteed income of at least £2 million — for a total of 13 concerts. But both offers have been rejected by the group's Apple company on the grounds that, if the Beatles do decide to make any more personal appearances, these will be promoted by Apple itself.

First offer came from Sid Bernstein — promoter of the group's first three tours — who bid one million dollars for the Beatles to perform at a pop festival in Holland next August. This was topped by an offer of £1,200,000 from promoter Mike Bolton for a 12-city tour of major stadiums in America.

It is now evident that no amount of money will tempt John, Paul, George and Ringo into undertaking further live dates as the Beatles — because of the divergence of their individual careers — and that the group will almost certainly never again appear on stage, in its present form.

John Lennon's latest venture, in company with his wife Yoko, is a plan to make a documentary film about the 1962 James Harrarty murder case.

TEN YEARS' U.S. RETURN

Following its British concert tour, Ten Years After will spend the first six weeks of 1970 in the recording studios. It flies to America on February 13 to begin its next U.S. tour, scheduled to last for two months. The group will then undertake a tour of Eastern Europe.

Hollies: Aussie trip set

A THREE-WEEK cabaret season in Australia has now been confirmed for The Hollies—they open at Sydney Chequers on January 7. The group then flies to Hawaii for concerts in Honolulu, before commencing its two-week tour of Canadian universities on February 6. The Hollies' next single will not be released until early March, to coincide with their return to this country.

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smash in the States. It's on MCA MU 1101. **ARRIVAL** are making friends all over the country with their terrific version of the Terry Reid song 'Friends'. This group is going to be so big before too long, and it might be as well to get a second copy of the record as an investment—it will be worth a fortune in auction in a couple of years! The single is on Decca number F 12986. Have you listened to **THE MARMALADE** singing 'Reflections of my life'? I mean, have you really listened?

BONZO'S FANTASY MUSIC

LP PAGE—edited by ALLE EVANS

DEEP PURPLE'S CLASSIC AND POP GET TOGETHER

DEEP PURPLE & THE ROYAL PHILHARMONIC ORCHESTRA: CONCERTO FOR GROUP AND ORCHESTRA. (Harvest stereo only SHVL; 33s 6d)

THIS is the LP recorded live at that sensational concert last summer, when Deep Purple combined with The Royal Philharmonic, under the energetic baton of Malcolm Arnold, to try and prove that pop and classical music need not be poles apart. The reaction to the concert at the Albert Hall was one of immense satisfaction and admiration, but it met with lukewarm receptions from the 'heavy' critics.

So, it is not unreasonable to suppose this album will go the same way. In three very varied movements, organist Jon Lord, who wrote the entire work, takes the group and orchestra through the stages of combats, touch-and-run lovers and finally a rousing, spirited free for all.

The evening was fun, and the album can't hope to capture the incredible atmosphere, but to the thousands who loved the music, this very fine LP will be a must. And for those who didn't attend, you'll be able to find out exactly what you missed. — G.C.

CLAPTON

Continued from page 2

On the new One LP you play such things as "Blind Faith Shoes," "Money" and "Dizzy Miss Lizzy." This is a bit of a departure from your previous scene.

Well I've played all these numbers before, maybe once or twice with other groups so I know them, even though I haven't played them for a long time.

It was really refreshing to do them again because they are very simple and uncomplicated. John and I really love that music. . . . we weren't sending it off to the States there. That's the kind of music that turned John on initially and it's the same for me.

In fact, I could go on playing "Money" and "Dizzy Miss Lizzy" for the rest of my life, because I love it.

Do you feel that Cream and to some extent with Blind Faith that in the States there was a lot of too much Super-Hyping and put downs not from musicians but from certain self-opinionated critics?

Once you get up there and make a name for yourself you've got to expect to be well and truly hammered and punched-on because many music papers have their Heroes and Villains. It's just luck whether or not you're gonna be either.

You shouldn't ever take it so seriously that it should affect your life. I think that what I play for is other musicians. First and foremost it is their opinion I'm worried about. If George come up and told me I'm playing bad then I'd believe him.

What are your immediate plans apart from a solo album? Can we expect to read that Eric Clapton is going to appear at such-and-such a place on a particular evening?

I would like to do a few gigs like that but it's quite a complicated affair because you've got to get your group together and I've never really felt that I could be a leader of a group.

I've always felt that I belong much more as just part of a group

SPooky TOOTH WITH PIERRE HENRY: CEREMONY (Island stereo ILPS 9107, 37s 6d)

This isn't regarded by Spooky Tooth as their follow-up to Spooky Two, but as an experimental album with Pierre Henry, who is a classical composer, though I don't know if he plays an instrument as well. It sounds very wierd, electronic devices making a lot of the action and the group's own sound taking rather a back seat at times.

The track called Have Mercy is very long and would do well as the

theme for the next Dr. Who movie — it reminded me a bit of musique électronique that used to be very popular. Jubilation is even stranger with a child-like lyrical phrase and really off-beat music.

What began to annoy me was that every time Spooky Tooth got into its stride—the stride that it is known and liked by thousands of fans—there was some contraction, would, but in and sploit it all. The final track, Honna, could have been really good but for that. R.G.

Other tracks: Prayer, Offering, Confession.

From YOU to US

Why is it a drag, John?

I WOULD like to know the reason why John Lennon thinks it's a drag because people buy Beatles records, just because they are Beatles. Surely he ought to have a sense of pride that his work is of such a high standard that people buy it just because it is Beatles.

LP TOKEN WINNER

On the Beatles actually splitting, I would say I speak for millions throughout the world that it would be a complete tragedy to remove the greatest standard ever set in popular music. So Beatles, please take a hint and "Come Together." — M. HOLMES, Aston University.

Except for Paul, the Beatles are so taken up with private pursuits they no longer seem to care about the group. Since their report is gone, the Beatles would do well to split. They could still go on repeating past mistakes but never break new ground. I would be interested

to see how Paul fared on his own. With his talent, looks and personality he could be a sensational solo artist.

Still I would not want the Beatles to just fade away, but to leave us in a blaze of glory with an official farewell single and LP. ELIZABETH NORRIE, Edinburgh.

During the last four years my husband and I have travelled thousands of miles to see and hear Scott Emer. When he went solo we felt the sky's the limit. But Scott's exit led the end of the road for us. Scott's 3 was saved by the three Bret compositions, but Scott 4 has only good arrangements to relieve the tuneless monotony of Scott's difficult-Understand compositions. What a dreadful waste of a unique voice. C. RICHARDSON, 10 Queen Drive, Edinburgh.

I loved reading the "Sensational 60's." It brought back a tremendous lot of memories for me. Reading this feature makes one realise that the 60's were very significant indeed. NORRIS PARANOR, 14 Upper Harley Street, London, N.W.1.

Let's hope Chrysalis keep backing tours like Ten Years After, Blowin' Pig and Stone The Crows. I hope his last-name group enjoy the same popularity as the Clouds and Terry Reid. The Years After proved to be better live than on record and considering Blowdown were only formed in January, they perform as if they had been playing for years. DEREK L. TAYLOR, 97 Bradford Cres., Glasgow Moor, Durham City.

I and a coloured sleeve on Elvis's single an advantage in finding it quickly among a lot of records. As for his helping sales, I don't

DAVID BOWIE (Philips, SFL 7912; 37s 6d)

The soft-voiced folk singer-actor David Bowie, adds to his recent Space Oddity another eight unusual Bowie compositions, from Cynnet Committee, a long dissertation which pleads "We want to live," to Memory of A Free Festival, with its powerful chanted ending. "Sun Machine" is coming down and we're gonna have a party. A bit Dylan-ish, is Britain? David Bowie, and his voice, a little more tuneful than Bob's, has a haunting appeal. He also plays a 12-string guitar, stylophone, kalimba and roseale electric chord organ. AE.

Other titles: Unwashed And Some- what Slightly Dazed, Letter To Hermoine Janine, An Occasional Deaths, Wild Eyed Boy From Free-cold.

BONZO'S VIV STANSHALL, LARRY 'LEGS' SMITH AND DENNIS COWAN

FAIRPORT CONVENTION: LIEGE AND LIEF (Island stereo ILPS 9115, 37s 6d)

The last album we'll get from Fairport Convention with the group's most recent line-up, Sandy Denny and Tyrer Hutchings having now left. In fact it was the type of music played here that he got interested in and he decided to quit and pursue it full-time.

The music is more or less traditional but played electronically and I can honestly say Elton Hayes was never like this! The album begins with Come All Ye, a pleasant melody thing with Sandy putting in a lot of work and the fiddle keeping up the backing interest all the while as the main part of the backing. Matty Groves is fairly lengthy and contains some interesting passages, the flute appealing to me especially, and the controlled raving of the guitars, drums and fiddle making it a stand-out track. Considering it starts out as a medium paced song in a softish mood, it becomes very surprising towards the end.

Side two includes a medley of The Lark In The Morning, Rakish and The Fourth Deadly Sin. The Feathers. Throughout its four minutes, it swings along like mad and is a very good example of Fairport's instrumental skill and interpretations which usually forms. Another number well worth a special mention is The Deserter by Iain Hayes, a song which is fully done. R.G.

Other tracks: Reynardine, Farewell Pirell, Tam Lin, Crazy Man Michael.

KEYNSHAM: BONZO DDC BAND (Liberty, stereo LBS 8290; 33s Tel)

A WEIRD satire by the band I'd thought of up to now as the poor man's Sid Millward and his Niwtits. This is a story by Vivian Stanshall, who also designs the cover and sings a lot of the vocals, as well as sharing production credits with Nell Innes.

It revolves seemingly around a fantastic district of Keynsam, with its nut house and You Done My Brain In. Later there's a rocking soul to go with Tenti, with a lovely Stanshall couplet: "I'm gonna get you in my tent, where we can both experiment." There's a bit of rock and a bit on super stars in Look At Me I'm Wonderful.

Side two starts with some good beat music with Eastern undertones. What Do You Do, with a throwaway vocal which is appealing. And Mrs. Slater's Parrot is a sort of fast soft-shuffle song, with brushwork percussion and a log trot tune. Liked it. There's a return to childhood with some songs and sounds, so finally ending with getting Busted because they're misjudged. Some exciting sounds drift in and out throughout and one never knows what comes next. Side one has some interesting tracks. Other titles: Keynsam, Quiet Talks I And Summer Walks, We Were Wrong, The Bride Stripped Bare By The Bachelors, What Do You Do, Soort, Tam To Be With You, Noises For The Leg. — M.

THE BEST OF SAM & DAVE (Atlantic, stereo SB135; 37s 6d)

Exciting solo duelling and singing come to their first solo disc. Moore and Dave (Prater), who had a very big seller with Soul Man and got into their first gold disc. It is on this LP, along with 13 other tracks, I would like to see a "Come Somethin' Wrong With My Baby, and Wrap It Up." These were all written by Isaac Hayes, Sam Cooke, who also produced most of the tracks. It was also for the terror. South Me, by Sam Cooke. AE.

Other titles: You Don't Know Like I Gotta Sing, May Be I'll Thank You, I Take What I Want, You Don't Get It, I'm Not Gonna Get Along Without Your Love, You Got Me Humming, Can't You Find Another Body.

Readers' letters will be sent to the Editors of New Musical Express, 112 Strand, London, W.C.2. Each week an LP record will be awarded to the winner of the best letter.

Suspicious minds as good as think so. When a record is as good as wrapped in toilet paper. J. D. BUNCH, 47 Oxford Rd., Maidstone, Kent.

I would have bought "Suspicious Minds" by Elvis, regardless of colour slave, but it's great to have it on tape. I will be sure to get all the great pics of Elvis from Las Vegas. They're fantastic. ROSALIND COSENTINO, 103 West Eden Lane, London, N.W.6.

AMERICAN

Elvis overcomes his fear of flying

ELVIS flew into Hollywood this week from Las Vegas where he has been staying for the past couple of months. I spoke with his lead guitarist James Burton who told me they began planning to fly to Vegas. Bur-ton, who is a very good example of Elvis's single an advantage in finding it quickly among a lot of records. As for his helping sales, I don't

was happening so soon. But when Elvis just couldn't wait to get back in front of his more than appreciative audiences, James also mentioned that Elvis had definitely mentioned that he

if you're still not convinced

ANN MOSES Editor of "Tiger Beat" in Hollywood

that he'll be coming your way, maybe this will help. Elvis has always had a fear of air accidents, as well as having plenty of time for his fears. But it seems he's changing his mind. He's currently negotiating to tour Europe this summer for world travel perhaps?

Xmas shows

CHRISTMAS concerts around town include Joe Cocker's appearance last week at the Anaheim Convention Centre. Also on the bill were an American group Grand Funk Railroad.

Although the concert was not sold out at this writing, the day before the show, a healthy crowd was expected.

Tina Buckley appeared in Santa Claus on the following night of the holiday season was for Bobby Darin's period TV series called "Here Come the Brides."

The "Bridges" of the young man with a large teenybop following. From all indications, he's taken over where the Bonkas left off.

RITCHIE YORKE'S EAST COAST COLUMN SWAMP MUSIC IS NEW SOUND

SWAMP music could very well be the next big happening in North American pop music. So-called because of its origins in the swampy swamps of Louisiana, Arkansas, Georgia, Alabama and Mississippi, swamp music counts among its exponents Creedence Clearwater Revival, Tony Joe White, and of course, Delaney and Bonnie and Friends.

Everyone in England is by now aware of Delaney and Bonnie's concert tour with Eric Clapton and occasionally with George Harrison. I was so glad to attend the final concert of the tour in Troydon, no less, and it was easy to see what the fuss was about.

With Eric, George, Traffic's Dave Mason and Delaney were all ripping off lead guitar riffs and playing to the rhythm of one of the most momentous occasions in rock history.

So much so that there's been talk of getting Eric, George and Delaney together for a short tour of the U.S. after the current European tour. The Swamw Organization thinks it would be possible.

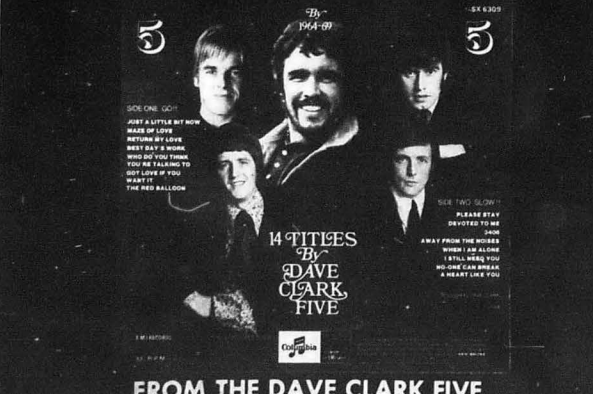
Swamp music is really getting a foothold here and it would appear that Delaney and Bonnie

with the help of their friends, will be the first super swamp group. Everyone waiting for news of the tour.

In a line or two. . . Peter Paul and Mary have made a great single. May Be I'll Thank You, a track from an album called Leaving Whal Whal. Small rock fans who have found P & M a little soft in the past will appreciate this outstanding single.

The Band's "Cripples Creek" has been a big hit single in recent weeks. Band fans will be pleased to note that negotiations have been made for a former mentor, romping Ronnie Hawkins to join the band and to perform at the Albert Hall, early in the new year. Elvis received his high school diploma for the recent chart-topping "Suspicious Minds" single.

THANKS TO ALL OUR FRIENDS MAY WE WISH YOU ALL A HAPPY CHRISTMAS AND A PEACEFUL NEW YEAR



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Heading for the top in U.S.

"THE Word" on Jethro Tull in America is rarely bettered and fast improving with their every frolicsome outing on the U.S. rock circuit. The position of top British rock attraction in the States stands but a tour or two away.

I got a quick initiation into "The Word" game within a few minutes of meeting up with Jethro in the lobby of their New York hotel after flying in to join the group for the remaining eleven days of a month-long tour.

"What's the word on Nick Logan?" whispered Ian Anderson lurchingly, responding to my bemused reply with an explanation that "The Word" is a kind of oral bulletin sheet on the standing of acts that circulates among the American rock community.

"It's amazing," he added, "how the word can spread across the country. It starts here on someone and ten days later you'll catch up with it on the West Coast."

Such is how reputations are passed on. The way they are made are through shows like the four sell out performances Jethro delivered that weekend at New York's Fillmore East. Or like the previous, frequently record-breaking dates on this third American tour and the first with them topping the bill on every gig.

It was also their first time topping at Bill Graham's Fillmore and to sell out four shows at the 2500 seater theatre is an achievement even for a group of Jethro's standing.

New York comes second only to the West Coast as a Jethro Tull popularity centre and, with the same success under their belt, next time in the city they'll have graduated up to the 10,000 seater Carnegie Hall level.

The Fillmore as a place does its best to drap the magic of it as a rock institution.

Empty and with the house lights on, it could be any one of the larger Odeons everyone has in their local high street. But no theatre would have a lighting and sound system so effective.

After rehearsals and a meal at the hotel we drove back to the Fillmore in a huge black limousine to see "JETHRO FUNK MATTRESS" looming up in neon lights on the horizon.

With every seat full the theatre begins to regain its magic. With no high stage or orchestra pit to segregate the participants, and with the suitably high-priced Joshua Light Show working excellently, the atmosphere is heavy and the effect a total involvement with the music.

Fat Mattress had waved the flag and exited, leaving the stage to a boring and unoriginal American band called Grand Funk Railroad who nevertheless got a standing ovation and bore out Ian's feelings that a standing ovation U.S.A. style has to be viewed in perspective.

Ian was in good form with the axises end witticisms when Jethro took the stage later at 10.15. Each line, move



NME's NICK LOGAN in America goes ON THE ROAD with JETHRO TULL

or roll of eyeballs draw the desired response while Glenn Cornick, Martin Barre and Clive Bunker worked hard and tight behind to turn in one of the best sets I've seen them perform.

New York rock fans pride themselves on their super awareness and it soon became obvious that the standing ovation at the Fillmore is treated as a kind of ritual.

The group knows it will do an encore — it has to be pretty dire not to get asked — and the audience knows it too. But the game must be played to the rules, and with the required amount of stamping, shouting and clapping, so it is.

After the show, Ian was saying that people back home tend to believe that America gets a much better show from British groups than they do in England.

"It's probably because so many groups have said audiences here are really hip, and say they play better here to more receptive audiences. But it's not true."

No different

"Our act here is no different from what you'd get at the Albert Hall. There's nothing fantastically superior about the playing here. Both get the same."

The second set got under way at 2.45 — a normal time for the Fillmore. The second house was older than the first — which had been the last to sell out — and were also more Jethro conscious as opposed to being interested.

Consequently, there was more re-

action for Ian's patter, which is noticeably bluer than in Britain, and for the music. Again a strong act with the standing ovation procedure observed.

At the end and the audience gave signs of standing their ground in their demands for more until the act music dispersed their appeals.

Back at the hotel totally whacked I managed to get some sleep at six: 29 hours after I had got up in England. Five hours later I was up again, taking a cab out to Greenwich Village with Ian for him to buy presents for friends at home.

In an hour or so we managed a tally of one poncho purchased, two requests of "Can you spare a dime?" one to Ian for a cigarette (he gave him one of mine), one Vietnam street demo and a Black Power taxi driver

New York stands up for Jethro

Pictured in New York's Park Avenue are (l to r) CLIVE BUNKER, NME's NICK LOGAN, IAN ANDERSON, MARTIN BARRE and GLENN CORNICK. Pic by Jan Blom, New York.

who cut up everything in his path as he drove us back to the hotel. The two shows that night went similar to Friday's with, if anything, a better, more attentive audience — who would no doubt carry "The Word" around New York.

In the dressing rooms after each show the changing was done quickly and quietly; the mood more in tune with disaster than the success it had been. My time later with the band on tour taught me that unless something had gone badly wrong this was usually the case.

The following day found us driving 100 miles north to a student concert at the University of Massachusetts. It wasn't until Glenn, Martin and Clive had gone off in the first car that manager Terry Ellis, Ian and I realised we didn't know the way.

Locked doors

Undaunted we set off, locking all doors as we passed out through New York, and managed to lose ourselves in the forested New England countryside. A heavy snow storm further slowed us down and at one point we began sliding backwards down an icy slope.

The others had been there an hour when we arrived. Spooky Tooth and Johnny Winter had played and the audience was patiently waiting for Jethro. Ian changed hastily and tuned up his mandolin with Martin while Clive drew a skinhead on a blackboard and he and Glenn got engaged

in a discussion about Vietnam. Nixon and the draft with a student guarding the classroom-come dressing room door.

The concert was in a large barn-like building normally used for basketball. A low wooden stage had been set up in the centre with seats all round. With 3,600 present the show was a sell out.

For many of the young audience Jethro Tull was a new experience and the genuine, immediate way they responded to the band and Ian's banter made a telling contrast in retrospect with the hip, pseudo sophistication of the Fillmore crowd.

The sound system was poor and the seating arrangements inadequate — Ian spent some time after pointing out to the student organisers how both could have been improved — but overall it was a greatly enjoyable show as much for the way the audience responded as for the music.

Afterwards we walked through the campus grounds, where youngsters were skating in the dark on the pond, to eat in the students union canteen. When we set off again at 10 the falling snow had thickened and we drove around in circles for an hour or so before finding the Massachusetts Turnpike to Boston, another 100 miles away. Ian slept in the car.

We made Boston by 2.30 a.m., the others having got there at midnight. Ian and Terry went off for a late meal; I crept off to my hotel room shattered. If this was a fair example of life on tour (and it was) my constitution was going to take a battering.

I took one glance in the mirror at my crumpled clothes and the unwashed, unshaven, ashen-faced reflection and promptly collapsed into bed.

NEXT WEEK: FIVE TOWNS IN FIVE DAYS... THE STRAINS OF TOURING... JETHRO IN TEXAS

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AROUND THE TOWN WITH NO BIRTHS OR DEATHS, JUST GOOD STONES MUSIC

by JOHN WELLS

THERE were no births or deaths . . . no one tried to kill Jagger . . . in fact there was very little except some extremely good music at the first of the Rolling Stones four London concerts at the Saville on Sunday. Their first paid-for British concert since October 1966.

After all the reports of sensational happenings during the Stones' recent tour of America I expected this to be one of the best of all time. Maybe the audience thought the same and reacted against it deciding to play it even cooler than Jagger would have wanted.

But the result was that each number was greeted with polite clapping, not one screamer was heard and the dancers only made for the aisles after being persuaded to do so by Jagger himself. Only when the curtain went down on their act did the audience let themselves go with sustained clapping and calls for "more." Not that I'm complaining. So okay, there wasn't the electrifying excitement I remember from the old days. But at least I could hear the music — and there was nothing to disappoint about that!

audience, there wasn't very much more he could have done to get extra response from the audience. But whether the Stones like it or not I'm sure some of the coolness on the audience's part must have been because the show started late (about 20 minutes) and a six minute interval dragged out to over half an hour.

The other hang-up was when Mick announced that he would do a couple of numbers accompanied by Keith Richard on acoustic guitar which we had to wait while Keith tuned up only to discover that he couldn't do as there was something wrong with it. Surely you do this sort of thing BEFORE a show starts? I suppose we must expect surprises when Jagger is involved and we certainly had one with the opening act, Shakin' Stevens and the Sunset.

They were greeted with gasps of incredulity when the curtains drew back to reveal a rock group looking as if they had stepped straight from the local Palais circa 1958! Drapes, turtleneck jackets, string ties, sleeked back hair, thick crepe soled shoes. They were all there! I had to look twice to believe my eyes, but to be fair, they far from dispersed the audience with some real old rock 'n' roll classics. The second act proved as big a sur-

THE ROLLING STONES as they appeared on stage at the Saville Theatre, London, on Sunday (l. to r.) **MICK TAYLOR, CHARLIE WATTS, MICK JAGGER, KEITH RICHARD** and **BILL WYMAN.**



WHO'S WHERE
ONE NIGHTERS
Week starting December 20
PIONEERS: Birmingham Rainbow Suite (20), Nottingham Royal Club (21), Manchester New Century (24), Coventry Chestford Grange (26), London Golden Star (27).
UPSETTERS: Margate Dreamland (20), Bournemouth Pavilion (21), Torquay 400 Club (21), Basildon Locarno (24), London Golden Star (27).
FERN SLEDGE: Nantwich Civic Hall and Manchester Twisted Wheel (28), Liverpool Silver Blades and Sheffield Downtown Broadway Club (21), Purley Orchid and London Hatchells (22).
LOU CHRISTIE: Scarborough Scene Two (20), London Oval Surrey Rooms (21).
CLIFF RICHARD: Manchester Odeon (20).
FAMILY: Brighton Dome (22), Chesterfield Victoria (23).
PENTANGLE: Basildon Arts Centre (20).
DEEP PURPLE: Dagenham Knud-house (20), Birmingham Mother's (21).
ROLLING STONES: London Lyceum (21).
BEAT TOPS: Wakefield Locarno (21), Stevenage Locarno (22).
LIVERPOOL SCENE: Nottingham City (21).
KEEP HARTLEY BAND: Croxson Heywood (21).
GEORGIE FAME: Sutton Coldfield Boltry (22).
ZOBY HONEY: Doncaster Top Rank (22).
JON HISEMAN'S COLLOSSEUM: Birmingham Mother's (24).
YES: Southall Fairs (24).
DICK DEEKEE: Jimmy Cliff, Jackie Edwards, Count Prince Miller, Caribbean Christmas Carnival Tottenham Royal (20).
J. JACKSON: Manchester Twisted Wheel (27).
SHOW/CABARET
ANITA HARRIS: Jack and the Beanstalk at Manchester Palace (21).
TOMMY STEELE, MARY HOPKIN: Dick Whittington at London Palladium (21).
FRANKIE VAUGHAN: Christmas Spectacular at Liverpool Royal Court Theatre (23).
All from December 24
DALLAS BOYS: Auldin Bristol Hippodrome.
DICKIE HENDERSON AND DENIS LOTTIS: Cinderella - Leeds Grand.
All from December 26
ROCKIN' BERRIES: Mother Goose Doncaster Gaumont.
CRAIG DOUGLAS: Whitlington - Peterborough Embassy.
FREDDIE AND THE DREAMERS: Cinderella - Guilders Green Udon.



The **PLASTIC ONO BAND** back stage at the Lyceum on Monday night. Back row (l. to r.) Friend's trumpeter **JIM PRICE**, saxophonist **BOB KEYES**, drummer **JIM GORDON**, **KLAUS VORMANN**, **BONNIE** and **DELANEY**. Centre row: **GEORGE HARRISON**, **ALLEN WHITS**, **KEITH MOON**, his driver **NEIL**, a friend, **BILLY PRESTON** and **ERIC CLAPTON**. Front row: **LARRY LEGS SMITH**, **JOHN LENNON** and **YOKO ONO**.

WAR Oh, no to Ono, 1984

ON and on and on and on and on and on through "Cold Turkey" played the Plastic Ono Band at London's Lyceum ballroom on Monday night. It was John Lennon's first live appearance in Britain with his part-time Plastic group (George Harrison joined in too), and the initial impact was magnificent, beautiful.

BY ALAN SMITH

Lennon rolled and raved in his white suit and screamed his blood-curdling screams, across a stage on which stood a jamboree of pop talent the like of which has never been seen together in this country before. It was a tough job counting them all hidden amongst each other and behind the amps and in the gloom, but apart from John and George they included Eric Clapton and Bonnie and Delaney, Klaus Voorman, Billy Preston, Keith Moon, Bono, Larry Legs Smith and many, many more. We also had Yoko Ono in a white bag hailing herself around in time to the music.

The ballroom was strangely only half-full for this momentous moment in British pop, but the groovers moved to and sat at the front and swayed and jerked to the hypnotic. Then came the second number. Yoko climbed out of the bag, moved to the mike, called out a long high "I love you John" and then continued by screaming "Britain murdered Hanratty." We were into Don't Worry Kyoko. The music had started by now and the lighthouse kept hammering on the War is Over poster dominating the back of the stage. The same riff continued — Yoko at the mike calling out, calling out, "War, Peace," "War, Peace."

"War, Peace." The hook went on, on, and on, and on some more. The groovers grooved at the front, but about five rows back there were yawns and shouted conversations and restless faces. This same piece of music kept going for a marathon 40 minutes and I'm still not sure why. Without wishing to be offensive the physical result was that it gave me one of the worst headaches I've suffered since I don't know when, although in fairness there were hardy souls who shouted "more, more."

When it was all over, John had this to say to anyone who'd hoped for more than two long numbers: "I thought it was fantastic. It was really into it." It's only to be expected that some people were disappointed. We play 1984 music. I don't know what they want. I'm trying to get it across that the Plastic Ono Band plays the unexpected. It could be anything. It could be Hue Suede Shoes or it could be Berthens's Ninth. People should expect something from the Stones or the Beatles. But with Plastic Ono, anything goes. I don't do variety any more. I stopped that when I was with the Beatles.

WHO'S COLISEUM RAVE

IF IT were not for a rather boring and pretentious prologue lasting a full fifteen minutes, I would have walked out of the Coliseum on Sunday raving and ranting about the Who's dynamic performance along with the rest of them. As it is, I can only confirm that this frenzied foursome, who create an incredible amount of noise (pleasant on the ear I hasten to add) and two guitars, one set of drums and three, sometimes four voices, are the second most exciting live group in the world.

The Who, leaning on their well-tried act of some old hits, a couple of rearranged songs from people like Mose Allison, Young Man Blues, and the Merseybeats — Fortune Teller, their "Tommy" papers, and the one or two rock and roll standards like "Summer-time Blues" and "Shakin' All Over," won well-deserved applause at the end of each number and a very appreciative response when it was all over. There was Moon the ton banging away for all he was worth, even pretending to hit the drums when he shouldn't have been, such is his kindness. Pete Townshend, in his boiler suit, was in very good form, playing some very penetrating and exciting guitar and singing more powerfully and with more confidence than I've ever seen before. He also displayed a first rate line in humour — "I'm a bit embarrassed to use the term opera, here in the Coliseum," especially when he and Keith set up a spontaneous laugh-in of their own. Roger Daltry tied up so much energy on stage, he stumbled and fell before he reached the wings at the finish. He is one of the few group singers in this country who believe in the visual as well as the aural. I'm sure he won't object to the tag entertainer, being used alongside his name. His singing? Raw, savage at times and then soft and convincing. John Entwistle comes over a little stronger as times goes on, singing better than ever, his bass playing very economical and solid. The guitar was good, and company being so energetic you've got to have at least one fit man to hump the gear away. Tommy continues to excite, to lift, to fill us with hope, despair and utter boredom. They could have left out another ten minutes of the work and not suffered, but for every minute of tedium, there is ten of pure musical magic. I'm sure that if the Who are still selling the same act this time next year, I will still find new things to listen out for, such as the depth of their combined talents. GORDON COXHILL.

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TAIL-PIECES by the Alley Cat

FOR one concert in Kentucky next spring, Tom Jones receives record salary of £60,000 . . . British discs approaching U.S. Top 30: Vanity Fare's "Early In The Morning," Plastic Ono Band's "Cold Turkey," Engelbert Humperdinck's "Winter World Of Love," Jimmy Cliff's "Wonderful World, Beautiful People," Jefferson's "Baby Take Me In Your Arms," Joe Cocker's "Bathroom Window," Lulu's "Oh Me Oh My," Hollies' "He Ain't Heavy" and John Mayall's "Room To Move" . . . In U.S., Rolling Stones poised to replace Beatles at LP chart-top . . . On Broadway, Zev Bufman presenting first Jim Webb musical, "His Own Dark City" . . . Donovan penned a song for Petula Clark . . . On current hit with Glen Campbell, can you distinguish Bobbie Gentry's voice? . . . Seasonal . . . Birthdays: Little Richard and Tony Martin (Christmas Day), Phil Spector (Boxing Day) . . . This week, Roger Whittaker guest stars with Mireille Mathieu at Paris Olympia . . . In



U.S., Dave Clark Five's next single revives Sam Cooke's "Bring It On Home" . . . Incredible scenes at Love Affair's first fan club convention . . . Nancy Sinatra tapping TV specials with Perry Como this month . . . Is Dave Clark happy about Harold Davison's link-up with Gordon Mills-Colin Berlin agency? . . . Caravan gifted by John Lennon and Yoko Ono to gipsy children . . . Hawaiian entertainer Don Ho here this week for Tom Jones TV appearance . . . Girl singers Cilla Black, Lulu and Dusty Springfield struggling for chart entries . . . No. 1 hits, Tom Jones' "Love Me Tonight" (Hungary) and Beatles' "Something" (Israel) . . . Choral director of Glen Campbell's U.S. TV series is Gerald's former pianist Denny Vaughan . . . Constant police escort for Malcolm Roberts in Rio . . . If he can act, Ringo Starr hasn't had chance to prove it . . . Frank Fenter chosen by Phil Walden (manager of Percy Sledge and Clarence Carter) to run Capricorn Records . . . Will George Best consider reviving Who's "Legal Matter" or retelling Barry Ma-



London's sedate Savoy Hotel was the scene of a presentation of Platinum and Gold Discs to the flamboyant Led Zeppelin. The awards are for over five million dollars' worth of record sales in America over the past twelve months for their two albums "Led Zeppelin II" and "Led Zeppelin III". Holding the four discs, two for each album, are (l to r) John Paul Jones, Jimmy Page, Robert Plant and John Bonham.

guire's "Eva Of Destruction" . . . At New York Rolling Stones concert, former road manager Ian Stewart played piano with them . . . Outstanding Roland Shaw arrangements for Edmundo Ros Orchestra, "Hair" Goes Latin "LP . . . Didn't Henry Mancini concerts prove costly for Vic Lewis here? . . . South African dates for Max Bygraves next month . . . Col. Tom Parker signed arranger Bobby Morris to co-ordinate music for Elvis Presley's Las Vegas return . . . Likely Blue Mink U.S. hit . . . "Jingle Jangle" (next Archie single) another Jeff Barry composition with Andy Kim . . . Al EMI chief Sir Joseph Lockwood's annual dinner, cabaret by Frankie Vaughan and impressionist Mike Yarwood . . . Kensington home of

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Pye's Louis Benjamin robbed Friday . . . Her New York agent Norman Weiss hosted surprise birthday party for Petula Clark . . . Before arriving here, Billy Eckstine waxed Stax LP under Isaac Hayes' direction . . . Royal Albert Hall Moody Blues concert advance sell-out . . . For Christmas, Gordon Mills holidays in Rhodesia . . . Vic Damone and his manager Rudy Durand have parted . . . Phyllis Diller flower girl at Tiny Tim's wedding! . . . Death of Harry Ruskin, "I May Be Wrong" composer . . . Robin and Maurice Gibb 20 on Monday . . . Trini Lopez owns shares in Tony Bennett's spaghetti restaurant . . . Big things expected from Judas Jump, conglomeration of ex-lead and Amen Corner . . . Are d-j's giving new Scott Engel LP enough attention? . . . Trevor Parks cracks "Is Archie's 'Sugar Sugar' best music?" . . . Is Leslie Bricusse's wife (actress Evie Roman) still inspiring Jim Webb? . . . For screen version of Mike Frankovich's "There's A Girl In My Soup," Frank Sinatra's co-star could be Goldie Hawn of "Laugh In" . . . Is Tony Bennett preparing an announcement? . . . Australian cabaret debut of Beach Boys in February . . . Now expect Bill Cotton Jr. to offer Vera Lynn BBC-TV 1 series . . . Is current Marvin Gaye-Tammi Terrell hit a-peeling!

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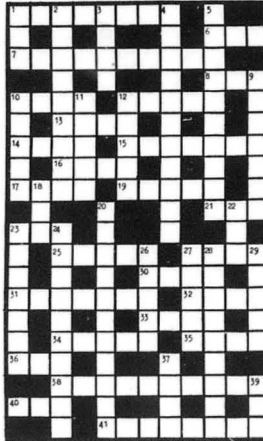
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NME POPWORD

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- ACROSS**
- Madeline Bell's winter coat (4, 4)
 - Faulk's partner
 - Last week at Paladium (3, 7)
 - "Tide"
 - Lovin' Spoonful's
 - Leve Affair's drummer
 - "Stand Up" outfit
 - Reggae backing group
 - Animal which took Irish Rovers to US No. 1
 - Night . . . Radio
 - Faulk's partner
 - A Bonnie Dobson song brought him fame
 - She's Bobbie's girl
 - "Back"
 - Peddlers' bassist
 - He will be 70 on July 4th, 1970
 - Records do this on a turntable
 - Manfred's clown said this (2, 2)
 - US state famous for Pop concerts and "rotter launches"
 - Friend of Delaney and Bonnie
 - C.W. was guitarist
 - "Torus" - Of Arabi
 - Holy here
 - Animals (4, 6)
 - Presley's label tabb)
 - Another name for Shea "4, 4)



- DOWN**
- Goes with Good and Ugly
 - Reggae hit group
 - Stone, formerly with John Mayall
 - Underground group with hit LP (4, 7)
 - For love's in "Albentown Jail" (5, 5)
 - 20 (4, 1)
 - Val's rucks
 - Jim asked
 - Where's The Playground . . . ?
 - Mike Boven's music on . . . music
 - Leader of the Janglers
 - Barry's kin (7, 4)
 - Record Company
 - Melody
 - Precedes Tears (5, 5)
 - Stan Webb's home?
 - You can buy songs on . . . music
 - Busker found in a "Fear Tree"
 - Pianist Mr. Hopkins
 - Melody
 - CW star Mr. Stuckey

Answers next week and here is last week's solution

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