

# New Musical Express

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No. 1184 Week ending September 20, 1969  
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# Continuing ALL THINGS EQUAL

By GORDON COXHILL

There has to be a cuddly member in every group, then the Equals' have Lincoln Gordon, Derv's twin brother, who looks at least a year younger. With Derv, he first saw Britain's shores at the age of six, when the couple left home and family in Kingston, Jamaica, to be educated in England. The brothers stayed on, fighting their homesickness, and increasing the postal revenue on the Holloway-Caribbean route some hundred fold!

"Ah, that's a good story," he replies, when asked how he came to join the group. Derv and I were in an gang — it was always gangs in those days in north London — and Pat and John were in another. The thing was both gangs used the same snooker rooms, and one day a friend of ours jumped on the table Pat was using.

That did it. Pat decided to have a gang fight and the time and place was arranged. The only thing was, when we met for the fight, everybody was too friendly and we couldn't be bothered to fight.

We got to know John and Pat a lot better, and when they decided to

## LINCOLN GORDON

going to do one night in the next, or who's going to do it. Thank God, we don't get many bum crowds, because the people who come to see us have come to see US. If we weren't playing that night, the kids would have stayed at home and watched telly.

Lincoln makes no bones about liking the Equals' music, or hiding his joy at the day the group decided to abandon the blues. "I could never feel anything for blues, because it's a known fact that you have to copy one of the old greats like B. B. King. We copy no one, we just play what comes into our heads."

### Likes Stones

He likes James Brown and the Stones because they move about on stage. He dislikes the Beatles because "they just used to stand around and talk pretty." Of brother Derv he says: "To get on well with my brother, I treat him as a friend, just like I treat the others. That way we avoid arguments over silly things. We still share a flat in Holloway though."

He spends his money freely, mainly on clothes, and he doesn't drink. "I usually throw some article of clothing away every night. A shirt or a jumper or even a pair of trousers if they are a bit grubby. It's partly because the fans like it, and it's easier for me to buy a new pair than cart dirty clothes all over the country."

I can look in my wallet on a Monday morning, buy a heavy weekend and not break into tears. I'd like to invest in houses one day but not just yet. There's nothing much outside the business that interests me at the moment and it worries me sometimes.

Pat maintains that the music the Equals were playing three years ago is the current rage today. "And they have the cheek to knock us," he sighs. "Our first album was more blues



## PAT LLOYD

PAT LLOYD, 21, fair-headed and green-eyed. He went to school with Eddie and John Hall, heard they were forming a group, met and liked Derv and Lincoln Gordon and promptly learned to play a rhythm guitar. "The reason we got the group together then was for kicks, that and to keep us out of trouble. Holloway was pretty rough then."

"We had been going for two years before 'Baby Come Back' became a hit, but not once did we ever despair of making it in the end."

"I wasn't surprised when that record went to No 1, but when you consider that it had sold quite a few thousands on an album which got to No 6 in the LP charts, and on the B side of our first single, 'Hold Me Closer,' it was quite an achievement."

Pat maintains that the music the Equals were playing three years ago is the current rage today. "And they have the cheek to knock us," he sighs. "Our first album was more blues

than anything else. Our music now is simple and the people who listen to it are simple, not in the head, but uncomplicated people, wanting to be entertained."

"I can't feel much for it on a musical level, but it's played as well as we can. I look upon myself as an entertainer more than a musician, in that I can play my guitar, but I'm not great."

That modest and somewhat self-effacing trait is something else the Equals seem to have in common. "Being a member of the Equals, as distinct from a group only concerned with music, has changed Pat in



Left: MICK, with short hair and beard in the title role of 'Mad Kelly,' looks as if he could have stepped right out of the old Wild West. Above: During a break in filming he enjoys a joke with New South Wales policeman HAROLD OXLEY assigned to the unit at Bundergore, near Canberra.

## AUSSIES TAKING TO MICK JAGGER?

While the Rolling Stones' 'Honky Tonk Woman' is still selling strongly at home (No. 11 this week), leader Mick Jagger is currently on the other side of the world filming the title role of 'Mad Kelly,' the picture based on the adventures of Australia's most famous outlaw. And from these pictures, at least, it seems that some of the controversy surrounding Mick's arrival in Australia has died down. Reports are even filtering back that they are actually beginning to like him! Certainly the people in these on-set pictures, taken near Canberra, had nothing but good to say. But then he has changed a bit, hasn't he!

many ways: his financial state, his dress, but more than anything else, he finds himself speaking more often and more freely than he did in the past.

"I'm not the world's greatest extrovert," he smiles, "but I have opened up a lot in recent months. I'm sure it comes of working with Eddie and the others, and practically being forced into introducing numbers and joking with the audience."

He realised a long while ago that if he couldn't communicate with somebody sitting next to him, how could he hope to get through to a solid mass standing below a stage.

"I don't think you have to do a lot on stage in order to communicate with the audience. The person I've seen recently really getting through is Andy Fairweather-Lowe, and you wouldn't say he is a great singer."

"It's the way he used the stage, and his expressions that do it. He always looks as if he's enjoying himself, and the kids find it easier to follow him."

Pat admits to spending just a little too much money, although where the lute vanishes to, he's not quite sure. "I don't have any extravaganzas, but I tend to buy a few clothes every week. It's just living, existing that costs a lot these days. If I spend a hell of a lot of money in one week, I've always got something to show for it."

He realises that he is fortunate in



having seen as much as he has, done as much as he has, and possessing as much as he does, at 20 years of age.

For the future, Pat has no great aims to become a very accomplished musician. "I learn what I have to do but that's it. I could be a lot better, but I'm lazy... too damn lazy."

"It's strange but I'm sure the Equals are going to last a lot longer than some of the better musicians around. That's your show business for you."

**MEET WEEK:** John Hall and Derv Gordon.

get the group together, they asked us. I wasn't planning on leaving school at the time, in fact I wasn't even planning on learning to play the guitar.

If it all packed up tomorrow, I'd be terrified. I've got to love playing. If I don't appear on stage for three or four days I get very irritable.

It's just a part of me now, but I didn't set out for a show business career. It's only because I've become more and more involved as the Equals have gone on."

The different audiences affect Lincoln's own performance. "We depend on the crowd very much," he says, "because we go on stage more or less unrehearsed so the whole effect is very spontaneous. What we are

# Music Business Weekly

from you to us

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DURING recent weeks there has been a considerable amount of publicity regard Blind Faith. As much has been said about them as in their favour. The great mass of opinion, as far as I can see, is that Stevie Nicks' influence is often the dominant feature of the group, without enough emphasis on the well-known and widely accepted skills of Baker and Clapton. Stevie Nicks is a musical genius in her right — the fact that his is the dominating influence on Faith's music should be accepted as fact, and as high praise indeed instead of criticism. It is then accept that Blind Faith is a group made up of very gifted

### LP TOKEN WINNER

individuals who are trying to blend their talents. I am sure they will produce the sort of music they are capable of. Brilliant though their current album is. — PATRICK STEER, Tilbury, Essex.

RUBHARR to anyone who doesn't like Dusty's new record — it's beautiful. As for her appearance on Top of the Pops, I'd be the first to admit it wasn't the Dusty we know. In fact it wasn't the same girl! But she did have the courage to try something different. At least let's give her credit for that. — CAROLE COCKETT, Nelson Lancs.

HAVING READ, heard and seen so much about the music scene, the recent disputes, break-ups and arguments among some of our top groups, I am, like many others must be, more than a trifle confused. May I suggest that the fragments of groups laying about the feuding scene call their promised record label SPLIT, sign up all the fragments of groups laying about and make one giant supergroup called the Settlement agreement with a little peace. — PHILLIP HALES, Regoston, Newport.

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

ERIC CLAPTON really put his foot in it with his interview with Nick Logan (NME, September 13). He said that his and Stevie Nicks' music more than that of us were going to last. He said: "We can appreciate good music just as well as America. If you don't believe that, you're not getting it fair to your legends of folk-rock." — JIM MCGRODY, Glasgow.

SO GORDON COXHILL, doesn't call Dusty's new single too high but I guess everyone is entitled to their opinions — however ridiculous — and what a way to go about expressing them.

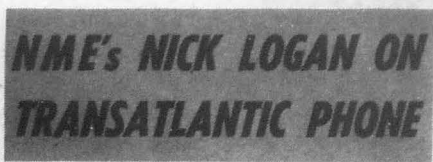
Almost gleefully, he tells of the chaotic scene of Dusty trying to grab a bite to eat, do a few interviews and folk seeking interviews and photographs, whilst trying to mount the stage. All with half an hour to go before the song's first TV airing. But he steps breezy Gordon Coxhill, out-battering, albeit superfluous, comments. I wonder he didn't get the chicken soup under his head. Might have heightened the mood! — SUE CHISHOLM, Whetton, Leicester.



Some of the local children and young members of the cast meet their idol for a friendly chat in the main street of Bangor — not an event they'll forget in a hurry. MICK seems to be enjoying himself, too.



The only person missing from this coffee break picture is Mick's friend Marianne Faithfull, who was to have co-starred with him. After her illness she's now back home, her role taken by a local actress.



our songs are socially and politically inclined.

The good sun is now shining over Creedence Clearwater Revival... but it wasn't always that way. They've been together now for a decade with the same line-up — a considerable feat in these times of break ups and splits — but along the way, at various moments, hardships have presented themselves which might have broken up many a group.

managed to fall somewhere in the middle.

Marriage was recounted by John as another problem. He, Tom and Doug are the married members; Tom with two children, him with one.

Then there was "the real smart manager" who named them The Goliwogs and gave them funny hats to wear — and then there was poverty.

"We didn't have any money to buy strings for guitars, or amps or anything. It wasn't until the end of 1967 that the president of the record company came up with enough money to get us some equipment."

"It wasn't extravagant; we got one amp for 1400 dollars and a drum stool for Doug. The company wasn't that much in the black that they could lash out — and that was one of the best things that ever happened to us."

"I asked John for a word or two on the members of the group. What sort of character was Doug for instance?"

"That's the word. A character," he replied. "Doug is the funny one. Even though we don't make a great deal out of being funny on stage — we don't have an act — he is the one with most of the funny stories. He is the one finding humour in the most oppressive situations."

# BAYOU ROCK? IT'S NOT US, SAY CREEDENCE

"BAYOU Rock? It means absolutely nothing to me." Having heard so many definitions of the gutsy, foot stomping rock of Creedence Clearwater Revival, all of them coming back to the label "Bayou Rock," it came as something of a surprise to pick up that statement from the group's leader and songwriter John Fogerty over the Transatlantic phone line this week.

Speaking from the group's record company offices in San Francisco, John went on: "I suppose my songs do have derivative rhythms but it is mostly accidental. My thing with Southern music has always been with the people of the South; people like Jerry Lee Lewis, Carl Perkins, Howlin' Wolf."



"Music is emotional. When you lose that and it becomes ultra sophisticated and mathematically precise it leaves me dry."

John was delighted with the news that "Bad Moon Rising" was then at No. 2 in the NME Chart, poised to take over at No. 1. "Someone here told me about it but it's easier to believe when you hear it from somebody actually in England."

And what of "Bad Moon Rising"? "It is not drug orientated or political," he said firmly; then explained: "Somebody wrote that I sang about 'grass' and that it was an allusion to marijuana, but that's just not in there at all."

"Others take it that it means the right wing is dissolving, or the left wing is dissolving whatever your views."

CREEDENCE CLEARWATER REVIVAL, No. 1 in this week's NME Chart (1 to 7). STU COOK, JOHN FOGERTY, TOM FOGERTY and DOUG CLIFFORD.

"When I say a hurricane is coming that's exactly what I mean. It is just a story about natural catastrophes, which are so big that they can override the personal ones."

John affirmed there was some political and social comment in their music. "There is in quite a few of the songs. People used to say that all the words of your songs are simple and that used to bug me."

"Since I don't go in for 18-letter words like insurrection and resurrection etcetera some people tend to overlook the meaning of the lyrics. "All that 'Canyons of your mind exploding' stuff — that is a load of rubbish to me. But quite a few of

Fogerty, brother of John, joined later.

Early on there were different schools we went to and families planning to move away," recalled John. "We managed to persuade them not to."

"We wanted to do what we are doing now more than anything else in life and that's what kept us going. We drifted apart and went off to different schools but we never disbanded the group."

Later on came one of the biggest hurdles when John and Doug were drafted into the U.S. Army — and straight away decided they wanted out.

"We were in the reserve towards the end of our service," said John, "and we still kept the group going, travelling to dates 200/300 miles from the base and returning during the early morning."

"We managed to get out in the end; both with honourable discharges. There are many ways of avoiding the military, most of them involving going to jail, but we

## Left wing

Stur "Probably the most left wing of all of us. He is a quite a bit into the San Francisco scene as a musician and philosopher."

Tom "He's probably the most intent of the four, like very serious or sincere. He is the most likely to say what he is really feeling. Like right out of nowhere he will say something that so honest people cannot believe what he has said."

John dodged talking about himself, but said: "Since we have been together for so long we are all each other's best friends. We are pretty tight, we have our own little circle with few friends from outside."

It is that why they've stayed together so long? "It is a two way street," he replied. "The longer you are together the easier it becomes to get over any problems you have, because you have come up against and surmounted them before."

"It was because of over-riding these problems that we have got where we are today."

**THE HOLLIES**

He Ain't Heavy...  
He's My Brother  
Parlophone R5806

**THELMA HOUSTON**

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Stateside SS2026  
Is A Gas

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**SINGLE**

**FOREST**  
Searching For Shadows  
Harvest HAR5007

**DEEP PURPLE**  
"And So Deep  
Purple Progress"  
Harvest SHVL753  
Appearing at the  
Royal Albert Hall,  
September 24th

**EMI**  
**HARVEST**

# NANCY GOES FOR GIMMICKS

**NANCY SINATRA:** † Drummer Man (Reprise).  
**REMEMBER** Nancy Sinatra's "Boots" and its gimmick double-bass figure? Well, this new one has its gimmicks, too, as the title suggests. Incredible as it may seem, it's a lullaby to a little baby — Nancy is serenading it, because Daddy is away from home.

You see, folks, he's a drummer in a rock 'n' roll band!  
 That's the excuse for the most energetic skin-hashing we've heard to a pop disc for many a long day.

Nancy is her usual engaging self, of course, but the tune isn't nearly as catchy as "Boots," and this record stands or falls by its drumming content. Will the fans dig it? Well, they dig Sandy Nelson, don't they?

**BLOODWYN PIG:** Walk On The Water (A&M).  
 ● Bloodwyn Pig belongs to the newer school of progressive groups and, as such, has a strictly limited appeal. I was fascinated by what I could hear of the lyrics — when, in the quieter passages, it was backed by delicious rippling guitar.

And I enjoyed the double-time instrumental break. But for the most part, and especially in the "sweeter" wall of pulsating sound — which I thought was rather a pity.

**RAY BARRETT:** It's Got To Be Me (Fontana).  
 ● My old mate from "Emergency Ward 10" and "The Troubadours" is beginning to make quite an impression as a singer.

Obviously so, because he's got a good voice: And I applaud his tender treatment of this sentimental tiling Italian ballad. His many fans will lap up his appealing crooning. But I don't think it's for the Charts, Ray.

**LETTERMEN:** Hurt So Bad (Capitol).  
 ● Co-written by Teddy Randazzo, this has been a big U.S. hit, and it gives the Lettermen the perfect opportunity to display their golden harmonies. It's a mid-tempo ballad with a huge concert-orchestra scoring.

**CAT MOTHER & THE ALL HIGH NINEBOYS:** Good Old, Rock'n' Roll (Polydor).  
 ● Co-produced by Jimi Hendrix, this title speaks for itself. It's a medley form and comprises "Sweet Little Sixteen," "Long Tall Sally," "Whole Lotta Shakin' in My Room," "Chantilly Lace," "Party Doll" and "Blue Suede Shoes."

A wonderfully exuberant disc that'll have you cavorting about like crazy. A "must" for discotheques.



# Gap back with new hit formula

**GARY PUCKETT & THE UNION GAP:** † This Girl Is A Woman Now (CBS).

The Union Gap's popularity slackened off quickly in Britain because all the group's records sounded like its "Young Girl" hit. Now I'm happy to report a new, but equally effective, approach.

This is a reflective ballad with a steady mid-tempo beat, in

Latest picture of the **HOLLIES**, whose drastic change of style single is reviewed below (1 to 7). **BOBBY ELLIOTT, TERRY SYLVESTER, TONY HICKS, BERN CALVERT** and lead singer **ALLAN CLARKE**.

which the absorbing lyrics are powerfully belted by Gary Puckett. The verses are subdued, but in the chorus it explodes into a swirling scoring, in which a massive string section has been employed.

What I like about this disc is that the group, whilst adapting its style, has nevertheless retained its distinctive sound. The song is a good one

## TOP SINGLES REVIEWED BY DEREK JOHNSON

# SEROUS TAKE BIG CHANGE

**HOLLIES: ★ He Ain't Heavy . . . He's My Brother** (Parlophone).

WITH a title like that, you might well expect a novelty song. But this is the Hollies in serious mood, and surprising us with a drastic change of style. The lyric concerns a latter-day Good Samaritan, who's prepared to stop and help someone in trouble — the term "brother" actually meaning "fellow-man."

It's a beautiful melody, and I'm full of praise for Allan Clarke's bluesy styling, which — for all its intensity — sets a high standard in diction.

Johnny Scott's scoring of mellow strings and wailing harmonica is

**VIC DAMONE:** Don't Let Me Go (Ember).

This is a punch-packed ballad with a pounding beat, plus a descriptive scoring that incorporates pungent brass and sweeping strings.

French in origin, with new English lyrics, it enables the polished Vic Damone to pull out all the stops in his emotionally beseeching rendition. His first for Ember, it was recorded in London. A good meaty disc, but it doesn't have a melody that lingers.

**B. B. KING:** Every Day I Have The Blues (Blue Horizon).

The combination of B. B. King performing a number of this title — and on the Blue Horizon label, too — more or less speaks for itself. — But let me just add that this is unmistakably the real thing.

Written by Memphis Slim, and recorded by B.B. in 1956, it's traditional 12-bar blues with a gutsy backing and slowly swinging beat.

### Nilsson in with a chance

**NILSSON:** † Everybody's Talkin' (RCA).

COMES from the movie "Midnight Cowboy" and has also been waxed by the Bachels, whose version I reviewed last week. As I said then, it's a gorgeous flowing song that waits smoothly along, like a cross between "Elysive Butterfly" and "Feel'n' Groovy."

With all due respect to the Irish lads, I have a slight preference for Nilsson's disc, largely because the engrossing lyric is better suited to solo treatment. I like the colourful string scoring, too. In with a chance.

**GLADIATORS:** As Long As I Live (Direction).

A big swinging treatment of a rock-it-to-its rhythmic ballad, by three lads who came together when serving in the U.S. Air Force in Britain.

The fervent solo is supported by fatello chanting and a sizzling backing. The production's a trifle over-busy, but otherwise it's a stimulating and very danceable record.

### \* TIPPED FOR CHARTS † CHART POSSIBLE

**JONATHAN KELLY:** Denver (Parlophone).

Here's a promising new talent, discovered by Colin Petersen (late of the Bee Gees), who also produced this disc.

A self-penned story-in-song with a well-considered and highly imaginative backing, an insistent beat, and a catch line that nags at the brain long after the record has finished playing.

Has a vague folk-beat tinge, and Jonathan Kelly's delivery is gripping and authoritative.

**EVELYN FREEMAN:** EXCITING VOICES: The Voice (London).

Oh, Lordy, Lordy, the Judgment Day is here: a comin'! And the judgment seems to be that there's only one Edwin Hawkins!

This disc by the Evelyn Freeman choir is obviously following in the wake of "Happy Day," but it doesn't have the same magnetism or inspiration.

**TINA TOTT:** Take Away The Emptiness Too (Poly).  
 ● What little lady lacks in height, she makes up for in verve and big-belt projection. Tina Tott injects plenty of vivacity and sparkle into this Marmalade-Madeed lounge, aided by biting brass, enthusiastic chanting and tambourine. Fairly catchy, but the trouble is it savours of so many other similar numbers.

## New from CBS

### New Singles

4505	<b>Gary Puckett &amp; The Union Gap</b> This Girl Is A Woman Now
4518	<b>Don Ellis</b> Eli's Comin'
4519	<b>The Valverde Brothers</b> River Of My Mind
4520	<b>Portrait</b> Sh-Sh-Sheila
4496	<b>Steamhammer</b> Autumn Song
58-4521	<b>Jackie Thompson</b> Bad Women, A Dime A Dozen

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## SHOP WINDOW

A gutsy rock beat, rasping brass and Tamlala-like chanting support the frosty tones of **Clifford Curry** in the invigorating "She Shot A Hole In My Soul" — along number in Good-Time style called "Waterloo Road" (RCA), which seems strongly influenced by the Kings. A snappy up-beat item with a folk-beat flavour "I'm Beside Myself" (Marmalade) makes an effective showcase for the oddly-named duo **Frabney and Runcible Spoon**. "Lost Generation" is a Jim Webb song, protesting about today's youngsters being raised to perish in war — a moody subject, but compellingly presented by **Mary Kent** on CBS. A self-penned song by Forest has a strangely haunting impact — it's called "Searching For Shadows" ("Harvest) and is in the Fairport Convention style. **Dave Kaye** has an "Elysive" vocal version of the bouncy Shell TV single is sung — in German, if you please — by **Monika Grimm** and is titled "The Singing Shell" ("Concord). A dramatic ballad "River Of My Mind" (CBS), coupled with an eruptive orchestral score, enables the **Valverde Brothers** to sound very much like the Righteous Brothers.

## FAMILY SINGLE

### NO MULES FOOT

# ACT 3 RD

## CLYDE McPHATTER

"DENVER" (B. & C. CB 106)

Well, now, ah, ahem, stunning vocal performance on a very strong Dan Penn/Spooner Oldham ballad arranged by Johnny Arthey, marks the return of Clyde McPhatter. Could easily speak Clyde back into the R'n'B and national pop charts. Bound to happen. Flip: Tell Me — A Danny Williams penned song put across with the McPhatter vocal trademark.



tina tott Take Away The Emptiness Too 7N 12823



portobello explosion We Can Fly CNS 4001

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**NME TOP 30**

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS IN CHART
		(Week ending Wednesday, September 17, 1969)		
2	1	BAD MOON RISING...	Creedence Clearwater Revival (Liberty)	5
3	2	DON'T FORGET TO REMEMBER	Bee Gees (Polydor)	5
1	3	IN THE YEAR 2525	Zager & Evans (RCA)	7
5	4	JE T'AIME... MOI NON PLUS	Jane Birkin Serge Gainsbourg (Fontana)	5
8	5	NATURAL BORN BUGIE	Humble Pie (Immediate)	6
4	6	TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye (Tamla Motown)	8
6	7	VIVA BOBBY JOE	Equals (President)	7
7	8	MY CHERIE AMOUR	Stevie Wonder (Tamla Motown)	10
11	9	GOOD MORNING STARSHINE	Oliver (CBS)	6
15	10	I'LL NEVER FALL IN LOVE AGAIN	Bobbie Gentry (Capitol)	3
9	11	HONKY TONK WOMEN	Rolling Stones (Decca)	11
10	12	SAVED BY THE BELL	Robin Gibb (Polydor)	11
17	13	CLOUD NINE	Temptations (Tamla Motown)	4
14	14	CURLY	Move (Regal Zonophone)	8
26	15	MARRAKESH EXPRESS	Crosby, Stills & Nash (Atlantic)	3
13	16	MAKE ME AN ISLAND	Joe Dolan (Pye)	12
30	17	THROW DOWN A LINE	Cliff Richard & Hank Marvin (Columbia)	2
20	18	BIRTH	Peddlers (CBS)	2
27	19	IT'S GETTING BETTER	Mama Cass (Stateside)	4
24	19	PUT YOURSELF IN MY PLACE	Isley Brothers (Tamla Motown)	3
23	21	I'M A BETTER MAN	Engelbert Humperdinck (Decca)	7
19	22	CLEAN UP YOUR OWN BACK YARD	Elvis Presley (RCA)	3
12	23	EARLY IN THE MORNING	Vanity Fare (Page One)	8
24	24	LAY LADY LAY	Bob Dylan (CBS)	1
18	25	WET DREAM	Max Romeo (Unity)	1
26	26	I'M GONNA MAKE YOU MINE	Lou Christie (Buddah)	1
27	27	A BOY NAMED SUE	Johnny Cash (CBS)	1
28	28	HARE KRISHNA MANTRA	Radha Krishna Temple (Apple)	1
29	29	FIVE MILES	Edwin Starr (Tamla Motown)	1
30	30	SOUL DEEP	Box Tops (Bell)	1

**Britain's Top 20 LPs**

3	1	AT SAN QUENTIN	Johnny Cash (CBS)	6
2	2	BLIND FAITH	(Polydor)	2
1	3	STAND UP	Jethro Tull (Island)	8
6	4	NICE	(Immediate)	3
4	5	FROM ELVIS IN MEMPHIS	Elvis Presley (RCA)	6
7	6	HAIR	London Cast (Polydor)	3
8	7	ACCORDING TO MY HEART	Jim Reeves (RCA)	13
5	8	LIONEL BART'S OLIVER!	Soundtrack (RCA)	23
11	8	UNHALFBRICKING	Fairport Convention (Island)	8
17	10	NASHVILLE SKYLINE	Bob Dylan (CBS)	17
9	11	2001 SPACE ODYSSEY	Soundtrack (MGM)	16
12	12	SOUND OF MUSIC	Soundtrack (RCA)	22
13	13	LOOKING BACK	John Mayall (Decca)	4
12	14	THROUGH THE PAST, DARKLY (BIG HITS VOL. 2)	Rolling Stones (Decca)	1
15	15	LED ZEPPELIN	(Atlantic)	2
16	16	THE WORLD OF VAL DOONICAN	(Decca)	3
10	17	AHEAD RINGS OUT	Blodwyn Pig (Island)	7
13	18	FLAMING STAR	Elvis Presley (RCA)	13
20	19	CROSBY, STILLS AND NASH	(Atlantic)	3
16	20	AS SAFE AS YESTERDAY IS	Humble Pie (Immediate)	5

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

By courtesy of "Cash Box" (Tuesday, September 16, 1969)

1. SUGAR, SUGAR, Archies  
 2. HONKY TONK WOMEN, Rolling Stones  
 3. GREEN RIVER, Creedence Clearwater  
 4. EASY TO BE HARD, 3 Dog Night  
 5. GET TOGETHER, Youngbloods  
 6. I'LL NEVER FALL IN LOVE AGAIN, Tom Jones  
 7. JEAN, Oliver  
 8. LAY LADY LAY, Bob Dylan  
 9. I CAN'T GET NEXT TO YOU, Temptations  
 10. THE GIRL IS A WOMAN NOW, Gary Puckett  
 11. EVERYBODY'S TALKIN', Nilsson  
 12. WHEN I DIE, Motherhead  
 13. A BOY NAMED SUE, Johnny Cash  
 14. HURRY, RUSH  
 15. LITTLE ROMAN, Bobby Sherman  
 16. ON WHAT A NIGHT, Belis  
 17. CARRY ME BACK, Baccara  
 18. I'M GONNA MAKE YOU MINE, Lou Rawls  
 19. SHARE YOUR LOVE WITH ME, Aretha Franklin  
 20. IN THE SUMMERTIME, Sly & the Family Stone  
 21. THAT'S THE WAY LOVE IS, Marvin Gaye  
 22. YOUR GOOD THING, Lou Rawls  
 23. WHAT KIND OF FOOL DO YOU THINK I AM, Box Tops  
 24. SOUL DEEP, Box Tops  
 25. HEART, Jackie De Shannon  
 26. I'D WAIT A MILLION YEARS, Grass Roots  
 27. MOVE OVER, Steppenwolf  
 28. USE OF BREAKING UP, Jerry Butler  
 29. SUGAR ON SUNDAY, Clique

The original recording of the song sung by Nilsson in the film, "Midnight Cowboy."

**ONLY 8/6**

**NILSSON**

"Everybody's Talkin'" RCA 1876

**RCA** Recommended retail selling price

**Sounds nice** featuring Tim Mycroft on Organ

**LOVE AT FIRST SIGHT**  
(Je t'aime moi non plus)

The version that's being asked for

PARLOPHONE R5797

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THE GREATEST RECORDING ORGANISATION IN THE WORLD

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

**5 YEARS AGO**

- TOP TEN 1964 Week ending Sept 18
- 1 I'M INTO SOMETHING GOOD Herman's Hermits (Columbia)
  - 2 YOU REALLY GOT ME KINKS (Pye)
  - 3 RAC DOLL Four Seasons (Philips)
  - 4 HAVE I THE RIGHT (Hayes-Combe) (Pye)
  - 5 I WOULDN'T TRADE YOU FOR THE WORLD Backbeats (Decca)
  - 6 WHERE DID OUR LOVE GO (Reeves) (RCA)
  - 7 I WON'T FORGET YOU Jim Reeves (RCA)
  - 8 THE CRYING GAME Dave Berry (Decca)
  - 9 AS TEARS GO BY Marianne Faithfull (Decca)
  - 10 OH, PRETTY WOMAN Roy Orbison (London)

**10 YEARS AGO**

- TOP TEN 1959 Week ending Sept 18
- 1 ONLY SIXTEEN Craig Douglas (Top Rank)
  - 2 LIVING DOLL Cliff Richard (Columbia)
  - 3 HERE COMES SUMMER Jerry Keller (London)
  - 4 LONELY BOY Paul Anka (Columbia)
  - 5 CHINA TEA Russ Conway (Columbia)
  - 6 LIPSTICK ON YOUR COLLAR Connie Francis (MGM)
  - 7 HONOLULU Lisa Conway Twitty (MGM)
  - 8 SOMEONE Johnny Mathis (Fontana)
  - 9 HEART OF A MAN Frankie Vaughan (Philips)
  - 10 BATTLE OF NEW ORLEANS Lonnie Donegan (Pye)

**15 YEARS AGO**

- TOP TEN 1954 Week ending Sept 13
- 1 THREE COINS IN THE FOUNTAIN Frank Sinatra (Capitol)
  - 2 CARA MIA David Whitfield; Mantovani (Decca)
  - 3 LITTLE THINGS MEAN A LOT Kitty Kalten (Brunswick)
  - 4 HOLD MY HAND Don Cornell (Coral/Vogue)
  - 5 SMILE Nat "King" Cole (Philips)
  - 6 MY FRIEND Frankie Laine (HMV)
  - 7 LOTS OF LOVE Dory Day (Philips)
  - 8 BLACK HILLS OF DAKOTA Dixie Valley (Philips)
  - 9 WANTED Al Martino (Capitol)

Executive Director MAURICE KINN
Editor ANDY GRAY
Assistant Editor JOHN WELLS
New Editor DEREK JOHNSON
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112 STRAND, LONDON, W.C2

HEAR WATER HERE SOON?

A SUBSTANTIAL offer for Creedence Clearwater Revival... which jumps to No. 1 in last week's NME Chart...

LP production up

FOR the first time in the history of the British recording industry, album production has outstripped that of singles...

BRITISH SINGS

BRITISH SINGS spent nearly 112 million on records during the first five months of this year...

LONNIE DONEGAN LONDON CABARET

LONNIE DONEGAN has been booked for a four-week cabaret engagement at London's Talk of the Town theatre-restaurant...

NEWS IN BRIEF

FRANKIE VAUGHAN concert at London Royal Festival Hall on October 13...
Eivis Presley Fan Club still hopeful of screening Eivis Presley (21) at Leicester De Montfort Hall...

BOBBIE GENTRY, MARY HOPKIN, HOLLIES, WHO, DUSTY, MOODY BLUES, SECOMBE PICKETT, VAUGHAN "This Is Tom Jones" guest stars

A HOST of top stars—including Mary Hopkin, Bobbie Gentry, the Who, the Hollies, Dusty Springfield, Nancy Wilson, Harry Secombe, Wilson Pickett, the Moody Blues and Frankie Vaughan—has been lined up for the new series of "This Is Tom Jones," which goes into production next month at ATV's Elstree Studios...

ALSO COMING ON TV: Equals, Peddlers, Rolf, Andy

Mary Hopkin, the Who, Jose Feliciano and Shelley Berman (first show); Wilson Pickett and Barbara Eden (second show); the Moody Blues and Connie Stevens (third show); Mama Cass Elliott, the Hollies and Charles Aznavour (fourth show). These first four shows will be filmed at weekly intervals during October.

ANDY WILLIAMS' new weekly series has been scheduled by BBC-1 to begin transmission on Monday, October 13. A running order of guests has not yet been settled, but it is expected that Petula Clark will be the star guest in the first edition to be screened.

THE Peddlers guest in LW-TV's "Frost On Saturday" on September 27. As reported last week, Vic Damone is in the first edition of this new series tomorrow (28).

Tom Jones is due to return to Britain on October 4, and to film the musical version of Charles Dickens' "A Christmas Carol." However, his return may now be delayed by two or three days. This is because Anthony Newley has been secured to guest in the last of the six shows which Tom is filming in Los Angeles — and, in return, Tom has agreed to guest in a Newley TV special.

Shirley Bassey's one-woman show — filmed at Bern's Restaurant in Stockholm, and previously screened by BBC-2 — is being repeated by BBC-1 tomorrow (Saturday).

Latest bookings for ATV's "The Golden Show" include Anita Harris (this Sunday, 21), Kenny Bell's Jazzmen (28), the Bachelors (October 5) and Marty Wilde (12).

DONOVAN PENS NEW DISC FOR THE FOUNDATIONS

Harris plays Scrooge Richard Harris has been signed to play Ebenezer Scrooge in a film musical version of Charles Dickens' "A Christmas Carol." Screenplay, incidental music and 12 songs are being written by Leslie Bricusse. Ronald Hyde is directing the picture for Waterbury Films. Shooting begins in January.

Following this recording session, the Foundations return to Holland for three more concerts. They then fly to Canada on October 15 for a two-week tour, before opening their next U.S. tour on November 2. This comprises two weeks of dates on the East Coast, followed by a Las Vegas season at the end of next month.

DOGG REPLACES NEW GIRL — BEFORE HER FIRST DATE! A last-minute decision by Family Dogg leader Steve Rowland resulted in Billie Cole being dropped from the group's appearance in LW-TV's David Jacobs show last Sunday, when it premiered its forthcoming single "Arizona." Rowland had told the NME last week that Billie had been engaged as a temporary replacement for Zoey, who quit the group a month ago...

DEKKER: NEW DISC PLANS

Desmond Dekker has set aside three weeks during September and October to record his new Pyramid single, or release November. It will be selected from 32 new self-penned numbers. Latest dates for Dekker include Grimsby Gaely (next Monday), a four-day Irish tour (from October 2), Sheffield Pop Rank (10), Banbury Winter Gardens (13), Manchester at the Apollo, Domino (18) and Hford Palas (28).

NEGOTIATIONS are now in progress for the group to undertake an Australian tour immediately after its U.S. dates. Plans to stage its own rock-musical pantomime this Christmas have had to be shelved, owing to insufficient time for preparation — but the Foundations have every intention of going ahead with the venture next year.

DEEP PURPLE MAN WEDS

Deep Purple lead guitarist Ritchie Blackmore was married at Acton on Tuesday, to German dancer Barbel Hardie.

FRANKIE VAUGHAN

Peddlers in cabaret at Crew Up The Junction all next week.
Set for Wolverhampton Club Lafayette are Searchers (tonight, Friday). Alan Bown (September 26) and Timebox (28).
One-nighters at Sutton Coldfield: Betty by Gene Washington Band (tomorrow, Saturday) and Idle Race (next Monday).
New underground venue at Gillingham, Village Of The Damned Blues Club, features Roddy Pigg (next Monday), Aynsley Dunbar (September 29), King Crimson (October 6) and Savoy Sirens (12).
Carnegie Hall on October 12: Dolce Vita from this Sunday (21).
Love Affair at Scarborough Scene — on October 17.
Johnny Dankworth and Cleo Laine week at Cardiff, Tilo's from October 5.
Four-day festival in Paris from October 24 stars Pink Floyd, Soft Machine, Pretty Things and Aynsley Dunbar.
Fairport Convention at Plymouth's Van-Dyke tomorrow (Saturday).

FRANKIE VAUGHAN
BEN E. KING

FAIRPORT CONVENTION AND BUDDY RICH TOUR DATES

FAIRPORT CONVENTION: London Royal Festival Hall (next Wednesday), Leicester De Montfort Hall (October 4), Croydon Fairfield Hall (10), Essex University (11), Dunfermline Kinross (15), Glasgow City Hall (17), Birmingham Town Hall (18), Manchester University (23) and Redcar Coatham (26).
BUDDY RICH ORCHESTRA: November 7, London New Victoria (8), Bristol Colston Hall (13), Belfast Festival (15), Nottingham Palas (17), Birmingham Town Hall (18), Croydon Fairfield Hall (19), Hemel Hempstead Pavilion (20), Wakefield City Club (21) and Manchester Free Trade Hall (22).

DODDY FOR COVENTRY "CRUSOE" PANTOMIME

info



JASON CORD has his eyes on the charts with a very powerful song called 'Why shouldn't I', and I don't see any reason why he shouldn't have a huge hit with this. It's a snappy, energetic number with a good arrangement—plenty of brass in the backing but Jason's voice is well forward. This is on Chapter One, CH 110.

KEN DODD is to star in the pantomime "Robinson Crusoe" at Coventry Theatre this Christmas — it will be the same production in which he appeared at Manchester Palace last year. Meanwhile, Duddy's summer show at Bournemouth Winter Gardens, due to end on September 27, is being transferred to Bournemouth Pavilion for a further week (from 29).

TRANSMISSION of Ken's new BBC-1 "Diddymen" series has been put back one week and now starts on October 12 — and while it is being transmitted, he will be filming a further series. As reported last week, Ken stars in his own Boxing Day special for LW-TV, and in his own series for that company early in the New Year.

THERE'S a London single out this week titled 'Curly', not to be confused with any other song of the same name. This is sung by JIMMY CLANTON, and it's a gentle, rather soft ballad with a smooth backing and tinkly piano. Very pleasant and easy on the ear, it's on HLP 10289.

JANE BIRKIN and

THE BEATLES

THE BEATLES' long-awaited album 'Let It Be' will have its British 'Get Back' and will title McCartney has written 'forthcoming Peter Sellers' title for the Beatles' documentary, which has been edited from five hours of film taken at the time of rehearsals for the group's abortive TV special. The treatment is candid. Sequences include the famous 'apple-ear' 'Get Back' single recording session on the roof of the Apple headquarters in Savile Row, London.

DOGG REPLACES NEW GIRL — BEFORE HER FIRST DATE!

COLIN PETERSEN, who was sacked against the two remaining members of the Krishna sect will see their "Hare Krishna" and other chants at an appearance at London's Marquee Club on Sunday (21). Members of the Krishna sect will also appear in BBC's 'Top of the Pops' next Thursday (25).

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# STONES PAST IS STILL DYNAMITE

ROLLING STONES: THROUGH THE PAST DARKLY (Decca mono LK—, stereo SLK-5016, 37s 6d)

A PART from the cover having the four corners cut off to make it octagonal, and having the five Stones behind a sheet of bullet-proof glass first pressing their noses to it and then being shot at, with glass in various patterns, this LP is, musically, a reissue of Big Hits Vol. 2.

It assembles twelve numbers which have made money for the Stones, and go from the days of Andrew Loog Oldham's production (seven tracks), through two numbers produced by themselves (2,000 Light Years From Home and She's A Rainbow), to today's Stones' crop of Jimmy Miller productions.

But whether we move back to Ruby Tuesday and Let's Spend The Night Together, or move on to Honky Tonk Women, we find that the Rolling Stones are as dynamic performers then as now. Once they decide on a number — and Mick Jagger and Keith Richards have written everything here, with the exception of Arthur Alexander's You Better Move On — they really pile into it. Within the sleeves is this tribute to Brian Jones (1943-1969): "When this you see remember me, and bear me in your mind. Let all the world say what they may,

## LPs edited by ALLEN EVANS

speak of me as you find. And in the record, of course, is a good deal of Brian's powerful guitar work, merging with Keith Richard's and Bill Wyman's backed by the precision-beating of Charlie Watts and the devastating fronting of Mick Jagger. —AE

Other titles: Produced by Andrew Loog Oldham — Mother's Little Helper, We Love You, Jackson, Sitting 'n' Stridin' The Fences, produced by Jimmy Miller — Jumpin' Jack Flash, Street Fighting Man.

GORDON LIGHTFOOT: EARLY LIGHTFOOT (United Artists UAS/UAT 29012 37s 6d)

Gordon Lightfoot has been Canada's No. 1 folk singer for quite some time now, and with a successful concert at the Royal Festival Hall last June, he is at last getting some sort of recognition in the shape of the album, the up-tempo Steel Rail Blues, a bitter salute to "Pride Of Man, and Ribbon Of Darkness." —GC



Canned Heat's BOB HITE.

THE BEST OF FRANCIS LAI (United Artists stereo UAS 29007, 37s 5d)

This is for those who missed out on the marvellous soundtrack from "A Man And A Woman" which Francis Lai composed. Together with others from the film are included as well as the title track. Selections from Lai's scores for the films "Life, Love And Death," "Hambal" and "Vivre Pour Vivre" make up the album, but as might be expected they are not as strong as "Man And A Woman." —NL

# EXCELLENT HEAT IN EVERY WAY

CANNED HEAT: Hallelujah (Liberty stereo LBS 82329, 37s 5d)

IT'S always seemed to me that Canned Heat's greatest asset is the voice of guitarist Al Wilson. Not that they are not a good blues group without it — in fact they're one of the best — but it's Wilson's wiry, high-pitched vocals that give them a distinctive edge and lift above most of their contemporaries.

This is an excellent album in every respect. It has the best cover I've seen for a long while, and a clever credit listing device on the back that gives the participants a symbol (bear's face for Bob Hite, sunflower for Henry Vestine etc) and then slots them into a table under headings (writers, vocal etc) so that you don't want for anything by way of information.

Henry Vestine, now left the group, plays some fine guitar along with Al Wilson, and Bob Hite grows at his best on his own songs like Canned Heat and Sic 'Em Pigs. The rhythm section of Larry Taylor, bass, and Elton De La Parra, drums, is continually tight and relaxed.

It's nice to hear a blues group that doesn't need to indulge in turgid, boring solos and a lot of bosh to hide its deficiencies. A fine, highly recommended album. —NL

Other titles: Same All Over, Change My Ways, I'm Her Man, Time Was, Do Not Enter, Big Fat, Muuza, Get Off My Back, Down in The Gutter But Free.

NEIL YOUNG (Reprise stereo only RSLP 6317) and NEIL YOUNG (Reprise stereo only RSLP 6345, Both LPs 40s 6d)

These two albums, containing tracks recorded last year, have obviously been issued because Young has recently joined the Crosby, Stills & Nash group. They go to show just how much talent there will be in the quartet if Young's forte is a plaintive voice, sounding not unlike Tim Hardin at times. He has a cynical side to his songwriting and is a more than competent guitarist.

There isn't much to choose between these two albums, but listen especially to Crosby, Stills & Nash's "Nowhere, Round & Round, and The Long End" on the first, The Emperor Of Wyoming, The Loner, What Did You Do To My Life and Here We Are In The Years, on the second.

Full marks to Warner-Reprise for doing this job out of the cellar. Ex-Buffalo Springfield Young was, and is a member of a "supergroup" he is, but more than stands up by himself. —GC.

# LP PERSONALITIES



JOHN LODGE: Underground — progressive — pop music has no clear division, yet the extremes bear no relationship considering all have the same choice of ingredient, twenty-six letters and half that amount of notes!

Which letters and notes one chooses is dependent on many factors, i.e. musical background, per-

sonality, environment. So if a group of people who have the same ideas are involved with a particular theme the result is interesting. I think this is the success of the progressive groups.

Within the Moodies we have the same ideas but more than that is the friendship. To have the feeling that everyone is with you is enough encouragement to explore any musical ideas we have and develop them and adapt these to a theme.

We have "Days Of Future," "Lost Chord," "Threshold" and our new LP.

We are at the moment preparing for a new coast-to-coast U.S. tour in November and a British tour in December. We enjoy "live" shows because audiences now are "giving" so much, almost marking the end of the "doer" and "receiver." This was so noticeable at the Isle of Wight festival. People are identifying themselves so much with the music they have become part of.

Success for us has come during the last year of the 60's and hopefully the 70's. Just the beginning!

JUSTIN HAYWARD: There seems to be a sort of vastness in the pop world just at the moment which

# MOODIES WRITE FOR YOU

It is rarely that a group comes along in which all the members are talkative and have a definite point of view to express. One such group is the Moody Blues and to enable all five members to have a fair crack of the whip, I asked them to write whatever they liked on whatever they felt strongly about (reports Richard Green).

The result, a deep insight into the group's "togetherness," an attack on supergroups and, as a special bonus for NME readers, a poem by pianist Mike Pinder. Here is what each have to say.

doesn't spotlight any big names in particular. There are so many people making good sounds it's difficult choosing what to listen to. I think Zeltro Tull said a lot with "Living In The Past."

I know I rely on the past and personal experience for writing, not necessarily about things that have happened to be but things I would have liked to have happened. I enjoy sadness in music even more than joy because it seems to get to the soul quicker. Nat King Cole really had that sad happy thing mixed and I admired him so much.

I'm looking forward to the release of the album we've just finished. There are several more varied styles



JUSTIN

of music than we've ever tried before. That's the beautiful thing about being in a group where all five members write material. You get so many different ideas and opinions verbally as well as musically, there's never a dull moment.

Actually, that's probably why the album has taken longer than usual to record this time. We all got completely hung up making it. Life is pretty good just at the moment and it's changing and getting better all the time.

RAY THOMAS: To explain what the Moodies mean to me without sounding melodramatic is very difficult. To me the Moodies are family. I remember my parents saying "You can't pick your family, but you can always pick your friends" and they're cool. This is obviously true to a point, but after a time I found myself in the beautiful



GRAEME

positions of skilled musical technicians as "pop, progressive" or whatever the current superlatives is, it's heading into this dangerous path.

Following an attempt by Crosby, Stills and Nash to produce an act of genuine musical empathy we have the various highly skilled twelve bar manipulators forming themselves into bands with the idea of them being short-term transient entities hammering out the same worn old cliché with the idea of a quick conversion of their abilities into cash.

Musicians — along with the other arts — is an expression of the soul, it is the only thing that man has that no other animal has, and preserve it in its best form, the musicians play.

ing it must have a deeper understanding of each other and the music than merely what chord comes

Cliche bashers — learn from modern jazz, you can only fool some of the people some of the time.



MIKE

MIKE PINDER: Sitting in my garden I see everything's a game, Butterflies are mating, And the blackbird's tune's the same.

All the world is humming in a never ending hive. Shouldn't everyone be glad to be alive. But you and me, we're us — And nothing is changing —

Welcome — Country Joe and the Fish!  
Best wishes — for your concert  
And thanks — for the new LP 'Here We Are Again' SVRL 19048 and the single 'Here I Go Again' VA3

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VANGUARD

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MECCA DANCING  
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TONIGHT FROM THE U.S.A. MAX ROMEO 7:30-11:30 '69

Friday 26th. September FROM THE U.S.A.  
ROBERT PARKER  
7-30-11-30 10's (Bare Footing)

Friday 3rd. October FROM THE U.S.A. BEN E. KING 7:30-11:30 10's  
Resident D.J. TONY SANDERSON

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MINI OR MAXI LENGTH

Make your impact on the Autumn scene in a swinging Cossack Cloak. It's the unisex gear for cool happenings and draughty demoté Regal, military or zany to suit your mood and personality. Cloak yourself in a cloak of mystery. Choose Maroon, Royal Blue or Black — all fully lined in exotic satin finish with fabulous chain clasp. Mini length: £5, incl. post; Maxi length: £8, incl. post. Money refund of bread if you don't dig it when you get it! Send now. C.W.O.

GR&DC ENTERPRISES (Dept. NM9), 49/53 Kensington High St. London, W.8

RAY position of having four brothers of my own choosing all on exactly the same scene, and that's really too much.

Over the past couple of years we've had quite a few additions, what with marriages and births, bringing the family total up to twenty. Only a small family you may think, until you make pieces like the Isle of Wight. Then you realise it's so very much bigger. So many brothers and so many sisters all on exactly the same scene — too much. Brothers like Richard Green who drinks too much sometimes, but I suppose every family has its black sheep! As for me I'm like every family man, I love my family.

GRAEME EDGE: Supergroups! With my tin hat firmly placed on my head and ready to repel boarders, I welcome the chance to expose the hype of the century. Just as modern jazz was ruined by solo acts, relying on past reputations and triumphs to throw together meaningless combina-



# Country boy

By RICHARD GREEN

# Country girl

By GORDON COXHILL

To be saddled with the tag "a legend in his own time" must be pretty tough, but Johnny Cash is so tagged. The thing is, he doesn't act like a legend off stage whereas in performance it's easy to understand the title.

On his most recent London visit, Johnny and his charming wife June Carter, both of whom I'd met previously, invited me up to their hotel suite for a chat and some tea. Pretty unusual for Johnny who usually prefers harder things. That evening, he was doing a show at a U.S.A.F. base and I went along with the suggestion I went along with after being in his coach. On the way, June chatted about her family and some of her English ancestors who are buried in Addington, Surrey. Johnny and I swapped jokes and joined in a sing-along. I was trying to pick up some Cockney ballads. At his suggestion we stopped at a fruit shop in the nearby Road and stocked up. At the base, Johnny set out some surprises for the audience.

He'll look at this, I guess we're going to have to give 'em a good show to make 'em like me," he joked. "I like the Beatles. Three, the Carter Family and I love a splendid show."

To date, Johnny has received three gold discs — all for albums — titled "Johnny Cash and Folsom Prison," "Ring of Fire" and "I Walk the Line." His earnings last year were estimated to be not far short of two million dollars. He has sold some 10 million records in his long life.

His days are pretty good for him now, but they weren't always so happy. Of the time when he was a cotton picker and picking around three loads a day and fifty pounds a day. Seventeen years later, he's rolling in dough as a result of personal appearances, record sales and songwriting. His Palladium concert broke at the records.

He's had a hard life. He spent a night in jail in 1963 for possessing drugs and two years later his marriage went on the rocks. Understandably, the man went to pieces at his performances noticeably infrequently.

It was just about all through as a man," he admitted. "It took a lot to get me going again and now I'd never get myself messed up like that again."

As a Southerner, Johnny was brought up on a good diet of religion and today still has an interest in the Bible. "I went to the Holy Land last year with a tape recorder and recorded a lot of sounds for an album," he told me. "It was a very moving experience seeing all those people at the base. When he married in early life he keeps two Bibles in the house and says grace before meals at the base. That sort of revelation is at



## CASH: Hard life of the legendary folk star

he wears dark suits on stage while he plays his guitar slung high, screws up his face and bawls his songs. He reckons to do a minimum of two hundred shows a year all over the world.

"We've got to wait until next year to see Johnny in Britain and, for the time being, be satisfied with the recently-shown "San Quentin" TV special.

"I don't see why a man, just because he's behind bars, should be denied entertainment.

"I can't see how the prison system is a good thing. It destroys a man's soul and often he comes out worse than when he went in." His favourite colour is black and

It is two years since the raven-haired Southern belle, Bobbie Gentry, took the charts and the world by storm with her sad tale of "the day that Billie Joe McAllister jumped off the Tallahatchie Bridge."

It is strange that Bobbie has had to wait until now — four singles later — to have a follow-up hit to "Ode To Billie Joe." It's even stranger, considering Bobbie's songwriting talents, that her current entry, "I'll Never Fall In Love Again" is a Burt Bacharach composition and not one of her own.

"There was no deliberate plan to get away from my own songs," Bobbie told me via the Transatlantic phone last week. "It just happened that 'I'll Never Fall' was considered a more commercial product for Britain than 'Fancy,' which is my new single here in the States.

"As you know, the song is from Burt Bacharach's stage musical 'Promises Promises,' and I believe an English girl has covered the same song. Is that right?"

I told Bobbie that Anita Harris' version hadn't taken off at all, at which she uttered murmurs of pleasure and apology at the same time.

Had Bobbie worried when "Okolona River Bottom Band," her record after "Billie Joe" failed to make an impression, and her subsequent singles "Louisiana Man" and "Food On The Hill" met with the same fate?

"Not really," she replied. "I wondered why they hadn't taken off at all, but I didn't lose any sleep over them. You see, I was determined not to follow 'Billie Joe' with an almost identical record, like so many people do after their first hit."

"I made my statement with that record, and that was that. I didn't have anything to add to it, there wasn't much point in writing another song in the same idiom."

Bobbie told me that she is a firm believer in disciplined writing, sitting down for two hours a day, whatever she feels like and getting something down on paper. "I always have a wad of notebooks and a dozen pencils with me, then when an idea comes into my head I can jot it down."

"It's funny how songs come to me, sometimes a phrase at a time. I had 'the day that Billie Joe McAllister jumped off the Tallahatchie Bridge' written on my phone pad for two or three weeks before I did any more to it."

"Then I sat down and completed the song in four hours. I always wanted to write," she continued. "I wrote the first song that I can still play when I was seven years old. It's called 'My Dog Sargent Is A Good

BOBBIE GENTRY pictured while making her BBC 2 series, which finished last week.



## Flops haven't cost BOBBIE any sleep

Dog" and I sang it on one of my recent TV shows."

I interrupted to ask Bobbie if she had any reaction to the newly-ended BBC 2 series. "Yes, I've had some letters from fans in England," she told me. "All of them said they loved the shows, but then I don't suppose they would have bothered to write if they hadn't liked them."

"Actually I do get quite a lot of mail from England for some reason. I'm glad, I've a lot of nice memories from my visit earlier in the year."

"My big hate is being categorised," she said. "and I guess a lot of performers feel the same way. I'm lucky in that 'Billie Joe' was that sort of song which couldn't be classified."

"It was a big seller in the national charts. It made the r&b charts and also the country charts, which just goes to prove that putting

things into boxes is rather absurd.

"So I like to work with orchestras, then sing with my guitar, just to do something different. It does look as though I'm going to be known for a long time as the 'Billie Joe' girl, until I come up with something of my own that does even better."

Much in demand for TV dates, as well as concert, theatre and cabaret work, Bobbie finds that she has virtually no time to herself. But she isn't unduly worried about it.

"Music is my life," she told me, "and as long as music is taking up most of my life, I'm happy."

"I won't be having any time off until November, when I'm hoping I'll be free for three weeks, and I plan to come to England for a while. I'll catch up on some of those lovely little restaurants you have in London."

# Down on the town



CHUCK JACKSON  
Goin' Back To Chuck Jackson  
T.M.L./STML11117



DIANA ROSS AND THE SUPREMES  
Let The Sunshine In  
T.M.L./STML11114



DAVID RUFFIN  
My Whole World Ended  
T.M.L./STML11119



EDWIN STARR  
25 Miles  
T.M.L./STML11115



MARVIN GAYE  
M.P.G.  
T.M.C./STML11119



DIANA ROSS AND THE SUPREMES  
WITH THE TEMPTATIONS  
The original soundtrack from TCB (Takin' Care Of Business)  
T.M.L./STML11110



THE TEMPTATIONS  
Cloud Nine  
T.M.L./STML11109



FOUR TOPS  
Four Tops Now  
T.M.L./STML11113



# JOHN and GEORGE tak exclusively to NME

## Alan Smith's BEATLE SCOOPS

## George: I'm not competing with John and Paul



## John: We've formed a new group!

**G**EORGE HARRISON talking about his songwriting on the new Beatles album, "Abbey Road," and his future plans as a composer. "I believe that if I'm going to sing songs on record, they might as well be my own. And I also feel you can say more in two minutes of a song than in ten years."

"The first song I ever wrote was in Bournemouth, and it was 'Don't Bother Me.' It wasn't very good, but I was sick in bed and I thought I might as well write something, and it went on our second album.

"The most difficult thing for me is following Paul's and John's songs. Their earlier songs weren't as good as they are now, though, and they obviously got better and better, and that's what I have to do.

"I've got about 40 tunes which I haven't recorded, and some of them I think are quite good. I wrote one called 'Art of Dying' three years ago, and at that time, I thought it was too far out. But I'm still going to record it.

"I used to have a hang-up about telling John and Paul and Ringo I had a song for the album, because I felt mentally, at that time, as if I was trying to compete. And in a way, the standard of the songs had to be good, because theirs were very good.

"Another thing is, I don't want to be recording rubbish for my sake . . . just because I wrote it.

"And on the other hand, I don't want to record rubbish, just because they wrote it. The group comes first.

"It took time for me to get more confidence as a song writer, and now I don't care if they don't like it. I can shrug it off.

"Another thing with the Beatles is, it's sometimes a matter of whoever pushes hardest gets the most tunes on the album.

"Then, it's down to personalities — to whoever's going to push. And more often, I just leave it until somebody would like to do one of my tunes. . . ."



**GEORGE HARRISON** — one of the latest pictures, which make him look almost like a Holy man himself.

# ABBEY ROAD ALBUM TRACK-BY-TRACK

**A YOUNG** lady wrote to Radio One's "Scene and Heard" at the weekend, her heart full of hate, her pen dipped in vitriol, and her message was that record reviewers and d-j's were drivelling fools who praised and played every Beatles record in a state of mindless adulation.

It's sad, really, because the days of "fab gear" are long gone, and with a little serious research she may have realised herself to have been talking through her het-up hat. Honest assessment . . . that's the order of the day. And we're all the better for it.

Having said that it also has to be said that the new Beatles Apple LP "Abbey Road," is released next week . . . it's beautiful blistering music . . . it's something of "Revolver" . . . it's something all its own . . . it exceeds the double album and parts of it touch the heights of "Sergeant Pepper."

## Original and honest

Even where it dips, show me any other group packing so much originality of composition and honest pop music on to one album. Show me!

**TRACK ONE SIDE ONE** is a rumbling, rolling piece called "COME TOGETHER" with a rapping Lennon vocal, down-on-the-ground bass and a jerky stop-go flow helped along by the thumping Ringo drum. There's no other way to describe it: it's fun, and it's probably the funkiest thing the Beatles have ever done. Nice words, too, and quite my eyeballs to them.

"HAT IS SOMETHING" — something in the way mono-voices me . . . floating, rolling merrily, virtually about the best thing he's ever written, sadness in a crying blend of piano and strings.

Now McCartney does his catch-chunk, chunk-a-chunk through the instantly remembered story of "MAXWELL'S SILVER HAMMER," which seemed to fall down his head every time poor old Max waxed in the direction of something to describe it. It's fun, and it's probably the funkiest thing the Beatles have ever done. Nice words, too, and quite my eyeballs to them.

"HARE KRISHNA" — all flutters and echo and a big slow solo open-voiced McCartney and those single guitar snatches they used to do with the one-note piano and the "pop-hop-chew-wop-wop" voices at the back. Then into a tumble of drums and heavy stuff, and then back to the solo and P. McC. even doing a little Richard falsetto. This took me back to the Gays of trying to get Laxxy on 308, 1958.

**Track 5 Side One** is a strong song to sing along by Ringo. "OCTOPUS GARDEN" — one for the bachelors-boys, this. The best thing he also has written, and a number destined for thousands of plays by Ed Stewart. Catchy indeed — and you whistled "Yellow Submarine" first time, this is for you.

**Track 6 Side One** is a strong song to sing along by Ringo. "OCTOPUS GARDEN" — one for the bachelors-boys, this. The best thing he also has written, and a number destined for thousands of plays by Ed Stewart. Catchy indeed — and you whistled "Yellow Submarine" first time, this is for you.

**Track 7 Side One** is a strong song to sing along by Ringo. "OCTOPUS GARDEN" — one for the bachelors-boys, this. The best thing he also has written, and a number destined for thousands of plays by Ed Stewart. Catchy indeed — and you whistled "Yellow Submarine" first time, this is for you.

**Track 8 Side One** is a strong song to sing along by Ringo. "OCTOPUS GARDEN" — one for the bachelors-boys, this. The best thing he also has written, and a number destined for thousands of plays by Ed Stewart. Catchy indeed — and you whistled "Yellow Submarine" first time, this is for you.

**Track 9 Side One** is a strong song to sing along by Ringo. "OCTOPUS GARDEN" — one for the bachelors-boys, this. The best thing he also has written, and a number destined for thousands of plays by Ed Stewart. Catchy indeed — and you whistled "Yellow Submarine" first time, this is for you.

**Track 10 Side One** is a strong song to sing along by Ringo. "OCTOPUS GARDEN" — one for the bachelors-boys, this. The best thing he also has written, and a number destined for thousands of plays by Ed Stewart. Catchy indeed — and you whistled "Yellow Submarine" first time, this is for you.

**Track 11 Side One** is a strong song to sing along by Ringo. "OCTOPUS GARDEN" — one for the bachelors-boys, this. The best thing he also has written, and a number destined for thousands of plays by Ed Stewart. Catchy indeed — and you whistled "Yellow Submarine" first time, this is for you.

**Track 12 Side One** is a strong song to sing along by Ringo. "OCTOPUS GARDEN" — one for the bachelors-boys, this. The best thing he also has written, and a number destined for thousands of plays by Ed Stewart. Catchy indeed — and you whistled "Yellow Submarine" first time, this is for you.

**Track 13 Side One** is a strong song to sing along by Ringo. "OCTOPUS GARDEN" — one for the bachelors-boys, this. The best thing he also has written, and a number destined for thousands of plays by Ed Stewart. Catchy indeed — and you whistled "Yellow Submarine" first time, this is for you.

**Track 14 Side One** is a strong song to sing along by Ringo. "OCTOPUS GARDEN" — one for the bachelors-boys, this. The best thing he also has written, and a number destined for thousands of plays by Ed Stewart. Catchy indeed — and you whistled "Yellow Submarine" first time, this is for you.

**Track 15 Side One** is a strong song to sing along by Ringo. "OCTOPUS GARDEN" — one for the bachelors-boys, this. The best thing he also has written, and a number destined for thousands of plays by Ed Stewart. Catchy indeed — and you whistled "Yellow Submarine" first time, this is for you.

**Track 16 Side One** is a strong song to sing along by Ringo. "OCTOPUS GARDEN" — one for the bachelors-boys, this. The best thing he also has written, and a number destined for thousands of plays by Ed Stewart. Catchy indeed — and you whistled "Yellow Submarine" first time, this is for you.

**Track 17 Side One** is a strong song to sing along by Ringo. "OCTOPUS GARDEN" — one for the bachelors-boys, this. The best thing he also has written, and a number destined for thousands of plays by Ed Stewart. Catchy indeed — and you whistled "Yellow Submarine" first time, this is for you.

**Track 18 Side One** is a strong song to sing along by Ringo. "OCTOPUS GARDEN" — one for the bachelors-boys, this. The best thing he also has written, and a number destined for thousands of plays by Ed Stewart. Catchy indeed — and you whistled "Yellow Submarine" first time, this is for you.

**Track 19 Side One** is a strong song to sing along by Ringo. "OCTOPUS GARDEN" — one for the bachelors-boys, this. The best thing he also has written, and a number destined for thousands of plays by Ed Stewart. Catchy indeed — and you whistled "Yellow Submarine" first time, this is for you.

**Track 20 Side One** is a strong song to sing along by Ringo. "OCTOPUS GARDEN" — one for the bachelors-boys, this. The best thing he also has written, and a number destined for thousands of plays by Ed Stewart. Catchy indeed — and you whistled "Yellow Submarine" first time, this is for you.

**J**OHNNY LONNEN decided to fly to Canada for the weekend — you know how he is — and when he and Yoko Ono, to Eric Clapton, Klaus Voorman and drummer Alan White got to Toronto they appeared at a rock 'n' roll revival and had a fantastic time singing all the old rockin' raves. "The buzz," said John when he got back to London on Monday, "was incredible. I never felt so good in my life."

He was utterly mystified by reports that the "Daily Mirror" and "Daily Sketch" — that "John and Yoko" were booted off the stage.

"All I can say," said John with the words bubbling out at the kick of the experience, "is that more than 25,000 people there, and more 15 didn't like it. I don't know I didn't hear anything . . . it's always the man from the daily paper who does it."

"We thought 'Blue Suede Shoes,' rehearsing on the plane. It was a mad-house! Everybody was really together, it was as solid as — and so we did the 'Money' — 'Dazzle Miss Liza' — but and it was fantastic."

"I was with us with us and tapping up and down doing the peace sign because they knew most of the numbers anyway, and we did a number called 'Cold Turkey' — we'd never done that before. It was a mad-house! Nobody's recorded it yet — it was the first performance and the way Eric and Klaus and Alan, the drummer who used to be with Alan Price — the way we got it together was like we'd been playing for years."

## Flexible

"I think like this is going to be the Plastic Ono Band in the future. I don't know, though . . . it's very flexible."

"The whole thing was a laugh, because I got the call at nine o'clock on Friday night, left Saturday morning at 3 a.m., and before they'd even begun to get the plane together!"

"It was a fantastic bit. Little Richard, Chuck Berry, Gene Vincent, Bo Diddley, and the Doors. And Yoko did a number which was half-Beatles, half-Plastic Ono. It really freaked 'em out! And after Yoko had been on about a quarter of an hour, we got our arms going like the clappers and had a snore in the middle of the performance. The whole crowd was chanting 'Give Peace a Chance'."

"I was really able to say hello to Richard on the way in and then he said 'Hello, George.' I was really watching us on stage and he was crying. It was such a relief. He had wanted to take part in the Hyde Park free concert on September 5 — which was cancelled — and that performance now gave him a great kick and he'd like to do it again."

"We may even bring our own boozers. Everywhere we go, we'll have a resident team of boozers to help us out!"

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# Krishna nit spreads religion

**I** JOINED AN Apple Records' "Magical Mystery" coach tour recently and ended up squinting on the moist grass on a lawn in Sydney, bathed in the breeze by the flapping canvas of a marquee which also contained a fully-mounted Beatles George — open-mouthed fellow members of the Press; and an assortment of seemingly sincere bald-headed gentlemen who cried "Hare Krishna, Hare Krishna, Hare Krishna, Hare Krishna" over and over again.

It was quite a day. I transcended them in the search for higher states of consciousness. "I go to an ordinary church of England or Roman Catholic church is quite nice," added George, "but they don't show you how to achieve Christ-consciousness. They tell you about it but they don't show you the way. Every man is basically Christ-conscious . . . but due to the association of the material world, many lose it. . . . Actually, I feel more drawn towards Hinduism than anything else. It was through Hinduism that I learned about Christ. Christ was really a yogi."

According to the Krishna Temple's spokesman in Britain — an amiable American who now calls himself "Gopi" — it means that the 17 members of the Temple here believe in any public display of — including their influence. Records are only part of the picture.

**Follow-up**

He told me this week that they already have plans for a follow-up — a "concert" of the sort of these chants have what it takes to be a hit. They have already lasted thousands of years. "I would say some of them even have a jazz about it."

Members of the Temple say they use the Hare Krishna mantra or song (It literally means "I am devotee") to start a mental vibration which will give them a "pure consciousness" and cleanse all their misgivings.

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**TAIL-PIECES**  
 by *The Alley Cat*

NOT since first explosion of **Beatles** in America have British singles failed so badly there. Current Top 30 includes only **Tom Jones** and the **Rolling Stones** — but no rising hits in next sixty positions! . . . U.S. critics going overboard for Barry Gibb's new vocal discovery **Samantha Sang** . . . Same title, different song: **Bobbie Gentry's** hit here and **Tom Jones's** U.S. success. . . .

Next week when **Engelbert Humperdinck** plays **Hollywood** theatre, **Zager** and **Evans** in supporting cast besides **Lionnie Donegan** . . . Gold Disc for **Robin Gibb's** "Bell" world sales . . . **Jimmy Savile** had long discussion with **Enoch Powell** last Thursday . . .

Their next singles: **Crosby, Stills and Nash** "Judy Blue Eyes" and **Dusty Springfield's** "Land of Make Believe" vs **Burt Bacharach-Hal David** composition . . . New **Cliff Richard** hair-style for **Tommy Roe** . . . 1969's most recorded song: **Bobby Russell's** "Little Green Apples" . . .

Fifth child for **Frankie Avalon's**

wife — a son . . . In Las Vegas, **Nancy Sinatra's** show saved by **Osmond Brothers** . . . Married again: **Al Martino** . . . U.S. comedian **Pat Paulsen** currently star-billed over **Lulu** in Las Vegas . . . **Wrenn's** Manfred Mann's terms too steep for **Ian Ralfini** at **Warner-Repriece**? . . . Next **Joe Dolan** LP includes an **Alma Cogan** composition . . .

Death of **Perry Como's** former musical director **Mitchell Ayres** . . .



DEEP PURPLE (l to r) IAN PACE, JON LORD, RITCHIE BLACKMORE, IAN GILLAN and ROGER GLOVER with MALCOLM ARNOLD.

THE ways things are going it looks as though pop groups are beginning at last to take their music a lot more seriously instead of relying almost solely on banal lyrics and primitive rhythms. The latest good sign is **Deep Purple's** forthcoming concert at the **Albert Hall** on **September 24** with — of all things — the **Royal Philharmonic Orchestra**.

Some weeks ago the **Nice** appeared at **Plumpton** with an orchestra conducted by **Joseph Pever**, conductor of the **New York Philharmonic**. **Deep Purple** have roped in the **RPO** and its conductor **Malcolm Arnold** for a Concerto for Group and Orchestra which was written by their organist **Jon Lord**.

Jon told me: "It's important not to be pretentious, the piece could have fallen between two stools and not made it. One has tried to do it in an enjoyable way so that neither faction will be offended by what they hear, an initial sense."

"I'm more interested in the soap but there's a tremendous amount of enjoyable and emotional release in classical music. A lot of my generation don't believe this, but it's as exciting as the pop world. It's not stuffy."

The concert will begin with a symphony written by **Mr. Arnold**, then **Deep Purple** takes the stage for these numbers before the group and the orchestra team up for the entire second half.

The event is being filmed by **British Lion** and the proceeds are to go to charity. **Producer** **John Boulton**, the joint managing director of the film company commented: "Jon has bridged the generation gap and that, to me, is the exciting thing about it."

The **Deep Purple** concert will be followed on **October 17** by the **Nice** again, this time at **Croydon's** vast **Fairfield Hall** with the full-strength **London Symphony Orchestra**, with **Joseph Eger** conducting.

RICHARD GREEN

A son for **Bobby Rydell's** wife . . . Who said **Barry Ryan** was the biggest thing since **Hitler** in Germany? . . . Besides **her** album, when names announce **Bernard Delfont** for **Royal Variety Show**, expect **Tom Jones** and possibly **Bobbie Gentry** . . . **London Week-End TV**, **Tito Burns** considering series featuring **Clodagh Rodgers** . . . Best wishes to **EM**, **Mike Regan** for speedy recovery . . .

How long before **Paul Ryan** makes vocal come-back? . . . **Harold Davison** planning another **Tony Bennett** tour here with **Count Basie's** orchestra . . . Not surprisingly, **Tom Jones** refused to deputise for **Dionne Warwick** at **Las Vegas** . . .

Isn't **ATV** chief **Sir Lew Grade** considering another **Liberace** series? . . . Veteran British singers **David Whitfield** and **Anne Shelton** both Canadian favourites . . . Expect **Frank Sinatra's** first LP with **Ella Fitzgerald** . . . **Pantomime** for **Frank Ifield** at **Wolverhampton** . . . **Mary Hopkin** returning to publicist **Chris Hitch** at his own request . . . If **Tony Blackburn** formed a group with **Tony Brandon**, suitable title could be **Amen Corny!** . . . "Suspicious Minds" (next **Elvis Presley** single), considered by **Maurice King** his best-ever . . . Not **Four Seasons** now recording for **Bob Crewe's** label . . . On next LP,

**ANSWERS TO LAST WEEK'S POPWORD**

ACROSS: 4 **Shadows**; 5 **Fairport**; 9 **Dreana**; 10 **Phil Evey**; 12 **Eari**; 14 **Reparata & The DeLons**; 15 **Nut**; 18 **Strap**; 20 **Bob Lind**; 21 "Idea"; 22 **(Stevie) Wonder**; 26 **Line**; 27 **Marc (Bolan)**; 28 **Satin**; 29 **Lee (Hazlewood)**; 31 **Symbols**; 32 **Stay**; 33 **Herb Alpert**; 38 **Idaho**; 39 **Tremelco**; 40 **Singers**.

DOWN: 1 **(Johnny) Cash**; 2 **Bret**; 3 **Convention**; 4 **(Ally) Stark**; 5 **Andy (Williams)**; 6 **Opera**; 7 **Small**; 10 **Peddlers**; 11 **Island**; 12 **Ella**; 13 **RCA**; 16 **Usher**; 17 **Rid**; 19 **Price Set**; 22 **Benny Zager**; 23 **Wine**; 24 **Neod (Miller)**; 25 **Dianne**; 26 **Tray (The Pink)**; 29 **Art (Garfunkel)**; 32 **Swiss**; 33 **Alain (Delon)**; 34 **Freis**; 35 **Hope**; 36 **(John) Ford**; 37 **Room**.

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Long wait for **Harmony Grass's** new single . . . **Lee Hazlewood** and blues singer **Joe Williams** make acting debuts in **Richard Widmark's** "Moonshine War" film . . . **Will Bee Gees** hit by retitled by **Robin Gibb**, "Gotta Get A Message To Hugh" . . .

When **Pearl Bailey** leaves Broadway "Hello Dolly," **Danny La Rue** may take over . . . **Blind Faith** could rename themselves **Grumble Pie** . . . How about **Crosby, Stills and Nash** hit retitled for **Dusty Springfield**, "Mascara Express" . . .

Italian reader **Lynne Appleton** is convinced **Chad and Jeremy** are masquerading as **Zager and Evans** . . . His first label **Lionnie Donegan's** next—**Decca** . . . In first of **Tom Jones' new U.S. TV** programmes, **Tony Bennett** and **Vikki Carr** sing with him . . .

Major surprise in forthcoming **Tom Jones** film plans expected . . . Music publisher **Cyril Simons** has visited **Gordon Mills** in Nashville . . . Are **TV** programmes planned by **Ronan O'Rahilly** on **625** Car-line? . . .

In Las Vegas, **Nancy Sinatra's** show includes **Mae Davis**, co-writer of **Elvis Presley's** "Ghetto" . . . Current **U.S. Tom Jones** hit penned by **Lionnie Donegan**. Can you name **George Harrison's** next Indian rope trick? . . .

In **Hollywood**, **Herb Alpert** seemed displeased when **Bernie Kinn** said he resembled **Tom Jones** . . . Veteran singer **Julius La Rosa** recording again under **Bob Crewe's** direction . . . Don't expect **Bobbie Gentry** to be named among **Anita Harris's** favourite singers . . .



Infantipiscing — **John Davidson's** wife . . . In October, **Petula Clark** guest star on **Herb Alpert's** U.S. TV show . . . Her version of **Temptations' "Get Ready"** first **Ella Fitzgerald** reprise single, which **Smokey Robinson** composed. "Helpless," **Jackie Wilson's** next single . . . **Dean Martin** could retitle **Stevie Wonder's** hit, "My Sherry Amore" . . . Comedian **Jack E. Leonard** cracked: "When it comes out of his father's throat, **Frank Sinatra Jr's** voice sounds good!" . . .

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

ACROSS:

1. Interracial group
2. Paul Simon's dog (3, 5)
3. Tim Rice composition (2, 3)
4. Show Me singer
5. Isle of Wight stars with Dylan
6. A bong drummer
7. "Piggies" was one of his songs
8. U.S. girl singer, or two (2, 3)
9. Girls' band
10. Peter the nobody
11. Dean Cain's national ad dress maybe
12. Despite name, his drums solo, are of drum variety
13. and 22 down. Pop son of female singer
14. Plunk (6, 4)
15. Former Thom vocalist
16. Titled jazzman
17. Eric was, so was Jimmy
18. Kenny's jazz
19. It short, 3 reverberating group
20. Famous club
21. "Curly" writer
22. "Ogden's Nut Goodie"
23. Brian the organizer

DOWN:

1. The place for records (4, 7)
2. Plays with Carl Douglas and Mike (2, 7)
3. Faces of love
4. Trumpeter
5. April Love's singer
6. "Diamonds" star
8. West Indian music
9. Mr Ten Per Cent
10. Had hit with Jeff Linkins Ten Years After, or "Baby Cow"
11. "Knock On Wood" hitmaker (15, 5)
12. See 26 across
13. Latest single
14. "Shangri-La"
23. Paul Revere's hit (2, 7)
24. Love Affair hit (3, 5)
25. El's middle name
26. Woodwind instrument
27. "Ma If" "Deep Purple" team
28. Ska hit (2, 3)
29. Bachelor
30. Trogl

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