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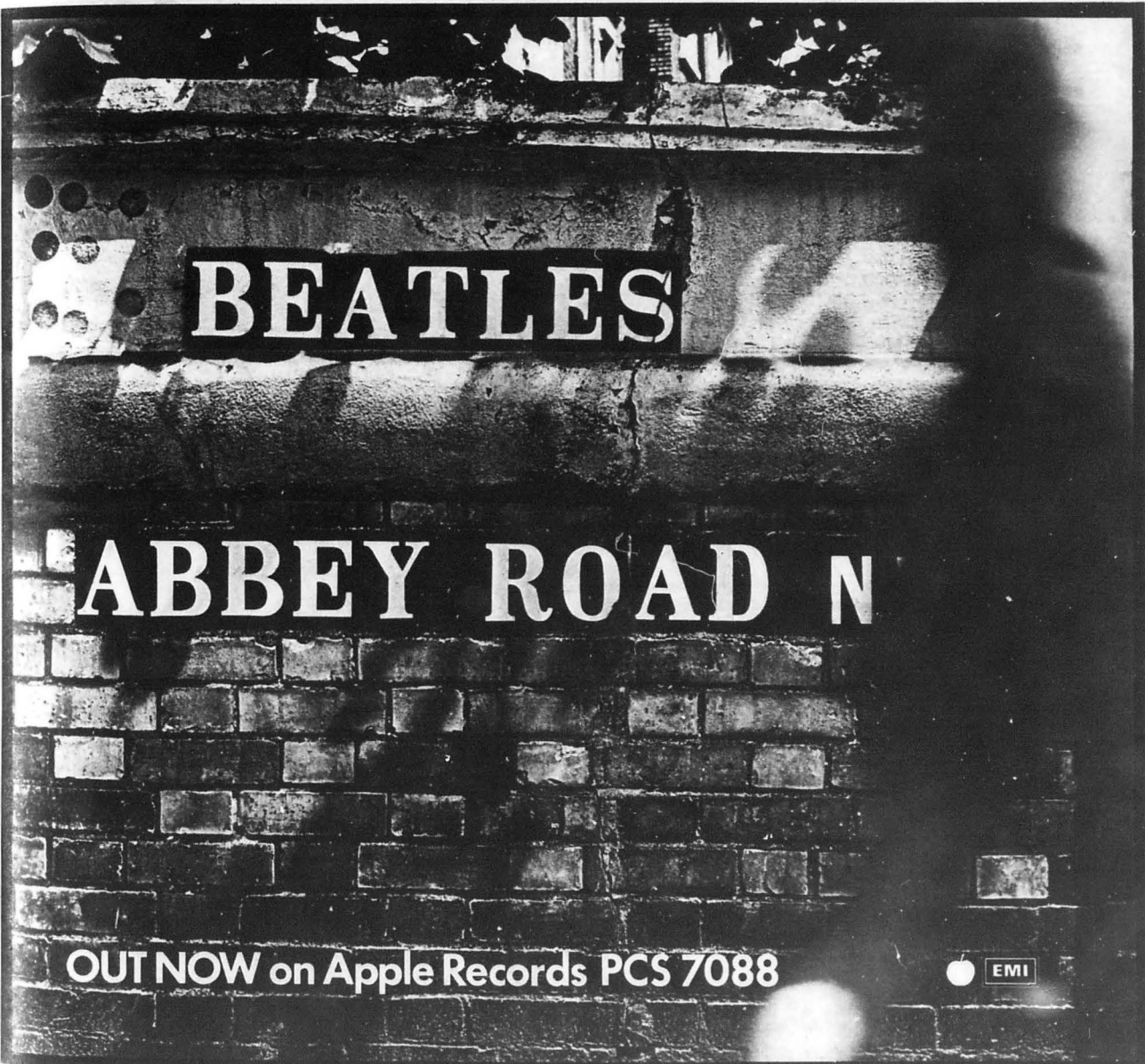
TOP POP NEWS

**TEN YEARS AFTER LP
track-by-track
Equals • Peddlers**

**JANE
BIRKIN
At home
pictures**

**TONY JOE WHITE's
Sensational American Hit
POLK SALAD
ANNIE
ON MON 1031**

NO. 1185 Week ending September 27, 1969
WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER



OUT NOW on Apple Records PCS 7088



Concluding ALL THINGS EQUAL By GORDON COXHILL

DERV GORDON

"GIVE me your phone number, and we'll paint the town red one night." That's Derv, perhaps the most affable in a very affable bunch of people. Only five foot five, his personality is worth another three inches to him; happy, seemingly carefree and a dynamic performer on stage.

He enjoys recalling the time they missed a flight home from Germany because the authorities had moved Merich airport overnight.

"They are building a stadium for the next Olympics and they forgot to tell us we had to go to Nuremberg airport because Munich was closed."

He now jokes that they should have followed "Baby come back" with "Silly Silly" rather than "Laurel and Hardy" but he doesn't bear any grudges.

If those records in between had all been smashes, we would have been one of the biggest names about at the moment, but there again, perhaps our life span would be shorter.

Why managed to keep our eye price up at the same time, we still park in the crowds, and we can still work four or five nights a week. In these times, with dance halls closing down, that's really as much as you can ask for.

Eddie, a somewhat zany comedian, comes naturally to Derv but he never intended to combine humour with his singing, until he met up with an actor who managed them for a while.

"He told me I should concentrate on all-round entertainment, strive for something like Sammy Davis and Frank Sinatra. This guy is almost like a fortune teller. I still go and see him sometimes and we talk things over."

If Derv used to worry about records, the group's performance, his money, their money, girls, food and health, in fact there wasn't much he didn't worry about. Today he has learned to take life as it hits him, or rather to jump over the big waves and ride along with the small ones.

I've got a lot to be thankful for. I'm glad I've had hit records, I'm glad I've been on television, and I'm glad I've given some people

CRASH CANCELS EQUALS DATES

"THE latest news of the Equals, whose Bentley car veered off the autobahn in Germany in the early hours of Monday morning, is that guitarist Eddie Grant is expected to be in hospital for another eight days (at press time, Wednesday) with leg lacerations and a spinal injury and all the groups dates have been cancelled up to October 8. Road manager Mike Parrish, who was driving the car at the time of the accident, and the remaining members of the Equals were expected to return home yesterday, Thursday.

The group were on their way to Bremen to appear on the Beat Club TV show.



Chatting back stage at the Royal Albert Hall on Friday are JOHNNY NASH, over here for the Caribbean Music Festival (see page 13), IRMA FRANKLIN, sister of Aretha, and WILSON PICKETT, who gave a dynamic performance at the venue that evening supported by Irma who hasn't yet made the standard of her famous sister. Johnny Nash made a surprise appearance during Wilson's act when he belted out in a raving version of "Land Of A Thousand Dances," the closing number. A great soul show and because of its success Wilson plans to return for tour here next year. See centre pages.

turn on fat mattress



Takes life as it hits him

some pleasure. If a record comes out and flops, I think well, there's always the next one."

He doesn't look down on the 13 and 14 year olds who scream all through an Equals show, but he realises it is a waste of time trying to say anything to them. "I don't condemn them for it, that's their

reaction to us, that's what we make them do, and I'm glad."

"Then there are the older people who come to see us. They stand behind and want to be entertained. They are more critical, and I suppose they are the ones we must try and communicate with."

Up until now, Derv has never thought of himself as being anything else but one fifth of the Equals. However, he does know that the group won't last for ever, and he acts accordingly, by writing songs.

"I'm writing more than ever, but it's difficult because I don't play any musical instruments. That's why I have to work so closely with Lincoln."

What he was saying to you about being friends more than brothers, that's perfectly true. I used to write quite a bit with Eddie, but he prefers to go out on his own, and anyway, I can communicate a lot better with Lincoln.

Derv made the fact that the group has at least three front men a great help. There's Line, the raver of the group, dancing and always on the move. Eddie is a natural extrovert and the kids love him. I tell the jokes and the funny introductions. Pat has started to join in the visual side of the act, and that only leaves John, who, of course, has to stay at the back.

"Mind you, Eddie took us all by surprise one night and decided to have a bash on the skins. John came out in front and enjoyed himself being about."

Derv finds himself watching comedians as well as musicians now, classics like the Marx Brothers, Frankie Howerd and Charlie Chaplin.

"Somebody once told me that what ever an artist is like there's always something you can learn from watching."

JOHN HALL

JOHN, at 22 the eldest member of the group, formed the Equals more or less because he couldn't be happy stuck in one place. He loves travelling, meeting fresh faces, and the uncertainty that faces him with every new day.

"I had quite a few jobs after I left school, but none of them suited me. I've been a car salesman, electrical engineer, and I almost joined the Merchant Navy but I failed on my eyesight."

"If the Equals came to an end, I could do other things, but I couldn't go back to working for anybody again, I'd rather kill myself."

John doesn't recent not being the centre of attraction in the group although it was his idea, because he realises that without the others, there would be no group.

"I stopped looking on it as MY group a long time ago," he says. "It's a joint effort all the way round."

"The reason there is so much togetherness in the Equals is because we've come up together from the days when all we were earning went towards paying off the RP on the gear."

"In those early days, when we were playing local community centres, weddings and youth club dances, we took home about fifteen pounds a gig. Each? You must be joking, that had to be shared out. But we've had the pots to stick it out, and now we are beginning to reap the rewards."

The first harvest came from Germany. At one time John looked upon a tour of that country as "going home."

"The German kids are pretty hairy in what they want. They still like the heavy, thumping beat, and simple uncluttered lyrics."

When we had that spate of releases in Britain, it happened ten times as much in Germany. Eddie Cochran's "Sahmarnie Blue" went right up to about No 3 in their charts.

Slip-ups

"We rely on the visual side as well, and the Germans can appreciate our humour without really understanding the language."

Mind you, English is taught in all the schools over there and we were quite surprised at the high standard of English among the kids.

More than anybody, John is aware of the group's limitations, but knowing that even the oldest part of his business make mistakes, he isn't unduly worried about his own.

"It would be nice to sit back and say that I've achieved perfection in something, but it will never happen. I think most people are afraid of perfection anyway, what's the point of going on if you reach it?"

"We make slip-ups on stage, but I don't think it's our fault. They have so many things to watch and



I'm the clown of the group

listen to, a mistake would have to be very obvious for them to pick up."

If the Equals have taken anything from anybody, John thinks, that James Brown has been an overriding influence. "He's so tight, everything about him is together. Eddie and Lincoln saw him a long time ago and I think they picked up a few things from him."

"We've seen lots of humour groups, but we haven't taken anything from them. Most of our comedy on stage is improvisation, we just make it up on the spur of the moment. That's what makes it so exciting for me."

At the moment, John is looking for a house to add to his peace of mind. "When I see the tax bills coming in, I get a bit worried, but once I've got this house, I'll feel a bit more secure."

"I'm an only child, and I know that one day my parents' house will be mine, and it's worth eight or nine thousand, but I feel the

need to get my own, just so that I know I've worked for it and earned it myself."

His records also allow John to write. "I am very busy when we have a single released, and I don't go off until I see it was up on the charts."

John's job on stage is to set the tempo, off stage, he admits to being the clown of the group, acting on impulse, and sometimes, when he tells the others are getting his heads off.

I suppose it's a relief after being right at the back, sitting behind the others, to see how it is. I'm not really conscious of it. I just do things to make me and don't realise they are funny until they burst out laughing at me."

Two years ago, filling in a line form, John listed his ambition as: to have an international hit, to be a millionaire, to be successful, and to be a millionaire. He has already accomplished the first. I'm sure he possesses the courage to succeed in the second.

OCTOBER 26

Your own pop DIRECTORY
Greatest ever pull out guide!

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PLUS * How to keep you cool
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HUMBLE PIE EXPECTED TO GET KNOCKED

MARRIOTT cottage — with its white walls and black beams a greetings card scene come to life — is half 15th Century, half 19th. Its master, on the other hand, is a good bit in advance of the 20th as he stomps about his domain in a long white nightshirt looking like a hip version of Wee Willie Winkie.

So it was that I found Steve, with his lady wife Jenny and drummer Jerry Shirley, on a sunny Monday afternoon at the bizarre Marriott outpost in Essex, after a drive out in a limousine laid on by Immediate.

A hit single, a successful album and several eventful gigs — not to mention a couple of controversies over comparisons and unfortunate labels — have passed through the lives of Humble Pie since my last visit.

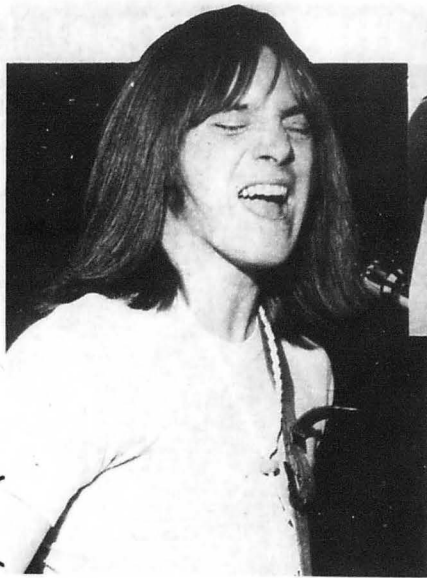
"People have accepted us far quicker than we thought they would," said Steve as we climbed the winding stairs to a room in the 15th Century half of the cottage and talked over the sounds of Booker T. and the MGs — ("The Small Faces one and only influence").

"I expected a bigger slugging than we got, simply because the Press had built us up and the public would want to pull us down. But they certainly accepted what we were playing on record."

Let's face it. "Natural Born Bugie" was never intended as a serious mind blow. But if they pick up on that then we stand a good chance of doing whatever we want to do in future.

It wasn't a commercial single. We put it out because we liked it. We

STEVE MARRIOTT in action, face screwed up in typical pose, and right HUMBLE PIE relaxing (l to r) JERRY SHIRLEY, Marriott, GREG RIDLEY and PETER FRAMP-TON.



guitar, as a Chuck Berry thing for a back track that sounded great. I literally wrote the words in ten minutes. They're nothing and the top line is rubbish. But the back track is great and that's more important to me than the vocal track."

Jenny reappeared. "Won't be a minute, there's a guy at the door wants to give me a writ," said Steve as he left.

Jerry upset

Jerry is as upset as the others over the way the "supergroup" tag has been hung on Humble Pie, feeling that the public's reaction will be to demand: "What the hell's this unknown drummer doing in a so-called supergroup?"

Steve, on his return, had this to say: "Will these people PLEASE stop writing in and saying Humble Pie is not a supergroup because we KNOW we are not."

"But just as bad," he added with the air of a man banging his head against a wall, "are the ones who write in and reply, 'Oh yes they ARE a supergroup.'"

We moved on to the subject of Humble Pie's recently-completed first gigs on the Continent. "The first in Belgium was a bad one," said Steve. "and I won't make any excuses, it shook our confidence a bit to put it mildly."

"But we had some later which were really nice. It proved our band in those countries anyway. We came away thinking 'Yes, Yes, whereas in Belgium it was 'No, NO, NO!' By the time we finished in Germany we were playing really well."

For the group's British tour next month they promise something away from the now virtually dead package format. "Quality not quantity is the aim," said Steve. "We will certainly try to make it both entertaining and different."

Nearing completion — though release will be a couple of months away — is the second album which, say Steve and Jerry, is a lot more produced than the first. "A little more contrived but a lot more relaxed." Jerry and Greg Ridley have made writing contributions and there are only two electric tracks, the rest being acoustic with the group switching sound on instruments.

"We experimented a little more," said Steve. "For instance I play drums and Peter plays drums. Jerry plays piano on some tracks, Greg sings more. That way you get a different feeling from the way each person approaches the instrument."

"Pete plays nice drums," said Jerry.

"Jerry plays nice piano," said Steve.

"There's more clarity on it than the first," continued Steve. "People criticised that for being muzzy but it was meant to be that way because it was like a live thing. We just rehearsed in the hall, rehearsed in the studio and recorded. There's more recording technique on the second."

Unrepresentative

"Again the first was not representative of what we are doing now, more of what we had done because it took a long time to get it out."

"I AM REALLY PLEASED WITH THE SECOND ALBUM, MUCH MORE THAN THE FIRST."

Before leaving I was played several tracks from the album but can't reveal any more about its contents as I was asked not to until it's ready for public hearing.

I would just say that my first visit to hear Humble Pie rehearsing in the village hall near Steve's home left me with a buzz of enthusiasm for what they were doing. Hearing the second album did even more.

'Will people PLEASE stop calling us a supergroup' pleads Steve

By NICK LOGAN

had 'Bugie' and a real moody one that would have showed what we were capable of. We chose 'Bugie' because it was fun, just a rock along thing inspired by Chuck Berry."

"PEOPLE HAVE SAID THAT THEY EXPECTED SOMETHING A LITTLE MORE ORIGINAL FROM US, AND THERE IS SOME JUSTIFICATION FOR THAT. HE WENT ON 'THE NEXT ONE WILL BE MORE ORIGINAL.'"

"The only thing I get upset about is people's ignorance. Like the guy in the Equals who said he played our record and 'Get Back' together and it was the same chords."

"How narrow minded can you get? All Chuck Berry things were the same

three chords, just used in a different format. It is ignorance like that which just hangs me up."

"You only have to listen to Chuck Berry or Bill Black to realise that the Beatles weren't the first to use those chords and won't be the last. People will be doing them ten years from now because they are good sounds."

"Vindictive people and those who should know better are a drag. People who criticise objectively I don't mind."

Jenny appeared with orange juice for all and Steve continued: "The point of 'Natural Born Bugie' was that it didn't lay any schmaltz. It was rock and roll straight down the line."

"PERSONALLY I DON'T THINK IT WAS ANYTHING LIKE 'GET BACK', MORE A DIRECT NICK FROM 'LITTLE QUEENIE' AND I CAN'T OVIN UP ANY MORE THAN THAT."

"But we never took the 'rang that seriously. It just came to me, as I was sitting on the toilet playing my

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Baby, Please Come Back Home

Stax STAX130

THE MOOD MOSAIC

A Touch Of Velvet— A Sting Of Brass

Columbia DB8618

CARLA THOMAS

Unyielding

Stax STAX131

VINCE HILL

Little Bluebird

Columbia DB8616

GRIFFIN

I Am The Nose In Your Head*

*Produced by Alan Price

BELL BLL1075

HAIRBAND

Big Louis*

(The band from the Musical 'HAIR')

*Produced by Alan Price

BELL BLL1076

RAY CHARLES

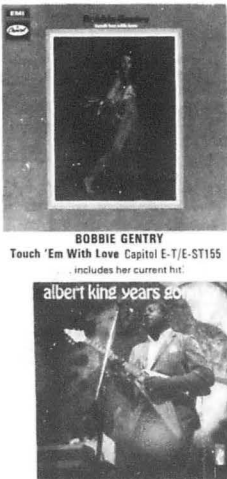
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At home with sounds of love star Jane



IT'S all very well to have a public image of a fun-loving, "anything goes" girl about town, but in private life things can be very different. As in the case of the delectable Jane Birkin whose record "Je T'aime... Moi Non Plus" is at No 2 in this week's NME chart.

Home pictures by STUART RICHMAN

words: RICHARD GREEN

People probably think of her as being exactly like the girl on the record, but I found her very different when I called round to her house very near Chelsea Embankment. She was in the throes of organising furniture and accessories and, at the same time, coping with her three-year-old daughter, Kate, by her marriage to John Barry. On the floor drinking coffee, while Kate made pies out of milk and sugar, and talked about pop music, books and films. Like any girl of twenty-two, Jane is interested in this type of thing but can also speak very seriously on subjects like morality, censorship and obscenity — three things she has had a lot of time to think about since the controversy over the record.

Her house is fairly large and furnished in a modern manner with things like an ancient phonograph, a huge bed and crammed bookshelves. The

colours blend and tend to be bright — a complete contrast to Serge Gainsbourg's Paris home which is almost entirely black!

"We have a lot of completely opposite tastes but we get on so well together. It's odd really," Jane admitted.

Huge plastic tigers littered the back garden (there is no front garden) and Jane finds them "lovely." She laughs a lot at all sorts of things and doesn't really match up to her mood, come-hither promising sales.

Really she's the sort of girl seen in all those swinging London films but with a serious head on her shoulders.



The sort of pose we're used to seeing JANE in (top), as before her record, is poles apart from her home life. One of a pair of toy tigers gets the cuddly treatment. (Bottom left) and (bottom right) Jane chooses from large selection of books.



Above: Could it be that Victorians is coming back? That phonograph really works and JANE seems miles away. It seems an odd device to play an LP on, though. No, she's not her weird-shaped wardrobe.

CHICKEN SHACK FULL OF CLUCKING SOUNDS

STAN WEBB was grinning evilly as he strode into a pub, but no maniacal deeds were going through his mind, he was just dead chuffed about the promising sales of Chicken Shack's new single "Tears In The Wind."

By RICHARD GREEN

Stan wrote the number a few weeks ago. "There's a bit of a strange story there, actually," he volunteered. "We were rehearsing and I was playing this riff and I thought that's rather nice, so I started working on it."

"The others sort of joined in and we got a tune written. I wrote the words a week later and we went and recorded it. We hadn't really got a single at that time, so this just fitted in nicely."

Apart from the single, there's a new Chicken Shack LP called "Hundred Ton Chicken" which is the first time the group has done an album without accompaniment.

"This is our third album, first one without Christine," Stan revealed. "We did it just after she left. We did the first one in two days, the second in three and this one took three weeks on and off."

The next one's gonna be called... "Having completely forgotten the name of the band, Stan yelled the length of the bar to his Liverpoolian publicist and asked what band it was. "It's The National

Jazz Youth Orchestra, twenty piece," shouted young Mr Bill Harry.

"Yeah, that's it," Stan agreed as though he'd known it all along. "We want to do a concert with a big band at the Albert Hall or the Festival Hall or somewhere like that so that we can do jazzy blues — things like 'Let The Good Times Roll'."

"It'll be the group, then the band with the group. I want to get the Dudley Moore Trio, Family and Chris Barber for the first half, a good cross-section. We'll see how that goes, if people like it, and then maybe add a full-time brass section to the group."

"We want to get a feel like Ray Charles, that sort of thing, with the band working with the brass instead of the brass just backing as it usually is."

Chicken Shack should have gone to America for the group's first tour a month ago but there wasn't a record out and all sorts of agency problems arose.

"We're gonna wait and see what happens in the single here before we go to there," Stan told me. "We don't want to go, then find the single going up high and people saying

"where are they?" As long as we get the promotion done first it'll be okay I suppose."

"I'm a bit worried about the violence there, though. I shall stay tucked in my hotel room watching TV when we're not working. It's the getting there, when we get there I'll be able to find out."

"I think we can do a storm there."

I think it's more the way Stan put over. It's gonna knock a lot of people about — leaning about the stage doing our brains in."

Half-time was signalled by the cry "empty your glasses now please. It's well after time." So we all journeyed to a fashionable Wardour Street club.

"I'm spending half my life up here," Stan opened. "Every night, I threaten to go home and get an early night and I finish coming here."

Ah, it's a great life if you don't weaken. However, seeing Lee Jackson at the bar reminded Stan of a gig at the Marquee the other day.

"Keith Emerson played organ and Lee was on bow bass," he pointed out, the grin of satisfaction reappearing on the battered countenance.

"We did 'I'll Be Me' and the audience went wild. It was the best night at the Marquee for ages apparently."

It was good for both groups because it made people realise that two very different groups can get together and do a nice thing. Which is a nice musical event. But of course, Stan being Stan there had to be something else. He added at this stage shaking with laughter. "Oh, and we had champagne on stage. Some blokes jumped up and got it to us and we were popping the corks all over the place. What a laugh!"



CHICKEN SHACK (left to right): bass guitarist ANDY SILVESTER, drummer DAVE BIDWELL, STAN WEBB and organist PAUL RAYMOND.

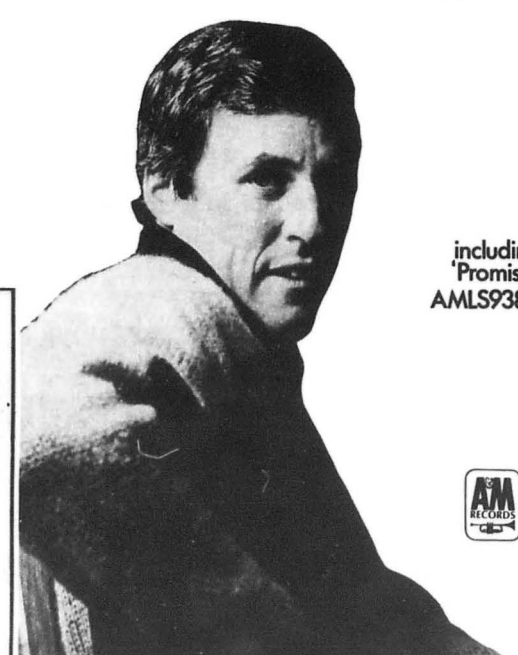


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PEDDLERS: FIFTEEN ABORTS BEFORE BIRTH

says RICHARD GREEN

and then it cost them £800!

FIVE years ago, three confident young men walked into a recording studio and cut a fantastic swinging version of "Let The Sun Shine In." Fifteen singles later, when the trio had just about given up hope of ever getting a big hit, "Birth" made the NME chart — and it cost £800 to plug it just once!

It had been some time since I'd seen the Peddlers so I jumped at the chance to go to Dunstable's Coats Palace to watch them in cahoots.

Former Trevor Morais was his usual wise-cracking self and greeted me with: "I'm a star now, be careful what you say to me." In fact the Peddlers are anything but big time though with the kind of reputation they have and their sort of success they could well afford to be. Seated on low stools, attempted to write our knees under a drink-laden table and talked about the Peddlers' 5th album.

"This is our fifteenth single and now our fifth album," he began. "Nowadays, we're really only making albums and leaving it to the record company to pick singles." He was in Munich when "Top of the Pops" phoned up and said they wanted us for the show. I didn't believe it — I wanted to go out and buy a big floppy hat and all hippy gear.



Trumpet tricks from PEDDLERS (l to r) TREVOR MORAIS, ROY PHILIPS and TAB HUNTER.

"We had to charter a plane to fly to London and back for the show, then we've got a publicist who costs a bomb, and there's a plugger and all sorts of things. In the end, it cost us eight hundred pounds just for that show."

Over the years, the Peddlers have been earning roughly £300 a week each and Trevor says: "As long as you're working and you're on the road it's okay. I'd hate to be in the position of being a great big star and not work."

Of the group's earliest days together, Trevor recalled: "After six months of being together we made 'Let The Sun Shine In' and it got straight in at number 49. We went to

a pub and got drunk. The next week it dropped out and we went back to the pub and got drunk again!" But didn't they tend to get dependent when single after single failed?

"If you took singles very seriously after the amount we've done, you'd go out of your mind," Trevor replied. "We just go on doing our job and seeing what happens."

"All we're trying to do is advance all the time and not get stereotyped. We try to be as original as possible with the arrangements. If we didn't people would say 'Oh yeah, that's the Peddlers, they play that way,' and we try to keep changing so that doesn't happen."

"Birth," which, in my mind, is quite one of the best singles so far this year, was written by organist vocalist Roy Philips who had been watching the news on TV.

"He saw the Vietnam war, then the Dublin business and then wrote it," Trevor explained. "We were going into the studios the next day, so we did it."

Later, Roy joined us at the table and revealed his thinking behind the writing.

"It's not meant to have any deep message, it's just a way of saying 'look, we're one family, if there's a God why does he let all this sort of thing happen?' he pointed out. Which is bound to spark off some

kind of argument about the pro's and con's of religion, but there we are.

It was time for the Peddlers to go on stage. They began with Charlie Chaplin's "Smile," one of my all-time favourites. There's an obvious comparison between Roy and Ray Charles, but Roy's tone is lighter, his humour is broader and his playing less involved. And the way he clips his words is very much his own style.

Tab Martin, who looks like England and West Ham captain Bobby Moore, sits with his bass upright in his lap, rarely showing any expression, just playing well, and Trevor wears an Indian medallion round his neck and is very, very together. Musically, they are about as tight as one could wish.

They also played "People" which swung like mad and the most original and dramatic version of "By The Time I Get to Phoenix" I've heard. "Birth" was moving and got a lot of applause at the beginning.

Trevor went into a long patter routine, concentrating mainly on "camp" jokes and at the end told people: "Don't forget — a friend in need is a pen! Earlier, he had joked: "We left the Philips label because they were going to change our album name to 'Failed Hits!'"

Involved

The show closed with a long and involved version of "Somewhere Over The Rainbow" and it's hard to see how the audience could have been more responsive. Tab, who was anxiously awaiting the arrival of a baby, dashed off and Roy rejoined me.

He confirmed what Trevor had said earlier with: "The only time I get uptight is when we're not booked. People who get straight into the chart every time with every single are lucky. Good luck to them."

It makes a change to hear something like that said without a hint of malice or grudging. It'd be nice to think that the Peddlers won't have to wait another five years for their next hit, too.

Perhaps "Birth" will draw a lot more attention to an act that, while not needing more work, could well do with a few hits if only to enable more people to enjoy it.



SOUNDS NICE, TIM MYCROFT (left) and arranger PAUL BUCKMASTER.

Instrumental Love-in

THERE can be little doubt that the Jane Birkin-Serge Gainsbourg BBC-banned record has been helped up the chart by the continual broadcasting of the instrumental version, "Love At First Sight," by Sounds Nice which joins its "naughty predecessor in the NME's best-selling list this week.

Disc jockey and record promotion man Tony Hall had been eager for some time to record Gun's organist Tim Mycroft and while attending the Antibes festival, he heard "Je T'Aime" and decided that would make a good vehicle for Tim's talent.

He asked Paul Buckmaster to write a new arrangement and strings, guitars and drums were added at the resultant recording session.

At that stage, there was no name for the group, but when Tony played the record to Paul McCartney, the Beatle exclaimed: "Sounds nice" and that was adopted as the title.

An admirer of Jimmy Smith, Tim left Gun last July to concentrate on writing at his Southampton home. Twenty-one-year-old Tim used to play piano with the Freebeaters and met Gun during a Continental tour in Hamburg.

Paul composes both classical and pop numbers and is a former member of the Third Ear Band. He also arranges and plays cello and is responsible for the arrangements on David Bowie's excellent new single, "Space Oddity."

The third member of the Sounds Nice "team" is record producer Gus Dudgeon who has supervised discs by locomotive, the Bonzo Dog Band and David Bowie. He is a unit for further recordings and Tony Hall explains: "The concept behind the group is to fill an overlarge gap in the music scene by creating instrumental albums with a difference." — RICHARD GREEN.

NEXT WEEK

TOM JONES

Super pictures and facts on Britain's top singing star



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First solo record from that big-talent artist...

ESTHER OFARIM
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Catchy, humorous number put over with verve by...

LEVITY LANCERS
Oh Play That Thing MF 1131

VANGUARD PHILIPS MURPHY

NME TOP 30

(Week ending Wednesday, September 24, 1969)

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

THE Original Version

'JE T'AIME... MOI NON PLUS'

JANE BIRKIN & SERGE GAINSBOURG

is available only on **Major Minor**

MM645

KAREN YOUNG

NOBODY'S CHILD

MM625

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

Britain's Top 20 LPs

1	1	AT SAN QUENTIN	Johnny Cash (CBS)	7	1
2	2	BLIND FAITH	(Polydor)	3	2
3	3	STAND UP	Jethro Tull (Island)	9	1
14	4	THROUGH THE PAST, DARKLY (BIG HITS VOL. 2)	Rolling Stones (Decca)	2	4
10	5	NASHVILLE SKYLINE	Bob Dylan (CBS)	18	1
4	6	NICE	(Immediate)	4	4
11	7	2001 SPACE ODYSSEY	London Cast (Polydor)	34	3
5	9	FROM ELVIS IN MEMPHIS	Elvis Presley (RCA)	7	2
10	10	BEST OF GENE P'TNEY	(Stateside)	1	10
7	11	ACCORDING TO MY HEART	Jim Reeves (RCA)	14	2
8	11	LIONEL BART'S OLIVER!	Soundtrack (RCA)	24	4
13	13	LOOKING BACK	John Mayall (Decca)	5	10
14	14	CLOUD NINE	Temptations (Tamla Motown)	1	14
15	15	SONGS FOR A TAILOR	Jack Bruce (Polydor)	1	15
16	16	THIS IS TOM JONES	(Decca)	1	13
17	17	FUNNY GIRL	Soundtrack (CBS)	1	17
16	18	THE WORLD OF VAL DOONICAN	(Decca)	35	4
18	18	BEST OF CLIFF RICHARD	(Columbia)	10	5
18	18	BEST OF THE SEEKERS	(Columbia)	40	1

VIC LEWIS
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ONLY CONCERT APPEARANCE
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JOSE FELICIANO

LONDON PALLADIUM

SUNDAY, OCTOBER 5th, at 8.15 p.m.

Tickets: 42/-, 35/-, 17/6, 12/6
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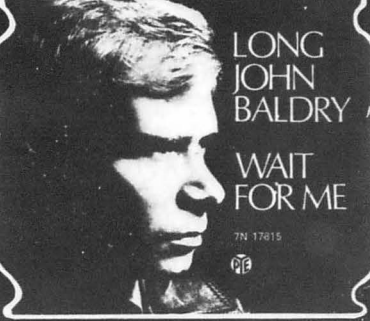
7N 17825



LONG JOHN BALDRY

WAIT FOR ME

7N 17615



FIVE YEARS AGO

- 1 I'M INTO SOMETHING GOOD Herman's Hermits (Columbia)
- 2 WHERE DID OUR LOVE GO Supremes (Stateside)
- 3 RAG DOLL Four Seasons (Philips)
- 4 I WOULDN'T TRADE YOU FOR THE WORLD Bachelors (Decca)
- 5 OH, PRETTY WOMAN Roy Orbison (London)
- 6 YOU REALLY GOT ME Kinks (Pye)
- 7 I WON'T FORGET YOU Jim Reeves (RCA)
- 8 HAVE I THE RIGHT Honeycombs (Pye)
- 9 AS TEARS GO BY Marianne Faithfull (Decca)
- 10 THE WEDDING Julie Rogers (Mercury)

10 YEARS AGO

- 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 MONA LISA Conway Twitty (MGM)
- 6 CHINA TEA Russ Conway (Columbia)
- 7 'TIL I KISSED YOU Evely Brothers (London)
- 8 HEART OF A MAN Frankie Vaughan (Philips)
- 9 SOMEDAY Johnny Mathis (Fontana)
- 10 LIPSTICK ON YOUR COLLAR Connie Francis (MGM)

15 YEARS AGO

- 1 THREE COINS IN THE FOUNTAIN Frank Sinatra (Mantovani) (Decca)
- 2 MY FRIEND Frankie Laine (Philips)
- 3 HOLD MY HAND Frankie Laine (Philips)
- 4 LITTLE THINGS MEAN LOT Kitty Kalten (Brunswick)
- 5 SMILE Nat "Ame" Cole (Capitol)
- 6 GILLY GILLY OSSENFEEFER-KATZENELLENBOGEN-BY-THE-SEA Max Bygraves (HMV)
- 7 IDLE Gossip Perry Como (HMV)
- 8 BLACK HILLS OF DAKOTA Doris Day (Philips)
- 9 SECRET LOVE Doris Day (Philips)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box"

(Tuesday, September 23, 1969)

- 1 HONKY TONK, Archie
- 2 SUGAR, Sugar, Archie
- 3 HONKY TONK WOMEN, Rolling Stones
- 4 EASY TO BE HARD, Dog Night
- 5 LITTLE WOMAN, Bobby Sherman
- 6 JEAN, Oliver
- 7 I'LL NEVER FALL IN LOVE AGAIN, Tom Jones
- 8 RIVER, Creedence Clearwater Revival
- 9 THIS GIRL IS A WOMAN NOW, Gary Puckett & The New Power Generation
- 10 GET NEXT TO YOU, Tompall Spector
- 11 EVERYBODY'S TALKIN', Nilsson
- 12 GET TOGETHER, Youngbloods
- 13 WHEN I DIE, Motherlode
- 14 A BOY NAMED SUE, Johnny Cash
- 15 CARRY ME BACK, Barcala
- 16 OH WHAT A NIGHT, Belis
- 17 I'M GONNA MAKE YOU MINE, Lou Rawls
- 18 HURT SO BAD, Letterman
- 19 SHARE YOUR LOVE WITH ME, Aretha Franklin
- 20 SUSPICIOUS MINDS, Elvis Presley
- 21 HOT LIPS, The Family Stone
- 22 WHAT'S THE WAY LOVE IS, Marvin Gaye
- 23 THINK I AM, Bill Deal and Romelda
- 24 LAY LADY LAY, Bob Dylan
- 25 KERN-O-SABE, Electric Indian
- 26 SOUL DEEP, Box Tops
- 27 SUGAR ON SUNDAY, Chique
- 28 HEART, Jackie De Shannon
- 29 WHAT'S THE USE OF BREAKING UP, Jerry Butler
- 30 WAIT A MILLION YEARS, Gras
- 31 MAKE BELIEVE, Wind

Affair 'no split'

with outsiders trying to run my career. I'm very happy with the Affair, and have no intention of leaving. The fact that I occasionally jam with other musicians, and write songs with Jimmy, at spare time, may give cause for speculation — but there's nothing in it."

Since he is, in fact, being living with the McCullochs in a Berkshire cottage for several weeks, it is possible that he and his brothers will play together on occasions, but only if it does not interfere with his commitments with the Affair.

Andy's suggested departure

from Amen Corner apparently stems from the fact that the group is cutting down on its live appearances. But Corner member Clive Taylor stressed that this is purely an economic measure. Andy himself repeated his denial, printed in the NME three weeks ago that he has no intention of quitting Amen.

A spokesman for Immediate added: "A new Corner single is being rushed out within the next week or two, followed by the group's album — consisting entirely of new material — fortnight later. An overseas tour is also in the process of being finalised."

Fats, Fame, Led and London Sunday shows?

in, Humble Pie, Nice, Fats Domino, Georgie Fame and other artists being lined up for a year-long series of Sunday Lyceum ballroom by promoter Tony Stratton-Smith. It is likely to appear.

ALL FIVE EQUALS INJURED IN CRASH

All five members of the Equals were taken to hospital in Germany early on Tuesday morning when the car in which they were travelling ran off the autobahn in a gale. Eddie Grant has spinal injuries and was detained in hospital but Lincoln Gordon (three broken fingers), Pat Dowd (cracked ribs), Derv Gordon (cut and bruises) and John Hall (multiple bruising) returned to London on Wednesday. The group is cancelling its immediate bookings and further cancellations are possible.

Following on their recovery they record its concert performances. The Equals also plan to undertake selected British concerts before the end of the year, and these will also be recorded. The tapes will then be edited into an "Equals Live in Concert" album for release in the Spring.

Also lined up for the Equals are a one-week promotional visit to New York in mid-November, a series of ten concerts in Israel shortly before Christmas, and a three-week Australasian tour starting in late January.

EX-MOVE & EX-MOODY PEN RINGO STARR MOVIE SONGS

TRAYOR BURTON, former bass guitarist with the Move, and Denny Laine, ex-Moody Blues lead singer, have joined forces to form a new group. This plan was originally mooted some six months ago, and reported in the NME at the time — but the pair have subsequently been concentrating on writing songs, and the idea of the group has only been re-activated. A four-week American tour is being lined up for January by manager Tony Secunda, but no British dates will be undertaken before then.

Jack Bruce plans tour

Ex-Cream guitarist Jack Bruce is planning a series of British concerts after this year's tour of the States, which he is currently in the process of forming. He plans to open the tour at London's Royal Festival Hall in November or December.

Marian Montgomery has a leading role in the revival of Cole Porter's musical "Anything Goes", which opens at Wimbledon Theatre on Monday next (29).

DISPUTE WITH ISLAND RECORDS SPARKS JETHRO LABEL SWITCH

A DISPUTE between Island Records and Jethro Tull's management, Chrysalis, has resulted in the release of the group's new single being postponed. The disc will now be issued on Chrysalis' own label, which the agency had planned to introduce in November — but the launching date is being brought forward to October 10, in order to overcome the stalemate which had been reached with Island. The NME understands Island did not consider the new Tull disc sufficiently commercial for release as a single. The onus for its sales potential is now shifted to the Chrysalis label—which, however, continues to be distributed through Island Records.

At last—BBC buys Elvis spec COCKER IN SARSTEDT TV; NEW DOGG DATE

AFTER months of negotiation, BBC Television this week finally secured British screening rights of the Elvis Presley special. The show was first screened in America by NBC-TV last December, and has subsequently been repeated in the States. As the deal has only just been completed a firm date of transmission has not yet been set, but a BBC spokesman told the NME that the Presley special will be seen here before the end of the year. Furthermore, it will be screened twice, by BBC-1 and BBC-2, although it has not yet been decided which channel will show it first.

Joe Cocker and the Grease Band are joined by Rosetta Hightower in BBC-2's "Peter Sarstedt Show" on Wednesday, October 15. As previously reported, this series begins next Wednesday (1), with the Kinks and Dusty Springfield guesting in the first edition. Fat Mattress and Francoise Hardy are set for the October 8 show.

After BBC-2's current Terry Scott series ends, another Mantovani special is scheduled for Sunday, November 2. The "Show Of The Week" spot then moves in Wednesdays where from November 12, it features Vera Lynn's series of six 45-minute shows.

Family Dogg guests in BBC-1's "Crackerjack" on Friday, October

DEKKER, ROMEO — WEMBLEY RETURN

DESMOND Dekker and Max Romeo have been re-booked for a second Caribbean Festival to be staged at Wembley Empire Pool in November, following the success of last Sunday's event at this same venue. Johnny Nash, who also appeared on Sunday, is being negotiated for the forthcoming show.

No definite date has yet been fixed, but it is almost certain to take place on a Sunday. Two leading West Indian Ska bands have also been booked — Byron Lee and the Dragoners and the Maytels.



LW-TV's popular series "The Saturday Crowd" returned last weekend for a 12-week "Picture in a Picture" during the opening show are the musical regulars (left to right) SUSAN MAUGHAN, THE NEW FACES and PETER GORDENHO.

3. This will enable Christine Holmes, who recently joined the group, to return briefly to the programme in which she was once a resident.

David Frost's current series of Friday and Saturday shows for LW-TV continue until the end of the year. Then, when they finish, he begins a new series of "Frost On Sunday" variety spectaculars in the New Year. In order to accommodate this, it is likely that ATV's "This is Tom Jones" will move to Friday or Saturday in January.

TV DEBUT & BRITISH TOUR FOR NEW MANFRED GROUP

MANFRED Mann Chapter III — the new group which has emerged following the disbandment of the original Manfreds — is to make its TV debut in BBC-2's "Music Now" on Saturday, October 5. The group will feature a track from its forthcoming album, which is expected to be released at the end of October. Manfred will also be interviewed in the show.

David Frost has re-negotiated his contract with Philips Records for a three-year term on a world-wide basis, including the United States and Canada. Manager David Joseph flew to New York on Monday to negotiate with several major American labels which are bidding for the group's U.S. contract.

Chapter III's first British tour is planned for early November.

Chrysalis has for some time planned to launch its own label. This will feature all the agency's artists who are at present released through Island. Besides Jethro Tull, these include Blowdown Pig and Clouds. As reported last week, the new Jethro single is "Sweet the Dream," penned by member Ian Anderson during the group's U.S. tour, and recorded earlier this month — and this will now be the first release on the Chrysalis label.

Recommended manager Terry Ellis: "The new single is a heavy, ferreted from 'Living In The Past.' We feel it is the best record the group has made, and there is no disappointment over this. But Island On the other hand, we wish to continue the policy of releasing the best record available at any given time."

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MOVE U.S. JINX

THE Move's American tour — due to have begun at New York's Fillmore East last week — was postponed until yesterday (Thursday). Visas were held up, and Crosby, Stills and Nash are also reported to have refused to appear with the group in New York.

Following the group's return to this country, Carl Wayne is to cut a solo album with an orchestra. Roy Wood and Rick Price will be co-producers.

Guitarist Rick Price is co-writing an album with singer Nickleby on which the duo will perform together. Titled "This is To Certify That," it is scheduled for release early next year.

KRISHNA DATE

Plans for members of the Krishna religious sect to present their NME Chart hit "Hare Krishna Mantra" and other music at London's Marquee club have been delayed until this Sunday (28). They were due to appear last week, as reported in NME.

Pickett returns next year

Wilson Pickett will play a minimum of five major concerts in Britain next summer, supported by his own band. This is the outcome of his successful concert at London's Royal Albert Hall last week. Said Pickett: "I have been so delighted with my European tour that I intend to make it an annual event."

away impressive sound. It's on Decca F 12967.

A new single from THE NEW FACES is always welcome, especially as they do such happy uncomplicated numbers. "Happy the heart that I own" is happy indeed, just right for a songsong, with an easy-going beat and nice harmonies. Guaranteed to change away the September glooms. On Decca number F 12968.

Just recently JOE SIMON has been collecting coveted awards in various R & B polls, and I hope he'll soon be as much appreciated here as he is in the States. "San Francisco is a lonely town" is his new single, and it's a beauty. Monument MON 1038 is the number.

By the way, did you know that THE FLOWERPOT MEN have a single already out here that's doing very well in the States? 'In a moment of madness' is a regional hit, which can't be at all bad. It's Deram DM 248. And TONY JOE WHITE'S "Polk salad Annie" reached number nine in the Hot 100; he's coming over very soon to be on your TV, and please don't miss him. Or P.S.A., who is on Monument MON 1031.

love

The Decca Record Company Limited
Decca House, Albert Embankment, London SE1

the fat mattress turn of NATURAL

DOLBY

BEST ALBUM REVIEWS Edited by BILL BRADEN

TEN YEARS AFTER

ON the sleeve, Alvin Lee says that they have tried to lay down the group's basic music while creating an atmosphere, "which evolves more than what is heard." To my mind, Ten Years After is one of the most advanced groups in the country, ranking with people like the Nice, Jethro Tull and the late-lamented Cream.

Had Scene isn't at all, it's very good. While Alvin's lead guitar takes most of the attention, there's some superb bass work by Leo Lyons and the whole thing rocks along at a fast pace.

Two Time Mama is contrived and goes along glossily without being too experimental. It's the blues, of course, and suits Ten Years' style to a T.

Stoned Woman sounds as though they had a good time recording it, all sorts of yells, creeping in all over the place. Chick Churchill's organ gets a chance to come into the foreground a couple of times and the general air is one of instrumental demonstration.

Don't Know That You Don't Know My Name is a slight departure in style for Ten Years After being in three-four time and it seems to come all okay. There's a piano and the melody is kept quite simple with effective drumming and nice phrasing generally.

To lead into The Stomp an oscillator with diminishing frequencies down from the previous track is used. The title is more or less self-explanatory. Not all that hot.

Final track is I Wake Up This Morning, which has also been going down well as "live" performances. Alvin gets into his stride again over a heavy, thumping blues riff.

I think the group has achieved what it set out to do, and as I regard this album higher than Stonehenge, which got to No 1 in the NME LP chart. I tip it for the top five.—R.G.

TWO SHORT ONES

LETTERMAN: I HAVE DREAMED (Capitol ESD 262 stereo, 37s 5d) song with great fitness such choices, given as No Other Love (from Chaplin). I have Dreamed (from King And I), and more up-to-date songs like Wichita Lineman and California Dreaming. Very restful.

JOLLIVER ARKANSAW (Bell SBL 119 stereo, 37s 5d). Conventional blues guitar, drums, group, American, and under the production guidance of Felix Pappalardo, vocalist Jim Colegrove is one of those timeless singers but the music has a certain arresting quality. But not much.

OTIS BUSH: MORNING IN THE MORNING (Atlantic SRSR stereo, 37s, 6d).

It's hard to believe that Otis Bush has been turning out singles over 11 years, this is his first LP. Atlantic starts us, "But first, the player makes a great job of 11 songs. He rocks along in Mr. My Old Lady and Baby I Love You and he's noted on the slower numbers, like Gambler's Blues, a waltz-like number. Some great instrumental sequences.

Other titles: Working Man, You're Killing My Love, Feel So Bad, My Love Will Never Let You Go, You See, You See, I Can't Wait Any Longer.

TONY HAZZARD: SINGS TONY HAZZARD (CBS mono and stereo 63068 37s, 6d).

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TEN YEARS AFTER in a very arty-crazy picture which makes it hard for you to name them—they seem to creep up all over the place!

Ellis band goes underground

DDN ELLIS BAND: THE NEW DON ELLIS BAND GOES UNDERGROUND (CBS mono and stereo 63569, 37s 6d).

One of the hipper bands around at the moment, Don Ellis' outfit borders on both straight jazz and avant garde underground and this new album, And quite effective it turns out to be.

The contrast between the opening House In The Country which is wild and abandoned and What Kind Of Fool Am I, which is a mellow arrangement by Don Coasta of this is All Ask, plus the chorus and Robert's phrasing turns the number into a relaxing melody, and the following track, Summer Sounds, is bright and breezy with a fairground atmosphere. But the overall effect of the album is one of emotion, at its simplest.

The vocal backing by the Blossoms come through well on things like Good Fruits and the featured vocalist, Patti Allen, sounds nice on the Bacharach-like Send My Baby Back—R.G.

Other tracks: Higher, Bulgarian Balge, Acoustical Lull, Love For Rent, I's Your Thing, Ferris Wheel, Black Baby.

Hit writer turns singer

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Ellis band goes underground

DDN ELLIS BAND: THE NEW DON ELLIS BAND GOES UNDERGROUND (CBS mono and stereo 63569, 37s 6d).

One of the hipper bands around at the moment, Don Ellis' outfit borders on both straight jazz and avant garde underground and this new album, And quite effective it turns out to be.

The contrast between the opening House In The Country which is wild and abandoned and What Kind Of Fool Am I, which is a mellow arrangement by Don Coasta of this is All Ask, plus the chorus and Robert's phrasing turns the number into a relaxing melody, and the following track, Summer Sounds, is bright and breezy with a fairground atmosphere. But the overall effect of the album is one of emotion, at its simplest.

The vocal backing by the Blossoms come through well on things like Good Fruits and the featured vocalist, Patti Allen, sounds nice on the Bacharach-like Send My Baby Back—R.G.

Other tracks: Higher, Bulgarian Balge, Acoustical Lull, Love For Rent, I's Your Thing, Ferris Wheel, Black Baby.

GOULET AT HIS BEST

ROBERT GOULET: GREATEST HITS (CBS mono and stereo 63575, 37s 6d).

Robert Goulet is one of those fortunate people regarded as a singer's singer. This latest album, gives those not familiar with his work a chance to hear him at his best.

He has a sense of the dramatic which shows through on even the tenderest of songs like If Ever I Would Leave You and What Kind Of Fool Am I.

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Hit writer turns singer

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To

I'M SO GLAD I DIDN'T WALK OUT AND MISS JOHNNY NASH

says **GORDON COXHILL** reviewing Caribbean music

festival

I'm glad I was assigned to cover the first ever festival of Caribbean music at the Empire Pool, Wembley, on Sunday. If I had gone for my own amusement, I would have walked out long before the end and missed the star of the show, Johnny Nash. That would have been tragic for I discovered he has a very powerful voice, pleasant stage manner, and his own quiet brand of showmanship.

Sadly, scores of fans were forced to leave during Johnny's act because the show was running very late and Wembley is a difficult place to get home from after the last trains and buses.

Many who stayed were treated to ballads like "Then You Can Tell Me Goodbye," "For Once In My Life," and "Somebody." The audience, a gay, uninhibited mix of black, brown and a few skinned, were shouting for Johnny's hits.

He sent them waiting until the end of his act for very good renditions of "Hold Me Tight," "You Can't Stop It" and his latest release, "Peace And Love." This was my introduction to

Johnny Nash live. I hope it won't be too long before I see him again, but not in the over-vast surroundings of the Empire Pool. Earlier, Max Romeo, splendidly attired in velvet jacket and trousers proved himself more than capable of holding such a large crowd. He asked them to shout "Wet Dream" as loudly as they could several times, presumably to make up for the times Alan Freeman hasn't said the title.

He called three sexy dancers on stage to assist with his hit record, and for the first time in the evening brought me to the edge of my seat. He scored heavily with "To Love Somebody," "How Long Will It Take" and the former, Cliff Richard hit, "It's All In The Game."

Prior to his performance I'd have put Max down as a certain one hit wonder. After seeing his stage work, which is far in advance of his tender years, I'm not so sure.

Excited

Desmond Dekker, in white suit and shoes, closed the first half in very exciting style. He is the shyest man in the world off stage, and even on press to sing his introductions rather than talk to the audience, but let him get into a song and there's no stopping him! "I Put A Spell On You," "SO," the record that started rock-steady happening in this country, "It Mek" and "Israelites" were all received with thunderous applause.

His marionette dance routines are a little off-putting, but all the same, Desmond proved himself a fine entertainer.

The rest of the bill, with a few notable exceptions like Jackie Edwards, songwriter of such hits as "Keep On Running" and "Somebody Help Me" and "Come On Home," Jimmy Cliff, with the reflective "Wonderful World Beautiful People," and comper Count Prince Miller, who defies all sane description, were competent and that's all I can say.

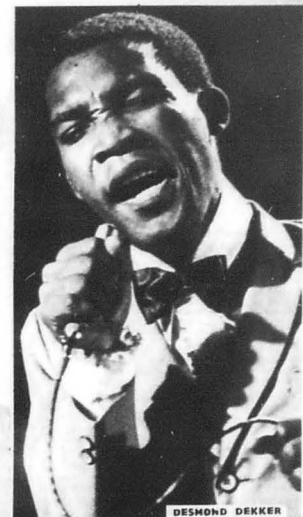
Mind you, everybody was given warm receptions, so perhaps I need the braces, bullet head and boater boots to appreciate the real reggae scene!



JOHNNY NASH

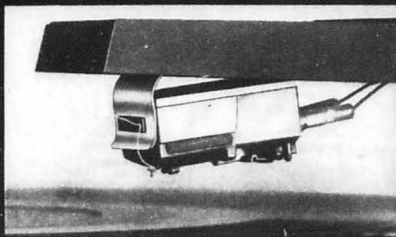


MAX ROMEO



DESMOND DEKKER

From now on mono owners can buy stereo records with a clear conscience



As long as you buy our compatible cartridge first. It's a simple device which lets you play stereo records on your mono player. And won't leave you with chewed up discs. So you'll hear everything properly. (And before long, everything will be made in stereo too.) Look in at your record dealer or hi-fi shop tomorrow. And ask for a BSR compatible cartridge. It'll cost you less than an L.P. album, just 37/3d. But it will save your ears an awful lot. The compatible cartridge from BSR. BSR Limited, Monarch Works, Cradley Heath, Warley, Worcs. Telephone Cradley Heath 69272. Telex 33282.



Another Caribbean Festival next year see page 9



The WHO on stage at Croydon Fairfield Hall on Friday (l to r), JOHN ENTWISTLE, KEITH MOON, ROGER DALTRY and PETE TOWNSHEND.

WHO'S TWO-HOUR-PLUS SHOW

Who needed any confirmation as to their standing with Britain's pop fans, they could not have wished for a warmer reception than they received at Croydon's Fairfield Hall on Sunday. In a concert that ran for a quarter hours, Pete Townshend, Roger Daltry, Keith Moon and John Entwistle proved that they are still among the top performers in the popularity stakes.

by Gordon Coxhill

and standing room was at a premium. I was booked weeks before the show which was mainly taken up by a lively offering of pop songs. The act was the same which met with a reception at the Royal Albert Hall from two months ago. Pete was in his usual energetic self, and with the same enthusiasm. His white tunic and black boots played his most covering every inch of skin, making a successful introduction of the numbers. When well, what can be said of the most exciting drummer to have ever lived, a very competent one to boot. He might just as well be a corpse, had not his bass drum to lean on. He stands out pointed in the general direction of the floor, but unwittingly just as much to the show as the other members. They were on stage without a word without another act to

break the routine for the full 21 hours, but they could not be accused of boredom. I still do not find the "Tommy" LP worthy of a full hours hearing, but the exciting "Punkin' Wizard" but the hits with which they introduced and completed their act proved that the Who are more than likely to be around for as long in the future as they have been in the past. "I'm A Boy," "Substitute," "My Generation" and others all met with tumultuous applause from the happy audience, who responded magnificently to rock and roll evergreens like "Shakin' All Over" and "Summertime Blues." For an encore, the group re-appeared with a perfect rendition of "Magic Bus," the single which deserved to be a massive hit, but wasn't. All in all, a delightful way to spend a Sunday evening, and one which I hope to repeat ere too long.

From YOU to US

BEATLES CAN BE BAD, TOO

says Coventry reader

ROSE PRICE (Longford, Coventry): While talking of "honest assessment," Alan Smith appears to have forgotten the two epics which were rubbish, "Get Back" and "Ballad of John and Yoko," which were greeted with cries of delight by deejays and reviewers intelligent enough to know better.

Neither of these mediocre records would have been considered worth my airplay had they been done by anyone other than the Beatles, who group like Yes, for example, had records as anyone else. No dj or reviewer, however, appears to be able to pluck up the courage to say so. Why not?

J. BEETON (Grantham, Lincs.): It seems these days that if you group with his name in it is called a supergroup — Blind Faith, etc. No group like Yes, for example, is called supergroup, but the music is usually as good as that of any so-called supergroup made. I am LP under a different name, there wouldn't be much response.

TONY JAQUINMADI (Toot ng, London): At last! Some class, in the charts — I refer to the achievements of Johnny Cash in reaching the top position in the album chart with his superb "At San Quentin," LP, and also his single hit with a track off the album.

Perhaps the talents of this great artist are at last being recognised. The recent television special on the



Readers write about **JOHNNY CASH**, the **FAMILY** (top centre), the **YES** and **RINGO STARR** this week.

San Quentin concert was a great showcase for Cash and his records are beginning to get plays on the radio.

Even country music's arch-enemy, Tony Blackburn, played "A Boy

Readers' letters should be sent to: **Tony Bromley**, New Musical Express, 11 Strand, London, W.C.2. Each week an LP record chosen will be awarded to the writer of the best letter.

Freeman will probably leave "Pick Of The Pops" for "Your Hundred Best Times," and John Peel would be ideal for "A Book At Bedtime," as we would all be fast asleep within seconds.

MARIANNE WHITE (Seaview, I.O.W.): With the ever-increasing number of new groups bringing new, talented sounds to the music scene today, it is impossible to label any one of these groups as "master over all."

But if any one group does deserve the title, then surely it must be the outstanding Family, the group that brought over 150,000 peace-loving fans to their first selling more, at the recent Isle of Wight festival.

Already with two brilliant albums to their credit, and a new one on the way, it is impossible to see what more people began to recognise the superior talents of Family. Listen to them, you'll see what I mean.

WOLLY PAYNE (Newhaven, Sussex): Who does Tom Jones think he is? "I'm now the only Elvis who's disgraced." Why on earth does he think he is any better than Elvis? To my mind, Tom Jones is a big h e d e c o n c e i t e d , over-exaggerated singer and will never match up to the King's standard. What he does on stage Elvis was doing way back in 1956.

MARVIN BROWN (Peterborough): I heard Ringo's "Octopus Garden" about four times at the weekend on the radio and cannot help but think that, released as a single, it would be a big smash. After all, John Lennon had his turn, so had Paul, so why not Ringo? George has his Eastern religious bit, but John, Paul has Mary Hopkin, John his bagpipes, why not Ringo his marine creature?

Move wants BBC to reconsider

THE MOVE (Holborn, London): If the rumours, about dear old Dave Symonds being laid off are true, we think it's a disgusting and libellous libel. The fact that Auntie BBC goes out of its way to go against popular public opinion. Someone ought to blow up the whole organisation!

Besides his fan club being upset, we're quite sure most of us true consider him the finest dj on radio today. If it's a consolation to him, we're certainly so.

RICHARD KRAUSS (May Street, Woodville West, South Australia): I've been reading your magazine with great appreciation for the past few months and article on the King of Pop, Elvis Presley, extending over two pages in your 1969 NME Summer Special magazine, which I was lucky enough to find in a city store.

I not only found Elvis entertaining, but I thought the whole magazine most interesting.

(Tony Bromley: Have you had the NME Summer Special with the colour pictures and colourful articles, yet? Ask your newspaper to get it for you if he hasn't got one left in his shop. There are a few still available... but only a few.)

- ONE NIGHTERS**
 Week beginning September 26
RAY CHARLES: Bristol Colston Hall (26), London Royal Festival Hall (27), Hammersmith Odeon (28), Wakenfield Theatre Club (October 1)
- OSCAR PETERSON:** Manchester Free Trade Hall (26), Chabrier Centre Hall (27), Birmingham Town Hall (28), Southend Cliff Pavilion (October 1)
- TOM PAXTON:** London Royal Albert Hall (26), Brighton Dome (27), Manchester Palace (28), Croydon Fairfield Hall (October 2)
- CARLA THOMAS:** Devizes Corn Exchange and Bristol Bamboo (26), Nelson Imperial Theatre, Manchester Twisted Wheel (27), Cleethorpes Winter Gardens (28)
- JETHRO TULL/TERRY REID/SAVOY BROWN:** Edinburgh Usher Hall (26), Dublin Theatre Royal (27), Belfast Usher Hall (29), London Royal Albert Hall (October 1), Manchester Free Trade Hall (2)

The: good music & showmanship is their formula for success

MUSICAL competence and showmanship rarely go hand-in-hand. At least, if they do, one often takes precedence over the other and the overall effect is one of conflicting emotions. The Nice, however, has successfully managed to combine both and is not only one of the world's biggest pop office draws but also a big album-selling group.

The brainchild of the Nice is undoubtedly Keith Emerson who studied classical piano and who nowadays adapts many classical compositions to the trio's way of playing.

Keith and I met for lunch and he was anxious to point out: "I don't want people to think all we do is classical interpretations. We've experimented with different time signatures... 'Azrael Revisited' is in five-four and 'For Example' is in different times. It begins in four-four and goes into six-eight."

Both these numbers are tracks from the Nice's new album which stands at No. 6 in the NME album chart this week.

After a few minutes, Keith added: "Oh, the riff from 'Diary Of An Empty Day' is from Lalo's Symphony Espagnol. That's the only one on the new album."

But still most people regard the Nice as being a group that adapts classics to its own use. Explains Keith: "When we do this sort of adaptation, we're always being wary of getting stuck in a groove. We're never forced 'Karelia' to swing. It still has the same time values. We just make the rhythm more prominent."

"In classical numbers the only thing that's not clear is the rhythm. Even contemporary classical composers haven't done anything very much about rhythm."

Usually musicians can look back on their latest single or album and say "now that I think of it, I wish I'd done it better, if only it had been done this way." Not so the Nice.

"I'm very satisfied and very happy with the finished recording," he said, me sipping a glass of orange juice.

Best ever done

"It's the best album we've done since we did anything that could be done to improve it. I'm sure that if I had any cringe on the last one when I listen to it, but not this one."

"Live recordings are especially good and Keith laughed as he commented: "People may think we dubbed the applause on."

The only thing makes the Nice unhappy about their album is cover. There is a row raging between the group and its publisher, and Keith was anxious that I relate his views.

"We had some 'live' pictures taken in the States specially for the cover. We went to Hamelin and immediately said they were still being used. When we got back, we phoned them and were told that the pictures were ready, so we went to the printers and got a look at the pictures ourselves. I nearly cried, they were good."

"We have an agreement about our passing profits but we were told that the picture had already been printed. The cover is totally original."

The Nice now plans to have new covers printed and sent out with the new batch of albums. It doesn't seem a shame that all this hassle should spring out of an album cover but then the Nice are pretty well perfectionists.

At Plymouth's acoustically near-perfect Fairfield Hall on October 17, the Nice is to promote its live concert with the 140-strong London Symphony Orchestra conducted by Joseph Eger, who conducts the New York Symphony Orchestra and who is the group's first live group at the recent Plumpton festival.

"We want to do more 'live' recordings and we'll do this at Fairfield Hall," Keith explained.

"I think the concert will be possible view to a single, otherwise LP material."

"Joseph Eger is the only guy we know who has a classical head that has a lot of things going. He knows a



KEITH EMERSON, of the NICE, playing the organ from the back? Does he get danger music?

On the showmanship side of the Nice's act, Keith is, again, the predominant figure with his dramatic gestures and very original use of his organ.

How does he work out his movements like his habit of removing the back of the instrument and playing it from inside?

"Usually by accident at rehearsal," he admitted, smiling. "I stop up getting quite a few shocks sometimes." The showmanship part of the act is now about ten per cent, he gives it twenty per cent, and the music side eighty per cent.

Only music

"We like to give one hundred per cent music, though, all the time. We don't always have to have the showmanship side of it. We've shone on and just played and done really well."

"For me, it's something that comes naturally, something I feel I've got to do — complete the number in its fullness."

"For me to play 'America' and 'Bonds' any other way would be a little unfulfilling."

"I'm sure that goes for the audience also, but it's nice to know that music is the thing uppermost in the Nice's mind when the group takes the stage."

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FROM THE U.S.A. **MARV JOHNSON**

Resident D.J. **TONY SANDERSON**

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THE HOLLIES, HITS AREN'T AUTOMATIC

WOW! It was quite a weekend for Allan Clarke following the ball rolling on Friday evening when his wife Jenny presented him with a second son, Toby, and as they say in the top people's paper, a brother for Timmy. The same day, the group's latest — and many say greatest — single, "He Ain't Heavy, He's My Brother" was released to universal acclaim from the pop press disc reviewers.

On Saturday, I joined Allan, Tony, Bern, Bobby and Terry (whose team, Liverpool, won three of the afternoon, then manager Brian Clough, their manager Robin Britten and lovely fan club secretary Lynne Wheeler at EMI's HQ in Manchester Square where more than a hundred of their fans at their first ever fan club convention.

From as far away as Belgium and Sweden came secretaries, representing thousands of fans who couldn't make the trek, while the girls (and not a few boys) tucked into the EMI goodies, listened to promotion man Alan Clarke, and watched their favourite group on film in The Hollies' new video.

The group congratulated and celebrated with Allan — and I was not alone.

"I don't feel too good," the group's manager, supporting his boss' head with his hand, "but Jenny and I are a bit out of breath and a half pounds and he's a bit out of breath."

By GORDON COXHILL

even got some hair already! "I put a toy in Timmy's cot this morning and told him it was from his new brother. It was so he wouldn't feel left out when Toby comes home from the hospital and gets all the attention for a while."

Eventually we got down to business, the business of the new record, and the worries that each new release brings. I was quite surprised to hear Allan say "if, when talking about it's chart potential."

"We've had a lot of hits," he said, "but that doesn't automatically mean that we are going to keep on having them. I'm a firm believer in taking each record as it comes, taking it on its own merits and forgetting all that's gone before."

"People are saying that 'He Ain't Heavy, He's My Brother' is something very new and progressive for us."



The HOLLIES at their fan club convention on Saturday (l to r) ALLAN CLARKE, TERRY SYLVESTER, BERN CALVERT, BOBBY ELLIOTT and TONY HICKS.

us. That's not strictly true. "On one or two of our albums, there are songs not very different from this one, with no using the same kind of voice."

"As for progressive, what does it mean? What is this new thing everybody is talking about? I don't know and I don't care. Give me something I can understand. I don't want to have to have things explained to me before I can appreciate a piece of music."

A few minutes earlier, I had suggested to Tony that if the Hollies had been recording songs like "Heavy" a year ago, Graham Nash might still have been with them.

"I see what you mean," Tony replied, "but he would have left anyway because he wanted to live in America and play with the people he is playing with."

"But I think he would like our record, I'm sure he will." Tony by the way, has sold all his camera equipment, which is a little sad because his results were getting better all the time.

"It was just a matter of time. I had had this gear, but it was sitting in a corner gathering dust. I liked to take my cameras abroad and take shots in any spare time we had, but we just don't have enough to make it worth while."

I dare say I'll take it up again one day, but for the time being I make do by looking at the pictures

people take of us."

While the Hollies have been unusually quiet on the home front in recent months (all that to be changed in the coming weeks of course), they have not been idle. One by one, they have been adding to their list of conquests in Europe. It's like a campaign," Bern told me. "Scandinavia was the first one we managed to score in. We've been abroad quite a lot in the past few months, and I think we are beginning to make some headway."

"It's about time," added Allan — after all, we have been having hits for six years here. The only way to keep your standing, and expand it to travel, and win more people over."

"We only know one way to win fans, and that's to play for them. They can hear our records, but that's not enough, they hear everybody else's as well."

This line of thought was confirmed

a little later on by the Belgian fan club secretary, who reported that following the groups' appearances there, the Hollies are rapidly becoming a top name in Belgium.

"We are beginning to break German and Bobby and France is the next on the list. The thing about France is that a lot of their own singers and groups cover British and American hits, and naturally the French kids buy their versions. But we'll keep trying, and I'm sure we'll make it in the end."

Philosophical?

I asked Allan if we could expect more philosophical songs from the Hollies in future, following this single and the "Hollies Sing Dylan" album.

"I really don't know. It all depends on what songs come up. We don't set out to project anything in particular with records, so I can't say. I don't expect 'Brother' to set any new trend with us, it will just depend on what we are offered next."

"Tony went out and found this one at a publisher's office, so he can take the credit. Tony seems to take it upon himself to go out and find numbers for us to record, and as long as he comes up with winners why should we worry?"

The next release from the Hollies will be an LP entitled "Hollies Sing Hollies," which suggests, quite rightly an album devoted to songs penned by the group. "Surprises," answered Allan. "I don't think so. It will be a collection of songs written by us to be recorded by us, and I can't think of anything that will surprise anybody."

"The thing about the Hollies is that nobody knows what to expect from us, and by that yardstick they can't be disappointed."

"That's how I live my life. I don't get unduly elated or downcast by anything. That way you never get brought down. Just take everything as it comes, good or bad, learn to accept it, and you'll be all right."

AMERICAN CALLING

Crosby, Stills, Nash fantastically together

CROSBY, Stills, Nash and Young arrived in New York last night for performances at the Fillmore East. Needless to say, all four shows resulted in a box office sellout prior to performance.

Three weeks ago, the group completed a week's engagement at the Greek Theatre in Los Angeles. It tightens their show and the reaction to their performances immediately catapulted them into the top echelon of present day acts touring the circuit.

Crosby, Nash and Young arrived at midnight on Thursday, and Stephen Stills flew in the next morning. It was good to see them, to observe their closeness as people, listen to their conversation, go on their trip.

Firmly encased in their hotel beds around 2 am, David Crosby explained. No press conferences, no press receptions. It's the best way. That's how we worked it in the start in England. It was incredible. He turned to Graham Nash, looking very great, dark thinner, though he wears he hasn't lost weight, and fantastically together with a neatly beard and mad tweed suit.

"England is marvellous, man," commented Graham. "They are with us there." Then he proceeded to indulge in a hysterical cuss patter imitation of teeny bopper journalists with David, which did make the normal interview seem a little ludicrous.

June Harris in New York

"Through The Past Darkly," and last single, "Honky Tonk Women," re-establish them in the super class here. No doubt their tour will produce the closest results to the Beatle heyday. Also good to see the Spooky Tooth album happening. In my opinion it's one of the best half dozen I've heard this year. Talking of albums, hopefully King Crimson will have theirs out (I've heard it, it's sensational) in time for their first trip at the end of October.

STONES BACK IN SUPER CLASS

GREAT expectations for the British of Stones when they kick off their tour late next month. Their current album, "Through The Past Darkly," and last single, "Honky Tonk Women," re-establish them in the super class here. No doubt their tour will produce the closest results to the Beatle heyday. Also good to see the Spooky Tooth album happening. In my opinion it's one of the best half dozen I've heard this year. Talking of albums, hopefully King Crimson will have theirs out (I've heard it, it's sensational) in time for their first trip at the end of October.

Homeowners have racial problems

SINCE many Motown artists are currently in the British charts, I thought I might pass on some things about them that have been circulating around Hollywood.

First of all, the supreme Supreme, Diana Ross, was given a cover story in "Look" magazine last week, but she still continues to "take it" from the Black community.

"This community resents the fact that she does not wear her hair in a 'natural,' and when she does appear with an Afro hairstyle, it's merely a wig.

The popularity of the group seems to have diminished a little, too. One Friday night, not so long ago, the Cream drew 15,000 patrons now say into the 15,000 seat Forum in Inglewood. The next night Diana and the Supremes drew less than 5,000 un-demonstrative paying customers to the same Forum, while Sly and the Family Stone brought in 12,000 the next week!

The Temptations, too, seem to have lost some local followers. Without the high-pitched wailing voice of David Ruffin (who seems to be doing well on his own), the Tempts are now considered "old" with the Black community which made up the largest portion of their audience here in Los Angeles.

Stevie Wonder, who makes a hit of every song he records, is still the "darling" of Motown. Only 19, he was chosen as the year's "Male Vocalist" by NATRA (National Association of Television and Radio Artists).

ANN MOSES in Hollywood

Editor of "Tiger Beat"

Stevie was also featured in an hour-long session of "American Bandstand," who thus saluted him as a top artist and featured him performing his hits throughout the programme.

SHORT ONES

Johnny Cash, having completed his successful half-season TV show from Nashville, comes into Hollywood this week for a special cocktail party-reception in his honour at the Beverly Hills hotel. There he will be presented with three Gold Records. He is set to play the Hollywood Bowl at the end of this week and re-confirms a guest appearance with Tom Jones on one of the first six shows made in Hollywood.

The after-the-opening buffet dinner, following Nancy Sinatra's debut at the International Hotel, became so crowded by invited guests and gate-crashers, that Frank, Elvis Presley and Priscilla retreated to the public coffee-shop on the first floor of the hotel to have a peaceful dinner!

What could Charles do if the family business folded?

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Happy scene at Apple Records this week—John Lennon, Paul McCartney and Ringo Starr are pictured with business manager Allen Klein, who is John's wife Yoko Ono, after the signing of the contract giving the Beatles increased royalties from Capitol Records (EMI's U.S. outlet), and other benefits. George Harrison, due to sign soon, was away in Liverpool at the bedside of his sick mother. — Picture by Beatles friend David Nutter.

TALPIECES by the Alley Cat

THE big question — will Phillips be sued by Jane Birkin and Serge Gainsbourg for discontinuing sale of their hit record? Before Tommy Steele and Mary Hopkin signed for London Palladium pantomime, Leslie Grade planned to present Cilla Black — co-starring with Herman's Hermits... At Hollywood's Greek Theatre, Engelbert Humperdinck's opening attended by Tom Jones...

Mr. Turnkey? Zager and Evans' next single... Production of Johnny Cash's big hit by Bob Johnston, responsible for most of Bob Dylan's successes... Strange choice: Mary Hopkin for Eurovision Song Contest... Telegram from Robin Gibb to NME editor Andy Gray confirms publisher Tony Barrow represents him... Disc jockey Chris Denning in new Decca soccer XI, also

Selwyn Turnball and Wayne Bicerton... 13th U.S. tour for Mantovani Orchestra starts next week... Supporting attraction Lonnie Donegan big success at Englebert Humperdinck's Hollywood theatre

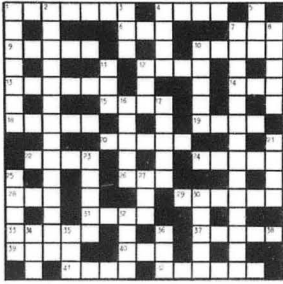


NME POPWORD

Compiled by John Langton, R.A.F. Binbrook, Lincs.

ACROSS

- 1 D.L.T. claims to be your dinner one
- 4 Happy ones for Haw
- 9 Billie Joe's story
- 10 Van hit 43, 3, 11
- 9 She's never going to feel again
- 10 A highland warrior
- 17 Colour of a down's love
- 18 Boy — Bonnie and the Stingers
- 15 Was once Tremulous
- 19 Heir U.S. duo
- 19 Heir from Elton
- 19 Williams or Redding
- 23 How Fleetside Mac loved your love 12
- 26 A positive collection of musician
- 28 Time's mab
- 29 Jim's got it 3, 9
- 31 Cilla's got a new one
- 32 Good day for Krys
- 32 Terry
- 39 Melody
- 41 Your favourite news
- 41 Every Family should have one
- 42 Unmarried record



- 1 Tom was Responsible
- 7 Sky, 7 across
- 8 Which man's grass is greener
- 10 Jane's male
- 11 Last (or first) part of Minderbenders hit
- 12 (and 25 down) Cat Stevens single
- 16 M for M O R T's brother
- 17 Half RCA duo
- 21 Group that's lazy in a race
- 20 Mr. Dappoo has a big one
- 22 See 12 down
- 27 Miss Taylor
- 30 Hawkins or Starr
- 32 What 4 down can do to a Rainbow
- 34 C.H.T.'s Farlowe
- 35 Mark Jagger's part
- 36 Comedian Mr. Dawson

Answers next week and here is last week's solution

- ACROSS 1 Family 2 The Boyer 3 Rev. Jim 16 (Joe) Tex 11 Band 14 Charlie (Watts), 17 George (Harrison), 18 Dev. Dev. (Watzkins), 19 Albo 20 (Peter) Herman 21 South (No solo), 21 Kilt 22 (Ginger) Baker 26 Barry 26 Bonnie Lane 28 Van Morrison 29 (Comet) Busby 25 Yardbird 26 Treat 27 Terry 28 Cavern 40 (Boys) Wood 41 Flako 42 (Brian) Aug
- DOWN 1 Echo Chamber, 2 At Jar dim 3 Stevie (Marriott) of Humble Par, 4 Herb (Alpert), 5 (Pat) Bonie 6 Jet (Harris), 8 Reggie, 12 Agent 13 Donovan, 15 Lev (Alvin) Lev and Les Dorsey, 16 Eddie Floyd, 22 Ryan, 24 Kinky 25 Radner, 25 One Road, 30 Aaron, 31 Ohod, 32 April (Stevens), 34 'I Mek' 35 Con (Roby) (Presley)

opening... Hasn't John Rowles recorded Everybody's Talkin'... Nilsson's U.S. hit? On November 3, Lulu is 21... Anita Harris so theatrical on David Nixon's TV show... A film for Mireille Mathieu planned by Leslie Grade in Britain... New Family Dogg single composed by Kenny Young, writer of both Clodagh Rodgers hits... Feliciano and Nina Simone both penned by Barry and Maurice Gibb... Pop personalities at Herman's Hermits' Talk Of The Town opening included Tony Blackburn, Tremelows' Len Hawkes, Alan Blakely and Dave Munden, Jonathan King, Andrew Oldham, Mickie Most, Colin Petersen, Frank Allen and agent Peter Walsh... Smart move capturing Jane Birkin-Serge Gainsbourg hit for Major-Minor by Phil Solomon... Great solo singing... from Diana Ross on BBC-TV Dinah Shore show last week... Their billing now Frankie Valli and the Four Seasons... Don't expect Jane Birkin-Serge Gainsbourg hit covered by Tony Tim and his fiancée Vicki Budinger!

Memo to Norman Newell: new single from Des O'Connor overdures. Good entertainment: Carol Channing-Pearl Bailey BBC-TV special... U.S. release for Sounds Nice hit on Motown... John Barry music again for next James Bond film... Last Saturday, EMI's Mike Regan compares of Hollies' fan club convention... Chris Hutchins in Hollywood publishing last Tom Jones TV show there... is Nilsson destined for Frank

Sinatra's Reprise label? Film starring Mary Tyler-Moore and Louis Jourdan ("Run A Crooked Mile") has Mike Leander musical score... Colin Petersen could retite Monkees' hit "I'm A Bee Leaver"...

At Whitechapel library, Engelbert Humperdinck, Dusty Springfield and Shirley Bassey portraits exhibited from October 6... Gene Vincent was on Elektra LP... Don Kirshner (who created Monkees) producer of U.S. Archie Nov. 1 hit... Penned by George Harrison, "Something" from new Beatles LP could become a standard... Locomotive and lead singer Norman Haines parting company... Rumour untrue: Barry Gibb



MARY HOPKIN has not herself a super leading man for the London Palladium's coming pantomime, "Dick Whittington". He's TOMMY STEELE, of course.

Praise for Cliff — from Houston

NME seldom gets a show review about one star from another. But it happened this week. Country singer Houston Wells and his Trident group sent us this:

This week we were travelling through Stockton and dropped in to the Fiesta club to see Cliff Richard's cabaret. It was fantastic with Brian Bennett's orchestra, featuring from me Brian and ex-Shadow bass guitarist John Restall... Cliff's hour and a quarter was absolute perfection. One of the highlights was Cliff playing "A Taste Of Honey" on guitar. Cliff also shows a great sense of humour ("There's no truth that I'm going to become a monk" he cracked at one point). A first class show, the North West audience, lapped it up.

New York slime

MIDNIGHT cowboy is a study in New York super poverty and degeneration shown through the eyes of a South-orn, baby faced cowboy (Jon Voight), who thinks he can live in luxurious ease just by making love to rich New York matrons and in fact finds he can stress to death an occasional money from male perverts... His manager is a crippled, consumptive little gutter bum called Rizzo Rizzo (Dustin Hoffman). The friendship ripens and in the end the cowboy commits suicide to get the money to take Rizzo to Florida. It's high-powered unwholesomeness all the way... Most films from the United States seem to say Ain't old America grand, but this one says "We put the best writers in the world" — ANDY GRAY.

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Al Wilson 'LODI'

LBF15257

Written by John Fogerty, of the Creedence Clearwater Revival

hasn't given notice to Maurice Gibb... since Cilla Black's TV debut... Producer of George Fame's next single — Alan Price... For indigestion, Humble Pie could retite Four Tops' "Walk Away Renite"... "Walk Away Renite" hit "I'm A Bee Leaver"... At Whitechapel library, Engelbert Humperdinck, Dusty Springfield and Shirley Bassey portraits exhibited from October 6... Gene Vincent was on Elektra LP... Don Kirshner (who created Monkees) producer of U.S. Archie Nov. 1 hit... Penned by George Harrison, "Something" from new Beatles LP could become a standard... Locomotive and lead singer Norman Haines parting company... Rumour untrue: Barry Gibb

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HERMITS SLICK AT TALK OF TOWN

HINT of nervousness (only to be expected on the first night), but a puppet-like movements and marked absence of off-the-cuff wit with the audience, but otherwise a very entertaining and enjoyable show, marked Herman's Hermits' opening at London's Talk of the Town on Monday.

The black velvet Edwardian style which the Hermits wear in grey, white and black, which began with "A Kind of Hush" went into a number of songs which included a comedy take-off on "The Sound of Music". Using the stage to advantage, the group produced a hit melody which received numbers of the evening.

"Producing a selection of 'Islands' by Herman announced. "This is strong as I think we've never done it before. We never saw them working the stage because we weren't born."

"After Jack Jones' "Without Her," perhaps the most successful song was "If I Were a Rich Man," which came during a selection of songs from current London shows. While Herman stood on two stools, the Hermits skipped round him banging tambourines. At the end, Herman leaped over a mike stand and received a long and loud applause - cheerfully so.

"I expect he has received some teaching from his wife for "What Now My Love," which he sang partly in the original French from "Les Femmes de Maintenant." A false close, then they came back for "Henry the Eighth," on which the audience were invited to join. It took a bit of doing, but they did quite a number of people were singing along with a completely professional performance of, say, an Orban or Bennett, but Herman's Hermits were well-heard and impressive.

HERMAN'S HERMITS desert the pop image for City girls' outfits (l to r) **BARRY WHITMAN, DEREK LECKENBY, HERMAN, KEITH HOPOWOOD and KAREL GREEN.**

HERMAN'S HERMITS desert the pop image for City girls' outfits (l to r) **BARRY WHITMAN, DEREK LECKENBY, HERMAN, KEITH HOPOWOOD and KAREL GREEN.**

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