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STONES FILM A LAST CHANCE TO SEE BRIAN

SMASH HIT!
**WILLIE & LAURA
MAE JONES**
BY TONY JOE WHITE
ON MONUMENT MON 1036

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INSIDE

Dusty in France
Robin Gibb ironic hit
Marms
Dekker's new dance
plus Top news and reviews



Assorted drums litter the studio floor as the STONES hammer out a routine, creating their next hit. Squatting on the floor is KEITH RICHARD absorbed by a musical problem. BILL WYMAN, too, seems deep in thought.



KEITH RICHARD and the Stones' record producer JIMMY MILLER in a scene from the film showing exactly how the Stones set about making a hit record.



The late, lamented BRIAN JONES and producer JEAN LUC GODDARD, watch as a scene is made ready. This was to be Brian's last recorded appearance with the Stones.

THE finest possible moment of the original Rolling Stones, when Brian Jones was still raving with them, is about to be unleashed on the group's countless fans in August. For that is the month when their anti-racist "Sympathy for the Devil" is to go into the cinemas. And it marks a last occasion when Brian played with Mick, Keith, Charlie and Bill.

Fans will also be thrilled by the behind-the-scenes glimpse of the group recording, arguing about, creating and altering "Sympathy for the Devil." This is a remarkable insight into how a group like the Stones get down to recording a hit.

It opens with Mick singing parts of the song to the late lamented Brian, while Bill sits staring in a daze beyond them. Keith strolls over to have a word with Bill and the Stones begin to lay the roots of the number.

Shot of Charlie studiously confined in his little booth intermingles with the rest of the boys jutting things together. All great stuff — but it doesn't last long enough for me!

As you might be expected from a Jean-Luc Goddard film, the going is sometimes heavy and allegorical, intellectual.

The main theme is Black Power and long texts of anti-White propaganda are read aloud by Negroes sitting in a car graveyard while white girls are molested and shot.

The film keeps moving back to the Stones' recording session and the voice of producer Jimmy Miller is heard over the speakers, suggesting changes. Mick's undeniable authority comes through strongly and the dialogue is unrestricted and often funny.

The colour gives an added emphasis to the film, re-titled "Sympathy for the Devil" for English-speaking countries, but the distraction of so many seemingly unrelated scenes and an unseen narrator reading bits of a sacrilegious and pornographic novel don't gell with the action. RICHARD GREEN



MICK, with Conga drum between his knees, keeps the rhythm gently going during a break in recording a sequence for the film.

WARM

Herb Alpert
& the
Tijuana Brass

a new album
from Herb Alpert

AMLS 937



STEREO
AM
AMLS 937

NME's GORDON COXHILL FLIES TO THE SOUTH OF FRANCE TO REPORT WHEN—

DUSTY FILMS IN FOREST AT MIDNIGHT

and talks about her American experiences

YEA GODS! We're ditching into the sea. I can hardly swim . . . why didn't the pilot warn us something was wrong. Then, as if by magic, the runway appeared out of the Mediterranean and the plane touched down on terra firma. I wiped the perspiration from my brow, and thought what a strange place to build an airport. At high tide, they must use sea-palaces. Nice, on the Cote D'Azur, France. The sun shone a warm welcome as Florence Aboulker, a tasty publicist from Paris, drove me and Jack Bell of the "Daily Mirror" along the highway to the Hotel Gonnet, Cannes.

Why was I there? Because Dusty Springfield was filming a colour TV special with Charles Aznavour and Rosalyn Kind, Barbra Streisand's 19-year-old sister, at various locations in and around Cannes. The show titled "For Me Tomorrow" after one of Aznavour's greatest hits, is the second of a series of seven, being shot over two years and directed by Jean Christophe Averty, the whiz-kid of French TV.

The first, "Idea," starring the late Gees and Julie Driscoll, was filmed last September in Belgium and was quickly sold to Italy, Japan, Scandinavia, Belgium, Holland, Australia, Spain, Germany, Austria and Switzerland. It also picked up several top awards, for which most of the credit must go to Averty, a man whose wit and youthfulness belies his 41 years.



Filming together on the south of France. DUSTY SPRINGFIELD and CHARLES AZNAVOUR.

Traveller

The Thursday evening I arrived at Cannes we all met at the swish Hotel Majestic bar for pre-dinner drinks. Dusty, accompanied by John, her hairdresser who met her in Australia and has travelled the world with her ever since, arrived last, full of apologies and delighted to see the review of her successful appearance at the Dutch singing festival in the NME. I took to her and which she said she'd read in bed later.

Dusty looked très chic in a silver lame trouser suit, topped by a saucy blonde wig.

An hour later we all arrived at the famous dimlylit restaurant on the hill over the harbour, where Dusty, sitting beside Aznavour and his lovely Swedish wife, and Jean Christophe, his wife and small daughter who nodded off in mum's arms, dug into a massive basket of raw vegetables, putting in both hands and pulling out a mass of low-calorie goodies from what looked like a miniature Esping Forest of celery sticks, peppers, cauliflowers, radish and other things.

As the ample wine supply dwindled, conversation quickened. Publicist Florence warned me: "Tonight is for making the fun; tomorrow comes the work." That night I dreamt of garlic sauce.

Actually, we didn't meet up with Dusty till 10 pm on Friday night. She slept during the day while we visited St. Tropez to see Brigitte Bardot, but she was nowhere to be seen, though we glimpsed Gilbert Bécaud amid a bevy of bikini beauties and were joined by Candian male model Randy Lawrence, the St. Bruno TV ad adonis.

We encountered the film crew in the middle of a forest, in the pitch black until we came upon what looked like a witches' coven. Some dancers were on stage, gyrating to "Ain't No Love Since You've Been Gone."

Half a dozen powerful lights were giving out as much heat as light. I

found Dusty seated at a table, enjoying a meal of rabbit and chips, washed down by a bottle of wine.

I ordered myself the same and sat down next to her. "It's sick," she said looking at me. "You've only been here a few hours and you're all red and healthy. I've been here for a week and I'm still as white as a ghost. But it has been great fun and really worthwhile."

"It might seem a long way to come and a lot of time to work on one TV show, but you must remember that almost the whole of Europe will see it. I think the company is negotiating with American stations, too. As for Britain, I just don't know. I'm told the BBC offered a very small sum for the last show Averty did."

I asked Dusty what she particularly liked about working with Jean Christophe, who really is a legend in France, where he gets more publicity

than some of the stars he works with. "He pays meticulous attention to detail," she replied. "Even down to the way a pair of trousers are hanging on my legs when I sat down. He came and adjusted the fold, just that fraction, to make a better shot."

"He gets so involved while we are actually working. He's got a temper that scares the crew. I usually can't help bursting out laughing. "It would be a shame if the show isn't shown in England, not particularly because I want them to see me, but to show just how varied can be used on television. Who else would bring me out into a forest in the middle of the night to sing one number? I don't mind one little bit because I know the results are going to be worthwhile."

Big audience

And what does Dusty think this show can do for her that hasn't been accomplished already? "I don't know. I never look at things that way. I like to think a record, a TV show, or a live date is important for its own sake, without meaning anything else. I suppose I will be seen by a lot more people and perhaps show them a side of me that's not been seen before. But I haven't really thought about it."

One thing that Dusty must have thought about more than once is her recent tour of the States, which was not the hundred percent success it should have been. I asked Dusty about it.

"In some places, it was great," she confided, "but at others the places you read about, there had been no advertising, nothing. It seems the promoters thought they would have sell-outs because my records had been selling well, but it just doesn't work."

Of course I was upset and had a hard job convincing myself it wasn't my fault. But I know it was nothing to do with me. The people who did come to see me were very pleased with the show.

I suppose it did me a little bit of good because an experience like that is quite humbling and I'm sure it is good for us all to be brought down now and again. But I'd like to go back to the same places, perhaps next year, and really show them."

Sadly, there are no records planned for a little while from Dusty, but her BBC TV series begins on September 8, with none other than Spike Milligan guesting.

"I have to say a few lines in a sketch with Spike," Dusty told me, "and everybody was quite surprised how well it turned out."

"Mind you, ninety per cent of life is an act, so it's hardly surprising that I can put myself in a role that is quite alien to my usual self. I don't think it's a sad admission to say that most of my life is an act. I enjoy what I am doing very much and I'm very glad to have the other ten per cent."

I asked Dusty if the constant travelling, living out of suitcases, didn't become tedious.

"I have to be on the move," she answered. "It's not that I'm terrified of settling down and forming roots, but I set feet up with places and things quickly. I could never do a twenty-week season in Blackpool! It would kill me! Even though you make more money by staying a place for a long time, with your expenses much less and the fees usually higher."

"But money is not always my first consideration. I would turn a her head if I didn't think I was going to enjoy doing it."

Although Dusty says she would like to act in a film, she hasn't read a suitable script. "They're all mammy-pammy pop roles," she said, screwing her nose up before taking a delicate sip of wine. "I'm in no hurry to make a film. I'll wait until the right script comes along, which gives me an opportunity to act. I'm sure I could do well, with the right director."

I talk to Dusty of tantrums and pie throwing, and she glares jelly.

"That was so blown up," she said, "I never started those incidents, and anyway, it's a good way of letting off steam. Doesn't everybody enjoy throwing things now and again?"

I had to admit that hurling a glass (empty) against a wall does have a certain therapeutic value.

The following day, on the Cannes beach, lunch developed into a free-for-all ice cream fight soon after Dusty arrived, but in all honesty, it wasn't started by Dusty! She just joined in and enjoyed every moment of it.

RIOTS AT BLIND FAITH'S OPENER

TWENTY-THREE thousand wildly enthusiastic fans rioted for 45 minutes in Madison Square Gardens stadium after the York debut of Britain's "supergroup" Blind Faith.

Burly New York police with 300 orange batons formed a circle on the revolving stage and beat teenagers as seats, bottles, coins, popcorn, and even handbags rained down from the heights of the tiered hall.

First signs of trouble came when fan dashed across the stage, drummer Ginger Baker was compelling a mammoth solo to grab broken drumstick as a souvenir back.

As two policemen manhandled him off the stage, Ginger Baker jumped off his drum kit to force them away and shouted: "He's only a kid, leaving him alone!"

Blind Faith were called back from their dressing room for an encore



after a 10 minute screaming ovation forcing their way back to the stage through the crowd.

Enthusiasm changed to anger as police attempted to clear the crowd with batons. Steve Winwood's electric piano was smashed off the stage as fans wrestled with equipment managers for souvenirs.

Ginger Baker, who was knocked about so much that he was unable to leave the dressing room for two hours after the end of the concert, said: "Their were faults on both sides, both with the fans and the police. I don't blame the police for panicking — it was a frightening situation trying to get off."

"On the other hand they needn't have used as much force. Hitting out like that was bound to cause trouble."

Eric Clapton said: "It was an fortunate that it went the way it did. With Cream we had some marvelous enthusiastic crowds, but I have known nothing quite as exciting as playing in front of the crowd here. We are all very grateful for the response, that sort of thing makes you play so much better."

With Blind Faith were supporting acts Delaney and Bonnie and Friends, and the Free.

Blind Faith's pay for the 90 minute work-around 12,000 dollars, said joint-manager Robert Stigwood.

GET 4 APPLES FOR WALL'S AND HANG UP ON DAVID HEMMINGS

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ELVIS TOPS NME CHARTS — FOR THE FIFTEENTH TIME IN 12 YEARS!

ELVIS PRESLEY tops the NME Charts again this week with **In The Ghetto**, the 15th time in 12 years! And he's had his name on top for more than a year of those 12 years! Elvis holds the record for the greatest number of weeks at No. 1 since the NME Charts started in 1952. He's topped for 58 weeks in all, starting on July 12, 1957, with **All Shook Up** (7 weeks at No. 1).

Then followed: 1958: January 24 — **Jailhouse Rock** (3 weeks); 1959: January 30 — **One Night/ Got Stung** (3 weeks); May 28 — **A Fool Such As I/ I Had Your Love Tonight** (5 weeks); 1960: November 6 — **It's Now Or Never** (9 weeks); 1961: January 27 — **Are You Lonesome Tonight?** (5 weeks); March 23 — **Wooden Heart** (3 weeks); May 28 — **Surrender** (4 weeks); September 22 — **Wild In The Country** (1 week); Novem-

ber 10 — **His Latest Flame** (3 weeks); 1962: May 18 — **Good Luck Charm** (5 weeks); September 14 — **She's Not You** (3 weeks); December 14 — **Returns To Sender** (2 weeks); 1965: **Crying In The Chapel** (2 weeks). And the way Elvis is going, it won't be the last time he is top of the NME Chart. Congratulations to the King for consistency! — ANDY GRAY

As 'Saved By The Bell' reaches No. 19

HAPPY ROBIN NOT GLOATING OVER THE BEE GEES MISS

ON the same day last week as the Bee Gees' "Tomorrow Tomorrow" slipped under after yo-yoing in an uninspiring manner on the bottom runs, Robin Gibb's "Saved By The Bell" crept into last week's chart to give the ex-Bee Gee his first solo success.

Robin was, not surprisingly, elated but not in a gloating mood when we talked on Friday between promotional jetting around Europe. "I am absolutely thrilled about it," said Robin, looking much healthier and happier these days with recently-acquired shortened hair and newly-acquired freedom. "I always expected it to go in though I thought it would either do it very quickly or I would be in for a long wait. But I always had the confidence in it."

Ironic
I mentioned the irony of his single's entry coinciding with Tomorrow Tomorrow's demise. "Yes," he agreed. "It is a bit of an irony but I don't think it has anything to do with the clammy hand of fate or anything. It is just a coincidence." Robin had told me a few weeks back that he felt his departure wouldn't harm the group, and even in the light of current circumstances, he still holds that opinion. How does he think about everything has been such an anti-climax, he argued. "Because although the public isn't sure if I've left or not, they don't know whether I sing

on the Bee Gees' record, and also they can't tell the difference. In the same way my single could be a Bee Gees' record from the sound, and I could have recorded it independently with them. People don't know; they haven't realised yet that I've left." It would seem that the great Bee Gees' Will-He-Or-Won-He Saga has been replaced by an even more confusing **Has-He-Or-Hasn't-He Mystery**, which no doubt derives from the joint statement issued by the conflicting parties that though he'd left Robin would still work with the group on mutually acceptable projects. The key word is mutual.

"Don't forget Barry has said he will never work with Robin again," says Robin's manager Chris Hutchins. "I have left the Bee Gees," said Robin emphatically. "There won't on any account be any get together with them again. I don't regret leaving and I don't think they will miss me."

The only thing I do regret is that we couldn't have come to a compatible settlement at the beginning when I first left. He added suddenly: "As far as the Bee Gees are concerned I think their next single will be an immense success. He'd heard it then? "No, but I know their writing. Like 'Jumbo.' 'Tomorrow, Tomorrow' was just one of those records

By NICK LOGAN

and the next one will be big. Yes I would regard it as another 'Jumbo.' "Actually I like 'Tomorrow Tomorrow' although it is not my kind of material. "I would not call it a failure; just a black spot. We...," continued Robin, no doubt finding the habit hard to break. "We have had failures before but they weren't really failures. The Bee Gees don't have to depend on chart records. But the next will probably go straight into the Top Ten."

Defence

A spirited defence, yet the rift between the brothers has not yet completely healed and although Robin says "there is no reason why we can not get along socially" the fact is that they don't see each other like they used to. "I haven't heard from them for a long time," said Robin. "The reason we didn't talk during the split business was because my lawyers advised me not to make contact."

"The first time I met Maurice after that was at the NME Pop Concert in May and we were very friendly and chatty, he asked me if I was coming back and I said no. That was that as far as he was concerned. "I just could not take the Bee Gees any more. Everyone has a point in his life when everything about them gets confusing. I felt like a prisoner, like I was in a whirlpool. "We used to be very compatible on everything and then we started to clash. "I stayed on the same level. I'm not saying they became big-headed but I found the simple things we used to talk about were not happening. In Australia we used to work till four in the morning for usually \$6. Barry had it; we got the cash. "On the ship over here we were going to try and become the biggest group in the world. "Success changes quite a lot of people and I think it left me alone in the Bee Gees. Where it did change others, maybe unfortunately, it didn't change me. "There became this false aura in the recording studios where they were more publicly conscious than work conscious. I found myself working by myself for half the time. It turned slowly to hatred after a while because they didn't



ROBIN GIBB pictured recently rehearsing on the stage of the London Palladium in readiness for his nationwide concert tour planned for later in the year.

care if I was interested in the work or not. "Their heart wasn't in their work, but it is now, because I have left." Robin denied that the split had anything to do with his wanting more credit for Bee Gees' work, but said at a later point in the interview: "Maurice and I were neglected publicly wise. It had been all Barry, What were Maurice and Colin and I — just Barry's backing group! When I left they thought I was being selfish and wanted all the credit but it was the group I was thinking of. That, however, is all behind Robin today and he is now working with enthusiasm and vigour to make his solo career a success. An LP is almost finished for release early August — "One track uses a 206-

piece orchestra and a 50-piece choir" — and worldwide concert tours are lined up. Robin had been rehearsing that week and I asked him how he felt about being alone on stage. "The feeling that you are all alone is there," he answered. "But that is countered by a feeling that the group is still there with me. "However, I have all the confidence I need and have no worries, apart from any professional's worries." When I pressed the point, he countered: "I do know my business and I have all the confidence in the world. "I regard myself as an artist and a musician and if I cannot do what I'm paid to then I have no right being where I am."

EMI ARE GETTIN' IT ALL TOGETHER

THE MOVE

(A 'Straight Ahead' Production)
Curly
Regal Zonophone RZ3021



MARVIN GAYE

Too Busy Thinking About My Baby
Tamla Motown TMG705



WALLACE COLLECTION

Fly Me To The Earth
Parlophone R5793



EDDIE FLOYD

Don't Tell Your Mama (with the vocal team)
Stax STAX125



CLIFF BENNETT

Memphis Streets
Parlophone R5792



THE ORANGE BICYCLE

Tonight I'll Be Staying Here With You
Parlophone R5789



MIGHTY JOE YOUNG

Why Don't You Follow Me
Parlophone R5794



QUICKSILVER MESSENGER SERVICE
Happy Trails
Capitol E-T/E-ST120



DIANA ROSS & THE SUPREMES AND THE TEMPTATIONS
T.C.B. (Takin' Care Of Business)
Tamla Motown TML/STML1110

TOP SINGLES REVIEWED BY DEREK JOHNSON

Wilson socks it to you

WILSON PICKETT: Hey Joe (Atlantic). If you think this is a sort of answer record to "Hey Jude" you're mistaken. The similarity in title is purely coincidental. Actually, this was previously recorded by folk artist Tim Rose — and here, Wilson Pickett adapts it to his own fervent soul style. Lyrically, it's a dramatic tale of a would-be killer — and Wilson delivers it with fire and verve, as he blues-shouts and screams his way through the gripping saga. Like so many Atlantic recordings, the real punch and drive lies in the electrifying backing of scorching brass, thumping great beat, organ and a strident solo guitar. A disc that socks it to you in no uncertain terms — and, whilst the material may not be as familiar as his "Hey Jude" hit, the performance is strong enough to gain recognition.

UPDATED FLEETWOOD

FLEETWOOD MAC: Heyed Your Love So Bad (Blue Horizon). DON'T be misled into thinking that this is Mac's follow-up to "Man Of The World". It was recorded about a year ago for the group's former label — it is, of course, now with Immediate. It's a classic blues instrumental written by the near-legendary Little Willie John — very slow and poignant, and movingly rendered by Peter Green. There's also some superb organ and guitar work. Surprisingly, Mac has been augmented by six violins and four saxes on this track — and on the surface, this might seem superfluous, but they blend into the scoring with taste and subtlety. Also available is an up-beat swinger, written and sung by that superb exponent of the blues, OTIS SPANAN, titled "Walkin'". And it's made all the better by a supercharged driving Fleetwood Mac backing. Also on Blue Horizon.



The MOVE pictured having fun in NMF photographer Stuart Richman's studios (1 to r) ROY WOOD, CARL WAYNE, RICK PRICE and BEV BEVAN.

Marvin adds extra to Tamla recipe

WALLACE COLLECTION: Fly Me To The Earth (Parlophone). The blurb says this is released to coincide with the moon shot, though I must say the connection is very nebulous. Apart from this, it's a fascinating item by Belgium's Wallace Collection, a group which employs many classical influences in its music — but, happily, not to the detriment of the beat. The colourful, polyphonic lyric holds the interest throughout, and the backing is full of contrasting moods and changing effects. Possibly too complex for the Chart.

OTIS CLAY: Baby Jane (Atlantic). It's a good week for soul — and it's topped by this explosive, vibrant and positively spine-tling performance. Otis Clay is one of the most dynamic soul artists in the business, and he puts out all the stops in this frantic up-beat routine. The song itself doesn't add up to much, even though it's credited to six different composers. But Otis' performance will leave you tingling.

JACKIE EDWARDS: Too Experienced (Direction). The man who wrote a couple of chart-toppers for Spencer Davis pops up on disc — with a number he didn't pen himself. This harks back to the exotic rhythms of Jackie Edwards' native Jamaica. Not really blue beat — it's too polished for that. More in the rocksteady idiom, it's an attractive rhythmic ballad, with an orchestral backing and girl group. Smooth, easy listening.

MARVIN GAYE: *Too Busy Thinking About My Baby (Tamla Motown). ALL the familiar ingredients are faithfully blended in this tried-and-trusted recipe... the heavily accented beat, dancing strings, swirling organ, background brass and chirping girls. But there's something extra, too... a slight hint of Latin-Americana in the rhythm; a catchy and repetitive chorus with a compelling sing-along quality; and Marvin Gaye's unique flair for deriving the utmost

* TIPPED FOR CHARTS † CHART POSSIBLE

STEVE LAWRENCE: I've Got My Eyes On You (RCA). This is a composition by Les Reed and Jackie Ray, treated in big beat-ballad style. Steve Lawrence — who, I always think, sounds incredibly like Andy Williams — gives his usually flawlessly impeccable performance. And he's framed in an enveloping backing of soaring strings, blaring brass and rattling tambourine. A litting melodic number that receives a glossy, highly polished performance — both vocally and instrumentally. If anything, a shade too glossy.

SINCE The Move rejected psychedelia in favour of more commercial sounds, they can do little wrong in goodness: straight-forward pop. It's gay and light-hearted, with an infectious toe-tapping bounce beat, a catchy chorus in which everyone can join, and even a la-la phrase. Written by Roy Wood, it's the group's first single

MOVE: *Curly (Regal Zonophone). Since the Move rejected psychedelia in favour of more commercial sounds, they can do little wrong in the hit parade. This latest offering

since "Blackberry Way" at the beginning of the year — and although the tune isn't as instantly appealing as that smash hit, it's still easy to assimilate and fairly quick to register. Has a story-in-song lyric, coupled with the ear-catching gimmick of a piping lute obbligato (or is it a plectrum whistler?). Looks like another sure-fire hit for the Move.

J. VINCENT EDWARD: I Run To The Sun (CBS). An epic-like production of a song that's set in the year 1987. J. Vincent Edward (better-known as Vince Edwards from the musical "Hair") has a raw quality to his voice, coupled with a powerful projection that's well suited to the majestic, almost ethereal, nature of the song. The melody is flowing and haunting, and the stringy backing is glowingly beautiful. I like this record very much indeed, and, given sufficient plugs, it could go places.



J. VINCENT EDWARD, one of the stars of the London musical "Hair", whose latest record is reviewed above.

CLARENCE CARTER: The Feeling Is Right (Atlantic). The throaty-voiced Clarence Carter impassionately expounding the romantic lyric of this blues ballad, backed by clipped brass, guitars and a slow jark beat. A pretty good example of intense soul singing, set to a funky backing. Unfortunately the material doesn't have much substance, but Carter's styling is ample compensation.

RAY STEVENS: Along Came (Monument). Originally a hit for the Coasters, Lenny Stollar number is revived big-band swinger by the versatile Stevens. There's a strong content, too, with a couple of named supporting characters supplying dialogue. Thoroughly entertaining — a mendable blend of beat and humour. But I could have done without the dub-in laughter. Flip is the tort's "Yakety Yak".

CLIFF BENNETT: Memphis (Parlophone). To my mind, Cliff Bennett's always played an exceptionally standard, but he never seems to do the chart placings he deserves. It is rather more subdued than most of his records, largely because he is now paired company with the Rousers, and is here featured only as four-piece group — in an organ instrumental.

GLASS MENAGERIE: Do My Mysel (Polydor). Glass Menagerie's fame has been restricted largely to the circuit, and the group is sadly underrated by the masses. I'm sure won't be long before the quartet do a big hit — though this may be the disc to do it.

PETER GORDENO: Everybody Knows (Decca). This is the song with which Gordeno fared so well at the Antibes Festival. It's not the Mason number with which the Clark Five entered the Chart, but a brand new ballad. Has a litting flavour, with mandoline effects enhancing the Riviera atmosphere. It's into a big-belt sing-along reminiscent of several of English hits. Enjoyable!

DAVID BOWIE and what the papers say

David is a talented young man who has written many fine songs... This Bee Gees piece of music and poetry is beautifully written, sung and performed... it could be a hit and escalate Bowie to the top. Chris Welch, M.M.

I have a bet on in the office that this is going to be a huge hit—and knock everyone senseless. Penny Valentine, D.&M.E.

Space Oddity

PHILIPS BF 1801

WORTH HEARING

A punchy ballad with a solid beat and rasping brass. "Take A Little Walk" makes a fine, fun, personality showcase for Davon Lass Steve Lewis. Excitement galore in the Olympics' pie-driving. Baby Do The Philly Dog (Action), which will impress even those who don't like Lena Martell emblem the romantic rock-ballad "It's Another World" (Decca) with sensuality and warmth, aided by a lush stringy backing and choir. The haunting bossa nova "On Days Like These, Already waxed vocally by Matt Monro, is litingly performed by Dot pianist Anita Kerr. The McKenna-Mendelson Mainline is a four-piece Canadian group that emanates a funky underground sound in the naggingly insistent "Better Watch Out" (Liberty). Like an up-dated Teatar, the highly topical "Destination Moon" (Lontana) by the Ray McVay Orchestra has driving beat and assorted cosmic effects galore. A fat rocking number with an infectious catch line, "Big Birth" was penned by the Howard-Bleikley team, and the full sound of MCA's group Windmill is more satisfying than the solo effort by Richard Fox on CBS. Knight in White Armour is an absorbing story-song, appealingly handled by RCA's Miki, who benefits from a colourful and imaginative scoring.

Next week: BEACH BOYS

(BLUE BEAT RECORD OF THE YEAR 1969)

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La Bamba BF 1797

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DON'T FORGET ABOUT ME MM627

TONY RONALD

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The Isley Brothers

IT'S YOUR THING MM621

Crazy Elephant

Gimme Gimme Good Lovin' MM609

MAJOR MINOR RECORDS
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NME TOP 30

(Week ending Wednesday, July 16th, 1969)

LAST WEEK	THIS WEEK	ARTIST	RECORD	WEEKS IN CHART	PEAK POSITION
2	1	IN THE GHETTO.....	Elvis Presley (RCA)	5	1
1	2	SOMETHING IN THE AIR.....	Thunderclap Newman (Track)	5	1
15	3	HONKY TONK WOMEN.....	Rolling Stones (Decca)	2	3
6	4	HELLO SUSIE.....	Amen Corner (Immediate)	4	4
3	5	A WAY OF LIFE.....	Family Dogg (Bell)	6	3
6	6	BREAK AWAY.....	Beach Boys (Capitol)	5	6
22	7	GIVE PEACE A CHANCE.....	Plastic Ono Band (Apple)	2	7
5	8	BALLAD OF JOHN AND YOKO.....	Beatles (Apple)	7	1
19	9	THAT'S THE WAY GOD PLANNED IT.....	Billy Preston (Apple)	2	9
10	10	PROUD MARY.....	Creedence Clearwater Revival (Liberty)	7	8
4	11	LIVING IN THE PAST.....	Jethro Tull (Island)	8	3
18	12	IT MEK.....	Desmond Dekker (Pyramid)	3	12
17	13	BABY MAKE IT SOON.....	Marmalade (CBS)	4	13
8	14	TIME IS TIGHT.....	Booker T. & the M.G.s (Stax)	10	4
11	15	FROZEN ORANGE JUICE.....	Peter Sarstedt (United Artists)	6	11
13	16	GIMME GIMME GOOD LOVIN'.....	Crazy Elephant (Major Minor)	8	12
9	17	OH HAPPY DAY.....	Hawkins Singers (Buddah)	8	2
12	18	LIGHTS OF CINCINNATI.....	Scott Walker (Philips)	5	12
30	19	SAVED BY THE BELL.....	Robin Gibb (Polydor)	2	19
22	20	WHAT IS A MAN.....	Four Tops (Tamla Motown)	5	19
27	21	WET DREAM.....	Max Romeo (Unity)	5	21
14	22	DIZZY.....	Tommy Roe (Stateside)	12	1
16	23	BIG SHIP.....	Cliff Richard (Columbia)	7	8
30	24	CONVERSATIONS.....	Cilla Black (Parlophone)	2	24
25	25	IT'S YOUR THING.....	Isley Brothers (Major Minor)	3	25
26	26	GOODNIGHT MIDNIGHT.....	Clodagh Rodgers (RCA)	1	26
26	27	MAKE ME AN ISLAND.....	Joe Dolan (Pye)	1	26
28	28	WHEN TWO WORLDS COLLIDE.....	Jim Reeves (RCA)	2	28
29	29	GOO GOO BARABAJAGAL.....	Donovan & the Jeff Beck Group (Pye)	1	29
30	30	MY CHERIE AMOIR.....	Stevie Wonder (Tamla Motown)	1	30

Britain's Top 20 LPs

1	1	THIS IS TOM JONES.....	(Decca)	5	1
3	2	ACCORDING TO MY HEART.....	Jim Reeves (RCA)	4	2
2	3	FLAMING STAR.....	Elvis Presley (RCA)	4	2
4	4	MY WAY.....	Frank Sinatra (Reprise)	7	1
6	5	ON THE THRESHOLD OF A DREAM.....	Moody Blues (Deram)	13	1
5	6	NASHVILLE SKYLINE.....	Bob Dylan (CBS)	11	1
7	7	SCOTT WALKER SINGS SONGS FROM HIS TV SERIES.....	(Philips)	3	7
11	8	2001 SPACE ODYSSEY.....	Soundtrack (MGM)	7	4
10	9	LIONEL BART'S OLIVER!.....	Soundtrack (RCA)	14	4
16	10	SOUNDTRACK FROM THE FILM "MORE".....	Pink Floyd (Columbia)	3	10
9	11	HAIR.....	London Cast (Polydor)	24	3
12	12	RAY CONNIF, HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND.....	(CBS)	5	8
13	13	TCB.....	Diana Ross & the Supremes & the Temptations (Tamla Motown)	3	13
14	14	BEST OF CLIFF RICHARD.....	(Columbia)	2	14
20	15	THE WORLD OF VAL DOONICAN.....	(Decca)	27	4
16	16	THE BEATLES.....	(Apple)	23	1
17	17	LED ZEPPELIN.....	(Atlantic)	13	5
18	18	THE BEST OF THE SEEKERS.....	(Columbia)	35	1
15	19	"ELVIS".....	Elvis Presley (RCA)	13	4
20	20	TOMMY.....	Who (Track)	8	4

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Donovan and Jeff Beck Group Barabajagal 7N 17778



Benedict Brown If I Should Take You Back Again 7N 17782



Roy Budd Tijuana Piano 7N 17773

5 YEARS AGO

Top Ten 1964 Week ending July 17

- 1 A HARD DAY'S NIGHT (Beatles) (Parlophone)
- 2 IT'S ALL OVER NOW (Rolling Stones) (Decca)
- 3 HOLD ME (P. J. Proby) (Decca)
- 4 JUST DON'T KNOW WHAT TO DO WITH MYSELF (Dusty Springfield) (Philips)
- 5 I WON'T FORGET YOU (Jim Reeves) (RCA)
- 6 ON THE BEACH (Cliff Richard) (Columbia)
- 7 YOU'RE NO GOOD (Swinging Blue Jeans) (HMV)
- 8 SOMEONE (Brian Auger and the Trinity) (Decca)
- 9 KISSIN' COUSINS (Elvis Presley) (RCA)

10 YEARS AGO

Top Ten 1959 Week ending July 17

- 1 DREAM LOVER (Bobby Darin) (London)
- 2 A TEENAGER IN LOVE (Marty Wilde) (Philips)
- 3 BATTLE OF NEW ORLEANS (Lionie Donegan) (Pye)
- 4 ROULETTE (Russ Conway) (Columbia)
- 5 LIVING DOLL (Cliff Richard) (Columbia)
- 6 PETER GUNN (Diane Eddy) (London)
- 7 PERSONALITY (Anthony Newley) (Decca)
- 8 LIPSTICK ON YOUR COLLAR (Connie Francis) (MGM)
- 9 A FOOL SUCH AS I (Need Your Love Tonight) (Elvis Presley) (RCA)
- 10 I'VE WAITED SO LONG (Anthony Newley) (Decca)

15 YEARS AGO

Top Ten 1954 Week ending July 15

- 1 CARA MIA (David Whitfield) (Decca)
- 2 LITTLE THINGS MEAN A LOT (Kitty Kallen) (Brunswick)
- 3 SECRET LOVE (Doris Day) (Philips)
- 4 IDLE GOSSIP (Perry Como) (HMV)
- 5 WANTED (Al Martino) (Capitol)
- 6 WANTED (Perry Como) (HMV)
- 7 SUCH A NIGHT (Johnnie Ray) (Mercury)
- 8 HAPPY WANDERER (O'Brien) (Parlophone)
- 9 LITTLE SHOEMAKER (Petula Clark) (Polygram)
- 10 ON BAY WINE I GET SO LONELY (Four Knights) (Capitol)

BEST SELLING POP RECORDS IN U.S.

- By courtesy of "Cash, Box"
- Light This (Tuesday, July 15, 1969)
- 1 IN THE YEAR 2525, Zagar & Evans
 - 2 ONE, 2 Dog Night
 - 3 SPINNING WHEEL, Blood, Sweat & Tears
 - 4 GOOD MORNING STARSHINE, Other
 - 5 MARY JULET THEME, Henry Mancini
 - 6 CRYSTAL BLUE PERSUASION, Tommy
 - 7 WHAT DOES IT TAKE, Jr. Walker & the All Stars
 - 8 LOVE ME TONIGHT, Tom Jones
 - 9 COLOUR HIM FATHER, Winans
 - 10 BLACK CHARMS, Checkmates Ltd. with the All Stars
 - 11 BALLAD OF JOHN AND YOKO, Beatles
 - 12 MOTHER POPCORN, James Brown
 - 13 BAY WATER REVIVAL, W.G. Frederick Clear-
 - 14 MY CHERIE AMOUR, Stevie Wonder
 - 15 QUENTIN'S THEME, Charles Randolph
 - 16 BABY LOVE YOU, Andy Kim
 - 17 I TURNED YOU ON, Isley Brothers
 - 18 I CAN SING A RAINBOW LOVE IS BLUE, Dells
 - 19 IN THE GHETTO, Elvin Presley
 - 20 SWEET CAROLINE, The Jeffreys
 - 21 I'LL BE THERE FOR YOU, Joe Jeffrey
 - 22 THE ISRAELITES, Desmond Dekker
 - 23 RUBY DON'T TAKE YOUR LOVE FROM ME, Bobby Robinson
 - 24 DAYS OF SAND & SHOVELS, Bobby Vinton
 - 25 GOOD OLD ROCK 'N ROLL, Cat
 - 26 YESTERDAY, WHEN I WAS YOUNG, Roy Clark
 - 27 LET ME, Paul Revere & Raiders
 - 28 THE GIRL I'LL NEVER KNOW, Frankie
 - 29 I'D WAIT A MILLION YEARS, Grass
 - 30 TUBBY, Marvin Gaye

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TV Bob and Earl with Dusty VAL, HANK, MALCOLM DATES

BOBBIE Gentry and Vince Hill guest in the first edition of BBC-2's "Morecambe And Wise Show" on Sunday, July 27. Malcolm Roberts and the Trio Athens are in the second show on August 10. There are four programmes in the short series, and Kenny Ball's Jazzmen are resident. Bob and Earl are booked for the third edition of BBC-1's new Dusty Springfield series on Monday, September 22, with Danny La Rue set for the following week (23). As previously reported, the first two guests in the series are Spike Milligan (September 8) and the Bee Gees (15). Val Doonican and Terri Stevens appear in BBC-1's "Roy Castle Show" on Saturday, August 2. Already booked for this series are Anita Harris (July 26) and Francoise Hardy (August 9). Terri Stevens is also set for LW-TV's "Set 'Em Up Joe" tomorrow (Saturday), when she is joined by Matt Monro and Hank Marvin. Frankie Vaughan is to star in his own BBC-2 colour special, which will be screened on a Saturday evening in September. Until then, this spot is being filled by a repeat of the "International Cabaret" series, with Nancy Wilson guesting in tomorrow's show (19) and Marion Montgomery on July 26. Sammy Davis Jr. will be interviewed by David Frost in ITV's marathon "Man On The Moon" this Sunday (20). As exclusively reported in last week's NME, the variety show which will alternate with pictures of the moon landing includes Engelbert Humperdinck, Lulu, Cliff Richard and Cilla Black. Orange Bicycle is showcased in BBC-2's "Colour Me Pop" on Saturday, July 26. Pop music is the subject of BBC-2's "Free For All" art series tomorrow (Saturday). Pete Brown and the Battered Ornaments will be performing, and taking part in the discussion are Manfred Mann, Jonathan King, Humphrey Lyttelton and John Peel. Moira Anderson is the latest guest booking for Thames-TV's "Mike And Bernie's Show." She appears on Monday, August 11.

Larry Page sells out!

IT was revealed this week that Larry Page is selling his majority holding in Page One Records to Dick James Music. This latter company already owns the NME, DJM, and it is not yet clear whether Page One will be absorbed by DJM or will continue to function as a separate entity. However, Larry Page is shortly to launch a new label named Penny Forthing, which will also operate as a management company. He has also formed his own publishing company, Page Full Of Hits.

ARETHA, TONY BENNETT, SAMMY DAVIS IN TOM'S SERIES

ARETHA FRANKLIN, Tony Bennett and Sammy Davis are among the star guests already lined up for the next "This is Tom Jones" TV series. They will be appearing during the course of the six shows which are to be filmed in American ABC-TV's studios in Los Angeles, commencing August 11. Other international stars are being finalised for these Hollywood recordings. Tom Jones returns to Britain towards the end of September, and immediately starts work on the remaining 20 shows in the series at ATV's Elstree studios.

BILL HALEY FOR REGEN'S PARK!

ROCK star Bill Haley arrives in Britain with his Comets this weekend for club dates, TV appearances and a free open-air concert in London's Regents Park — similar to those staged in nearby Hyde Park, which starred Blind Faith and the Rolling Stones. His cabaret dates begin next Monday (21) with a week at Stockton Fiesta, doubling Middleburgh Excel Bowl. He then plays Manchester Broadway and Whalley Ace of Spades (July 28 weeks) and Eccles Talk Of The North (August 4 week). Haley's open-air concert will take place in a beautifully landscaped area between Saturday towards the end of August. It is likely that Chuck Berry will come in for a special permission for Haley — who will be arriving in Britain by sea from Amsterdam — to appear on during his visit and he will probably guest in the Simon Day, and David Jacobs series. Those Who Were The Day at No. 1, The Who is rated No. 9 in the Vocal Group category. Tom Jones is second in Glen Campbell in the Top Vocalist division, with Engelbert Humperdinck placed eighth. The Top Female Vocalist section results in the between Aretha Franklin and Dionne Warwick — but these are immediately followed by Mary Hopkin, Petula Clark and Dusty Springfield. Top Album is the original cast recording of "Hair," with "The Beatles" in joint second place with Glen Campbell's "Galveston."

BEATLES' DOUBLE U.S. POLL HONOUR

THE Beatles win two major awards in the 1969 Disc-Jockey Poll conducted by one of America's leading pop papers, Record World. They are voted Top Male Vocal Group, and their "Hey Jude" is named Top Record of the Year. Only other British disc in the Best Record section is Mary Hopkin's "Those Were The Days" at No. 1. The Who is rated No. 9 in the Vocal Group category. Tom Jones is second in Glen Campbell in the Top Vocalist division, with Engelbert Humperdinck placed eighth. The Top Female Vocalist section results in the between Aretha Franklin and Dionne Warwick — but these are immediately followed by Mary Hopkin, Petula Clark and Dusty Springfield. Top Album is the original cast recording of "Hair," with "The Beatles" in joint second place with Glen Campbell's "Galveston."

★ POPLINERS ★

MOODY BLUES have cancelled their projected August tour of America, in order to concentrate on recording sessions in London; the group is now managing itself, with Colin Russel as its agent. By recording artist Linda Berlin as its agent. National Bulgarian Song Festival for best performance by a foreign singer was won by David Bowie, who represents Britain in Malta International Song Festival next week, and in Italy's Premier Internationale del Cantante following week. U.S. folk singers Tom Rush and Dave Van Ronk for two-week British tour, both starting October 2. Alan Down group set for its debut U.S. tour commencing first week of October and lasting ten weeks.

Joseph is also compiling another half-hour show from the promotional clips which the old Manfred Mann group has filmed over the years. Additional material will be shot involving Chapter III, to give a comprehensive survey of Manfred's musical progress since his early days of "Chart Success. When completed, this film will be submitted to British TV companies for their consideration.

Gees' TV special is now a movie

THE Bee Gees are now planning to turn their much-debated TV special "Cucumber Castle" into a full-length feature film. The final script has now been completed and the group is currently working on the musical content. A preliminary estimate shows that the film will last 90 minutes, and will therefore probably be better suited to cinema screening than to TV presentation. The Bee Gees will spend practically the whole of August shooting the film before departing for America at the end of that month.

Dylan here in August?

REPORTS reaching the NME from American sources this week suggest that both Bob Dylan and Blood, Sweat & Tears will be visiting Britain towards the end of next month. At press-time it had not been possible to obtain confirmation of the likelihood of these visits, although it is known that approaches have been made for Dylan to appear at the Isle Of Wight Festival (August 28-31). Canadian group definitely set for an August visit to Britain is Guess Who — it will be flying in for TV promotion, and possibly selected concert. Arriving next week for a brief promotional visit is the Zagor & Evans duo, currently top of the U.S. charts with "In The Year 2525."

STEPPENWOLF



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ROBIN GIBB CONDUCTS 157-PIECE GROUP FOR INSTRUMENTAL

THE solo activities of Robin Gibb — whose debut single "Saved By The Bell" No. 19 in this week's NME Chart — took a new turn this week, when he became an orchestral conductor! Tonight (Friday), he is fronting a 97-piece orchestra and choir in a recording of his latest composition "To Heaven And Back" which was by the Apollo 11 moon-shot. It is an entirely instrumental arrangement, with being used for "astral effects." The single will be billed as by the Robin Gibb Orchestra, and it will be rush-released as soon as possible by Polydor.

Manfred to play September concerts with Chapter III

MANFRED MANN CHAPTER III — the new group which has emerged following the disbandment of the old Manfred outfit — is to play its first string of major concert dates in September. These are being set up by impresario Harold Davison, with whom the group this week signed an agency contract. Its debut LP will be released to coincide with the tour. Manager David Joseph announced that one of the group's September concerts will be filmed by the Australian TV company, Jardis. This will be a 26-minute colour special, which will then be used for world-wide promotion. Joseph is also compiling another half-hour show from the promotional clips which the old Manfred Mann group has filmed over the years. Additional material will be shot involving Chapter III, to give a comprehensive survey of Manfred's musical progress since his early days of "Chart Success. When completed, this film will be submitted to British TV companies for their consideration.

LENNON BACK IN ACT

THE Beatles — including John Lennon, now almost fully recovered from his recent car accident — will return to the recording studio within the next few days to complete work on the second forthcoming album. As previously forecast in the NME, the first of these is now likely to be released in August or September. The further tracks will be issued as a soundtrack album, to fit in with screening of the group's TV special later in the year. McCartney and Paul McCartney have been working together at London's EMI studios this week, and the long-overdue follow-up to her "Goodbye" is expected to be recorded soon and released early in August.

WHO OPERA TO BE FILMED

Universal Pictures in Hollywood have bought the screen rights to The Who's pop opera "Tommy," currently at No. 20 in the NME LP Chart. The deal was negotiated in America by the group's co-manager Kit Lambert. It has not yet been decided by the company how the story will be treated, or whether the Who will participate in the film in any way.

DUKE ELLINGTON CONCERTS

Duke Ellington's 70th birthday tour has now been finalised. Together with his orchestra, he starts at Bristol Colston Hall (November 25). Manchester Free Trade Hall (26), Birmingham Odeon (27), Wakefield Theatre Club (28), Hammersmith Odeon (29) and Bournemouth Winter Gardens (30). The band will also appear in a major TV special during its visit.

DUSTY TO WAX HERE

Dusty Springfield, who returned from the South of France on Monday evening after filming a TV special there, will record again with a-and-r man Johnny Franz this October. This will be her first Philips session with Franz for almost a year, and a single is expected from the batch of songs to be recorded. Later in October, Dusty returns to the U.S. for further TV appearances.

JOHN WALKER TV SERIES

John Walker has been signed to Mervyn Conn's Carnaby record label. He will next week be cutting tracks for a single and LP, to be issued in September. Walker will be featured in a Granada-TV early-evening series, which begins in October.

Clodagh: Blackpool concert

CLODAGH RODGERS — whose new single "Goodnight" enters the NME Chart at No. 25 this week — is to perform at Blackpool's ABC next month. TV commercials prevented her from accepting summer season offers this year, but will be appearing in these two isolated concerts on August 19 and 20. Clodagh has recorded her first hit "Come Back And Shake Me" to Italian, and she is also cutting promotional radio and TV appearances in Italy during the second week in August. She has also cut a Spanish version of the song, and is scheduled to pay a promotional visit to Argentina in September.

into on this week's

PETER GORDENO, swoon-making smile, has plenty to smile about right now, having recently won the Rose Award at a song in Juan Les Pins. The song is being released as his new single, and the "Everybody knows", a big ballad that everybody certainly be singing along before long. On Decca, the ray is F 12947. BER STEVENS usually his own material, but his new single he's done so loving and come along "Along came Jones" was one of the crazier Lieber-



NME NEWS PIC-STRIP



BARRY GIBB WINS AWARD
Over 5,000 youngsters packed London's Carnaby Street last Saturday for a "Youthquake," promoted by Radio Luxembourg. During the event, Ben Gee Barry Gibb received an award as Britain's best-dressed pop star, and he is seen on the left collecting it from actress Tai Chin.

SCAFFOLD: NEW STAGE ACT
Scaffold (right) has prepared a completely new stage act titled "Zones," described as "an integrated show with music." It will be launched at Liverpool Everyman for two weeks from August 4, followed by a fortnight at Edinburgh's George Square Theatre from August 25. Scaffold then plans to take "Zones" on a concert tour of Britain.

DAVE DEE SPLIT SHOCK

AFTER a string of 13 hit records together, Dave Dee is to part company from Dozy, Beaky, Mick and Tich at the end of September — when their existing commitments have been fulfilled. Dave will be branching out as a solo artist, both as actor and singer. The other four members of the group will in future record as "D B M & T," and will henceforth concentrate on a policy of hard rock.

Commenting Dave Dee: "The split is mainly due to a difference in musical policy within the group — it's been on the cards for more than a year." He has already been offered a competing job in a proposed TV series, and this is now being discussed. It is stressed that Dave and the other boys remain on the best of terms.

MARIANNE FAITHFULL **ROY ORBISON** **JACKIE TRENT** **SULOMUN KING** **HELEN SHAPIRO** **DUDLEY MOORE**



Marianne Faithfull recovered consciousness on Sunday in Sydney Hospital, and is continuing to improve. But her role as Mick Jagger's sister in the film "Ned Kelly" has been taken over by Diane Craig.

Louise seven European countries in October, and visits Australia to open a two-week cabaret season at Sydney Chequers Restaurant on September 18. Before returning home, they also play a further one-week cabaret engagement in Melbourne.

and Tony Hatch fly to Australia to open a two-week cabaret season at Sydney Chequers Restaurant on September 18. Before returning home, they also play a further one-week cabaret engagement in Melbourne.

has signed a long-term agency deal with Danny Briess's Kennedy Street "Em Us Joe" (Saturday, August 22) and is to star in the American musical comedy "Play It Again, Sam" which opens a provincial tour in Cambridge on August 25. It is planned to pre-record the show in London's West End in the autumn.

TREMELOS, MARMS & MOVE WILL TOUR AUSTRALIA TOGETHER

Hollies pen new single for Marmalade

The Tremeloes, the Marmalade and the Move are likely to co-star in a two-week Australian package tour in December. Marmalade is almost certain to undertake its long-delayed debut tour of America in November — it would play ten days in Canada, prior to crossing into the United States on November 18 for a three-week coast-to-coast schedule of college dates. The Tremeloes' projected Canadian tour is now confirmed, and the group has a new "live album set for release.

CHUCK BERRY IS BANNED!

Foundations to miss Albert Hall

THE Foundations-Chuck Berry package tour will not now play London's Royal Albert Hall on September 29, because Berry has been banned from appearing at this venue. Previously the Albert Hall authorities had banned Bill Haley, when it was hoped to feature as a guest attraction on this date. The ban is probably the result of audience trouble when the U.S. singer appeared there two weeks ago in the Pop Proms. A letter from the Albert Hall management to promoter Jim Dawson states: "We regret we cannot accept Chuck Berry's booking or indeed that of any other rock 'n' roll artist."

HENDRIX, WHO TOP U.S. FAIR

JIMI HENDRIX and the Who are among the 17 top attractions which have already been lined up for one of this year's most important festivals — the three-day Woodstock Music and Art Fair in up-state New York, opening August 15. Other British attractions in the event include the Incredible String Band and Joe Cocker and the Grass Band.

NEW NIRVANA DISC DEAL & DATES WITH MOODIES

The Nirvana duo has left Island Records because of differences in musical policy. It will now be Pop for war representation by Mel Collins and Mike Hurst of Active Management, and its discs will be issued in America by Metromedia and in Britain by Pye-International. Nirvana's "Black Power" LP is nearing completion and will be issued in September, in conjunction with a new single. The duo flies to Denmark this Sunday for four concerts with the Moody Blues.

A song written specially for the Marmalade by the Hollies may be the group's follow-up to "Baby Make It Soon," which climbs to No. 13 in this week's NME Chart. Marmalade was this week recording the number, which is titled "Maureen."

The Tremeloes are now confirmed for a five-week Canadian tour, starting early September. The group will also tour Ireland for the first two weeks of August, although this visit will be interrupted for an appearance in a pop concert at Edinburgh's Hibernian F.C. ground. This will be part of the International Youth Festival of the Arts (August 6-16) in which the Marmalade and Bill Haley are also taking part.

An album recorded recently at Middlesex Showboat, titled "Tremeloes Live In Cabaret," is set for August release by CBS. As reported last week the group visits Spain for four days from August 15.

AS already announced, the Move tours America from September 17 to October 9, with the possibility of a two-week extension.

FREDDIE IN LONDON PANTO

Freddie and the Dreamers have been signed to star in the pantomime "Cinderella" at London's Golders Green Odeon this Christmas. Freddie will play Buttons and the Dreamers will also have acting roles.

MAC'S MANAGER CUTS DISC

Clifford Davis, manager of Fleetwood Mac, has himself recorded a track from the group's forthcoming album "Bread And Honey" titled "Before The Beginning," and penned by Peter Green. It will be issued by immediate — the label with which Mac has now signed — although no release date has yet been announced.

Foundations, Hawkins singles

JOHNNY NASH DOES A PLASTIC ONO

THE Edwin Hawkins Singers' follow-up to "Oh Happy Day" is released next month. The Foundations' new disc is their first to be composed and produced by themselves. Johnny Nash follows in the footsteps of the Plastic Ono Band with a song calling for world peace. A single from the debut album by Crosby, Stills and Nash is issued next week. Also scheduled are releases by Jeannie C. Riley and Lou Christie. Two Frank Sinatra albums are planned for the autumn, and a release date for the long-awaited "Johnny Cash At San Quentin" LP has now been announced.

"Ain't It Like Him" is the title of the new disc by the Edwin Hawkins Singers, to be issued by Buddah on August 15. It was penned by Hawkins. The Foundations' new single comes out on Pye on August 1. It is their first since splitting from

producer Tony Macaulay and taking over their own record production. Titled "Born To Live, Born To Die," it presents the group in a completely new style.

The next Johnny Nash single expounds the theme of world peace, and is called "Love And Peace." It will be issued on August 29 by Major Minor, who plan to send promotion copies to every MP.

The Crosby, Stills and Nash single "Marrakech Express" is released by Atlantic next Friday (25). But the same day are Jeannie C. Riley's "The Rib" (Atlantic) and the CBS album "Johnny Cash at San Quentin."

Scheduled for August 1 release are Lou Christie's "I'm Gonna Make You Mine" (Buddah) and the Chambers Brothers' "Wake Up" (Direction). Frank Sinatra sings the songs of Rod McKuen in his album "A Man Alone" to be issued by Reprise in September. Two months later, the same label releases "The Sinatra Family Christmas Album."

EDDY ARNOLD CONCERT WITH HUGO MONTENEGRO

LEADING American country artist Eddy Arnold is set for his first-ever concert in Britain. The singer — who was once managed by Colonel Tom Parker — will co-star with orchestra leader Hugo Montenegro at London's Royal Albert Hall on Friday, September 19. Eddy will be accompanied by a large orchestra of British musicians, which Hugo will also conduct for the first half of the show.

Montenegro — who topped the NME Chart last November with his instrumental version of "The Good, the Bad and the Ugly" — will be paying his first visit to this country.

RCA-Victor, whom both artists are contracted, will probably record the concert for release as a live LP. Discussions are also taking place with a view to the concert—arranged by David Apper of AMA—being filmed for television.

releases from Decca



songs. Ray obviously had a great time cutting this, and by the time Jones actually arrives at the scene of the disaster, everyone is falling about with laughter anyway. This is on Monument MON 1037.

THE JOHNNY FLYNN SHOWBAND will bring tears to many a patriot eye with their version of the traditional Irish song, 'The dying rebel' on Emerald MD 1129. Keep informed.

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Burt's LP is tops

BURT BACHARACH: MAKE IT EASY ON YOURSELF (A&M mono and stereo AML 938; 37s 5d).

BURT BACHARACH is one of the foremost composers of the age and all even numbers on this first-class album are his own. Reviewers usually listen to snatches of each track on an album, in this case I just had to hear each one right the way through. It's that good.

The unexpectedness of the changes and the melodies are very appealing. The arrangements are superb and the carefully assembled musicians and singers are leaders in their respective fields. When a man can consistently come up with songs of such a high standard is amazing and it would be unfair to single out any one or two tracks as better than the others as each is different and as good in its own way. From the opener Promises, Promises, through to the closer, This Guy's In Love With You, all is quality and taste.

Unlike many composers-arrangers-conductors, Burt is not afraid to experiment and he has chosen to use the ocarina, flugelhorn, marimba and baritone saxophone to add to the overall effect of the orchestra. On the Walker Brothers' odd hit Make It Easy On Yourself, Burt sings himself with an odd wavery tone. If this LP isn't a hit my name isn't Horst Jankowski. RG.

Other titles: I'll Never Fall In Love Again, Knowing When To Leave, Any Day Now, Wanting You, Whoever You Are I Love You, Do You Know The Man Who Lives On Pacific Coast Highway, She's Gone Away.

THE AQUARIUS: HAIR (Marble Arch mono and stereo MAL 115s, 14s 6d).

Don't know anything about this group. It may have been formed just to make this album which doesn't do anything to improve on the many other variations of songs from the smash musical. Only ten of the show's numbers are represented and not one of them is really worthy of praise.

The whole thing's a bit of a waste of time, but in case you're interested the titles are Aquarius, Donna, Frank Wills, Good Morning Starshine, Ain't Got No Hair, Where Do I Go, Easy To Be Hard, Air, Let The Sun Shine In. RG.

"Can Heironymus Merkin ever forget Mercy Humpe and find True Happiness?"

... must surely be the first X certificate musical

Amazingly stimulating

... a whopping piece of non-family entertainment ... wicked and witty

It does display more nudity per foot of celluloid than I have ever seen in a feature film

OH LONDON! WILL THERE BE A STORM OVER THIS

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Continuum Performances Daily 2.30, 5.10, 8.00 pm
Sundays 4.45, 7.30 pm. Late Show Saturdays at 11.30 pm

SLY'S DISTORT EXPERIMENT

STAND! SLY AND THE FAMILY STONE (CBS 63655, stereo only, 37s 6d).

HERE is the hard rock vocal which weaves not only exciting instrumental patterns but vocal ones as well, between lead vocalist Sly Stone and the girls Rose and Cynthia, who surround him.

One of the numbers, done with a mock "threatening-voiced" sort of distortion is what it sounds like, I'm Don't Call Me Nigger, Whitey, which brings the race-relations out into the open. It goes on for almost six minutes, and has some fascinating instrumental passages to it.

But the longest track of the eight here is Sex Machine, which goes almost 14 minutes. This is another essay in ever-more-intense distorted sounds, which are most effective! More orthodox is Everyday People. But full marks for improvisation and experimentation. AE.

Other titles: Stand, I Want To Take You Higher, Somebody's Watching You, Sing A Simple Song, You Can Make It If You Try.

SUMMER CHARTBUSTERS (Marble Arch. MAL 1148; 14s 6d) offers a dozen songs in the charts this summer, all imitated from the originals by nameless artists. Included are Dirty Tracks Of My Tears, and Harlem Shuffle.

LONGIE DONEGAN

MEMPHIS GOLD (Atco, 228023 stereo play mono; 37s 6d).

Twelve rocking-blues tracks featuring Otis Redding on three of them, with I've Been Loving You Too Long, Can't Get No Satisfaction, and My Lover's Prayer. Sam and Dave also contribute two scorching tracks — Hold On I'm Coming, and You Don't Know Like I Know. Five more Atco acts contribute tracks. AE.

Other artists and titles: Carla Thomas (Let Me Be Good To You, No Time To Lose), Mad Lads (I Want Someone, Don't Have To Shop Around), Mar-Kays (Philly Dog), Rufus Thomas (Walking The Dog), Booker T and MGs (Boat-leg).

From YOU to US

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

Enterprising

SORTING out my rubbish at the weekend I came across a programme for the night which they used to hold on Sundays at the Saville Theatre in London. What a marvellous idea that was.

There are people who don't like the idea of standing at the Saville, being justified by beebopping youths or beery mods while trying to

LP TOKEN WINNER

appreciate their favourite groups, and in the Saville we had a place where the serious listener could sit back in comfort and enjoy the cream of pop talent.

Suddenly it all stopped. Can't some enterprising promoter bring back these joyous nights at the Saville, or if that is not available, some other theatre? — DAVE ANDREWS, Ealing, London.

When I read in the newspaper of Brian Jones' death I was so unhappy because I lost a friend, although I have never seen him. Brian is dead, but when I take out pictures of the old Stones and put "Let's Spend The Night Together" on them, I feel like I'm back. The player, he will again be here in my home. Brian will remain to live in our hearts. MIRO KRIVIC, Vlade Bagata 10, Split, Yugoslavia.

The Free concerts in Hyde Park are a great idea for those who have to work all day on Saturdays. I'm being one of those people, wonder if it is possible to hold these concerts on Sundays when almost everyone has the day off. JO GRANT, West Hampstead.

Since the great reshuffle at Apple they seem to have gone from strength to strength, having three records in the chart this week. Perhaps now it will become the dominating force in popular music that it was always intended to be. JULIE HICKCOX, Hampstead N.W.3.

POP POLITICS Englebert Humperdinck's won the election. So Stones defeated to the Eastern section. With "Top Of The Pops" instead of to lose.

Just and Yoko have restored world peace. Even Vietnam is shortly to cease. What a pity all this may never come true. Cause, if it did, it would make Harold blue! ANNE EYRE, Ashford, Kent.

NOTHING DUFF FROM LONNIE

LONGIE DONEGAN: LONNIE RIDES AGAIN (Marble Arch mono MAL 1153; 14s 6d)

IT'S been too long since Lonnie was in the charts, but judging by what I've heard on the radio of late, there seems to be a revival of interest in the skiffle king.

This cheap price album contains new recordings of well-known songs, many of them associated with Lonnie as a group. Miss Otis Regrets is a favourite of mine and a complete contrast to the opener, Fancy Talking Tinker.

Though he's calmed down a bit since the days of Rock Island Line and Gambling Man, there's still a lot of Lonnie's subdued excitement evident and he comes over best in this vein on the spiritual Gyardland, the evergreen John Hardy which rips along and The Gold Rush is Over.

There's a slice of humour in most of the tracks, a lot of goodness and not one duff number. RG. Other titles: Jimmie Brown The Newsway, Mr. Froggy, Take This Hammer, You Pass Me By, Talking Guitar Blues, The House Of The Rising Sun and San Miguel.

MIKI & GRIFF: LITTLE BITTY TEAR (Marble Arch, MAL 1151; 14s 6d) is a reissue of those tuneful British country singers, who made the title tune a big single hit a time back. They add 11 more songs, including Rockin' Alone. It's My Way and Hold Back Tomorrow.

Listen

DON'T forget Procol Harum, or have your rubbish-buying readers forgotten that it was Procol, not Marmalade, or Dave Dee, who won the Noveletto Oscar for the Best Disc of 1967?

And before you all start raving about the Harum's latest LP listen to Bright New Procolbum. "Shine On Brightly" — now THAT deserves to get into the charts.

Now that Procol have at last returned home from America some sanity may also return to our charts. STEPHEN IRVINE, Finaghy, Belfast, Northern Ireland.



QUINCY JONES: THE ITALIAN JOB (Paramount mono and stereo PFL 28; 37s 5d).

FORCED by the summer rain to take refuge into a cinema, I found myself watching Michael Caine's "The Italian Job".

It turned out to be a semi-serious film which was let down by a lot of the attempted humour but lifted by the excellent music of Quincy Jones, and Matt Monro singing On Days Like These in Italian and English.

Film theme albums don't often become big sellers, some do, though, and this one could be one of the few. The gentle rhythms contrasted with the lighthearted melodies make a nice combination. RG.

ROMANTIC JACK JONES

JACK JONES LOVE STORY (RCA, stereo play mono SF8009; 37s 6d). A softly sung set of slow, romantic numbers, essentially sung by one of America's best ballad singers. He is backed by a full-blooded orchestra of strings, conducted by arranger Pat Williams. Favourite of this writer, from 11 good tracks, arc Linda. Lost in the Stars and But I Loved You. AE.

Other titles: L.A. Breakdown (And Take Me In), Round Midnight, Since I Fell For You, You've Changed, Goodbye, Love Story, I Think It's Going To Rain Today, My Man's Gone Now, But I Loved You.

HERB ALPERT & TIJUANA BRASS: WARM (A&M Records, stereo AML5 937; 37s 5d).

This exciting, brass-accented combination gets better all the time. Herb sings on this LP with great sensitivity such songs as Without Her and To Wait For Love, and plays with his clear crispness on trumpet, warm, Marjorie and Sand. The whole band has fun with Oh-La-Di Oh-La-Da, and The Continental gets another outing. Great listening and dancing to. AE. Other titles: Girl, Talk, Zazuera, Pretty World, The Sea is My Sol.

BLUESY ONES

GEORGE SMITH AND THE CHICAGO BLUES BAND: BLUES WITH A FEELING (Liberty mono and stereo LBL and LBS 8218E, 38s 7d). Subtitled "A Tribute to Little Walter", this album comprises 11 tracks associated with the late blues harp player.

Smith sings and plays an exciting and inventive harmonica after the style of Little Walter and is ably assisted by Muddy Waters and his band, with whom both the late bluesman and Smith served for a time. My Babe is probably the best known. Mellow Down Easy, Key To The Highway and Too Late are also included. — N.L.

PEARLS BEFORE SWINE: BALAKAVA (ESP-DISK stereo playable mono STL 5603, 38s 7d). ESP is a New York underground label just acquired by Fontana and this is among the best of a newly released batch, although most of the albums were first issued in the States some time back.

The musicianship of the four-man group with several guest artists, is high although most of the ideas new when this was first recorded have become commonplace among today's progressive groups.

But it's extremely well done and worth hearing. Most tracks were written by guitarist Tom Hopp. Lonnie and Cohen's Suzanne is the exception. — N.L.

FAMOUS JUG BAND: SUNSHINE POSSIBILITIES (Liberty stereo LBS 82263, 38s 7d). A three-man one-girl group which includes Clive Palmer, poet and founder member of the incredible String Band, which should guarantee this an interesting album. Jill's is the lead voice and very sweet and clear and definite. It is. Most of the twelve numbers fall into the folk category and are sad reflective pieces but others reminded me of the Kinks or Kenny Bell. As I said, interesting! — N.L.

THE OPEN MIND (Philips stereo SBL 6078, 38s 7d). Notable for its awful cover which ought to win a prize as one of the worst ever designed. Eleven tracks, all pretty straightforward pop that is not really quite as lets and empty as the cover suggests. A hint of promise, and the performances can't be faulted. — N.L.

A fantastic follow-up to Higher and Higher

Jackie Wilson

... must surely be the first X certificate musical

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BAG 7

mca

UNCLE DESMOND (DEKKER) demonstrates at the ABC (Cinemas) Minors' Club how to do the latest Jamaican dance, the Reggae. It's a simple shoulder, hands, hips and legs dance. From the left, Des shows off some of the movements.



SISTER'S FALL INSIDE DES' IT MEK

AS a change from Which came first, the chicken or the egg? — which came first, the "Israelites" or the "It Mek"?

If you think that just because "It Mek" has only recently entered the charts it was out after "Israelites," you're wrong. It was first released at the beginning of December. In a way, it is the most successful re-release to date.

Desmond invited me to lunch at the White House Hotel to explain what had happened. But first there was the smaller matter of the head waiter who didn't want to let me in because I wasn't wearing a tie. Desmond kindly lent me his black bow while he put on a white one.

"We had to decide which one to put out between 'It Mek' and 'The Israelites,'" Desmond began. "It Mek" was released the first week of December

with a mix for the West Indian market. Then we re-did it for the general market. But "The Israelites" came out and caught on, so the re-titled "It Mek" was held back until just recently. Brass has been added, the voice has been dubbed over and the "B" side, which was originally an instrumental, has been switched.

"It Mek" means... that's why it happened," Desmond explained, slicing away at his steak. "I wrote it about my sister Elaine, who's twelve. She came home from school and our mother gave her something to do, but she wanted to go out and play. I told her to do the job first, then to go out and play, but she didn't hear me and went out with her friend.

"When she saw our mother coming back, she ran to the house, jumped over a wall and fell down. That's what 'it mek' means—that's the reason it happened."

Desmond wrote both his recent hits at about the same time and he puts more songs down every day. "I compose every day to have a lot of material and if my manager says 'You need an LP,' I have enough material for an LP," he told me.

"All the time I move round and see things happen or someone crack a funny joke and I write about it. I write about things that happen in life."

"The flip of 'It Mek' is an everyday thing that everyone in this

world has—problems. I look at it as a little boy. Money is so hard to get and so easy to go. You put it in your pocket and it goes away without saying goodbye.

Though he's been performing with the Aces for seven years, Desmond still gets a touch of the butterflies sometimes.

Most of the time before I go on stage I get that jiving feeling, sometimes not though, but as soon as I get on stage I get a feeling from the kids like I've been drinking!" he said laughing. "I always dance about on stage and the kids dance, too."

"I'm doing the reggae now, it's a Jamaican dance very easy to do, you just move your hips and your shoulders. I'll show you..."

By this time, we had moved to the poising bar and Desmond proceeded to demonstrate the dance while remaining seated. From that angle it looked complicated but he assured me that it's not and pointed out that even little children at Saturday morning film matinees do it with him.

Desmond's chart-topping success was not, it seems, exactly unexpected by him. He told me why. "I had a dream about being away, far away, singing and making a million seller. I told Byron Lee, he's a handealer friend of mine in Jay (Desmond's word for Jamaica), 'I was going to do it and they'd have me kick the bucket if I didn't,'" he said.

All the buckets can have a sigh of relief now.—RICHARD GREEN

WHO'S WHERE

- Week beginning July 18
- ONE NIGHTERS**
- JIMMY RUFFIN:** Hanley Top Rank and Sheffield Shades (18), Dunstable California (19), London Blues (20), Scotch of St James (21)
- MAX ROMEO:** Willendon White Horse (18), Leeds International (19), Crystal Palace Hotel (20), Leytonstone Red Lion (25)
- THUNDERCLAP NEWMAN:** Redcar (18), Nantwich (19), Nantwich Civic Hall (19), Hanley Place (20), Bath Pavilion (21), Barnstaple Queens Hall (24), Devizes Corn Exchange (25)
- KEEF HARTLEY:** London Marquee (18)
- EQUALS:** Sheffield Penthouse (18), Salisbury City Hall (24)
- KINKS:** St Albans City Hall (18), Folestone Leas Cliff Pavilion (19), Weston Pavilion (25)
- WHO:** Birmingham (19), Hastings Pier (20)
- CHICKEN SHACK:** Dunstable California, London Marquee (22)
- AMEN CORNER, DAVE DEE:** South London Guildhall (21)
- CRYSTALS:** Sheffield Penthouse (22), Stockton Fiesta (23)
- CARAVAN:** London Institute of Contemporary Arts (24)
- SHOW/CAZARET**
- CLIFF RICHARD:** Stockport Puccini-Poco (for three days from July 24)
- KEN DODD:** Bournemouth Winter Gardens (for Summer Season from July 29)
- BERNADETTE:** London Quagline's (for one week from July 21)

Britain heads for win at Knokke festival

SAYS ANDY GRAY

THE annual European Cup contest in Belgium for singing teams at Knokke-le-Zoute's swish Casino looks like another victory for Britain.

The contest that helped to launch Engelbert Humperdinck two years ago and before him such stars as Matt Monro, Noel Harrison, Frankie Vaughan, Kathy Kirby, Anita Harris, Gerry Marsden, Marty Wilde, Dave Berry and Roger Whittaker looked like doing good for the five songsters from Britain this year.

I watched them win over France by 293 to 276 votes on the opening night. It was a good team effort, top votes going to the two more experienced vocalists from this country, Elaine Delmar, the sleek coloured singer, and Julie Rogers, lovely-looking, big-voiced favourite, who has enjoyed fame since her "The Wedding" hit five years ago. Elaine, very self-assured and sophisticated, won many fans with "Sneakin' Up On You" and "The Rhythm of Life," which proved a bit of a test for the Francis Bay backing

orchestra, but Elaine kept it going well. Julie showed great poise and assurance as she eased her way through a tuneful, catchy "Suddenly You Love Me" and "Almost Close To You."

Johnny Tudor, the boy who came from "Opportunity Knocks" this year, and who looks a younger Frankie Vaughan, showed that like fellow-Welshman Tom Jones, he can put over saucy, swinging tunes like "Steal A Million Kisses" and "Mama" to win big applause.

From Irish parents, London-based Lee Lynch also proved popular with "Help Yourself" and "Stay Awake," and despite having the unenviable task of opening the entire contest, got the votes that put the British on the way to their win.

Scotland's Bernadette is an artist with a great future. Only 19, she handles a song with the skill and charm of a much more experienced artist. A really good looking girl, she



Heading for victory: Britain's singing team at Knokke, Belgium (l to r) LEE LYNCH, BERNADETTE, JULIE ROGERS, ELAINE DELMAR and JOHNNY TUDOR pictured at the Casino. Lee Lynch won hearts with "The Wind And Youth" (partly sung in excellent French) and, accompanying herself on guitar for a wistful version of the folksy "Try To Remember." Brian Willey, of the BBC and team

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Madeline Bell

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TAL-PIECES
by The Alley Cat

NO. 1 in eight overseas countries: Beatles' "Ballad of John and Yoko" ... "Sunday Mirror's" front page Marianne Faithfull picture strongly criticised by David Jacobs on TV ... Rolling Stones favourites to replace Elvis Presley at chart-top—but Plastic One Band or Amen Corner could also hit No. 1 ...

Personalities at Bruce Forsyth's Talk Of The Town opening included Matt Monro, Ronnie Carroll, Teddy Johnson, Pearl Carr, Joan Turner, Lionel Blair and Sammy Davis on Monday ... Larry Curzon (his agent) says Lulu and her manager Marianne Massey originally responsible for bringing Billy Preston to Britain ... Would Cliff Richard like to see Mick Jagger unfrocked? ... Expect Gordon Mills to announce New York cabaret debut of Engelbert Humperdinck at Americana Hotel ... Is Thunderclap Newman's favourite singer Gale Storm? ... Composition of Gerry Marsden could be retitled by Robert Maxwell ... "Don't Let The Sun Catch You Buying" ... Expect Bernard Delfont to reveal short cabaret season by Sammy Davis at Talk Of The Town ... Dean Martin's son and his group (Dino, Desi and Billy) signed by CBS ... Feathers will fly ... Family Doggs and the Chicken Shack attend same party! ... Merion Ryan (mother of Paul and Barry Ryan) recovering from operation ... Expect Arthur Howes presentation of Temptations new year concerts here ... Who



A quiet backstage game of three-card brag for TOM JONES with his musicians from home. Seated, bass guitarist JOHN ROSTILL and drummer CHRIS SLADE are seen. Tom scored another triumph at Los Angeles' Greek theatre (reports Ann Masses). Demand for tickets, despite 25 percent price increase, surpassed any in theatre's history. His TV series is being re-run, with top LA ratings.

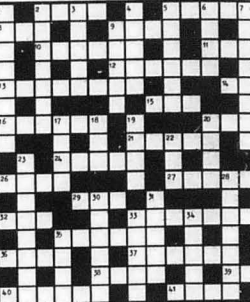
gift to Sunday newspapers ... Maria Cole (widow of Nat "King" Cole) marrying U.S. TV producer Gary Devore ... This week, Ember's Jeff Kruger waxed U.S. singer Polly Elliott in London ... British companies not impressed by special with Temptations ... More exposure for Billy Fury's disc deserved ... His producer Jerry Fuller penned next single for Andy Williams, "Live And Learn" ... NME's Gordon Coxhill thinks very highly of Jimmy Campbell, Liverpool folk singer ... Hits for Tremeles hard to come by ... Petula Clark's next single couples Jackie Trent-Tony Hatch's "Look At Mine" with Leslie Bricusse's "You And I" ... In popularity, Marmalade rising to Amen Corner and Love Affair status ... Good news for rockers: Bill Haley and his Comets arrive on Sunday ... Soul City label issue Billy Preston instrumental LP ... U.S. booking wizard Lee Salamon (of the William Morris agency) visiting London ... Henry Mancini musical score for Charlton Heston's "The Hawaiians" film ... Beautiful song: Quincy Jones' composition with Don Black's lyrics for current Matt Monro single ... With her chat, Cilla Black considerably livened Sun-

day's David Jacobs ITV show ... Surprisingly, Scott Walker's lights have dimmed ... first LP with Lee Hazlewood, "Cowboy And The Lady" ... Producer George Schlatter hopeful of taping Ringo Starr for "Laughlin" ... Chris Hutchins negotiating to present Tommy Steele's "Las Vegas Debut" ... In Las Vegas, Anthony Newley preceded by Petula Clark at Caesar's Palace ... Louis Armstrong's new agent is Oscar Cohen ... U.S. Starday label sued by Glen Campbell for issuing his demonstration discs ... Great Jose Feliciano singing in Gregory Peck's "Mackenna's Gold" film ... Move road manager wears Tremeles sweat shirt ... From South Africa, Kim Bennett cables: "Suggest Beatles' organisation retitled Alley Crumble" ... Improving: David Jacobs' TV series ... Tony Barrow now publicist for Deep Purple and comedian-singer Ray Fell ... At bottom of their contracts, do Blind Faith read the small Braillet? ...

Jay & The Americans
 HUSHABYE
 UP 35026

NME POPWORD
 Compiled by Trevor Parks, Barton Upon Humber, Lincs.

- ACROSS**
 2 Jimmy or Larry
 5 "Show Me" singer (2, 3)
 8 Record Company (Abb.)
 9 "It's My Party" girl
 10 Prestley film
 11 Tina's river is this
 12 Handleader Johnny
 13 Tania quartette (4, 4)
 14 Ask about this type of music?
 15 Feathered ex Busher?
 16 Gentleman Jim
 18 (2, 18 down) C.W. singer
 21 Formerly Patsy Ann now Tricia
 24 Mr. Starkey
 26 Songstress going "thin"?
 27 "Gals to Billie Joe" girl
 29 American recently at No. 1
 32 Bachelor brother
 33 Darts set (anagram)
 35 Mike Rossi has this!
 36 Wife of Johnny Bankworld?
 38 Dave Dee was member of this force
 39 Recent C.W. chart entrant
 39 Third ... Band
 40 "Applesacks hit (4, 2)
 41 Company formed by Brian Epstein
DOWN
 1 Marmalade vocalist
 2 Joe Brown had one of you
 3 Actor Cary
 4 US underground
 5 British underground group
 6 Mr. "Twang"
 7 "Forget Me Not" singer (4, 4)
 9 Mob's fruit
 17 Miss Lynn
 18 The Preacher Man had one
 19 See 20 across
 20 Trumpeter / singer
 22 LP of his songs released by Hollies
 23 Mr. Stirling (5, 25 Cliff Richard) with them
 28 Colin Peterson's group (3, 4)
 30 Colour of Peter's fruit juice
 31 Dave / ... / Williams
 33 Blind Faith type group?
 43 Charlie Chaplin standard
 35 Unearthly music!



Answers Next Week

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Gimmicks in Victoria
 GIMMICKS galore, including a living cinema screen where-by live artists can change places with film characters to good effect, colourful costumes, the lushly precise Tiller Girls hardly lifts the Bachelors Summer Season show at London's Victoria Palace much above a second rate pier show.
 The twice-nightly show runs until November when the Minstrels resume residency and as much as I admired their hard work they appear throughout the show far too often to have any real impact when they do their final thirty minute act.
 On Saturday's opening night they weren't together although I presume they'll all soon be back. Their act was predictable from "I Wouldn't Change You For The World" right through to their encore "I Believe". In between they string most of their hits but include an excellent version of Pitney's "Day and Night" and a simply dreadful "Honour Bound".
 Supporting them is Dick Emery whose material ranges from the sublime to the ridiculous but gets good laughs with even the worst gag. Parrott face Freddie Davies supplies the second comedy spot but coming on cold as he didn't help me raise more than a feeble grin.
 A must for diehard Bachelor fans on a visit to London, but I can't honestly see them winning many new fans on this showing. JIM WELLS

ANSWERS TO LAST WEEK'S POPWORD
ACROSS: 1 Bonetto's; 8 Sugarpie (Desserts); 10 Gene Pitney; 12 Newport; 14 Tusc; 15 Jefferson Airplane; 19 Mare (Italian); 20 Herd; 21 Dec; 23 "My Way"; 24 Sand pipers; 25 Len Barry; 26 Tunes; 28 Patti (Harrison); 28 Olive; 31 "Open"; 33 Animals; 34 Harp; 36 Oliver; 39 Snake; 40 (The Grass); 41 Rose; 42 "Kluge"; 43 Them. **DOWN:** 1 Righteous Brothers; 2 Nina Simone; 3 "Ten Cents 4 Esther; 5 "Sun"; 6 Gaye; 7 Simon; 8 "Gentle On My Mind"; 10 Steve (McQueen); 11 "Windy"; 16 Lee (In The Sun); 17 "By The Time I Get To The Point"; 18 (South) Armstrong; 21 Dale; 22 (Blue) Eyes; 23 "Thunderclap Newman"; 24 "People"; 25 Lesley Gore; 26 Noel Redding; 35 (Diana) Ross; 37 Vee; 38 Boy (Wood); 39 Sex; 40 Ace (Kefford).