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EVERY FRIDAY
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No. 1118 Week ending June 15, 1968

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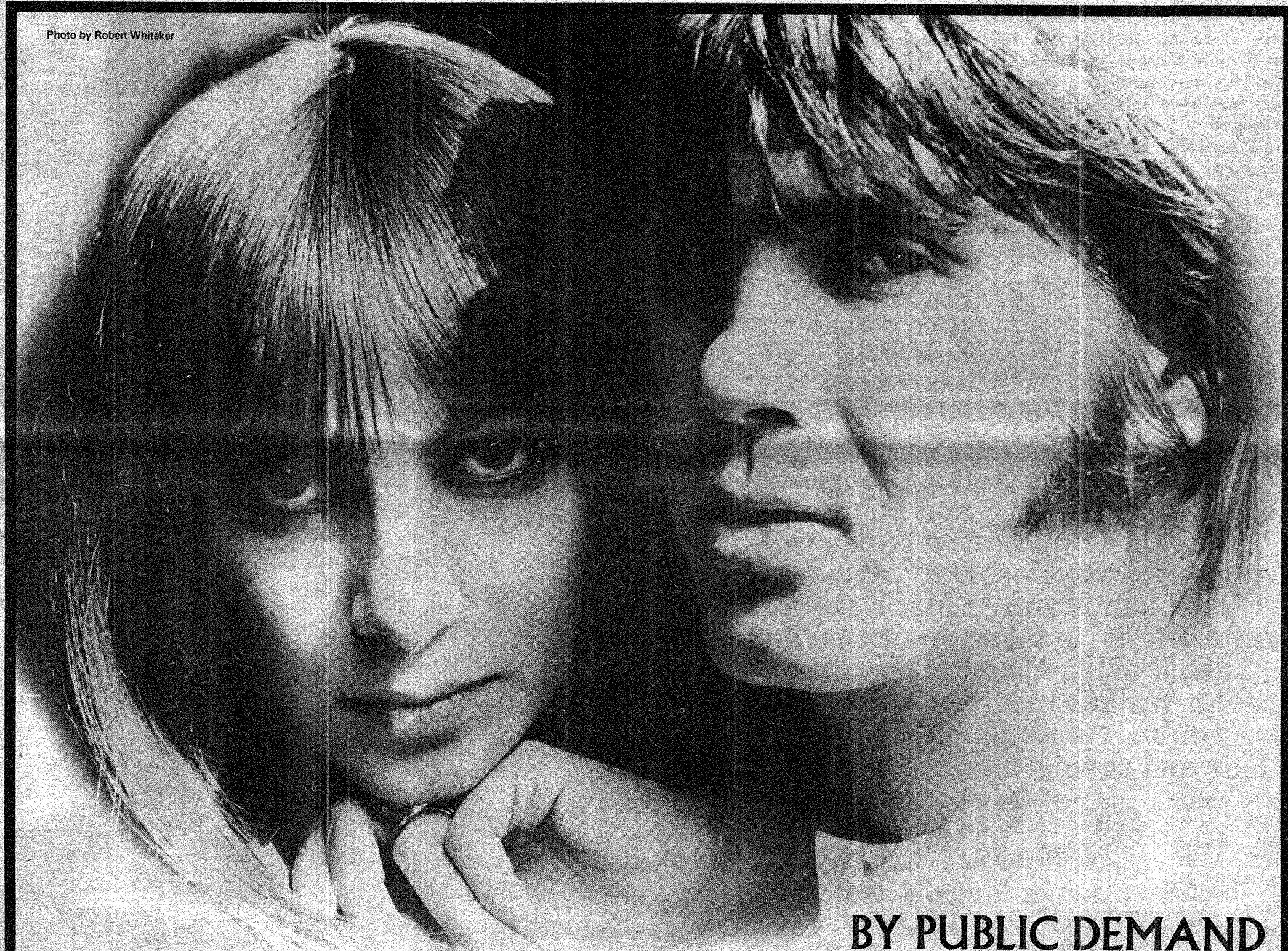
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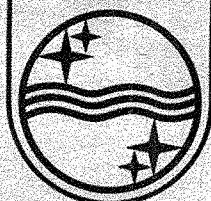
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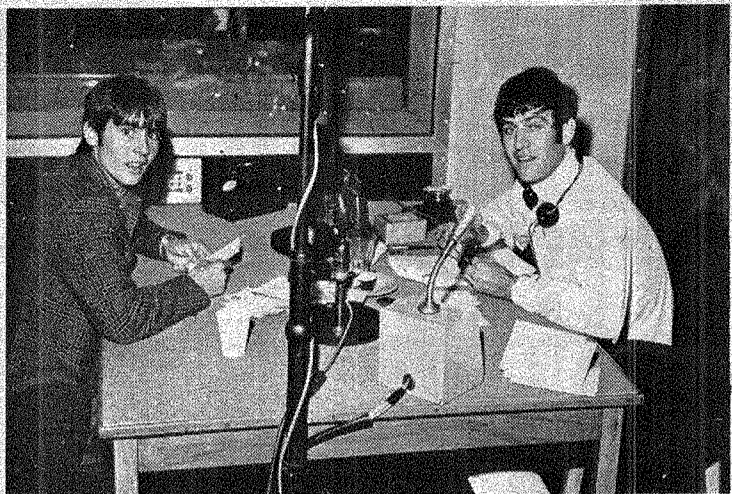
ONE MORE DANCE

BF1678

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PHILIPS





During a busy week of promotional appearances, one of DAVY'S stops was at BBC "Junior Choice" last Saturday with ED STUART.



Over-shadowed by DAVY just recently have been MONKEES MIKE, PETER and MICKY, seen here on Columbia Pictures Hollywood film lot.

**Lulu's not
my steady
— it just
can't work**

DAVY JONES talking about Lulu: "I spent a week and a half with Lulu in Los Angeles. She is a tremendous performer, and I learned a lot from her. You know, man, Lulu is just a girlfriend. If there WAS anything between us it would be squashed — she's on one side of the globe, I'm on the other. You know, I HAVE a girlfriend that I've known for more than a year now. But I date other chicks too, and she knows. I'm very easy. I take to people easy. But when things start to get serious, when things start to move in . . . I split, man."



"I tell you, I dated Lulu and there was nothing more than I'd just take her home to her doorstep and say 'Thanks for a lovely evening.' You know how it is. I couldn't say: 'I love you, but now I've got to go back to America.'"

"Sometimes I might go two months without a girl friend, just because I don't want to be bothered. And when there is a girl . . . she doesn't have to be pretty. If it's right, man . . . if there's something there between you . . . then it's right." He was speaking very softly now.

"About Lulu though . . . you know, so you sit and watch TV . . . the time was right. So I needed someone to hold, and maybe she did, too. So we sit, and we hold each other . . . and if I can look at her, and she can understand what I'm saying . . . then everything's just fine, man."

"But it doesn't have to be for ever. And like I say . . . how can it be when we're so far apart?"

DAVY STARTS TO UNWIND

THERE'S a lot that's happened to David Thomas Jones since he stepped off that plane at London Airport a couple of weeks ago. The taut strings of his nervous system have slackened off a bit . . . he's been able to relax at his Berkshire hideaway pad . . . and in the last few days he's become a veritable Monkee Messenger of Goodwill, spreading the glad tidings on radio and TV.

There are still those, of course, who believe there's something slightly unreal and Showbiz about Jonesey, who often gives the impression he's been programmed to chatter away at triple-quick speed.

He's definitely calmed down, though, and the grass-green spell of England in early summer seems to have been weaving its magic spell. Suddenly his American accent is, again, softening into round images of Manchester in the rain.

As I wrote last week, the Davy I met a few hours after his arrival seemed to be lugging a very heavy chip around on his shoulder. And he spoke something like this: "Man, Micky says we're now

By **ALAN SMITH**

beginning to go separate ways. But we've been that way for three years. Originally we were four actors together; then we were two actors and two musicians; now we're four actors and four musicians. We've all developed on different ways.

"I tell you, as long as I keep the beat on my tambourine . . . fine. We have an act, and that's what matters . . . Davy's O.K. "Yeah, I like to be alone most of all."

"I have my snooker table and TV . . . I liked the Hollies at the Whisky A Gogo . . . and the Rascals . . . and the Bee Gees. The Bee Gees cleaned up when they came. I love the Bee Gees music, though just lately some of it's got to seem the same . . ."

"Man, the Screen Gems contract means nothing to me. When I split, I split. We have a seven-year contract and it's now in its third year—but for me, it ran out. It just ran out."

"I'm tired," he alleged, "of working for nothing."

His conversation rambled on: he talked about "joints" instead of cigarette stubs . . . said drugs weren't his scene . . . spoke about "meeting Paul tonight" and replied: "Paul Jones? Who wants to meet Paul Jones?" when asked if he meant Jones or McCartney . . . and chatted affectionately about his four cats, two dogs, his fish and his pet rabbit.

"There's also a chick there," smiled Davy—but I wasn't sure if I should take him seriously.

About himself: "I'm very romantic. And I'm moody, though I'm getting out of that. I wanted to be a journalist when I left school. I figured I could talk to people and put them at ease."

"Sure, I'm getting everything out of life . . . but if I could have three things in the world, what would I wish for? Britain, man . . . and Russia, and America!"

"And I'll tell you something else I could wish for: nice nails. Don't look at my nails. I don't bite 'em, it's just that I can't keep 'em in good shape when I'm doing the garden twice a week."

Talking about his house suddenly set him off on the story of his bathroom door having to be repainted because of a ginger cat up a tree outside his house at 4 o'clock in the morning and him stumbling about naked.

You're at this trendy Summer party and it's packed with BOYS and one starts to chat you up and then you have a dance while they're playing Dave Dee, Dozy, Beaky, Mick and Tich and Manfred Mann records and afterwards he takes you home and you listen to The Herd and Scott Walker and John Walker records and all the time you're running your fingers through his hair and saying thank you PHILIPS GROUP



SUMMERSONGS

Summer songs for you

DAVE DEE, DOZY, BEAKY, MICK & TICH, S/TL 5350; ☐ If Music Be The Food of Love

S/TL 5388; ☐ Golden Hits Of S/TL 5441 ☐

If No-One Sang S/TL 5471

MANFRED MANN, Mighty Garvey! S/TL 5470

As Is S/TL 5377/ ☐

THE HERD, Paradise Lost S/TL 5458

SCOTT WALKER, Scott S/BL 7816; ☐

Scott 2 ☐ S/BL 7840 JOHN WALKER, If You

Go Away S/BL 7829 ☐

☐ Musicassette also available



STONES SET STUDIO ON FIRE!

THREE fire engines later is a strange but apt way of starting a Rolling Stones feature about their first film. But it's accurate—the Olympic recording studios, Barnes, went up in flames when they were working there on Monday. There were simply oodles of interesting people gathered there to see the bonfire night.

There was Marianne Faithfull with a little mutt (dog of indeterminate origin) called Tassle, road managers Ian Stewart and Tom Keylock and a young lady in a tiny red cardigan who had beautiful colour photographs for the album "Beggars Banquet." The Stones are shown dressed as tramps (Charlie, the other Stones unfairly claim, is a natural) taken in the banquet room of an old, old Hampstead house.

By KEITH ALTHAM

America. Joined the brain drain!"

Mick likes Glyn. There was film director Jean Luc Goddard, who is the least noticeable person amongst the pulchritude of young ladies legging about the studio and the bright long-haired young men. He was dressed in a sombre suit with an innocuous tie and has a small pertinent bespectacled face. Speech among the watchers is at a minimum due to the barrage of sound emanating from Messrs Jagger, Watts, Wyman and Richard, seated on the floor getting things together!

"We've done about three nights of this kind of shooting," Keith tells me during a break. "We shot a number called, 'The Devil Is My Name' which is on the LP. The first run-through was a disaster and then the second take everything went perfect. It could well be the feature track on the album."

Having heard the playback a few minutes later I would think it could well be. It showcases the Stones at their traumatic best with thundering drums, brilliant guitar



MICK — fighting his way through the other Stones' sound.

work and an exciting electric piano from their latest satellite musician, Nicky Hopkins, with Jagger's vocal fighting for life and making it through the beat barrier.

First film gets off to a blazing start

Quality

Such is the quality of the colour on the original photographs that they are made to look like oil paintings.

And, of course, there was record producer Jimmy Miller who appears to get a few more grey hairs to his thick thatch after every Stones session. He was augmented on this occasion by sound engineer Glyn Johns whom "Mick the Lip" greeted sardonically with: "Hello Glyn — thought you'd gone to

room: "Who's taken the bread knife?" "You mean the one with the silver handle?" replies Keith. "That's mine, it's a throwing knife."

"No I mean the bread knife," says Mick. And so on until one realises that they are referring to the banquet pictures and the props used for it. Then, of course, there is an actual take — much more fun.

They run through an interpretation of "Lady" with Nicky Hopkins once more on electric piano, and then come back into the control room.

"It's much too polite," says Mick to Keith. "We could distort the piano," suggests Keith.

"Where's Nicky?" asks Mick, and finds him sitting four feet away. "It's not 'YAH!' enough," he explains to Nicky. "Jimmy,

My advice is do not, and look out for this next super album to follow the super single.

"A lot of the tracks relate to actual characters," said Mick. "There is 'Parachute Woman' and 'Factory Girl' and 'Lady.' We were thinking of animating some of these figures for the cover."

The cover photographs were the subject of discussion during my vigil in the control room and produced a considerable amount of speculation.

Speculation is about as close as you come to information with the Stones at present and the best way of obtaining it is just to sit about and listen and watch. Take this extraordinary sequence for example.

Enter Mick into the control

give him the face," says Mick. "He means it must be more YAHHHHH!" explodes Jimmy and screws his features into the most horrific contortions.

I yawn — it's one in the morning. "That's nice," says Charlie, pouncing upon the act. "Ere we are doing our best to entertain you and you're tired!" He plays it deeply hurt.

Jagger beams gargoyle-like from his stool upon me. "Some day I'm going to write a really horrible article about you," he promises. I thank him and decide to go home.

Outside is the mobile film canteen — frying into the night and the early morning. I join road manager Stu and pianist Nicky for a bacon sandwich.

I go home greatly chastened and fall asleep which is where all good stories end... but no.

At 4 am there is a phone call from a delighted Bill Wyman. "Well, you missed it — the studio's gone up in flames. There are three fire engines and the ceiling's on fire."

Rescued "Jimmy and I have been dashing in and out saving the tapes and there is fire extinguisher fluid all over the organ. One of the arc lamps in the ceiling must have set fire to some papers. The whole place is going up."

Bright and early next morning I motor down to see what I missed and expect to find the remnants of smouldering Stones in the ashes of the studios but things are not so bad.

There is a nasty looking mess in the ceiling, with the greater part of the lighting system hanging out but most of the debris is cleared.

Studio manager Keith Grant informs me that all the equipment is O.K. and with a temporary lighting system he expects to be back in business by midday.

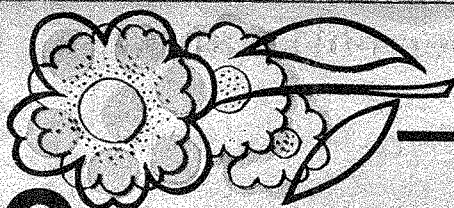
"But it might have been the end of the studios if the firemen had not acted so promptly," he adds. I knew something would happen if I went there.

Next week


**JULIE DRISCOLL
CLIFF RICHARD**

in Bratislava—full report

BLOOMING HITS




FRESHLY CUT!



Dorian Gray
Love Is All It Should Be
Parlophone R5705


the scaffold
One Two Three
Parlophone R5703



the Box Tops
Choo Choo Train
Bell BLL1017

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Barry Noble
I've got My Eyes On You
Columbia DB 8438



MIREILLE MATHIEU
When You Return
Columbia DB8429

Gladys Knight & the Pips
It Should Have Been Me
Tamla Motown TMG660

David and Jonathan
You Ought To Meet My Baby
Columbia DB8428

Barry Lee Show
Wasn't It Good While It Lasted Parlophone R5704

Merrilee Rush
Angel Of The Morning Bell BLL1013

FREDDIE RYDER The Worst That Could Happen Columbia DB8427	THE DELFONICS I'm Sorry Bell BLL1016	GOLDEN EARRINGS I've Just Lost Somebody Capitol CL1552
JUNIORS EYES Mr. Golden Trumpet Player Regal Zonophone RZ3009		THE MILLS BROTHERS My Shy Violet DOL107

HOUSE-PROUD ARETHA LOVES TO GET HOME

"SIDDOWN," said the Queen of Soul. So I saddown — on a plush settee in a room at the Dorchester — and Lady Aretha excused herself for a moment while she made a coupla phone calls. She looked just a little older and heavier than I'd thought . . . beige dress, broad of hip . . . but the smile was warm, and she covered up her tiredness (out of bed at 5.30 that morning) pretty well.

By ALAN SMITH

"I need a coupla wigs done by tomorrow evening," Aretha was asking the hotel switchboard, curling her stockinged toes as she spoke. "Is that possible?"

Eventually, she settled into a corner of the settee and opened her eyes wide with glee as "Mr." Aretha Franklin, her amiable husband and manager Ted White, recounted how the Crown Prince and Princess of Sweden had been raving over one of her club appearances the night before.

Said Aretha: "It's a funny thing, but when I get up to sing . . . somethin' just happens. No, I don't try to act the songs I do. I don't try for somethin' dramatic."

"It's not as if I ever rehearse the way a note is going to come out, either. I just sing it as it comes."

So tired

"You'll have to excuse the way I'm so tired," said Aretha suddenly, with a beautiful dark brown smile. "You know how it is. Early mornings are so inconvenient! Believe me, if every day began for me at 12 noon, everything would be just fine."

Surprisingly, the raving, soulful Aretha isn't completely hung up on wild music. "I like the quiet ones," she told me simply, "but when I come to think of it, I guess I've got pretty wide tastes."

"Religious music still has the same meaning for me as when I used to sing in my father's gospel choir and then on my own. They once called me the 'New Gospel Queen.' In fact, I remember the very first records I ever made were religious tracks for the Checker label."

"I've been professional for around 11 years now, though, and I've come to the view that gospel and what I do now just don't go together. I keep my gospel records at home."

I asked Aretha to name one record of hers which, today, gave her the greatest satisfaction to listen to. Answer: "For the words, 'Sweet Bitter Love.' For the melody, 'Respect.'"

Anybody who ever saw her perform (and believe me, that's a lot of satisfied customers) will know that Aretha really does give her all when she gets up on a stage.

Bearing all this soulful, excitement-plus in mind, it was fascinating to find that — behind the scenes — Aretha doesn't like to spend her free time digging the club or showbiz scene.

"When I finish," she told me like a Natural Woman, "I just like to go home. I like to get back to my split level house and relax. I'm very house-proud, believe me. I like to combine old-world elegance and modern styling. I guess it's a reaction I've got against spending most of my life living out of a suitcase."

Right now, Aretha is back in the States working on further recording sessions, although before her recent European trip she'd also been busy on tracks for her next LP.

Incidentally, I wondered what Aretha had to say about that "Soul" word that so many of us (including myself, Soul Brother Smith) use so much.

Said Aretha:



"Soul is a feeling . . . a lot of depth, and one being able to bring to the surface what's happening inside. It doesn't matter which song you are singing — it's the emotion, and how you sing."

"In fact, it's necessary for me to believe in a song, or for it to be associated with something I know."

Important

"Audience response is important to me, too. I feel it anyway — but if they don't feel it too, then I lose something."

"You know, I was rather surprised at the audience response in England. I rather thought they would enjoy the show. I didn't think they would enjoy it so much! I was really feeling good. I didn't know if they were going to like what I was going to do. But I

felt it, and I saw that they felt it too and it was good. I feel the audiences were uninhibited as people."

Few people may realise that Aretha penned her current "Think" hit with her husband Ted. And she says this of her song-writing:

"The thing that attracts me about a song is the melody, but when I'm writing, I usually get the words first. My sister writes, and so does my husband. I don't do very much writing, maybe two or three songs on an album."

Finally, this quote from the Fascinating Miss Franklin:

"Music might be a factor in integrating people. Not just soul music, but any music which brings people together. Those Russian ensembles bring so many people together — much more than politicians."

from you to us

Edited by

TONY BROMLEY

J. COATES (Co. Durham): Notice anything about the following: "The Sun Ain't Gonna Shine Any more" — Walker Brothers; "Silhouettes" — Herman's Hermits; "Silence Is Golden" — Tremeloes; "Bye Bye Baby" — Cymbals; "Can't Take My Eyes Off You" — Andy Williams.

Of course you do. They were all hits which made the Top Thirty. But how many people heard the original recordings of these songs?

Anyone who did will admit that the originals were better. Four of them are Crewe-Gaudio compositions, and the group who recorded them are, of course, the Four Seasons: surely one of the greatest and most under-rated groups ever. Come on deejays, give them a hearing, or pathetic cover-versions like the Timebox's "Beggin'" will continue to get more publicity than the originals.

DAVE DICKINSON (Bath, Somerset): I feel I must write to you regarding Davy Jones' recent appearance on "Top Of The Pops" (June 6). His inane dancing, effeminate clothing and his "jokes" were frankly pathetic. This to me, and no doubt to many others, typifies the state of banality which so many of the established Chart artists have reached. If this is progression, God help us . . .

AUDREY HOPE (Hartlepool, Co. Durham): I think Davy Jones is one of the nicest, kindest, best-natured people in show business, as your recent articles show. Thank you for printing them. I hope Davy has as much happiness as he gives others.

MISS R. HALL (Barry, Glam.): I am writing within minutes of having watched the Rolling Stones on "Top Of The Pops" (June 6). I was disgusted at the way they painted their faces and the way Mick Jagger pranced around in his efforts, to sing "Jumpin' Jack Flash."

Don't get me wrong, I have enjoyed a good deal of the Stones' material, and I think this disc is one of their best.

But surely this sort of performance is unnecessary? If the Stones are as good a group as people claim, surely it would be enough for them just to sing and play without any sensationalism.

CHEER (Weston-Super-Mare): I've just bought the new Small Faces LP, "Ogden's Nut Gone Flake," and in my opinion it is the most fantastic LP of all time. The Faces have really proved their ability with this album, and it's about time all the virtues of the critic world apologised to them.

I've been an ardent Faces fan since 1966, and they have produced a lot of wonderful ideas, but this one really is it! There's only one thing I can say—Thank you, I'm proud to be a fan!

GRAHAM CLARK (Horsham, Sussex): I hope the Government are happy. They have finally sunk all the pirate radio stations, and they've

put so much tax on records that they are too expensive for the average school-boy like myself. The cost of records has risen 20 per cent since the Labour Government took over, and this is ruining many British groups. Established and new groups are suffering because they no longer have the pirate stations to play their records.

Radio One's limited playing time means that we can't hear many new records, as we are at school or at work. At least we used to be able to hear them in the evening, on Caroline.

Let's hope that both the Offshore Radio Act and the purchase tax rates are soon changed.

WHO'S WHERE

week beginning June 14

SUMMER SEASONS

BACHELORS: Glasgow Alhambra.

DES O'CONNOR: Great Yarmouth Wellington Pier Pavilion.

ENGELBERT HUMPERDINCK, LONNIE DONEGAN: Blackpool ABC (starts June 15).

KEN DODD, BLUEBELL GIRLS: Blackpool Opera House (starts June 15).

CABARET

SEEKERS: London Talk Of The Town.

CILLA BLACK: London Savoy.

SHADOWS: Stockton Fiesta (starts June 16).

LOUIS ARMSTRONG: Batley Variety (starts June 16).

DON PARTRIDGE: Newcastle La Dolce Vita (starts June 16).

ONE NIGHTERS

CHUCK BERRY: Tottenham Royal (14), Nelson Imperial (15), Purley Orchard (16), Cardiff Sophia Gardens (19), Coventry & Birmingham Cedar (20).

HONEYBUS: Hull Skyliner (14), Ramsey Galety (15).

RUBY AND THE ROMANTICS: Liverpool Dino's (14), London Scotch Of St James (18), Cleethorpes Pier Pavilion (19), Soho Whisky A Go-Go (20).

IMPRESSIONS: Dunstable California (15).

REPARATA AND THE DELRONS: Hastings Pier Pavilion (15), Wellingborough Town Hall (18), Swansea Top Rank (19).

SCOTT WALKER, DAVE DEE, ROCKIN' BERRIES: Bournemouth Pavilion (16).

FRANKIE VAUGHAN: Yarmouth ABC (16).

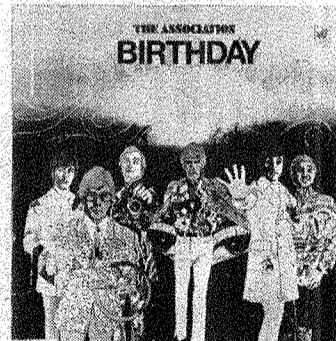
SOLOMON KING: Torquay Princess (16).

GOTTA GET AWAY
B/W TIME WASTIN' MU1025
NEW YORK PUBLIC LIBRARY

WITHOUT HER
B/W WHILE YOU MAKE UP YOUR MIND MU1026
ANTHONY BROWNE



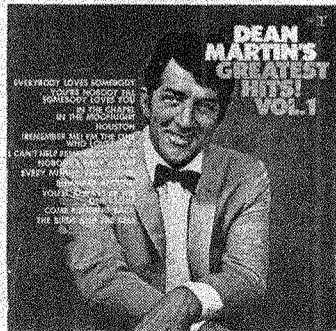
New Albums From Warner Bros. Reprise & Pye



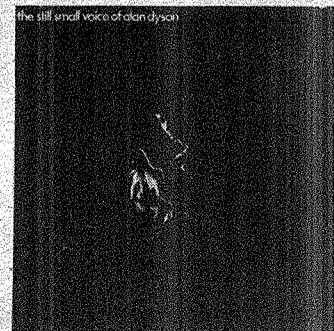
THE ASSOCIATION
Birthday
WS 1733 (S)



DORITA Y PEPE
Dorita Y Pepe Latin American Folk
NSPL 18215 (S)



DEAN MARTIN
Greatest Hits Vol. 1
RSLP 6301 (M) RSLP 6301 (S)



ALAN DYSON
The Still Small Voice Of Alan Dyson
NPL 18218 (M)

'The meaning of life, for me, is just being alive and enjoying yourself'

THERE were some beautiful sights to behold at the BBC TV Centre, White City, recently, when Donovan was guesting on one of Bobbie Gentry's shows. Down in dressing room 217 it was, I discovered, "bath-time," and Don's good friend, Gip, was leaping about "starkers" with his hair a mass of soap suds (he may not be beautiful but he was certainly a sight) extolling the virtues of the shampoo provided by the make-up department.

Meanwhile, on set, there was Bobbie whispering a song called "Morning Glory" dressed in a pretty nightie (both beautiful and the nicest kind of sight) and floating about under yards of hanging lace drapes.

This particular song, which she wrote for the Delta Sweet album, has been haunting me for weeks since I first heard it and it was nice to see Don make a special point of congratulating her upon the composition.

Following Don's duet with Bobbie on "First There Is A Mountain" and another number of her own, "Bugs," we retired to the dressing room where Gip — fresh as a mountain spring — was given a beginners lesson on guitar by Don.

He proved an earnest pupil and worked laboriously at the chord sequence while the wandering minstrel and I tossed a few words about. "Hurdy Gurdy Man," was originally written for a Danish group by that name," Don told me. "There is a friend of mine in the group — Mac Macleod — whom I looked to in the early days to learn how to pick the guitar.

Disagreed

"I wrote the song especially for them but then we got into a disagreement over how it was to be produced. I wanted to do it one way and they another.

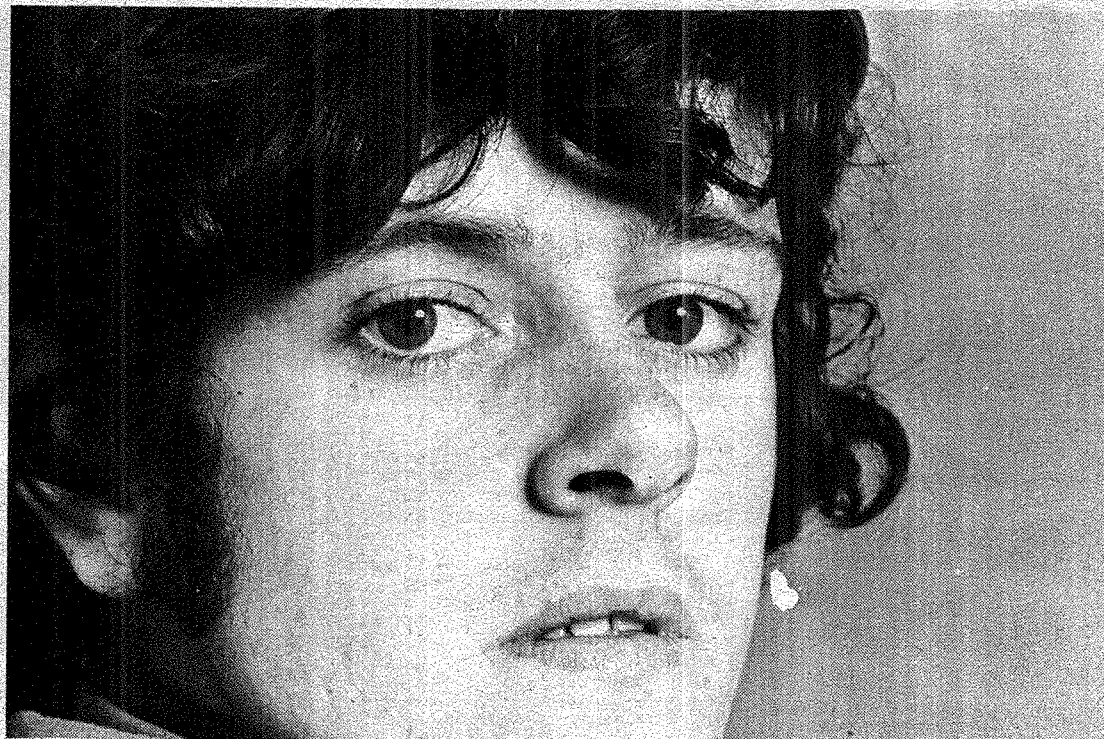
"So I said, 'Right then — I'll do it myself because I think it's good enough for a single.'

"So I done it. And, it's out!" And doing very nicely, thank you.

We had a brief respite here as Gip insisted we listen to his progress on the guitar. He hit a bum note and applied himself to emulations of Django Rheinhardt with a few old Gipsy curses!

Alley Cat had recently inferred that Don Partridge might be a

DONOVAN'S MORE DOWN TO EARTH



Hurdy Gurdy Man. I put it to Don. "Very possible," smiled Don. "That sounded like a 'Double Your Money' question... for a pound! My idea of a Hurdy Gurdy Man was someone who turns a hand... someone calling people out a dark age into a good one."

"I believe we are in a dark age now but soon (not too soon) may be a couple of hundred years) the ignorance and silliness of this age will disappear."

Gip hit another thrashing dischord on the guitar and bashed the face of the instrument with the palm of his hand in exasperation, and then grinned sheepishly at Don on realising whose guitar it was!

And so to cabbages and kings and Maharishis. Was Don a party to the Beatles sudden turnabout on transcendental meditation?

"I knew at about the same time as the Beatles that it would be better if we didn't stay there and do that. Everyone liked it for a while and then they got fed up. Everyone's entitled to a change."

KEITH ALTHAM is pleased to discover

Was there a particular thing which brought about the change in your heart?

"It's like you try something and you like the taste of it to begin with and then you don't like it anymore. We are young and we all make mistakes."

When I had spoken to Don previously about the Maharishi he had given me the impression that although he liked him he was not a confirmed meditator — true?

"I could never really do it — I was always calling the others swots! I was the bad boy in the school along with one other person. It had to come to this really because the philosophy was too demanding."

"Everyone was too concerned with living. The philosophy of life is life itself!"

"The meaning of life for me is just being alive and enjoying yourself. Simple things. I think the trouble was that everyone was looking for a superman — someone who would stand up and sparks would fly from his fingertips. There is no one like that. We find our God within ourselves."

Don is obviously very much more down to earth again now — and as a very pro-Donovan person I can only say how 'happy I yam' to see it.

A dream

Donovan the psychedelic-flower-child was only a figment of the imagination — a dream long gone. Soon I shall find myself back in

the London pub swopping hats with the folk singer over a pint of ale. Among the more immediate plans are a return to America where he hopes to do a whirlwind tour of some big cities and a TV series — with the enterprising Stanley Dorfmann — of some six shows.

"I also want to do a big festival of pop music in somewhere like the Albert Hall with the artists playing and singing their own songs," said Don.

"People like Graham Nash and John Sebastian have already pledged their support and I want to include others like Ray Davies, the Incredible String Band and maybe some of the Beatles."

Finally I thought it might be interesting to find out how a peaceful and non-violent person

reacted the tragic death of someone like Senator Robert Kennedy.

"It is a tragic thing when someone is killed like that, but it is just as tragic that anyone should be murdered — he was another good man."

"This kind of thing won't stop in America while they allow people to carry guns. There have always been good men and bad men and crazy men and if you let them get their hands on a gun you know what the chances are."

"We are just as guilty of the murders committed here as the Americans and it does no good to point an accusing finger."

"It can only stop when people are made to realise that they kill themselves by killing others. When they realise what the good life is!"

And, so saying, our minstrel painted some pretty pictures on his white plimsoles for the TV show and Gip, whose fingers never left his hand, applied himself once more to becoming a guitarist.

Life goes on.

RCA

MALCOLM ROBERTS

"Our Song"
RCA 1702

JACK JONES

"Without Her"
RCA 1703

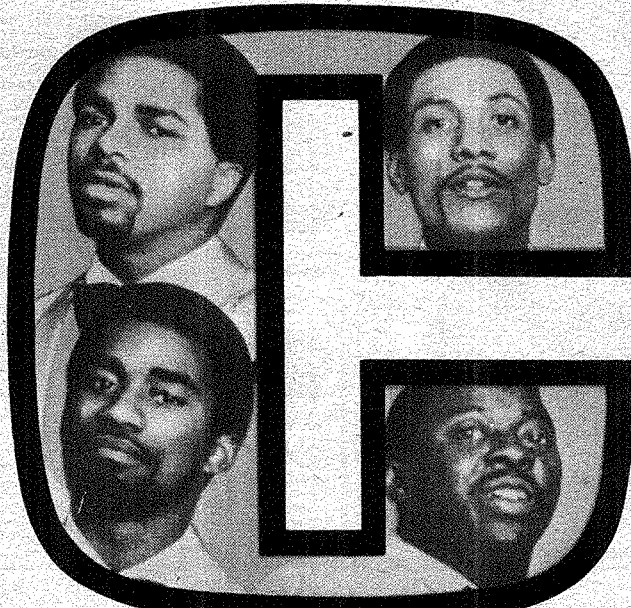
THE FOUR KENTS

"The Moving Finger Writes"
RCA 1704

THE CHANDONS

"Never Been Loved Before"
RCA 1705

A Chris Andrews composition —
A Chris Andrews production (his first for RCA).



TOP SINGLES REVIEWED BY DEREK JOHNSON

ESTHER AT HER MOST SEDUCTIVE

One More Dance (Philips).

THE eagerly-awaited follow-up to "Cinderella Rockefeller"—and a fairly predictable release, because it's a routine they've already performed many times on TV. In fact, it is largely due to viewer demand that this particular number was chosen.

UNOFFICIAL BOB DYLAN

Mixed Up Confusion (CBS)

THIS is what countless fans have been waiting for with mounting impatience for ages—another Bob Dylan single. But please note that this is not an official release—copies are being imported from Holland, and it is therefore only on restricted sale. It's a 1966 recording, and hardly typical of the latter-day Dylan.

Actually, it's Bob at his most exciting and stimulating. Set at a hectic tear-up pace—with a backing of electrifying drumming, wailing harmonica and a piano that comes very close to boogie style—it makes quite a change from the more sombre Dylan, despite the introspective lyric.

Flip, by the way, is Bob's well-known waxing of "Corrina, Corrina."

Based on an old Austrian folk tune, it depicts the girl giving the old "come-hither" to her lover, while her husband lies fatally ill.

Esther Ofarim has never sounded more seductive or provocative than in this comedy waltz, with Abi effectively supplying the right touch of modesty.

It's the sort of number you wouldn't normally expect to find in the Chart—but after "Rockefella" this personality performance is bound to be another huge smash.

HERB ALPERT

This Guy's In Love With You (A & M)

A disc that's a thumping great hit in the States, probably because it is so totally different from anything Herb Alpert has previously recorded. You see, this is Herb singing—without the Tijuana Brass. It's a sentimental ballad with a slowly swaying rhythm, pleasantly sung—and with a big-build coda of sweeping strings and concerto piano. Plus a brief passage spotlighting Herb's muted trumpet.

* TIPPED FOR CHARTS
† CHART POSSIBLE



Testing time for ESTHER AND ABI with their follow-up single "One More Dance" reviewed left.

SPOOKY-TOOTH

Love Really Changed Me (Island)

Here's one for the out-and-out r-and-b fans. It hares along at a frantic pace, with tambourine and maracas providing the stimulus, and with a fruity blues-shouted solo vocal.

But there's much more to it than these basic ingredients, because this isn't the r-and-b of old—it's a vast production, incorporating tempo changes, crashing tympani, heavenly voices and organ.

ZOMBIES

I Love You (Decca)

Although the Zombies have now disbanded, those who mourn their demise will find some consolation in this excellent track.

A mid-tempo ballad with a romantic lyric, it's treated in "commercial r-and-b" style. Soloed with chanting, there's an attractive backing of acoustic guitars, organ and background strings.

Thoroughly attractive sound, and a slight Latin flavour in the beat.

Punch-packed and gutsy — another Box Tops hit

*Choo Choo Train (Bell)

ANOTHER great sound from the Box Tops—exhilarating, punch-packed and gutsy. Not quite as fast as "Cry Like A Baby," it has one of those lyrics urging the train to "hurry up and take me to my baby."

The leader growls and shouts the vocal with spirit and urgency, while the other boys chip in with enthusiastic chanting. The backing is characteristic of this group—a fat reverberating bass sound, swinging organ and attacking brass, plus an infectious beat that's midway between a jerk and a chugging railroad shuffle.

Don't think the melody is quite as catchy as the last one, but it's a simple little riff that's quick to register—and this looks like another hit for the U.S. group.

OTIS REDDING

She's All Right (Pye-International)

A re-issue of a standard Otis Redding track. By comparison with the stuff he was waxing shortly before his death, it has a somewhat dated sound—heavy stomp beat emphasised by tambourine chirping girls, honking sax and a melody that consists solely of a nagging little blues riff.

But Otis's inherent flair for r-and-b is clearly evident, as he throatily croaks out the lyric. An item for collectors.

LEMON PIPERS

Jelly Jungle (Pye-International)

A difficult record to assess—because, after the tremendous success of "Green Tambourine," the Lemon Pipers' follow-up just didn't happen. So what of this latest one?

Well, it's better than "Rice Is

Nice," which struck me as a rushed job to cash in on their first major hit.

This has much more substance—a colourful novelty lyric, some cute and gimmicky echo effects, shimmering strings, pounding beat and a melodic content that's above average.

Has a great deal of commercial appeal, and must stand a chance of restoring them to the Chart.

GLADYS KNIGHT & THE PIPS

It Should Have Been Me (Tamla Motown)

This year hasn't been quite so all-conquering for Tamla as was 1967—so, even though this isn't in the accepted Motown format, one can't be too hopeful about its chances.

Features some superb soul singing from Gladys Knight, with gospel-type chanting from the Pips.

The backing is fairly subdued and, until the latter stages, isn't as heavy as we expect from Tamla. A splendid rhythmic blues-ballad, which sounds like it's something on the Atlantic label rather than Tamla!

Sing-along Sandie—strong chart material

*Show Me (Pye)

I WAS very surprised that Sandie Shaw's last release, "Stop," didn't make the Chart—most critics, myself included, went out on a limb and described it as her best disc for months. But the fans obviously felt otherwise, so I have to approach this latest offering with caution.

BUFFALO SPRINGFIELD

Un-Mundo (Atlantic)

Conga drums and maracas give this an exotic jungle flavour—a mixture of Afro-Cuban and r-and-b influences, with an insistent fuzz guitar representing the latter.

The vocal is mainly a sort of tribal chant, and I must say the Buffalo Springfield create great atmosphere on this track. But not everyone's cup of tea.

RICHARD HARRIS

MacArthur Park (RCA)

If nothing else, you certainly get your money's worth on this disc because it runs nearly 7½ minutes! Already a U.S. hit, it's like an extended and elaborately-orchestrated "Honey." A gorgeous ballad, with a nostalgic lyric and imaginatively scored backing, it's gripping and intense. Goes on a bit too long, though.

JIMMY POWELL

Sugar Babe (Decca)

This double-sided raver is material of pre-rock vintage. But Jimmy Powell's uninhibited treatment practically sets the turntable alight.

Drives along like crazy, with honking sax and twangs and a nagging little riff tune you just can't get out of your mind. Good fun!

SETTLERS

As Long As There's Love (Columbia)

A cheery song with a philosophic lyric, sung mainly in unison by the Settlers—but with one or two solo passages by the girl singer. Set to a jaunty rhythm, this is in the best traditions of snappy folk-beat. There's even a faint revivalist quality about the performance. Hummable tune, too.

MORE SINGLES PAGE 11

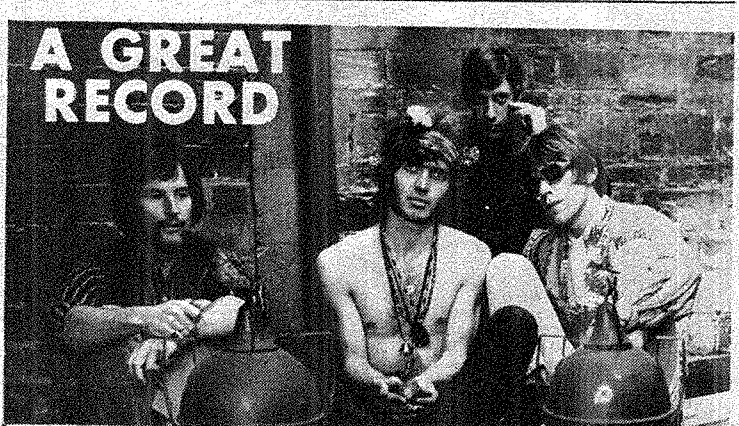
A SOLID SOUL STONE
SMASH FROM SOUL CITY
GENE CHANDLER
'NOTHING CAN
STOP ME'
HEADING FOR THE CHARTS!
SOUL CITY SC102



LYNDA CLARKE, who tries for chart honours with "Rain In My Heart," reviewed in "Recommended" below.

★ Recommended ★

Young Lynda Clarke emotes the poignant ballad "Rain In My Heart" (Decca) with alternating tenderness and power, backed by an atmospheric, stringy scoring and gentle beat. . . . Although "I've Just Lost Somebody" (Capitol) is a bit on the moody side, it's rich in glowing West Coast harmonies from Golden Earrings, and has a fascinating classical-influenced backing. . . . "Until The Rains Come" (Fontana) is set at a frantic pace, and features some spirited singing from Shubert, who's framed in a colourful backing of girl's voices, clanking piano and morse-code beat. . . . Currently immensely popular in the States, the Delfonics make with some delightful harmonies in the bluesy ballad "I'm Sorry" (Bell)—which, nevertheless, probably doesn't have the mass appeal necessary for a British hit. . . . An insidious thump beat, an intriguing lyric, tambourine, brass and (would you believe?) kazoo all combine in the ripe, fruity sound conjured up by Junior's Eyes in "Mr. Golden Trumpet Player" (Regal-Zonophone). . . . Much of the syncopated and close-harmony work of the 40's is revived in "My Shy Violet" (Dot) by the Mills Brothers, but it has a catchy tune and lilting beat ideal for sing-along addicts. . . . British group New York Public Library comes close to the West Coast sound in "Gotta Get Away" (MCA), but the beat is more solid and the approach more earthy than the genuine article—and the result is thoroughly absorbing.



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THE BOOTS: 3550

"Animal in Me"

JOHNNY DUMAR: 3545

"Illusion"

THE GROOP: 3546

"What's the good of Goodbye"

WEEK TWO:
THREE
NEW
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TAJ MAHAL (S) 8-63279

with its associated single:

Taj Mahal: "Everybody's got to Change Sometime" 58-3547

SPIRIT: "SPIRIT" (S) 63278

with its associated single:

Spirit: "Uncle Jack" 3523

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MGM 1420

Kenny Everett

'It's been so long'

MGM 1421

MGM Records Ltd 2DeanStreet LondonW1 REG8321

NME TOP 30

(Week ending Wednesday, June 12, 1968)

LAST WEEK	THIS WEEK	ARTIST	RECORD LABEL	WEEKS IN CHART	HIGHEST POSITION
1	1	YOUNG GIRL	Union Gap (CBS)	7	1
4	2	JUMPIN' JACK FLASH	Rolling Stones (Decca)	3	2
2	3	HONEY	Bobby Goldsboro (United Artists)	8	2
3	4	A MAN WITHOUT LOVE	Engelbert Humperdinck (Decca)	8	3
8	5	THIS WHEEL'S ON FIRE	Julie Driscoll & the Brian Auger Trinity (Marmalade)	6	5
13	6	BLUE EYES	Don Partridge (Columbia)	3	6
15	7	HURDY GURDY MAN	Donovan (Pye)	3	7
9	8	DO YOU KNOW THE WAY TO SAN JOSE	Dionne Warwick (Pye Int.)	6	8
7	9	RAINBOW VALLEY	Love Affair (CBS)	8	6
5	10	I DON'T WANT OUR LOVING TO DIE	Herd (Fontana)	10	4
6	11	JOANNA	Scott Walker (Philips)	7	6
20	12	BABY COME BACK	Equals (President)	4	12
18	13	I PRETEND	Des O'Connor (Columbia)	4	13
11	14	HELULE, HELULE	Tremeloes (CBS)	6	10
10	15	WHAT A WONDERFUL WORLD	Louis Armstrong (HMV)	18	1
19	16	LOVIN' THINGS	Marmalade (CBS)	3	16
14	17	SIMON SAYS	1910 Fruitgum Co. (Pye Int.)	13	2
16	18	SLEEPY JOE	Herman's Hermits (Columbia)	7	11
12	19	LAZY SUNDAY	Small Faces (Immediate)	10	3
26	20	SON OF HICKORY HOLLER'S TRAMP	O. C. Smith (CBS)	2	20
23	21	TIME FOR LIVIN'	Association (Warner Brothers)	3	21
21	22	WHITE HORSES	Jacky (Philips)	9	10
17	23	U.S. MALE	Elvis Presley (RCA)	5	17
24	24	BOY	Lulu (Columbia)	1	24
25	25	ANYONE FOR TENNIS	Cream (Polydor)	3	25
22	26	CAN'T TAKE MY EYES OFF YOU	Andy Williams (CBS)	12	6
27	27	NOW	Val Doonican (Pye)	1	27
29	28	HAPPY SONG	Otis Redding (Stax)	2	28
29	29	MY NAME IS JACK	Manfred Mann (Fontana)	1	29
28	30	THINK	Aretha Franklin (Atlantic)	3	28

Britain's Top 15 LPs

1	1	THIS IS SOUL	Various Artistes (Atlantic)	13	1
3	2	JOHN WESLEY HARDING	Bob Dylan (CBS)	16	1
2	3	SCOTT 2	Scott Walker (Philips)	10	2
5	4	LOVE ANDY	Andy Williams (CBS)	4	4
6	5	SOUND OF MUSIC	Soundtrack (RCA-Victor)	166	1
8	6	SMASH HITS	Jimi Hendrix Experience (Track)	7	5
7	7	HISTORY OF OTIS REDDING	(Volt)	16	3
4	8	DOCK OF THE BAY	Otis Redding (Stax)	4	4
9	9	OGDENS NUT GONE FLAKE	Small Faces (Immediate)	1	9
13	10	SUPREMES GREATEST HITS	(Tamla Motown)	22	1
8	11	FLEETWOOD MAC	Fleetwood Mac (Blue Horizon)	15	5
12	12	JUNGLE BOOK	Soundtrack (Disneyland)	7	9
14	13	VALLEY OF THE DOLLS	Dionne Warwick (Pye)	3	13
11	14	THE HANGMAN'S BEAUTIFUL DAUGHTER	Incredible String Band (Elektra)	11	8
10	15	TOM JONES AT THE TALK OF THE TOWN	(Decca)	25	4

New Album

HERB ALPERT & THE TIJUANA BRASS
The Beat Of The Brass
AML 916 (M) AMLS 916 (S)

and single

This Guy's In Love With You
AMS 727

A NEW SINGLE FROM

sandie shaw
SHOW ME
7N 17564

THE LEMON PIPERS
Jelly Jungle
7N 25464

BENEDICT BROWN
If You Grow Tired Of Me
7N 17522

OTIS REDDING
She's All Right
7N 25463

SERGIO MENDES & BRASIL '66
The Look Of Love
AMS 721

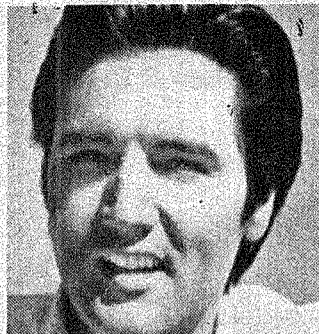
5 YEARS AGO	10 YEARS AGO
TOP TEN 1963—Week ending June 14	TOP TEN 1958—Week ending June 13
1 1 I LIKE IT Gerry and the Pacemakers (Columbia)	1 1 WHO'S SORRY NOW? Connie Francis (MGM)
2 2 DO YOU WANT TO KNOW A SECRET Billy J. Kramer (Parlophone)	2 2 TOM HARK Elias and his Zig Zag Jive Flutes (Columbia)
3 3 FROM ME TO YOU Beatles (Parlophone)	3 3 STAIRWAY TO LOVE Michael Holliday (Columbia)
4 4 IF YOU GOTTA MAKE A FOOL OF SOMEBODY Freddie and the Dreamers (Columbia)	4 4 ON THE STREET WHERE YOU LIVE Vic Damone (Philips)
5 5 TAKE THESE CHAINS FROM MY HEART Don Lang (HMV)	5 5 WITCH DOCTOR Don Lang (HMV)
6 6 ATLANTIS Shadows (Columbia)	6 6 TULIPS FROM AMSTERDAM/ YOU NEED HANDS Max Bygraves (Decca)
7 7 WHEN WILL YOU SAY I LOVE YOU Billy Fury (Decca)	7 7 A WONDERFUL TIME UP THERE Pat Boone (London)
8 8 SCARLETT O'HARA Jet Harris-Tony Meehan (Decca)	8 8 LOLLIPOP Mudlarks (Columbia)
9 9 DECK OF CARDS Wink Martindale (London)	9 9 ALL I HAVE TO DO IS DREAM/CLAUDETTE Everly Brothers (London)
10 10 LUCKY LIPS Cliff Richard (Columbia)	10 10 GRAND COOLIE DAM Lonnie Donegan (Pye-Nixa)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, June 11, 1968)

1	MRS. ROBINSON	Simon & Garfunkel	1
2	THIS GUY'S IN LOVE WITH YOU	Herb Alpert	2
3	MONEY	Tommy James & the Shondells	3
4	YUMMY, YUMMY	Ohio Express	4
5	MACARTHUR PARK	Richard Harris	5
6	TIGHTEN UP	Archie Bell & the Drells	6
7	THINK	Aretha Franklin	7
8	BEAUTIFUL MORNING	Rascals	8
9	THE GOOD, THE BAD AND THE UGLY	Hugo Montenegro	9
10	THE LOOK OF LOVE	Sergio Mendes & Brasil '66	10
11	AIN'T NOTHING LIKE THE REAL THING	Marvin Gaye & Tammi Terrell	11
12	HONEY	Bobby Goldsboro	12
13	I COULD NEVER LOVE ANOTHER OF THE MORN-ING	Merrilee Rush	13
14	THE HORSE	Cliff Nobles & Co.	14
15	DELILAH	Tom Jones	15
16	LICKING STICK	James Brown & the Famous Flames	16
17	LOVE YOU PEOPLE	Shirley Long	17
18	HERE COMES THE JUDGE	Four Tops	18
19	IF I WERE A CARPENTER	Friend & Lover	19
20	DO YOU KNOW THE WAY TO SAN JOSE	Dionne Warwick	20
21	REACH OUT OF THE DARKNESS	Friend & Lover	21
22	MASTER JACK	Four Jacks & A Jill	22
23	LIKE TO GET TO KNOW YOU	Spanky & Our Gang	23
24	HANGIN' ON	Joe Simon	24
25	A MAN WITHOUT LOVE	Engelbert Humperdinck	25
26	HOW'D WE EVER GET THIS WAY?	Andy Kim	26
27	SHOO-BE-DOO-BE-DOO	Stevie Wonder	27
28	DA-DAY	Cowboys To Girls	28
29	COWBOYS TO GIRLS	Intruders	29
30	TIP-TOE THROUGH THE TULIPS WITH ME	Tiny Tim	30

ELVIS PRESLEY



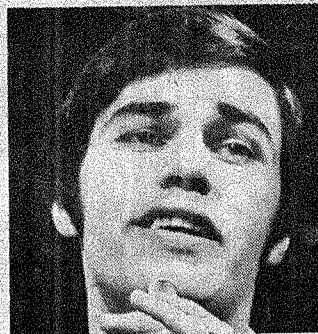
will spend four days from June 26 tele-recording his NBC-TV spectacular, for screening in America on December 3. Plans for Elvis to star in his first TV special for ten years were exclusively revealed in the NME in January. BBC-TV is considering negotiating for the show.



SPENCER DAVIS

returns to America for a month-long tour in November — it will be the group's third U.S. visit, and will include club dates as well as TV and radio appearances. The tour may be extended to enable the group to star in a movie being made by a pop-art film company in New York.

JOHN ROWLES



makes his cabaret debut at Barnsley Club Baba where he opens for a week this Sunday (16). His first LP, called "John Rowles," is issued by MCA on July 12—titles include "By The Time I Get to Phoenix," "Honey," "Dock Of The Bay" and one of his own numbers "It Takes Two."



GENE PITNEY

has delayed his British visit and is now due here next Thursday. Tentative TV bookings include "Time For Blackburn" (22), "Top Of The Pops" (27) and "Billy Cotton's Music-Hall" (29). He plays cabaret weeks at Batley Variety Club (from July 1) and Stockton Fiesta (from July 7).

DUSTY SPRINGFIELD



will promote her new Philips single "I Close My Eyes and Count to Ten" (issued June 28) in BBC-1's "Top Of The Pops" (June 27), Radio 1's "Pete's People" (29), ABC-TV's "Sunday Night People" (30) and BBC-1's "Billy Cotton's Music Hall" (July 14). Song is by Clive Westlake.



CLIFF RICHARD

will attend the world premiere of his film "Two A Penny" — made by Billy Graham's production company — which takes place at London's Prince Charles Theatre next Thursday (20). An LP of the soundtrack music and songs will be issued later to coincide with the movie's general release.

O.C. SMITH



arrives in Britain at the end of July for radio and TV appearances to promote his "Son Of Hickory Holler's Tramp," which climbs to No. 20 in this week's NME Chart. The visit is being set up by the Harold Davison office, which is also hoping to arrange a few concerts for Smith.

SMALL FACES' OWN TV SHOWCASE NEXT WEEK!

THE Small Faces star in their own 25-minute BBC-2 programme on Friday, June 21. They will be featured in the "Late Night Line-Up" series which, from now on, will devote the whole of its Friday-night edition to showcasing a different pop group every week. As previously reported, Manfred Mann launches this new policy tonight. New group Election is set for the June 28 show.

The Alan Price Set has been booked for two BBC-TV guest spots. It appears in BBC-1's "Basil Brush Show" on Friday, June 21, and guests in the third of Bobbie Gentry's BBC-2 colour series, for probable transmission on July 27.

On BBC-1 tomorrow (Saturday), Vince Hill joins Cilla Black in "Billy Cotton's Music Hall," and Cupid's Inspiration is added to the "Dee Time" line-up which stars Esther and Abi Ofarim.

Lena Horne, the Osmond Brothers and Jonathan Winters appear in BBC-1's "Andy Williams Show" this Sunday (16). Astrud Gilberto is the guest in next Monday's "Dick Emery Show" (17).

● BBC-1's 13-week Sammy Davis series — due to have started last Sunday — was scrapped at the last moment as a result of a dispute with the Musicians' Union. Davis had planned to use his five-piece backing group of U.S. musicians in the shows. But the Union insisted the group could not be considered as "an integral part" of the productions, and its use would contravene the exchange pact between the MU and the American Federation of Musicians.

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STARS ON RADIO 1

MANFRED MANN, Don Partridge, the Dave Dee Group, the Troggs and the Alan Price Set appear in Radio 1's "David Symonds Show" every evening from Monday, June 24, to Friday, June 28 — and they are joined by Elmer Gantry's Velvet Opera, Fairport Convention, Raymond Froggatt and the Orange Bicycle. Booked for the morning "Jimmy Young Show" during the same period are Marmalade, the Bachelors, the Herd, Vince Hill, Kenny Lynch, the Flowerpot Men, the Cymbaline and the Button Down Brass.

Line-up for the afternoon "Pete Brady Show" during the week beginning June 24 includes the Equals, the Fortunes, the Merseys, the King Brothers, the Treetops, Katch 22 and the Acker Bilk Band. This same cast also appears in the Saturday afternoon show, hosted by Pete Drummond, on June 22.

Traffic, Peter Green's Fleetwood Mac and the Idle Race guest in "Top Gear" on Sunday, July 7. Eric Burdon and the Animals and Elmer Gantry's Velvet Opera complete the line-up for the June 23 show. Joining the Kinks in the June 30 edition are David Bowie, Fairport Convention and the Savoy Brown Blues Band.

Other new Radio 1 bookings this month include the Fortunes in "Pop North" (next Thursday, 20); Dakota Staton, the Peddlers and the Johnnie Patrick Big Band in "Pete's People" (Saturday, 22); Don Partridge in "Radio One O'Clock" (Monday, 24); Amen Corner and Barry Ryan in "Pop North" (Thursday, 27); and Bobby Vee and Julie Driscoll with the Brian Auger Trinity in the "Joe Loss Show" (Friday, 28).

John Rowles tops the bill in "Saturday Club" tomorrow (15), when also booked are the Karlins, the Koobas and the Orange Bicycle. Appearing on June 22 are David and Jonathan, Dorian Gray, the New Generation and the Spectrum. Reparata and the Delrons are set for the June 29 edition.

EMI chief goes independent

SYD GILLINGHAM, head of publicity at EMI Records, is leaving the company after ten years to join independent publicist Chris Hutchins. He will become general manager of Hutchins' parent company, and will partner Hutchins in a new company to be called Enterpress—which has already signed Solomon King, Don Partridge and the Moody Blues.

The Hutchins set-up—which, in the 18 months since its foundation, has become one of the most important public relations firms in the pop world—is also responsible for the publicity of Tom Jones, Engelbert Humperdinck, Frankie Vaughan, the Bee Gees, Pet Clark, Cream and Jimmy Tarback.

Partridge, Mann as Dusty guests

DON PARTRIDGE and Manfred Mann guest in the final edition of ATV's Dusty Springfield series "It Must Be Dusty!" to be screened in the London area on Friday, June 21 — some other areas transmit it earlier next week. The two editions of the series which were postponed to make way for special outside broadcasts will now be seen in London on Mondays, June 24 (with Georgie Fame guesting) and July 1 (with Julie Felix) — but regional screening of these two shows has not yet been set.

A new ATV comedy series starring John Bird, titled "With Bird—Will Travel," begins in London on Friday, June 28—the exact day of screening varies elsewhere according to region. Mark Murphy guests in the first show, followed by Jon Hendricks (July 5), Julie Driscoll with the Brian Auger Trinity (12), Blossom Dearie (19) and the Morgan-James (26).

It is now expected that the delayed Mireille Mathieu series will occupy this spot immediately after John Bird's run is complete. Latest bookings for ATV's "The Golden Shot" are Manfred Mann and Teddy Johnson and Pearl Carr (Sunday, June 30) and Vince Hill (July 7).

SCOTT TO S. AFRICA

Scott WALKER has been booked for a nine-day concert tour of South Africa in November. Before this, as previously reported, he will headline a British concert package — and it is probable either Dionne Warwick or Bobbie Gentry will co-star. Another project for Scott is an Australian tour early next year with Tony Hatch and Jackie Trent.

The South African tour takes in eight major cities and includes concerts in Johannesburg and Capetown. Scott will play strictly to non-segregated audiences. A British musical director will be accompanying Scott on the trip, but South African musicians will be selected to form his backing orchestra.

Negotiations are under way for

Walker to tour Britain with Dionne Warwick in October. Impresario Harold Davison is currently discussing the project with Dionne in America. Another artist who is being considered for the tour is Bobbie Gentry.

Scott is likely to return to Australia in January for a series of concerts and TV appearances. On this occasion, he would be joined by Tony Hatch and Jackie Trent, who recently had a No. 1 hit there.

Hollies U.S. college tour

THE Hollies are now confirmed for a tour of Australia and New Zealand in September, and a new booking for the group is a month-long college tour of the United States and Canada in October. The Australasian trip begins on September 1 and lasts for 17 days — but, on their outward journey in late August, the Hollies will also play concerts in Singapore and a week's cabaret in Hong Kong.

On the return journey from Australia, the group will travel via America, where it will guest in two West Coast TV shows. It then returns to London to prepare for its visit to Sweden, where it is appearing in Stockholm during British Week. The American college tour

begins on October 4. It is now expected that the Hollies' next British concert tour will take place in November. As previously reported, it is planned to re-activate the Hollies-Paul Jones-Scaffold package, which proved so successful in its recent tour. The package will also play concerts abroad after completing its British itinerary.

Bachelors Xmas

THE Bachelors are to star in a special Christmas revue to be staged at Leeds Grand Theatre, opening early December and continuing through January. Before this the group tours Australia in November.

The trio is also to star in two TV spectaculars this summer — a "Show of the Week" for BBC-2, and a special for the new Thames-TV company. The Bachelors are currently in summer season at Glasgow Alhambra, and will tele-record the TV shows during weekend visits to London.

UNION GAP AUTUMN PA

UNION GAP—while retaining its No. 1 spot in the charts—will make its British debut this autumn as bill-topper. The group would co-star with the Small Faces, who will appear on Monday and Sunday during that period. On other days...

Partridge TV series?

DON PARTRIDGE has been approached by independent TV producer Barry Langford to star in a unique series of 30-minute shows. None of the programmes would be shot in studios—they would all be filmed on location. Don would be seen singing in the street, and interviewing other buskers as well as members of the public as they pass by.

Don told the NME: "The object is to feature buskers from all over Britain—and perhaps from all over the world—in the series."

The project is still in the planning stage, and negotiations have not yet opened for screening rights. But the NME understands that at least two TV companies have expressed great interest in the idea. A pilot show will be filmed in the near future.

Meanwhile, Don has four more tracks to record in order to complete his first LP — simply titled "Don Partridge," it will be issued in July. He also plans to cut another single before starting his summer season with Solomon King at Blackpool Central Pier on July 12.

Dave Dee dates

Dave Dee, Dozy, Beaky, Mick and Tich begin a string of one-nighters this weekend to replace their cancelled European tour. They play Abergavenny Town Hall (tonight, Friday), Redruth Flamingo (Saturday), Bournemouth Pavilion (Sunday), Bath Pavilion (Monday), Leicester Top Rank (Wednesday), Worthing Pier (Thursday), Southport Starlight (June 21), Narbeth Queen's (22), Crawley Starlight (23), Oxford New College (24) and Southsea Savoy (26).

SYMBOLS LP SHOCK

IN a sensational statement issued this week, the Symbols have dissociated themselves from the album "Best Part Of The Symbols" which President Records—the company to which they are currently contracted—is releasing this month. The group points out that the LP is a collection of the Symbols' six single records, and that some tracks are nearly two years old.

The Symbols add that only four of the tracks were waxed by the group's present line-up, and that the photograph on the album sleeve is "as out-dated as the LP itself." They also state that the disc is being sold at normal price, whereas—under the circumstances—they feel it should retail at a reduced price.

Claiming that the LP is being issued without the prior knowledge or consent of the group, the Symbols say they denounce this action by President. The statement adds: "The LP is completely unrepresentative of the group today, and is of no artistic value whatsoever."

A spokesman for President commented: "According to the terms of the Symbols' contract, they should by now have submitted an album for release, but they have failed to do so. We have persistently asked them to cut an LP, but they keep maintaining that the time is not right. We have consequently prepared this album release to meet demand."

MONKEES, D

THE Monkees' follow-up to "Valleri" is being released by RCA next Friday (21). Titled "D. W. Washburn," it is a Lieber-Stoller composition and is treated in honky-tonk style by the group — it was issued in America last week and leaps into the current U.S. Hot 100 at No. 61. Flip side is titled "It's Nice To Be With You."

The Paper Dolls' new single

1 PAGE **SETH MARTIN**

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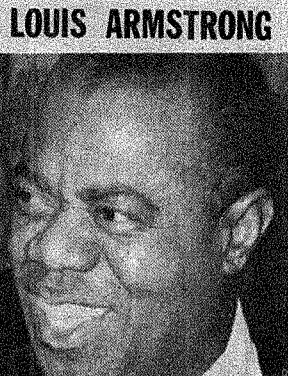
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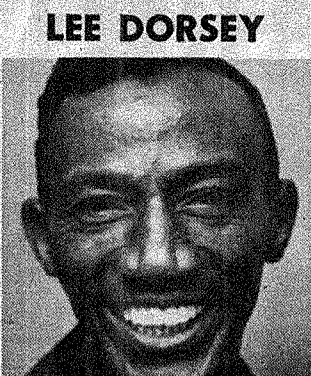
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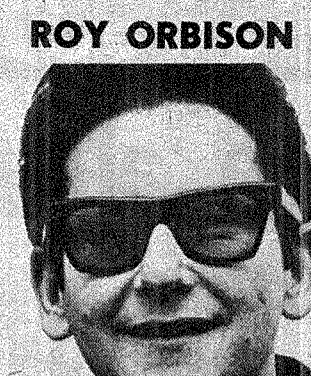
JULIE DRISCOLL



LEE DORSEY



SOLOMON KING



ROY ORBISON



JIMMY TARBUCK

mperdinck was No. 1 juke-box list in America during the year ended February 29, and his "Rescue Me" was top U.S. juke box single. Nancy Sinatra and the Monkees were second and third in a cross-section survey of America's 480,000 juke boxes, published by the weekly "Billboard" magazine.

and the All-Stars will play two double-concerts in London early next month. They appear at the New Victoria (July 3) and Hammersmith Odeon (4). As previously reported, they play two weeks in cabaret at Batley Variety Club from Monday (17), and record a BBC-2 spectacular on July 2.

is being inundated with film offers! During the past month, she has received 13 offers, three of which are being considered seriously—one from a British company, another from Italy and the third from Hollywood. It is likely she will make her film debut later this year in an acting-singing role.

is set for a September British tour, including Liverpool Mardi Gras and Victoriana (6), Chester Clockwork Orange (7), Purley Orchid and London Cromwellian (9), Gt. Yarmouth Towers (11), Manchester Princess and Domino (13) and Ramsey Galety (14). Other venues have still to be announced.

has been booked for yet another Sunday concert, in addition to his string of dates reported last week. He co-stars with Don Partridge at Bournemouth Winter Gardens on July 7. Another new Sunday booking for this venue is Frankie Vaughan who stars there the following week (14).

plays his first-ever British club booking when he stars in cabaret at Stockton Fiesta for the week beginning July 28. He is expected to make several TV appearances during his brief stay in this country, and a new single is being issued to coincide with his visit. He may also play some one-nighters.

this week established a new box-office record at Gt Yarmouth ABC, where he is in summer season with Anita Harris. His BBC-2 colour special—to be shown here on June 30 with Herman's Hermits and Bobbie Gentry—will be screened in America this summer.

TO HEADLINE PACKAGE TOUR

NME Chart for the fifth successive week—is expected topping attraction in a major package tour. The U.S. could be playing their first British tour in over two months—October to mid-November, playing every Friday, Saturdays of the week, Union Gap would concentrate on TV and club dates.

BYRDS CONCERT

The Byrds fly into London next month to take part in a charity concert at the Royal Albert Hall on Sunday, July 7. Titled "Sounds '68," the event also features the Move, Grapefruit, the Easybeats, the Alan Bown, Joe Cocker and the Bonzo Dog Doo Dah Band. Compères are Stuart Henry, Chris Denning, Alan Freeman and Pete Brady.

PENTANGLE IN DEMAND

The Pentangle has been booked for a three-week college and concert tour of America in October. Three U.S. disc firms—Reprise, A & M and Bill Cosby's new company—are currently bidding for the American distribution rights of the group's LP. It appears in concert at London's Royal Festival Hall on June 29, and guests in BBC-1's "Degrees Of Folk" on July 2.

The tour is being set up by Arthur Howes, who this week took over the Small Faces' agency from the Harold Davison office. Other top American attractions are being sought for the package, which seems certain to be one of the most important of the autumn season.

Howes told the NME this week he will definitely be bringing the Show Stoppers back to Britain next month. They will be making promotional appearances in connection with their new single, to be issued by Beacon to coincide with the visit.

Set for their first British visits in the autumn are two attractions of U.S. Chart fame—Peaches and Herb, and Sly and the Family Stone. They will be coming mainly for promotion.

LOVE ABROAD; SINGLE DATE

LOVE AFFAIR is being negotiated for a three-week concert tour of Australia in November. This would immediately follow their projected British package tour—planned for October—with Ike and Tina Turner, Amen Corner and the Move.

Love Affair's next single—its first without orchestral backing—will be issued by CBS on July 12, but titles have not yet been disclosed. A German camera unit arrives in Britain later this month to film Love Affair in action, and the sequence will be included in the German-TV series "The Outsiders."

'PRESLEY' DEAL GIVES TOM JONES WORLD TV EXPOSURE

TOM JONES rockets into the "Elvis Presley category" as the direct result of a multi-million dollar TV series just clinched for him. For the next five years, according to TV tycoon Lew Grade, Tom will benefit from the same world-wide mass exposure Elvis has enjoyed in the past. But whereas Presley's international stardom has been maintained by means of a steady stream of films, Jones will use television in the same way. The deal—said to be worth £9,000,000—is one of the most important ever concluded for a British artist, and makes Tom the biggest-earning TV entertainer in this country.

MARATHON AMEN LP

AMEN CORNER'S second LP will be one of the longest pop albums ever produced—it will consist of 17 tracks, with a duration of over 50 minutes! This disc, for which Andy Fairweather-Low has written three new songs, will be produced as one continuous band—without breaks between the tracks. The group begins work on the LP on June 24.

Corner's new single—which, as already reported, is "High In The Sky"—is now scheduled for Deram release on June 28. It will be the group's first single for five months. Amen previews the disc in Radio 1's "Pop North" the day before release (27).

Amen's projected tour of Hungary has now been confirmed. It starts on August 23, and lasts for two weeks, playing concerts in principal cities. Skip Biferty will be a supporting attraction on the bill.

"HAIR" HERE!

The controversial American musical "Hair" is to open at London's Shaftesbury Theatre for an indefinite run on July 24. Described as a "tribal love-rock musical," it revolves around the hippy set. Most of the original U.S. cast will be taking part in the London production, which is being staged by David Conyers and Robert Stigwood for Associated London Theatre, together with John Nash. The show is notorious for its famous all-nude scene.

Stones studio blaze drama

THE Rolling Stones were involved in a real-life drama this week when the studios, in which they were filming a sequence for their "One By One" movie, caught fire! The incident occurred at 4.15 am on Tuesday, when the roof of London's Olympic Sound Studios was seen to be blazing furiously, and the fire brigade was immediately summoned.

The Stones were recording a brand new number, which will probably be used as an LP track. A camera team, under director Jean-Luc Godard, was filming the group in action for inclusion in group's first feature movie, details of which were revealed in the NME last week.

Commented Mick Jagger: "The fire brigade was so thorough in extinguishing the blaze, our Hammond organ and all the electrical

equipment was completely drenched. The sequence will have to be re-taken."

Brian Jones elected to go for trial by jury when he faced a drugs charge at Marlborough Street Court on Tuesday. He was remanded on bail to Inner London Sessions starting on June 25. He is now continuing work on the group's film with the remainder of the Stones.

DOLLS, KINKS, DODD, BENNETT

SINGLES DUE

already announced as "My Life In Your Hands," is now set for release by Pye on June 28. Out the same day are John Walker's "Kentucky Woman" (Philips) and the Kinks' "Days" (Pye) penned by Ray Davies.

Tony Bennett's "Yesterday I Heard The Rain"—issued by CBS on July 5—has a particularly interesting flip-side in "Sweet Georgie Fame." Released

the same day are the Fleetwood Mac's "Need Your Love So Bad" (Blue Horizon), Cliff Bennett's "Good Times" (Parlophone) and an as yet untitled Ken Dodd single on Columbia.

Simon and Garfunkel's current No. 1 hit in America, "Mrs. Robinson" is issued by CBS on July 5—and the duo's "Bookends" album comes out two weeks later (19). The twosome currently has no less than four albums in the Top Thirty of the U.S. LP chart.

DOLLS CLINCH U.S. GEES TOUR

THE Paper Dolls are to make their U.S. debut in the most impressive manner possible! They are to join the Bee Gees' million-dollar summer tour of America which—as previously reported—will play the most important venues in the country, including the Hollywood Bowl and New York's Forest Hills Stadium. The Paper Dolls will appear with the Bee Gees at all venues from August 1 to 22. Then, leaving the Gees to complete the second half of their six-week tour, the Dolls break away to concentrate on U.S. TV—and they are already set for guest appearances in 11 shows.

The Dolls had previously turned down an offer of an eight-week U.S. tour starting in September, because it conflicted with their TV series, due to go into production in the autumn.

The girls are booked for a week in variety at Southsea King's from August 25. They will spend much of July making promotional TV appearances on the Continent—they fly to Germany on July 11 to film two spots for the "Beat Club" series, and on July 17 they set out on an 11-day round-Europe tour.

British one-nighters for the Dolls include Chester Clockwork Orange and Nantwich Civic Hall (tomorrow, Saturday), Southampton College (June 22), Birmingham Mayfair (23), Blackpool Cleveleys (27), Manchester Palace (30) and Andover Carnival (July 9).

Quo man pens movie score

MIKE ROSSI of Status Quo has been invited to write the title song and incidental music for a French feature film titled "Je," which goes into production in August. The group will be seen in the movie, singing the title number, as a background to the opening credits.

Rossi—who penned Quo's first two singles, "Matchstick Men" and "Black Veils of Melancholy"—has NOT written the group's next release. Titles have not yet been selected, but the disc is provisionally planned for mid-July issue by Pye.

Tremoes U.S. TV visa ban

THE Tremeloes' visit to America this weekend—to appear on a nationwide "College Queen" TV show and at the major Epic Records conference in Las Vegas—was suddenly cancelled on Wednesday when the group was refused a TV work visa.

A spokesman for the group told the NME: "The Tremoes are naturally upset at this decision, particularly as it comes at the last minute. This would have been their third visit to the U.S.—and it is the third time they have been refused permission to appear there on TV.

occasion, the refusal has something to do with the British Musicians' Union action regarding Sammy Davis' British TV series" (See separate story). Said Tremeloes' leader Alan Blakely: "I don't want to say too much about this, except that we feel we have some kind of jinx over us about American TV."

"We can only assume that on this

THE DOLLS

I love you
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KEVIN JOHNSON

Woman, you took my life
F 22794

DECCA

JEANNIE CARSON

Parade in town
(from Decca LP "JEANNIE CARSON"
SKL/LK 4934)
F 12796

DECCA

THIS WEEK'S GROOVY SOUNDS

LPs reviewed by ALLEN EVANS

Two top albums which should hit the charts

MANFRED MANN'S 'MIGHTY GARVEY' VERSATILE GUY!

THE latest MANFRED MANN album opens with a wham — screams and hurrahs of a big audience for a rock'n'roll idol, Eddie "Fingers" Garvey, who later becomes Ed Garvey, a Buddy Greco-type night club entertainer with the Ruddy Bitch Trio, and finally it is Edwin O'Garvey (a sincere Irish type) and his Showband. All amusing lampoons on various types of pop under a common title, **Happy Families**, by Mike d'Abo.

These three tracks, interspersed throughout the LP give it its name, a four-star production called **MIGHTY GARVEY!** (Fontana TL 5470).

The rest of the tracks were recorded over a period of the last 18 months. There were several potential singles in these tracks, and two became single hits — *Ha Ha Said The Clown* and *Mighty Quinn*.

Here is a report on the other tracks, on which Mike d'Abo takes the lead vocal on every one.

NO BETTER NO WORSE (by Mike d'Abo) has a wistful instrumental behind it, with some fair-ground music sounds on organ. It fades away and comes back towards the end. Produced by Mike Hurst.

EVERY DAY ANOTHER HAIR TURNS GREY (by Mike Hugg) is a soft minuet-type of song about a little, old woman. Choral singing with falsetto in the back-

ground. Denny Cordell production, done about a year ago.

COUNTRY DANCING (by Mike d'Abo) has a fast Russian music flavour, with Mike d'Abo taking the spirited vocal, and some lively organ from Manfred. Shel Talmay produced this over a year ago.

IT'S SO EASY FALLING (by Mike Hugg) is comparatively new and was recorded three months ago. It was earmarked as a single but something went wrong. It has a catchy beat and the lyric is about falling in love, with the title line being repeated in the background. Mike Hurst produced it.

BIG BETTY (by the whole group) was put together from an old blues song, with a raving vocal, featuring plenty of repetition of the lines. Manfred drives his organ way-out on this one. And the deep-throated guitar is great, too, as well as Hugg's drumming.

VICAR'S DAUGHTER (by Mike d'Abo) is a quieter number, punctuated by jangly piano (played by vocalist d'Abo). Song

has a touch of the '30s about it. Shel Talmay produced it some time ago.

EACH AND EVERY DAY (by Mike Hugg) was done 18 months ago and is a driving rock number and has been done by Simon Dupree as "Day Time, Night Time." Got a brass sound in the backing, and some strident drumming.

CUBIST TOWN (by Tom McGuinness and Perroc) has a very good lyric, each verse about a cubist painting yet woven into a love song. Mike d'Abo double tracks at times, but it could have been done better.

HARRY ONE-MAN BAND (by Mike Hugg) is about an older and much less successful Don Partridge, varying in tempo and achieving an intricate vocal pattern, with quite simple instrumental backing, with Mike's drums much in evidence. Originally recorded a year ago, but added to three months ago. The lyric is catching and in the end the group try to get a bell effect vocally, which doesn't come off, but they leave it in for a giggle.



ANDY WILLIAMS INCLUDES TWO JIM WEBB SONGS

AFTER his recent triumphs in London, the latest ANDY WILLIAMS album, **HONEY** (CBS 63311), should be much sought-after. I've had a pre-hear of the beautifully sung eleven tracks, arranged and produced by Nick De Caro, which are due out any day now and offer you this track by track report of it:

(SIDE ONE)

THE IMPOSSIBLE DREAM is from "Man From La Mancha," a strong song calling for a big-voice treatment, which Andy gives it with controlled fullness. **THIS IS MY SONG** starts with romantic violins heralding the vocal, which is taking in an attractive lilting style, a little on the lazy side, with a cascade of strings in the middle.

BY THE TIME I GET TO PHOENIX has a jazzy backing, wistful and sad. Andy featured this song in his London concerts, which tells of a travelling man who has left a note behind for his girl that he's leaving her. Beautiful performance of 22-year-old Jim Webb's song.

THEME FROM "VALLEY OF THE DOLLS" — another big-voice number, with Andy putting a big question-mark into his voice as he wonders what things are all about.

SCARBOROUGH FAIR / CANTICLE is a fragile song with a minuet, olde-Englishe sound to it, to which Andy sang in his London concerts, but this time he is without the vocal support of the Mike Sammes Singers, and is doing it solo, with harpsichord in the backing.

LOVE IS BLUE continues with the harpsichord, to give a softness to the soft love song about colours.

(SIDE TWO)

HONEY (I Miss You) is the long love-tale which is a big single hit for Bobby Goldsboro. Andy tells the story with great sincerity, with a girl group using voices as instruments, to add dramatic effect behind him, and guitars giving out a pleasing rhythm. The song ends quietly and most effectively.

WINDY is a gay, inconsequential ditty in comparison, with a breezy lift about it. Song is about a girl called Windy, Good tune.

OUR LAST GOODBYE has strings and a steady-beat drum framing Andy's double tracking of the sad love song. Most effective. **SPOOKY** starts with ghostly sounds and Andy's voice goes through the echo bit, but it has plenty lazy swing to it. A girl group come in with the word "Spooky" as Andy sails through the song in amusing fashion.

UP UP AND AWAY is the floating, frothy Jim Webb hit, and Andy injects a light gaiety into the song, with girl group and full band behind him in joyous mood. A really happy farewell.

Party," 14 swinging singalong tracks from *Cruising Down The River to the Isle of Capri*, but mostly oldies like *Bull And Bush*, and *Tiptoe Thru' The Tulips*. But good fun nevertheless. With *Geoff Love* accompaniment.

HORST JANKOWSKI QUARTET (Mercury, 20116 MCL) plays his "Piano On The Rocks," a night club selection, including *Moon River*, *Spanish Flea* and his own hit, *Walk In The Black Forest*.

GIRL VOCALISTS

SANDY POSEY (MGM, C 8073) double tracks and echoes her voice through 11 songs with a country flavour, most with the theme of love-gone-wrong. Ap pealing, if a little samey.

MOIRA ANDERSON'S SCOTLAND (Decca, SKL 4922) is a well chosen selection of 14 typically Scottish airs, sung in her crystal clear vocal style.

Del Shannon reverts to his own name

DEL SHANNON (Liberty, LBS 83114E) calls this the "Further Adventures Of Charles Westover" (his real name—and to indicate he is becoming more "himself" these days) in which he sings a set of new songs, nine of which have been written, or part written, by Del. He puts much emotion into *Conquer* and *Be My Friend*, and imparts a mystical quality to *Magical Musical Box*. Plenty of beat about this LP.

*** **MANTOVANI TOUCH** (Decca, SKL 4921) has lost none of its majestic lushness and on this delightful album Monty and his orchestra give a new grandeur to some of our more recent hits, like *Alfie*, *A Man And A Woman*, *Edelweiss*, and *Puppet On A String*.

Other titles: *On A Clear Day, Release Me, Almost There, What Now My Love, A Day In The Life Of A Fool, My Cup Runneth Over, Days Of Wine And Roses, Impossible Dream.*

COUNTRY & WESTERN

COUNTRY MUSIC HALL OF FAME (London) Volume 11 (Hab 8354) and Volume 12 (Hab 8355). This long-running Starday series continues as strong as ever. Vol. 11 features 16 different acts, including *Flatts and Scruggs' Salty Dog*; *Roger Miller's I Wish I Could Fall In Love Today*; and the *Willis Bros' Ruby Ann*. Vol. 12 has another 16 top country artists, including *Minnie Pearl's Giddyup Go Answer*, *George Jones' That's The Way I Feel*, and *Sonny James' I Wish This Night Would Never End*.

HANK WILLIAMS AND STRINGS, Vol. III (MGM C 8075). There are those who feel that putting a bigger backing behind the late *Hank Williams' early recordings* has done nothing to enhance them, but the 11 tracks here sound pretty good. *Window Shopping*, *Just Waitin'*, and *Crazy Heart* come out very well.

DAVE BERRY '68 (Decca, LK 4932) is an artist who could come up again with a rush. He sings easily through a dozen numbers here, with four arrangers/MCs and *Mike Smith* producing. He gets a good beat rhythm going on *Maybe Baby*, *My Baby Left Me* and *I Got A Feeling*. And he does the beat ballad, *The Coffee Song*, very well. Very good backings throughout.

GROUPS

FALLEN ANGELS (London, SHZ 8359) have a punchy guitar sound, with a lot of drive and a good vocalist in *Jack Bryant*, who has had a hand in writing nine of the 12 tracks. Piano is also heard quite a bit. A five some with producers and managers *Seidel* and *Traynor* joining in when needed.

THE PENTANGLE (Transatlantic, TRA 162) has a girl vocalist, *Jacqui McShee*, who has a folksy blues sound, and the British group consists of two guitarists, bass and drums and together they cook up some weird listening on the eight lengthy tracks, specially on *Pentangling*.

SPECIAL STEREO

GOLDEN TRUMPET OF HARRY JAMES (Phase 4 Stereo, PFS 4142). New versions of the tunes Harry and his band made famous, including *Ciribiribin*, *Sleepy Lagoon*, *You Made Me Love You* and ten more living tracks.

FULL HOUSE SAXES (Living Presence Stereo, LPS 16251) is a Fontana enterprise, featuring the many saxes of *Johnny Gray*, backed by *Reg Tilsley's* orchestra, in such favourites as *Volare*, *Misty*, *Stardust* and *Flamingo*.

RONNIE ALDRICH: FOR YOUNG LOVERS (Phase 4 Stereo, FPS 4141) plays his two pianos and has the *London Festival Orchestra* behind him for majestic versions of *Love Is Blue*, *Ode To Billie Joe*, *It Must Be Him* and other recent hits.

BUTTON DOWN BRASS (Living Presence Stereo, LPS 16252) features the "Funky" trumpet of *Ray Davies* (no, not the Kink), with the *Mike Sammes Singers* backing him in such hits as *Somethin' Stupid*, *It's Not Unusual*, *Last Waltz* and *Bonnie And Clyde*, and you have something good.

WALLY STOTT CHORALE IN CONCERT (Living Presence Stereo, LPS 16000) offers a choir of 24 singing magnificently *Love Is Blue*, *Trains And Boats And Planes*, *Two For The Road* and other tuneful items.

LATIN-AMERICAN

ANTONIO PEDRO HATCH (Pye, NPL 18217) gives you the "Cool Latin Sound," a dozen tantalizing tunes, conducted by *Johnny Harris* while *Tony Hatch* twiddled the dials in the control room (where the modern conductor is to be found!). Sole *Bossa Nova* *So Nice* and *I Could Write A Book* come out very well.

BRASILIA NUEVE (MCA, MUP 307) is the name of an aggregation of top musicians (*Zoot Sims*, *Garry Galbraith*, etc) who play contemporary bossa-novas, arranged and conducted by *Phil Potts*, and including *Teach Me Tonight*, *How Insensitive* (title tune) and *My Heart Loves The Samba*. Very smoochy.

LOS INDIOS TABAJARAS (RCA Victor, RD 7863) are those two guitar-playing Brazilian Indians who charm everyone with their light touch as they play eleven well-known tunes, from *Smoke Gets In Your Eyes* to *Some Of These Days* on "Twin Guitars In A Mood For Lovers."

BAJA MARIMBA BAND (A&M, AMLS 917) has a Tijuana sound, with trumpet, flute, xylophone and other instruments in the 9-piece band, which plays with plenty of verve 11 tracks, including *Fowl Play* (title number), *Fiddler On The Roof*, *Yellow Days*.

CHAQUITO & QUEDO BRASS (Fontana, LPS 16254) gives a really L-A brass sound in *El Bandido* (title tune) and 11 other tunes, including *Guantanamera*, *Perfidia* and *Adios*. In *Living Presence* stereo, it is most impressive.

SERGIO MENDES & BRASIL '66 (A&M, AML 911) adds vocals to his scorching L-A instrumentals, with pianist *Sergio* and a girl pop group doing the singing.

PIANO ALBUMS

ROY BUDD AT NEWPORT (Pye NPL 18212) is a jazz set of seven tracks by this wonderful young British pianist, who at 21 is hailed as another *George Shearing*. With his drummer and bass player, he weaves magic from *John Brown's Body*, *Oscar Peterson's Blues Edutes* and *Jobim's Quiet Nights*.

MRS MILLS (Parlophone, PCS 7046) offers you a "Summer

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AMERICA CALLING

NATION-WIDE RAVE OVER TINY TIM

From ANN MOSES in Hollywood

(Editor of "Tiger Beat")

and JUNE HARRIS in New York

BEWARE. Tiny Tim has arrived and with him more interest, confusion and curiosity than Mrs. Elva Miller who made the scene last year. Who is Tiny Tim?

He was first seen on TV in the "new talent" section of Rowan and Martin's hit comedy show of the season "Laugh-In."

Tiny sang "Tiptoe Through The Tulips" and was the funniest thing on the show — a grotesque looking, probably 40-year-old hippie, with messy, shoulder-length hair, playing a ukelele and singing in a high soprano voice. The funniest send-up of the year!

But what audiences have yet to realise (Tiny makes his first live appearance this month backed by a 30-piece orchestra) is that Tiny Tim is for real!

His debut album "God Bless Tiny Tim" (No. 20 in national album sales) is a collection of songs done in his favourite style — the romantic past, like in the days of Rudy Vallee.

Tiny, who won't reveal his real age, admits, "I sing for the ladies. I like to imagine that I am alone with them in moonlit gardens, and that I can express for them the kinds of inner thoughts few men understand."

To the public's amazement, and most are still not aware of

the fact, Tiny Tim, who's real name is Herbert Khaury, is a rather shy, utterly honest, eccentric who doesn't care if people laugh at him.

"It doesn't matter what I sing," he says, "just as long as I can make people happy. About his ultra-cultivated falsetto voice he says, "For me that voice is all happiness and sunshine . . . the light, youthful, gay spirit of my heart."

When he's not on the West Coast doing television or recording, Tiny lives with his "dear sweet parents" in New York City. His mother, Tilly, still picks out all his clothes.

It was Peter Faro of Peter, Paul and Mary who gave Tiny his big break. "He let me do two songs in his movie 'You Are What You Eat' and that's how I got on 'Laugh-In'."

Following his initial "Laugh-In" appearance Tiny has been written up in "Time," "Life," "Newsweek," the "New York and Los Angeles Times," the "National Observer" and has appeared on the Johnny Carson Show and the Merv Griffin Show.

TINY TIM said that the Beatles suggested he visits London, and for the poor, unsuspecting British, he's planning his first trip there in September, when I understand there's talk of a concert at the Royal Albert Hall.

For those of you unfamiliar with the name, Tiny Tim has to be the biggest freak — and the biggest success in the U.S. pop market since Mrs. Miller with her off-key "Downtown."

Tim sings a little more in tune and has a smash hit "Tiptoe Through The Tulips" done in authentic 20's style, and absolutely unrelated to the rock revolution or anything else.

He's a hooded nosed American of Arab descent, who's become very high camp in music, blows kisses at his audience and sings duets with himself a la Sonny and Cher, in an unparalleled vibrato or a very deep voice, depending on the song. He's terribly in, calls John and Paul "Mr. Lennon and Mr. McCartney" and looks like he's heading directly for the No. 1 spot on the charts!



ASSOCIATION ECSTATIC ABOUT BRITISH HIT

THE Association are spending this week in the depths of New Jersey, playing a major night club engagement at the Latin Casino, for which the press were bussed down for the opening from New York.

They're ecstatic about "Time For Livin'" hitting the British charts. "Nothing happened for us before our visit, and now everything seems to be busting wide open," said Jim Yester over the phone. "Right up until the time we went to England we were apprehensive."

"We knew there was a rock revival, and we certainly don't fall into that scene."

"Of course, that situation may still exist, but our trip certainly proved that you can breakthrough and with a record in the charts, we realise how worth while it was. Now the time won't go quickly enough before our tour in the fall."

More from New York

PETER and Gordon arrived in New York last week, all happy and excited about their new Capitol release, "You've Had Better Times," which they produced themselves, with both sides penned by Gordon Waller.

While on the East Coast, the pair guested on the Mike Douglas and Dick Cavett shows, and then flew out to California for appearances on the Woody Woodbury and Steve Allen Shows.

Following the four TV shots, which will all be shown very shortly, Peter and Gordon are due in the Philippines tomorrow (Saturday), for a series of four concert appearances.

MORE SINGLES

contd from page 6

Cilla's popularity could see her home

Where Is Tomorrow? (Parlophone)

CILLA has the extremely difficult task of following her TV theme song, which happened also to be a Paul McCartney composition. This new one is penned by Umberto Bindi (writer of "You're My World") with English lyrics by Barry Mason.

It's one of those dramatic ballads in which Cilla specialises — and it sounds typically Continental. The verses are intimately and huskily breathed, then it erupts into an expansive chorus — with

choir and all-happening backing and Cilla belting like fury.

Trouble is, I don't think the song is as strong as some of her big hits — but the excellent rendition and Cilla's popularity may carry it.



The SPECTRUM, lending a helping hand demolishing London Bridge. (l to r) ANTHONY JUDD, KEITH and COLIN FORSEY, TONY ATKINS and BILL CHAMBERS.

SPECTRUM

London Bridge Is Coming Down (RCA)

Loosely based on the old nursery rhyme about London Bridge falling down, but with a topical slant now that it's been sold to America! Drives along at a tremendous pace, with swinging organ, twangs, juddering brass and a lusty vocal by Spectrum — complete with falsettos and counter-harmonies. Extremely catchy and danceable, and even better than their near miss "Portobello Road."

BARRON KNIGHTS

I Never Will Marry (Columbia)

The Barron Knights only seem to get into the Chart with comedy material — which this is not! But it's a good one, all the same. A traditional song with a folksy quality, it receives a rich-voiced solo treatment — and has been beautifully scored by Mike Vickers, culminating in a full orchestral finale with strings, organ and choir. The sort of song Engelbert could carry off.

DAVID & JONATHAN

You Ought To Meet My Baby (Columbia)

Written by the boys themselves, this opens with a rippling jangly backing then breaks into a fast-paced number. Spiritedly sung by David and Jonathan in a colourful harmonic blend. Full marks for the bubbling backing of dancing strings, tambourine and tick-tock rhythm. Fairly strong tune.

"Love Is All It Should Be" (Parlophone) is another David and Jonathan number, and it receives a great personality styling from young Dorian Gray, whom I regard as star potential.

DOORS

We Could Be So Good Together (Elektra)

A group that's very popular with the "in" set, but hasn't yet secured a mass following in Britain. The Doors generate a raw, gritty sound in this r-and-b item. Has a bouncy beat with a solid backing of organ and twangs. Soloist attacks the lyric almost viciously. But its total lack of melody makes it a bit monotonous.

CRAZY WORLD OF ARTHUR BROWN

Fire! (Track)

Judging by this record, I wouldn't describe Arthur Brown's world as crazy — I'd say it was exciting, dynamic and full of vitality. This is a spine-tingling disc — in which, admittedly, the vocal does have a touch of hysteria. But otherwise, it's groovy, energetic and galvanising — with some scintillating organ work.

BRIAN KEITH

The Shelter Of Your Arms (Page One)

Brian Keith has now left Plastic Penny, for whom he was formerly lead singer and was featured on the "Everything I Am" hit, and this is ostensibly his first solo disc.

I say "ostensibly" because he's still backed by the Penny, and both sound and material are similar to the group's big hit.

QUICK SPINS

"The Worst That Could Happen" is another Jim Webb composition, typical of his flowing style and heart-searching lyrics, and it's sensitively handled by Columbia's Freddie Ryder.

A title like "Funky Fever" almost speaks for itself — it's powerhouse r-and-b, spotlighting some bluesy croaking by Clarence Carter with a knockout swinging backing — it could only be on the Atlantic label. . . . A wistful ballad with blues overtones — that's "The Other Woman" (Eye-International), huskily warbled by the great Nina Simone who also accompanies herself on piano. . . . Gene and Debbe sound like a rather coy Lee Hazlewood and Nancy Sinatra in the bouncy joggler "Lovin' Season" (London) with a strong country flavour. . . . "Without Her" (MCA) is a disc with a difference — Anthony Browne sings the sad lyric convincingly, with a startling fugal-type scoring of harpsichord and strings. . . . The Lovin' Spoonful hit "Daydream" is effectively revived by a sizzling new girl who'll make the boys' toes curl up. Fontana's Sammi Brown, with a punchy Dixie-style backing. . . . For a touch of South American carnival and festa, try the lively "La Felicidad" (Philips) by Luis Alberto Del Parana y Los Paraguayos. . . . On the up-and-coming Beacon label, there's a soulful rendition of a very appealing ballad called "Lovers" by Mike Wade, a young man who could almost be mistaken for Scott Walker. . . . Revival of the blues-ballad "Send Me Some Lovin'" (Giant) by Jeanette Simpson is well worth hearing for the girl's soul-flecked interpretation, despite the rather plodding backing. . . . U.S. hit group Jay and the Techniques will have the discotheques really hopping with their sparkling "Baby Make Your Own Sweet Music" (Mercury), which has a wonderfully happy feel and a touch of the Motowns.

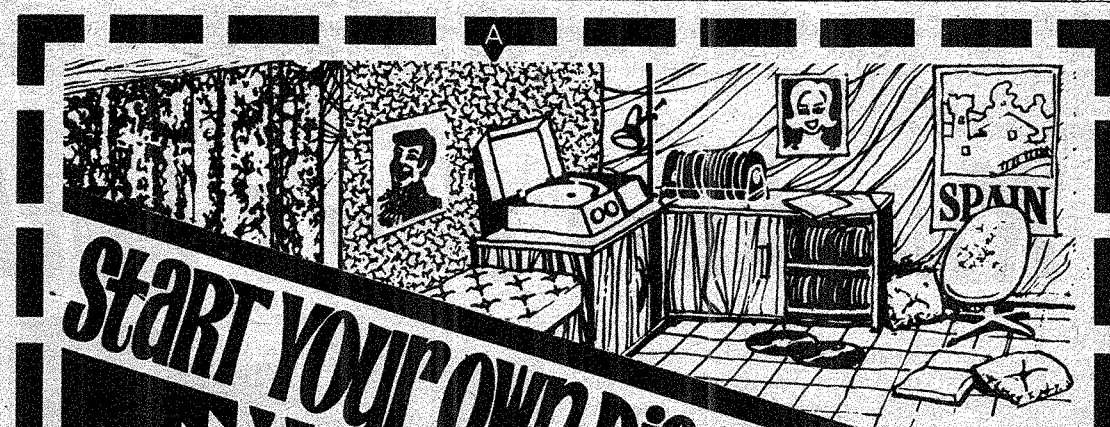
Tongue-twisting Scaffold!

1-2-3 (Parlophone)

A NOVEL roundelay that's based upon the repetition of sequences of numbers — rather like variations on the "2-4-6-8," who do we appreciate" theme. Even though it's a bit of a tongue-twister, it's very catchy at the outset when the boys are supported only by a thump beat.

But then it goes off on a tangent — with a massive symphonic styling, swirling organ and even a sitar solo — and the basic simplicity of its appeal is lost. Not up to "Thank U" standard.

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HAPPINESS IS A GROUP CALLED MARMALADE!

THE first of the fruit groups. That's how Marmalade describe themselves. They changed from being the Gaylords about eighteen months ago and the change seems to have done them some good.

"Peter Walsh, our manager, drove two hundred miles one night to suggest it to us," Junior Campbell recalled with a grin. "We thought he was daft! Then there came Grapefruit, Cream and the Tangerine Peel."

"Simon Dee said that if he could find a group called Egg and Bacon, he'd have a meal," added Patrick Fairley.

Obviously very happy about their first hit, Marmalade have a policy of trying to treat everything as a bit of a giggle. Junior explained why.

"We stay happy and have a good laugh," he began. "Obviously if a group hate each other's guts it shows on stage and the audience notice it. That doesn't help anybody. An awful lot of groups change their personnel a lot, but we've been lucky in staying the same, except for the drummer, for

By RICHARD GREEN

four years, so we know each other and get on well."

Talking about the group's residency at the Marquee Club, Junior said: "Funnily enough, we're always very nervous before we go on at the Marquee, so we have a good laugh and we seem to communicate with the audience. It's all ad-libs once we're on stage."

Patrick pointed out: "I don't

think people go to the Marquee expecting to see good new groups; they are very critical. You have to work harder because they sit and watch you."

Did the entry into the chart of another group mean a group comeback was en route?

"I don't think the groups have ever been away, it's just fads," Junior stated. "We do a few rock and roll numbers on stage because it's popular at the moment, but it's just fads like flower power. A year ago, everyone was running round in beads and kaftans. Now you don't see any."

"You've got to keep up with the trends or you'll just sink. Basically, everyone's in the game for the money. In the beginning, you play for the love of it but when it becomes your living, you've got to look to the future."



MARMALADE (l to r) DEAN FORD, PATRICK FAIRLEY, JUNIOR CAMPBELL, ALAN WHITEHEAD and GRAHAM KNIGHT.

time, but I disagree. Look at the Tremeloes — they're still doing simple records and they sell. They

are the most with it group on the scene at the moment because look at the money they're pulling in. It's fantastic!"

Marmalade's hit "Lovin' Things" has been recorded before, but never released. In fact, two of the group were on the last version!

"We had this thing going about two years ago with a group in Scotland and they did it," Junior revealed. "Keith Mansfield did the arrangement and they asked Graham and I to do the vocal backing, so we did it. Something happened and the record was never released."

"A few weeks ago, Mike Smith, our record producer, said Keith Mansfield had something going which he thought would suit us, so we rushed round to hear it," Patrick added. "We nearly collapsed when we heard what it was!"

"We've tried to get a hit a few times with our own things and done nothing, so we thought we'd leave it to someone else this time."

Settled down

Junior and Patrick have been playing together for seven years and the group had personnel changes for three years in Scotland before finally settling down.

"We came to London and then it was the same old story you must have heard fifty times, about sleeping in vans and all that sort of thing," Patrick smiled.

"Luckily, we've always earned good money," Junior commented. "Joining Starlite Artists did us a lot of good. Up to now we've done everything but have a hit record. We've even done a film called 'Subterfuge' with Richard Todd. It's due to be released soon and we've heard it's in line for all sorts of Academy awards. It's a spy story."

Those people who have seen Marmalade will know what sort of music they play. For those who haven't Junior explained: "The record isn't our sort of scene. Basically, we're a vocal group. There are a hell of a lot of records and songs you have to learn for your act."

"There are brass parts in a lot of these and we don't carry brass. The record sounds completely different on stage because we've arranged it differently. We do a lot of Bob Dylan stuff now. We used to do nothing but Tamla, but we dropped that when everyone else started."

'Knockers don't bother me,' says Des O'Connor

WHENEVER people like Des O'Connor and Ken Dodd get into the charts, a cry of "Oh, Gawd, not another comedian making pop songs!" goes up from the far corners of the pop earth.

The cry has been rising in volume as Des's new record, "I Pretend", has been rising in the NME Top Thirty. So I went to see Des and asked him what he thought of all the fuss.

He met me at ATV's Elstree Studios where he was rounding off his highly successful series. We sat at a table in the canteen, trying hard to concentrate on a conversation with all the noise going on around us.

When I first broached the subject, Des was rather surprised. He had not heard any of the adverse comments. In fact, he had just finished working with Julie Driscoll and Brian Auger and had nothing but praise for their professional approach to the pop business.

"It doesn't matter what they think," he said, referring to his knockers. "I don't expect them to go out and buy my record. I'm recording because of the pressure of requests from viewers."

"It was because of that that I asked Norman Newell to let me make a record in the first place, not because I thought I was a wonderful singer but because I knew there was a market—strange as it may seem!"

He continued: "It's what the public think, not what the groups think that counts. I don't resent them becoming names overnight when it took me sixteen years. I've never felt their resentment."

To be honest, Des didn't show any signs of bitterness and was just expressing his reaction to the digs at him. He added: "It must be a slight feeling of insecurity on their part, but if they'd had fifteen years in the business, they probably wouldn't feel insecure. I say 'good luck to them,' I think



BY TONY BROMLEY

there is a market for all kinds of music.

"I never worry about other people. I always try to improve myself. I don't compete with other people. It's not a race. People make out that it is, but it's not."

He thought a bit, then told me: "There's no doubt in my mind that singing is an easier way of earning a living than comedy, but

I don't know whether it's a more secure way.

"You're only a top line singer while your records are selling, unless you get to the Frank Sinatra stage, then you don't have to worry."

It was five months between "Careless Hands" and "I Pretend" and I asked Des why there had been such a gap.

"It's a long time, five months, but I figured — I don't have to make a record that quickly and I'm not going to do it just for the sake of recording a song. I was going to wait until the right song came along, and I thought this was the right song."

He actually had "I Pretend" taken along to him when he was appearing in pantomime.

"I was in panto in Manchester and Stewart Reed said: 'I've got a song for you, it's a Les Reed and Perry Mason song.' He played it between Buttons — that was me — asking Cinderella to marry

Des O'Connor

him and the kitchen scene! I didn't like it at first, then I had to go on stage again.

"When I came off, I said: 'Before you play it, let me see if I can remember it.' I remembered the tune and that was pretty good."

"Then he played it again and, as I say, I didn't like it the first couple of times, then afterwards it started growing on me."

Had it not been for Norman Newell, Des would probably not have made a record at all. He was approached to make an LP of the "Half A Sixpence" music for the Music For Pleasure label.

"The LP did not mean a lot to me financially, but I thought it would be nice to do it and at the same time do a single," he revealed. "So I asked Norman Newell and he asked if I had a song. I said I had, but I hadn't. I went up into the attic, sitting among a pile of LPs and found this one by Al Martino. I was looking at the tracks and found 'Careless Hands'."

"As I played it, I knew in my heart the right recording of it would be a hit."

Musical

That started Des on the pop road to fame. Now he has found that a number of doors, hitherto shut, have miraculously opened before him. What interests him most of all is that he may get a chance to appear in a musical comedy film.

"This record will only help," he said with much glee. "It brings your name forward. This has been my ultimate ambition in the last ten years, to do a film like that. I knew that if I could make it as a top line comic, films might follow. Films I think I could do better than anything else. I think I could."

NEXT WEEK

SCOTT • MANFRED

Deena Webster



is an *enfant terrible*, we simply cannot label her. She plays folk on a stool, burns it up with a group, swings with strings and cuts a groovy ballad too. Wait for her June L.P. 'Tuesday's Child'. In the meantime, hear from this great little problem child 'You're Losing'.

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'you're losing'



Rehearsal track gives the Equals hit

I HAVE news for groups and singers who consider it's always necessary to do about 50 "takes" before they get their records to the right standard... if the galloping success of the Equals' "Baby Come Back" is anything to go by, you're wasting your efforts.

According to Equal Eddie Grant: "At the time, we didn't even know the version of 'Baby Come Back' you hear was even being recorded!"

"We were in the studios doing a number of tracks, and before we start getting serious, we always have a warm-up session to get us in the mood."

"On this occasion, one of the rehearsal numbers we did was 'Baby Come Back.' We just played it to get us into the mood

and here's the group's TOP TEN

SATISFACTION by the Rolling Stones: That was something really new on the scene; that guitar, it started a brand new trend.

IT'S A MAN'S MAN'S MAN'S WORLD by James Brown: It captured all the excitement of his stage act — and it showed that he could do something a lot of people said he couldn't — sing.

ALL YOU NEED IS LOVE by the Beatles: That was the best thing they ever did, I mean that message!

WONDERFUL WORLD by Louis Armstrong: That was the greatest thing that Louis ever did.

SUPREMES LIVE AT THE TALK OF THE TOWN: Never thought that female vocals could be that great.

DELLAH by Tom Jones: Great song — oh, just great.

ROCK AROUND THE CLOCK by Bill Haley: The thing that started it all — it must be the greatest Rock 'n' Roll tune going.

I FEEL LOVE COMING ON by Felice Taylor: Very nice singer, you know, and a very nice personality.

CAN'T GET USED TO LOSING YOU by Andy Williams: A great song from a really great artist.

BABY COME BACK — yeah, well it was our greatest break in England.

By ALAN SMITH

— that's why you can hear a bit of talking.

"Anyway, we didn't realise they were recording everything — and when we came to sort out all the takes, the first one was the best one."

"I liked it at the time myself" (Eddie also penned "Baby Come Back"), "but President Records felt it would be better as the 'B' side of one of our early singles, 'Hold Me Closer.'"

"Really, I suppose that could have been the end of it. 'Hold Me Closer' didn't do so well... but then d's in Germany started to go for the other side, and before we



The EQUALS. (l to r) LINCOLN GORDON, PAT LLOYD, DERY GORDON, EDDIE GRANT and JOHN HALL.

knew what was happening... there it was in about half a dozen Continental charts! Only a couple of weeks ago we picked up a Gold Disc for the record in Belgium.

"I suppose some fans in Britain heard it on the Continental stations... 'cos suddenly the record wholesalers started getting orders for 'Baby Come Back,' and it was decided to make the number available again as an 'A' side." Eddie gave out with one of his

biggest smiles. "I tell you," he said, "that record has been around for about nine months, and it shows no sign

of lyin' down. "We've made our next single — it's called 'Laurel and Hardy' — but how can we release it when

this one is doing so well. We'd probably kill both off."

I asked Eddie if he could describe the Equals' "sound-formula" for me.

Answer: "I think we lay down a good solid beat. We started that way because they liked it on the Continent, but now people are taking to it here, too. I guess it's a reaction against the watery sounds we had a while back."

Eddie was just about to leave when he said: "Hey, how about making a prediction for us?" (The last time we did an interview, I prophesied they'd be a singles chart name before the end of this year).

Suddenly I felt a touch of the astrologies coming on, and I ventured to say that by this time next year, the Equals will have had three more hit singles — at least. Be a bit good if I turned out to be a pop prophet!

HOW THE TREMS CAME TO RECORD 'HELULE HELULE'

WHEN Irving Wilson, of Rare Records and Disc Imports of Manchester, read a quote in a recent Richard Green article on the Tremeloes, in which Rick West said "... a chap said he had a music shop down the road with all sorts of old records in it," he got a surprise.

Because he has a five-storey building which isn't a shop but a warehouse from which he distributes records all over the country and supplies EMI with 50 labels.

And Peter Walsh, Trems' manager, had requested him to let him listen to the African records and had borrowed them from him.

When Charles Worrod, director of Equator Records of Nairobi, Kenya, read that Rick had gone on to say: "... these Swahili things. You should have heard them! The guitars were all out of tune and playing the wrong notes. Oh, it was horrible

all sorts of 'twang twang ting ting tong' and people in the background doing 'uba uba woba woba'..." he got very angry.

He wrote to NME protesting and suggesting the parents of the Tremeloes should give these "genuine East Londoners" a good hiding!

He pointed out that the African sound on his discs was breaking big, specially "Malaika" which has been recorded by Miriam Makeba, Harry Belafonte, Brothers Four and Pete Seeger, and that besides taking "Helule Helule" from the original recording by composer-singer Daudi Kabaka, the Tremeloes' manager, Peter Walsh, had negotiated the world rights on two

other Equator disc tunes.

Irving Wilson gave NME this version of how the Tremeloes came to record "Helule Helule": "I went to a reception for the Tremeloes in Manchester at the invitation of CBS and at it Peter Walsh said he was interested in African records."

"I said I had some and he said he would contact me."

Later he did and made a special trip from London with two of the Tremeloes. They listened to African Equator discs and borrowed eight of them. They took out world options on three of them, including "Helule Helule."

When they had made their version of it they claimed they had altered it a lot and wanted to reduce the royalties, but we felt there was very little element of change.

To run down the original disc, the artist and tune is inexcusable, Mr Wilson concluded, adding that Equator records were much in demand and a major German company was very interested in bringing out the original Daudi Kabaka recording of "Helule" in Germany and buying the rights to other Equator discs.

Could the Tremeloes have started a new fad in records with "Helule Helule"? Looks as if they might have done just that.

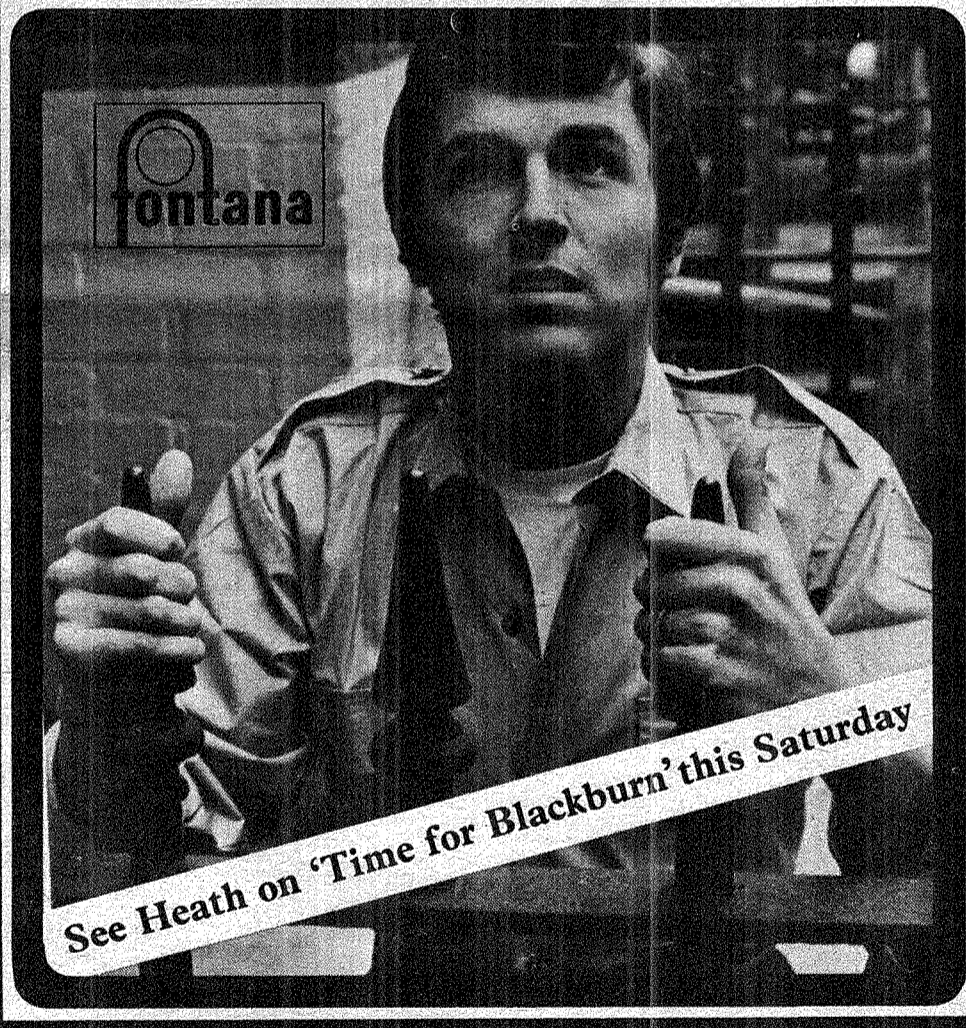
A brilliant new star

HEATH HAMPSTEAD

A brilliant new Howard/Blaikley song

'TENEMENT TRAGEDY'

TF946



YOU asked US

Have the Bonzo Dog Doo Dah Band ever recorded a song called "Through The Canyons Of Your Mind"? The Bonzos are in the process of making their second LP, and are playing several of the tracks from it in live performances and on radio; for example, "Humanoid Boogie." "Canyons" may be one of these tracks.

Does O. C. Smith have an album out containing "Son Of Hickory Holler's Tramp"? CBS is shortly to release his second album, "Hickory Holler Revisited" which will include this track.

What albums have the Electric Prunes released in Britain? Two, both on Reprise: "The Electric Prunes" (containing "Get Me

To The World On Time" and "I Had Too Much To Dream Last Night") and "Mass In F Minor."

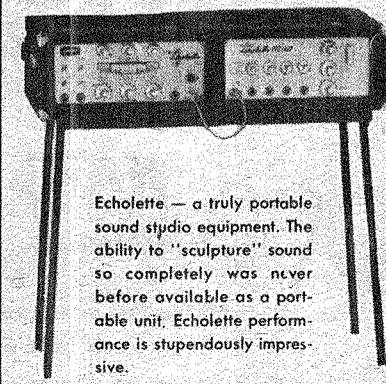
Have the Shadows ever recorded "A Little Bitty Tear"? It's on their album, "The Sound Of The Shadows."

What is the address of the Kinks' Fan Club? 25 Denmark Street, London, WC2.



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ENGELBERT GOES AIRBORNE—TO EASE FLYING NERVES

AS the backroom genius who has deftly engineered and guided the success of Britain's Big Two—Tom Jones and Engelbert Humperdinck—Gordon Mills has rarely put a managerial foot wrong. But in one particular instance regarding Engelbert, Gordon has, you might say, really managed to put his foot in it!

Engelbert explains with a smile: "I went on holiday recently with Gordon, who is terrible about flying, and he got me into such a state of panic that I was just pleased to get my feet back on the ground."

Before that occasion, Engelbert had experienced only the normal fears of the average air traveller. But since then his fears have mounted and this is the reason why, while he is in season at Blackpool this summer, Engelbert plans to take flying lessons.

By **NICK LOGAN**

"It is just to give me confidence because I am terrified of flying at the moment," he said, "but if I feel I know something about what's happening and can handle the situation myself it will be a help."

I suggested that maybe that wasn't so, because with driving it is usually more worrying being a passenger in a car when you can drive yourself. "Yes," he replied, "but I don't think that is so with flying because there aren't millions of planes around in the sky. What I want to do is just get acquainted with the skills of flying so as to ease my worries."

He added that he might take up flying as a hobby as well and that one day he might buy his own plane. "When I win the pools..." he cracked.

Meanwhile, back on the ground, Engelbert has an exciting schedule to look forward to.

As you read this, he will be in Blackpool rehearsing for his first summer season of sixteen weeks in duration. He says of the presentation: "It will be nearly the same as my theatre performances. I'll be doing my singles and tracks from my LPs and also a dance routine with the girls." But he won't be taking dancing lessons, says he will just rely on the choreographer and feels he can "adapt himself" to it.

Imminent

Also imminent is the release of Engelbert's next LP which he considers the best album he has ever made. It will probably be titled "Man Without Love" and the tracks include "Can't Take My Eyes Off You," "Wonderful World," "From Here To Eternity," one of Engelbert's favourites, "Quando Quando," "Shadow Of Your Smile" and "A Man And A Woman."

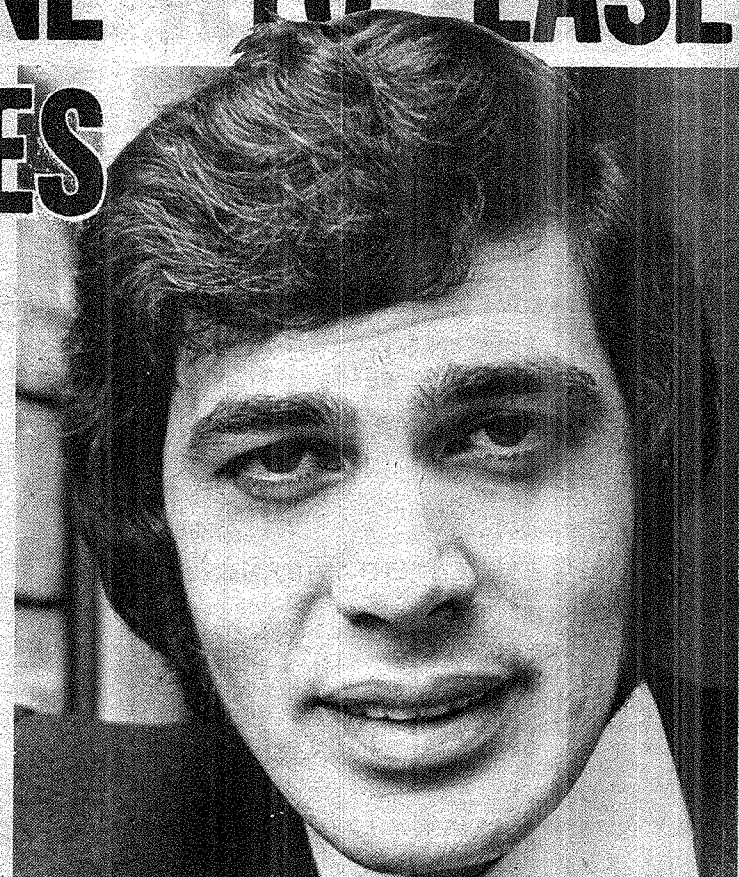
"It is a very, very smoochy type thing and I think there are some good songs on it. 'Man And A Woman' is a good song." He sang me a snatch of it. "That is a fabulous song. We spent a lot of time on it and there's not a song on it I would say was a throwaway."

"I like it myself a great deal and I am an artist who is very critical about my work and my material."

"Usually when you make a record and listen to it you think you could better it in different ways and when it is released you think how you could have done it like this or like that."

"That's why I like to get a song a couple of months before and really get to know it, so I can get the best out of it."

But even with these precautions, Engelbert can still be critical of his own work. "Yes, I am in the course of time... but only because you are collecting experience



all the time and think you should have tried this or that but maybe didn't have it in your mind at that time."

We talked about "Man Without Love." "Man" has been very successful here and in America and I am very happy with the position of it. What was it? No. 2 or 3. I am very happy with it."

And he added generously: "That 'Young Girl' is a fantastic song and deserves to be a No. 1."

From the numbers in the current Chart, Engelbert picks "Can't Take My Eyes Off You" as the one he would most like to have made as a single.

And of his own next single, he says it may be fairly up tempo, more up tempo than "Man," although the record hasn't been selected or recorded yet.

Other pending matters for Engelbert are his search for a house and the arrival of the new pastel blue Rolls Royce he has on order.

He told me he had been that morning to look at a house in Weybridge but had had no luck. Engelbert likes the Weybridge area but doesn't really mind where the house is as long as it is right. But the search seems to be endless. "I really have tried, believe me," he said.

Important

What are his plans for the house when he finds it? "Well I'll have my own den and all the best sound equipment that I can get hold of because I think that is an important thing for an artist."

"I'll have it decorated to my own taste. Not too modern... a few traditional and a few modern things as well."

But Engelbert will have little time for house-hunting in coming months as he will be staying in Blackpool during his summer season.

Did he think it would be an arduous sixteen weeks? "Well it will be summer time and I hope to get the sun," he smiled.

"I did four and a half months at the London Palladium and every day and every week and every performance was interesting because every time I was playing to a new audience."

And what was the most exciting future project for him? "Everything I tackle I try to have as the No. 1 thing in my life at that moment," he answered. "Everything I do is the first time for me and all the places I have played have been first times."

Everybody's doing it!

SUMMER is festival time in the pop world. Already there has been one in Rome, and this month the ever-more-popular Bratislava Festival is taking place and one at Campioni in Italy.

July sees the first of what should be a series of ten yearly festivals of pop frivolity in Palma, Majorca, when the bullring will be rocking each night from July 22 to July 27 inclusive. Another pop festival takes place in Malta about the same time.

In Bratislava now (June 13-16) are Cliff Richard, P. J. Proby, Julie Driscoll and the Brian Auger Trinity, the Easybeats and many Continental stars including Masiel, as well as the cream of Eastern Europe's pop talent. I went last year and can tell you it is an impressive affair.

At Campioni, on June 25, is a one-day pop festival to be TV-screened by Eurovision and included are the Tremeloes, Aretha Franklin, Georgie Fame, Wilson Pickett, and Brigitte Bardot.

In August, at Split, the Yugoslavs have their second big pop 'do', where the Shadows proved so successful last year.

Elaborate

By far the most elaborate festival of the summer will be the Musica '68 at Palma, Majorca, for this is a purely British venture, headed by Victor Marks. It was first conceived as a record promotion beach party on the Costa Brava, but the Spanish Tourist Board suggested Majorca instead. As the list of stars who would appear grew, the idea of having a hall or theatre in Palma was replaced by the bullring.

Some £150,000, which doesn't include money for talent, is being spent on the promotion. To ensure the best staging and sound some £35,000 is being spent. Mole-Richardson will be in charge. They are the engineers who supplied most of the effects for the last Bond film, including the interior of the volcano.

The stage will revolve and the



A model of the setting for Musica '68 — the bullring at Palma, Majorca, for which some £150,000 is being spent on promotion alone, including £35,000 for sound equipment.

Festival round-up by ANDY GRAY

sound will be piped under it to a sound-mixer below, which will relay it to a tower control point, where it will be mixed again and sent back to speakers over the stage. This will send the sound outwards and as the bullring is very good acoustically anyway, it should be top class listening. A large ball over the stage will be used to produce light shows and smoke and pyrotechnics are envisaged.

The ring and the seats round the stage will accommodate 19,000. Prices are a bit high — from 30s. to £4 — but can be bought at travel agents in the UK and will not be deducted from foreign travel allowances.

In case of an electrical black-out, as happened in Rome, the project will have its own electricity generator brought in from Madrid.

The company behind the venture, Music Festival Promotions Ltd, has a ten-year contract to produce a week's pop in Palma each year between May and September, so they are determined to make the first week a really big one.

Top line

Top artists are still being booked but the line-up at present is (with Ronnie Scott's all star orchestra backing each night):

MONDAY: (22): Jimi Hendrix, Experience, Lulu, Eric Burdon and Animals, Byrds, Grapefruit, Los Pekenikes, Hep Stars and Emperor Rosko.

TUESDAY: Esther and Abi Ofarim, Georgie Fame, Tim Rose, Cleo Laine and Johnny Dankworth, Rita Pavone.

WEDNESDAY: Donovan, Julie Felix, Peret, Blossom Dearie, Incredible String Band, Brook Benton.

THURSDAY: Count Basie and orchestra, Dutch Swing Band and Beryl Bryden, Maynard Ferguson, Salina Jones, Jon Hendricks, Bill Evans Trio, Roland Kirk Quartet.

FRIDAY: Gilbert Becaud, Gene Pitney, Marian Montgomery, Laurie Holloway Trio, Tages.

SATURDAY: Sandie Shaw, Peddlers, Tremeloes and others to be added.

The Malta festival takes place between July 26 and August 1 and Crispian St Peters is representing Britain. Many Continental stars will be taking part.

Later in August, the pop world meets at Split, Yugoslavia, on the sunny Adriatic for the "Melodie Jadrana — 68" on the 8th to the 11th. Recording producers were invited to enter singers and songs earlier in the year and although the festival caters mainly for Yugoslavian talent, it is an international event. Prizes are the Golden, Silver and Bronze emblems of the town of Split.

In the winter (November 1 to 10) is the ten day Stockholm Teenage Fair, in which Paul Jones took part last year, and many British and continental artists are expected to take part.



THE SEEKERS (l to r) ATHOL GUY, BRUCE WOODLEY, JUDITH DURHAM and KEITH POTGER, who are currently appearing in cabaret at London's Talk Of The Town.

Seekers delight fans

SEEKERS' fans will have a hey-day at London's Talk Of The Town night-spot where the group opened a four-week season on Monday. Polished, professional and performing all their big hit records they delight their admirers but cause no surprises.

However, not all the audience were "with them," and though the group did its utmost, it couldn't stop the constant chatter and failed to make many new fans.

They opened with "Music Of The World," then into "Feeling Groovy," "I'll Never Find Another You," "Hello Mary Lou" and then Bruce soloed for "Wish You Could Be Here" demonstrating what an outstanding performer he is.

Judith took over for "We Shall Not Be Moved" (she always moves me!) and then it was into "Morningtown Ride" and "A World Of Our Own," which really had the pace going.

It lagged for the next number with the boys only doing "Rattler," Bruce impressively taking lead, "Colours Of My Life" followed and they introduced slap-

stick comedy for "Ragtime Number" for me a highlight.

Building the tempo again they went into "Come The Day," "Angeline," "Days Of My Life," "Love Is Kind" and climaxed with "The Carnival Is Over" and "Georgy Girl."

With a responsive audience they'd be great entertainers. But, although this is their second season at this venue, I'm left wondering if cabaret is the right field for them. — JOHN WELLS.

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Congratulations



Congratulations to Scaffold **MIKE MCGEAR** and 23-year-old **ANGELA FISHWICK** (introduced to Mike four years ago by Gerry Marsden) who married last Friday. Best man, of course, was Mike's brother **PAUL MCCARTNEY** who attended the wedding at St Bridget's Parish Church, Carrog, near Corwen, North Wales, accompanied by **JANE ASHER**. The brothers' father **Jim McCartney** married his second wife at the same church two years ago and was there on Friday.



Another newly-wed couple are **BEE GEES'** drummer **COLIN PETERSEN** and 23-year-old **JOANNE NEWFIELD** who secretly married in Nassau last week. They're pictured here at the home of Bee Gees' manager **Robert Stigwood** (Joanne is his secretary).



Songwriter-artist **LES REED** (right) is congratulated by **WALT MCQUIRE** (Director of A&R and pop sales for London Records in America) when he signed an exclusive contract as an artist for the Deram label. Also present (l to r) **DICK ROWE**, **STUART REID** (Les' manager) and **HUGH MENDEL**.

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TAIL-PIECES BY THE ALLEY CAT

If negotiations are concluded, manager Marion Massey will announce major pantomime role for Lulu in London — with top U.S. pop name as likely co-star. Management interests by Andy Williams in firm representing Roger Miller, actor David McCallum and Dick Van Dyke's "TV wife" Mary Tyler Moore. Several American stars covering Scott Walker's "Joanna".

Good advice for Dusty Springfield badly needed. Isn't Lulu's relationship with Davy Jones straining? According to James Bacon in "Hollywood Reporter," Beatles invited songs from Jim Webb.

Tipped by your Alley Cat: Top 30 entry for Ohio Express' "Yummy Yummy Yummy". Although Little Willie John introduced "Fever," Otis Blackwell and Eddie Cooley joint composers. Chris Hutchins mounting enormous publicity campaign for Bee Gees in America.

In his radio programme, Barry Mason's songs well represented. Tiny Tim natural successor to Mrs. Miller. Has departure of John Rowles from Top 30 pleased Kenny Everett?

In Las Vegas, Association have property investments. For Monkees' British music company, Adrian Refson joins to assist Cyril Black. More publicity for racehorse owner Billy Fury than as a singer!



Current U.S. Herb Alpert hit his first vocal success. Norman Newell penned both sides of Topol's MCA debut single. Hope Tom Jones appreciates brilliant Chris Hutchins publicity work.

Separate flats for Paul and Barry Ryan. U.S. hit group Irish Rovers look like relatives of the Dubliners! Chief mourners at Robert Kennedy's funeral included Andy Williams.

Davy Jones' chemistry didn't blend with Jimmy Savile on "Top Of The Pops". Wayne Newton married air hostess Elaine Okamura. On first U.S. con-



cert tour, Nancy Sinatra's co-star is Lee Hazlewood. Barbra Streisand keen to wax LP of Jim Webb compositions. Next month, Frankie Laine's daughter Pamela marries record

MEMORABLE TOM JONES

THERE was a surprise for Tom Jones last Friday: A huge cake wheeled on to the stage at the Winter Gardens, Bournemouth, where he is headlining a show for the season, and a vocal refrain of birthday wishes from cast and audience who provided the golden voiced Welsh wonder with a memorable 28th birthday.

It was a memorable opening night in other respects too, mainly because Pontypridd's pride seemed to be vying for volume with the Ted Heath Orchestra (Ralph Dollimore conducting), his backing group, the Squires, and a hapless string section who just could not be heard.



Incredibly, the powerful voiced Welshman still comes off best despite this over generous musical accompaniment, and he clearly doesn't need any help from a microphone.

He features 12 numbers in his 40 minute spot beginning with "Love Light" which serves as a timely warning that ear-plugs would not be out of place.

His act is frenzied and tremendously exciting to watch. The hips gyrate alarmingly, the perspiration pours freely, and his right arm whirls round like a windmill when he isn't clicking out the rhythm on his fingers.

Next comes "Hello Young Lovers," followed by "I Can't Stop Loving You," the show-stopping "Delliah," and a new arrangement of "Danny Boy"—"So beautiful it should have been a Welsh song," said Tom.

A pulsating version of "You've Come A Long Way From St. Louis," follows, the still popular "Green, Green Grass Of Home" is also included, and perhaps inevitably, "It's Not Unusual," by which time the formalities have been dispensed with and Tom has removed his tie.

He finishes his act with a full-blooded version of "Land Of A Thousand Dances," which proves just the thing for some audience participation.

Appearing with Tom in his twice nightly show which runs until August 3, are the versatile Roy Castle, the King Dancers, and a comedy quintet from Norfolk calling themselves The Barry Lee Show who have plainly borrowed a leaf from the Rockin' Berries.—
VERNON LEPINGWELL

WE SAID
1 PAGE
SETH MARTIN

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3Ds meet at "Dee Time" — DAVY JONES, DUANE EDDY and DONOVAN when they appeared on the show recently.

producer Marshall Lieb. His father Vernon Presley has acting role in Elvis Presley's "Live A Little" film.

This Saturday, Hughie Green on "Opportunity Knocks" presents Simon Smith—new discovery of Herman's personal manager Harvey Lisberg. Next week, Liberty chief Al Bennett partners NME Editor Andy Gray in golf tournament. How about Peter Frampton's retitled version of Donovan's current hit "Herdy Gurdy Man"—or Maharishi's "Urdu Gurdu Man"?

Their next singles: Bobby Goldsboro "Autumn Of My Life" and

Roy Orbison "Walk On" Italian holiday for Tremeloes next month. 21 last Saturday, Julie Driscoll's birthday guests included Lionel Bart, Alan Price and Long John Baldry.

Fast-rising U.S. Gene Pitney success penned by Charlie Foxx. Page One group Devoted offer "I Love George Best". Pye recording manager Tony Macaulay's new discovery named Alexander

OUT NEXT WEEK!
 Barry's first solo disc

BARRY RYAN

'GOODBYE'

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Butterfield. In Scotland, Micky Dolenz bought bagpipes. On Friday, Paul McCartney best man at brother Mike McGear's marriage to Angela Fishwick. New competition for Georgie Fame's "Phoenix" — from Pat Boone.

Big build-up for Herd in America. Paul McCartney and Jane Asher at Cilla Black's Savoy opening on Monday. Several albums waxed by Lee Hazlewood in France.

One year since Dusty Springfield's last Top 30 hit. New Cliff Richard single featured in Billy Graham "Two A Penny" film. Manfred Mann's hit ideal signature tune for Jack Jackson.

Selection of marmalades among Julie Driscoll's birthday gifts, also sack of carrots. Is John Rowles' latest dedicated to Harold Wilson? Almost certainly Union Gap's last week at No. 1—before Rolling Stones take over.

Virtually single-handed, Jim Webb transformed British actor Richard Harris into major U.S. disc star. Show business brothers: agent Michael Black, composer Don Black (who is Matt Monro's personal manager) and Cyril Black who runs music company for Monkees here. Laugh and the world laughs with you, cry and you join Vikki Carr's fan club!

Gay Bachelors shine in glittering revue

THE stuffy ones in the front stalls sat silent and entranced, but the upper circle was obviously full of staunch fans for the opening gala night of the Bachelors in the glittery "Five-Past Eight" summer show at Glasgow Alhambra on Saturday. They applauded and welcomed back the gay Irish trio, like only fans can do.

Con, Dec and John appear in earlier parts of the show, but they fill the major part of the second-half with their immaculate, tune-fest song-act, with the Gerald Orchestra under Eric Ogden up on stage after being in the pit in the first half.

The three Irishmen have vitality, gaiety, and humour as well as a bright musical talent, and put it all over, songs old and new, with such pace that their act — unlike others on the bill that seem to stay on too long—is never boring.

The Bachelors are probably on too often in the earlier part of the show, though their fans will staunchly deny this. They are introduced soon after curtain-up, then appear in a Las Vegas "Where The Action" is scene (which has filmed clips from the marquee of the Nevada showspot), and finish the first-half in a "Days That Were" Edwardian-age finale.

"Ramona," "Marta," "Cabaret," "I Believe," "Never Walk Alone," and, of course, the lively "The Unicorn" (which took a specially big trick) are all in the act, plus a "Poet and Peasant Overture" on harmonicas. As always, the boys' fascinating Irish way of

talking about their numbers has much appeal.

It was a big night for Con, Dec and John, back in a city where they first started in much smaller theatres. Glasgow audiences will see them for the next three months before they head for a quick tour of Australia prior to revue at Leeds Grand.

Registers

Julie Rogers, looking lovely (and most shapely) in beautiful gowns, registers strongly with her own song-spot.

Peter Goodwright, excellent in impressions, lingers too long in comedy. Rawicz and Landauer offer their long-time piano-duettists' act for contrast, and Gil Dova in juggling and the Lucky Latinos in comedy-acrobatics are solid specialities.

The "Five-Past Eight" revue has come a long way and now has glittery gloss replacing its one-time Scottish intimacy.

A touch of something Scottish would be welcomed, however, not the pseudo-tartan touch as offered by Peter Goodwright and the dancing girls and boys. — **GORDON IRVING**

