

# New Musical Express

EVERY  
FRIDAY  
7<sup>p</sup>

## DAVY DUSTY

### 93 STAR RATINGS

NME's famous chart-survey

## PAUL EQUALS

MARRIED TO  
A BEE GEE

TOP POP NEWS

*Partridge—nice or nasty?*

NEW SMASH HIT!

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# The Winkles

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# Out Now!



# DON PARTRIDGE—IS HE A NICE, OR NASTY?

**IS DON PARTRIDGE a nice or a nasty? At present our man in the java python jacket is having a whale of a time lashing out at all and sundry—from Albert Schweitzer to the Rolling Stones. You put 'em up and Don will have a go at knocking them down.**

The delighted reporter hastily scribbles down the latest abuse convinced he has a controversial quote which will start a fervour of readers' letters in defence of the malignant party.

Why does he do it? Why does he seem to take a perverse delight in kicking the business and the people in it right in the teeth?

### Uproar

"Yes, I admit I thought some of my recent remarks about the Stones' single might have caused an uproar," said Don wodenly.

"But it's like shooting bullets into a lump of putty! I don't think it will have done me any harm with the Stones' fans because I don't think they have liked me even before I made the remark."

Who are the Don Partridge fans—the ones who buy his discs? "I don't know," he admitted. "They must be all sorts. When I played in cabaret up North recently there were a lot of older people who seemed to enjoy what I was doing."

Partridge still holds firm to his contention that he is only in it for the money and could not care less about the fame or the success that goes with it.

When I asked him if it would mean anything to have a No 1 with "Blue Eyes" he said, "It would be unusual!"

"The first time you appear on TV it's a novelty—like the first time you sign an autograph—but after that it becomes a drag."

"I work because of the pressures—the pressures of the public who want to hear or see me. They want something from me and that makes me work harder!"

"If 'Blue Eyes' does make No 1 I think it will be the result of a lot of promotion—you can make the public buy it if you play it to them often enough."

"I'm not saying it's not a good song, because I think it is, but you can brain-wash people with it just the same."

### Honest

Painfully honest that is Mr. P. Our interview began in a dressing room at the Charing Cross Playhouse Theatre where manager "Donald" (a distinguishing mark given him by his artist so as not to confuse issues) Paul arrived to inform him that his trip to Sweden had been cancelled because they could not get a plane due to the pilots' strike.

Having deposited his bass drum



upon my back Don moved an adjournment to a convenient Inn nearby—now I know how a camel feels!

Having struggled up three flights of stairs with the bass drum it was disconcerting to be met by a "job's worth" on the door. "I'm sorry, sir, but you can't leave that here—it's more than my job's worth!" Donald eventually found a deserted control room and we parked the monster drum in there. Once inside the pub Don began

to develop remarkable capacity for the liqueur Cointreau and explained this by saying the drink was made in an obscure monastery abroad and that the monk who had the recipe had recently died taking the secret with him.

## asks KEITH ALTHAM

Don was getting in while the going was good! After three liqueurs he became quite animated and talked about his new electrical one-man-band kit.

"The reason I never went electric before was simply because I had to hump the kit about with me," said Don. "But now I'm introducing an electric bass I play with my foot and my own P.A. system."

"If I can master the meletron with my other foot it should be possible to bill me as Don Partridge and his one-man orchestra!"

Also in our company was Bob Steele who had been a fellow busker and while Don lurched across the bar to accost a young lady with the Swinging Blue Jeans, asking if she was reparata of the Delrans, he reminisced about early Don Partridge.

State, but sometimes I wonder whose welfare they are looking after. There are too many drawing the dole who do not need it and too many who do need it who don't get it.

"Something has to be done for those who are out of the survival race, often through no fault of their own."

In this department Don is certainly not all mouth and trousers and he is at present hoping to couple his scheme to buy a farm with an institution for disabled people who are training their people in farm work.

"You have to be tough to stick it out on the streets," said Don. "When Alan and I were playing we evolved an entirely different routine of 'bottling' (collecting money)."

"We were too young to do the doffing of the cap and touching the forelock routine so we made up for it with cheek. We had a 'we've got something for you—do you have something for us, approach. And it worked."

### Rejoining

"I used to run a folk club in Torquay and Don and Alan Young would come down to sing there (Alan is shortly to rejoin Don as the lead guitarist in a new group he is forming to back him on stage.)"

"I remember the first time I saw them I thought they both had more than just average talent."

Manager Donald Paul exited stage right for his office and Don returned to the fray.

Talk began to revert to the good old days—or were they the bad old days?

"There were a lot of sad sights on the streets," admitted Don. "Lots of men trying to stretch out their disability war pensions on a few pounds a week which is not enough to live on—men with their arms or legs off or their eyes out."

"If there had been less emphasis on putting up monuments to the last World War heroes and more on looking after the living monuments I would be happier."

They say this is a Welfare

### Cheers

A fellow musician entered the bar further down and shouted to Don asking if he'd like a drink? "May I have a Cointreau?" asked Don blantly. "Half, or a pint?" enquired his friend.

Six liqueurs later the barman approached Don with respect accorded to one who had consumed so little for so much and asked whether he would like the last Cointreau in the bottle for the reduced price of two and sixpence? Don accepted—the barman obviously did not know about the dead monk!

And so it was that I bade farewell to our hero as he made his way happily back to the BBC to find his personal hump.

Back at the office an urgent phone call from Donald who had managed to get a plane which they were due on in two hours' time. But, of course he could not find Don.

I explained that in all probability Don would arrive before the plane.

### Pentangle's big debut

ON Saturday, the first major public performance by the Pentangle (John Renbourn and Bert Jansch — guitars, Danny Thompson, bass, Terry Cox, drums, and Jacqui McShee vocals) took place at London's Royal Festival Hall. It proved to be an evening of highly original music.

After the first two numbers "The Time Has Come" and "Market Song," John Renbourn gave a sparkling performance of a poem by Donne, and Danny Thompson soloed on "Haitian Fight School."

The first set closed with their latest single "Travellin' Song" and a superb instrumental called "Waltz."

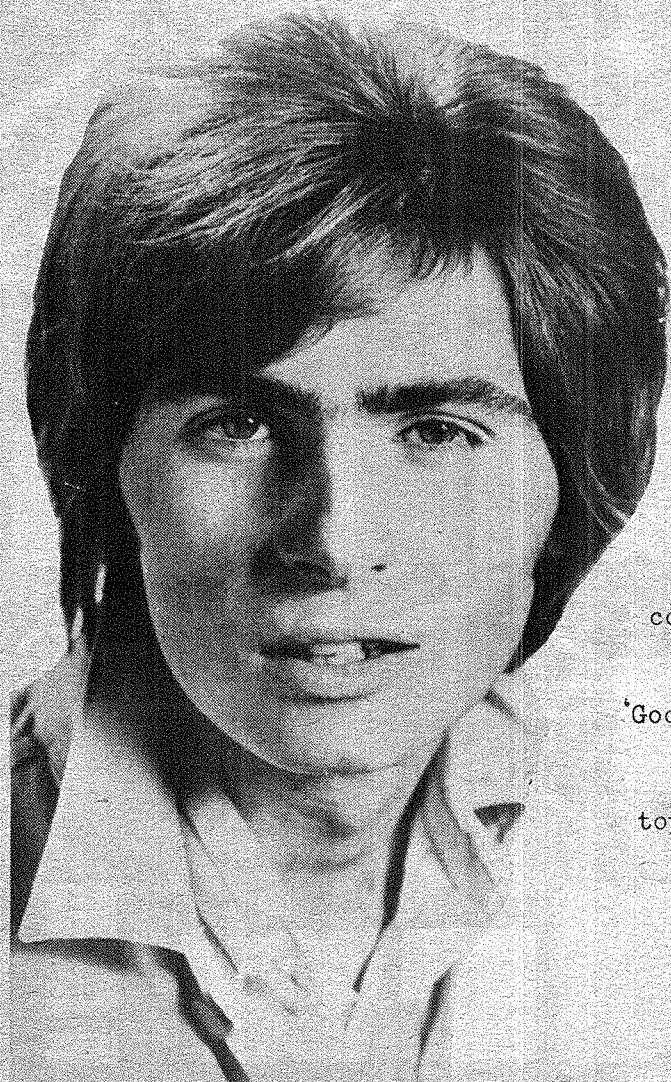
One of the highlights of the latter part of the evening was the glockenspiel-guitar duet between Cox and Renbourn on "Earl Of Salisbury."

There followed "Bruton Farm" involving the whole group, "Pork Pie Hat" — a Charlie Mingus number — and the beautiful "Sweet Child," an original composition.

But perhaps the finest moment in the show came when Jacqui McShee sang unaccompanied "So Early In The Spring," a song perfectly fitting her firm and very pure voice.

The Pentangle, then, are a group of widely respected musicians with their roots in Folk and Jazz, who may, in the very near future, make an impression upon the pop world whilst still retaining their original status among Folk fans.

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# JULY 6+7



Question-time

with MONKEE DAVY

Conducted by KEITH ALTHAM

BEFORE Davy Jones completed his famous disappearing trick and returned to America, I joined the hordes of reporters and photographers waiting to see "Mighty-Monkee" at the BBC-TV's Lime Grove studios.

We all idled about in the corridor leading to the reception room—rather like patients waiting to be told "the doctor will see you now." I was fortunate to jump part of the queue when Davy's friend and acting "receptionist," David Pearl, observed: "We know you, don't we!" and ushered me inside.

There were some 15 other interested parties seated about the walls looking after their percentages—mostly Screen Gems and "assorted publicists."

Davy was winding up what, he later informed me, was his 23rd interview and was fizzing in characteristically pepped up manner. He raised a smile, shook hands and said that Mike Nesmith especially sent his regards.

One reporter satisfied, Davy turned his attentions to the next product on the conveyor belt of automatic interviews — me.

"I hope your listening," he addressed the peopled walls, "because we have just about used up all the possible questions."

One thing is certain. Of all the questions used up, Davy certainly turned up some sensational answers.

? ? ?

Q. As one of the few teenage idols left who command a tremendous amount of attention where ever you go, do you still enjoy all those pressures associated with



this kind of fame. The screams — the fans?

A. I disappeared for two weeks recently to try and sort this kind of thing out in my mind. The screaming is a part of what I am — a pop idol. Without it, it doesn't work.

It could be anyone up there they are screaming for — they can't afford a psychiatrist so they scream it out on me.

There is a tremendous unrest

'Fans scream at me because they can't afford psychiatrists'

among young people who are sick of seeing some of the older generation messing up the world. Something is going to split wide open.

First JFK and then Luther King and now Bobby Kennedy is down the tubes.

Something is going to happen — we've all got to get together somehow — man. It's so difficult for me to explain what I mean to you right now.

? ? ?

Q. Bearing in mind how much unrest and discontent there is in America at present are you considering returning to live in England.

A. America may have the violence right now but there are just as many things I disagree with in England.

We talk about Russia and suppression but take the law here where you've worked hard all the year and sweated for your money and someone tells you that you can only take £50 out of the country. Your country!

Something else puzzles me. If we are fighting against Communism in Vietnam how come so many communists can walk around free here. It doesn't make sense.

? ? ?

Q. How much longer can the Monkees exist as such?

A. We're finished as we are now. But we're changing every day. We've sold over 20 million records. We have six gold discs for singles and six gold albums. We could carry on working the same way for a long while, but won't.

We have a world tour to do which should be the last time round for "Last Train To Clarksville" and "I'm A Believer" in

all those countries who have not heard it yet and only just got the TV series.

We hope to show England something new when we arrive here later this year.

? ? ?

Q. We have heard some disturbing things about your first feature film "Untitled" which includes one scene where you laugh at a cripple. What is the point of this?

A. In this film we are trying to show people as they really are and humour can be a very cruel thing. Remember how your parents told you as a child not to laugh at someone odd?

The immediate reaction is to laugh behind your hand, either out of embarrassment, fear of wariness. Unless you are made aware.

Now, our film is not full of the silliness that was in our TV series — to a great extent we are ourselves. We give Mike a surprise birthday party — and Mike really hates surprises.

Amongst the crowd of well wishers is a man with a speech impediment. As he comes towards us speaking strangely we start laughing. Then we realise what we are laughing at and stop.

? ? ?

Q. Aren't you afraid that this kind of thing is likely to be misunderstood by many fans and harm the group's image?

A. We are trying to show people how things are — not how they should be. I don't think anyone is really going to think that I believe there is anything funny about being crippled.

You remember Jan and Dean? Well Jan Berry was badly injured in an auto accident over a year ago.

For the past eight months I've been working with him and he has that whole number going for him — his hands are screwed up, and his legs.

Q. Can you give us any other examples of the kind of statements you are trying to make in the film?

A. We have a skit on a situation used a lot in the 1940's where the girl is trying to stop the guy doing a particular thing.

Now in our movie the thing is (Continued on page 10)



What's this? Davy playing leap-frog? Of course not — he's having his prints (hands and feet) taken for Belle Vue Zoo's Hall of Fame — in Manchester, Davy's home town.

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PAUL McCARTNEY, with his dog MARTHA, gives a solo performance for the members of the BLACK DYKE MILLS BAND in a Bradford street.

## A Beatle in Bradford and a big brass band

ONE day soon (when the cider wears off, and my cold is better, and I'm physically and mentally capable of telling it like it was), I'm going to go into the full story of the brass band and the Beatle; the happiness in the children's eyes and on the grey face of Bradford; the Rolls-Royce voyage down the M1; the soul-searching at Newport Pagnell; Max Wax the Killer and Big Lovable Martha; the peace and friendship of the people of Harrold . . . beer and cider and cold pie and crisps in the Magpie . . . and sad, happy songs of love sung by Paul McCartney in a village dentist's house in the still small hours of the morning.

Suffice to say, at the moment, that Paul and his very human friends Derek Taylor, Peter Asher and Tony Bramwell were in Bradford at the weekend, and that the result was a breezy single of a McCartney instrumental called "Thingumebob" recorded by the Black Dyke Mills Band.

The atmosphere was marvellous. First of all they did "Thingumebob" in the smoke-black Victoria Hall, then we all trooped out into the sunshine for an "outdoor" sound in Exhibition Road.

### Cheering

All the children cheered and shouted on a version of "Yellow Submarine" on the B-side, Paul's great big dog Martha slept at his feet, and the local reporters asked earnest questions about whether brass bands were to be the big new trendy thing from the Beatles. Eee, it were a grand day. And you don't get t'likes of that every day of the week in Bradford, lad, believe you me.

Sandwiched between the recording session and staggering home in London at 5.30 a.m. I have a million memories and a long taped conversation with Paul in which he had a go at me, I had a go at him, Peter Asher and Derek Tay-

by ALAN SMITH



PAUL conducting the Black Dyke Mills Band in Bradford last week. Pictures taken for NME by Barry Wilkinson.

lor nicely kept the balance, and we all came out of it knowing a great deal more about each other than before.

It was also the best drink-up and general night out I've had since sliced bread, and my heartfelt thanks for a nice piece of living go out to Paul, Derek Taylor and Co. (for the lift), the villagers of Harrold (for being real people) and to Gordon the Irish dentist and his wife Pat (for feeding us all at 3 a.m. with such pleasant meat and rice).

Just give me a few weeks to go on holiday and sort myself out, that's all I ask, and then I'll be back with the details in a clear and (I hope) readable form. Right at this moment, I couldn't even try!



## Tamla mystery man in at 28

NEW to the charts

A MYSTERY MAN, about who virtually nothing is known over here, gets his first British hit this week with "Gotta See Jane" which enters the NME Chart at No. 28. His name, R. Dean Taylor.

The record is something of a sleeper — it was released seven weeks ago on the Tamla Motown label, but despite a lot of plays has done little until now.

"Gotta See Jane" is in the rock 'n' roll style and is about a chap

who is tearing through the night in his car to see his girl-friend. Lots of mechanical sound effects are heard in the background.

EMI, who release Tamla here, are as puzzled by his success as everyone and even the Tamla Motown Appreciation Society were stumped when we rang them. R. Dean Taylor is, however, one of the exclusive bunch of white artists signed to the Detroit company and that at least makes him rather unique. — R.G.

the EASYBEATS

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# DUSTY SAYS: 'I WANT TO HIT BACK'

**D**USTY SPRINGFIELD would, I was informed, like to "hit back!" Now this did not sound like the fun-loving lass I knew of old. A skilfully placed over-head lob with a cream doughnut or a half-volley with a teapot yes! But Dusty of an acid verbal variety was something to be seen and heard.

And so I sallied forth to the Lime Grove studios where Miss Springfield espied me in the canteen and quoth: "I wanna talk to you." So to the privacy of the dressing room from which the name plate had been removed to repel boarders and the table littered with cosmetics from Dusty's portable make-up department.

The subject at hand was Dusty's current ATV series, "Must Be Dusty" of which there has been much adverse criticism.

## Tried my best

"And quite right too," said Dusty with lowered lips. "I didn't produce it and all I can say is that I tried my best and channelled as much energy into it as the previous series."

"But there are certain systems that I can't fight and I can't fight that particular one. There was a total lack of imagination about the whole series and although I don't like to bring politics into it—the other two series were with another company (BBC)—and I hope to be doing the next series back with the old firm."

"I'll never work for the other one again I'll tell you that!"

And that as they say is that. On to far more pleasant things which include the emergence of a fine new single from Dusty, "I Close My Eyes and Count To Ten."

"Clive Westlake wrote the song for me—he wrote 'All I See You Is You' and 'Losing You,' with my brother Tom. It was around for some time and I was dashing about and never actually heard it until he finally got it to me personally."

"It affected me immediately as a possible single — it had a lot to do with the demonstration record he made. He always makes beauti-

## By KEITH ALTHAM

ful demos and plays the piano on them!"

I put it tactfully that as her last single did not do as much as she hoped ("It was a flop, folks," emphasised Dusty brightly) was the success of this record even more important?

"Yes, it's very good for me ego. I certainly have not got to the stage where I can do without hit records. I can exist without them but I would rather not!"

Dusty is about to become managerless when her contract finishes a few weeks from now with Vic Billings. What kind of organisation is she to have to guide her career from then?

"At the moment everything is

being handled by Harold Davison and very well, too. I feel very safe in that environment."

"In the States I have a business manager who is a lawyer, who looks at contracts and sees that I don't get 'conned'—too much. I don't feel a desperate need for a personal manager at the moment."

How difficult has it been for Dusty to find the right material and has the long time between singles been because of this difficulty?

"It really is enormously difficult," said Dusty. "And I have waited a long time for this song—I was so lucky to get it."

"Jim Webb is said to be writing some things for me. I met him and got to know him a little. It would be marvellous if he did write something."

The nice thing about Dusty and there is more than one is that



she retains that nervous, quietly spoken and sensitive manner when you meet her. Nice, because for someone who is so professional and played to so many huge audiences she might be forgiven for becoming blasé. She is particularly

concerned that the fans should not misunderstand her American activities.

"I've done quite a lot of TV in America and I really enjoy trying to get through to the college kids," said Dusty, "but because I leap

off to work there occasionally does not mean I'm going to stay there. Some of the kids who write to me get very upset about it and it's very flattering, but really I'm staying and to prove it I've just bought a house here which is something I've been wanting for ages."

At the moment the preparations for her Talk of the Town season are "tearing" her up and in spite of the best laid plans — "all has been left to the last minute and I'm in my usual panic." Is she planning new things to do?

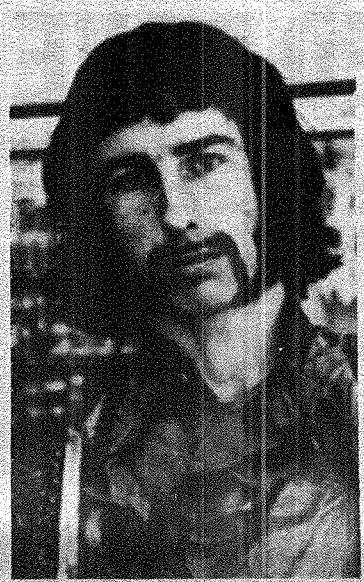
## Too static?

"Yes, to which the critics will probably say why doesn't she stick to singing. It's no great departure but having flung myself around the stage for fifty minutes last time and had the critics say 'She's too static' I shall probably nail both my feet to the floor this time."

Intrigued by Dusty doing things other than singing I persisted in enquiring of her new act.

Dusty smiled. "Well I do a little juggling and then there's the trampoline — leaping gnomes folks."

That's more like the original article.



## Brown brings Crazy World to the lists

"WELL, you'll never get that on record, will you?" was the cry that went up when the Crazy World Of Arthur Brown began sending people round the bend at the UFO in London.

But it was done and this week, "Fire" enters the NME chart at No. 26. It is a very realistic record which loses little of its stage impact.

I first saw Arthur at the Windsor Jazz Festival last year when he "entered" by swinging down from aloft on a crane with his hair

ablaze. Since then, everyone has been talking about the group who were hurriedly signed by Kit Lam-

bert and Chris Stamp for the Track label.

## New to the Charts

Arthur favours long, flowing robes on stage and shrieks, yells and screams his way through numbers, occasionally stopping to sing. He leaps, crouches, squirms and flings himself to the ground.

According to his publicity hand-out, Arthur is a cross between Screaming Jay Hawkins, Little Richard, Tom Jones and Maria Callas! Unlikely as that sounds, it does bear some segment of truth.

He was born in Whitby 24 years ago and once spent three weeks teaching at a boys' school in Ley-

tonstone. He left when the headmaster told him to get his hair cut. He is, as you may have guessed, something of a rebel.

Of his music, he says: "Pop music lacks inventiveness and excitement — at least it does in Britain. America has far more talent, but really for its size it is as starved as Britain. In my act I want to provide entertainment, both visually and musically, so that people think about what they have seen and heard."

He certainly does that, along with the rest of his Crazy World—Vincent Crane, Nick Greenwood and Drachen Theaker.

# RCA

# Elvis Presley

## "Your Time Hasn't Come Yet, Baby"

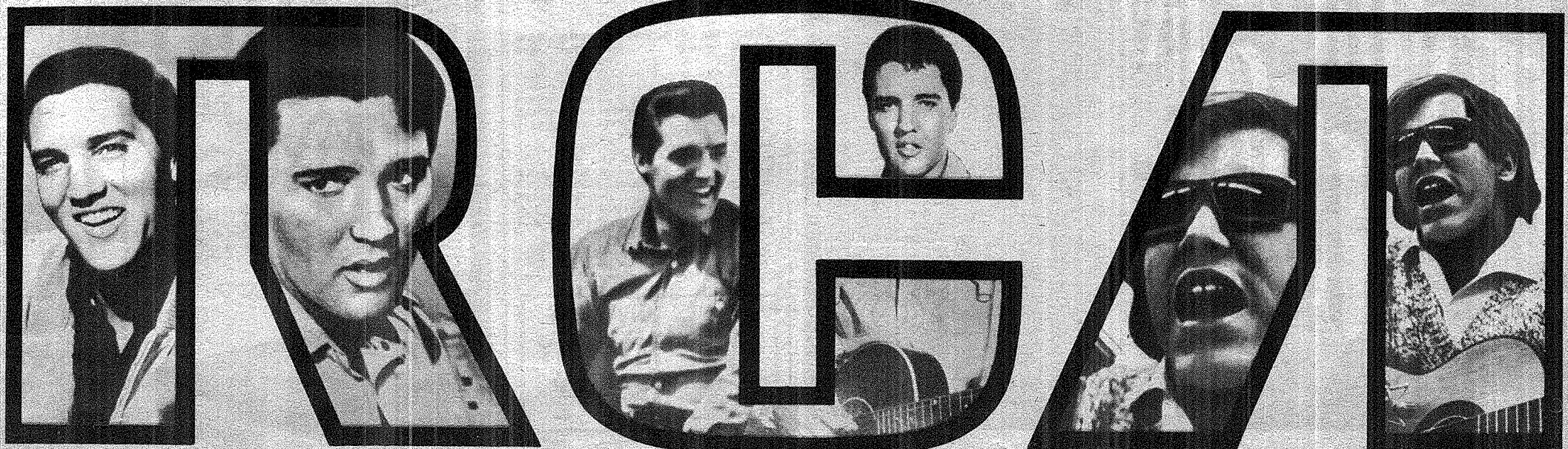
c/w "Let Yourself Go" RCA 1714

2 great tracks from his new film "Speedway"

## JOSÉ FELICIANO

### "California Dreamin'"

RCA 1715





TOP SINGLES REVIEWED BY DEREK JOHNSON

Soundtrack Elvis below standard

Your Time Hasn't Come Yet, Baby (RCA)
AFTER a couple of above-average releases from Elvis, RCA reverts to soundtrack material from his films—this one comes from "Speedway," co-starring Nancy Sinatra—and the quality has inevitably slipped.

Mind you that is still pretty good compared with some of the stuff with which Elvis has been saddled in recent years—and bearing in mind his Chart successes of late, it could well do the trick for him.

Opens with a brief intro based on the "Swing Low Sweet Chariot" melody, then settles into a bouncy jogging beat as El romanticises the lyric.

There's some attractive countrified acoustic guitar work, and the Jordans are to be heard chanting along merrily in the background. Thoroughly acceptable, though lacking in substance.

TONY BENNETT: Yesterday I Heard The Rain (CBS)
A gorgeous record — specially if you're feeling in a sentimental mood. Based upon a Spanish song, it benefits from an immaculate Tony Bennett treatment, with his soaring voice perfectly suited to the descriptive and romantic lyric.

The orchestration is delightful, with velvety strings and muted brass blending smoothly. And there's a gentle, lifting beat suitable for smoochy dancing.

A quality disc in the real meaning of the word, and one which will undoubtedly become a standard. But an unlikely pop hit.

\* TIPPED FOR CHARTS
† CHART POSSIBLE

LOUIS ARMSTRONG: I Will Wait For You (MCA)

Based upon the love theme from the film "Les Parapluies de Cherbourg," written by Michael Legrand, you may not be familiar with the title—but I'm sure you'll recognise the melody.

Satchmo's official follow-up to "Wonderful World," has already been issued on a different label, so this can't really be expected to do great things.

But it's characteristic Louis material, with his gravel tones growling out the romantic lyric in his usual engaging way—and he treats us to a sample of his distinctive trumpet work at the start.



A THUMPING GREAT HIT FOR CROOKED DAVE

Last Night In Soho (Fontana)

ANOTHER thumping great hit for the Dave Dee group, and full credit to the Howard-Blaikley team for continuing to provide the boys with such fascinating material. Rather like a musical Doctor Who, you never know just where the boys are going to end up next! And on this occasion, they journey direct from the burning wastes of the Mexican desert to that sleazy square mile of London's West End known as Soho.

Like "Xanadu," it's a story-in-song, with the singer lamenting

the fact that he has been tempted from the straight and narrow by a bunch of undesirables—and here he is saying goodbye to his girl, before he's carted off to clink? Exhilarating gallop-pace beat, sweeping strings that sound like the "1812 Overture" gone crazy, organ, a catchy tune and spirited harmonies from the boys. A must!

SYMBOLS: See You In September (President)

An interesting and enjoyable record from the Symbols, in which they sound incredibly like the Four Seasons — both in their counter-harmonies, and in the ensemble passages when the high-pitched falsetto voice contrasts starkly with the deeper tones of the others.

But the most significant fact is that the song itself is a good one—mid-tempo with a steady beat, plus a melodic quick-to-register tune that's easy to hum along with.

FLEETWOOD MAC: Need Your Love So Bad (Blue Horizon)

Although they've had a big LP hit, the Fleetwood Mac are still looking for their first singles hit. And I shall be very surprised if this is it, because it's too limited in its appeal.

Having said that, let me add that it's a super disc! A slow soulful blues, written by Little Willie John and imploringly wailed by Peter Green—with a string section added as the sole concession to commerciality. Only hope I'm wrong about its chances.

'Live' Move good value

Something Else From The Move EP (Regal Zonophone)

THIS EP is being given the full promotional treatment usually reserved for a single which is why I'm coping with it instead of Allen Evans. Extremely good value, too—because, by pressing it at 33 1/3 rpm (unlike the usual EP speed of 45), they've crammed 18 minutes of playing time on to it.

Recorded live at London's Marquee Club, it has succeeded admirably in capturing the magnetism, the thrills and the hypnotic compulsion of the Move in action before an audience.

The recording is a trifle muffled, but that was only to be expected, and it doesn't detract from the enjoyment. Titles are "So You Want To Be A Rock 'n' Roll Star," "Stephanie Knows Who," "Something Else," "It'll Be Me" and "Sunshine Help Me." EPs don't usually get into the Chart—except by the Beatles, of course—but this might prove the exception.

TURTLES: The Story of Rock And Roll (London)

Written by enterprising young singer-composer Nilsson, but—despite the sales factor of the highly commercial title—not one of his most inspired numbers.

The lyric makes a pretence at relating the development of rock, but scarcely scratches the surface: there's not a great deal of tune to it; and the heavy thump beat, while thoroughly infectious, is hardly rock 'n' roll.

But what really makes this disc is the Turtles' treatment—it's vital, dynamic, invigorating and sparkling, with some ear-catching harmonies that'll make you sit bolt upright. And this could be sufficient in itself to sell it.

GENO WASHINGTON & THE RAM JAM BAND: I Can't Quit Her (Pye)

A bluesy ballad with a solid driving beat. Geno Washington handles the lyric passionately and expressively, his throaty tones sounding not unlike a cross between George Fame and Alan Price.

And he's supported by a ripe pungent backing from the Ram Jam Band, with biting brass and gutty twangs. This savours strongly of genuine r-and-b, and the treatment is riveting and authoritative. But I'm wondering whether the material will have mass appeal.

MORE SINGLES PAGE 10

UNVEIL THE MYSTERY LADY

DOOMY SIMON AND GARFUNKEL

Mrs. Robinson (CBS)

THIS disc enjoyed a lengthy run at the top of the U.S. Chart, and is featured in the forthcoming movie "The Graduate"—one of the most talked-about films of the year. Which should set it well on its way to the British charts, even though Simon & Garfunkel aren't nearly as big in this country as in the States.

It's an impressionistic synopsis of the film, telling of a housewife who drowns her boredom in drink and a doomed love affair. It's folk-beaty, with a strong revivalist flavour in-

cluding references to "Jesus" and "Heaven." Both beat and melody are catchy, and I see it as a probable hit.

EASYBEATS: Land Of Make Believe (United Artists)

Don't know about you, but I reckon "Hello How Are You" ought to have been a much bigger hit than it was. This one isn't quite as good, if only because it doesn't have such an instantly appealing chorus, but it's still richly deserving of recognition.

Again written by Harry Vanda and George Young, it flows along at a snappy pace—with rippling guitars, clavoline, background strings and a mainly falsetto vocal giving it a wispy, almost ethereal, quality.

Advertisement for CBS Records featuring the text 'ROBERT JOHN IF YOU DONT WANT IF YOU DONT LOVE MY LOVE' and 'CBS RECORDS' logo. Includes the number 3436 and address: CBS RECORDS, 28/30 THEOBALDS ROAD, LONDON, W.C.1. Tel: 01-242 9000.

Amens have a possible topper!

High In The Sky (Deram)

THIS is going to be a huge hit, possibly even No. 1! It has the same urgency and attacking vitality as the Stones' "Jack Flash," though it's not so raw and earthy—it's controlled excitement, generating a wonderful atmosphere of exhilaration and happiness.

Bounds along at a fast pace, with a great fat plonking bass emphasising the beat, and there's some strident guitar work and a swinging organ plus an added brass section to add depth to the backing.

The vocal is enthusiastic and compelling, and one gets the feeling that Amen Corner were really having a ball when they cut this disc.

ROY ORBISON: Walk On (London)

This is reminiscent of the Orbison of old—an intensely dramatic ballad with a plod beat, building to a pulsating crescendo. It's in the "You'll Never Walk Alone" pattern, and enables Roy to give full rein to his sob-in-the-throat delivery—as well as, in the big-belt coda, to his quivering vibrato.

Typical Orbison material, and one of the strongest songs he's waxed for some time. However, even though he's coming over for cabaret and concerts, I can't help thinking that—after his lengthy Chart absence—Roy will need quite a lot of TV exposure to get this away. But it's vintage Orbison, ideal for his fans.

Up-beat Pet

PETULA CLARK: Don't Give Up (Pye)

AFTER her surprising failure in Britain with "Kiss Me Good-bye," Petula Clark has clearly decided to stick to the up-beat numbers which—in the past—have provided the majority of her hits.

This is one of those bubbling peppy finger-snappers with a keep-your-chin-up lyric, which Pet always handles with such vitality and joie de-vivre—and, in this case, it's sung mainly in dual track.

Alas, I don't regard it as one of the best numbers ever written by Tony Hatch and Jackie Trent—but Pet is in Britain now and will be promoting it on TV, so it must stand a relatively good chance of success.

Advertisement for Louis Armstrong's 'I Will Wait For You' featuring a 'HAPPY BIRTHDAY LOUIS FOR THE 4TH' sign and 'on mca MU 1029' logo.



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# NME TOP 30

(Week ending Wednesday, July 3, 1968)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
2	1	BABY COME BACK..... Equals (President)	7	1
1	2	JUMPIN' JACK FLASH..... Rolling Stones (Decca)	6	1
8	3	SON OF HICKORY HOLLER'S TRAMP..... O. C. Smith (CBS)	5	3
4	4	BLUE EYES..... Don Partridge (Columbia)	6	4
6	5	I PRETEND..... Des O'Connor (Columbia)	7	5
3	6	HURDY GURDY MAN..... Donovan (Pye)	6	3
5	7	YOUNG GIRL..... Union Gap (CBS)	10	1
11	8	MY NAME IS JACK..... Manfred Mann (Fontana)	4	8
9	9	LOVIN' THINGS..... Marmalade (CBS)	6	9
13	10	YESTERDAY HAS GONE..... Cupid's Inspiration (Nems)	3	10
17	11	YUMMY YUMMY YUMMY..... Ohio Express (Pye)	3	11
7	12	THIS WHEEL'S ON FIRE..... Julie Driscoll & the Brian Auger Trinity (Marmalade)	9	5
10	13	HONEY..... Bobby Goldsboro (United Artists)	11	2
15	14	HUSH... NOT A WORD TO MARY..... John Rowles (MCA)	3	14
23	15	MONEY MONY..... Tommy James & the Shondells (Major Minor)	2	15
12	16	DO YOU KNOW THE WAY TO SAN JOSE..... Dionne Warwick (Pye Int.)	9	8
19	17	ONE MORE DANCE..... Esther and Abi Ofarim (Philips)	3	17
25	18	MacARTHUR PARK..... Richard Harris (RCA)	2	18
15	19	BOY..... Lulu (Columbia)	4	15
20	20	D. W. WASHBURN..... Monkees (RCA)	2	20
14	21	A MAN WITHOUT LOVE..... Engelbert Humperdinck (Decca)	11	3
22	22	I'LL LOVE YOU FOREVER TODAY..... Cliff Richard (Columbia)	1	22
24	23	WHAT A WONDERFUL WORLD..... Louis Armstrong (HMV)	21	1
27	24	WHERE WILL YOU BE..... Sue Nicholls (Pye)	2	24
24	25	I CLOSE MY EYES AND COUNT TO TEN..... Dusty Springfield (Philips)	1	24
26	26	FIRE..... Arthur Brown (Track)	1	26
18	27	RAINBOW VALLEY..... Love Affair (CBS)	11	6
28	28	GOTTA SEE JANE..... R. Dean Taylor (Tamla Motown)	1	28
29	29	AMERICA..... Nice (Immediate)	1	29
30	30	U.S. MALE..... Elvis Presley (RCA)	6	17

## Britain's Top 15 LPs

2	1	OGDENS NUT GONE FLAKE..... Small Faces (Immediate)	4	1
1	2	THIS IS SOUL..... Various Artists (Atlantic)	16	1
3	3	LOVE ANDY..... Andy Williams (CBS)	7	3
8	4	SOUND OF MUSIC..... Soundtrack (RCA-Victor)	169	1
10	5	DOCK OF THE BAY..... Otis Redding (Stax)	7	4
5	6	SCOTT 2..... Scott Walker (Philips)	13	2
6	7	HONEY..... Andy Williams (CBS)	1	7
4	8	JOHN WESLEY HARDING..... Bob Dylan (CBS)	19	1
6	9	SMASH HITS..... Jimi Hendrix Experience (Track)	10	5
14	10	JUNGLE BOOK..... Soundtrack (Disneyland)	10	9
9	11	OPEN..... Julie Driscoll & the Brian Auger Trinity (Marmalade)	3	9
15	12	CRAZY WORLD OF ARTHUR BROWN..... (Track)	2	12
13	13	40 BLUE FINGERS FRESHLY PACKED AND READY TO SERVE..... Chicken Shack (Blue Horizon)	2	13
7	14	HISTORY OF OTIS REDDING..... (Volt)	19	3
10	15	FLEETWOOD MAC..... Fleetwood Mac (Blue Horizon)	18	5

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

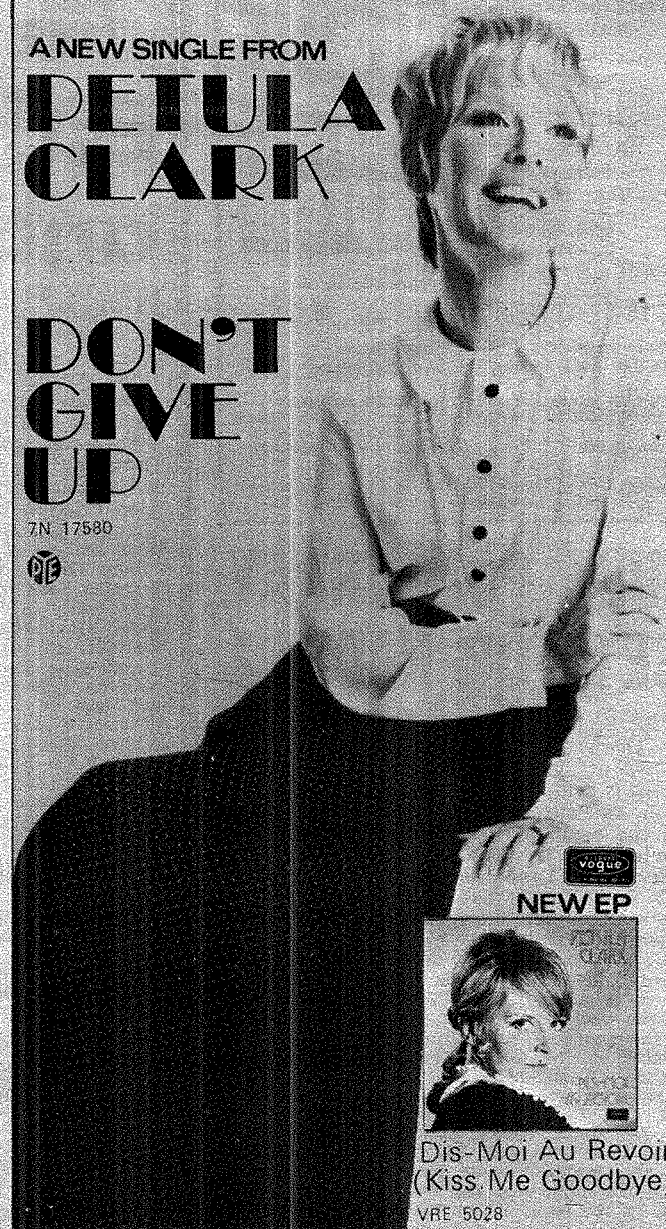
By courtesy of "Billboard" (Tuesday, July 2, 1968)

1	1	THIS GUY'S IN LOVE	1	1
2	2	WITH YOU Herb Alpert	2	2
3	3	THE HORSE Cliff Nobles & Co.	3	3
4	4	JUMPIN' JACK FLASH Rolling Stones	4	4
5	5	THE LOOK OF LOVE Sergio Mendes & Brasil '66	5	5
6	6	GRAZING IN THE GRASS Hugh Maakela	6	6
7	7	LADY WILLOWER Gary Puckett & the Union Gap	7	7
8	8	ANGEL OF THE MORNING Merrilee Rush	8	8
9	9	HERE COMES THE JUDGE Sherry Long	9	9
10	10	MacARTHUR PARK Richard Harris	10	10
11	11	REACH OUT OF THE DARKNESS Friend & Lover	11	11
12	12	YUMMY YUMMY YUMMY Ohio Express	12	12
13	13	MONEY MONY Tommy James & the Shondells	13	13
14	14	MRS. ROBINSON Simon & Garfunkel	14	14
15	15	THINK Aretha Franklin	15	15
16	16	INDIAN LAKE Cowells	16	16
17	17	I LOVE YOU People	17	17
18	18	STONED SOUL PICNIC 5th Dimension	18	18
19	19	LICKING THE STICK James Brown & the Famous Flames	19	19
20	20	D. W. WASHBURN Monkees	20	20
21	21	NEVER GIVE YOU UP Jerry Butler	21	21
22	22	HOW'D WE EVER GET THIS WAY? Andy Kim	22	22
23	23	SHE'S A HEARTBREAKER Gene Pitney	23	23
24	24	HURDY GURDY MAN Donovan	24	24
25	25	HERE COMES THE JUDGE Pigmeat Markham	25	25
26	26	HANGIN' ON Joe Simon	26	26
27	27	CHOO CHOO TRAIN Box Tops	27	27
28	28	TIP-TOE THRU THE TULIPS WITH ME Tiny Tim	28	28
29	29	THE GOOD, THE BAD AND THE UGLY Hugo Montenegro	29	29
30	30	SKY PILOT Eric Burdon & Animals	30	30
31	31	SOME THINGS YOU NEVER GET USED TO Diana Ross & the Supremes	31	31

## A NEW SINGLE FROM PETULA CLARK

# DON'T GIVE UP

7N 17580



Dis-Moi Au Revoir (Kiss Me Goodbye) VRE 5028

# GENO WASHINGTON & THE RAM JAM BAND



## I CAN'T QUIT HER

7N 17570



### 5 YEARS AGO

TOP TEN 1963—Week ending July 5

- 1 I LIKE IT (Gerry and the Pacemakers (Columbia)
- 2 ATLANTIS (Shadows (Columbia)
- 3 I'M CONFESSIN' (Frank Ifield (Columbia)
- 4 IF YOU GOTTA MAKE A FOOL OF SOMEBODY (Freddie and the Dreamers (Columbia)
- 5 TAKE THESE CHAINS FROM MY HEART (Ray Charles (HMV)
- 6 DECK OF CARDS (Wink Martindale (London)
- 7 FROM ME TO YOU (Beatles (Parlophone)
- 8 BO DIDDLEY (Buddy Holly (Coral)
- 9 FALLING (Roy Orbison (London)
- 10 DA DOO RON RON (Crystals (London)

### 10 YEARS AGO

TOP TEN 1958—Week ending July 4

- 1 ON THE STREET WHERE YOU LIVE (Vic Damone (Philips)
- 2 ALL I HAVE TO DO IS DREAM/CLAUDETTE (Everly Brothers (London)
- 3 TULIP FROM AMSTERDAM/ YOU NEED HANDS (Max Bygraves (Decca)
- 4 WHO'S SORRY NOW? (Connie Francis (MGM)
- 5 BIG MAN (Four Preps (Capitol)
- 6 TWILIGHT TIME (Platters (Mercury)
- 7 WITCH DOCTOR (Don Lang (HMV)
- 8 BOOK OF LOVE (Mudlarks (Columbia)
- 9 TOM HARK (Elias and his Zig Zag Jive Flutes (Columbia)
- 10 ARMY GAME (Bernard Bresslaw, Michael Medwin, Alfie Bass, Lesley Fyson (HMV)



Executive Director:  
**MAURICE KINN**  
Editor:  
**ANDY GRAY**  
Assistant Editor:  
**JOHN WELLS**  
News Editor:  
**DEREK JOHNSON**  
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Phone (for all Depts.)  
01-240 2266 (10 lines)

Cable address:  
Newmusex, London

NEW YORK: June Harris  
315 West 57th Street, New York  
N.Y. 10019  
Phone: 757-7107

HOLLYWOOD: Ann Moses  
c/o Tiger Beat, 1800 N. Highland  
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90028, Phone: Hollywood 7-3111

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## JULY POP ARRAY SET FOR RADIO 1

THE Equals, the Marmalade and the Dave Dee group star in Radio 1's "Pete Brady Show" every afternoon from July 15 to 19— which is compered during that week by Dave Cash, as Pete Brady is on holiday. Also set for the same period are the Merseys, Ray Davies and the Button-Down Brass, Scott Peters, Lois Lane and the Acker Bilk Band. This same cast is also featured in the Saturday-afternoon show, introduced by Tom Edwards on July 13.

Cupid's Inspiration, Herman's Hermit's, the Moody Blues and the Alan Price Set are booked for the evening "David Symonds Show" during the week beginning July 15. They are joined by the Spencer Davis Group, the Timebox, the Cymbaline, the Glass Menagerie, the Settlers and the Bystanders.

Donovan, the Moody Blues, the Bonzo Dog Doo Dah Band and the Glass Menagerie are set for John Peel's Sunday-afternoon show "Top Gear" on July 21. Other new bookings for this series include the Kinks, Fleetwood Mac, Tim Rose and the Pentangle (this weekend, 7); the Nice, Tyrannosaurus Rex, Skip Bifferty and Joe Cocker (14); Traffic, the Election, Spooky Tooth and Tim Hardin (28).

The holiday replacement for the morning "Jimmy Young Show" from Monday, July 15, to Friday, July 19, is the "Gay Byrne Show." Bookings include the Alan Price Set, Kiki Dee, the Swinging Blue Jeans, Unit Four Plus Two, the Skilletts and the Alan Eldson Band.

The Kinks, the Moody Blues, Rosetta Hightower and Richard Barnes appear in "Saturday Club" on July 13. Set for this weekend's edition (6) are the Alan Bown, Deena Webster, Malcolm Roberts and the Johnny Arthey Band. The Paper Dolls promote their new single in "Parade of the Pops" next Wednesday (10), and future bookings for this series include Elmer Gantry's Velvet Opera (17) and Vince Hill (24).

Other new Radio 1 bookings include Don Partridge and the Moody Blues in the "Stuart Henry Show" (this Sunday, 7); Booby Vee and Dorian Gray in "Pop North" (next Thursday, 11); Herman's Hermits and Barry Ryan in the "Joe Loss Show" (Friday, 12); Simon Dupree and the Big Sound, the Sands of Time, Janie Marden and Bob Miller's Millermen in "Pete's People" (Saturday, 13); the Alan Price Set and Joe Cocker in "Radio One O'Clock" (Monday, 15); and the Crazy World of Arthur Brown and Richard Barnes in the "Joe Loss Show" (Friday, 19).

### D-J CHANGES

Chris Denning takes over the early-morning disc show for three weeks from August 5, while Tony Blackburn is on holiday—and Stuart Henry steps in for David Symonds in the early evening spot for four weeks from August 12.

Four d-j's deputise for Jimmy Young in the weekday morning spot during his month-long holiday. They are David Hamilton (next week), Gay Byrne (July 15-19), Keith Skues (July 22-26) and Brian Matthew (July 29-August 2).

To accommodate these holiday changes, Dave Cash, Chris Denning and Stuart Henry are vacating their "Mid-day Spin" spots. Scottish d-j Alan Black takes over the Monday show from July 18. Tom Edwards lands the Wednesday spot from August 7 and Pete Drummond hosts the Friday programme from August 16.

## Fleetwood U.S. success

FLEETWOOD MAC's current U.S. tour has proved so successful that the option on its contract has been taken up, and it will now stay on in America for another 12 days. During this period it will play dates in Chicago, Detroit, and New York—as well as guesting in U.S.-TV's networked "Ed Sullivan Show." This means that the group has had to withdraw from the Woburn Abbey Pop Festival in which it was to have appeared this Sunday (7). Fleetwood Mac now returns to Britain on July 16.

### ★ POPLINERS ★

TROGGS are now appearing at the Royal Agricultural Show in Warwickshire today (Friday)—instead of at the end of the month, as originally intended—to enable them to leave for their nationwide tour of America on July 14. Douglas Tobutt, director of Harold Davison Ltd., collapsed and died last Friday at Batley, where he had been supervising Louis Armstrong's cabaret appearance. Sandie Shaw, Petula Clark, Arthur Conley, David McWilliams, Rita Pavone and Gigliola Cinquetti took part in Venice International Pop Festival last weekend. Appearing at Birmingham club The Factory are the Nice (tomorrow, Saturday), Marmalade (July 12), Cliff Bennett (19), P. P. Arnold (26), Equals (August 2), Tim Rose (3) and Chris Farlowe (10). Trumpeter Ziggy Elman—who played with Tommy Dorsey, Harry James and Benny Goodman, and was best known for his solo recording of "And The Angels Sing"—has died in Los Angeles aged 54. Kinks make their cabaret debut at Stockton Fiesta week commencing October 20. Byrds at London Middle Earth tomorrow (Saturday). New cabaret week for Roy Orbison opens at Batley Variety Club on July 21.

## 'LIVE' ROYAL VARIETY SHOW IN COLOUR

# Esther, Felix, Sandie, Val and Price BBC-TV series

BBC-TV plans announced this week include a "Show Of The Week" starring Esther Ofarim, with the prospect of a solo series for her next year; the return of Val Doonican, Julie Felix and Moira Anderson in series of their own, and confirmation of Sandie Shaw's autumn series; the first-ever live transmission of the Royal Variety Show—in colour; the continuation of "Top Of The Pops" and "Dee Time" until at least the end of the year; and a new children's series with Alan Price as host.

Esther Ofarim is to telerecord her own spectacular at the end of this month, for screening in BBC-2's "Show Of The Week" spot in late summer. Esther has also been invited to star in her own half-hour series early in 1969, and this project is at present under discussion, though it is emphasised that no contracts are yet signed.

Following the current Billy Cotton series—which ends on July 20—BBC-1's Saturday-night variety spot will be occupied by the "Black And White Minstrel Show," previously seen on BBC-2. In the autumn, this will give way to a new 13-week season of the "Val Doonican Show."

BBC-TV Light Entertainment chief Tom Sloan revealed this week that Sandie Shaw will begin a six-week BBC-1 series in the early autumn, followed by a return series starring Moira Anderson. Julie Felix has been signed for a 26-week colour series on BBC-2, for screening throughout the winter.

For the first time this year, the Royal Variety Show is to be transmitted in colour. It will be shown live from the London Palladium on BBC-2 on November 18, with a repeat in black-and-white on BBC-1 soon afterwards.

Other plans include the extension of "Top Of

The Pops" and "Dee Time" until the end of the year, and the return of "Crackerjack" in the autumn. Alan Price is the host of a children's series titled "Price To Play" starting on July 29, in which he will investigate various aspects of the music business and introduce pop guests.

The hour-long spectacular which Petula Clark filmed in Los Angeles earlier this year for U.S. TV, with Harry Belafonte guesting, will be screened by BBC-1 during Summer Bank Holiday weekend—it will be repeated in colour by BBC-2 at a later date.

The Byrds—who fly into London for a brief visit today (Friday)—are to be featured in their own "Colour Me Pop" show, for transmission in BBC-2's Friday "Late Night Line-Up" spot in August. The Fleetwood Mac is set for this series on Friday, July 19, with the Kinks—as previously reported—booked for the following week (26).

This Sunday (7), BBC-1 begins repeating the "Charlie Drake Show," previously seen on BBC-2. Trisha Noble guests in the first edition, and she is also in the same channel's "Dick Emery Show" the next day (Monday).

## SAMMY ON TV

Esther and Abi Ofarim, Manfred Mann, Gene Pitney, P. P. Arnold and Billie Davis guest in Southern-TV's "Time For Blackburn," screened in most areas on Saturday, July 13. The Paper Dolls, having been omitted from last weekend's show, are now added to tomorrow's edition (6).

Sammy Davis is the star guest in the final edition of ATV's "The Golden Shot" on Sunday, July 28. Booked for the July 14 show are Herman's Hermits and Richard Barnes.

# BEATLES CARTOON FILM GETS TWO TV PREVIEWS

EXTRACTS from the Beatles' animated cartoon film "Yellow Submarine" will be featured in two TV programmes within the next fortnight. First preview is in BBC-2's "Release" magazine series tomorrow (Saturday), when director George Dunning discusses the complicated stages through which the film has passed, and introduces excerpts from it. A sequence from the cartoon will also be the highlight of the first edition of a new BBC-1 early-evening series "How It Is" on Friday, July 19.

The new series is being produced by Tony Palmer, and is the development of his plan for a show titled "Sound And Picture City," which was initially conceived for autumn screening. As the format took shape, the title was changed to "My Generation," and this in turn has now been altered to "How It Is."

It had at first been intended that the Who would be resident in the series, but—with the screening date being brought forward—this has proved impracticable, as the group is currently touring America. There is, however, still a distinct possibility that the Who will star in another series for Palmer in the autumn.

Hosted by Chris Denning and Peter Asher, the 40-minute "How It Is" series is a blend of pop, the arts and current affairs. The opening show also includes Manfred Mann, the Doors, excerpts from the John Lennon play "In His Own Write" and a clip from the new Julie Andrews film musical "Star! Star! Star!" Eric Burdon and the Animals and the Pentangle guest in the second show on July 26.

## NICE APOLOGISE

The Nice—which makes its NME Chart debut this week—has apologised to producer Ted Kotcheff for burning a replica of the American flag during a charity show at London's Royal Albert Hall last week. The incident, which occurred while the group was performing its hit single "America," resulted in the Nice being banned for life from any future appearances at this venue.

## Hit writers join forces

HIT composers Barry Mason and Tony Macaulay have joined forces in forming a new song-writing duo. They have already penned several numbers together, one of which has been selected as the Marmalade's next single release.

This does not imply that Barry and Tony are splitting from their present partners—Les Reed and John Macleod, respectively. It is simply that, as a result of a chance meeting, they discovered they had several original ideas for which their joint talents would be ideally suited.

## Freddie's TV shows set; title tune next single?

FREDDIE and the Dreamers' Southern-TV series—plans for which were exclusively revealed in the NME in February—will be screened for 13 weeks from the end of September, and nationally networked. Six of the shows have already been tele-recorded, and the group is spending most of this month filming the remaining seven. Title of the series—which Freddie Garrity will host, as well as taking part in sketches, performing with the Dreamers and introducing star guests—is "Little Big Time."

Next week the group goes into the recording studios to cut the title song for the series, specially written by Mitch Murray and Peter Callander. This is expected to be released as Freddie's next single in the near future.

Three Sunday concerts have been set for Freddie and the Dreamers this month. On July 14 they top a bill at Blackpool Opera House, which also includes John Rowles, Yana, and Donald Peers. They also star at Llandudno Pier (21) and Cardiff Sophia Gardens (28).



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# SUPREMES, A DOORS VISIT

DIANA ROSS and the Supremes are being lined up for autumn. Herb Alpert and the Tijuana Brass will be in January, and is virtually certain to include London Continent will be the Mothers Of Invention—their visit they will also probably play dates in this country.

All these plans have been formulated by the Harold Davison office, which is also planning two major concerts in London this September co-starring the Doors and Jefferson Airplane. Other autumn visitors will include Roger Miller—whose hand is now completely healed following his shooting accident—and Patti Page.

Although it had been hoped to set up a British visit by Dionne Warwick, this has now proved impossible for the remainder of this year. She starts shooting a Hollywood film next month, and is then committed to U.S. cabaret bookings until well into 1969. Dionne now plans to visit this country next spring.

## Jazz with Jones

Paul Jones is to appear with the London Jazz Orchestra at the World Youth Festival to be staged in Sofia, Bulgaria, on August 9. They leave London on July 26 en route for Hungary, where they will play several concerts before travelling on to Bulgaria. London sees a preview of the Jones-LJO link-up when they appear at the Marquee Club this Sunday (7).

## PENTANGLE MOVIE SCORE

The Pentangle are to write and perform the entire musical score for the new John Cassavetes-Britt Ekland movie "The Husbands" which goes into production on location in Rome shortly. The group's concert at London's Royal Festival Hall last Saturday was recorded in its entirety, and is expected to be issued as the Pentangle's next album. It will be issued in September.

## DON TO PEN TITLE SONGS FOR MOVIE AND TV SERIES

DON PARTRIDGE has been signed to write and perform the title songs for a major motion-picture and a new TV series. The film "Otley," starring Tom Courtenay and Romy Schneider, due to be premiered in about two months. The TV series is "We Have Ways of Making You Laugh," which is being presented by the new London Weekend TV company.

The movie theme is a bawdy song about the leading character—a down-and-out who plays upon women and who becomes involved against his will in a spy situation. As reported in the NME in March, the Herd have small acting roles in the Columbia picture as a pop group receiving investitures at Buckingham Palace.

The TV series stars Frank Muir and begins on Friday, August 2—it is, in fact, the very first programme to be screened by London Weekend TV after its launching. Don's title song is described as "Cockney with a country influence."

It is possible that one of these two numbers may be selected as Don's next single release, but a decision will not be taken until they are assessed with other material which he has already recorded.

## AMEN'S JET STOP TOUR

AMEN CORNER is to undertake a jet-stop tour of Germany, Holland and Switzerland in early August. The group will play concerts at TV dates in all three countries, and will then travel direct to Hungary for its previously-reported tour there.

It is now confirmed that the Corn will visit America for 3½ weeks in September. The group will be accompanied on the visit by Skip Biffert for whom Small Faces Steve Marriott and Ronnie Lane have produced a new single "Man In Black" (RO release on July 26).

hot news from

**ALAN PRICE SET**  
Love story  
F 12808

**AMEN CORNER**  
High in the sky  
DM 197

**TOBY TWIRL**  
Toffee apple Sunday  
F 12804

**THE FLIRTATIONS**  
Someone out there  
DM 195

**NIGEL DENVER**  
The Barras  
F 12805

**DECCA**

**DERAM**



# ALPERT, TS SET

for British concert dates in the  
be here early in the New Year  
will undertake a European tour  
in its schedule. Also touring the  
is timed for September — and

## cept British or Dusty?

ected to headline a British concert tour  
s advised her management that she is  
dates here — although, owing to her  
uld be impossible for these to be slotted  
arch.

As reported in the NME last week,  
Dusty opens at New York's Copacabana  
in late January, followed by  
further cabaret engagements on  
America's West Coast. The provisional  
plan is for her to embark  
upon her British itinerary immediately  
she returns from these  
engagements.

The proposed tour would be completely  
different in conception from  
any of her previous tours. It would  
feature Dusty topping the bill, with  
a big name male artist occupying  
the first half of the show, and  
concert orchestra supporting both  
attractions. The idea is for the tour  
to play major concert halls in principal  
cities throughout Britain.

### SAMMY CARRIES ON

The London Palladium production  
of "Golden Boy" starring  
Sammy Davis — due to have  
ended this month — has been  
extended for a further seven weeks,  
and will now continue until  
September 14. British actress Vivienne  
Martin takes over from Gloria de  
Haven as leading lady in the show.

### KING DATES; MORE U.S. STARS DUE

MORE one-nighters have now been  
set for Ben E. King, whose  
British visit was announced in last  
week's NME. His tour opens on  
August 16, when he doubles Tottenham  
Royal and London Revolution.  
Other August dates are Chester Bon  
Brummell (18), Liverpool Victoriana  
and Mardi Gras (23) and Boston  
Gliderdrome (31).

Promoters Henry Sellers and Danny  
O'Donovan, who are bringing Ben E.  
King in, have also set up September  
visits for J. J. Jackson, the Vibrations  
and Oscar Toney Jr., all of  
three weeks duration. James and  
Bobby Purify will be here in  
October.



JOHN LENNON with his friend YOKO ONO, the Japanese film director and sculptress, for whom he threw an art show called "To Yoko From John Lennon" in London this week.



A brand new picture of the PAPER DOLLS with their playmates, the rag-dolls.

## NO U.S. TOUR FOR DOLLS!

THE Paper Dolls have been compelled to withdraw from the Bee  
Gees' concert tour of America, on which—for the first three weeks  
of the itinerary—they were to have been the principal supporting  
attraction. The girls' management has been informed by the U.S. Embassy  
that the necessary visas could not be issued in sufficient time to enable  
them to undertake the tour.

Manager David Cardwell told the  
NME that mid-August was the earliest  
date by which the Embassy could  
guarantee granting the visas. The  
Dolls had been due to join the Bee  
Gees from August 1 to 22—they cannot  
delay their U.S. visit until a

later stage in the concert schedule,  
as they are committed to a variety  
week at Southsea King's from August  
25.

The girls will now remain in  
Britain throughout August, and during  
the first half of the month will  
concentrate on TV and radio ap-  
pearances. Filming of their own TV  
series has been brought forward,  
and the first show is now expected  
to go into production in mid-  
August.

### TREMELOES GO GLOBE-TROTTING

THE Tremeloes college  
and concert tour of  
America has been put back  
by four weeks until November,  
when it will occupy  
the entire month. The group  
will then fly direct to South  
America for a three-week  
concert tour, returning to  
Britain shortly before  
Christmas.

Manager Peter Walsh is currently  
negotiating for the  
Tremeloes to visit Japan for  
concerts early next year. A  
more immediate booking for  
the group is in August, when  
it undertakes a seven-day tour  
of Israel.

## Long John records D'Abo song and Mexico theme

LONG JOHN BALDRY'S next TWO releases have already been set!  
For his next single, he departs from the Tony Macaulay-John  
Macleod song-writing team in favour of a Michael D'Abo composition.  
This is to be followed in September by his recording of "Under The  
Sun In Mexico," which has been adopted by ATV as the official signature  
tune for its coverage of the Olympic Games.

The first of these two discs is  
issued by Pye on July 26. Titled  
"When The Sun Comes Shining  
Through," it is produced by Tony  
Macaulay, and features Baldry  
backed by a 40-piece orchestra and  
a 15-piece vocal group.  
The "Mexico" song is the num-

# Surprise Tom single; Gap, Otis, Jacky discs

A SURPRISE Tom Jones single is being rush-released today (Friday), and his new LP  
comes out next week. Union Gap's follow-up to its recent No 1 hit is scheduled  
for issue on July 26. Also set are new singles by Otis Redding, Jacky, Dave Davies,  
Reparata and the Delrons, Grapefruit and Plastic Penny. EPs by Dionne Warwick and  
Donovan, and albums by the Love Affair and Frankie Vaughan, have also been an-  
nounced.

Tom Jones' "Help Yourself" is  
an Italian song with English words  
by Jack Fishman, lyricist of John  
Rowles' first hit — it is described  
as a summery song and completely  
different from any of Tom's  
previous singles. Next Friday  
(12) Decca issues Tom's "Deiliah,"  
LP comprising the title track and  
11 numbers which were all pre-  
viously considered for possible  
singles release.

Gary Puckett and the Union Gap's  
"Lady Willpower" (CBS) — their  
current U.S. hit — is released here  
on July 26. Out the same day are  
Jacky's "We're Off And Running"  
(Philips), Plastic Penny's "It's Your  
Way To Tell Me Go" (Page One)  
and the Four Seasons' "Saturday's  
Father" (Philips). The Plastic  
Penny disc is their first without  
singer Brian Keith.

Among July 19 issues are Otis  
Redding's "Hard To Handle"  
(Stax), Dave Davies' self-penned  
"Lincoln County" (Pye), Reparata's  
"Weather Forecast" (Bell), the  
Merseys' "Lovely Loretta" (Fontana),  
and Bo Diddley's "Another  
Sugar Daddy" (Chess).

On its RCA release next Friday  
(12) Grapefruit sing an old Four  
Seasons' number "C'mon Marianne."  
The group's first LP comprising  
14 original titles will be  
issued in mid-July.

Frankie Vaughan's new LP, simply  
bearing his name as its title, is  
issued by Columbia today. LPs out  
in August are Dionne Warwick's  
"San Jose" (Pye International) and  
"Hurdy Gurdy Donovan" (Pye).  
The LP "Everlasting Love Affair"  
is also issued next month.

The Rolling Stones have now  
completed their new "Beggar's Ban-  
quet" LP, which is expected to be  
issued by Decca in August.

## National Apple Week—Aug. 11

THE BEATLES' own record label Apple is to be launched on  
August 11 — and the group's next single will be included in  
the initial supplement. The NME understands that the Beatles' disc  
is likely to be a John Lennon composition titled "Revolution."

Released simultaneously on Apple will be "Thingummybob" by  
the Black Dyke Mills Band, conducted by Paul McCartney. The  
NME revealed exclusively last week that Paul was recording the  
world-famous brass band, playing his title music for a forthcoming  
London Weekend TV series. Flip side of the disc is a new version of  
"Yellow Submarine," featuring the band and a Bradford children's  
choir. (See page 4.)

Completing the first Apple release are a Jackie Lomax single, and  
an album of George Harrison's music which he wrote for the film  
"Wonderwall." All these discs will be the subject of an intensive  
publicity campaign known as "National Apple Week."

The Beatles are currently working on their first album for Apple,  
for release in September or October. The group has already re-  
corded 30 tracks, and there is a possibility that they will be issued  
as a double-LP. As already reported, Apple will be distributed in  
Britain by EMI, and in America by Capitol.

The Beatles' soundtrack recordings from the "Yellow Submarine"  
cartoon will not be issued until just before Christmas, to coincide  
with the film's U.S. opening. The movie includes four brand-new  
numbers and eight oldies. It has not yet been decided whether  
to issue the four new tracks on an EP, or to combine all 12 titles  
on an LP.

# EQUALS AUTUMN CONCERT TOUR

THE Equals—who top the NME Chart this week with "Baby Come Back," which has already attained  
the No. 1 spot in France and the Benelux countries—are to make their concert debut in Britain  
this autumn. The second half of September is being set aside for a nation-wide tour, in which they  
will co-star with a leading American attraction. The group will spend the whole of October touring  
America, and will then travel direct to the Far East for dates in Australasia and Japan.

August will be devoted to  
ballroom and club dates through-  
out the British Isles — the  
Equals will spend one week each  
in Scotland and Ireland, and the  
remainder of the month in Eng-  
land. The first half of September  
has been set aside for a return  
tour of Belgium, Holland and  
Germany.

The group begins a tour of  
Mecca ballrooms at Godalming  
next Monday (8). Subsequent dates  
include Ilford (9), Nottingham (10),  
Coventry (11), Derby (12), Leeds  
(18), Norwich (20), Kew (21), Bath  
(22) and Croydon (24).

Further dates are being added to  
the Equals' Mecca itinerary, which  
they will interrupt for a day on  
July 14 to fly to Belgium for a TV  
promotional single. It is now con-  
firmed that the group's next single  
will be "Laurel And Hardy," but  
a release date is not yet fixed.

### JOHN ROWLES ON

Two more cabaret weeks have been  
set for John Rowles. He stars at  
Greaseborough Social Club (from  
August 11) and the following week  
appears at Manchester Mersey Hotel.

### ISLAND CONCERT PLAN

Traffic, Spooky Tooth, the Family  
and John Peel appear in concert at  
Southsea South Parade Pier on Wed-  
nesday, July 17. This is the first of  
a series of concerts presented by  
Island Records to promote its artists.

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# LPs reviewed by ALLEN EVANS

## FOUR LPs OF BUDDY HOLLY SINGING WITH EXTRA BACKING

THE MCA label has brought out FOUR Buddy Holly LPs simultaneously. Forty-seven tracks in all and reprocessed for stereo if you want them that way.

The voice of rock-rhythm ace Holly, who died in an air crash on February 3, 1959, has the original backing, with the Crickets much to the fore, and an added instrumental track by a group called the Fireballs on occasions.

As Buddy's parents, Ella and Lawrence Holly, write on one of the sleeve notes: "We think Buddy would have been proud of this album." I'm sure that goes for all four LPs.

The late Buddy's voice is acceptable today as when he recorded these various tracks some ten years or more ago. The rhythm is most infectious and any additions have been in strict keeping with the original mood. Norman Petty, Buddy's manager, has compiled the LPs from former LPs and singles, and additional tapes from the MCA and Petty collections.

Here are the albums and their tracks in full:

**BUDDY HOLLY: LISTEN TO ME** (MCA, Mups 312) comprises I'm Gonna Love You Too, Peggy Sue, Look At Me, Listen To Me, Valley

Of Tears, Ready Teddy, Everyday, Mailman Bring Me No More Blues, Words Of Love, You're So Square, Rave On Little Baby.\*

**BUDDY HOLLY: RAVE ON** (MCA, Mups 313) has Raining In My Heart, Early In The Morning, Peggy Sue, Maybe Baby, Everyday, Rave On, That'll Be The Day, Heart-beat, Think It Over, Oh Boy, It's So Easy, It Doesn't Matter Any More.

**BUDDY HOLLY: BROWN-EYED HANDSOME MAN** (MCA, Mups 314) comprises Reminiscing, Shippin' and Slidin', Bo Diddley, Wait Till The Sun Shines Nellie, Baby Won't You Come Out Tonight, Brown Eyed Handsome Man, Because I Love You, It's Not My Fault, I'm Gonna Set My Foot Down, Changing All Those Changes, Rock-A-Bye Rock.\*

**BUDDY HOLLY: HE'S THE ONE** (MCA, Mups 315) features Shake Rattle And Roll, Rock Around The Clock, Honky Tonk, I Guess I Was Just A Fool, Ummmm Oh Yeah, You're The One, Blue Suede Shoes, Come Back Baby, Rip It Up, Love Made A Fool Of You, Gone, Girl On My Mind.

\* indicates Buddy Holly composition, or part-composer.



### TOP BLUES

**ALEXIS KORNER** (Liberty, LBS 83147E) titles this Bam-Bam production "A New Generation Of Blues." Eleven tracks, with Alexis singing with that Negro sound he so naturally seems to have. With a simple, rather "distant" quiet musical backing, he warbles his way through songs like What's This Sound I Hear (The Blues), A Flower (contemporary "love" song), Mary Open The Door (a pleading song), Go Down Sunshine (a melancholy piece). Korner has eight composing credits.

### ELVIS GOLD RECORDS Vol. 4 (RCA Victor, SF 7924)

Some pretty things here, like the piano and drums backed soft ballad, Love Letters; the bass-voiced Elvis on the raving Witchcraft; the pleading-voiced El on Please Don't Drag That String Around; the country singer for Miss Of Blues and Just Tell Her Jim Said Hello; the tender balladeer on Ask Me. All with top class backings, some with a girl vocal group.

Other titles: It Hurt Me, What'd I Say, Indescribably Blue, You're A Devil In Disguise, Lonely Man, Ain't That Loving You Baby.

### SMOKEY ROBINSON & MIRACLES: GREATEST HITS (Tamla Motown, STML 11072)

William Smokey Robinson is quite a talent. He sings with a great rhythm, with a unique falsetto that makes many wonder if it is a girl singing. He leads his torrid four-man vocal group through 16 numbers here, taking shared composition credits on no less than ten tracks and sole composing credit for three songs! Smokey is mostly a lyric man and his writing has brought from Bob Dylan this praise: "He is today's greatest living American poet." The sound may be a bit similar throughout, but then it is pure Tamla, and the words are put over with great sincerity. As always on T-A LPs, the backing is very generous and full of rhythm.

Titles: Going To A Go Go, Beauty Is Only Skin Deep, From Head To Toe, My Girl Has Gone, You Really Got A Hold On Me, More Love, Shop Around, OOO Baby Baby, Second That Emotion, Come On, Do The Jerk, The Love I Saw In You Was Just A Mirage, The Tracks Of My

### Tears, What's So Good About Goodbye, That's What Love Is Made Of, Mickey's Monkey, (Come Round Here) I'm The One You Need.

### SCAFFOLD: LIVE AT QUEEN ELIZABETH HALL (Parlophone, PCS 7051)

Popland's comedy trio show off their individual paces and come together occasionally, as for their hit Thank U Very Much and 2 Day's Monday. They do quite a bit of amusing talking about Virginity, Old Folk, and other subjects. John Gorman amuses with his Ten Whiskey Bottles, Roger McGough reads a humorous Love Story and recites six of his short poems, including one for National LSD Week. Mike McGear does a lot of comedy and Dave Mason of the Traffic helps out instrumentally. Unusual, risqué, scouse-accented at times and

### sometimes taking up where the Goons left off.

### ELLA FITZGERALD: MISTY BLUE (Capitol, ST 2888)

A set of quiet ballads sung by the supreme mistress of pop singing, Ella Fitzgerald. Misty Blue, I Taught Him Everything He Knows, It's Only Love are three examples of her great control when singing slow, tender ballads, imparting rhythm and still keeping them tune-perfect. Ella also does a great job of lighter numbers, like Don't Let That Doorknob Hit, a c-and-w song. Sid Feller conducts the orchestra and chorus through his arrangements.

Other titles: Walking In The Sunshine, Evil On Your Mind, Turn The World Around (The Other Way), Chokin' Kind, Born To Lose, This Gun Don't Care, Don't Touch Me.

## DAVY JONES (Continued from page 3)

boxing and I want to be a fighter — I'll take on anyone!

The girl is played by Annette Funicello who used to be the child star on the Disney Mickey Mouse TV club. She wants to stop me because I'm supposed to be a great violinist.

Now she doesn't know it, but behind her on the set there is a Mickey Mouse clock ticking away through the whole scene.

Then I say, "Forget Ma and Pa Duffy and Carnegie Hall — at boxing I could be a champ!" Then it switches to me getting the daylight beaten out of me by Sonny Liston! We've got Victor Mature in the film too. We've got one shot of him sitting there combing his greasy hair and it's all dripping down — and he doesn't know we are shooting it.

We did the same thing with Sonny. Filming him skipping and punching when we were not aware the cameras were on. We just want to show people as they really are.

? ? ?

Q. Are you concerned that some of this may go over the fans' heads?

A. No, because they will love some of the scenes where we are all dressed up. You can take so much of it in two different ways.

? ? ?

Q. Is there any possibility of you doing a film with Lulu?

A. None at all. I'm a quarter of an act and I need those other three guys.

I could go on my own — any of us could — but I want to stick with the guys. There is only a certain number of things you can do with four of you, but we'll do another film and then maybe split.

? ? ?

Q. Do you mean that the Monkees will break up?

A. No. It will probably always be Davy of the Monkees but we are already doing things on our own in the recording field. Micky produced and sang "D. W. Washburn," and I produced and sang the other side "It's Nice To Be With You."

The only other Monkee who plays on that side is Peter. I had studio "cats" in to do the rest exactly how I wanted it, but as long as it has one of us — it's the Monkees!

## MORE SINGLE REVIEWS

Contd from page 6

### VIKKI CARR: Sunshine (Liberty)

A rhythmic ballad with a snappy beat and a join-in type chorus. Lively and gay, it has the effect of banishing the blues on a rainy day (of which we're getting plenty right now), but it has two main faults. Being an up-tempo number, it doesn't give Vikki the chance to emote as only she can, and much of her individuality is lost.

Secondly, the scoring is so elaborate—with brass, string, tambourine, harpsichord and choir—that she is often drowned out!

### KEN DODD: Sunshine (Columbia)

Although the title is the same, this is a completely different song from the one recorded by Vikki Carr. Confusing, isn't it? And for this disc, Ken Dodd breaks away from his romantic-ballad image in favour of a bright-and-breezy toe-tapper.

It's a bit like Ken's "Happiness" record, except that there's a captivating Latin-American flavour to the rhythm. And we have to remember that "Happiness" was only a tiny hit, so I'm none too optimistic about this.

## GOOD ONE FROM ALAN PRICE

\*Love Story (Decca)

I LIKE this disc by Alan Price immensely, but it's terribly difficult to assess — it's one of those records that could either be a smash hit or a total flop. Its main drawback, so far as the youngsters are concerned, is its continually changing tempo — which doesn't make it a particularly good prospect for dancers.

It is, in fact, a genuine love story relating the saga of a couple through their courtship, marriage, family raising and eventual old age. Keeps switching between a steady tick-tock rhythm and a brash Dixie beat, with complete breaks between the changes.

But from the point of view of armchair listening, it's utterly absorbing — and Alan's treatment of the lyric is both convincing and spellbinding. Excellent!

\*\*\* The original version by its composer Randy Newman is available on Reprise. He treats it much more moodily, with glowing strings instead of Al's more beaty piano-and-organ styling. Must say I prefer the British cover.

### 5th DIMENSION: Stoned Soul Picnic (Liberty)

One of these days, the 5th Dimension is going to break out in Britain, just as the Association has recently done. But I doubt if this is the disc to do the trick.

It's full of those rich tonal West Coast harmonies, blended with a touch of soul, and encased in an imaginative backing of subdued brass, tambourine and clip-clop rhythm.

One for the connoisseurs and the in set.

### SHORTY LONG: Here Comes The Judge (Tamla Motown)

A disc that's a smash hit in the States, and could well repeat the formula if the d-j's latch on to it — as I think they will. It's inherent r-and-b, with nagging insistent beat thudding along at a hectic pace.

If you analyse it, there's not a great deal to it — apart from an insidious repetitive riff and some amusing spoken dialogue.

But the overall effect is electrifying. A real sizzler, reminding me of a latter-day Sam The Sham.

### LUCAS and the MIKE COTTON SOUND: Jack And The Beanstalk (MGM)

I'm sure you'll remember this r-and-b classic, which has previously been recorded in the States by the Sparkles and the Coasters. Very catchy for its novelty chorus of "fee-fi-fo-fum, I smell the blood of an Englishman."

And I'm happy to report that Lucas and the Mike Cotton Sound retain much of the solid beat, earthiness and humour that was apparent in the original versions.

### MILLIE: When I Dance With You (Fontana)

Here's the "Lollipop" gal sound.

ing just as babyish and cuddly as ever after all these years! But this marks a considerable change in material for Millie, as it's set at a fast waltz rhythm, with a swaying brass-and-organ backing. She dual-tracks the lyric on deep echo, and this unusual technique proves to be very effective.

### THE ALAN BOWN: We Can Help You (Music Factory)

The first release on a new label, which is a subsidiary of MGM. An out-of-the-ordinary disc from the Alan Bown, exceptionally well scored. There's an olde-world charm about the verses, with flutes predominant in the backing — then it erupts into a massive chorus with a symphonic-type arrangement.

It's imaginative, well-conceived and clever. Possibly a shade too clever for the Chart.

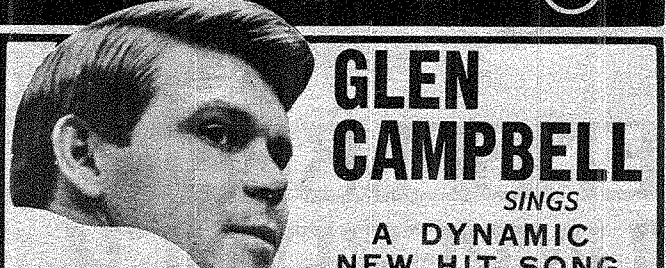
## QUICK SPINS

Two groups currently very popular in the States — the First Edition combine fuzz guitar, rumbling bass, solo flute and novelty lyric in "Charlie The Fer De Lance" (Reprise); and the Buckingham's offer a happy rhythmic ballad "Back In Love Again" (CBS), with enveloping orchestral backing reminiscent of the Love Affair. There's a nice melody sound in the Peppermint Trolley Company's relaxed and soothing treatment of "Baby You Come Rolling Cross My Mind" (Dot). The Stutz Bearcats revive "Limehouse Blues" (London) in syncopated 1920s style, in keeping with the movie "Star!" in which it is featured. Some brilliant guitar work and a touch of the flamencos in Jose Feliciano's remarkable treatment of the Mamas and Papas hit "California Dreamin'" (RCA).

## ★ Recommended ★

A value-for-money disc from the Blossom Toes, running 94 minutes and comprising three titles — the mid-tempo "What On Earth," the novelty "Mrs. Murphy's Budgerigar" and the lengthy blues extravaganza "Look At Me I'm You" (Marmalade). "Me My Friend" (Reprise) by Family is a startling bluesy fantasy, in which medieval influences are subtly blended with a futuristic lyric, and the outcome has a haunting mystic quality. Two worth-while President releases — a powerful r-and-b hand-clapper in the Edwin Starr tradition "Some Lovin'" and newcomer Watson T. Browne, and an enchanting folksy ballad "Mandy" beautifully harmonised by the Brandywine Singers. Ex-Yardbird Keith Dangerfield makes his solo debut with "No Life Child" (Plexium), and such is the fullness of sound created by Keith and the Way Ahead group, you could almost imagine this was the Yardbirds themselves! Chris Rayburn is a gal with tremendous jazz feeling, but her "One Way Ticket" (Music Factory) is a forceful up-beat item in the "commercial r-and-b" style, and it's immensely catchy. A cloying atmosphere of pent-up broodiness is conjured up by John Mitchell's "Night In The City" (Reprise), with its jangling piano and jig beat. A five-piece group from Boston named Earth Opera makes an impressive debut with "Close Your Eyes And Shut The Door" (Elektra), outstanding for its arresting lyric.

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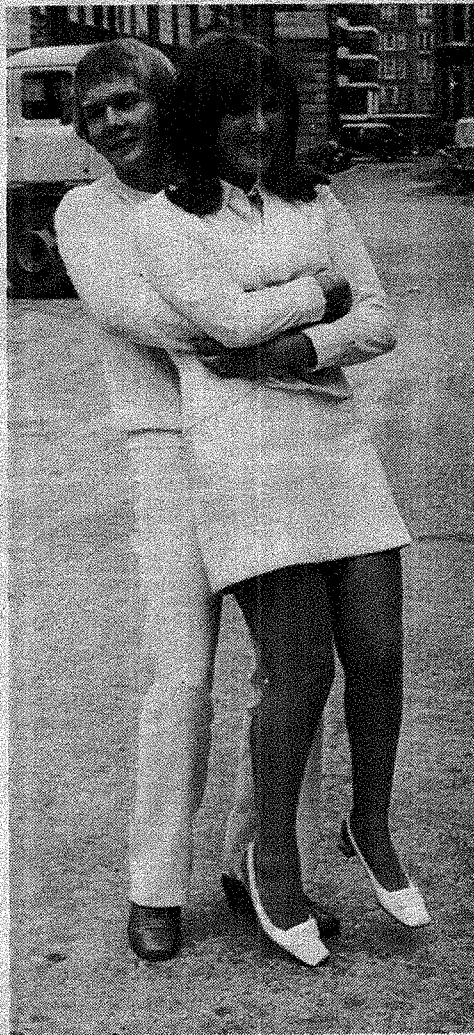
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Back in London after their honeymoon, JOANNE and COLIN PETERSEN.

## JOANNE NEWFIELD tells NICK LOGAN what it is like being married to a BEE GEE... COLIN'S PHONE CALL TO BERMUDA DID IT!

**"I WAS so used to organising other people and suddenly someone came along and organised me!"** Joanne Newfield speaking. She has that rare combination of efficiency and sweetness. The someone who came along and organised her was the fair-haired Bee Gees drummer Colin Petersen and on Monday the pair were celebrating one month of marriage.

I talked with Joanne in her smart white-walled office at the Robert Stigwood Organisation in London's West End. Here, where photographs of the Bee Gees hang on the walls, Joanne dispenses her duties as personal assistant to Stigwood, the group's manager.

Joanne first met Colin at the Christmas edition of "Top Of The Pops." "I went down with Lulu — she was going out with Maurice Gibb at the time — and she said why don't we make up a foursome." She laughed: "I said I don't suppose he fancies me, but Maurice went into Colin and said why don't we make up a foursome and we sort of got together."

"We went back to Lulu's for a meal and the next day he went off to Australia for three weeks to see his family, I didn't really start going out with him until about four weeks later."

Joanne fetched coffees and I asked her what her first impressions were of Colin. Did she like him straight away? "Not really, because I thought he was nice but it didn't really enter my head that we'd go out or anything. I was very great friends with Lulu and it was just nice to make up a foursome."

"It did not sort of hit us both — wham! — straight away and it was really more a case of when we got to know each other. It only really got serious just after the German tour, two or three months ago and when we decided to get married it was only a month before we did."

"We decided to go on holiday with Vince and Diane (his wife) and then we said: Well, why don't we get married? We can get married in the Bahamas because it's British and we would not get all the publicity and everything."

"Nothing about our romance was conventional. It was all so fast. And the wedding was the least conventional part of all. I don't think there could ever have been a wedding like it."

"First of all we only knew we were going to the Bahamas two weeks before we left. So not only did I have two weeks to organise our holiday, I had two weeks to organise my marriage."

Joanne broke off to take a phone call and to tell me about the colour

television set she and Colin had got, which had turned out to be enormous: "It has taken over our lounge!"

Back to the story: "Well, when we got there, a week after, we went to see this Registrar General and they were so casual about it all. At first he didn't really believe we were old enough. I think he thought we were eloping. But we showed him our passports."

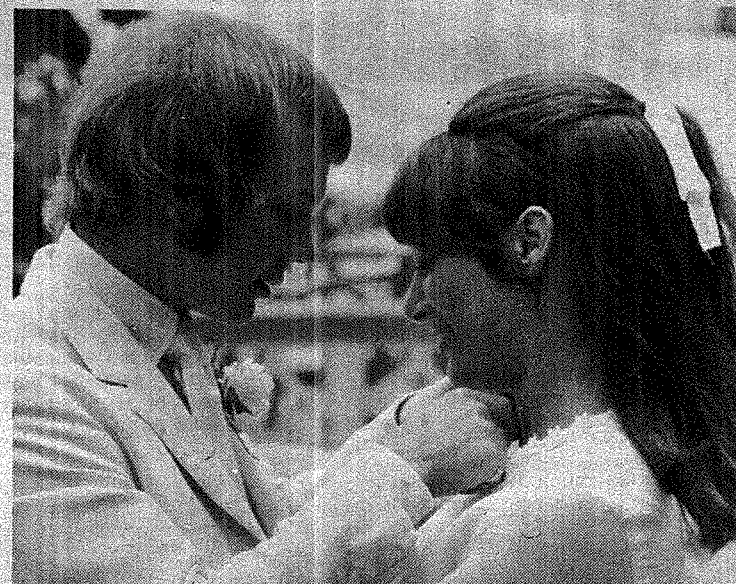
"He said: 'Okay, I'll give you the licence. When do you want to get married? Tonight?' And we both nearly fainted. We said: 'No, no.' And said we'd pick it up in a few days."

### Terrified

"Then when we walked out of the register office we both got absolutely terrified. We didn't say a word all the way back to the apartment. We both sat there with terribly long faces."

"We had got nerves about it! It all happened so quickly that we hadn't had time to think about it. He wanted a written guarantee that it would work but no one can have a written guarantee. It is up to you both to see that it does work."

Joanne decided that Colin should stay on his own to sort out his thoughts and caught a plane bound for Bermuda and then London. "I was terribly upset. The stewards on the plane didn't know what to do



COLIN and JOANNE on their wedding day in Nassau. Fellow Bee Gee VINCE MELOUNEY took the picture.

with me. I was in a terrible state. The stewards moved me three times to keep me quiet."

When she arrived in Bermuda there was a call for her over the airport Tannoy and a phone message from Colin to say: "Come back. We are getting married tomorrow!"

So Joanne flew back and the next day they picked up the licence. "We decided to get married in a restaurant. Vince had found this restaurant when we first got to Nassau and we loved it. There was just Vince as best man and Diane as our bridesmaid. We all wore white."

Two hours later Colin and Joanne were on a plane back to London.

I asked why they wanted to keep the marriage a secret. "I just didn't want any fuss. If we had stayed here and got married... I just couldn't face the thought of it being a big publicised thing. I didn't think a wedding should be like that. I didn't mind after. But it should be a very personal thing anyway."

"What was it about Colin that attracted her to him?" "I don't know really. Just the fact that he was nice. But then when I got to know him I found there was much more to him than meets the eye. People think of Colin as being the quiet Bee Gee. He's very sort of serious at times."

"I think more than anything

it was because he is such a sincere person. I've met so many people in this business and it is rare to find someone who is sincere. And the fact that he was much more mature than I thought. He is 18 months younger than me but he is far above his years."

"And it's funny really because he used to say we'd never be suited. He always thought I was so efficient, which I'm not really. I'm quite untidy. I always thought he was really a mess but he organised me a lot."

### No doubts

Did she have any doubts about marrying a member of a pop group whose profession would obviously keep them apart quite a lot? "I didn't have any doubts because I think it's a great liaison, because he wouldn't want to marry anyone who was out of this business."

"But I think it's great for us because I work for his manager so I know the whole scene and he can talk to me and I know exactly what he's talking about. So it's good. I'd hate to be in front of the limelight instead of behind it."

"I think it's very difficult when two celebrities get married because they both want fame whereas I don't want anything but to have a job and a nice married life."

So let's wish her and Colin just that.

## WHO'S WHERE

**SUMMER SEASONS**  
ENGELBERT HUMPERDINCK, LONNIE DONEGAN: Blackpool ABC. KEN DODD, BLUEBELL GIRLS: Blackpool Opera House. VINCE HILL: Blackpool Winter Gardens. BACHELORS: Glasgow Alhambra. DES O'CONNOR: Great Yarmouth Wellington Pier Pavilion. MARK WYNTER: Scarborough Floral Hall. VAL DOONICAN: Torquay Princess. TOM JONES: Bournemouth Winter Garden.

**CABARET**  
CILLA BLACK: 2 weeks Variety Club (7). GENE PITNEY: 1 week Stockton Fiesta (7). DUSTY SPRINGFIELD: 4 weeks Talk Of The Town (8). BOBBY VEE: Cranberry Fold Inn, Darwen, for one week (8).

**SUNDAY CONCERTS**  
CHARITY CONCERT, ALBERT HALL: Byrds, Move, Grapefruit, Easybeats, Bonzo Dog Doo Dah Band. BRUCE FORSYTH: Great Yarmouth ABC. SOLOMON KING/DON PARTIDGE: Bournemouth Winter Gardens. HARRY SECOMBE: Blackpool Opera House. FRANKIE VAUGHAN/DALLAS BOYS: Blackpool ABC.

**ONE-NIGHTERS**  
ESTHER & ABI OFARIM: Portsmouth Guildhall (5). PAPER DOLLS: Andover Carnival (9). REPARATA & THE DELRONS: Nottingham University (5). West Hartlepool's Collingwood (7). TIM ROSE: Samantha's (5).

# ALEXIS KORNER

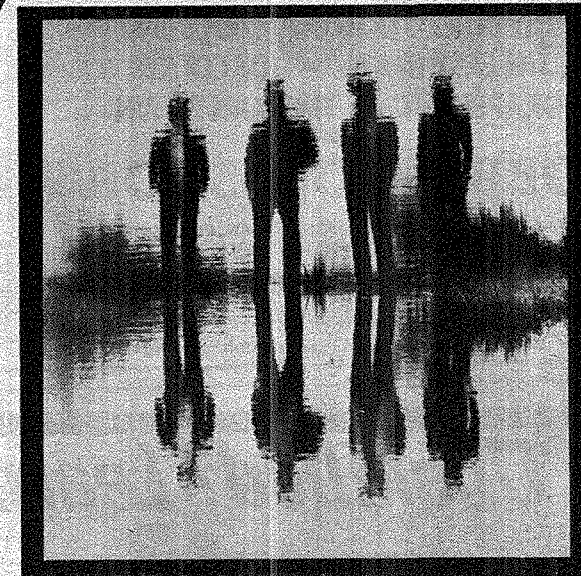


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# ENGELBERT SCORES HAT-TRICK IN NME CHART-

SO the incredible Engelbert Humperdinck has done it again! Although it is little over 16 months since he made his Chart debut, he has already notched a hat-trick of victories in the NME Points Table! At the half-way stage in last year's Championship, Engelbert led the field — and then went on to collect the title at the end of the year. Now, in our survey of the first six months of 1968, Hump again leads the way. It is an amazing achievement, for such consistency has not been seen since the golden era of the Beatles.

It is true that his points total has dropped slightly compared with one year ago — 483, as opposed to 554 in 1967. But the significant fact is that he now has a commanding lead over his next nearest rivals, the Beatles, whereas a year ago, he was heading the Monkees by a mere eight points. So, if anything, Engelbert has consolidated his position as the most popular recording artist of the moment in Britain.

The Beatles have fared remarkably well in the current table. We have to remember that their enormous following and sales figures are never truly reflected in the Points Championship—because there is always such a tremendous initial demand for their discs, that sales on individual releases are over and done with in a relatively short space of time, and consequently their records rarely enjoy a lengthy stay in the Chart.

Despite this—on the strength of "Hello, Goodbye", the "Magical Mystery Tour" package and "Lady Madonna"—they have so far amassed 418 points this year. And that is sufficient to earn them runner's-up place—the highest Beatles rating for some considerable time. Indeed, they have not been in the hit parade for the last eight weeks of the period, and all their points were collected in the first four months of the year. For the Beatles, then, a vast improvement on a year ago when they were at No. 22!

### Lower

Those who believe that the fans' enthusiasm for the Monkees is on the decline may well be right—if the Points Table is used as a yardstick. For, in 1967, the group was challenging Engelbert for the top spot—but today the boys find themselves in the comparatively lowly spot of No. 15. All the same, I regard this as pretty good going by a group which could hardly be expected to maintain its fantastic original impact.

With "D. W. Washburn" beginning to make its presence felt, the possibility of Monkee concerts in Britain later this year, and the group's eagerly-awaited feature film now completed, I believe that the Monkees may well improve on their present points position before 1968 is over.

Sharing the consistency honours with Engelbert is his colleague and stable-mate, Tom Jones, who occupied third spot a year ago, just as he does today. Tom deserves every praise for this superb feat, for he

has now been accepted into the elite band of international entertainers, and such performers rarely maintain a hand-in-glove interest in the Charts. And with less than 100 points separating Tom and Engelbert at this moment, there could be quite a battle developing between these two artists towards the end of the year for the Championship title.

Tied with Tom for third place is none other than 68-years-young Louis Armstrong, whose sensational smash hit "What A Wonderful World" could well be described as the success story of the year so far. This disc alone has been responsible for Satchmo's total of 398 points—it has collected far more points than any other single record during this six-month period, with no other disc even topping the 300-points mark!

With Engelbert, Tom and Louis occupying three of the first four positions, we have indisputable proof that ballads are still comfortably holding their own against the welter of beat-group material—and that a vast cross-section of the public likes nothing better than a good helping of romance and sentimentality.

And this is further evidenced by the Top Twenty successes of Solomon King, John Rowles and Bobby Goldsboro.

It would be gratifying to think that Louis will be able to retain his No. 3 spot in the full-year table at the end of December. But I very much doubt whether he will "do an Engelbert" insofar as consistency is concerned. Still, it's been a pleasure to see him doing so well, and we can only hope for more hits from him—though none, surely, will equal his four-week chart-topping run with "Wonderful World."

One of the most intriguing features about the hit parade these days is the manner in which new artists and groups are continually appearing on the scene, and replacing established performers in the Charts. This incessant turn-over must be healthy for pop—because, in addition to creating fierce competition—and thus raising the level of everyone's material—it ensures that new blood and new ideas are constantly being injected into the mainstream of pop.

THE TOP FOUR:  
1. Engelbert Humperdinck;  
2. Beatles; 3. equal: Tom Jones and Louis Armstrong.



## NME's WORLD FAMOUS CHART—POINT SURVEY BY DEREK JOHNSON

The full-year Points Table for 1967 revealed that eight of the leading 20 names were complete newcomers to the NME Chart during that year. And by a strange coincidence, eight of the first 20 names in the present half-year table did not make their hit parade debut until 1968!

### Highest

Highest placed of the new brigade is the Love Affair, who startled the music business and fans alike by rocketing to No. 1 with their very first hit "Everlasting Love"—and then announcing that none of the group, apart from the vocalist, had actually performed on the disc! In spite of this admission, which had the national Press critics in a positive frenzy, the fans accepted the controversy as a storm-in-a-teacup, and proceeded to boost the Affair's "Rainbow Valley" way up the Chart. To such an extent that the group scored 388 points and earned 5th place in the Table!

Rivalling Louis Armstrong for the success story of the year must be Don Partridge, the street-busker turned hit parade idol. In all honesty, I don't think we should pay too much attention to his busking background, because there's an old saying that "talent will out"—Don has talent in abundance, and I'm

sure that he would eventually have attained star status, even if he had never recorded "Rosie."

However, this debut disc and its follow-up "Blue Eyes" captured the public's imagination. The rags-to-riches angle, coupled with Don's flair for putting over a catchy song in a highly distinctive manner, won the fans' hearts. It looks very much as though Mr. Partridge is here to stay!

This summer, Don stars in his first summer season show at Blackpool, and his co-star is Solomon King—who is placed immediately behind Don in the current Points Table. That's to say, at No. 8! This, too, is an absorbing story of an American singer who could find no success in his native land, and who came to Britain to seek his fortune. Which, I'm happy to relate, he quickly found!

Solomon is perhaps not everyone's idea of a pop idol—no more is Satchmo, for that matter—but he has shown that a tuneful melody and a powerful voice can be far stronger weapons than gimmicks or sex appeal. And being so closely associated with ballads, it is apt that Sol should find his British home under the aegis of Gordon Mills, manager of Tom and Engelbert.

Fourth newcomers in our Top Twenty list are the Israeli couple Esther and Abi Ofarim, who scored

heavily with the novelty "Cinderella Rockafella"—the disc which none of the critics, myself included, expected to happen! But the Ofarims have made an all-out attack upon the British entertainment scene this year. After being seen several times via the Eurovision link, they proceeded to obtain blanket coverage on British TV.

The public took the charming and sophisticated husband-and-wife team to its heart, and in the space of a few short months, the Ofarims have developed into one of the biggest box-office attractions in this country. Their personal magnetism, their individuality and their considerable TV exposure should ensure many more Chart successes for the duo.

### Americans

Now we come to two American groups—the 1910 Fruitgum Co. (No. 13) and Union Gap (No. 19), both of whom effectively demonstrated the value of blending melody and beat. The Fruitgum Co.'s approach is a sort of latter-day rock 'n' roll, and the group's success with "Simon Says" followed hot on the heels of John Fred's "Judy In Disguise."

It is perhaps ironic that, although John Fred pioneered the rock comeback in the States, he only finishes at No. 30 in the accompanying list. My own feeling—and it's one that seems to be generally held—is that the rock revival is not the answer to the present search for a new impetus in pop. Nevertheless, it has added a breath of vitality to the Charts this year, even to the extent of Bill Haley and the late Buddy Holly re-appearing in the hit parade!

Union Gap can hardly be des-

cribed as a rock group, but it is certainly a rhythmic one! In America, its personality style and its gimmick of dressing in Civil War outfits have contributed in a big way to its success. But in Britain, we have not yet had an opportunity of seeing the Gap in action, and our fans have had to assess the group on the merits of its recordings. It is a tribute to British disc-buyers that they kept such an excellent disc as "Young Girl" in the No. 1 spot for five successive weeks—the longest chart-topping run by any record this year to date.

The remaining two newcomers in the first 20 are both balladeers—John Rowles, who came to Britain from Down Under and was launched into a prospectively sparkling career by Cliff Richard's manager Peter Gormley; and Bobby Goldsboro, who finally displayed the full extent of his commercial know-how with "Honey," after having had a succession of far better discs ignored by British fans.

The rest of the Top Twenty is taken up by stalwart Chart artists—The Small Faces (6th), the Tremeloes (9th), the Merd (11th), Manfred Mann (12th), the Four Tops (14), Cliff Richard (joint 15th) and Donovan (17th).

Our congratulations to them all—for to secure such a high rating in the extremely competitive world of pop is excellent going. With the exception of the Tremeloes, who drop from fourth spot (and they can hardly be heartbroken about this bearing in mind that they're still in the Top Ten), all these artists improve on last year's positions. The Four Tops move up two places from 16th, Cliff climbs three spots from 18th—and none of the rest was in the first 20 a year ago.

Continued on next page

THE ROYAL ALBERT HALL  
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## OHIO 'RELATED' TO GUM GROUP

THE Ohio Express (right) are delighted to have "Yummy, Yummy Yummy" in the British charts, joining their friends and allies from the same stable, the 1910 Fruitgum Company.

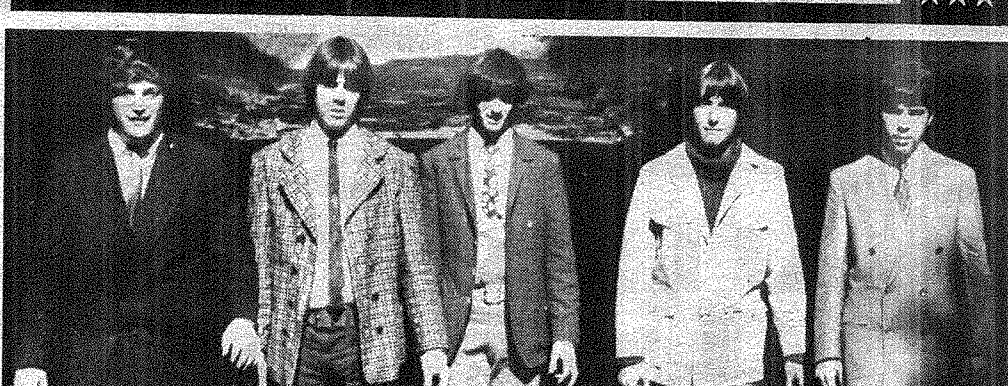
Of course, here, the record has been in the charts for several weeks, and is actually now on the way down following its enormous success.

Both the Ohio Express and 1910 Fruitgum Company have the same management—Jeff Katz and Jerry Kasenetz—who recently put together the Katz-Kasenetz Singing Orchestral Circus, which incorporates all their acts in one huge stage show, including the Express and Fruitgum.

It recently made its debut at Carnegie Hall and will shortly be playing other dates around the country. But the groups work separately, too. At the present time the Ohio Express are wrapping up a short stay in Canada and in mid-July they travel down south for some dates in Georgia and Alabama.

They're booked solidly through August, so if a British visit is being negotiated, it looks like

## AMERICA CALLING



June Harris in New York

## CHANGES ARE COMING! says Cream's Eric Clapton

PEOPLE say Eric Clapton is back in London now, but no one here knows for sure. Eric is an escape artist, to say the least! He was in Hollywood recently, though, and at that time we got together for a talk.

If you haven't seen Eric lately he's looking more like a pirate everyday. It's not hard to imagine him wearing a skull-and-crossbones adorned hat. When we spoke on the set of "The Summer Smothers Brothers Show" I asked him if he thought the Cream's long absence from Britain wouldn't hurt their popularity there. "I don't think so," he replied. "In England we have a small hard core of fans. The rest flip out over whatever group is at the top of the charts. Fans change their minds so fast, our staying in Britain constantly wouldn't make any difference. "There's a strange thing going on over there right now. They are terribly dissatisfied with what they've got music-wise. I think it's this basic dissatisfaction that has brought on the whole Bill Haley rock revival and all that."

The whole scene is becoming aimless. There's a real lack of inspiration and I think it's time for a very drastic change. I don't know what it will be and I don't know exactly how the Cream will fit in when the change happens, but it is coming," he prophesied. Eric said he wanted the next Cream project to be a film, adding: "Providing we are not put in the limelight! As long as we are not the stars, I'd like us to do a film where we would play dramatic roles, not just a group playing in the background. The Cream starring in a movie would be like Marlon Brando trying to do a forty-minute blues set on stage! It would be ridiculous!"

Ann Moses in Hollywood  
Editor of "Tiger Beat"

After a few minutes everyone would be bored. Eric was also excited about their new American LP called "Wheels of Fire"—it's a double album—one LP of all new Cream material and another LP recorded live at the Fillmore Auditorium in San Francisco.

SHORT ONES  
The Association are taking a six-week vacation, beginning this week. Their first holiday in over two years... Tiny Tim's first concert appearance is this week at the Santa Monica Civic auditorium. He will be backed by a 30-piece orchestra. The Shrine is presenting three British acts this weekend—the Who, the Crazy World of Arthur Brown, and Fleetwood Mac. Lulu returned to be in Hollywood last week visiting her new boy friend, who is not an entertainer or even involved in show business! Samantha Juste's parents were the guests of Micky Dolenz this week in Hollywood, which means that marriage rumours are stronger than ever.

MYSTERY LADY PAGE  
JULY 12th

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# POINTS SURVEY: BEATLES THE TOP GROUP!



5 LOVE AFFAIR; 6 SMALL FACES; 7 DON PARTRIDGE.

**Continued from next page**

So what of the artists who were in the upper bracket half-way through last year, and have now dropped out? Take a look at these placings from mid-1967: 5, Jimi Hendrix; 6, Sandie Shaw; 7, Petula Clark; 8, The Who; 9, Vince Hill; 10, Cat Stevens; tied with Frank and Nancy Sinatra. There's certainly been quite a change this year, hasn't it?

Jimi Hendrix' absence from the present list is easily explained — for the most part, he has been resident in America, and has had no new singles released in Britain during this period. Sandie Shaw has dropped way down to No. 71 — not, I suspect, because she has lost any of her popularity, but simply because the quality of her disc material has not proved wholly acceptable to the fans.

## Pet slipped

Pet Clark slips to No. 66, and is no doubt still wondering why her "Kiss Me Goodbye" single — which looked a certain hit, and proved a huge success in America — failed to register in this country. The Who were unable to make up their minds about a new British release, and only last month whetted the fans' appetite with "Dogs" — but the group's lengthy sojourns in America gives it little opportunity to keep in the reckoning over here.

Vince Hill, so far absent from the Chart this year, has perhaps paid the penalty of switching from his policy of revivals, which reaped such handsome dividends in 1967, in favour of new and untried material. Cat Stevens has, of course, been out of the public eye for some months — a pity, because the music-biz can ill afford to be without his talents. And the two Sinatras have not waxed together again since their 1967 success with "Somethin' Stupid."

Still looking at last year's table, we find the Seekers at No. 12. Surprisingly, even though they have now switched to the recording supervision of Mickie Most, their latest single — and their only one so far in 1968 — hasn't registered, so they are still pointless this year. The Move drop from 13 to 28, and

have no cause to be alarmed about this — for, in the fluctuating state of the hit parade, such a drop can be termed insignificant. Same goes for the Hollies, who slip from 14 to 38. Both these groups have had fewer releases this year than last, but their solitary successes have been so convincing that their continued popularity cannot be questioned.

The Mamas and Papas were at No. 15 a year ago, but a total lack of new material accounts for their absence from the Table. The Kinks drop from 17 to a sorry-looking 90th spot, having collected only three points from their one 1968 release. I prefer to draw a veil over this, as I am confident that this group has plenty to offer the fans, and I'm sure that this lapse is but a mere passing phase.

It would seem that the Tamla Motown sound has, to some extent, gone off the boil this year. The Four Tops are valiantly keeping the label's flag flying, but it is very surprising to find Diana Ross and the Supremes slipping from No. 18 to No. 56. And even more surprising to note that the only other Tamla entry this year has been by Martha Reeves and the Vandellas.

It would appear that the confines and limitations of the Motown sound are proving its undoing. All the same, I wouldn't mind betting that the Supremes will come storming back into the limelight before long.

At this point, it is worth mentioning that the top girl group of the period is British — and I can't remember the last time that happened! I refer, of course to the Paper Dolls (45th), who proved such a valuable asset to pop when they made their disc debut this spring. And the top U.S. group at this stage is Reparata and the Delrons, who just head the Supremes by a mere one position.

Otis Redding's placing at No. 21 is a worthy tribute to a fine and much lamented artist. I imagine that sentiment played a large part in success of his "Dock Of The Bay" hit, as he has previously waxed many first-class tracks which were overlooked. But I would be the first to say that his talent was eminently deserving of this recognition by the fans.

Those personality-laden fellas Dave

Dee, Dozy, Beaky, Mick and Tich occupy 22nd place — only one position lower than they were 12 months ago — and that, too, is a pretty good example of consistency. The Bee Gees, now recognised internationally, have enhanced their reputation throughout the world this year and might well have finished the period higher than No. 24 if their last release "Jumbo" hadn't laid something of an egg.

Our compliments, too, go to Herman's Hermits (25th), Amen Corner (26th) and Georgie Fame (29th), all of whom fared incredibly well. Her-

man and Amen have shown that, given the right material, they can always be relied upon to force their way into the Chart. Georgie, a quality artist, is perhaps even more dependent upon material: "Bonnie And Clyde" proved the perfect commercial vehicle for him, whereas his follow-up "By The Time I Get To Phoenix" obviously wasn't sufficiently gimmicky.

It's great to see Andy Williams firmly established at No. 23, thanks to his triumph with "Can't Take My Eyes Off You." His recent London concerts demonstrated the enormous

following he commands in Britain, but it must be remembered that he has always enjoyed vast exposure by way of his weekly TV series and it will be interesting to see if he can maintain the pace when this ends.

I would think that he is now established well enough not to have to rely on his TV image, rather like Val Doonican, whose "Now" is just about his first hit that hasn't coincided with his TV series.

A good year for the Beach Boys, it seems. Towards the end of 1967, they went through a fairly lean period, largely due to a dispute with their record company. But all that is now resolved, and they are fully back in business again — you'll find them at No. 27 in the Points Table.

A few other thoughts: Scott Walker has taken quite a while to make the grade following the disbandment of the Walker Brothers, but "Joanna" (largely responsible for his 31st position) has put him in the big-time for as long as he chooses to remain there. Although placed at No. 34, Lulu is better off than she was a year ago — and this applies also to Cilla Black, who moves up 20 places. Despite his two 1968 hits, Elvis Presley (at No. 46) doesn't show a great improvement on last year, but it's significant that he has scored almost five times as many points. Big hits from the Show Stoppers, Brenton Wood, Jacky the Lemon Pipers and Paul Mauriat place them all in the Top 50 — but it is a matter for conjecture whether they will be able to repeat the formula. The Rolling Stones were still at No. 1 when our survey period closed, so the adjoining table does not reflect the full impact of "Jumpin' Jack Flash" — to some extent, the Stones suffer with the Beatles in that concentrated sales deprive them of large points totals, and I'm sure they will be well satisfied with their 41st spot.

## Absences

A few surprising absences from this year's hit parade, all of whom were figuring strongly at this stage in 1967 — Procol Harum, Paul Jones, Arthur Conley, the Dubliners and, alas, Dusty Springfield... and dropping way down the list are the Troggs and the Spencer Davis Group. On the other hand, among artists who are rapidly climbing the current list, and who can well be expected to improve on their present positions by the end of this year are Julie Driscoll and Brian Auger, the Equals, the Marmalade, Cupid's Inspiration — and, from America, the Association and O. C. Smith.

And now a few statistics for the many of you who delight in facts and figures. Of the leading 20 names,

## FULL RESULTS OF SURVEY

EVERY week throughout the year, points are awarded to the entries in the NME Top Thirty — on the basis of 30 points for a No. 1 position, 29 for No. 2, and so on — down to one point for position No. 30. Here are the aggregate points awarded to each artist during the first half of 1968:—

1. Engelbert Humperdinck	483	48. Paul Mauriat and his Orchestra	103
2. Beatles	418	49. Honeybus	100
3. Tom Jones	398	49. Box Tops	100
3. Louis Armstrong	398	51. Equals	93
5. Love Affair	388	52. Foundations	91
6. Small Faces	314	53. Scaffold	83
7. Don Partridge	295	54. Val Doonican	82
8. Solomon King	282	55. Reparata and the Delrons	77
9. Tremeloes	280	56. Diana Ross and the Supremes	74
10. Esther and Abi Ofarim	275	57. Simon Dupree and the Big Sound	71
11. Herd	274	57. Anita Harris	71
12. Manfred Mann	273	57. Marmalade	71
13. 1910 Fruitgum Co.	268	60. Alan Price Set	67
14. Four Tops	265	61. O. C. Smith	59
15. Monkees	262	62. Traffic	58
15. Cliff Richard	262	63. Easybeats	50
17. Donovan	253	64. Association	41
18. John Rowles	246	65. Long John Baldry	38
19. Union Gap	245	66. Petula Clark	37
20. Bobby Goldsboro	236	67. Roger Miller	36
21. Otis Redding	213	68. Moody Blues	29
22. Dave Dee, Dozy, Beaky, Mick and Tich	212	69. Cupid's Inspiration	28
23. Andy Williams	208	70. Frankie Vaughan	22
24. Bee Gees	206	71. Dave Davies	20
25. Herman's Hermits	204	71. Sandie Shaw	20
26. Amen Corner	192	73. Ohio Express	19
27. Beach Boys	187	73. Grapefruit	19
28. Move	186	73. Dave Clark Five	19
29. Georgie Fame	169	76. Cream	18
30. John Fred and His Playboy Band	167	77. American Breed	16
31. Show Stoppers	164	77. Troggs	16
31. Scott Walker	164	79. Tony Blackburn	11
33. Brenton Wood	158	80. Aretha Franklin	9
34. Lulu	152	80. Symbols	9
35. Julie Driscoll and the Brian Auger Trinity	150	82. Tommy James and the Shondells	8
36. Des O'Connor	146	83. Bill Haley	7
37. Status Quo	143	84. Jeff Beck	6
38. Hollies	138	84. Richard Harris	6
38. Jacky	138	84. Felice Taylor	6
40. Dionne Warwick	136	87. Shirley Bassey	4
41. Rolling Stones	135	87. Sue Nichols	4
42. Gene Pitney	132	87. William Bell	4
43. Cilla Black	131	90. Who	3
44. Lemon Pipers	116	90. Kinks	3
45. Paper Dolls	113	90. Jim Reeves	3
46. Elvis Presley	110	93. Sandpipers	1
47. Plastic Penny	108	93. Martha Reeves and the Vandellas	1
		93. Spencer Davis	1
		93. Buddy Holly	1

13 are British or British-recorded. This shows something of a gain for the Americans, who only had five in the first 20 at the same stage last year. Altogether, 60 of the 96 Chart entrants are British, 35 American and one French.

I have already shown that the ballad singers have continued to figure strongly this year, but it doesn't alter the fact that the group scene is not diminishing in any way — 11 of the first 20 names are groups, and a total of 54 groups has appeared in the NME Top Thirty so far this year.

## Girls do well

And with 12 girl soloists and four all-girl groups, not to mention the charms of Esther Ofarim, the fair sex is putting in a much stronger challenge than it was doing a year ago. So to sum up — British records continue to dominate the Chart; the groups are still holding their own; and the girls are at last making a real fight of it.

In the U.S. points table, based upon the American hit parade for the first half of this year, a total of 16 British names appear — and that is a splendid representation, judging by previous standards. The Beatles are the highest British attraction in the States — they finish the six-month period at No. 6. But the most amazing aspect of the U.S. table is that girl soloists occupy the first and third spots — Aretha Franklin and Dionne Warwick respectively.

LOOKING at the NME LP Chart, we find that "The Sound Of Music" again heads the points table, though it would seem to be ever-so-gradually slipping. In our table, based upon the weekly Top 15 albums, this soundtrack perennial has scored 316 points so far this year.

But surely its sales potential cannot last forever, and this disc may well find itself being closely challenged for the top spot before the year is at an end. Closest rivals at the moment are Bob Dylan's "John Wesley Harding" (252), "The Supremes' Greatest Hits" (246), "This Is Soul" (216), "History Of Otis Redding" (196), "Four Tops' Greatest Hits" (187), "Fleetwood Mac" (128) and "Sgt. Pepper" (125). Of all these rivals, it would seem that the one most likely to catch "The Sound Of Music" is "This Is Soul" — with the Dylan LP as the next best bet.

There you are. I'm sorry if I have been unable to mention your own particular favourite — but at least the Points Table will enable you to see how he, she or they have fared! And I'll be back at the end of the year to let you know whether anyone has achieved the apparently superhuman effort of overhauling Engelbert.

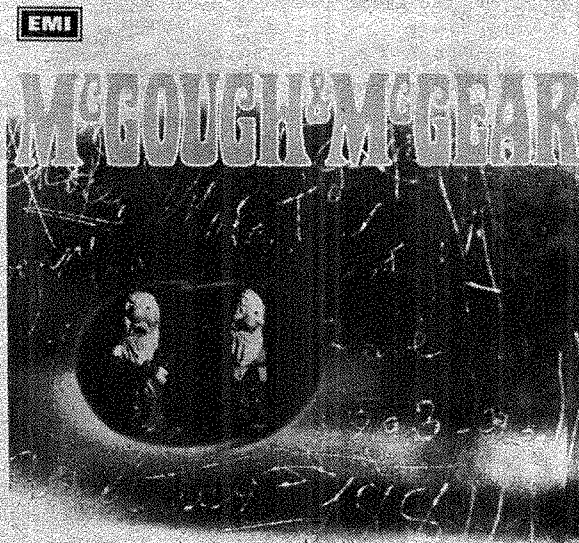
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## LYRICAL GENIUS FROM McGOUGH AND McGEAR

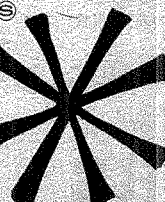


McGOUGH & McGEAR  
Parlophone PMC 7047 M PCS 7047 S

EMERSON and MICHAEL McGEAR "McGough and McGear" (Parlophone MONO PMC 7047)

A SEMI comedy LP here, ranking from the beat group send-up "So Much" (I hope it is a send-up to the sadly humorous recitations about Monika — very listenable, and interesting here is too pretentious, or too shallow. Could be a big selling LP.

BBIO  
R.M.



\*\*\*McGOUGH & McGEAR (Parlophone, PCS 7047)

Roger McGough and Mike McGear (Paul McCartney's brother) get together in the studio with some friends and made strange sounds, sang little ditties, spoke poetry and put over their Liverpool humour. Wistful piano, wistful group, it is a different LP, quite amusing and restful, including Ex-Ar Student and the long raving Ex-Ar Student. And some good flute and sitar.

\*\*\*BROOD PARTY (Parlophone, PCS 7047)

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# LIFE LINES of chart-topping EQUALS

NEW to the charts

## American violence inspired the Nice

THE two sides of America — its violence and its attempt at maintaining calm — are represented on "America," the record which takes the Nice into the NME chart for the first time this week at No. 29.

By RICHARD GREEN

Organist Keith Emerson phoned me on Tuesday and told me about the record and the group's recent work in the U.S.

"The reason we did 'America' was because we like the pounding beat, it has the same sort of feel as 'Rondo,'" he explained.

"Rondo" is perhaps the Nice's best-known number and is on their album "The Thoughts Of Everlist Davjack" which pulled good reviews and helped to establish them on the scene as a major force.

"It has an insistent beat on top of the rhythm," Keith went on. "I went away and thought about an arrangement and decided to use Debussy's New World Symphony to depict the pure side of America and the 'West Side Story' theme to depict the brutality."

"We noticed, particularly in New York, how much violence there is in America. It's the older people, though, and the young people are trying to do something about it. The close atmosphere in New York has something to do with it."

The Nice pulled the biggest crowds to New York's revered Scene since the Doors, and also played in Los Angeles and San Francisco, winning new fans along the way.

was something he had planned when he formed the band.

"It just happened, actually," he replied. "Nobody knew exactly what direction it would take. I have always been interested with anything that is created spontaneously on stage. We work together on stage and we never know what is going to develop."

The Nice hit the headlines last week when they set fire to a paper replica of the American flag during a concert at the Royal Albert Hall and upset all the fuddy-duddies. As a result, they got banned from the place and had to apologise.

All of which left the band completely unaffected, brought them even more to the public's rarely all-seeing eye and has resulted in a chart placing, Nice.

## VERSATILE PITNEY

"I will be back for more next year" said Gene Pitney after his successful British cabaret debut on Monday night at Batley Variety Club, which is fully booked for the week.

"The atmosphere in the North here is tremendous, but back home the club people are older generally and more sophisticated," he told me.

Pitney at Batley is certainly different to the performer we see on one nighters. All the hits are still there, but he shows a versatility not previously seen here.

He accompanies himself on acoustic guitar for Harry Belafonte's "Jamaican Farewell" and "Scarlet Ribbons" and is backed by the Mike Cotton Sound on some of his Stateside favourites before "24 Hours From Tulsa" broke big here. They include motion picture themes, "Town Without Pity" and "The Man Who Shot Liberty Valance" and the LP track "Take Me Tonight."

The popular American visitor also exchanges wisecracks with some of his younger female admirers and takes time out to read aloud some of the many letters he has received. On Monday's opening night he came back to do two encores with his new single "Love Grows."

## Backed Pat

The band was formed by Keith at the beginning of last year to back P. P. Arnold. He looked round and found bass guitarist Lee Jackson and lead guitarist Dave O'List. The drummer has now been replaced by Brian "Blinky" Davison. Keith and Lee both played in the T-Bones, Dave with the Attack and Brian with Mark Leaman and Mike Cotton.

"We had our own spot of about twenty minutes with Pat," Keith said. "Andrew Oldham heard us eventually and told us to get down and write our own numbers, which we did and he signed us to Immediate and put the LP out."

And, of course, the Nice are another of those very good groups who have made the big time thanks to a residency at the Marquee. They got the residency after going down a storm at last year's National Jazz and Blues Festival at Windsor — another breeding ground for talent, it seems.

The Nice play pretty well free-form pop, tinged with a jazz feel and a touch of the pop classics thrown in. I asked Keith if this

The Chart-topping EQUALS (left to right) PAT LLOYD, DERV GORDON, EDDIE GRANT, JOHN HALL and LINCOLN GORDON.

	Lincoln Gordon	Edmond Grant	John Hall	Patrick Lloyd	Derve Gordon
<b>Real name:</b>	Lincoln Gordon	Edmond Grant	John Hall	Patrick Lloyd	Derve Gordon
<b>Birthdate:</b>	29/1/48	5/3/48	25/11/46	17/3/48	29/1/48
<b>Birthplace:</b>	Jamaica	Guyana	Holloway	Holloway	Jamaica
<b>Personal points:</b>	5ft. 6ins.; 11st.; brown eyes; black hair	5ft. 11ins.; 11st. 8lb.; brown eyes; black hair	5ft. 9ins.; 11st. 11lb.; blue eyes, fair hair	5ft. 7ins.; 10st. 2lb.; green eyes, fair hair	5ft. 4ins.; 8st.; brown eyes, black hair
<b>Parents' names:</b>	Jennie and David	Patrick and Ismay	John and Elenor	Robert and Irene	David and Jennie
<b>Brothers' and sisters' names:</b>	Derve and Jean Gordon	Derrick, Rudolph, Brian, Alpine, Patrick	—	Sandra, Mandy	Lincoln and Jean
<b>Husband or wife's name:</b>	—	—	—	Susan	—
<b>Children:</b>	—	—	—	Lisa, Sarah	—
<b>Present home:</b>	Holloway, London	London	London	London	London
<b>Instruments played:</b>	Rhythm guitar	Trumpet, piano, guitar, drums, harmonica, organ	Drums	Rhythm guitar	—
<b>Where educated:</b>	London	Acland Burghley School	Acland Burghley School	Acland Burghley School	Barnsbury Boys' School, North London
<b>Age entered show business:</b>	16	16	18½	16	16
<b>Compositions:</b>	"Hold Me Closer," "My Life Ain't Easy"	"Baby Come Back," "I Won't Be There," "Police On My Back," "I'm A Poor Man," "My Life Ain't Easy," "Ding-Dong," "Train Tour To Rainbow City," "Give Love A Try."	None	None	"To the Church," "Can't Find A Girl To Love Me," "Can't You Hear That Melody?"
<b>Biggest influence on career:</b>	None	My father	Mother, Ed Kassner	None	Song writing
<b>Former occupation before show business:</b>	Piano-maker	Schoolboy	Car salesman	Fitter/welder	Tool-maker
<b>Hobbies:</b>	Football	Music, football athletics and eating good food	Swimming, collecting records, driving fast cars, dancing	Food, sleep	Snooker, football
<b>Favourite colour:</b>	Black	Pink	Red	Blue	Red
<b>Favourite food:</b>	Steak	Anything good	Steak and mushrooms	Egg and chips	Steak and chips
<b>Favourite drink:</b>	Milk	Milk	Brandy and coke, milk	Milk	Orange juice
<b>Favourite clothes:</b>	Good clothes	Anything designed by me!	Most things designed by Eddy.	—	Kinky
<b>Favourite singer:</b>	Nat King Cole	Derve Gordon	Tony Bennett	James Brown, Tony Bennett	Brook Benton, Frank Sinatra
<b>Favourite actor/actress:</b>	Liz Taylor	None	Sean Connery, Vivien Leigh	Katharine Hepburn, Frank Sinatra	Laurence Harvey, Marlon Brando, Bette Davis
<b>Favourite band/instrumentalist:</b>	Alvin Cash	James Brown band	James Brown	Johnny Peace	James Brown, B. B. King
<b>Favourite composer:</b>	Eddy Grant	None	Eddy Grant	Lennon / McCartney, Eddy Grant	King Lennon/McCartney
<b>Favourite groups:</b>	Pyramids	"Sundae Times"	The Peddlers	Rolling Stones	Beatles, Pyramids
<b>Car:</b>	None	None	None	Volvo	Rolls-Royce
<b>Miscellaneous dislikes:</b>	Fat girls	Unfaithful girls	Bad drivers, bad manners, snobs	Being ill, my hair, snobbish people	Small stages, badly organised venues, getting up early, work
<b>Miscellaneous likes:</b>	Slim girls	Faithful girls	Tomato Ketchup, girls, driving, fast cars	Girls, clothes	Speeding, girls, music, money, walking, travelling, eating
<b>Best friends:</b>	Roy	Gus	My drums	Eddy Grant	The rest of the group
<b>Most thrilling experience:</b>	Learning to drive	Learning to swim	Being in the Top Ten	Road manager's driving	Having a record in the Top Ten
<b>Tastes in music:</b>	Good music	Anything good	Varied	All	Very varied
<b>Pets:</b>	None	Girls	Dog named Popeye	None	None
<b>Personal ambition:</b>	To write a standard	To write a song for the Beatles to record, as a single	To live to be 100	To be rich	To be happily married with children
<b>Professional ambition:</b>	To be biggest group	Same	To have an international No. 1	To have world-wide No. 1	To have world-wide No. 1

The NICE, who make their chart debut at No. 29 (l to r): KEITH EMERSON, BRIAN DAVISON, LEE JACKSON and DAVE O'LIST.



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**Radio debut:** David Symonds Show

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**No. 1 discs:** "I Won't Be There," "Baby Come Back," "Police On My Back," "I Get So Excited" (on the Continent)

**Other discs which appeared in best sellers:** LP "Equals Explosion," "Unequaled Equals"

**Current hit:** "Baby Come Back"

**Latest release:** "Baby Come Back"

**Present disc label:** "President"

**Other labels in the past:** None

**Recording manager:** Ed Kassner

**Personal manager:** Welbeck Production

**Road manager:** Terry Dwyer, Bernard Spurgeon

**Major awards:** Gold Disc for "Baby Come Back"

**EPs:** "Baby Come Back"

**Musical education:** None

**First public amateur appearance:** Witch Doctor, Hastings, 2½ years ago



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W. T. KOLTEK (Pittsburgh, USA): I wish to say that despite three appearances on TV's famed Ed Sullivan Show, an appearance in the film "Ferry Across The Mersey" and exposure in American pop periodicals, one of Britain's greatest stars has yet to gain popularity in the United States. I am referring to Cilla Black. In my opinion, Miss Black is the greatest talent ever to come from Britain, second only to the Beatles.

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ARTISTES ON

The MOODY BLUES pictured at the Queen Elizabeth Hall on Saturday night, where they gave a rousing concert, which featured their latest single, "Voices In The Sky," with which they hope to get back into the British charts (they've been No. 1 in France and high in many other places, but not here). They played with great feeling many of their album tracks, standouts being "Thinking Is The Best Way To Travel," "Dr. Livingstone," "Peak Hour" and "Nights In White Satin." The Settlers also scored heavily in the same show.



No. 1 upsets John Rowles  
Early morning tennis Mike D'Abo's latest activity  
Will Richard Harris follow-up with retitled Frank Chacksfield hit, "Webb Tide?"

### INCREDIBLE NIGHT

THERE are those who believe the Incredible String Band capable of absolutely anything and the fact that the weather performed a sudden transition from rain to blazing sunshine on Saturday for the Band's "A Summer Evening With..." Concert at the Albert Hall will probably encourage them to credit Mike Heron and Robin Williamson with that as well.

After "Anyone For Tennis," Cream could wax "Ode To Billie Jean" "Congratulations" earns Cliff Richard first Gold Disc for five years... Has Fleetwood Mac and Chicken Shack LP successes ended John Mayall's blues album dominance?

Miracles could retitle U.S. Simon and Garfunkel hit "Mr. Robinson" Looks like Who's bark louder than its bite!... Will Esther and Abi Ofarim now update Engelbert Humperdinck's "Last Waltz?"

Despite similar audience appeal, Pentangle, Incredible String Band and Moody Blues concerts on same evening... Will Cupid's Inspiration follow-up by reviving Sandie Shaw's "Today"?... Surprising slow mover, Louis Armstrong's "Sunshine Of Love"

Tom Jones's musical director Johnny Harris arranged and conducted Ken Dodd's new single... Penned by Randy Newman; both sides of Alan Price Set's new release... A knock-out for Dusty Springfield: "I Close My Eyes And Count To Ten"

Wedding bells for Dozy—of the Dave Dee group?... Windows of Scott Walker's mini smashed by fans... Was Alf Garnett interviewed by Tony Blackburn at his own convenience?

But then if you are sceptical of their power over the elements — and it is as well to approach them with feet firmly on the ground — their power to break out of and rise above the traditional confines of music is beyond doubt.

Their is the most original music development happening today and to watch and hear them is to be in at the formation of extraordinary talent (Brian Epstein hearing the early Beatles and the first followers of Bob Dylan must have experienced a similar excitement).

Of the two, Robin is the more 'in the clouds', his lyrics and melodies more complex and meandering than those of his partner. Mike on the other hand is more earth-bound, the more immediately acceptable and the more powerful and wide-ranging vocally; and if Robin is the kite borne by a breeze, Mike is the anchor — the thread in between binding and feeding both ways.

Highlights were Mike's "Swift As The Wind" and "Mercy I Cry City" with Robin accompanying on mouth organ, flute and drums (often playing two at once). Heron's powerful masterpiece "A Very Cellular Song," and the second half opener, a new instrumental called "Drum Tune" which had Mike joined by friends Keith De Groot, Mike McInerney and a girl called Licorice while Robin whooped about in a kind of fertility dance. — NICK LOGAN.

## TAIL-PIECES BY THE ALLEY CAT

IN a pin-up poll conducted by "Rave" magazine, Scott Walker an easy winner, with Peter Frampton in second place — followed by Davy Jones... Another feather in Jim Webb's cap — US gold disc for Richard Harris' "MacArthur Park"... BBC chief Robin Scott presumably finds lyrics of O. C. Smith's hit acceptable

This Sunday Bobby Goldsboro plays first ever British concert at the Royal Albert Hall... Following his Batley Variety Club success, how long before Gene Pitney plays Talk Of The Town? New U.S. Dusty Springfield recording manager Jerry Wexler also responsible for Aretha Franklin's discs

Italian screen star Elsa Martinelli recording under Norman Newell's direction... Retitled version of Esther and Abi Ofarim's hit suggested for Master Singers, "One More Dunce"... Does Valerie Singleton call him Blue Peter Murray?!

Johnny Worth (composer of several Adam Faith hits) wrote two songs with Les Reed for French singer Mirielle Mathieu's LP... Mid-air press conference for American singer Chris Rayburn on Tuesday... Frank Sinatra had brief meeting with Mia Farrow in London...

Recording manager Alan Freeman engaged to music student Shirley Bennett... Now's the time for Sandie Shaw's retitled version of Irving Berlin's "There's No Business Like Shoe Business"



Who said Mohammed Ali Cat?!

New Richard Harris hit was recorded under Jim Webb's direction in London... Despite George Fame and Pat Boone's new versions, your Alley Cat still prefers Marty Wilde's "Phoenix" record

Noted U.S. agent Norman Weiss here to meet Beatles... From overturned taxi, publicist Chris Hutchins escaped unhurt... Besides Leslie Bricusse's songs, extra Burt Bacharach tunes likely for Petula Clark's "Goodbye Mr. Chips" film... Will Scott Walker be captured by Savoy Hotel's Ethel Levy for London cabaret debut?

"Hollywood Reporter's" Henry Grant estimates £200,000 salary for Petula Clark in "Goodbye Mr. Chips"... Kim Weston touring with Harry Belafonte for U.S. concerts... Unlikely suggestion: Bobby Darin will emigrate here... "Variety" reports Ronnie 'Plonk' Lane (of the Small Faces) married singer-model Genevieve; her real name is Susan Hunt... It is claimed Four Seasons have

sold 50 millions records... Irving Levin has signed Elvis Presley for "Johnny Hang" film, with Frederick Fox writing original screenplay

Return of Brenda Lee here in November... Gail Martin (another of Dean Martin's daughters) to marry Paul Polena... Surprising, but Andy Williams' "Honey" LP beat Bobby Goldsboro to British chart

35,000 crowd for James Brown New York concert crushed Nancy Wilson-5th Dimension opposition same night... Musical director for Frank Sinatra's next TV special — Don Costa... Chicago concert for Martin Luther King Foundation co-stars Aretha Franklin with Sonny and Cher

In Monkees' forthcoming film, Micky Dolenz commits suicide... Cathy Orloff ("Hollywood Reporter" critic) considers best LP since Beatles' "Sgt. Pepper" is Moody Blues' "Days Of Future Past"... New Fortunes single written and produced by Mike D'Abo

For next Lulu film, 12 Don Black-Mark London songs under

consideration... Richard Harris expressed thanks to Jim Webb with Rolls-Royce gift... Lee Marvin co-stars with Jean Seberg in screen version of Alan Jay Lerner-Frederick Loew's "Paint Your Wagon," which Eddie Fisher produces

Hove reader Michael Leibling rightly corrects your Alley Cat: "Look Of Love" for Dusty Springfield was U.S. success... His revival of Beatles' "Eleanor Rigby" next Ray Charles single here... Andy Fairweather Low of the Amen Corner inseparable from his copy of Richard Harris' current hit



In High Court, Larry Page won his appeal against Kinks... At Washington poor people's march, Bill Cosby took part with O. C. Smith... Sussex reader C. R. Crouch asks was it too heavy for Bee Gee's "Jumbo" to get off the ground?... Failure of Don Partridge to make

Next Week \* BEATLES \* ROWLES \* Richard HARRIS

(Held over this week through lack of space)

# FAMILY

Millions have cried  
For millions that died  
For things that they strived  
But more millions just sighed  
Made excuses and lied  
Stood numb, stupefied  
With mouths open wide  
Wondering which side  
Of the fence they should ride.

While I'm swept by the tide  
Thinking I've tried  
But still mystified  
By the rules I abide.  
Apart from the colour  
Which slowly gets duller  
We're all.  
Just so much confetti.

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Friday July 26-Free Trade Hall-Manchester  
Sunday July 28-Empire-Sunderland  
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Traffic & Family concert at Guild Hall Portsmouth July 17