

# New Musical Express

EVERY FRIDAY 8D

# DYLAN



# HAPPENING

SPECIAL SOUVENIR PICTURES AND FULL REPORT

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phone from America

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# 20,000 roar approval

FOUR days before he was due to appear at the Isle of Wight Festival on Sunday, Bob Dylan told me that the more he played the better. It seemed all the stranger, in view of that, that he should perform for only just over an hour. His explanation afterwards was: "I was here at five-thirty, ready to go on, but I was kept waiting until eleven. I played long enough, I didn't want to go on much longer."

There was definitely a severe mix-up about the time Dylan and the Band should have gone on stage. Journalists were originally told nine pm until midnight, but this was altered during the afternoon. In the evening, approaching seven, it was changed again, but co-promoter Ron Faulk wasn't able to give a definite time.

When Dylan eventually appeared, dressed in a white suit, smiling broadly and being handed his guitar by an assistant, the crowd of almost two hundred thousand (rather less than had been expected), gave him a mighty roar of approval. At least they hadn't minded the wait.

Watched by a celebrity-packed audience which included John Lennon, George Harrison, Ringo Starr, Keith Richards, Bill Wyman, Charlie Watts, Steve Winwood, Jim Capaldi, Francoise Hardy, Amen Corner's Alan Jones and Mike Smith, actress Jane Fonda and her husband Roger Vadim, and actor Richard Johnson, Dylan opened with "Every-

## But Dylan didn't quite sink Isle of Wight, reports Richard Green

thing she Needs" which must be about the shortest thing he does. He hunched his shoulders slightly as he went into "Mr. Tambourine Man" and "Maggie's Farm" and the atmosphere was getting better. The Band, who hadn't been too hot in their own spot, sounded nice behind Dylan — the two acts fused together really well. All his numbers were familiar, but, as promised, new arrangements had been worked out specially for the festival. "Lay Lady Lay" got a long round of applause as I began and, if such things can be judged by audience response, looks like being a

hit single. Then we heard "Immigrants," the fantastic "Like A Rolling Stone" and "I'll Be Your Baby Tonight." For me, "Let's Go Get Stoned" was about the highspot and it was disappointing when, just after midnight, Dylan walked off stage. The crowd obviously expected more, but they didn't get it. It was all over and several people gathered backstage to protest about the shortness of Dylan's act, despite that — an unqualified success. The Band's set was as nice as people expected, the sound was good but there wasn't the originality we

hoped for. The plans played a heavy part in a spot that consisted mainly of numbers from the "Big Pink" album... Of the selections, "The Well" and the "Four Tops" "Loving You" were about the best and most well-received. For the rest of the three-day event, Friday night was the night of the Nice. There is no other conceivable way to describe what I regard to be one of their best sets yet.

Of course, there was an enchanter and it had to be "America," but it proved to be an enchanter and a half — almost a show in itself.

We saw Keith Emerson standing on the organ and playing at the same time, no mean feat, Brian Davison in really great form on drums and Lee Jackson doing good things with his bass. "Karella" was an interesting 's' ever and Tchaikovsky's "Pathétique" (with a little doctoring) was a fine starter.

The one piece that really scored for me was Tim Hardin's "Hang On To A Dream" which is on the new album. Keith ran up and down the scales on his piano while Lee injected into the song a soft quality I didn't know he possessed. It got all very lazy and awfully like the Young Holt Trio. Ten out of ten, me lads.

The Bonzo Dog Band preceded the Nice and, as usual, relied heavily upon visual humour for appeal. Bobby Pickett's "Monster Mash" was treated well and "Ventricles Of Your Mind" and "Urban Space-

## Including John, George Ringo and wives!



Three BEATLES — GEORGE, JOHN and RINGO — with their respective wives attended the star-packed festival to watch DYLAN on the final night. Here they are seated in the special private enclosure.

man" were received enthusiastically.

After all the hallyhoo and balloony about Marsha Hunt I expected great things. But I really must admit disappointment. After the show, she told me: "It was a drag."

Wearing black leather shorts, boots and gloves she gyrated about the stage in what was, presumably, meant to be an erotic manner. Sorry, too, it left me cold.

For the record, her numbers

included "Wild Thing," "Walk On Gilded Splinters" and "My World Is Empty Without You."

Oh well, perhaps it will be better next time. During all the goings-on, I met Noel Redding who was as staggering as ever. He said: "We couldn't get the Rolls on the ferry," and left it at that.

Later, he spent a long time chatting to Jane Fonda and Roger Vadim and they agreed that he could send them a film story and music he has written!

Moody Blue Ray Thomas cudged a tag off me and promised good things to come. Which they did.

## Strong point

The ever-popular "Dr. Livingstone" from "In Search Of The Lost Chord" sounded as good on stage as it does on record — this is one of the strong points about the Moodies, their ability to reproduce almost exactly their recorded sound in "live" appearances. If only a few more groups would please copy. Justin Hayward and Ray Thomas sang "Never Comes The Day" together and we heard "Peak Hour" and "Tuesday Afternoon" which was a hit in America but not a single here. "Nights In White Satin" was very popular with the crowd who dug every minute of the group's act.

Loud and prolonged cheers and cries for more brought the boys back for "Ride My See Saw," a pleasant little rock and roll number. I think what people liked most was the Moodies' professionalism and musicianship. And that is a good thing.

The Who made their usual spectacular entrance — this time by helicopter. All of us backstage got covered in all sorts of flying muck covered in all sorts of flying muck covered in all sorts of flying muck.

Continued on page 14



KEITH EMERSON gives his organ the usual punishment during the NICE's show-stopping act. BLINKY DAVIDSON is half-hidden behind his cymbals and LEE JACKSON watched Keith for musical cues.



THE MOODY BLUES (top) proved to be one of the most musically competent acts and were called back for an encore. JOE COCKER (bottom left) seen in one of his invisible guitar playing poses just after his long U.S. visit. JULIE FELIX (bottom right) was a popular hit on Sunday afternoon, getting tremendous applause for her warm act.



Two English cowboys — NME's RICHARD GREEN (left) and RAY THOMAS (right) discuss tobacco merits while NOEL REDDING finds the whole thing a big laugh.

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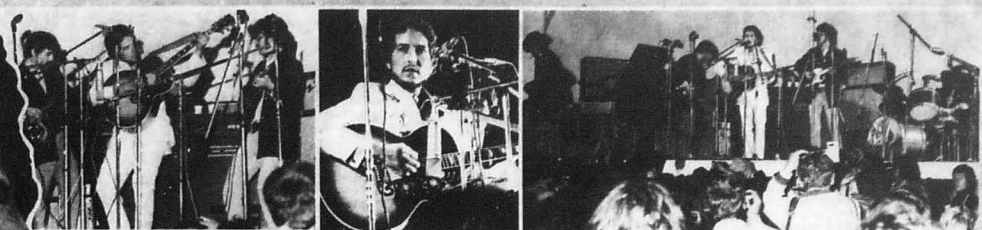
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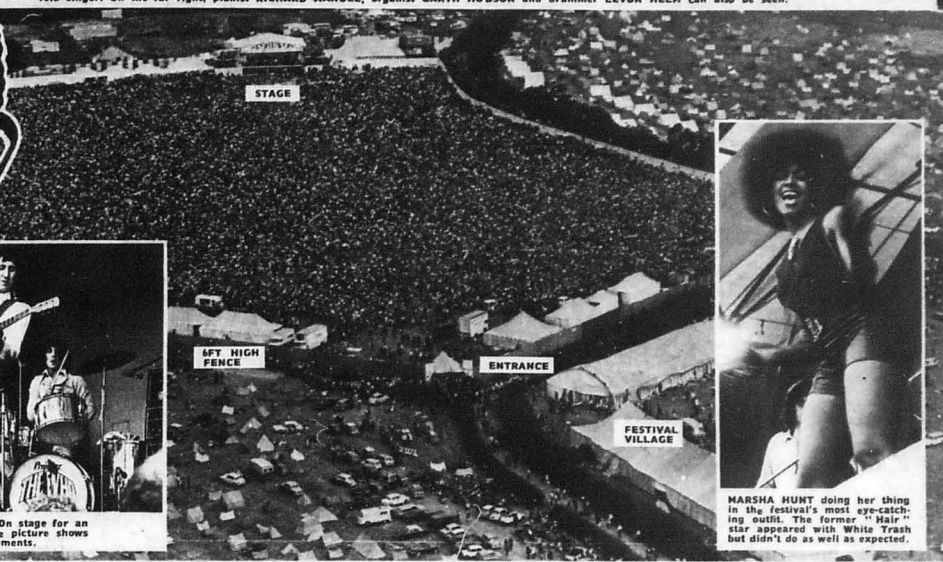


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The star of the three-day event, BOB DYLAN in a rare festival picture close-up (left) is almost hidden behind a jungle of mikes as he plays with BAND members RICK DANKO and ROBBIE ROBERTSON. His shortened act gave rise to a row but most people were happy with what they saw of the legendary folk singer. On the far right, pianist RICHARD MANUEL, organist GARTH HUDSON and drummer LEVON HELM can also be seen.



Undoubtedly one of the biggest hits was the WHO. On stage for an hour, the group turned in a dynamic show and the picture shows ROGER DALTRY in one of his wilder moments.




MARSHA HUNT doing her thing in the festival's most eye-catching outfit. The former "Hair" star appeared with White Trash but didn't do as well as expected.

**JOE COCKER**  
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Regal Zonophone RZ 3024



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**THE AEROVONS**  
World Of You  
Parlophone R5804


**THE DELFONICS**  
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**DEL SHANNON**  
Comin' Back To Me  
Stateside SS8025

**DIANA ROSS & THE SUPREMES AND THE TEMPTATIONS**  
I Second That Emotion Tami Motown TMG709



**JOE SOUTH & The Believers**  
Don't It Make You Want To Go Home  
Capitol CL15606



**THE SWEET** Lollipop Man  
Parlophone R5803



**THE VIRGIL BROS**  
When You Walk Away  
Parlophone R5802



**MAH NA MACKAY**  
Mah Na—Mah Na  
Parlophone R5808



THE GREATEST RECORDING ORGANISATION IN THE WORLD

# ALBUMS IN U.S. THE MUSIC FOR NEXT TULL

**M**OST group members, when they visit America, spend all their spare time looning about clubs and generally having a rare old time. Not so Ian Anderson, who has just returned from Jethro Tull's second U.S. tour with most of the next album written.

"Stand up," which is at No. 1 in the NME album chart, was half-written during the first tour earlier this year when Ian spent a lot of time in his hotel room working.

"I write more easily at home when I am surrounded by objects of personal value," he told me during an interview at his manager's Oxford Street offices. "I'm spending a week at home making the ideas that I got in America into a product."

"Nothing has been completed for nine weeks due to a continual round of hotels and aeroplanes. I want to spend more time and thought on writing. It's becoming more cerebral, not just spontaneous emotion. People might not notice any difference but I can as a musician."

## Different

Ian was completely different to the kind of person I had imagined. The Year's After's organist Chick Churchill once described him as "a bloke who stands on one leg and blows down a drainpipe" and, having seen the act, I can't say my impression of Ian as being a bit of a wild man. On the contrary, I found him smiling and relaxed, but looked straight at me as he answered my questions.

"We had to plan the next album nearly two months ago, in terms of the amount of time we need, the engineer we want and any other people we want to work with," he revealed.

"It's like meeting a deadline — it's not ideal but it's a job. I expect you have the same thing when you have to write a certain amount so that your newspaper can come out."

I wondered how seriously Ian took his music and he replied: "I believe in what I do, it's not a creative sport. I try to be aware of a lot of aspects of what I'm doing."

"It's very awkward this thing of me talking to people like yourself, people get the idea that the others are just back-up musicians. It's just a question of me pulling my weight and doing what I do. On stage, they play more music than I do, it's an emotional outlet for me, they get

their satisfaction from playing and, to a certain extent and more so now, recording.

"Nobody regards anything we do as just a form of earning a living. You don't water down your creative spirit by pandering to the people who come to see you. None of the successful ones to our heads. We don't spend a lot of money or take drugs just to keep up with everybody else. Everybody is just what they want to be."

"We're not changing because of our success and because of being and living in Milton instead of Transport cafes, it's a mental game you play with yourself, learning how to relate what you do to other people."

## Supergroups

Somewhat, we got round to talking about supergroups and on this subject Ian said: "It's okay for them and okay for people if they can stand one album and a few live appearances before they break up again. To a fair extent it's just a musical sport."

"Blind Faith must be the most unhappy group in the world because of what's been said about them. People regard them as a supergroup and they're angry though they've gone down well, and they know this. The reports have been good, but no one's written very well about them."

"Maybe when I've been playing for five or ten years I'll be forming supergroups galore, but I don't know because I haven't been playing very long and I haven't come through the Buddy Holly and Elvis Presley thing. I can look objectively at the success of the Beatles and John Mayall and see what they've done, but I'm not bothered by it."

Now that Jethro Tull has established itself as a top name group, I asked Ian if he could remember any point at which the group's success began to really happen.

"It's difficult to say this is the spot where things began to get better," he commented after a moment's thought. "Last year's national jazz festival was important but because it was played to ten times more people that we had before in clubs."

"We knew two months before what we were going to do and that things would be well. After that I started to really think what I was doing and whether I really wanted to do it. It was a self-analytical period. I always

## says Richard Green

know why I do what I do, but I can't always explain it. Basically, I enjoy it and I know I'm doing the right thing."

What then, I asked, did Ian regard as the next important step in the group's career?

"It's just gigs now, you can't do any more than gigs," he pointed out. "You can only receive the side bonuses like crowds to meet you at the airport and gold-plated limousines instead of chrome ones. You can't get a better reception than Led Zeppelin got in America."

"The gigs get better all the time because if someone's promoting something on your behalf you have a lot more freedom to do things you've learned. You don't have to rely on a stage hand who doesn't understand pop music, the physical act of playing. You can do things yourself."

"That's why we're promoting the next tour — we know what's going to happen, there will be no major disasters, like the curtain coming down when the stage hand thinks it should and things going wrong due to the management's inefficiency."

"You have to be aware of the effect on Joe Jorgins in the audience if half way through a number something goes wrong — the atmosphere's gone. We have to make sure that things don't go wrong."

As I left to return to the office I met Chicken Slack's Stan Webb in the other office. As a complete contrast to Ian's seriousness, Stan was in a mood of great hilarity and recalled me with various tales of his previous evening's activities. But that is another story — definitely.

# JETHRO TULL by NEIL SMITH

Neil Smith sees IAN ANDERSON as a pop Jimi Hendrix of Hamelin leading the mesmerised multitude with his hypnotic playing and his amazing dancing legs. CLIVE BUNN, of the bramble bush hair, bangs a drum while GLENN CORNICK, the smiling one, smiles on bass. A hatted MARTIN BARRE, lead guitarist, peers ominously from the rear. (But surely that isn't a corn field behind them. Must be a fertile pasture, at least!)



# HUMBLE PIE KNOCKED OUT BY GIGS A BROAD



PETER FRAMPTON

## by NICK LOGAN

**H**E is possibly the youngest-ever veteran of show-biz hassles, but if there are any battles scars they are kept well below the surface. He is still a friendly, perpetually nervous-looking young man behind a guitar that seems curiously oversized for his frail shoulders. Yet it's a more assured Peter Frampton who's come to rest these days in Humble Pie, with a comfortable new flat in Hampstead to match the peace of mind the former has given him.

"I hope I don't sound as if I'm bubbling too much," apologised Peter. "But I really am knocked out that we have been able to give good performances on our first gigs."

The group had returned from Germany and their first live appearances just a few hours before. I went to see Peter at his smart new home, set in a community of flats with the cloistered calm of a country public school.

"We all can't wait to get back to working again," said Peter. "No one wanted it to come to an end."

"Although we had been rehearsing for six months you cannot imagine how it is to be in front of an audience."

"I know that I have improved from these six gigs; we all have."

Humble Pie isn't the first new group to choose to start their playing life outside England. "Although we have rehearsed for a long time, we want to be up to expectations when we play here," Peter explained. "At the same time it is very hard to know what people expect. This has helped us find out."

## GOOD ON STAGE

"Without wishing to sound big-headed I know how good we can be on stage and a few more gigs on the trot would bring us up to top level."

"I am not saying that we are near perfect; there are still things to be done."

Peter made tea while Mary, his girl friend, entered and some young neighbours who had dropped by to see their pets. Frampton has dogs and geese. Frampton is thirty. Eleven of them in fact; nine of them kittens which have already taken over one room.

"I brought back a dozen fantastic

before an audience that was there to listen was right back in the early Herd days.

"Right at the end with the Herd I just didn't care, because no one was interested in what we played."

Only in what we looked like and whether they could get a lock of our hair.

"We got the complete opposite in Germany," Peter continued, anticipating my question. "In Amsterdam for instance they were subdued and appreciative; just clapping and cheering at the end of numbers."

"In Düsseldorf there was a small pocket of English girls in the front who screamed in the first number. The Germans just looked at them in amazement and they quietened down."

"Humble Pie can be seen in England on tour in about a month's time and not the least interesting aspect will be how the fans will behave."

"Yes, I think we are going to get screamers but I don't know to what extent. What would be horrible would be fifty per cent that would listen and fifty per cent to scream."

**CONTROL, PLEASE**

"I am not putting screammers down. But if they would only scream just at the end of numbers that would be fine. But all the way through... that would be a drag."

While Humble Pie's first single has been making steady progress up the charts and the LP has been proving there's an audience that wants to listen, Peter says that by far the greatest thrill so far has been the playing.

"Next to that, his interest in the single amounts to almost disinterest. He sat down and worked out in the studio early one morning. It just seemed to him a bit of a bit record."

"We sort of sat down when it went into the Top Fifty and said, 'Well, it looks as if we have got a hit record.' I know it's hard to believe anyone could be like that but we were all confused."

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# ISLEY'S TURN THE HEAT ON!

**ISLEY BROTHERS:** ★ I Turned You On (Major Minor). **A**FTER doing their thing most effectively, the Isleys are now intent upon turning us on. And unless you're made of stone, you won't be able to resist this dynamic punchy offering. The fervent solo vocal is egged on by spirited chanting, and it's set to an insistent driving jark-beat and a funky backing — with yakety sax and clapped brass. One of those discs that generate tremendous atmosphere.

Even though it's noticeably lacking in melody, the overall effect is stimulating and compelling. It'll be in great demand in the discotheques, and the youngsters will dig the hip lyric and its persistent "sick-to-the-face" references.

Written by the boys themselves — and I'm quite prepared to see it go higher in the Chart than their previous single.

**ALAN COPELAND SINGERS:** † Classical Gas & Scarborough Fair (A & W).

● An interesting disc, especially noteworthy for the intricate contrapuntal harmonies of the accomplished Alan Copeland Singers. The interchange between the boys and girls is really delightful.

But even more absorbing is the manner in which the group sings "Scarborough," while the band simultaneously swings out a punch-packed version of "Classical Gas." The chord structure of the two songs are basically similar, so the effect isn't jarring. In fact, it's a knock-out.

**BUTTERFIELD BLUES BAND:** Where Did My Baby Go (Elektra). ● An invigorating r-and-b track from the progressive Butterfield Band. The soul-charged vocal is supported by wailing harmonica, raucous twangy guitar, chanting, scorching brass and a funky mid-tempo beat.

Very little recognizable tune to it, but a powerful performance by any standards. They don't call it a blues band for nothing!

**SALLYANGIE: Two Ships (Big T).** ● A charming disc with a folk-beaty quality. Sallyangie harmonises with herself on deep echo, in an appealing rhythmic ballad with a finger-clicking beat.

And the subtle backing of acoustic guitars, flute, violins and cellos supplies a fascinating piquancy. Well worth hearing — and what's more, it can also be played in stereo.

## Dusty reveals new talents

**DUSTY SPRINGFIELD:** ★ Am I The Same Girl (Philips). **B**EAUTIFUL performance from Dusty in this vocal version of "Soulful Strut." Despite the snappy beat, she handles the lyric in subdued and controlled style, and displays previously-unrevealed vocal dexterity as she soars into high register. It's a sparkling routine, which swings smoothly along, with just the vaguest hint of bossa nova in the rhythm. Dusty's backed by the usual girl group, plus pungent brass and rattum tambourine.

On occasions, I thought she sounded rather like a husky Dionne Warwick — but maybe it was just that touch of bossa nova which heightened the illusion. Anyway, I have nothing but praise for Dusty's work-out here. Although it may not be as instantly commercial as some of her singles, I have a feeling that class will tell in the long run.



## South's musical journey

**JOE SOUTH:** †Don't It Make You Want To Go Home (Capitol). **W**HAT a strange mixture! After a pseudo-classical fugual introduction, we're treated to a sample of Joe South's reverberating 12-string guitar. Then it's into the vocal, which has a pronounced gypsy quality!

Joe effortlessly draws the rousing lyric to a backing of flowing strings and gentle chanting. Then, at the end, the whole thing intensifies — the chanting becomes more inspired, handclaps accentuate the rhythm, and it finishes up sounding like a spiritual!

★ TIPPED FOR CHARTS  
† CHART POSSIBLE

## TOP SINGLES REVIEWED BY DEREK JOHNSON

# CLIFF'S BACK TO BLUES

**CLIFF AND HANK:** ★ Throw Down A Line (Columbia). **A**N unexpected item from Cliff Richard — very bluesy and moody. Despite the credits, this is a vocal showcase for Cliff — with Hank's distinctive guitar strumming away behind him, and taking an instrumental break halfway through.

The lyric is intense, almost bitter — and Cliff handles it with greater emotion and sensitivity than I've ever heard him employ before.

It has a slow beat, which becomes attacking in

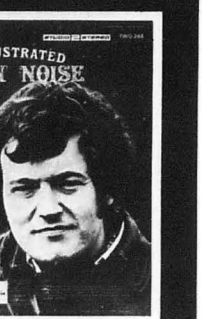
the catchy chorus, in which Cliff is joined by Hank and a girl group.

On first hearing it, I wasn't convinced that it was very commercial — but now that I've played it several times, I find that it's growing on me. And it's a pleasure to hear Cliff once again tackling material that comes very close to the R-and-B category. Good!

**BETTY EVERETT:** You're No Good (President). ● Written by Clint Ballard, this is clearly slanted at the commercial market. It's a medium-pacer with a contagious beat and an oft-repeated chorus — and consequently, Betty Everett's inherent penchant for soul singing is somewhat wasted. Nevertheless, her dynamic styling is enough to lift it out of the rut.



GEORGE HARRISON (in black) amid the singers on "Hare Krishna Mantra."



The Illustrated London Noise TWO 266

# BRIAN BENNETT



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# Beatle George does an Eastern Ono band

**RADHA KRISHNA TEMPLE (London):** ★ Hare Krishna Mantra (Apple). **I**N case these label credits present something of a mystery to you (which means you haven't been reading the NME news pages), let me explain that this is George Harrison's attempt to do a Plastic Ono. And knowing George's musical leanings, you won't be surprised to learn that this has an Eastern flavour.

Best described as Indian gospel, if I may mix my religions! Consists of little more than the title phrase being chanted over and over ("Hare," by the way, is pronounced "Harry"), to a backing of hand-claps and Indian instrumentation.

The melody is tantamount to a

It has the same insidious hypnotism as Glee Peace A Chance. **SIR DOUGLAS QUINTET:** †Dynamite Woman (Mercury). ● For a change, a vocal disc from the Sir Douglas Quintet — who dispense such a full and vigorous sound that they could almost be a full orchestra.

This is a rollicking slap-happy item, in which the fiddles and jiggling beat create an atmosphere of a hillbilly ball dance — although the spirited vocal is strictly in the R-and-B idiom.

A wonderfully happy disc, ideal for parties and sing-alongs.

**THE HOOK:** In The Beginning (UMI). ● A heavy, hard-driving soul sound from the Hook, which marks the reappearance in Britain of the UMI label.

An impassioned vocal is carried along by rasping trombones, brass riffs and a surging beat emphasised by pounding drums. Not much melody to it, but a real raver of a disc. It moves along like crazy. Exciting!

Riff, but by its insistent repetition,

**SAMANTHA SANG:** The Look of A Woman (Parlophone). ● An exquisite Bee Gees song which is sensitively handled by young Samantha Sang, who varies between the tender and the big belt.

A disc I recommend you to hear.

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**DIANA ROSS & THE SUPREMES AND THE TEMPTATIONS:** ★ Second That Emotion (Tamla Motown). **E**VEN though this is an LP track, it's been played so often on Radio 1 that you're probably already familiar with it. And according to the record company, it is in fact issued as a single "by popular demand" — which means that its sales potential is already assured.

It's a typically unmitigated Tamla sound, with the unmistakable heavy beat, tambourine, soaring strings and background brass, coupled with a very hummable tune. It's very much a showcase for the delectable Diana Ross, who's in cracking form.

My personal opinion is that the presence of the Temptations is completely unnecessary on this track, although admittedly the teaming of

## Show case for Diana

the two groups makes for a fuller vocal sound in the ensemble passages. Quite clear, it's going to be a fairly big hit.

# PET'S EVEN CHANCE

**PETULA CLARK:** †Look At Mine (Pye). **P**ET CLARK has her ups and downs in the British charts, doesn't she? The occasional hit is followed by a string of misses — and it's difficult to explain this, because all her discs maintain the same standard. So it's very awkward to forecast what will happen to her latest.

On the surface, it looks like a hit — but one can't be sure. It's another bubbling bouncer from the Trent-Hitch team, and Pet injects plenty of personality and zip into her rendition. The throbbing guitars and dancing strings also suggest a slight country feel.

The main thing is that it's very commercial, because the melody is so catchy and basically simple that you feel compelled to sing along with it. Must have a fifty-fifty chance.

**DEL SHANNON:** Comin' Back To Me (Stateside-Dunhill). ● Co-written by Del Shannon and Brian Hyland, and Del's first single for quite a while. A strong ballad with a slow but heavy beat, and background organ adding a slight soul tinge.

It receives a full-blooded treatment from Del — minus his usual falsetto gimmicks.

But with all due respects to the composers, I doubt if the material is strong enough to have any impact on the Chart. Worth a spin, though.

# 'THE NEW HUMBLEBUMS' IS THEIR NEW LP: THERE'S A NEW SINGLE, TOO



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4495 **Earl Okin**  
Stop And You Will Become Aware

4497 **Barbra Streisand**  
Honey Pie

4498 **Royalty**  
Let's Ride

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### New Albums

(S)7-63226 **B.B. King**  
BLUE HORIZON  
Beale St. Blues B.B. King  
Story Chapter 2

(S)63692 **Velvet Opera**  
Ride A Hustler's Dream

(S)63608 **Tony Hazzard**  
Tony Hazzard Sings

CBS Records 28/30, Tavelands Road London WC1

# NME TOP 30

(Week ending Wednesday, September 3, 1969)

WEEKS ON CHART	THIS WEEK POSITION	TITLE	ARTIST	RECORD COMPANY	LAST WEEK POSITION
1	1	IN THE YEAR 2525	Zager & Evans (RCA)		5
1	2	SAVED BY THE BELL	Robin Gibb (Polydor)		9
2	3	HONKY TONK WOMEN	Rolling Stones (Decca)		9
6	3	TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye (Tamla Motown)		6
4	5	MY CHERIE AMOUR	Stevie Wonder (Tamla Motown)		8
12	6	DON'T FORGET TO REMEMBER	Bee Gees (Polydor)		3
8	7	VIVA BOBBY JOE	Equals (President)		5
9	8	BAD MOON RISING	Creedence Clearwater Revival (Liberty)		3
5	9	MAKE ME AN ISLAND	Joe Dolan (Pye)		10
14	10	NATURAL BORN BUGIE	Humble Pie (Immediate)		4
7	11	EARLY IN THE MORNING	Vanity Fare (Page One)		6
20	12	JE T'AIME ... MOI NON PLUS	Jane Birkin & Serge Gainsbourg (Fontana)		3
10	13	CURLY	Move (Regal Zonophone)		6
18	14	GOOD MORNING STARSHINE	Oliver (CBS)		4
16	15	BRINGING ON BACK THE GOOD TIMES	Love Affair (CBS)		7
15	16	CONVERSATIONS	Cilla Black (Parlophone)		9
17	17	WET DREAM	Max Romeo (Unity)		12
21	18	SI TU DOIS PARTIR	Fairport Convention (Island)		4
11	19	GIVE PEACE A CHANCE	Plastic Ono Band (Apple)		9
13	20	GOODNIGHT MIDNIGHT	Clodagh Rodgers (RCA)		8
28	20	CLOUD NINE	Temptations (Tamla Motown)		2
19	22	IN THE GHETTO	Elvis Presley (RCA)		12
22	23	I CAN SING A RAINBOW/LOVE IS BLUE	Dells (Chess)		7
24	24	I'LL NEVER FALL IN LOVE AGAIN	Bobbie Gentry (Capitol)		1
23	25	I'M A BETTER MAN	Engelbert Humperdinck (Decca)		5
26	26	CLEAN UP YOUR OWN BACK YARD	Elvis Presley (RCA)		1
27	27	MARRAKESH EXPRESS	Crosby, Stills & Nash (Atlantic)		1
27	27	SOUL CLAP '69	Booker T & the M.G.s (Stax)		1
29	29	PUT YOURSELF IN MY PLACE	Isley Brothers (Tamla Motown)		1
30	30	IT'S GETTING BETTER	Mama Cass (Stateside)		2

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### Britain's Top 20 LPs

1	1	STAND UP	Jethro Tull (Island)	6
2	2	FROM ELVIS IN MEMPHIS	Elvis Presley (RCA)	4
3	3	AT SAN QUENTIN	Johnny Cash (CBS)	4
7	4	HAIR	London Cast (Polydor)	3
5	5	2001 SPACE ODYSSEY	Soundtrack (MGM)	14
9	6	LIONEL BART'S OLIVER!	Soundtrack (RCA)	21
4	7	ACCORDING TO MY HEART	Jim Reeves (RCA)	11
6	8	UNHALFBRICKING	Fairport Convention (Island)	6
11	9	AHEAD RINGS OUT	Blodwyn Pig (Island)	5
10	10	LOOKING BACK	John McVill (Decca)	2
8	11	FLAMING STAR	Elvis Presley (RCA)	11
12	12	THE PIOUS BIRD OF GOOD OMEN	Fleetwood Mac (Blue Horizon)	2
17	13	SOUND OF MUSIC	Soundtrack (RCA)	23
13	13	NICE	(Immediate)	1
15	15	ON THE THRESHOLD OF A DREAM	Moody Blues (Deram)	19
16	16	THE WORLD OF MANTOVANI	(Decca)	26
10	17	LED ZEPPELIN	(Atlantic)	19
16	17	AS SAFE AS YESTERDAY IS	Humble Pie (Immediate)	3
13	19	THIS IS TOM JONES	(Decca)	12
14	20	RAY CONNIFF . . . HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND	(CBS)	12

**Petula Clark**  
Look At Mine  
7N 17779

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**The Wake**  
Angelina  
7N 17813

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**The Quiet World Of Lea & John**  
Miss Whittington  
DNS 1001

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**Los Payos**  
Maria Isabel  
HXS 307

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**The Happenings**  
Where Do I Go/Be-In  
BTS 45546

Distributed By Pye Records (Sales) Ltd A TV House Great Cumberland Place London W1

### 5 YEARS AGO

Top Ten 1964 Week ending Sept 4

- 1 HAVE I THE RIGHT (Inesey-Tombs) (Pye)
- 2 YOU REALLY GOT ME (Kins) (Pye)
- 3 DO WAN DIDDY DIDDY (Manfred Mann) (HMV)
- 4 I WON'T FORGET YOU (Jim Reeves) (RCA)
- 5 I WOULDN'T TRADE YOU FOR THE WORLD (The Beatles) (Decca)
- 6 THE CRYING GAME (Dave Berry) (Decca)
- 7 FIVE BY FIVE (EP) (Bolling Stones) (Decca)
- 8 A HARD DAY'S NIGHT (Beatles) (Parlophone)
- 9 I'M INTO SOMETHING GOOD (Herman's Hermits) (Columbia)
- 10 RAG DOLL (Four Seasons) (Philips)

### 10 YEARS AGO

Top Ten 1959 Week ending Sept 4

- 1 I THE RIGHT (Inesey-Tombs) (Pye)
- 2 ONLY SIXTEEN (Craig Douglas) (Top Rank)
- 3 LONELY BOY (Paul Anka) (Columbia)
- 4 LIPSTICK ON YOUR COLLAR (Connie Francis) (MGM)
- 5 BATTLE OF NEW ORLEANS (Lionie Donagan) (Pye)
- 6 HEART OF A MAN (Frankie Vaughan) (Philips)
- 7 SOMEONE (Johnny Mathis) (Fontana)
- 8 DREAM LOVER (Bobby Darin) (London)
- 9 CHINA TEA (Russ Conway) (Columbia)
- 10 HERE COMES SUMMER (Jerry Keller) (London)

### 15 YEARS AGO

Top Ten 1954 Week ending Sep 3

- 1 I CAN'T GET NEXT TO YOU (Temples) (Philips)
- 2 I GOT MY TRUE LOVE (Grass) (Mercury)
- 3 THREE COINS IN THE FOUNTAIN (Frank Sinatra) (Capitol)
- 4 MY FRIEND Frankie Laine (Mercury)
- 5 SECRET LOVE (Doris Day) (Mercury)
- 6 WANTED (Al Martino) (Capitol)
- 7 TULSA GOSSIP (Perry Como) (HMV)
- 8 HILL OF DAKOTA (Doris Day) (Philips)
- 9 STORY OF THREE LOVES (Winifred Atwell) (Philips)
- 10 HOLD MY HAND (Don Cordell) (Corat)

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

By courtesy of "Cash Box"

(Tuesday, September 2, 1969)

Last Week

- 1 HONKY TONK WOMEN, Johnny Stinson
- 2 A BOY NAMED SUE, Johnny Cash
- 3 SUGAR, Archie
- 4 GREEN RIVER, Creedence Clearwater Revival
- 5 GET TOGETHER, Youngbloods
- 6 PUT A LITTLE LOVE IN YOUR HEART, Jackie De Shannon
- 7 SWEET CAROLINE, Neil Diamond
- 8 LAY LADY LAY, Bob Dylan
- 9 EASY TO BE HARD, 3 Dog Night
- 10 I CAN'T GET NEXT TO YOU, Temples
- 11 LAUGHING, Guess Who
- 12 I'D WAIT A MILLION YEARS, Grass
- 13 SOUL DEEP, Box Tops
- 14 THE WHEELER FALL IN LOVE AGAIN, Pickett
- 15 THIS GIRL IS A WOMAN NOW, Gary Puckett
- 16 JEAN, Oliver
- 17 HURT SO BAD, Letterman
- 18 MOVE OVER, Strppenwolf
- 19 BIRTHDAY, Underground Sunshine
- 20 KEEN-O-SABE, Electric Indian
- 21 SHARE YOUR LOVE WITH ME, Aretha
- 22 WHEN I DIE, Motherlode
- 23 OH WHAT A NIGHT, Dells
- 24 EVERYBODY'S TALKIN', Nilsson
- 25 ON A GROOVY THING, 5th Dimension
- 26 YOUR GOOD THING, Leo Rawls
- 27 HITTY GRITTY, Gladys Knight & Pips
- 28 GOO GOO BANANAJAGAL, Donovan & Jeff Beck Group
- 29 HOW DO YOU FEEL ABOUT SUMMERTIME, Sly & the Family Stone
- 30 DID YOU SEE HER EYES, Illusion





# Ross solo debut KINKS WITH SARSTEDT



DIANA ROSS

And Martin's Laugh-In" on Wednesday, September 17. The same evening, Salome Jones guests in the first of BBC-2's George Fame-Alan Price shows "The Price of Fame" — although the remainder of this series will not be screened until November.

Susan Maughan is resident in LW-TV's "The Saturday Crowd" which begins a second run on Saturday, September 20. Other regulars include Peter Gordon and the New Faces, David Jacobs ends his LW-TV series on September 14 and the following Sunday (21) is replaced by a new season of "Tonight With David Nixon."

Keith Potger and the New Seekers are to make a series of colour shows for Scottish-TV. Transmission will begin at the end of November, but it is not yet known whether the shows will be nationally networked. Filming will take place at Edinburgh's Gateway Theatre.

Val Donovan's appearance in BBC-1's "Personal Choice" — postponed from last month — has been re-scheduled for Friday, September 12.

Among Thames-TV's plans to launch its colour service are four special shows starting Benny Hill. These will feature big-name musical guests.

# SPLIT DENIED! Place them on Ryan tour

out of its major European concert tour with Barry Ryan, and this has increased the widespread speculation, currently Amen Corner is to split up. But rumours that Andy Fairweather-Cook is a soloist were denied on Tuesday, when Andy himself told me to ask when I am leaving the group, so I know the stories are not true. There is no truth in them and, to my knowledge, there is no explanation for Amen cancelling its European tour that it is currently in this country.

# Stars in German festival —AND BIG NAMES FOR NEWCASTLE

MEETWOOD MAC, Pink Floyd, Nice and the Pretty Things are among the British attractions set for the International Pop And Blues Festival to be held in Essen, Germany, for three days from October 9. The event will be staged in the 8,000-seater Grugahalle and will comprise three concerts of up to 12 hours' duration each. Negotiations are also in hand for Blind Faith.

# NEW DOGG DISC NOW CONFIRMED

FAMILY DOGG'S new single is now confirmed as the Kenny Young composition "Arizona." The group recorded it on Wednesday, and it will be issued by Bell on September 26. Its album "A Way of Life" will be released simultaneously. Dugg, guests in LW-TV's "Tonight With David Nixon" on Sunday, October 14.

# TYNESIDE REVELS

Marmalade and the Tremeloes co-star in a concert at Newcastle City Hall on October 10 as part of that city's autumn festival. As previously reported, Ray Charles, his Orchestra and the Milwaukee Couplers. The organisers of the festival told me that the event will also feature 15 names have still to be booked.

# ZAGER & EVANS' CONCERT TOUR Visits by Dionne Warwick, Joe Tex, Wilson Pickett

ZAGER and Evans — who retain their No 1 spot in the NME Chart for the second week — are to undertake a European concert tour in mid-autumn. They will visit five countries, including Britain, between October 25 and November 10. The duo will spend a total of eight days in this country, and concert dates are currently being lined up; they will also make two or three TV appearances during the course of their British visit. This is one of the deals set up in New York last week by Danny O'Donovan of APB International, who has also clinched European tours by Dionne Warwick, Joe Tex and Wilson Pickett.

Joe Tex tours Europe with his full orchestra for two weeks from November 14, and will spend at least six days in Britain. A similar period will be spent here by Dionne Warwick, who begins her tour on January 9. Both these attractions will play TV and concert dates in this country.

Wilson Pickett, backed by his full orchestra, will now play only one British date during his European tour — this will be in London on September 12. Pickett's tour begins in France this Sunday (7) and he is also scheduled to visit Germany, Spain and Holland.

Dick Gregory tours Europe for 13 days from September 18, including eight days of TV and university appearances. In Britain, Danny O'Donovan has also signed British artist Ernie Carroll for a 14-day British concert tour from March 17.

# JOSE FELICIANO PALLADIUM DATE

JOSE FELICIANO will star at his only solo concert at the London Palladium on Sunday, October 5. It will be the only stage performance of his two-week British visit when, as a result of an NME two weeks ago, he will film guest spots in the Tom Jones and Engelbert Humperdinck TV series.

# Blind Faith plans major Euro-tour

BLIND FAITH has earned £800,000 dollars for its debut U.S. tour, which ended last week after an intensive six-week schedule. The tour ended in Honolulu, where Ginger Baker is remaining for a holiday. The other three members — Eric Clapton, Steve Winwood and Rick Grech — hurried back to Britain to attend last Sunday's Bob Dylan concert.

Plans for the group to undertake a major European tour — which would include selected concerts in this country — are now being worked out. It is expected that the dates would begin in mid-autumn.

# RADIO 1 ROUND-UP

THE Move, Gene Washington and his Kam Jam Band, Harmony Grass, the Mistal Five and Kenny Ball's Jazzmen are among the artists appearing in Radio 1's "Chris Grant Show" — the holiday replacement for the "Dave Cash Programme" — every day from Monday to Friday, September 15 to 19. Guesting in the "Jimmy Young Show" throughout the same period are Jackie Trent

# Everlys, Jerry Lee returning

THE Everly Brothers and Jerry Lee Lewis are returning to Britain this autumn. They have been booked for separate cabaret seasons—each of two weeks' duration—at the Golden Garter Theatre Club, Wythenshaw, Manchester. The Everlys are confirmed to open their engagement on October 13, and Jerry Lee Lewis commences his fortnight on November 3. Both acts will undertake other engagements during their British visits, and the possibility of the two attractions appearing together in a TV special is currently being considered. Other TV guest shots, as well as further club bookings, are being lined up.

# LEE DORSEY, BOX TOPS AUTUMN TRIPS PERCY SLEDGE TO TOUR IN DECEMBER

SOUL singer Percy Sledge — who scored an NME S Top Ten hit in 1968 with "When A Man Loves A Woman" — is to undertake a tour of British ballrooms and clubs from December 1 to 24. Dates are currently being set by the Arthur Howes office, and are likely to include TV appearances.

It had originally been planned for Sledge to co-star in a November solo package with Sam and Dave, Arthur Conley, Clarence Carter and King Curtis. The package would have consisted entirely of artists recording for America's Atlantic and Atco labels, and would also have featured Baby Washington, Andrew Love and Joe Arnold.

But now that both Sledge and Conley are set for individual solo tours (Conley's British dates are announced in last week's NME), the package project is likely to be shelved. However, it is probable Sam and Dave will come to Britain in their own right at the end of the year, and a Clarence Carter ballroom tour is also under consideration.

STOP PRESS: Arthur Howes revealed on Wednesday that he has booked Lee Dorsey for a British ballroom tour from October 10 to November 2, and that the Box Tops have been set for a four-week British tour from November 15. Dates for both these attractions are now being set.

# Wembley ska show, latest

Jackie Edwards, Jimmy James and Joyce Bond have been added to the Caribbean Music Festival which Clayman Management is presenting at Wembley Empire Pool on Sunday, September 21. As reported last week, the bill is topped by Johnny Nash, Desmond Dekker and Max Romeo. Also newly set are Count Price Miller, Rudi and Jenny Jackson, Black Velvet, Derek Morgan, the Mohawks, Pat Kelly, the Skatalites and compere Dwight Whylie.

# DAVIS MEN FORM NEW DUO

Former Spencer Davis Group drummer Pete York and organist Eddie Hardin have joined forces as Hardin and York. The duo has signed a recording contract for Bell, and will appear at London's Lyceum Midnight Court tonight (Friday).

# Move off to U.S.

THE Move leaves Britain on Monday (15) to start its long-delayed American tour, and will be out of the country until the end of October. Before departing, the group plays Banbury Winter Gardens (today), the Lyceum Theatre (Friday), Bestival (Saturday) and Sutton Coldfield Belfry (next Monday).

# Tomorrow's Hyde Park concert is postponed "TROUBLE IN AMERICA"

THE free open-air concert, which was to have been staged in London's Hyde Park tomorrow (Saturday), is OFF! The event was to have showcased visiting American attractions including Crosby, Stills and Nash, Jefferson Airplane and the Grateful Dead. But promoters, Blackhill Enterprises, explain that the postponement is due to "problems in America."

A spokesman for Blackhill — which previously presented the Rolling Stones and Blind Faith in Hyde Park — told NME: "Rather than put on an inferior show we have decided to put it back until the desired attractions are available. We are still hoping to stage it before the bad weather sets in."

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of pale) was a real mind-opener in its... I heard it was like suddenly disappears—and it hasn't lost any of its

impact or any of its haunting beauty. Listen to J. J. WORTHINGTON singing this modern classic in front of a full orchestra, and you'll hear what I mean. On Decca F 12961.

CATHIE HARROP is a very attractive young lady from New Zealand, with a great voice and matching personality. Must be something to do with growing up in good fresh air—anyway, her single, "Bring on the dancing girls" is very promising, and we'll probably be hearing a lot more from Cathie in the future. This is on Eramel MD 1131.

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# EXCITING, RAW AMEN ALBUM

"YOU must hear this," Andy Fairweather-Lowe said, putting a 12-inch pontefract cake on the turntable and sticking a pair of headphones over his ears. And he's dead right, you must, because the AMEN CORNER's new LP, THE NATIONAL WELSH COAST LIVE EXPLOSION COMPANY (Immediate, DWS, P023, 39s. 6d.) is one of the most exciting pop albums it has been my pleasure to hear in many a long night.

Exciting for what it sounds like, not because it proves anything. It is the Amen Corner recorded live on stage at Tottenham Royal a few months ago. If you were there that night, you'll know what I'm talking about, you'll want the album to bring back the happy memories.

If you weren't, there is a chance to catch the Amen Corner, live, in person, in your own front room. Side 1 opens with Blue, Dennis, Neil, Clive, Alan and Mike giving out with a real funky version of Jim Webb's MACARTHUR PARK. Tight, rerecorded, big and round. It's a good opener, even if the girls only have ears and eyes at this moment for Andy, waiting in the wings.

They aren't kept waiting long. A few bars of DO THE PHILLY DOG, a number the boys kept in their act for a long time. Andy skips onto the stage and into the record for the first time. The first words are lost in a shattering barrage of screams that doesn't let up for the next 40 minutes. He's in good voice, and just listen to those honking saxes, and little boy Blue sweeping his hands across those organ keys.

YOU'RE MY GIRL, a newer arrangement of a song from their first album. Andy says if he sang this song to one girl in the audience, she'd be ripped to pieces in seconds. Neil sets a raving tempo for this one which cleverly merges into SHAKE A TAIL FEATHER, a James and Bobby Purley standard.

"That's my favourite number on the first side," Andy told me. "That one really proves this is a live album. It's a good soul number and it sounds so together. Knowing the act was being recorded meant I had to cut right down on the hand-shaking, and dancing around. I was concentrating on my singing so much."

SO FINE has long been a favourite part of the Amen Corner's stage act for me, and it comes over on disc just as strong, which comes to think about it, is just what this album is all about. Andy's voice is very strong indeed on this Inez and Charlie Fox song. He must have opened his mouth a bit wider than usual. Sorry, only joking. The side closes with (OUR LOVE) IS IN THE POCKET, another number which featured on their debut LP. It's funny," Andy told me, "but

## Reviewed by GORDON COXHILL

the sound on this one is better than on the first LP, and that was in a studio! It's another fast number, a pleasant melody, and again a very together wall of sound.

"We're going to play a number by the Beatles," says Andy to launch side 2. Up goes the scream and on comes PENNY LANE, and very, very pleasant it is to Clive and Dennis excelling on bass and guitar, and the brass hitting you in the stomach, and Andy, as always, attacking the words from the outset.

A quick introduction that was drowned by screams which forced me to lift the headphones away from my ears, and HIGH IN THE SKY in a top ten smash all over again. "Everybody keep your feet on the ground, don't get excited."

He must be joking. GIM HOUSE was the record that started it all for the lads from the valley, and jokes Andy. "This next record is the one that made us a blues group." Pained, pleading vocals, restrained drums and guitar building up slowly. Andy, on one knee, with arm outstretched. A single spotlight. Need I say more?

"This next one changed us into a pop group," the boy says, announcing BRND ME SHAPPE ME, which deservedly scored over the American Breed's version. It's good honest singing and playing, and when Andy suddenly steps in the middle of a chorus, the fans carry it right on. Here's hoping they don't ask for royalties.

Andy's "Now is the time to say goodbye" is the only part of the act which didn't go down a storm, but before the group trouped off to the dressing room, they gave them HALF AS MUCH the Amen's No 2 smash. It sounds very much like the record, and no finer compliment can be paid.

"Make sure you let them know it's a live album. Andy stresses as I get ready to leave. "You're right, Andy. It's very much alive!" The National Welsh Coast Live Explosion Company is raw, unretted pop. It's music for Amen Corner fans, and if you're not a fan now, you must certainly will be after five minutes of putting this "So Fine" album on your turntable.

# LP PAGE — edited by ALLEN EVANS

## CLIFF MOST SINCERE

SINCERELY CLIFF RICHARD (Columbia, SCX 6357, 37s. 6d.)

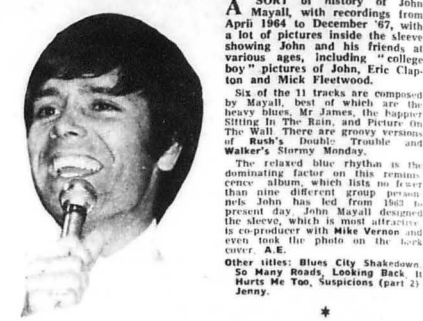
A New album from Cliff Richard, who sings with a greater assurance and command these days. No notes at all on the sleeve, which is a pity, so we have to guess that Cliff and producer Norrie Paramor chose these songs because they liked them and Cliff could sing them well.

He does: there isn't a dull track and the backings, by Mike Leander, Brian Bennett, Mike Vickers, Alan Hawkshaw, Bernard Ebbsinghouse and Paramor are first class. Cliff has his girl singers, too, and the whole thing goes on with a swing.

There are contrasts, like from the swinging, happy Mitch Murray-Peter Callander tune Sam, to the tender Hank Marvin ballad, London's Not Too Far, about a girl going to the capital to see a TV star (she's only 5).

But Cliff is best when he is galloping along, in songs like Take Action and I'm Not Getting Married. One of the best LPs Cliff has made. A.E.

Other titles: In The Past, Always, Will You Love Me Tomorrow, You'll Want Me, Time, For Emily When Ever I May Find Her, Baby I Could Be So Good At Loving You, Take Good Care Of Her, When I Find You, Punch And Judy.



## Deep breathing

JANE BIRKIN & SERGE GAINSBOURG (Fontana, STLS 593, 39s 7d)

The deep-breathing girl, Jane Birkin, gets the boys breathless with her panting contributions to the lovely tune and deep-voiced singing of Serge Gainsbourg in Je T'aime . . . Moi Non Plus, their big single hit which is on this LP.

The remaining ten tracks feature the soft, purr, baritone singing of Serge in six songs and the other four are Miss Birkin's who sounds very interesting singing about (rang Outan, 5:39) Jane II (with a bit of Chopin) and Le Canari Est Sur La Balcon. All in French and the sexier for it. The backing music is terrific.

Other titles: 69 Anne Erotique, L'Anamour, Sous Le Soleil Exotique, Elisa, Les Succettes, Manon.

GROUP THERAPY: YOU'RE IN NEED OF GROUP THERAPY (Philips compact mono and stereo, 38s. 7d.) Second album from the well above average U.S. rock group who, unlike so many of their visiting fellow countrymen, don't fall down when it comes to live performances — their last British tour was very well received.

This set is another good selection of pretty basic driving rock numbers with generally simple lyrics and interesting guitar work complementing the vocals. I.L. Titles: Remember What You Said, Wait, River Deep Mountain High, A Very Happy Day, I Got To Live, Can't Stop Loving You Baby, I Must Go, Cheer Up Baby, Willie, I Can't Believe It.

EDGAR BROUGHTON BAND: WASA WASA (Harvest stereo SHV 757 38s 5d)

I suppose we must credit Captain Beefheart for popularising it, but if everyone is going to start torturing their vocal chords like this then I hope the country's throat hospitals are prepared for the extra work. Mr Beefheart put startlingly effective use of vocalising and what's more, has a fine group to back him up. They also have good ideas, present them with verve on stage and have made a good first LP.

Eight tracks, all written by the band, all hard bluesy rock right in pitch with the times.

Anything with a title like Death Of An Electric Citizen would normally put me off, but I'm glad it didn't. Another notable is American Boy Soldier, social commentary but immensely enjoyable, delivered in a parody of the rock and roll of the like. Sincerely does complete with track-recorded middle passage. "Shoo Be Do Be Do" chorus and sound effects. Evli, the group's dramatic stage finale, ends side one and is another notable. Side two has just three tracks which you can't on a shade too long. — N.L.

Other titles: Why Can't Somebody Love Me, Neptune, Crying, Love In The Rain, Dawn Cried Away.

OTIS REDDING: LOVE MAN (Aco mono and stereo 228 025; 37s 6d)

There seems to be a new Otis Redding album almost every fortnight and I wonder how much longer this can go on! This, his latest, is about the same quality as the last two or three, which is pretty good but not exceptional.

Produced by Steve Cropper, it features Booker T and the MG's with added brass. This comes over well on Otis' version of Jackie Wilson's recent hit Higher And Higher. Otis' own composition, I'll Let Nothing Separate Us, is specially sad and in the I've Been Loving You Too Long vein, it's one of the better tracks.

The title track is a rip-roarer and just the kind of thing that suits Sam and Dave, it belts along and has short breaks for Otis to sing unaccompanied. Free Me, another slow song, is performed with a great deal of soul while, as a contrast, Brook Benton's A Lover's Question is heavy. The fold-out cover has a double spread picture of Otis in action with his backing group, BG.

Other tracks: I'm A Changed Man, That's A Good Idea, Direct Me, Groovin' Time, Your Feeling Is Mine, Got To Get Myself Together, Look At That Girl.

# Mayall goes back for a winner

JOHN MAYALL: LOOKING BACK (Decca, LK 2610 mono, SKI 5010 stereo, 37s.)

A SORT of history of John Mayall, with recordings from April 1964 to December '67, with a lot of pictures inside the sleeve showing John and his friends at various ages, including "college boy" pictures of John, Eric Clapton and Mick Fleetwood.

Six of the 11 tracks are composed by Mayall, best of which are the blues, Mr James, the Bagner Sitting In The Rain, and Picture On The Wall. There are groovy versions of Rush's Double Trouble and Walker's Stormy Monday.

The related blue rhythm is the dominating factor on this reminiscence album, which lists no fewer than nine different group personnel. John has led from 1963 to present day. John Mayall designed the sleeve, which is most attractive — co-producer with Mike Vernon and even took the photo on the back cover. A.E.

Other titles: Blues City Shakedown, So Many Roads, Looking Back, It Hurts Me Too, Suspicions (part 2) Jenny.

JEFF BECK GROUP: COSA NOSTRA BECK-OLA (Columbia stereo SCX 853 37s 6d)

YOU won't meet a more honest sleeve note than these cryptic "own up" lines on Beck-Ola: "Today, with all the hard competition in the music business, it's almost impossible to come up with anything totally original. So we haven't."

However, at the time this album was made the accent was on heavy music.

Honest at least. And that's just what the album is. Basic, heavy, unpretentious rock featuring the unmistakable Beck guitar bending and winding throughout the seven tracks. Ricky Hopkins is in fine form, displaying his piano verve to its full on his own track Girl From Mill Valley, and Ron Wood contributes some bass.

Vintage rock and roll in the form of All Shook Up and Jailhouse Rock provide some the albums most stirring moments, with Beck and Hopkins on a rucking rampage. Not original sure, but among the best of its kind.—N.L. Other titles: Spanish Blues, Phynix, The Hangman's Knee, Rice Pudding.

# The First BIG THREE From

## Y.B.1 GEORGINA WITH IT/SATISFACTION from MAC KISSOON

Top 10 R & B charts and voted Best Current Discotheque Record

## Y.B.2 CAROL DOWN A Powerful Blues Ballad from 4 times polled Britain's Best R & B Singer JIMMY POWELL

## Y.B.3 American hit maker DON FARDON already chart bound with I'M ALIVE



# Life-lines of VANITY FARE



**DICK ALLIX**  
Richard Allix  
3rd June, 1945  
St. Alb., 11; 1 stone  
Blue eyes; light brown hair  
Lillian  
Peter  
Brothers & sisters:  
Lillian  
Peter  
Drums  
Where educated:  
Gravesend Grammar School  
Self-taught  
Age entered show business:  
15  
First amateur public appearance:  
Self-taught  
First professional appearance:  
Dunstable California 1965  
Meeting Roger Easterby  
Biggest break in career:  
Meeting Roger Easterby  
Biggest disappointment in career:  
Band broke up  
TV debut:  
Saturday Club, 1965  
Radio debut:  
Scottish tour and appearing at London Palladium  
First important public appearance:  
CBS and RCA  
Roger Easterby  
Other labels in past career:  
Roger Easterby  
Former occupation:  
Tennis and swimming  
Hobbies:  
Light brown  
Favourite colour:  
Light brown  
Favourite drink:  
Milk  
Favourite clothes:  
Smart suits and casual  
Favourite singers:  
Ray Charles  
Car owned:  
Daf 44 automatic  
Miscellaneous likes:  
Genuine people  
Miscellaneous dislikes:  
Spendthrifts  
Most thrilling experience:  
Appearing on Top Of The Pops and Dee Time  
Pets:  
Cat called Fluff  
Ambition:  
To be happy

**TREVOR BRICE**  
Trevor Brice  
12th February, 1945  
St. Alb., 5st. 4lb.  
Brown eyes; brown hair  
Alfred and Dorothy  
Alan, Jean and Sheila  
None  
None  
Temple School, Rochester  
Three years piano  
16  
Strood Working Men's Club, 1960  
Tottenham Royal, 1968  
Meeting Roger Easterby  
None yet  
Dee Time, 1968  
Saturday Club, 1968  
Scottish tour with Stuart Henry and London Palladium  
None  
Money  
Advertisement rep.  
Football  
Turquoise  
Anything and Ski yoghurt  
Keg bitter  
Suits and casual  
Johnny Mathis  
Jaguar Mark 9  
Mini skirts  
Bad public address systems  
Doing Top Of The Pops and meeting Colin Charman and Johnnie Stewart  
Dog called Benji  
To be recognised internationally

**TONY GOULDEN**  
Tony Goulden  
21st November, 1944  
St. Alb., 10st  
Grey eyes, brown hair  
Ron and Winnie  
None  
Guitar, lantana, violin  
Rochester Maths  
Violin lessons  
16  
Chatham Town Hall, 1961  
Tottenham Royal, 1968  
Meeting Roger Easterby  
None yet  
Dee Time, 1968  
Saturday Club, 1968  
London Palladium with Beach Boys  
None  
Chuck Berry  
Electronics inspector  
Tennis and motoring  
Blue  
Pease pudding and faggots  
Coffee  
Casual in lime green  
Chip Fisher  
Cortina 1600E  
Obscure singers and movies  
Getting up early  
Appearing at the London Palladium  
Pedigree turtle called Damian 3rd  
To breed Damian 4th

**TONY JARRETT**  
Tony Jarrett  
4th September, 1944  
St. Alb., 11 stone;  
grey eyes, light brown hair  
Betty and Leslie  
John, Graham, Dick, David and Chris  
Doubles bass and guitar  
Troy Town Secondary  
None  
None  
Chatham Town Hall, 1961  
Tottenham Royal, 1968  
None  
None yet  
Dee Time, 1968  
Saturday Club, 1968  
Beach Boys tour, 1968  
None  
Jet Harris  
Colour consultant  
Fishing and tennis  
Blue  
Curry and yoghurt  
Vodka  
Well-tailored suits  
Andy Williams  
Porsche 2 litre  
Chinese food and movies  
Warm beer, bad drivers  
First TV show and meeting Colin Charman  
Budge named Bertie  
To continue making hit records

**BARRY LANDEMAN**  
Barry Landeman  
25th October, 1947  
St. Alb., 11 stone;  
brown eyes, black hair  
Margaret and Ingles  
None  
Piano, organ and drums  
Woodbridge, Suffolk  
Piano for 12 years  
16  
None  
Tunbridge Wells, 1967  
Joining Vanity Fare  
None yet  
Dee Time, 1969  
Stuart Henry Show, 1960  
Marquee Club, 1968  
Parlophone  
Myself  
Student  
Reading and sport  
Blue  
All food  
Milk  
Casual  
Jack Bruce  
Triumph 1500  
Music and the cinema  
Alarm clocks, noisy neighbours  
First television show  
Dog called Dougal  
To be respected

**NME's girl reporter JAN NESBIT**  
talks to France's **SEXY SERGE**

**B**ABYLON . . . even Parisian telephone exchanges sound pretty. And at the other end of the line, in his house in St Germain de Pres — Serge Gainsbourg, the forty year old Frenchman who has brought romantic sensuality to pop. He has the right sort of voice for such a role, deep, heavy yet endearingly hesitant. "Can you speak French?" he asked. "My English is not so good." As I can speak French but get completely baffled when anybody answers we decided to stick to his English which, with help from Jane Birkin in the background, turned out to be very good.



Was he pleased at the success of "Je T'Aime . . . Moi, Mon Plus" in Britain? "I was very surprised that it was a hit in England, it was difficult for the English as it is in French, I have worked ten years as a composer in France and it is my first hit in England." He says now there is a chance for "Je T'Aime" in America. Heaven knows what his Daughters Of The American Revolution will think of it. Serge continued: "Briditte Bardot made the record first but she wouldn't let it come out, she thought it was too erotic, she was married, I'm not married and Jane is not married, I think Briditte regrets it now." Serge will go back into the London recording studios in October to make another "horizontal" record, as he describes them. "It will be a very sexy LP about a young girl. I will sing it alone. I have also written another song for Jane." I written another Getting into his stride, he said: "I write all my songs for Jane, I love everything about her, she is very beautiful, very ambitious, clever and young. I am forty, she is only

twenty, that makes me very happy, I like the way she speaks French too," he added laughing. "She has a very nice English accent, very interesting."

Does Serge, who has been Jane Birkin's constant companion for two years and who has become something of a symbol of non-conformity since the BBC banned his record, believe in marriage? "Yes," he said immediately. Then, changing his mind: "Not too much, I've been married twice before, you see. Perhaps I will marry Jane in the future. I would like some children."

How does Serge see his career progressing now? "I will carry on writing film music, pop songs, singing and acting, I like acting best. Last night I went to the premiere of the film in which Jane and I met, it was formidable!" And so is the song, Mr Gainsbourg!

**Common to all**  
**PRESENT HOME:** London  
**OTHER DISCS IN BEST SELLERS:** I Live For The Sun  
**CURRENT HIT:** Early In The Morning  
**ALBUM:** The Sun — The Wind — And Other Things  
**PRESENT DISC LABEL:** Page One  
**RECORDING MANAGER:** Roger Easterby and Des Champ  
**PERSONAL MANAGER:** Roger Easterby  
**ROAD MANAGERS:** Laurel and  
**COMPOSITIONS:** Mainly 'B' sides of our records  
**IMPORTANT ENGAGEMENTS ABROAD:** German and Dutch TV  
**JEST FRIEND:** Rest of group and our manager  
**ORIGIN OF STAGE NAME:** Taken from Thackeray's book of the same name

**NEXT WEEK**  
**TEMPTATIONS**  
**YOU'LL LOVE**  
**TO KNOW!**

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NEW to the charts



NASH BACK!

GRAHAM NASH is back! Like the prodigal son of pop, the rebel Hollie who threw away security to go-it-alone returns to the NME Chart this week in the company of his good friends David Crosby and Stephen Stills.

I first heard this urgent-yet-gentle song performed by the trio in an impromptu performance in their Moscow Road, Bayswater pad last December — by the light of a gasfire.

A few days later I wrote in the NME that "their music is magnificent, their hopes are high, they know what they're up against, their ideals are ideal, I wish them luck and when they happen (as they will) I trust these Rebels with a Musical Cause will continue to be as individual as they are."

Frankly, the gap between then and now had me worried and I began to think that after struggling to break free, Graham Nash had then gone and thrown the whole thing away. I'm happy to be wrong.

At the time of the Crosby, Stills and Nash performance, he told me: "I've crossed the Atlantic four times just to sing with these people. The affinity between us is a strong one. We don't want to be regarded as a permanent group, though — that's just brand us." — ALAN SMITH

NEXT WEEK

CARL WAYNE

TELLS ALL ABOUT

THE MOVE NOW!

COX & DENNY'S 2525 FORECAST!

UNLESS somebody gets their finger out and invents some sort of eternal youth drug in the next few decades, it's a pretty safe bet that I will be pushing up the daisies long before the year 2525!

But, if like me, you've had a close listen to the words of Zager and Evans' smash No. 1, "In The Year 2525," you'll no doubt agree that we would be better off dead in a world where machines have completely taken over and mankind is virtually redundant.

"And it's starting to happen now," Rick Evans told me over the trans-Atlantic telephone earlier this week. "I feel very strongly about the not so gradual takeover by machines. I guess my song is a sort of warning, but I don't really expect people to take it as anything else but a pop song."

"Look at the way we are so dependent on motor cars these days. Some people would really be lost without their cars, and that's a sad thing. Yes, I wrote the song myself. Denny (Zager) does all the arrangements for the two of us."

"Rick went on to tell me that he wrote "2525" all of five years ago, but the group he was with didn't want to record the number!

"I was in a group at home in Nebraska called the Evertines. Even then, I had this thing about machines, but the others in the group, including Denny, didn't think people wanted to be reminded of how dependent they were. So I just hung onto the song, because I know it had to be a big hit one day."

Gladly, Rick realises that machines are a vital facet of 20th century life, especially record players, but it's the way they are used that worries him. "If only people would realise," he continued, "that it won't be long before computers are so sophisticated, they'll be the ones deciding what goes. Machines are all very well as long as we don't allow them to control, but I think it's too late now."

Not all of Rick's songs are scientific—don't call them science fiction, but he does admit to having a peculiar liking for numbers with a futuristic slant. "I don't really know how I come to write my songs. An idea comes into my head, and if I feel strongly enough about the subject, the song seems to come easily enough."

"I listen to a lot of music, but I don't think anybody rubs all on me that much. I go for Jimi Hendrix and Blood, Sweat and Tears, things like that."

Before their record started to break in Britain, Rick and Denny paid a fleeting visit here, but they hope to be coming over to do some TV and stage work in the near future. "We just didn't get a chance to meet anybody really," Rick says.

"We had a reception, then went back to the States before we knew it. I think the record has taken everybody by surprise in your country, just the way it did here."

"Nobody had ever heard of us, then in matter of a few weeks, there we were at number one. And do you know we still haven't had a single TV slot. I don't know whether it's something to do with the message in the song, or that



RICK EVANS (left) and DENNY ZAGER doing "Dee Time" on their recent visit to Britain.

by Gordon Coxhill

all happened before anybody had a chance to bank us. We've just finished recording our second album—by the way have you heard the first one yet?—and next week we're off to California for some live appearances.

"I enjoy performing very much, whether it's in a massive stadium or in the intimate little Chinese restaurant Denny and I were carrying our suppers at this time last year. As long as I feel we are getting through to people, I'm happy. Making them laugh, sad, anxious or annoyed, as long as we are making them feel something, that's the important thing."

I asked Rick about the strange way "2525" came to be such a smash hit in the States.

"Ah, you've heard the story," he laughed. "Well, it's true, Denny and I borrowed some money, about five hundred dollars, and went down to Odessa, a small town in Texas. We recorded "2525" in a studio there and just had enough money left to have a thousand copies of the record pressed."

"We took them round the local radio stations, and newspapers, and then sold the rest to record stores from the back of my van. With the royalties from the radio plays—thank God the disc-jockeys liked it—we had another five thousand copies pressed and sold them all in a few days. Then it was another five thousand, and very soon we had a number one hit in the area. We had sold a copy of the record to about half the community!"

Quite by chance, one of the top shots of RCA in New York was sent a copy and he flipped it over. Just imagine that, out of a pile of records he must get every day, was quite knocked out by our little old record. He got in touch with us and signed us up to a recording contract. That was the end of selling the record out of a van, RCA took it over and within no time, it was high in the charts.

"It was just as well it happened, or we'd have been so busy selling "2525" ourselves, we wouldn't have had any time to record anything else!"

With somebody trying to entice Rick from the phone with the offer of a medium steak, I threw one final question across the Atlantic.

"Would I like to be alive in the year 2525?" he asked. "That all depends on the machines. The day a motor car climbs on a man's back and asks for a lift, I'll gladly drop out. If that doesn't happen, maybe I'd like to stick around for a while."

Oliver is NO hippy-groover

OLIVER is adamant. He may have himself a hit from the hippy musical "Hair"—but so much as imply that he's a hippy-groover himself, and the chances are he'll come over and clonk you one with a copy of "Good Morning Starshine." Reveals Oliver. "There was a time when I'd go around looking for the kind of far-out material we call a 'head' song in the States. And I was so wrapped up in this I'd ignore a lot of really good numbers... you could say I was cheating myself."

Now, my singing just isn't in any way at all. I really don't think I've ever heard the term 'head song' used to describe the work of Jacques Brel or Anthony Newley, and yet those writers compose brilliant work which will be played over and over for years to come."

"A lot of people seem to think that awareness and sensitivity in songwriting have to be connected with drugs. That's too limited for me. Pop has nothing to do with it because a lot of good writers may take it, but a lot of good writers don't. So one cancels out the other. Oliver is hoping to come to Britain shortly, and you can bet that if he can make it a question of live performances—rather than just TV or radio—then he'll jump at the chance."

He says: "I like performing because it's direct contact with the people. I believe a performer should try to develop some kind of bond with his audience. You can never reach everybody. But I do believe you should try."

Although "Good Morning Starshine" may not be one of his own compositions, Oliver's biggest ambition is to develop himself as an artist singing his own songs. Although he's written three numbers, which are featured on a forthcoming first LP, some of the other tracks he sings are written by Mick Jagger, Keith Richards and Rod McKuen.

According to Oliver—a real name: William Oliver Swoford—he can't stress too strongly that he's here to stay and he doesn't intend to be a flash-in-the-pan in the music business.

"Good Morning Starshine has opened the door," he says. "Now it's up to me to make sure I stay around. That's why I don't want people to associate me with one big one type of music."

Bearing in mind the fate of Scott McKenzie, and the hippy "San Francisco," and remembering that seems Oliver couldn't be more right. ALAN SMITH



OLIVER listens to a playback.

COSA NOSTRA

BECK-OLA

JEFF BECK GROOVES

A MICKIE MOST PRODUCTION

EMI

Beck-Ola

Today, with all the hard competition in the music business, it's almost impossible to come up with anything totally original. So we haven't — However, at the time this album was made, the accent was on heavy music. So sit back and listen and try and decide if you can find a small place in your heads for it.

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**Chrysalis** presents



# JETHRO TULL



In Concert  
with their guests

**Savoy Brown**

**&**

**Terry Reid**



- |                    |                                    |           |                     |                                     |           |
|--------------------|------------------------------------|-----------|---------------------|-------------------------------------|-----------|
| <b>NEWCASTLE:</b>  | City Hall, Thurs., 25th Sept.      | 7.30 p.m. | <b>BIRMINGHAM:</b>  | Town Hall, Wed., 8th Oct.           | 7.30 p.m. |
| <b>EDINBURGH:</b>  | Usher Hall, Fri., 26th Sept.       | 7.30 p.m. | <b>SHEFFIELD:</b>   | City Hall, Wed., 15th Oct.          | 7.30 p.m. |
| <b>DUBLIN:</b>     | National Stadium, Sat., 27th Sept. | 7.30 p.m. | <b>CAMBRIDGE:</b>   | Rex Cinema, Sun., 19th Oct.         | 2.00 p.m. |
| <b>BELFAST:</b>    | Ulster Hall, Mon., 29th Sept.      | 7.30 p.m. | <b>SOUTHAMPTON:</b> | Guildhall, Mon., 20th Oct.          | 7.30 p.m. |
| <b>LONDON:</b>     | Royal Albert Hall, Wed., 1st Oct.  | 7.30 p.m. | <b>BRISTOL:</b>     | Colston Hall, Tues., 21st Oct.      | 7.30 p.m. |
| <b>MANCHESTER:</b> | Free Trade Hall, Thurs., 2nd Oct.  | 7.30 p.m. | <b>LEICESTER:</b>   | De Montfort Hall, Thurs., 23rd Oct. | 7.30 p.m. |
| <b>BRIGHTON:</b>   | Dome, Fri., 3rd Oct.               | 7.30 p.m. | <b>PLYMOUTH:</b>    | Guildhall, Sat., 25th Oct.          | 7.30 p.m. |
| <b>HULL:</b>       | City Hall, Mon., 6th Oct.          | 7.30 p.m. | <b>OXFORD:</b>      | Town Hall, Mon., 27th Oct.          | 7.30 p.m. |
| <b>LEEDS:</b>      | Town Hall, Tues., 7th Oct.         | 7.30 p.m. | <b>NORWICH:</b>     | St. Andrew's Hall, Wed., 29th Oct.  | 7.30 p.m. |

# SEVEN NO MYSTERY NO!

**FORGET** the United Nations, the Ulster B Specials, and Bernadette Devlin. Let Joe Dolan and I go there with a few jars of Guinness and we'll have the Irish problem sorted out in a twinkling!

At least that's how it seemed sitting in the non-committal surroundings of a Mayfair hostelry the other day. In the cold, sobering atmosphere of après tenast-past-three, things didn't seem so simple, but Joe, a very nationalistic-minded person, still maintained that Press reports had exaggerated the current battle-torn Paddy fields out of all proportion.

"It's a few trouble makers that are stirring it up for the rest," Joe said, over a lager and lime. "I know it's easy for me to talk as I'm quite a way from the troubles, but I'm still a lot nearer than the folk in England. They must be thinking, it's like the last war over these islands."

## By GORDON COXHILL

think of leaving Mullingar, the town sorry for calling it a village last time. Joe a few miles out of Dublin, surrounded by green hills, blessed with two lakes and a pub for almost every family in the place.

"It's a really beautiful place," Joe beamed. "And I don't see any reason why I should leave my family and friends now. Resident I can get from Dublin to London in the same time it takes you to get to the north side of London to the other. I'll be coming into London, I'll be in a little bit about getting myself a little flat. It's going to work out expensive staying in hotels all the time."

### No go at him

I asked Joe if anybody had yet taken the money. No, it's true, he said, not the money. No, it's true, he added, noting my somewhat startled expression. "We've made quite a few more now, but I love meeting people and I wouldn't dream of moving away unless it got really out of hand."

Joe, despite some reports to the contrary, is not leaving his backing group, the Drifters, out of his future plans. They are to stay with him "for ever," he says.



having a big bit in England are a bit more than that. At least I hope they are."

My life hasn't started to change much. Joe continued. "We don't need the money. No, it's true," he added, noting my somewhat startled expression. "We've made quite a few more now, but I love meeting people and I wouldn't dream of moving away unless it got really out of hand."

group, the Drifters, out of his future plans. They are to stay with him "for ever," he says.

"I don't know where the story that I was leaving them came from," Joe explained, "but it upset me a bit. The boys weren't worried, because we'd had it all out. I assured them that one bit record, which they weren't on, wouldn't mean the end of everything we'd work for for years."

"The thing is the voting rights. A family with twenty houses can get twenty votes and the people in those houses get none. It's all wrong, but I think things must change in the near future."

Joe also had a few disparaging things to say about the news papers' treatment of Edward Kennedy, who is of Irish descent. "It's terrible the way Americans pry into everything, and try and expose a man's heart to the world. All right, so there may have been a bit of hanky-panky going on, but that doesn't make him a worse senator. Maybe he made a few mistakes after the accident, but already people are trying to write him off politically."

## MORE DYLAN

Continued from page 2

and the NME's intrepid photographer, Stuart Richman, was almost decapitated by a sheaf of hardboard that suddenly took flight.

The group went straight on stage to be greeted by a roaring welcome from well over 100,000. I noticed Julie Driscoll looking well and nice as the first number. "I can't explain," began Roger's long-fringed jacket was open revealing a bare torso. Pete Townshend's sartorial outfit consisted of a white boiler suit. John Entwistle maintained a serious expression and Keith Moon had a look on his face as though he was suffering the ultimate tortoise. "Young Man Blues" which was written for Mose Allison began quietly and became a roar-up. Then came the new table-top selection from "Tommy" — very clever and intricate but it tended to go on a bit long.

and the Who were really getting into things.

Eddie Cochran's "Summertime Blues" was great, as was "My Generation." "Shakin' All Over" was obviously dedicated to the bird I was with as the didn't stop shivering all the weekend.

It was very hard to have seen the Who — they were right on form and must be rated as the best of the best best groups by now. Their loud sound does not detract from their performance. It is as usually exciting as musically together.

"Fat Mattress Blues" have appeared at the Plumpton festival recently, but things went wrong so the island's show was regarded as their major debut, though they have played a few clubs in the area.

Visually, not a lot goes on, but the vocal harmonies especially are brilliant. Next, the act who has little there is, comes from Neil

compere. Bedecked in a Wyatt Earplstyle hat he handled his hour gracefully and well and showed no sign of irritability, neither did he resort to the sort of cheap gags we so often hear from comperes.

Pete Townshend said from the stage that Joe Cocker was going to be a hit. He was right.

He still plays an invisible guitar and his lengthy tour of America hasn't detracted from his appeal to the fans.

His voice is incredible and numbers like "Do I Still Figure in Your Life" and "Let's Go Get Stoned" deserve high praise for their effectiveness.

The Grassie Band get right in with Joe's lead and ought to be regarded as more than just a backing group.

By the time he had been on stage for about four numbers, Joe had the audience behind him to a man. His treatment of Traffic's "Feel-

be on the records, but they are versatile enough to be able to make live numbers sound just like the records. Come to think of it, he's not without them."

Joe has an LP out next month, and a follow-up is planned. "The Island" will be issued in October.

"We're recording a few singles," he told me, "and we'll have and see which one turns out the best. I imagine the next single will stick to the same type of sound as 'Island', even though that's not really typical of the songs I like to sing."

Now that Joe has arrived in a big way, there are certain to be demands on his time, patience and intrusions into his privacy. I asked him if there was a limit to what he

would do for publicity.

"I wouldn't sign a contract and then light a cigar with it," he said, after a few moments thought. "I haven't got much regard for money, but doing that sort of thing gives me a meaning. I don't like long as the journalist has some of the interviews, in fact I like them as long as they're not too long. I don't mind seeing people for what he or she is talking about. I realize that I will have to give up most of my free time at the moment, but I don't expect that to last for long."

And with that Joe went off to have some pictures taken for the album cover, muttering something about a first devil that throws a Molotov cocktail in Mullingar.

## from you to us

I WRITE concerning the length of LPs. While The Sounds, Of Silence and Parsley Sage Rosemary And Thyme by Simon and Garfunkel are both under 25 minutes long, "Happy Sad" by Tim Buckley and "From A to Z" by the band led by John Mayall are both approaching fifty minutes in length.

Surely if the price they are today, there could be some sort

Readers' letters should be sent to: Tony Bromley, New Musical Express, 61 Strand, London, W.C.2. Each week an LP record will be awarded to the writer of the best letter.

## LP TOKEN WINNER

I AM writing to you in the hope that you will do me the favour of also many others, a favour that will be greatly appreciated.

I hope you will print a picture of a group called Octopus, who in the past two years have been professional performers. Everywhere they play they are welcomed back because they play music to suit everybody's.

The boys themselves have a terrific personality and are able to sing they are always smartly dressed.

They hail from Hatfield and St Albans and I believe that if you printed a photograph it would give them the recognition they need to make others go to see them when they are performing near by. LINDA THOMPSON, London S.E.15.

Herb Alpert, Jack James, etc. I would also like to hear of Radio 2 and of open-air concerts in Hyde Park for the middle-of-the-roaders. Why should I hear about live events? MISS BLACK, Slough, Bucks.

of legislation concerning the length of LPs. Perhaps it would not be inappropriate to suggest that the records should last for about seven minutes—that is, a shilling a minute. CHRISTOPHER PARKER, Southampton.

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WHEN are we "middle-of-the-road" pop fans going to get a fair deal? I would like to see Radio 2 completely for people like us, with records by the Settlers,

WHEN are we "middle-of-the-road" pop fans going to get a fair deal? I would like to see Radio 2 completely for people like us, with records by the Settlers,

I MUST say I agree with Gordon Coxhill (NME Aug 30) about what a loss Britain's Colour Me Pop will be to the music scene. Although in my opinion the artists were not always of the highest standard, every area of pop was represented at one time or another. It was an attractive mix in colour and variety always entertaining, please let's have a bit as soon as possible. LEE HAWKINS, London W.5.

WITH the ever growing number of new groups rushing out, even established themselves, it seems a great shame that the more established groups have yet to release an album.

Excellent groups such as King Crimson, Barclay James Harvest, Jody Griggs and Breakthrough have yet to release one.

I'm sure many people would like to see albums from these hard-working groups so wake up record companies! STEPHEN BAYES, Hatfield, Nr. Tonbridge, Kent.

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

**SWEEPING** changes at Philips following Olaf Wyper's appointment as General Manager. From forthcoming US tours, Chicken Shack, Move, Blondwyn Pig, Fleetwood Mac, Jethro Tull and Led Zeppelin expected to earn at least \$300,000. In Hollywood, Tom Jones renting Paul Newman's Coldwater Canyon home

Extraordinarily two-faced: Bob Dylan's London and New York comments on Ron and Rick Foulks' Isle of Wight festival... Immigration problems caused cancellation of Saturday's Crosby, Stills and Nash Hyde Park concert... Marmalade's next single another Tony Macaulay composition

U.S. Gold Disc for Elvis Presley's TV Special Soundtrack album: also "In The Ghetto" single

Billy Preston's grandfather died recently in Hollywood... Robert Silgwood's firm publishing song by Jan Tyski and NME's Alan Smith. Sacking of Colin Petersen won't improve Bee Gees image

During Honolulu concert Jimi Hendrix reportedly walked off stage after Supreme Mary sound trouble

Wilson holidaying in Portugal... Alter "Cloud Nine"... "Good Morning Starshine"... "Bad Moon Rising" and "I Can Sing A Rainbow", couldn't temptations, Oliver, Creedence Clearwater and Dells form pop weather forecast service? Press assistant Ian Coates leaving Philips... "Soul" magazine calls Jimi Hendrix "the black darling of the white acid-rock set"



Diana Ross still upset at deaths of pet dogs... New singles from Consortium and Flying Machine penned by 18-year-old Ron Jay

Moving permanently to Bahamas: Sammy Davis

Next Status Quo single revives Everly Brothers' "Price Of Love"

Love Affair's Steve Ellis and Amen Corner's Andy Low leading growing band of pop teetotallers

New Warner-Reprise singer Phil Cordell strongly resembles Gordon Waller

Fleetwood Mac praise Martin Birch for engineering theirs and current Jeff Beck albums... Whatever happened to ex-Move Trevor Burton's group? Sensational Thunderclap Newman's jamming with Love Affair at Dunstable recently

Nina Simone's brother, Sam Wymer joins RCA as arranger/performer... Peter York's girl friend Reine plays drums in his 2-boy, 2-girl group... Surprise success for Paul Anka at Vegas Flamingo.



THE EQUALS made **BOBBY MOORE**, England and West Ham soccer captain, an honorary member when he called in to see them. The Equals' current hit, "Viva Bobby Joe" is popular with West Ham fans, who sing "Viva Bobby Moore!"

Confirmed: Harvey Mandel replaces Henry Vestine in Canned Heat... Jim Dale score for Charles Bronson-Trevor Howard film "Twinky"... Burt Bacharach arrives in London next week

How do Humble Pie feel about "Top Of The Pops" continually describing them as a supergroup? After six months suspension Love Affair's Rex Brayley has driving licence back... George Harrison doesn't get involved with any old Tom, Dick or Hare Krishna...

Jack Bruce buying three West Scotland islands... Debuts: Wayne Newton (acting) and George Shearing (score) in "80 Steps To Jonah" film... Freddy Weller,

of Paul Revere and the Raiders making solo album and concert appearances

Second race horse for Frankie Vaughan... Congratulations Bernard Ness, Peter Aldersley and Walter Sparksman for current 5 albums and 4 single hits (including Zager and Evans No. 1) within six months of RCA independence... New Lotus for Hollie Bobby Elliott...

A daughter, Mary, for Paul McCartney and wife Linda \$15,000 wardrobe for Juliet Prowse's two-week take over of Ginger Rogers' "Mame" lead... Original leader Bob Shane reformed Kingston Trio with Pat Horne and Jim Connerf...

Barry and Maurice Gibb both owners of baby Honda scooters... Clancy Brothers recording two albums in London this week... Original leader Bob Shane reformed Kingston Trio with Pat Horne and Jim Connerf... Scott Walker full of praise for new style Dion's latest album isn't current Robin Gibb hit suitable follow-up for Simon and Garfunkel's "Boxer"?

A.U.S. critic described Stevie Wonder as blind!

Fifth Dimension will co-star with Woody Allen in U.S. TV special including Dr. Billy Graham

New Philips singer Lou Reizner heads Mercury label here... Is Paul McCartney's left hand man Mal Evans?

Fleetwood Mac's Peter Green plays cello on the group's next single, "Oh Well" - Alley Cat predicts early chart entrance for Amen Corner's new album

How about Bee Gees reviving Manfred Mann's "5-4-3-2-1" (?)...

**NEW TV SHOW WANTS POP-HIP FAMILIES**

WANT to go on TV? NME has been asked to find two teams of three - mother, father and teenage son or daughter to take part in a quiz about pop music from the big band era to today in the BBC-1's show "Dance Date" which starts in October.

Families should write direct to Manager, L'Escur, Ballroom, Strand, London, W.C.2.

**jack hammer**  
**"what greater love"**  
 UP 35029

**NME POPWORD**  
 Compiled by JULIE LOGAN, Leytonstone, 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	37	38	39	40	41	42	43	44	45	46	47	48	49	50
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1 "Greener" Jack singer (5, 4)  
 2 Jim Morrison's mother might tear him off one (1, 5)  
 3 Songwriter Harry Glen's label (1)  
 11 Of stoned family fame?  
 12 "The... Boat That  
 13 Johnnie did it in the rain  
 15 "Salty Dog" star (4, 7)  
 16 Moodies label  
 17 A satellite and hit of early sixties  
 20 "Knock On Wood" singer  
 23 Alan or Dave  
 24 Bonnet's hits among his productions  
 26 1968 Eurovision winner  
 29 Heavy part of Robert Plant's group  
 31 The zany Seat (6, 5)  
 32 He sings for a label (4, 5)  
 33 Does it drive John Peel?

**DOWN**

1 Group which emerged in B & B boom (5, 4)  
 2 Their thing is soul (5, 8)  
 3 Crystals' hit dedicated to Tariq Aziz (3, 1, 5)  
 4 Comedian/singer

5 Was calling Scott back home  
 7 Mickie most protégée (5, 4)  
 9 Festival venue  
 14 Dave's biffon  
 15 Recent Cliff Richard hit (4, 5)  
 18 New Hollie  
 19 Ska backing group

20 Sandie's manager  
 21 Musicians' union call it a rig  
 22 You can play by it  
 25 Former Pretty Thing  
 26 Partners with other Concrete or Bull  
 27 Bee Gees album  
 29 Home of Stan Webb

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

**ACROSS:** 1 "My Guy"; 5 Isley; 7 Ziggy and "Evans"; 8 (Mary) Wells; 9 Alton; 11 Terry (Sybil) Sells; 12 Yes; 13 Beth Garbert; 15 Lou; 16 All Stars; 17 Moody (Blues); 20 Soul; 21 Ewa (Aulin); 22 Scott; 23 Ian (Anderson, 3rd) Tull; 24 Jefferson Airplane; 26 Amos; 28 Aspel; 30 Elektra; 32 Erz; 33 (Tom

parance) Seven; 34 Doris.  
**DOWN:** 1 "Be... Way"; 2 Gold-burn; 3 "Yesterday"; 4 "Burr"; 5 "I Say A Little Prayer"; 6 "Lime Green Apples"; 7 "Lionel" South; 8 "Cello"; 9 "Dominique"; 15 Lennon (Anderson, 3rd) Tull; 20 Stan; 21 Snake; 25 Island; 27 Flon; 29 Lyre; 31 Lee (Hazelwood).

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