HEY BABY 68

BRUCE CHANNEL on Sonet Records 2001 K.P.M., 21 DENMARK STREET, W.C.2 01-836 3856

1968 U.S. Points Table, Aretha Franklin now replaced in top position by Union Gap... Why is it taking Bernard Delfont so long for return by Tom Jones at Talk Of The Town?... Names your Alley Cat expects in Royal Variety Show — Petula Clark, Cliff Richard, Esther and Abi Ofarim, Engelbert Humperdinck and Sacha Distel .

from you to us

Composers Alan Blaikley and Ken Howard deserve praise for consistency of Herd hits—also Dave Dee's group . . . Brilliant Stanley Dorfman production of BBC-2 Bobbie Gentry programmes . . . At closure of Beatles' Apple shop were they

WILLIAM MOTT (Warwickshire):
How can the Lovin' Spoonful be allowed to fade away from the pop scene, especially with the deplorable records that make the Top Three?

Three?
Surely records like "Daydream."
"Younger Girl," 'You Didn't
Have To Be So Nice," "Summer
In The City," "Do You Believe
In Magic," 'Nashville Cats," and
"Did You Ever Have To Make Up
Your Mind?" show a group of a
far greater potential than some
of these 'one-hit wonders?'

went to see a show recently; I was so knocked out with the experience that I feel everyone should know just how good it was. It wasn't just any old show, though

This show featured a certain artiste who gave a thoroughly polished and captivating performance, who sang powerful songs powerfully and gentle songs gently who held his audience skillfully, and left even its most diffident member shouting for more.

The artiste in question was Frank Ifield.

MICK HADDON (Northampton): I doubt if I am the only person who is fed up with reading letters acclaiming the greatness of obscure groups and singers saying that the public should buy their records.

records robably everyone thinks their favourite group should do better, but does it help to say, "So and so are the greatest"? I think not. Therefore, as such letters cannot

make interesting reading, why does Tony Bromley insist on printing them? For that matter what makes the public bother to write them?



"Bonnie And Clyde" disc

Stanley Dorfman production of BBC-2 Bobbie Gentry programmes . . . At closure of Beatles' Apple shop, were they singing Tom Jones' "Help Yourself"?!

Work on second Arthur Brown LP starts this month . Elvis Presley's "Speedway" (co-starring Nancy Sinatra) a second-feature film . New Hollies single overdue.

Would they know Scott McKenzie in San Francisco now? . Wonderful: Petula Clark's TV show with Harry Belafonte last Sunday . —Claimed by composers Mitch Murray and Peter Callander — 100

"Bonnie And Clyde" disc versions .

Having already appeared with Tom Jones, September season with Cliff Richard at London Palladium second by Shadows within six months . . Geoff Morris (after 8 years) leaves Freeddy Bienstock's Karlin Music for MGM Records . . . Drummer Brian Bennett plans to quit Shadows after their autumn Palladium season . .

Harpers Bizarre's next release revives Lennie Donegan's "Battle Of New Orleans" . . Pye's Alexander Butterfield is veteran singer Dick Francis . . One year since Bachelors' last chart entry.

Is Anita Harris dreaming of

Edited by

TONY BROMLEY

LINDA KATTAN (London): I have just read your article in this week's NME (Aug. 3) on the Hyde Park Concert and have an axe to grind.

Scott for d-j's to read news bulle-tins. . . Chart-wise, Des O'Connor is this year's Ken Dodd . Latest release from Norman Vaughan is first in five years . . It mystifies your Alley Cat: Top 30 absence of Petula Clark's latest single . . Is current U.S. Nancy Wilson success dedicated to Jane Asher . . .

A daughter for Vic Damone's wife... In Las Vegas cabaret, Jack Benny plays comedy routine with Matt Monro... Death of Joe Loss' best friend, music publisher Jahn Firman

Your Alley Cat confidently fore-casts new Cream LP will top chart.

How long before Tony Mac-aulay and John Macleod's magic composing touch returns?

Current Richard Harris hit ideal material for Harry Belatonte.

Plans by Radio One chief Robin Scott for d-j's to read news bulle-

James hit suggested for Twiggy, "Bony Bony"...
"Jack Valentine," future Elvis

to grind.

In case you are unaware of the fact Peter Jenner and Andrew King were the good people responsible for organising the whole affair; yet you gave them no credit in your article. How many promoters could you think of who would do this—and get no financial rewards at the end of it all?

They did this for year your reasons. They did this for very good reasons
— they wanted people to enjoy
themselves without having to pay
vast sums of money



write them?
P.S. Just to show I am not all critical, the portraits of Esther and Abi were brilliant!

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THE EQUALS AND A GREAT NEW L.P.

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Planist-singer lvory Joe Hunter, composer and producer of Four Tops' "Yesterday's Dreams"... Trial for Brian Jones on September 25... Both sides of Mireille Mathieu's new single written by Les Reed and Johnny Worth... On TV, Lulu over-exposed. Your Alley Cat confidently forecasts new Crean I P will top chart

no more than sing IN cabaret at London's Talk Of The Town, all Roy Orbison really

Orbison needs do

does is stand there with hair looking like black PVC and as action-packed as our dining room table. But with Orbison, who needs action?

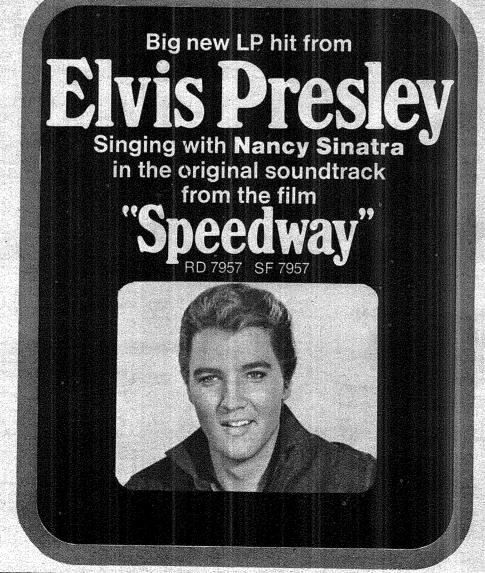
His philosophy seems to be "Here are my hits; I know you'll like 'em," and it pays off. "Only The Lonely," "Crying," "Dream Baby," "In Dreams," "Running Baby," "In Dreams," "Running "Running" of the punchiest of its kind at this venue for some time.

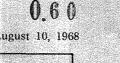
But the fact is that his act is one of the punchiest of its kind at this venue for some time,
"You'll Never Walk Alone" and
"Walk On" weren't too hot, but the rest were full-blooded enough.
Orbison at his wildest consisted of a version of "Land Of A Thousand Dances" sung with hardly a quiver. But there was a good solid backing from the Burt good solid backing from the Burt Rhodes Orchestra.—ALAN SMITH.

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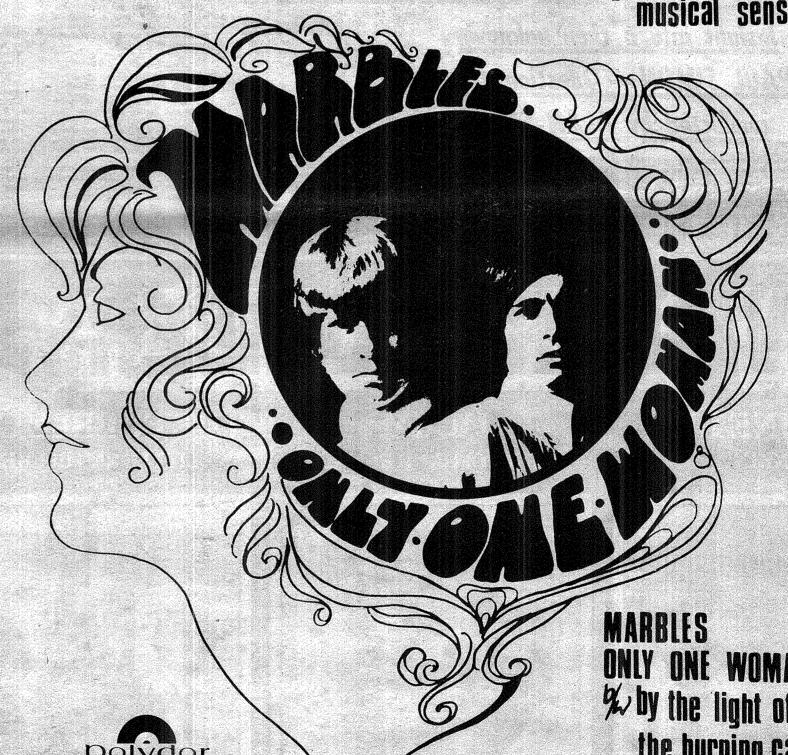
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FREAKS!

MY NME desk is a crowded place (I currently have plans to install it with traffic lights), but the beauty of it is that an occasional search yields up some very interesting goodies indeed. And one such piece of treasure-trove came to light this week when I reached deep into one of the drawers and found a three-year-old taped interview with Paul Simon . . . recorded when he was a virtual unknown who'd spent some time singing in small folk clubs around Britain.

I have a vague memory of being told that here was a name to watch, and of meeting a quiet, sensitive man with views of strength but an honest reuctance to talk about himself. I liked him, He was also a straightforward bloke with no pretensions about sitting in a pub with a beer and a sandwich.

My apologies for the delay; normally, a three-year-old interview would never even get the whiff of printers' ink on an NME page. But with Simon and Garfunkel's beautiful "Mrs Robinson" at No 5, and the passing of time for Paul Simon, I hope you will find his words as fascinating as an unexpected vintage bottle from the vine, I did.

? ? ? Q: I'm interested in the emotions expressed in many of your songs. Can you tell me anything about a number like "Homeward

A: I used to think, you know, all the time when I was travelling on the road ... about how each town blends into the next town, and how you went on each night as if you were sort of playing a

Really all you wanted to do was be back to where your scene was. Back to your bag . . . which for me, was London at the time.

Bound" is about.

Q: Many singers often tell of times when life was tough and they wondered where the next meal would come from. How about

ever been rough for me financially. I bought my guitar . . I got a Martin guitar, and I got it for 80 dollars in the States . . which is really cheap considering they cost somewhere around 50 quid over

All I need is somewhere to eat. and sleep, and buy guitar strings. I haven't had any real need for money, So I've made out O.K.

Insight into a then unknown PAUL SIMON — Question - time conducted by ALAN SMITH

getting involved in a big pop scene with managers and agents and

It's too competitive, and it's too gimmicky. I mean, this industry, this record industry, it encourages

to be known. Not at all.

Q: So hit records don't mean anything to you, not for personal satisfaction or as a matter of ego? A: Well . . . I've never had a hit, although over in the States right now a song of mine called 7 7 7

"Sounds Of Silence" is beginning to move. So you understand, I don't know how to react to it. The fact of the matter is, I don't even feel it at all. You see, here I am in London, and this record is supposed to be selling well. I mean. I'm not even over there and

It's a pity they push people into doing more freakish things, so that they'll be noticed, and go to ridiculous extremes so that it obliterates what people are saying. goin' on.
I'm here in England, and I'm goin' to folk clubs, and I'm work-in' like I was workin' always. It I hope I never get to that scene where people will just be looking rather than listening. hasn't changed me at all.

Rather than that, I'd prefer not

Q: Could you tell me, Paul, something about your background and the life you led before you came to this country?

A: Well, I'm from New York. An average sort of family, yeah. My father is a professor of English Literature at a university in New York, and ... er ... I went to university in New York, studied Literature, started writing short stories and such, fooling around, roamed around Europe after I got

I should say there's nothing par-ticularly exceptional about me. Everybody seems to get up at some time and roam around. I did

? ? ? Q: If you were asked to analyse yourself, how would you describe yourself?

A: (Long pause), Well, I'll duck the question, man.
It's a very "Dig-Yourself" type question, y'know ... a tendency to ... I'll ... I'd rather. ? ? ?

Q: Anything specifically you'd like to do in the future? A: Well, I would like to continue writing short stories I've been working on, and finish a novel, I think I would get more pleasure out of that than a string of hits. That wouldn't mean anything

to me compared to the satisfaction of completing a novel . . . 7 7 7

Q: What is this novel about? Is the first one you've written? A: It's the first one I've done,

and it's not really anywhere near

I'm, treating these themes that I treat often . . . Isolation, Loneliness, Communication,

ually into this novel.
Illusion and Reality play a large hasn't changed me at all.

Oh, I'm happy, man. I've got to themes that mean a lot to me.

singles reached in the NME charts? In 1964: "Where Did Our Love Go?" (2), "Baby Love" (1); 1965: "Come See About Me" (28), "Stop! In The Name Of Love" (7); 1966: "You Can't Hurry Love" (30), "You Keep Me Hangin' On" (5); 1967: Me Hangin' On" (5); 1967:
"Love Is Here And Now You're
Gone" (21), "The Happening"
(5), "Reflections" (4), "In And
Out Of Love" (14); 1968: "Forever Came Today" (25), "Some
Things You Never Get Used To"

Who plays the theme tune of the Radio 1 programme "To-

Vho wrote "He Was A Friend Of Mine," on the Byrds Album, Mine," on the Byrds Album,
"Turn, Turn, Turn,"? This song
was written by Jim McGuin.
Could you please tell me when
Hunter Davies' book, "The
Beatles" is to be published? This
first authorised biography will be

hrst authorised biography will be available on September 30.
Have the Monkees LP, "The Birds, The Bees, And The Monkees" and the single "Alternate Title," earned a gold disc in America? What position did the LP reach in America? Both the LP and the single earned gold disc the LP.

Who are the members of The Alan Bown? Alan Bown, Jeff Banister (Organ), Jess Roden (Vocals), Tony Catchpole (Lead guitar). Tony Catchpole (Lead guitar) John Anthony (tenor sax and re

YOU asked US

present time this record is un-

single earned gold discs, the LP reached number 3 in the Billboard charts.

was isued on February 23 on RCA 1669. in Hamilton, Ohio, on January

Radio I programme, "Top Gear"? Sounds Incorporated play "Top Gear," but at the

first authorised biography will be

John Anthony (tenor sax and recorder), Stan Haldane (bass), and Vic Sweeney (drums).

Has "Soul-Coaxing," by the Raymond LeFevre Orchestra been released as a single? This record, on Major Minor (MM 599), was released in February.

Could you please tell me if "Master Jack" by Four Jacks and a Jill has been released in this country? "Master Jack" was issued on February 23 on

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49/11

The Chelsea Pensioners had a new recruit on parade with them recently, Recognise her? It's SANDIE SHAW who visited the famous home for one of her BBC TV series which begins in September.

FRANK'S SON IN HIS ACT

PATERNAL pride played the key role in the Frank Ifield show at the Bournemouth Winter Gardens which opened to a capacity audience on Tuesday.

Early in his forty minute spot in which he sings a dozen numbers, yodelling Frank is surrounded by six blown-up photographs of a real cherubic charmer — his nine months old son, Mark Phillip.

The explanation is that Frank's new record "Baby Doll," which will be released in September, is dedicated to his off-spring, so giant photos are wheeled on ceremoniously by the glamorious Rita King Dancers.

Apart from the new record the lifeld repertore is much as before Indeed, it must now be a case of singing what comes naturally which he does very pleasantly without any turso twitching accompaniment.

The photographs came in a medley which neatly strings his hits together and they include "I Remember You" thut of course). "Wayward Wind." "Confessin" "Nobody's Darling But Mine," and "Waltzing Matilda."

to make — to Harold Wilson. The song in which he accompanies himself on guitar. "He'll Have To Go."

He also sings "Please," "You've Come A Long Way From St. Louis," and carlier, in a five minute curtain-up spot, we get "Go Tell It On A Mountain," and "I Found Love."

Accompaniment for Frank comes from the Eric Delaney Band whose playing is never less than loud. Frank's two hour show which will play twice nightly until the end of September, also features the New Faces. Semprini, Terry Scott and Hugh Lloyd and the comic genius of Michael Bentine. Production for Bernard Delfont is by Bill Roberton.

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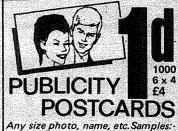
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by **NEIL**

who politely offered me a lift to Leicester Square in his little black Morris Minor. In spite of the for-midable red "L" tied to the grill

I accepted.
Manfred, it seems, is not mightily

Manfred, it seems, is not mightily pleased with the cover photo on their "Garvey" album.

"But what can you do?" ne sighed. "I used to worry myself to death about these things, but you can't win. I took a holiday on the coast recently to get away from it all.

"Shaved off my beard so no one recognised me and what happened — I've got the radio on and you come on interviewing Michael and asking him if I'm really as 'cynical and sarcastic'

Michael and asking him if I'm really as 'cynical and sarcastic' as people believe!"

He shot me a withering look from behind the circular glasses and I withered. The day was saved when we spotted Brian Auger going into a nearby launderette with his dirty washing.

"Quick, get out and get a photographer," grinned Manfred and drove off in his little black car with his brown paper pack-

car with his brown paper pack

Brian, it appears, had been rehearsing with Jools for the forthcoming Jack Good TV spectacular
of which he had glowing reports.
He also had glowing reports of
jazz man Don Ellis at Ronnie
Scott's Club who he had been to
see the previous night.
Apparently Scott Walker was
also there having his neurosis.
After a brief excursion to buy
electric wire for his hair dryer

electric wire for his hair dryer he invited me to a reception for Don Ellis at Paragon. We never made that — we both got caught in the rain and taxis appeared to have all melted away. So I went home on the train and listened to

home on the train and listened to the city men talking: "What about Kent all out for

"Yes, and what about York-

"Yes, but how about Kent."
Come on Kent!

SLY AND

STONE

Next week

Glowing

mistake. Got back again. There is a little man with a large mallet beating about my brain. Following a two week vacation — a busman's holiday with Jimi Hendrix — it takes time for the alcohol to replace the adrenalin and become once more part of the swinging

But that was a good press reception for O. C. Smith at the Royal Garden Hotel but what was Eric Burdon's manager doing there and why did he insist on pouring salt on his melon?

But there they all were float

salt on his melon?

But there they all were (last reporter at the bar is a rotten cissy) DJ Ed Stewart too good to be just a target for the toddlers on "Junior Choice," Mike Raven with his beard and built in integrity and Simon "There You Go" Dee bestriding the Buckingham Suite doing his new impression of David Frost.

And the affable O.C. telling all how it took him ten years to behow it took him ten years to become an overnight success.

News day

Make news calls. Try to get Paul Simon's home telephone number from music publisher Alan Paramor who transpires to be in New York looking for Paul who is in Massachusetts — "and the lights all most to the part of the part

is in Massachusetts — "and the lights all went out."

PR Nancy Lewis rings me from Island Records to tell me Traffic are doing free concerts and "yes" I can huy her a large scotch. Kinks manager Grenville Collins confirms that he is not the Grenville Collins in the bankruptcy lists and wants to know why he never gets in Alleycat.

never gets in Alleycat.

(Ring Mick Jagger in attempt to blackmail him into letting me hear Stones' new album but he gets message and immediately leaves for Ireland looking for "peat" and "bogs" and things.

"bogs" and things.

The rumours begin to roll in —
Vince Melouney and Colin Petersen are leaving the Bee Gees again for the fifth time this year.

Andrew Steele, Gary Taylor, Peter Frampton and Andy Bown are reported to be leaving the Herd.

Jonathan King said to be taking new position at Decca records as "troubleshooter" and joining the Herd.

Sea sick

Immediate publicist Paul Thomas informs me that he is launching a new label called "Instant" with narrative albums — "Sir Alec Rose Relating His Round The World Trip With Waves And Seagulie!"

And so to lunch with Don Part-ridge's manager Don Paul who in-forms me that he is bringing John Peel along, whom I stopped listen-ing to after he said." It's all very nice" for the 500th time on radio and talked about roses smiling at and talked about roses smiling at

However, preparing myself to be all beautiful and lovely over half a pint of bitter, I was surprised to find John Peel turned out to be Jonathan Peel, a talented young composer who has been cut off by his family because he had the good sense to do what he wanted with his life.

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sleeves notes written by the artist which make "Last Exit To Brook-

lyn" sound like Enid Blyton.

Apparently they feel that Mr.

P's claims to being a "convicted rogue and a sexual athlete" might be taken too seriously. Ho

"I've really put a tremendous amount of work into this first album," said Don, "All those jokes from people who ring me up to tell me about a blind violinist

~ By Keith Altham 🛶

who also reviews Don's first LP

of flute and organ but the surprising feature for some will be the depth and vocal flexibility from Don.

FOLLOWING YOUR FANCY is an "all things bright and beautiful" opus written by Don which he sings with a great deal of charm and appeal while the addition of cello and oboe break away from the traditional oneman-band sound.

SEVEN DAYS CHOKEY some people will no doubt find rather rrivolous — I found it rather sad. It is written by Richard Kerr and Joy Maitland who wrote "Blue Eyes" — Richard Joins Don on stirring chorus.

I'M GOING AWAY is a Don Partridge treatment of a trad. arr. which he rattles through like a verbal machine gun and features his one-man-band sound which will never pall with me until he makes the mistake Trini Lopez did of standing on one good sound too long.

BROWN, WHITE AND BLACK BLUES is an acoustic guitar message for all those who still "looketh on the outward appears ance."

FIRST GIRL I EYER LOVED is the lock of those who think he is just a "tub-thumper." when it is issued in three weeks' time.

the yellow rose in Don's Nescafe jar refused to smile at me in spite of my earnest stare and the sign on the wall reads: "No Opium

TONIGHT ROUTE PULLMUP 7:30·11:30 716 DRUGE GRANNEL Friday 16th August 7:30:11:30 716
AMEN CORNER

MARMALADE

FRIDAY 23rd. August 7:30:11:30 716

MARMALADE Friday 30 th. August 7:30-11:30 101-

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On sale, Friday, week ending August 10, 1968

FROM DUSK TO DAWN with Paul McCartney

SOME weeks ago I begged to be excused from the full story of Paul McCartney and the village of Harrold, which began in Bradford one hot Sunday afternoon and ended with me staggering home in London in the thin, cold light of the Monday dawn. The Cider had got me.

It was also right there in I wanted the time to sit down and write about it as it was.

And it was, as I still remember vividly, a dusk-to-dawn encounter that taught me a great deal about the Inner Mind of the Amiable Mr. McCartney and at least a little about myself.

It all started when Paul, Peter

Asher, Derek Taylor and Tony Bramwell kindly offered me a lift back to London after the recording of the Black Dyke Mills Band.

One hour and a half later we were still in Bradford, sitting in the deserted hotel, talking to people, drinking tea, being friendly. A BBC TV unit turned up and Paul stood outside in the sun to Paul stood outside in the sun to be filmed chatting up some of the local talent.

We leave. The thermometer inside the Rolls has been at 110, but a touch of the button and the

but a touch of the button and the window opens and a nice breeze blows around us via Paul's giant sheepdog Martha.

On and on to the M1. Miles and miles of white concrete. Conversation. Paul pushing buttons on the radio and hearing the Marmalade's "Lovin' Things" with eyes wide open. . . . "Fantastic. Get that bit!"

Nice bloke

Alan Freeman's "Pick of the Pops." Des O'Connor's "I Pretend"... "but he's a nice bloke," says somebody. Esther and Abi's "One More Dance."
"God," says Paul, "are the charts all like this?"
Push of the button — "Sing Something Simple" on Radio 2. Community singing we all join in "Music, Maestro, Please" and "Michael Row The Boat." Well, it's a laugh, isn't it?! And there's only that damn concrete, stretching on and on along the

Alan Smith finds a new Beatle

Boredom. Brilliant wit of Apple PRO Derek Taylor (ex-Hoylake, Cheshire, ex-"Daily Express," ex an interesting and satisfying life in America and elsewhere ever since) comes to the fore. Fills in two Diners' Club application forms, one from Max Wax, "Professional Killer," the other from Norman Prince, of Wallasey, "part-time joiner at Grayson, Rollo and Clover" on Merseyside. No chance!

and Clover" on Merseyside. No chance!

Back to "Pick of the Pops."
Easybeats' "Good Times" slamming out of the speaker. Paul, Peter Asher and all knocked out by the sheer guts of it.

Sudden decision to get away from the M1 and an Asher eye sees the name "Harrold," a Bedfordshire village. We head towards it but "Good Times" is still kicking around in people's heads and the caff is stopped and an attempt made to get through to Alan Freeman and say what about putting it on again?

No luck. Choked faces in the call-box. It's a live show, isn't it, but they won't even put you

possible to make contact with Mr Freeman during the course of the programme. (And Mr. Freeman, when I tell him later, is choked about it himself. They didn't even give him the message.)

Two scruffy urchins go by, bless 'em, with dirt on their faces and their shirts hanging out, and they look up at the big Rolls and then at the famous passenger in the back. But there is no recognition. They walk on their way.

Eventually, Harrold.

Early Sunday evening, and only the sound of feet crunching along the road and birds singing and Paul asking: "So where's the Ouse then?" — hadn't Derek said we could find the River Ouse somewhere around there, and what are we doing stumbling around fields when we could be in the local village pub?

Bearded man in garden shows no immediate reaction to request

no immediate reaction to request from Paul for whereabouts of local boozer, delivered in heavy Liverpool accent, but gives Irish-accent directions to the Magpie down the

Cosy place

This turns out to be a cosy little place the size of a bathroom, with a Jolly Joker machine

room, with a Jolly Joker machine in the corner and a dartboard behind the door.

All of us are speakin' like we do in d'Pool, wack, but there is no reaction from the customers to the effect that here is an international star sitting in their pubeating a piece of pie and drinking a beer and dipping into a bag of crisps. They're all British, aren't they? — nobody is going to blow his cool.

his cool.

The only thing is that from time to time the door opens and some-body is standing there red-faced and gasping for breath as if he's just finished a two-minute mile, and immediately a corner of his eye falls on Paul he forcibly regains his composure and walks casually over to the bar.

was the Cider), but the memories include a visit to another pleasant

case, is that particular customer doing wearing an "I Love The Beatles" badge on his lapel in his local pub on a Sunday?

The Bearded Irishman arrives with his wife Pat, and we get talking to him and he turns out to be a most genial man named Gordon who is the local dentist

Gordon who is the local dentist.

wee small hours and play hide and seek, bashful about being seen by their famous guest until he shows one of the little girls some magic tricks and wins her confidence. Time drifts on. Is it 3 am? Four? The room is almost dark, but Paul sits at the head of the table, head dipped over acoustic guitar singing songs I have never

The voice aches over words of sadness and power and I wish, only wish, I could recall them

They have to be from the nex LP, I remember thinking, and pulling out a cheque book and trying

Something went wrong somewhere. All I see now is some where. All I see now is some faint scribble.

Time to go. Farewells to Pat and Gordon and the family. The crunch of the Rolls on gravel, then out on the road to London and

of dawn. Farewell to Paul outside the high walls of his home and then on in the car to my part of town.

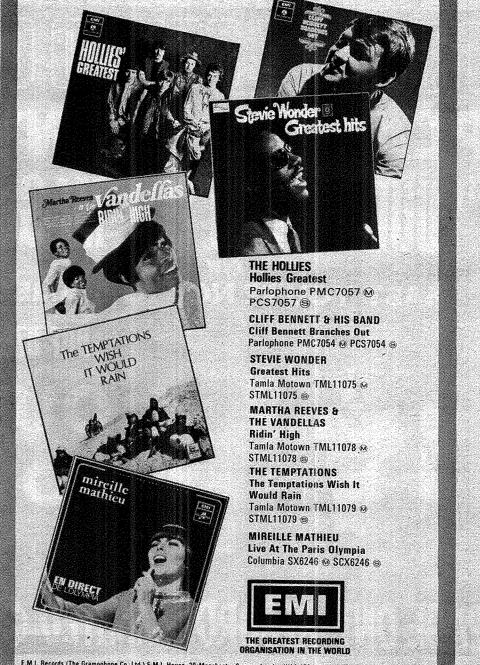
Trip over the dustbins. Turn the key.

AT a stop for petrol on the M1—at Newport Pagnell—we got out to stretch our legs and sat on a grass verge surrounded, but unnoticed, by the great British public. I started

we talked of many, many things.

We talked about Me, we talked about Love, we talked about Famine, Vietnam, Apple, Cripples, Sincerity, and much more. See next week's NME.





By ANN MOSES

HILLS and cool green trees

grown with the green shrubs

he loves leads up to the ever-open front door . . .

This is Peter Tork's twostorey house perched on

stilts in Hollywood Hills and

the smallest and the simp-

lest of the four Monkee

When Peter went looking for his first home he thought of "hills and cool green."

Pass through the open front door and you will see the dining room table and the floor-to-ceiling

windows that look out on the city lights below. Here on the top floor are the living room, dining

room and kitchen ... and no mat-ter what time of day or night you enter Pete's horse, the room is al-ways dimly lit with candles and incense is burning.

The kitchen, currently stocked with health foods, is to the right and to the left is the living room, the main feature of which is the two single beds that fit into the

corner and double as sofas.

Whereas green dominates the outside, orange is the feature col-

homes.

found them here

contribute the surrounding landscape, a small wooden footbridge over-

Peter's Pad - where sometimes you walk

BE WARNED-ARTHUR BROWN

IN the event of Arthur Brown, yell "Fire" at the top of your voice and arrange both hands above your head to keep your mind in place. Vacate the immediate vicinity and at all costs

I ignored the warnings — brave of me remembering what happened on our last meeting when the God Of Hellfire put a curse on my tape recorder — and on Thursday ventured to the Soho offices of Track Records where Arthur sat me down in a room containing Terence Stamp and Kit Lambert and declared: "I am mad and I will be considered and and I will be considered." will be considered mad until everyone else is considered sane."

Schizophrenic World of Arthur Brown might be a more apt description

than crazy. In one breath Arthur can be involved in a rambling philosophy on the place of pop in the revolution in thought — the next impersonating Chris Stamp on a phone or screaming maniacally at the

top of his voice.

His logic can have crazy moments too, as it often works back to front and so can be baffling unless you stay until the end. Finally,

when you are beginning to doubt your sanity and Arthur's, he will pull together the threads of random thought he has laid behind him and weave them into a sensible web.

We started discussing whether Christ was a mentally together person, which Arthur thought he was, then — after Kit Lambert had ordered teas for "Lord Stamp" and myself, and methylated spirits for Arthur—we got onto the revolutionary character of art, music and literature.

"It is like teaching people by example," said Arthur, exercising great control over the crazy side of his character but looking as if any minute he might jump to his feet, let out a blood-curdling scream and invoke devils from the pockets of his maroon satin jacket. "That is the best way of teaching people, Like you teach a person to swim by swimming in front of them. Not by saying, look you put one arm over the other like this.

"Like a person may be not quite together but even a maimed

"Like a person may be not quite together but even a maimed finger can point a way. Like that finger is maimed," he said, holding up his hand, "but I can still point with it.

'Pop has an enormous role'

"Pop has an enormous part to play. Pop is the most underestimated infiltrater of modern systems that there is. Because it is the one medium that is not at the moment being used by power people to put over power. I mean they are trying to keep it down and to censor it but they are not basing their election campaigns through pop records, which they could do

but they are not basing their election campaigns through pop records, which they could do.

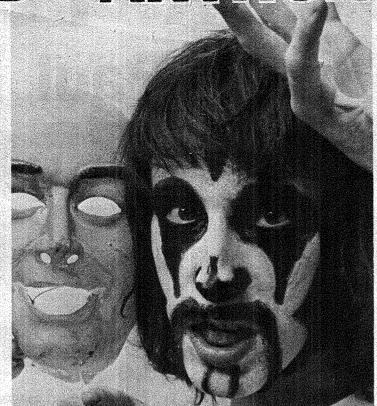
"Like once you've read a book, you may remember some of it, but you've read and finished it. But pop is on every day, every single day. You use records as weapons to get people into your little fold. Then you give them the LPs to put over what you are thinking.

"But we are going even further than that. We'll have singles and LP's and then films and books. If you can appeal to people's minds then you are going to cut through all the age batriers and the class barriers. Like we were in a pub the other night and there was not one person under 35 and they were all putting on our record all the time.

"And okay we're a freaky group, we're filthy, we're dirty, we need a bath but they are still huving and playing it. Because there's some-

"And okay we're a freaky group, we're thinly, we're dirty, we lied in bath, but they are still buying and playing it. Because there's something there in the way we feel, the way our direction is. Maybe not n the words, but something in the record is getting through to them."

Arthur suddenly remembered a doctor's appointment for heat treat-



ment on his leg — the one attacked by an American amplifier recently — and asked if I'd like to come along. Last time I mentioned Arthur asking me for a light, but the God of Hellfire needing heat treatment

beats even that!

In the cab, Arthur said he was surprised but people did recognise him even though he had never appeared on television without the make-up. Perhaps it was the 'Stop my ego and ask for my autograph badge' he was wearing, I suggested.

At the doctor's we were shown into a room where Arthur made himself comfortable on a couch while a girl assistant wired up his leg

the record on because they find it interesting, what is interesting about it? There must be some reason, some feeling, some structure in it. It is because the company, the artists, the records. . . we are all infused with the feeling of where we are going. And so the finished product

with the feeling of where we are going. And so the finished product cannot help to convey the feeling.

"Put it this way. We are going to aim for as many people as is possible to get them into our thing, you know. So you get the single out and some of the singles buyers are going to albums buyers. Then they are interested in the other things we are going to do.

"Like John Lennon's books. They sell because people think here is another facet of that interesting bloke. So we have our books and films and within two years we will have built or started on our first the calcae. We are just eaving this is what we think the way things

fun palace. We are just saying this is what we think, the way things are. They'll probably laugh at first and say well this is very grand and very pretentious. But all music is a statement by a person of some feeling or some thought."

'Soul changed sex attitudes'

Arthur's doctor interrupted to ask when his patient would be coming again and when he'd gone I asked Arthur what the aim was. "It is to get people to think to feel, and to knock down barriers. Like, we want to change the idea of photographs, of fan club magazines. Art, pictures and photographs are being used to say things and why shouldn't they be used to that direction in the pop field. The pop field is the most open to advancement there is. There are no rules.

"Soul music has changed attitudes towards sex. Soul music is all sex...' I want you. I want you.' So you've got this playing at you all day and you're not going to think should I be saying this. It is all around you, so why should you be ashamed to say it?

"If our record was saying "?!?! the Prime Minister' and that was being played five hundred times a day then it's going to influence people. They'll be going out in the streets and saying, 'Yeh. That's right. ?!?! the Prime Minister.'

"That was what happened in Frisco. They were surrounded by the music saying it and eventually everyone was going around saying it. Arthur's doctor interrupted to ask when his patient would be

music saying it and eventually everyone was going around saying it. They were all going round the streets saying 'I'm all ?!?!ed up. ?!?! the President. ?!?! the police.' It just needs somebody to put the thoughts into a form. Then other people will react.

Political movement of its own

people can you reach as a politician? But in pop, you can go out and have ten thousand listen for however long you are on stage. Pop is every bit as big as the political movement. It's a political movement

have ten thousand listen for nowever long you are on stage. For is every bit as big as the political movement. It's a political movement of its own.

"I look on it as an instrument to get over my views. They're not my original ideas. Like everybody has had some idea before. I'm willing to admit there are people like Screaming Jay Hawkins who was not quite the same as us but he was doing the visual stuff.

"Then there was Screaming Lord Sutch — he had this idea of the visual thing. It's like going back to Egyptian music when it was all symbolic. Like someone would come on and sing a song and he would be a tree or nature. He was symbolic of what he was singing." Out in the street, Arthur searched for a shop to buy a Mars bar for his lunch, and then we found a taxi back to the Track, passing on the way a middle-aged man in an ash-blonde wig down to his shoulders and Bee Gee Colin Petersen in his converted yellow mini.

Back at Track, I was regaled with my instant "Get To Know Arthur Brown" kit which includes life-lines, "The Legend Of Arthur Brown" kit which includes life-lines, "The Legend Of Arthur Brown" con of Necromancer Mordo of Cornwall, Chief Druid of a moon-worship cult, or pub piano player Peter Wilton, from Whitby, Yorkshire, whichever you choose to believe), and the "Thoughts Of The New Dawn," which includes these gems from Arthur Brown:

"Sex is evil, because sex is habit-forming, therefore sex is a drug." Followed by: "Sex is evil but evil is good. So try some now!"

nut of the colour television set across the room. You can actually stand on the table-it is so heavy —and when there's a crowd in the room the easiest way to get through is to walk along it.

There is a fireplace against one

ural" feel is that he uses artificial

The easy chairs in here are sculptured Danish modern and sit next to two huge amplifiers of the stereo system and beside Peter's electric organ Behind the sofas, on the wall, is

a series of calendar posters called
"13 ways of looking at a Blackbird"—each one has free verse
like "on two snow-filled mountains, nothing moved but the eye

of a blackbird." They were a gift of which Peter is very fond.

The ground floor lacks the excitement of the upper one, having just two bedrooms and a bathroom.

One bedroom is Peter's, the other is forward and resilier is decor-"Come on up to my pad."

NEXT WEEK—DAVY JONES'
ENGLISH-STYLE HOME IN

WHO'S WHERE

ONE-NIGHTERS

other bits of into about the house . in the kitchen are walls with paper flowers . . there is another favourite poster of Peter's, a present from his friend Steve Stills of Buffalo Springfield, show-ONE-NIGHTERS
NICE: Hemel Hempstead Pavilion (9),
National Jazz and Blues Festival,
Sunbury-on-Thames (10), Birmingham Top Rank (11), Hampstead
Country Club (14)
CUPID'S INSPIRATION: Folkestone
Leas Cliff Hall (10), Leeds Mecca

ing a man and a woman hugging on a deserted beach. and as you walk in the front door to the right Davy Jones has spelled out the word "Love" in big letters "Davy Jones stamps." Peter said recently that he was looking for a more hidden home, since hundreds of fans have already found their way to his door and because the current house can't accommodate all his friends.

NATIONAL JAZZ AND BLUES
FESTIVAL

JERRY LEE LEWIS, HERD, MARMALADE, TIME BOX, TASTE (9):
ARTHUR BROWN, JEFF BECK,
TEN YEARS AFTER, TYRANNOSAURUS REX, JOE COCKER,
GINGER BAKER, JON HENDRICKS,
RONNIE SCOTT QUINTET, ALAN
HAVEN TRIO (10)
INCREDIBLE STRING BAND, AL
STEWART, FAIRPORT CONVENTION, ECLECTION, TRAFFIC,
SPENCER DAVIS, JOHN MAYALL,
CHICKEN SHACK, JOHN PEEL,
JETHRO TULL (11)
SUNDAY SHOWS, AUGUST 11 A typical evening at Peter's is spent listening to/or playing music. Group discussions about everything from music to Eastern religious interest and captivate Peter.

SUNDAY SHOWS, August 11 BRUCE FORSYTH: Torquay Princess TOM JONES: Blackpool ABC ROY ORBISON: Great Yarmouth ABC

CABARET (for one week)
From August 11
FOUNDATIONS: Birmingham La Dolce Vita

JOHN ROWLES: Greaseborough
Social Club
DUSTY SPRINGFIELD: Darwen
Cranberry Fold Inn, from August 12
VARIETY (for two weeks
from August 12)
CILLA BLACK: Manchester Cpera

House
SUMMER SEASONS
ENGELBERT HUMPERDINCK, LONNIE DONEGAN: Blackpool ABC
KEN DODD, BLUEBELL GIRLS: Blackpool Opera House DON PARTRIDGE, SOLOMON KING: Blackpool Central Pier VINCE HILL: Blackpool Winter

BACHELORS: Glasgow Alhambra
DES O'CONNOR: Gt. Yarmouth Wellington Pier FRANK IFIELD: Bournemouth Winter

YOU WON'T BELIEVE THE

If the Elvis fans in England were as disappointed with "Speedway" as I, all I can say is be patient! Last week I attended a sneak preview (unannounced and held in a little theatre in Long Beach to test audience reaction—but I found out!) of Elvis' latest film due for November release "Live A Little, Love A

Little."

Just wai!! You won't believe what you see! Elvis (like on his TV Special) looks about 21 years old—very slender with groovy new sideburns. His clothes are almost mod and look fantastic. For the first time he plays a man and the feminine lead is played by a woman, instead of boys and girls.

The songs (which are excellent) blen'd smoothly with the story line, which is original and very, very funny. The thing that stands out more than anything else about the film is that it's finally believable.

In it Elvis even swears and has a love scene in bed with a woman! It may be a shock to some people, but to me it was refreshing to see Elvis as the man he is, instead of the

perfect-little-boy image he's had too long.

His co-stars are new — Don Porter and Rudy Vallee are two.
The extras are an improvement too—they're young, good-look-

too—they be young, good-tooking, hip.
Another nice feature is that viewers will get a nice look at Southern California because many scenes were shot on location, for instance at Malibu Beach and the Los Angles Music Center If I may be so bold as to offer some advice—don't miss this one. It's the best flow Flyis has made in years!

'NOT REALLY A GROUP'-JAGGER

DURING Mick Jagger's Los
Angeles stay, his first in
over two years, he's spending
most of his time at RCA Studios
mastering the Stones' next
album "Eleggar's Banquet." He
had some interesting and confusing things to say when he
talked to LA Times young, hip
pop reporter Pete Johnson.
Their interview was at times
very comical:
Pete: Do you enjoy producing?

Mick: No. it's very draggy.

When Mick was asked about their live appearance on the NME Poll Winners Show he said. "It was groovy." but when he was asked if he would

> performing."
> Finally Mick was asked if he wanted to continue being a Kolling Stone for the rest of his life. He replied. "Yeah. For the always be part of a group. I am a solo performer. We're all solo performers. We're not really a group.

"A group is a group and they do it together and there's no-body who sticks out and they live in the same dirty apartments and love the same chicks. We do a lot of that but we're not really a group, so it's not a strain."

the time now, so I'm all right. Pete: Do' you enjoy watching other performers? Mick: No, not really, I find it very boring. The worst listeners are performers. I just can't watch other people, 'cause I hate not being on Cream as 3 groups?

THE Cream's farewell tour will open a five week swing across the country on October 4. Robert Stigwood, currently in New York finalising these and Bee Gees dates, told me that several concerts have already been set and itinerary will be announced within a few days.

It will definitely be their last tour as one unit, but Stigwood confirmed that Eric Clapton, Jack Bruce and Ginger Baker will form three split off groups.

enabling each one of them to play their own kind of music He also said it's not beyond the realms of possibility that all three groups would record together in the future and also play dates as one large package.

play dates as one large package.

"It's merely an extension of the present Cream." he told me, "but it will give cach one of them the opportunity to do what they want."

In the meantime, the present group will record several of their live shows on the upcoming tour for the possibility of album releases once the changes occur. Beyond this, there are no definite plans for a visit to the studio for either a single or LP to follow the unprecedented success of "Wheels Of Fire" or "Sunshine Of

of Fire" or "Sunshine Of Your Love," which is on its way to selling a million

According to Atlantic Records all three Cream albums are selling in the region of 25,000 to 50,000 weekly, and they have enough material in the can to put on a new one. However, Stigwood is not prepared to



give the go ahead on this idea.

For their farewell tour, The
Cream are reported to be receiving \$25,000 a night, and
even at the price, promoters
are clamouring for dates. They
will not go out alone, but other
acts have not yet been set.

It might be the long awaited

acts have not yet been set.

It might be the long awaited success of Arthur Brown in England that's doing it, but suddenly, the Crazy World of Arthur Brown has busted wide open here, with the result that there are tons of enquiries coming in from California for dates on his Autumn tour, for which it looks like October will be set.

Prior to that, however, will come the release of their album for which, I understand, Track has done a deal with Liberty, who are hoping to get it out yery soon.

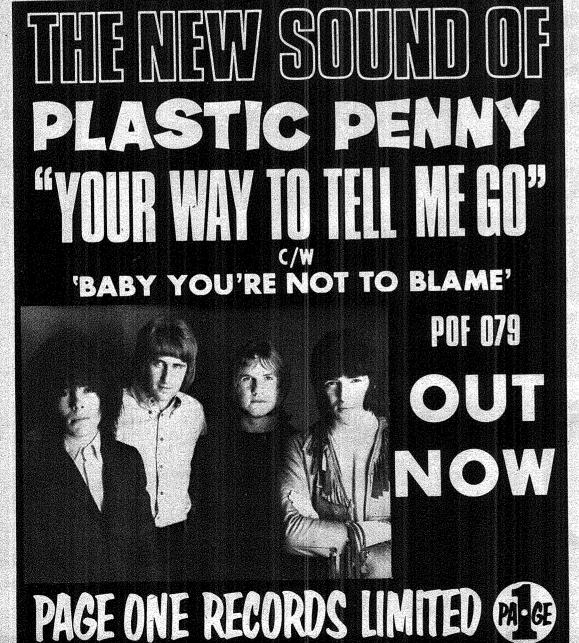
Direct from his London Weekend Television appearance on August 10th

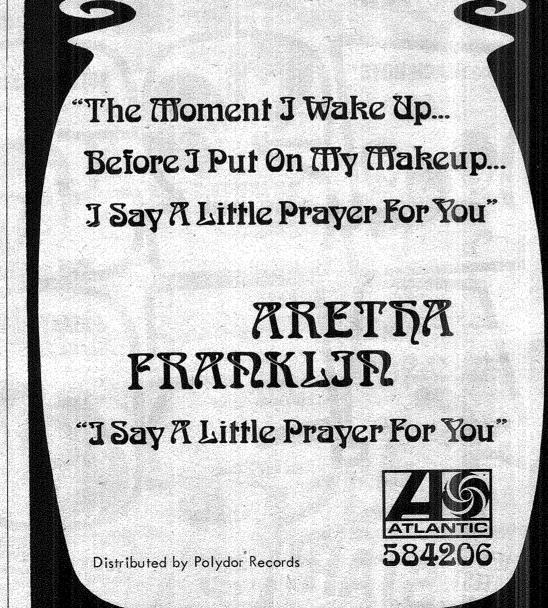
Other bits of info about the

Vlama

This beautiful recording is now available on **MAJOR MINOR** MM576

MAJOR MINOR RECORDS LIMITED 58/59 GT. MARLBOROUGH STREET LONDON W.1





On sale, Friday, week ending August 10, 1968 BARRY: 'IMPORTANT WE HAVE RESPECT'

By NICK LOGAN

ROUND a conference table in the basement of the Robert Stigwood Organisation in Brook Street, Mayfair, a meeting was in progress. Members present: Colin Petersen, Barry, Maurice and Robin Gibb. Apologies for absence were received from Vince Melouney.

On the agenda was the contention that the Bee Gees are at a critical phase in their career and the question—have their fans deserted them since the flop of "Jumbo" and their recent British tour, which was not as warmly received as was expected? A question that has since been answered by the arrival of "I've Gotta Get A Mesage To You" in the NME Chart at No. 21 this week.

Messrs Petersen, Gibb, Gibb and Gibb interrupted their campaign for the reconstruction of Great Britain — "We feel it is time for Nelson to be removed from his column. He must be freezing to death" — to put their heads together in debate

any other period," said Barry confidently, "I think every period is critical." And Colin added in support: "Our career was critical when we went on stage at Brid-

Robin entered the discussion with a reference to "Jumbo."
"I can only lay it down to one reason — not because it was the wrong choice of song, it wasn't the wrong choice and could easily have been a hit. But (a) because we released it while 'Words' was still in the Top Thirty and (b) because we were releasing too many singles far releasing too many singles far too fast, which gets people con-

"Take for instance Manfred Mann. When Mighty Quinn was No. 1 they released 'Up The Junction' and nobody ever heard it. Yet their next single, 'My Name Is Jack,' was an instant hit, You could have said that Manfred Mann was at a critical point, yet the one before 'Quinn' was a flop

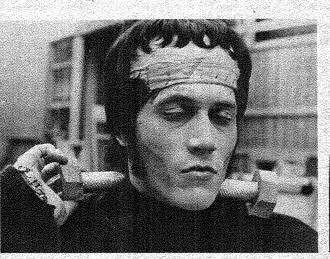
Excused

Robin excused himself to answer one of the several phones placed at strategic points in the room and Colin took over. "You can put a record out and the timing can be out by a week or two weeks. If 'Jumbo' had been released three weeks later it could have been a

Robin was quickly back: "Say we had released Jumbo now. Then it might have done better because people have not heard so much from us and the less you hear from a person, the more the rest grows and starts to build up again — we hope!"

Maurice mentioned Petula Clark who was still "right up there" even though she hadn't had a hit







BEE GEE Gibb boys dress up as Monsters for a TV special. MAURICE as a Mr Hyde act, BARRY is Frankenstein's Monster, and ROBIN

BEE GEES talking frankly about the hit that wasn't

alright they've missed with a re-cord but let's not dismiss them too hastily. It knocked us out that a lot of people still had respect for us instead of jumping down our throats as soon as we had a flop

"And I think that is the most important thing, that we still have respect in the business and people are still waiting for the

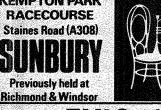
"Yeah! We only made Jumbo so the kids could feel sorry for us," joked Colin, which brought the retort from a "hurt" Maurice: "Well I wish somebody had told

Phones started ringing from a points of the compass now and was Maurice this time who left t

Pushed into

"Robert (the group's manager) was pushed into releasing 'Jumbo' by the American market because they preferred it to the other side

Colin thought lack of exposur was mainly to blame. "I don't think 'Jumbo' died by itself. With exposure it could have been would have fared better if it had





U JAZZ POP BALLADS &

THIS WEEKEND

THE HERD MARMALADE THE TASTE TIME BOX JERRY LEE LEWIS

JON HENDRICKS RONNIE SCOTT QUINTET THE DON RENDELL-IAN CARR QUINTET ALAN HAVEN TRIO THE MIKE WESTBROOK BIG BAND

SATURDAY, AUGUST 10th, 7-11.30 p.m. ARTHUR BROWN THE NICE JEFF BECK TEN YEARS AFTER TYRANNOSAURUS REX JOE COCKER DEEP PURPLE CLOUDS NITE PEOPLE plus special guest appearance of GINGER BAKER

SUNDAY, AUGUST 11th, 2-5 30 p.m. INCREDIBLE STRING BAND AL STEWART FAIRPORT CONVENTION ECLECTION THE JOHNSTONS, etc.

SUNDAY, AUGUST 11th, 7-11.30 p.m TRAFFIC SPENCER DAVIS JOHN MAYALL CHICKEN SHACK JOHN PEEL JETHRO TULL Tramline, Dynaflow Blues, etc.

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water and toilets

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the kids that we've spoken to.

There are usually dozens of kids around our door and those kids haven't faltered in any way. They haven't sort of drifted away because we've had because we've haven't sort of drifted away because we've had because more nasty remarks when "Jumbo" flopped.

"They passed it over as saying alright they've missed with a record but let's not dismiss them too hastily. It knocked us out that the same it wouldn't have been any bigger," said Colin, "If a thing is not played you just any they are a hit. I don't think half the public were aware that we had a single out."

Rack to Barry. "I think the cause we've had one record that hasn't done well. They're still there and they're waiting for the had a single out."

Back to Barry: "I think the other side would have been a hit because in Germany they turned it over and we got to No. 2 with 'Jumbo' and No. 4 with 'Singer Sang The Song.' It dropped after a while and then this week 'Singer' jumped back in on it's own to six from nowhere.

"In Britain it was our type new single

"You see, people like the Beatles and other groups . . . It's great for these people because they can't miss. They have an esablished following and millions of fans who will automatically buy their record whether it's good or win to six from nowhere.

"In Britain it was our type of song and it would have been much stronger, 'Jumbo' was not our kind of song and we of the stronger of

Colin agreed the new single, "I've Gotta Get A Message To You," was obviously more commercial but added he didn't think "Jumbo" had done them any

The Gibb brothers departed and I stayed on chatting with Colin for several minutes. On my arrival in Brook Street I had seen evidence of the fans Barry had said were still faithful to them and, when I left, the group's white Rolls was still parked in the roadway while Maurice, Robin and Barry obliged the surrounding autograph hunters.

The Ree Gees I can report are the Beatles will put out a record which isn't obviously commercial and takes a lot of plays. People feel obliged to play it and play it until clicks.

"For other groups, us included, if a record isn't obviously commercial at first they won't play it again and again until it is comnot over-worried about what the future may hold — and I don't think they need to be.

And with Barry again: "I think something's changed in the past year as regards groups or any artists because you can have a flop record and still retain the popularity you had in the first place.

The Gibb brothers departed and

Popularity



BRUCE TELLS OF KNOCKS

IT has taken Bruce Channel six years to successfully follow up "Hey Baby" and, this time, he is determined not to make another mistake when it comes to his next single.

Bruce invited me round to his Bayswater flat early one grey morning where he proceeded to use me as a guinea pig for his attempts at brewing what he called "a cuppa rosie". Actually, it was quite nice.

We talked first about "Keep on" and Bruce told me: "I had recorded 'Bus Driver' which Wayne Carson wrote. He wrote 'Cry Like A Baby' for the Box Tops and 'Bus Driver' was going to be their follow-up.

"We had a good success with t in the States and I listened to ome more of his tapes and heard 'Keep On' which we liked, so we made a demo of it. That turned out fine, so we went into a full ses-

This being a very danceable record, what, I wondered, did Bruce think about the current spate of gimmicky records and what was

Good feeling

"I'm interested in capturing a good feeling on it, rather than stressing the importance of the words," he replied "The wo-bop-a-bop' bit just worked in well. People do a lot of dancing in the States. The whole record thing turned around: people used to dig into the lyrics — but now it's where they can listen to a record and not concentrate on it" And his next single?

"They say the follow-up is ready, but I'm not so sure," he admitted. "We made a mistake before with 'Come On Baby' which followed 'Hey Baby' — it was a disastrous follow-up. I want to listen to some of the people who know the market before deciding.

artists had broken out then. It was like when the Beatles came along, they were followed by a whole lot of groups."

Four years later, "Hey Baby," which Bruce wrote himself, sold over a million copies. It has now he said after a moments thought. "He has got to be the man of this era. He's a fantastic songwriter. He dropped out for a year after his motor cycle accident. For anyone else it would be hard to come back again, but he did it. "It's nice to get into the posi-tion where you have a following and people identify with the personality and say 'These lyrics don't fit.' That way you don't do

AND HEARTBREAKS

been re-released by Bell, Bruce's record label, and by the new out-fit, Sonet, as "Hey Baby '68" which Bruce says had had another

What is Bruce doing in America ness and as long as I've been in it, I don't ever again want to forget myself and quit living," he stated. "You have got to take it one day at a time and enjoy it to the fullest. You mustn't let the little things gon! averabling informed me. "For a single artist like myself it's the cabaret scene with the house band and stay for

pay for a shot of liquor and it's called a service charge. It's really legalised bootlegging!

Who are the really big people in America at the mement, I asked

the affable and very polite Bruce.
"Of all the people that I've

"If liquor could be served over

like two weeks in one place. The groups do the auditoriums. little things spoil everything. "In every game, you have to come to the point where you really turn around and appreciate the op-portunity before you. You have to have a few hard knocks, a few heartbreaks. You have the coarseness to appreciate the Bootlegging "We have a hing, especially in Texas everything has to be like a private club, but you can join for the night or the whole year. You coarseness to appreciate the soft

He sipped his tea, leaned back in his chair and went on: "To me, recording is an art form and I think that part has been covered to say that every over. That's not to say that everything you record has to be a profound statement."

BY RICHARD

the wrong thing and can be more certain of what you are doing."

After "Hey Baby," Bruce went through a stage where the hits just wouldn't come. He told me frankly that was a bad period for him.

"As much as I love this busi-

musician, it puts people off, no-body wants to go through the whole bit of signing to join a club." Bruce started out his career on what he calls the "Rockabilly line." He got on to the "Louisiana Hayride Show" and later decided to try his hand at records.
"Elvis Presley had broken over talked to, it's neck and neck between the Beatles and Bob Dylan," he said after a moment's thought. "He has got to be the man of this era. He's a fantastic songwriter. and opened the way for people," he recalled. "A whole rash of artists had broken out then. It was

ley Hardin' sold 250,000. A person like that has got to have a great following. He may be leaving the single field to concentrate on albums. He is so close to the man. People like Bob Dylan and Lennon and McCartney are so talented, to me it's total involvement."

Bruce hoped to return here in the autumn for a tour and then wants to meet some British songoffer, He even thought that I, a sleeve - I looked but I hadn't! I asked Bruce if he had ever considered recording a Beatles number and he answered: "Some that I'd like to do, but you've got to do something really different to

"I don't know if they've heard Lou Rawls' 'Yesterday' but he had a great version of it. Ray Charles' 'Eleanor Rigby' is doing very well in the States. To me, that

Then I said it was time for me, to go and Bruce thanked me in the charming way that only South-erners seem able to muster and, at the door, the sun came out.
"Hey, the sun's out, British summer at last!" ne yelled delight-

he added: "Perhaps next time, bring a song or at least the sun."

FACES SHATTER COUNTRY CALM

AN elderly rustic nods sleepily upon the seat of his wagon, piled high with hay, while "Dobbin" clops slowly homeward along the peaceful, twisty lane in the heart of the Buckinghamshire countryside. Then it

Hurtling around the bend on one wheel of his brand-new machine bearing a huge red "L" (like the shield of some intrepid Crusader) he flashes past with long hair flowing in his slip-stream and a hearty cry of "Hi Ho Honda" floats back along the breeze. That was Steve Marriott that was! And you have That was Steve Marriott that was! And you have stumbled upon the Small Faces hideaway house built some hundred years ago by Jerome K. Jerome, who wrote "Three Men In A Boat" and is now inhabited by Lane and Marriott who wrote "Universal," and organist Ian McLagan.

The house has a number of interesting features including a "rake-eating fir tree" (more of that later), low beamed ceilings, leaded windows, rambling roses and a sunken rambling garden surrounded by rambling fans.

They are unlike any fans that Mr Marriott has come across before and even when he stops to say "Hello" they just stare at him agog. He has a theory that they are androids sent by the "Enemy."



Mrs Marriott (Jenny), Mrs Lane (Sue) and Mrs McLagan (Sandy), who is a great favourite with the road managers because she gets lan well organised and packed before his gips abroad

fore his gigs abroad.

Resident in the upper right-hand drawer of the kitchen unit is Murphy and HIS three kittens!

Steve is not too hot on sexing cats and a certain Toby also gave birth recently necessitating a name

Sex change

referred to by the entire house-hold as Mrs Murph! although one of her kittens has been baptised Bonzo to confuse the issue. "It's a steaming love farm down 'ere," says Ronnie of all the new and expectant animal life about them. Smelly Arfur, a healthy black tom, is held to be the main culprit for the subsequent litters although he is exonerated in the case of Lucy the alsatian who is

The huge upstairs lounge has a picture of Napoleon on one wall, a poster of Georgie Fame on another and a large round clock with

painted Roman numerals. There you may find Sue weaving at her 20th Century loom, beneath the wooden beams and the Faces leaping about the room, placing "sounds" upon the stereo from the copious selection of albums and singles scattered about the

down their backs or wanting to pry into their marriages or hinder-ing their composing.

Mac had an electric organ moved in downstairs which is duly borrowed by the other two and guitars case of Lucy the alsatian who is expecting pups.

The other members of the Faces and recording cassettes are all the music equipment they need for getting new ideas together.



bitch called Love and the two collies, Rufus (lan's dog) and Shamus who is the indisputable leader of the pack.

The main reason for the groups' retreat into the country is that this is where it all comes naturally. They find they have room to breathe without anyone breathing

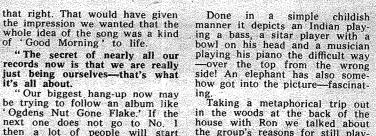
invaded by Keith Altham "The secret of nearly all our records now is that we are really just being ourselves—that's what it's all about.
"Our biggest hang-up now may be trying to follow an album like 'Ogdens Nut Gone Flake'. If the next one does not go to No. I then a lot of people will start crowing that it's not as good as

"You feel a little musically washed out after putting in as much effort as we did into that

"All the worries about the tax man and the bills don't seem to matter down here and then along comes an album from America like 'Dr. John and the Night Tripper (a friend brought it round the previous evening) which gives us a tremendous boot up the backside!" "'Universal' was really the most natural thing in the world," said Steve. "I recorded it there in the garden with the dogs about me, and you can even hear Jenny shouting 'Hello Steve,' as she came back through the gate from shopping Ronnie showed me another album called "Music From The

Big Pink House" by Dylan's backing group which is also giving them good vibrations at present. ping.

"The song was supposed to be called 'Hello The Universal' but it escaped before we could put painting by Dylan.



"We play because it makes us high," said Ron. "Not druggy druggy high, but high! We enjoy it. We like what we are doing—the charts don't mean a thing really. We would still be doing what we are if none of our records made

Who knows?

some things with a film company we are hoping to set up with Alexis Kanner (Kanner played the fantastic 'hippy' character in the last episode of Patrick McGoohan's which was shown on 'Come Here

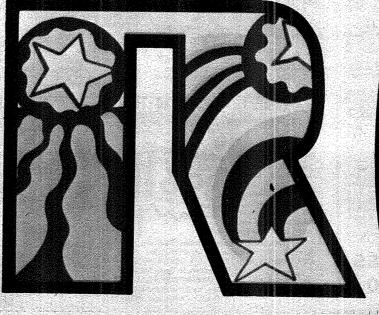
We returned to the garden to indulge in flying some of the little model aeroplanes which take up model aeropianes which take up almost an entire room of the house. It's the Faces' new relaxing kick—there is one monster "Brabazon". like model of some five foot in length which Steve has high hopes of getting off the ground. I chose a modest elastic-band-driven effort and wound it experimentally. and wound it experimentally.

"You know we'd really like to do some of those free concerts in Hyde Park that the Traffic have been doing recently, but we'd get all 'toughies' from Finchley who

The genuine big hit version-

RCA 1726

"Dream a Little Dream of Me" c/w "Midnight Voyage"

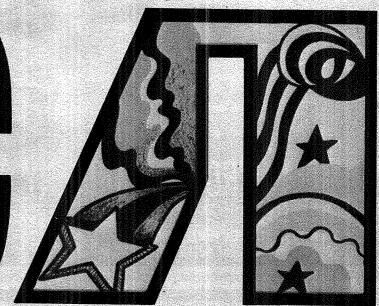


RCA 1728 "Jet Aeroplane" c/w "The Next Train

in the Morning"

Great instrumental from the U.S. No. 1 spot!

RCA 1727 "The Good, The Bad and the Ugly" c/w "There's Got to be a Better Way"



TOP SINGLES REVIEWED BY DEREK JOHNSON

Mama's Dream has the edge

haunting Sammy Kahn number — and having now heard Mama Cass' recording, which is a big hit in America. I find that the two discs are very similar. The main difference is that, whereas Mama sticks to a piano-and-rhythm backing with humming from the rest of the group, Anita is joined mid-way through by strings and muted

frumpet.

And as it's such a gorgeous smootchy song with an intimate lyric and a cosy lilt—ideal for late-night listening—I can't help thinking that the uncluttered simplicity of Cass' disc is slightly preferable.

But both are excellent, and it's really a case of—you pays yer money and you takes yer choice. With TV promotion on her side, I've already tipped Anita for a hit—but Cass is quite clearly in the running as well.

* TIPPED FOR CHARTS

1 CHART POSSIBLE

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ELI AND THE THIRTEENTH

OF 1968 THE ROCK MACHINE ROLLS ON .

THE MOST FANTASTIC NEW FEMALE VOICE

CONFESSION"

"FOLSOM PRISON BLUES" HIS GREATEST ALBUM EVER

Happenings update old Neil Sedaka hit

†Breaking Up Is Hard To Do (B.T.

REVIVAL of the Neil Sedaka A REVIVAL of the Neil Sedaka hit, from the same vintage as Billy Fury's "Halfway To Paradise" (see Bobby Vinton review). And this has been completely updated in West Coast style, with the Happenings employing copious counter harmonies and falsettos, making them sound very much like the Four Seasons.





SANDIE TAKES **CHART RISK**

CANDIE SHAW'S last release was a dismal flop - which rather surprised me, because it wasn't all that bad, and at least it was novel. But now, in an attempt to regain Chart recognition, Sandie breaks away from Chris Andrews material in favour of a song by that promising

It's a song that doesn't have immediate impact, if only because it's more complex and substantial than all her recent discs. A rhythmic ballad, it's one of those out in a torrent, and you're sur-prised when they manage to fit the line! songs in which the words tumble

The orchestral scoring is delight The orchestral scoring is delightful, and Sandie's interpretation is mature and expressive But I can't be too hopeful about the outcome, because it's rather an unusual number for someone who's slightly out of Chart favour. With exposure, though, it could deservedly make it!

WRITTEN by Graham Gouldman, this is a song about suburban life that's bound to have widespread appeal. It's a story-insong, with a touch of nostalgia in the lyric, almost like an excerpt from the "Teenage Opera"—except, of course, that the backing isn't as massive

Nevertheless, the Mindbenders are augmented by strings in this num-

Surburban

Nevertheless, the Mindbenders are augmented by strings in this number, which Jogs merrily along with a bouncy beat — and it showcases some very attractive and car-catching harmonies from the group.

It's an undemanding disc, not difficult to digest—and in view of this, a slightly stronger melody would probably have been beneficial. First-class performance. Stands an out-

Go Granny Go (Pve)

This is sub-titled "The Little Old Lady From Pasadena," which might have been a bit off-putting if it was the main title! And it harks back to the early days of West Coast surfing, in a style that owes

A fast-moving shuffle beat, con-trapuntal harmonies and falsettos, bags of youthful spirit and en-thusiasm in the vocal, and drag-car-effects. A happy disc, ideal for ener-getic dancers, but essentially a wee-bit dated.

Sweet Souvenirs Of Stefan (Colum bia).

This little enchantress has a strong vibrant voice that belies her size. At times it borders on harshness and, in consequence, is well suited to the drama and expressiveness of her native French language. But to my mind, it doesn't take so kindly to the English tongue.

All the same, Mireille Mathieu here has the advantage of a cap-tivating and litting Les Reed rocka-ballad, which she emotes warmly and movingly.

The tune is hummable, and there's a smooth backing of lush strings. Pleasantly appealing.

BOB LUMAN Ain't Got Time To Be Unhappy (CBS).

don't like country music. Don't know why, because it ain't true, folks. Like most other styles, I like it—if it's good of its kind. And this disc it!

It's one of the gayest c-&-w discs I've heard for ages—a sort of barndance roundelay, with Bob Luman leading the join-in chorus, while everyone claps hands and the fiddler goes berserk.

It's a catchy time too A splendid

It's a catchy tune, too. A splendid disc to have around when you're giving a party.

KIPPINGTON LODGE Tell Me A Story (Parlophone) One of the most enterprising of today's batch of up-and-coming groups, Kippington Lodge infuse bags of life and guts into this beaty

The lyric is half-sung half-spoken—and spotlights some pene-trating strident guitar work behind DISCOTHEQUE RECORD CABINET WITH ROOM FOR 300 RECORDS 12 & 7 Many other uses; Telephone Table/Seat, etc. Space for Player, Radio/TV. Ideal for Home or ClubOUR QUALITY AND PRICE DEFY COMPETITION! Post orders to Dept. ME.20 251 DARTMOUTH ROAD, SYDENHAM, LONDON, S.E.26 Callers welcome Monday-Saturday, 9-5.30. Tel. 01-699 1913 A REALLY FABULOUS OFFER III

'VE always been a succer for Laurel and Hardy films. I mean, of course, the old ones they show on telly the original cinema versions were a shade before my time!

So I approached this disc with a degree of in-built affection. I needn't have bothered, because the fact that it hapto put you in the picture, if you'll pardon the pun!

Because this is a wonderfully happy record that's instantly commercial—it's a blend of samba, calypso, blue beat and r-and-b, pens to mention the names of Stan and Ollie is largely The Equals might just as well have called it "Abbott And with the Latin-American influence the most prominent. The tune is Costello" or "The Marx Brothers," except that they wouldn't fit the metre. This, however, is not intended as a criticism—it's just simple, repetitive and catchy, and there's a gay whistling chorus you can all join in. A thumping great hit!

Stay in My Corner (Chess).

The Delis have had two or three hits in America, but the world out side has so far remained oblivious to their appeal. And although this

MR. & MRS. MURRAY
You're Outa Your Mind (CBS).
Written by Mitch Murray and Peter
Callander (of "Bonnie And Clyde";
fame), this is a showcase for Mitch
and his wife, the delightful Grazina
Frame. And this also takes us back
to the days of vaudeville and burlessue

tine, with a Dixie-type razzamatazz backing. Huge fun—and you can almost picture them breaking into a shuffle dance as they are singing

POTTED POPS

Brendan Bowyer and the Royals perform an adequate copy of "Lady Willpower" (King) which, although it stands no chance in competition with the original Union Gap version, will doubtless find a market with fans of Irish showbands. A meaty instrumental with growling brass and strident twangs called "The Wednesday Thome" (Polydor) is played by the Paradox, and is guaranteed to set the old toes tapping. Chris Andrews wrote and produced "Jet Acroplane" for RCA's Ulysses Smith—it's one of Chris' most light-hearted numbers with a driving beat, and it could almost be him singing it!

A fast-moving item taken at gallop pace "The Beatin" Of My Heart "(Jewel) was written by the late Joe Brendan Bowyer and the Royals Meek, introduces a promising youngster named Dave Andrews, and has a Tornados-like backing. A Fats Domino speciality "Sick And Tired" is revived instrumentally in rock'n'roll style by the Milwaukee Coasters on the Pama label, with honking sax predominant. The Dixies offer a fun-filled version of Lee Hazlewood's catchy "Little Arrows," and the Deep Set feature a vocal quo in Don Everly's poignant "Hello Amy" — both on Pye. I can't honestly visualise the Alan Tew Orehestra collectine many sales I can't honestly visualise the Alan
Tew Orchestra collecting many sales
with its belated version of Don
Partridge's "Rosie" (CBS), which
is a pity because it's colourful and
imaginatively scored. A dramatic
film theme with an unmistakable
flavour of the vast outdoors and
the rolling plains—that's "The
Good, The Bad And The Ugly"
(RCA) by Hugo Montenegro's Orchestra and Chorus. Another
movie melody is the relaxed and
gently swaying "Along Ahout
Now" (Decca), which is smoothly
and caressingly played by the Frank

MORE SINGLES ON PAGE 10

and caressingly played by the Frank Chacksfield Orchestra, with a Con-niff-like group humming the melody



BOBBY VINTON CAN'T BETTER

Halfway To Paradise (CBS) THIS Goffin-King song was a smash hit for Billy Fury — about seven years ago, I think. And now it's revived by Bobby Vinton, a balladeer who is seldom out of the U.S. charts, though the vast majority of his discs have fallen by the way-side in Britain side in Britain,
I regard this as one of the best numbers ever written by the husband-and-wife team — a

ful melody and a nearliest lyric.

Bobby handles it extremely well, supported by a backing that swells to a pulsating climax I still prefer the Fury version, but we must remember that a new generation of disc-buyers has arrived on the scene since then.

ALBERT KING

On sale, Friday, week ending August 10, 1968

LPs reviewed by ALLEN EVANS

****HOLLIES GREATEST (Parlophone PCS 7057).

The Hollies have been at the top for a long time now and it says a lot for them that they have stayed there without having to change their distinctive style too much. This album features all their best records, going back as far as Stay in 1963. Most fans will know the 14 tracks, all of which got into the hit parade. It only remains for you to pick your favourite. I plump for a your favourite. I plump for a 1966 hit, On A Carousel. Really

1966 hit, On A Carousel. Really good value from the Hollies.
Other titles: I Can't Let Go, Bus Stop, We're Through, Carrie Anne, Here I Go Again, King Midas In Reverse, Yes I Will, I'm Alive, Just One Look, Look Through Any Window, Stop Stop Stop, Jennifar Eccles.

**** MARTHA AND THE VANDELLAS: RIDIN' HIGH (Tamla Motown STML 11078).

Twelve tracks all up to Martha's high standard and, as always, great to dance to to this album she pays tribute to Sandie Shaw with Always Something There To Remind Me, which I would have preferred a little slower, and Lulu's U.S. No. 1, To Sir With Love, which has never

Tyrannosaurus

in the making

singles placings as a guide to popularity should cast their minds to the albums chart at the foot of page seven where recent visitors have included

the Incredible String Band, Chicken Shack, Pink Floyd,

Fleetwood Mac.

Rewarding

ONE of the more pleasing trends in recent months — and

a healthy one for pop in general — has been the appearance in the NME Albums Chart of more and more

groups and artists who have still to enjoy singles success.

Rex, pop monster

knocked me out and Martha's doesn't either. Best track is the '66 hit Honey Chile. Vandellas give great support vocally and there's the usual rock-steady 'T-M

Other titles: I Promise To Wait
My Love, Leave It In The
Hands Of Love, Love Bug Leave
My Heart Alone, I'm In Love,
Forget Me Not, Honey Love, I
Say A Little Prayer, Without
You, Show Me The Way.

WEBB (CBS 63355).

The current wonder boy of American pop composing sings ten of his own songs here. He does this in a natural, uninhibited country style, which means his phrasing, diction, and tunefulness are sometimes faulty, and he often isn't quite with the orchestral backing of Hank Levene, Nevertheless, he imparts a spirit into this LP, specially Run Run Run and I Need You (which, I feel, won't get many plays from Auntie BBC!) Most of the songs are about love and its attributes, and it would seem that Jim Webb, if his lyrics are autobiographical, is a much love-

Other titles: I Keep It Hid, You're So Young, I'll Be Back, Life Is Hard, Our Time Is Running Out, I Can Do It On My Own, Then, I'm In Need.

*** RAY CONNIFF: HONEY (CBS 63334).

Ray conducts his singers through another swinging set of hits and there are few who can compare with his choral production in the modern manner. I liked the title tune, By The Time I Get To Phoenix and Love Is Blue but all the tracks are good.

Blue, but all the tracks are good.
Other titles: I Say A Little
Prayer, Look Of Love, Kiss Me
Goodbye, Gentle On My Mind,
Spanish Eyes, Theme from
"Valley Of Dolls", Sounds Of
Silence, Going Out Of My Head.

*** PINK FLOYD: SAUCERFUL OF SECRETS (Columbia SX6258). The Floyd have, through continual electronic experimentation both in the studio and on stage, evolved a distinctive sound. Let There Be More Light fully exploits this, and is as superior to the other tracks as Side One is, in my opinion, to Side Two, on which the title tune Saucerful Of Secrets is long and boring and has little to warrant its mono-

is better, is somewhat unimagin-ative nevertheless, and Jugland Blues has nothing new.

There seems to be increasing instances of basically good tracks being ruined by the now mandatory bit of extended psychedelic electronics, which unless constructive and well engineered (as in the case of Vanilla Fudge) means nothing and gets nowhere and is getting as corny as Italian suits. Pink Floyd fans will probably find the album worth buying for side one alone.

Other tracks: Remember A Day, Set The Controls For The Hearl Of The Sun, Corporal Clegg.

*** JOOLS/BRIAN (Marble Arch, 1265).

Five songs by Julie Driscoll (mostly with orchestral backing), six tracks by Brian Auger and the Trinity without her. I Know You Love Me Not is a mediumpaced number with Julie's distinctive voice brought out to great advantage. This is the best track Brian Auger's contributions both instrumentally and vocally are competent without being particularly exciting. The majority of tracks are 1965

vintage, one '66 and the remainder '67. We can hope for much better things from Brian and Julie, but this 1.P is good value at 13/11.

value at 13/11.

Other titles: Kiko, I Didn't Want
To Have To Do It, Fool Killer,
Don't Do It No More, Let's Do
It Tonight, Green Onions 65, I
Know You, Tiger, If You Should
Ever Leave Me, Oh Baby Won't
You Come Back Home To
Croydon Where Everybody's
Beedles An' Bo's.

HAT DAVID ACHLES (Elektra EKS, 74022)
Here is another singer-composer in the now familiar Elektra folk idiom. This label can normally be counted on to produce good and interesting albums and this one will not let you down. He has an expressive, though not a distinctive, voice which brings out his poetry well. I thought perhaps the pace of the songs could have been more varied. The lyrics are interesting.

177 1644

**** TEMPTATIONS: I WISH
IT WOULD RAIN (Tamla Motown, STML 11079).

All the tracks are medium
paced with good strong dancing
beat, but the songs are so wel
performed and written one nevel
loses interest. It was hard to
pick out favourites, but I fel
I Wish It Would Rain, Why Die
You Leave Me Darling (sounding
very like the Four Tops), and
This Is My Beloved, with a fal
setto Smokey Robinson type
vocal, just surpass the other
tracks. With the exception of the
LP "Mellow Mood," where in
creased melody took over from
beat, I have always liked th
Temptations. Here's another Li

Other tracks: I Could Never Love
Another, Cindy, Please Return
Your Love To Me, Fan the
Flame, He Who Picks A Rose,
I Truly Truly Believe, Gonna
Give Her All The Love I've
Got, I've Passed This Way Before, No Man Can Love Her
Like I Do.

MCA albums, singing 15 of his songs on SONNY BOY (MUP 327) and 14 songs on YOU MADE ME LOVE YOU (MUP 324), in which Bing Crosby joins him on two tracks and the Mills Brothers on one For purching over 2 SONg 20 one punching over a song, no a has since emerged to comp with the late Al.

MUSIC FOR PLEASURE labor MUSIC FOR PLEASURE label, producers of good albums for 13/11, turn out some interesting film sound track discs, including Peter Ustinov narrating BLUEBEARD'S GHOST (MFP 1249); Music from the movie THE BIBLE (MFP 1217); Howard Keel in two albums — KISMET (MFP 1248) with Vic Damone and Dolores Gray and SHOWBOAT (MFP 1244) with Kathryn Grayson and Ava Gardner; Gene Kelly, Debbie Reynolds and Donald O'Connor in SINGING IN THE RAIN (MFP 1247); and two Themes from film albums — featuring Grand Prix, Doctor Zhivago and Born Free, etc. and MFP 1250 including Shadow Of Your Smile, Moon River, Laura, etc.

He declined a drink and a cigarette, mentioned in passing that he
had hundreds of little jotters bought
from Woolworths which he filled up
with writings, and went on to tell
how he and Steve Peregrine Took
formed Tyrannosaurus Rex just over
a year ago.

Marr who is still only 26 and

Apart from the Floyd and Moodies, none of the others have Marc, who is still only 20 and looks younger than that, had previously been a month with John's Children when they made "Desdemona" and had spent a couple of years before that attempting to fulfill an ambition to be a pop star. won singles buyers, and even for these two groups the measure and length of time since their hits makes an LP entry quite a feat.

He met Steve at a friend's flat, teamed up with him and as Tyrannosaurus Rex—"I just couldn't believe a creature that big actually walked on the earth "—they began giving free concerts in Hyde Park.
Four or five Middle Earth dates followed, all done for free, before Steve and Marc earnt their first "bread," a fiver, for a date there.
Then along came John Peel. "In 1965 I had a record out called 'The Wizard'," said Marc, "and one called 'Hippy Gumby,' a copy of which John got hold of and started playing on his Perfumed Garden show. We also sent him some assetapes which he played. This was about a week before Radio London closed down."

And LP success is sometimes regarded as being more rewarding than a singles placing as it shows that fans are buying a product not solely for what may be a 3-minute commercial sound but because they believe that in a 40-odd minutes playing time they will find a quality and a lasting talent.

That brings us to Tyrannosaurus Rex, the newest of the newcomers to the Chart with their LP "My People Were Fair And Had Sky In Their Hair But Now They're Content To Wear Stars On Their Brows" and to Marc Bolan, one half of Tyrannosaurus Rex, whom I met in a bar above Charing Cross Road recently. a bar above charing cross Road recently.

Marc, who is small with wild black hair licking out snakelike around his white pinched features, turned up wearing a tiny yellow waistcoat with a red and black striped blazer draped over one shoulder and looked incongruous, to say the least, among the surrounding personae—managers and agents browsing through the week's pop press and exchanging pop small talk. closed down."

When Peel returned to land he took an active interest in Tyrannosaurus Rex, booking them into his Radio 1 "Top Gear" for three appearances and plugging the group as much as

he could,

Then came their single, "Deborah," which sold well, despite a dirge of radio plays, and "really surprised" Steve and Marc. Marc is the vocalist and song-

Their attraction lies in the simplicity of their music, Marc's lyrics and the pair's unique vocalising. "I didn't realise it was unique; I've always sang like that really," says Marc. "I suppose we are trying to imitate the instruments."

"It's just a development of my mind, I never used to like singing but now it is a great fulfilment, like flying. I think it mirrors what I feel inside."

He has a fascination for woods and open air and is a prolific writer, can turn out a new song in twenty minutes, writing music first and words after, and says that every week there are three or four new numbers in the

says.

At about 17, his influence was Bob Dylan; later ones have included Picasso, Dali, all experiences, C. S. Lewis and a Lebanese prophet whose name didn't rise above the sound of Simon and Garfunkel's "Mrs Robinson" from the jukebox Marc, incidentally, adjudged that a gas.

The group has completed its second LP, which is different. How? "It's six months older," answered Marc, "we use a lot of different instruments, there's a nicer technique and soundwise it is better."

In addition, Marc hopes to have a book of poems and stories out soon, and on August 23, they will be releasing their second single, "One Inch Rock," which is about a seductress who tempts a young man back to her flat, gives him a drink which reduces him to one inch in height and put him in a battle with a tri-Marc has no thoughts on how the

Before our rendezvous, I looked through the Marc Bolan file and found an article from 1965 in which he stated, among other things, that he wanted to be a pop star and make

ANDREWS herself and music arranged and conducted by Lennie Hayton (Stateside, SSI. 10233) and A BRIGHT PARTIC-ULAR STAR: GERTRUDE LAWRENCE (MCA MUP 336) which features 11 songs sung by Gertrude, the fabulous musical comedy star on which the film is based.

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A THE ROLLING STONES PLAY

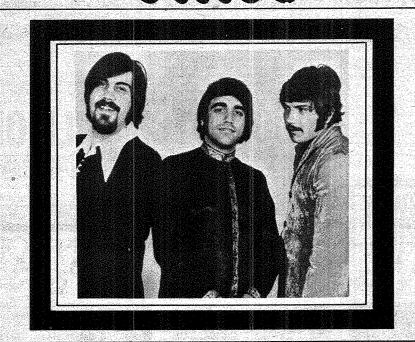
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NEW (6) the charts

SHORTY LONG **EX INKSPOT**

O^{NE} night, the regular pianist at a night club in Birmingham, Alabama, fell ill and Shorty Long was hired as a replacement at the princely sum of four dollars. Three years later, he was still there, though his salary had been raised sev-

eral times by then.

The Inkspots were quite big at that time and Shorty — whose real name is Fred — joined them. He stayed with the group for eighteen months before eaving to become a solo singer.

A succession of records sold well in America and

until this week his most popular in Britain has been 'Function At The Junction.' But that all changes this week as the second version of "I Am The Judge enters the NME chart at No. 29. Five foot one inch Shorty was a fan of Little Willie Johnny Ace as a youngster and began

school and the Birmingham Baptist Church. He joined his school's dramatic society and choir an attempt to further his singing ambitions and ok up professional training under . C. Handy and Alvin Robinson.

Singing, though, wasn't his only love and Shorty learned to play the organ, drums, trumpet and harmonica as well as piano. In 1957, he got his own radio show,



ested in history and enjoys listen-ing to Marvin Gaye, Billy Eckstine, Nancy Wilson and Brenda Hollo-

MORE SINGLE REVIEWS

BILLY J. KRAMER A World Without Love (Nems) Billy J. Kramer came close to the Chart with his recent disc "1941." but didn't quite make it. This, how ver, is a complete contrast—a plain-ver ballad with a gentle rhythm, ritten by Teddy Randazzo.

Bill has a natural wistful quality in the timbre of his voice, and I must credit him with an admirably sensitive interpretation, bringing out all the pathos and yearning that the words demand.

It is a very good record indeed— it having said that, I must regret-lly add that I shall be very sur-ised if it is a hit. It's too deep,

WILSON PICKETT '
I'm A Midnight Mover (Atlantic).

The title suggests a sequel to "In The Midnight Hour" and, to a large extent, that's what it is Wilson Pickett's hoarse throaty voice is stretched to the limits, as he shouts and screams his way through this funky soul routine.

It's typical Atlantic-label stuff, with Principal drawback is that the

NEIL DIAMOND Two-Bit Manchild (MCA). Neil Diamond is best-known in this

It sizzles along at a cracking pace, Must confess I'm not quite sure what the lyric's all about, but the

A British group that's doing very nicely on the Continent, and is now

Released to coincide with Ben E. King's British visit—which obviously will boost its chances—this is upbeat soul. Ben delivers the lyric in impassioned style, backed by chanting group, chugging beat and unnecessary dancing strings.

* Recommended *

Bristol group Force West generates a storming beat and an air of vibrancy and vitality in the up-beat "I'll Walk In The Rain" (CBS) into which producer Mike Hurst has injected a rich sound of flowing strings. That "Coronation Street" character Bill Kenwright warbles the lilting single along "Love's Black And White" (MGM)—a catchy tune that's bound to appeal to all addicts of the TV series. Two boys and two girls comprise the Johnstons, who blend harmoniously in the snappy folk-beat number "Both Stdes Now" (Big T), employing an approach that's a cross between the Seekers and the Mamas and Papas. An appealing ballad with a steady beat, "Sally" is engagingly handled by RCA's Malcolm John Holland, who also wrote it—an impressive disc in every respect except the melody, which might have been a bit stronger. A sparkling carefree record that's overflowing with zest and a slap-happy party spirit—that's "It's All Over Now" (Soul City) by the Valentinos, a disc that's basically r-and-b with "good-time" overtones. Francoise Pascal is a delicious French poppet with a voice not unlike that of Francoise Hardy, and she positively ozes appeal as she huskily breathes the rhythmic ballad "When It Comes To Love" (SNB). Patsy Maclean, whom you may have heard singing in BBC-2's "Roundabout," warbles the number she'll be performing at the Polish Song Festival this month, "Marry The Boy" (Columbia)—a lilting fast waltz that sounds like a show tune, but isn'!!

SMALL FACES

some bloke was going to shoot my legs off, half-way through 'All Or Nothing' I moved about very fast on stage that night!" Ronnie recalled some further memories of good old days when

we'd double up and go on-we'd get through the first two numbers

Take off

to a height of approximately four-teen feet before executing a double back-flip and lodging itself neatly in the top half of a fir tree.

"Ah, we've had a lot of trouble

PAUL McCARTNEY TODAY



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Everly Brothers (London)
2 2 HARD HEADED WOMAN
Elvis Presley (RCA)
6 3 WHEN TOP TEN 1963-Week ending Aug 1 1 SWEETS FOR MY SWEET

Searchers (Pye)
2 2 I'M CONFESSIN'
Frank Ifield (Columbia) 3 3 DEVIL IN DISGUISE Elvis Presley (RCA)
6 4 TWIST AND SHOUT (EP)

Elvis Presley (RCA)

6 3 WHEN
Kalin Twins (Brunswick)

3 4 BIG MAN
Four Preps (Capitol)

9 5 RETURN TO ME
(Capitol) Beatles (Parlophone
4 5 TWIST AND SHOUT
Brian Poole & The Tremeloes

Brian Poole & The Brian Poole Dean Martin (Capitol)

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YOU NEED HANDS
Max Bygravis (Decca)

8 7 ENDLESS SLEEP
Marty Wild

HELLO. I LOVE YOU

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Delia
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STICK MEN Status Quo
STAY IN MY CORNER
WITH YOU Herb Alpert
JOURNEY TO THE
CENTRE OF MY MIND
Amboy DANCING
Archie Bell & the Delis
SKY PILOT
Eric Burdon & the Animals
SKY PILOT
Fric Burdon & the Playboys
STAY IN TO PARADISE
Bobby Vinton
Bobby Vinton
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Bobby Vinton
BANCEL OF THE MORE
Sergio Merrilee Rush
ING
MARTINGS BESSI (66)
BASEBALL CAME
Intruders

SCOTT—LULU TOUR DATES U.S. d-j's back British THE Beatles, Lulu, Petula Clark and Engelbert Humperdinck are well placed in this vear's Disc Jockey Poll staged annually by the influential U.S. magazine "Record World." The Beatles veal from Male Vocal Group and World." The Beatles very love of the Male Vocal Group and Tournell Clark and Engelbert Humpervear's Disc Jockey Poll Film chief slams bad-business claim With Tommy James and Love Affair

MAURICE KINN ANDY GRAY JOHN WELLS News Editor DEREK JOHNSON PERCY C. DICKINS Proprietors:
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NEW SINGLES SURPRISES

current Richard Harris hit, is being issued this month. Also scheduled are new discs by Stevie Wonder, Paul Jones and Tyrannosaurus Rex—as well as albums by Sly and the Family Stone, Tony Bennett and the Byrds. But Traffic's much-delayed single "You Can All Join In" has now definitely

Jim Webb's self-penned "I Keep It Hid Jim Webb's self-penned "I Keep It Hid" is issued by CBS on August 30. Out the previous Friday (23) are Stevie Wonder's "You Met Your Match" (Tamla Motown), Paul Jones' "The Weight" (Columbia) and Tyrannosaurus Rex's "One Inch Rock" (Regal Zonophone).

Sly and the Family Stone's "Dance To The Music" album is released by Direction at the beginning of next month. Simultaneous LP issues on the CBS label are Tony Bennett's "Yesterday I Heard The Rain" and the Byrds' "Three In A Cell."

Jimmy Duncan, producer of the Cupid's

Jimmy Duncan, producer of the Cupid's Inspiration hit single, has produced the debut disc for new group Charlie Woolf — titled "Dance, Dance, Dance," it is issued by Nems

"Dance, Dance, Dance," It is issued by Items on August 30.

Traffic's projected single "You Can All Join In," originally planned for July 12 release and then put back to August 2, has now been cancelled altogether. The track will now be included on the group's new LP, titled simply "Traffic," for release by Island next month. No

"Traffic," for release by Island next month, No alternative single is planned.

Manfred Mann has been completing mixes on a new Bob Dylan composition, which is strongly tipped as the group's next single—titled "Please Mrs. Henry."

A statement issued this week by Pye says: "On July 18 Pye Records entered into a firm agreement with MGM Records, by which they were appointed as MGM's exclusive agents for the pressing, distribution and sale of MGM records throughout the United Kingdom. Pye Records intends to continue to distribute and sell MGM records under the terms of this agreement, and have commenced legal proceedings to enforce it." A spokesman for MGM, whose product was previously distributed in Britain by EMI, stated: "We can make no comment at the moment."

Jerry Lee at racecourse

BETWEEN 45,000 and 70,000 fans are expected to converge on Kempton Park Race-course this weekend for the eighth National Blues Festival, which opens tonight (Friday) with Jerry Lee Lewis as top of the bill. A team of 100 special security guards has been re-cruited to control the crowds, and a special camping site is being opened for weekend

Arthur Brown, who appeared at last year's event with flames emanating from his headgear, promises an even more spectacular entrance on Saturday when he tops the bill in the evening concert. This will mark the debut of the re-shaped Crazy World — which now consists of organist Pete Shelley (formerly with Los Bravos); drummer Carl Palmer (previously with Chris Farlowe) and bassist Sean Nicholas who is retained from the old Arthur Brown group.

→ POPLINERS ★

DISC-JOCKEYS Tony Blackburn, David Symonds, Alan Freeman, Stuart Henry and Ed Stewart compete in a cycle race, which is part of the September 21 meeting at Herne Hill Stadium; Jimmy Savile may also take part.

Saturday bookings for Bridlington Royal Hall this month are Simon Dupree and the Big Sound (tomorrow), Move (17), Amen Corner (24) and Marmalade (31). St. Leger Festival Dance at Doncaster Top Rank on September 6 features Geno Washington and the Ram Jam Band. Tyrannosaurus Rex to Belgium on August 23 for TV, followed by two concerts in Holland. Equals, Ben E. King, Jimmy James and the Vagabonds, Timebox and Jimmy Cliff at Leeds Queen's Hall September 1

DOVE AFFAIR'S 17-year-old organist Lynton Guest has left the group, and has been replaced by Morgan Fisher — who was one of the original founder members of the quintet when it was formed two years ago. A spokesman for the group explained that Lynton has always been regarded as only a temporary replacement for Morgan, while he was completing his education and taking his "A" levels.

A deputy organist was needed ten months ago, when the group decided to turn fully professional. It was at this time that Lynton agreed to take over, on the understanding that he would stand down as soon as Morgan was available.

Love Affair is spending all this week rehearsing its routines with Fisher. The group's revised line-up opens on September 20 at New York Fillmore Mare Winter Gardens tomorrow (Saturday).

Saturday).

HE autumn concert tour co-starring Scott Walker and Lulu is definitely ON! Principal supporting

attractions on the package will be Tommy James and the Shondells-who retain their No. 1 spot in this week's NME Chart—and the Love Affair. The tour, promoted by the Harold Davison Organisation, will play 14 major venues, details of which were exclusively revealed to the NME this week. The plan for Scott and Lulu to top a package tour and the possibility of the Shondells also appearing on the bill were reported in last week's NME. Venue for the final date on the itinerary on October 20 has not yet been clinched—it will probably be Coventry Theatre—but the remainder of the schedule is:



SIGNED FOR A ROLE IN LULU'S NEXT FEATURE FILM. AS PRE-

DONOVAN'S extensive

autumn tour of America and Canada has now been

and Canada has now been finalised. He opens at the San Francisco Civic Auditorium on September 27, and the following day plays the famed Hollywood Bowl.

Highlights of the itinery include visits to Chicago (October 11), New Orleans (17), Houston (18), Ottawa (22), Montreal (23) and Toronto (24). Donovan stars at New York's celebrated Carnegie Hall on October 25, and guests in U.S. TV's

and guests in U.S. TV's "Hollywood Palace" on

November 1.

The tour ends with a concert in San Diego on November 3. Also being lined up for Donovan is a German tour in December, but details have not yet been announced.

HERMAN SET FOR

CABARET DEBUT

HERMAN'S Hermits have

been set for their British cabaret debut. They

are to open the new Middlesborough Astoria club

with a week's engagement from November 17. This

LONDON Finsbury Park Astoria (October 4); MANCHESTER Odeon (5); EDINBURGH ABC (9); NEWCASTLE City Hall (10); BIRMINGHAM Odeon (11); CHESTERFIELD ABC (12); LIVERPOOL Empire (13); BRISTOL Colston Hall (14); CARDIFF Odeon (16); SLOUGH Adelphi (17); **IPSWICH Gaumont (18):** TOOTING Granada (19).

Tommy James and the Shondells had originally planned to arrive in Britain on September 2 for a three-week promotional visit, but in view of subsequent developments this project has now been scrapped. Instead, the group will now arrive here on or about September 23, and will spend ten days making TV and radio appearances before starting its tour with Scott and Lulu During their European visit, the Shondells will also play TV dates in Germany and Scandinavia. At the end of October they fly to Japan for five days followed by concerts in the Philippines and a tour of



PARTRIDGE IN LULU'S MOVIE Trems U.S., Israel, S. America,

Canada, plans; new single set VIOUSLY REPORTED, IT GOES INTO PRODUCTION NEXT MARCH, AND WILL BE SHOT ON co-written by group members Alan Blakely and Chip Hawkes. Details of the DONOVAN U.S. group's second visit to America and first tour of Canada are set. The Tremeloes are almost certain to make their debut tour of Israel next month — their manager Peter Walsh flew to Haifa this week to finalise arrangements. Other ambitious world **PLANS SET** plans for the group include the Tremeloes' return to South America, previously re-

ported, which is to be brought forward to late October because of heavy demand on November 28 and spend three days in Canada, including personal appearances in Ottawa and Buffalo. On December 2 they return to On December 2 they return to Chicago and will then play a string of college dates in major centres—including New York, San Francisco, Los Angeles and Denver. Major TV dates are being set for the Tremeloes by their U.S. agent Ashley Famous, who represents a best of international artists include.

Ashley Famous, who represents a host of international artists including Trini Lopez.

The group hopes to return to Britain on Christmas Eve, but may stay in the States until the New Year if necessary.

The second South America tour—originally scheduled for November—pecember—is now due to start on

December—is now due to star

December—is now due to start on October 30,

The Tremeloes will return to Buenos Aires in the Argentine for seven days, then play 10 days in Brazil—their first visit—and also appear in Chile for the first time. Other countries in the South American schedule are Uruguay and Venezuela.

New home bookings for the Tremeloes include Scottish venues: Stranraer Kinema today (Friday), Larbert (10). Dundee Palais doubling Montrose Locarno (11) and Aviemore Ski Centre (12).

The group plays Bournemouth Pavilion (14) and Lyme Regis (15), and flies to Barcelona for a concert on August 17.

Title of the group's next single is "Little Lady," and it will be released by CBS on September 6.

Peter Walsh, who manages

will be followed immediately by another week in cabaret, at a venue still to be set.

• Peter Walsh, who manages Marmalade as well as the Tremeloes, has been appointed personal manager for Spencer Davis—whose own management agency continues independently.

END OF AN AFFAIR

World," The Beatles are voted Top Male Vocal Group, and

world, 'Ine Beatles are voted Top Male Vocal Group, and their "Sgt. Pepper" LP was runner-up to Simon and Garfunkel's "The Graduate" as Top Album.

Petula Clark comes third in the Top Female Vocalist category, in which she is beaten only by Aretha Franklin and Dionne Warwick, Lulu is second to Bobbie Gentry as Most Promising Female Vocalist. Engelbert is placed at No. 5 in the Top Male Vocalist section — below Frank Sinatra, Bobby Goldsboro, Glen Campbell and Dean Martin — and is runner-up to Glen Campbell as Most Promising Male Vocalist.

Male Vocalist.

Other winners in the poll, which combines the votes of several hundred d-j's throughout America, include Paul Mauriat's "Love Is Blue" and Bobby Goldsboro's "Honey" (tie for Top Record of the Year); Diana Ross and the Supremes (Top Female Vocal Group); Gary Puckett and the Union Gap (Most Promising Male Vocal Group); Herb Alpert and Paul Mauriat (tie as Top Band and Top Instrumentalist) and Simon and Garfunkel (Top Duo).

technicians' dispute this week. The show due for screening tomorrow (Saturday) has already been telerecorded, and — provided there are no hitches on actual transmission — should be seen as planned. But the August 17 and 24 editions were due to have been recorded on Thursday and Friday of this week, as director Mike Mansfield and his crew then depart on holiday. However, unless the dispute is resolved, production of these two shows will not be able to go ahead.

d immediately, I doubt if we make the necessary arranges for filming these two shows e the crew goes away. This s there could be no Blackburn on August 17 and 24 — and ups even on August 31." imme For Blackburn is now networked to six regions—es Southern, it is being taken Granada, Tyne-Tees, Ulster, a and Border. As previously ted, discussions are in pro-

The Box Tops, who were due to tour Britain for 17 days from September 6, have cancelled their visit in order to fu'fil commitments in

America. Promoter Danny Betesh, who is at present setting up a British visit for the Ohio Express

in September, is hoping to fit the "Yummy Yummy Yummy Yummy" group

nto the dates vacated by the Box

ops. Richard Harris, who is due

Britain later this month for promotional TV appearances on "MacArthur Park," is to make his British concert debut this autumn.

He is to star at London's Roya Albert Hall on a date still to be fixed in October. As previously re-

ported, Harris makes his U.S. concert debut on August 17 at the Hollywood Bowl before flying to

visit is expected to last for at least ten days.

Cupid America trip?

Agent Vic Lewis is at present negotiating for Cupid's Inspiration to undertake its first U.S. tour in late summer or early autumn. The group was spending most of this week in the recording studios, cutting tracks from which its next single will be selected. EASYBEATS PARIS TV

The Easybeats fly to Paris today (Friday) to film a 40-minute documentary for French-TV, which depicts a typical day in the life of a group. While in Paris, the Easybeats will be interviewed by Emperor Rosko for his Radio 1 show.

begun on September 10, has been put back to the end of that month to enable them to devote more time to live appearances here. Venues are currently being set up by

promoter Arthur Howes, who is also in the process of fixing several TV dates. The

Floyd-Rex U.S. dates

New Equals dates

THE Equa's tour of Ireland next week—reported in last week's NME—has now been extended to August 19. Further ballroom dates have been set for the group which is also in line for a two-week promotional tour of America in October.

were strongly denied this week by the distributors of the movie United Artists. The company's publicity directo Charles Berman told the NMF "Comments about the film doing poor business at the London Pavilion are sheer nonsense. The three weeks, and had to make way three weeks, and had to make way for the previously-arranged premiere of "The Graduate." "Box-office business for 'Yellow Submarine' at the Pavilion has been absolutely tremendous—it has been taking about £8,000 per week. It is still showing at another London cinema, Studio One, and will be running there indefinitely. It is also being screened at 25 London suburban cinemas, out of a possible 32 on the circuit—hardly the mark of

AIRMAN SAVILE

BBC-1's "Ton Of The Pons" crew took location shots of JIMMY SAVILE flying for inclusion in this week's edition of the show. Jimmy is seen here in his aeronaut's outfit, while DAVE DEE tries out the

CASH DELAYED

Film chief slams bad-bus iness claim

THE next Beatles single will be a song titled "Hey Jude," featuring Paul McCartney on lead vocal — it is a slow blues with a soul sound and a 40-piece orchestral accompaniment. Flip is the track which the NME named five weeks ago as a likely

title for the new disc, "Revolution" — this is a slow rocker, with John Lennon as

vocalist. The record is scheduled for release on the Apple label on Friday, August

30 — two weeks later than originally planned. Other initial Apple releases — by Jackie Lomax, Mary Hopkin and the Black Dyke Mills Band — have also been put

Country singer Johnny Cash now arrives in Britain on October 22-one month later than originally planned. He will be heading a c-8-w package tour which will now play Manchester Odeon (October 25). Liverpool Empire (26), London Paladium (27), Glasgow Odeon (November 1), Walthamstow Granada (2), and Birmingham Empire (3). The package will also telerecord a spectacular for Thames Television, to be screened during November. SLY and the Family Stone will now undertake a string of British ballroom dates during their visit to this country next month. Their trip, originally planned to have

STONES TO USE

THE Rolling Stones are to make regular use of new recordin studios in South-East London, which are being run by thei road manager Ian Stewart. The studios — which opened this week at 47 Bermondsey Street — have every available recording facility, including instruments and amplifying equipment. The studios will be open to amateur and professional artists at the rate of £5 per hour, and a 24-hour round-the-

clock service is planned.

Stewart told the NME: "The idea is that groups will be able outing their numbers at their leisure in this relatively inexpensiv ecording sessions. Even the Stones are aware of the need to co

erve costs in preparing routines."

Mick Jagger and Marianne Faithful are expected back in Lond next week, following their holiday in Ireland. The Rolling Stones' new album "Beggar's Banquet" is now completely finished, and is scheduled for release by Decca in mid-September.

GRAPEFRUIT bassist George Alexander has written the new theme music for Southern-TV's "Time For Blackburn" series — he was specially commissioned by director Mike Mansfield, after he had heard George's score for the documentary film about Twiggy. Grapefruit has already recorded the opening music for the Blackburn show, which will be introduced in this weekend's edition.

will be introduced in this weekend's
Another Alexander composition
"Breakin' Up A Dream." is being
recorded by Tommy James and the
Shondells specially for the British
markel—it will probably be issued
as their next British single, or the
following one.
Grapefruit is booked for a 18-day
promotional tour of Europe from
September 9, comprising TV dates
in Austria, Switzerland and Germany. The group then returns to
Britain to spend two weeks promoting its new LP "Around Grapefruit," scheduled for release by RCA
at the end of September.
Also lined up for the group is a
South American Jour in midOctober. Two new one-nighters for
Grapefruit take it to Billericay
Archer Hall (August 23) and
Weston-super-Mare Pavilion (24). ban cinemas, out of a possible 32 on the circuit—hardly the mark of an unsuccessful film."

In reply to suggestions that the cartoon is being dropped by the Rank Organisation from many cinemas on its circuit, Beatles press officer Tony Barrow commented: "It is merely a re-shuffling and rescheduling of the cinemas into which it has been booked. The film is still playing a very extensive schedule of cinemas."

Geno band changes

Three personnel changes have been made in Geno Washington's Ram Jam Band. New members are drummer Colin Davey, John Culley (lead guitar) and Buddy Beadle (baritone sax). They replace Hans Herbert, Pat Higgs and Dave Stone who have left to Join other groups. The new line-up will be in action at the Brighton Festival (tomorrow, Saturday), Portsmouth Guildhall (Monday), Bristol Locarno (Thursday), Torquay Town Hall (16), Weston-super-Mare Winter Gardens (17), Scarborough Scene Two (23 and 24) and Hemel Hempstead Pavilion (30).

Jack Good sets 'History of Rock'-but strike threat

shire TV company is titled "Innocence, Anarchy And Soul." Described as "three chapters from the history of rock," it is a one-hour show divided into three phases -nostalgic; a satirical sketch on the present pop scene; and a wild guess at the future. The programme-which, as exclusively reported in the NME seven weeks ago, is planned as the first of a series of Jack Good specials - will be screened on the full ITV network in October.

ROBIN BETTER; GEES TO U.S.

back to this date.

National newspaper reports that

the Beatles-inspired cartoon film "Yellow Submarine" was being dropped in London's West End

cartoon was only booked in for

THE Bee Gees flew to America on Tuesday to pick up their U.S. tour—the start of which had been delayed by Robin Gibb's "mystery" illness. He was admitted to a London nursing home on July 28, then subsequently moved to a Sussex health farm, from which he was discharged last weekend - having recovered far more quickly than had originally been expected. The group will now open its U.S. itinerary at New York's Forest Hills Stadium tomorrow (Saturday).

WORLD-WIDE BARRIER

Most of the early-August dates, which have had to be cancelled, are now being slotted into the Bee Gees' schedule later in the month on what were to have days. After its New York concert the group flies to Chicago, where it spends the early part of next week in the recording studios.

Because of Robin's speedy recovery, the Bee Gees—who return to the NME Chart this week with their new single "I've Gotta Get A Message To You"—will not now have to rearrange their compit. have to re-arrange their comm

ments for later in the year. Thes include a European tour and film ing on their first movie.

IS QUITTING RUSS CONWAY has decided to give up public appearances on stage and TV, following a recurrence TV, following a recurrence of the illness which first afflicted him three years ago. He was taken ill last weekend, and had to cancel a Sunday concert at Paign-

ton Festival Hall.
A bulletin issued this week states: "It may be days, weeks or even months before it is known whether Russ will ever again be able to play in the individual honky-tonk style which made him success-ful."

After he recovers, Russ plans to devote his time to composing and to his other interests in the music world. It is still far too early to ally record again,

MANNS FOR BRITISH WEEK The Manfred Mann group is to

sions.

Line-up of artists includes Jerry
Lee Lewis, the Lonnie Donegan
group, Julie Driscoll and the Brian
Auger Trinity, Chris Farlowe, P. J.
Proby, Lulu, the Alan Bown, the
Flirtations, Harry, Rehinson, and Flirtations, Harry Robinson and Lord Rockingham's XI, the Champs, Don Lang, Ian Whitcomb, Dominic Grant, Emil Dean and the Breakaways.

Shooting is due to begin at Elstree Studios this weekend, but roduction may be delayed if the

The show is being filmed in both

black-and-white and colour, with

view to overseas sales, and it is being produced in association with Screen Gems. Director is Rita

Gillespie, who has worked with Jack Good on many previous occa-

stick Men" which — having reached No. 6 in the NME Char in March—now stands at No. 14 in the U.S. hit parade. The award Pops." The group's latest single "Ice In The Sun" is being issued in America on August 23 to tie in with its first U.S. tour — beginning on September 27 and comprising a five-week schedule of college and concert dates.

After completing its U.S. engage.

concert dates.

After completing its U.S. engagements, Status Quo will—if negotiations are finalised—fly to Canada for the concert of the con

eight days of concerts, followed by three weeks in Australia and New Zealand.

More immediate overseas bookings for the group include two days of TV and radio in Belgium from next Monday (12), three days of TV and club dates in Holland from August 23; a visit to Belgium for appearances in the Brussels Festival of Popular Music for three days from August 30; and a guest spot in German-TV's "Beat Club" from Frankfurt on September 6.

The group's first British LP will be issued by Pye in mid-September, itled "Picturesque Matchstickable Messages From Status Quo." A newlybooked broadcast for the group is on Radio 1's "Pop North" on September 5.

September 5.

BONZOES ACT

The members of the Bonzo Dog Doo Dah Band make their acting debut in Thames-TV's "Captain Fan-tastic" on Thursday, August 15. The group flies to Switzerland on Septem-ber 12 to star in its own one hour spectacular, which will open a new TV station in Zurich.

U.S. IN '69

A MEN CORNER'S agent Don Arden flew to America this week to finalise negotiations for the group to undertake its first U.S. tour next spring — it would be a six-week college itinerary commencing in March and incorporating a few major TV dates.

The Corner is to record an

LP specifically for the U.S. market, which will be released market, which will be released there early next year in advance of the group's visit. Also being set is a two-week Swedish tour in November, which would be followed by a brief visit to Belgium—where Amen's "High In The Sky" single is currently charts.

AND DESCRIPTION OF THE PARTY OF

CLYDE MCPHATTER

High in the sky

Only a fool DÉRAM

DERAM

MOODY BLUES Voices in the sky

BBC REPEAT BEST OF ANDY

- BURDON, TRAFFIC, BALDRY TV

BBC-1 is to repeat three of the best editions from the last series

Mary, Eddie Fisher, Nancy Ames and Buddy Hackett guest in this Sunday's show (1), and Shirley Bassey is showcased the following

Gentry's BBC-2 series on Saturday, August 17. This spot will be filled the following two Saturdays (24 and 31) by two half-hour shows re-

the following two Saturdays (24 and 31) by two half-hour shows recorded recently by folk artist Leonard Cohen. From September 7, a series starring Greek singer Nana Mouskouri will be screened.

Topol is the special guest in Esther Ofarim's BBC-2 "Show Of The Week" this Sunday (11). The following weekend (18), Jimmy Logan stars in this spot, with Rolf Harris as his guest.

New BBC-1 bookings include Eric Burdon in the Alan Price series "Price To Play" (next Monday, 12), Long John Baldry in "Dee Time" (Saturday, August 17) and Traffic in the "Basil Brush Show" (Friday, 23).

AMEN CORNER

of the "Andy Williams Show." They will be screened on Sunday evenings at 7.25 pm, starting this weekend. Peter, Paul and

> bound fre WILLIE MITCHELL

solings

new releases DERAM DM 195 Are you lonesome tonight? BILLIE DAVIS Angel of the morning

Top Rank (August 21), Salisbury City Hall (22), Dagenham Church Arms (23), Dunstable Civic Centre (24), Hanley Top Rank (28), Southampton Mecca (29), Alcorbury U.S. Base (30), Margate Dreamland (31)

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