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EVERY FRIDAY
6^p

SCOTT MCKENZIE ▶
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TOP POP NEWS

• **TOM JONES**

• **LULU • TAMLA • LOVE-IN**
• **TAILPIECES — POPLAND'S TOP COLUMN**

No. 1073 Week ending August 5th, 1967
WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER



FREE!

from the shadow of prison which has hung over the young lives of **MICK JAGGER** and **KEITH RICHARD** for five weeks. The appeal court gave Mick a conditional discharge, which meant he will not serve his three month sentence, and Keith had his conviction quashed due to the original judge erring in not instructing the jury on all the points.

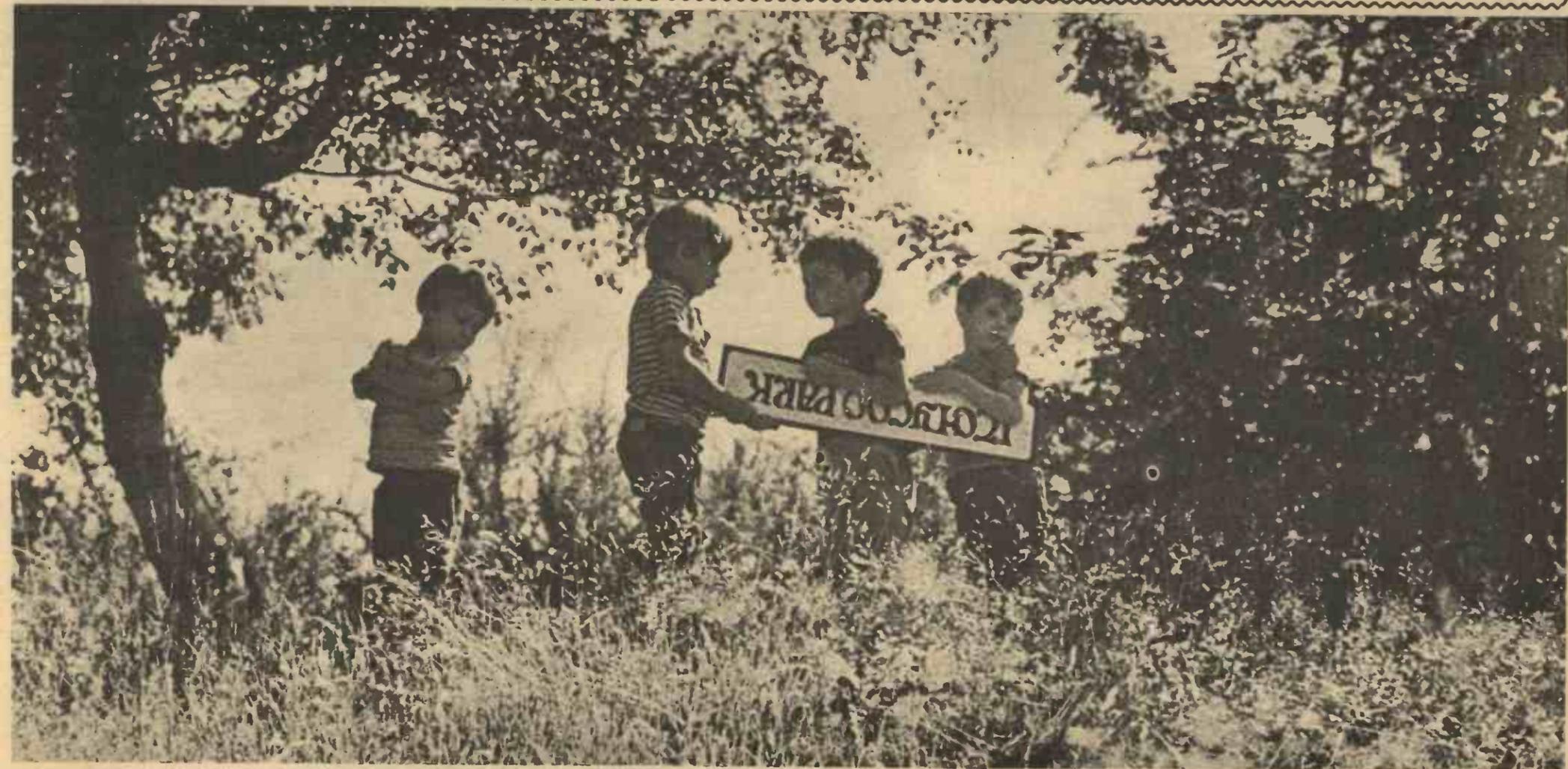
HOME!

from their Greek holiday on Monday came **JOHN LENNON**, **PAUL McCARTNEY** and his girl friend, actress **JANE ASHER**—all looking very relaxed, to be greeted by the happy news of Mick and Keith.



And now back to the **STONES** as musicians and their next single **DON'T MISS IT**

A 4-PAGE SPECIAL SUPPLEMENT IN NEXT WEEK'S NME!



TAMLA'S HAPPY SOUND CAN UNITE DETROIT

WHAT now for Tamla-Motown? After the strife and turmoil of the past week — and the crack of bullets and the sight of looters rampaging through blazing buildings — can Detroit's happy-music image ever seem the same again?

For me, there's always been a special, magical "something" about Tamla. That distinctive sense of fun and love-of-living seemed to burst from the grooves every time I listened to a record by the Four Tops or Stevie Wonder or the Supremes. And I'm sure the insurrections won't kill the happy Tamla sound. Indeed they can unite a divided city.

But right now, there isn't too much to laugh and be happy about in Detroit. And even those famous recording studios on West Grand Boulevard may still be in danger from the looters and rioters.

As Tamla vice-president Barney Ales put it when we talked in America last week: "Alan, the whole thing is senseless. Our buildings haven't yet been attacked, but I sup-

by Alan Smith

pose they could be—just as much as anybody else's.

"Frankly, it seems to a lot of us that much of the situation is no more than an excuse for thieving and damage. Negroes and whites are suffering alike."

As I mentioned in last week's NME, almost all of Motown's artists were in town when the disturbances broke out and they were advised to stay at home and away from the trouble spots.

Incredible

That so many Tamla stars were in Detroit at the same time was incredible in itself — because these days the stars are to be found all over the world.

The Supremes, in particular, have emerged as Tamla's most widely travelled and accepted group. Followed closely by the Four Tops, they're now an act which can be seen in some of the finest nightspots in America (particularly those which were once the domain of white artists only).

Stevie Wonder is still searching for really big nationwide acceptance in the States, but in the past couple of weeks alone has come very, very close to it.

Stevie's NME Chart hit "I Was Made To Love Her"—up to No. 10 in this week's list — is currently proving one of his biggest ever in the U.S.

And one concert he played with Ray Charles in Baltimore last month seems to have boosted his career more than anything else he's done in the past couple of years.

So many requests for his services have since flooded in to Motown's talent company, it now looks as if hopes for Stevie to return to Britain late this year, or early in 1968, will have to be delayed a good while longer.

"The demand for Stevie is incredible," says Barney Ales. "We're having a tough job keeping pace with the people who want to book him. To give you some idea of the reaction—there were 14,000 people at that Baltimore concert and they gave him three standing ovations."

"Another fantastic thing about Stevie is that one minute he had the audience going wild and another he'd have everybody quiet, enchanted by a haunting harmonica version of 'Alfie'."

Stevie's changed in many ways. He's 6ft. 1in. now, and though blindness will always be with him, Stevie has risen to the challenge by improving on his musical talents many times over. His voice has changed (for the good) since the days of "Fingertips." His compositions are better than ever. And as well as the harmonica, he's now a brilliant exponent of piano, organ and drums.

Like many of his colleagues at Tamla, Stevie is often asked for his opinions on soul, that magic disc ingredient—and what, in fact, soul means to him.

"Soul is a feeling," he says. "Don't



The thumbs-up indicates the happy state of the FOUR TOPS these days!

call it soul music—it's music with soul in it. John Lennon and the Beatles have soul in what they're doing.

"I don't call Beatles music rhythm and blues," he added, "but it's English soul. I think it's tremendous! Soul goes way, way back, and if we really mean it, we can all find it."

Serious

At the age of 17 Stevie is more serious than ever about his future and hopes to graduate from Michigan State School for the Blind (with honours) in January. Then he's hoping to move on to the University of Southern California to study composing and arranging.

Stevie says he owes a lot of his scholarship success to a man named Ted Hull—a graduate of Michigan

University who holds a special degree for teaching the blind.

Ted has been his constant travelling companion and whenever there has been a spare moment on tour, or waiting for a show to begin, he and Stevie have worked on studies. Says Ted: "He's a tremendously dedicated and adept guy, with an incredible thirst for knowledge."

Maybe this is one of the secrets of the stars at Tamla — the will to improve. Reports from the U.S. tell me that Gladys Knight and the Pips are a fantastically bettered act in the last few months (they seem determined to show people they've got more than a gimmick name), and few Tamla fans would dispute the ever-increasing excellence of the Tops or the Supremes.

That's how Tamla keeps ahead!

STEVIE WONDER sings his latest hit, "I Was Made To Love Her," to his girl friend, RITA ROSS, sister of Diana, lead singer of the Supremes. Picture was taken in Detroit before the trouble.



STEVIE WONDER, now with a moustache, plays over a number for his new LP, while record producer HANK COSBY and songwriter SYLVIA MOY listen.

NEXT WEEK

THE MAN BEHIND THE MONKEES



"CRAISE FINTON KIRK" BY JOHNNIE YOUNG

polydor
56 186.

by Allen Evans



★★★★ MEL TORME: RIGHT NOW (Atlantic, 590,008).

Few jazz singers are so easy and so confident as Mel Torme, and here he drifts through a relaxed set of a dozen songs, using the best of backings from Shorty Rogers and Claus Ogerman, including a girl group on Right Now that lifts it right up. Mr. Velvet Voice is in great form throughout, specially on The Lady's In Love With You, Puttin' On The Ritz, and Comin' Home Baby.

Other titles: Dat Dere, Hi-Fly, Walkin', Moanin', Sing You Sinners, Whisper Not, On Green Dolphin Street, Sidney's Solloquy.

★★★★ BEST OF THE LOVIN' SPOONFUL (Kama Sutra, KLP 403).

A collection of the most successful tracks recorded by this popular American group who had Daydream and Summer In The City (both on this LP) in the singles charts last year. It's easy on the ears, tuneful, folksy music, with a good-time air about it. I liked the amusing Jug Band Music, and the wistful Didn't Have To Want To Do It. John Sebastian takes eleven of the dozen credits (some shared) and Steven Boone takes the other alone for Butchie's Tune.

Other titles: Do You Believe In Magic, Did You Ever Have To Make Up Your Mind, Night Owl Blues, You Didn't Have To Be So Nice, Blues In The Bottle, Didn't Want To Have To Do It, Wild About My Lovin', Younger Girl.

★★★★ MATT MONRO: INVITATION TO THE MOVIES (Capitol, T 2730).

Matt is well served with backings here—and so he should be for he sings superbly through eleven popular film songs. He has John Barry, who with his manager Don Black, wrote Born Free, featured strongly here. And for swinging backings who better than Billy May? Billy helps Matt through Moment To Moment and Georgie Girl. And to add those smoochy strings to Alfie and I Will Wait For You, Matt has Sid Feller in attendance. But like I say, Matt deserves the best for he is the best, too.

Other titles: Theme from "Sand Pebbles," A Time For Love, In The Arms Of Love, Wednesday's Child, A Man And A Woman, Strangers In The Night.

★★★★ SIMON DUPREE AND THE BIG SOUND: WITHOUT RESERVATIONS (Parlophone, PMC 7029).

Here's a group with a restless, driving instrumental sound, the lead singer shouting and bawling his songs over in great r-and-b style. I liked the raving opener, A Lot Of Love, What Is Soul, and I See The Light, with its varied instrumental sounds and shouts. I'm told the six boys used 18 instruments (and can play 23) on this LP, using no session men at all. The group collects four composing credits, too. And like the Bee Gees, three of the Big Sound are brothers. They really play well together and this album makes me feel their first single hit must be on its way very soon.

Other titles: 60 Minutes Of Your Love, Love, Get Off My Back, There's A Little Picture House, Day Time Night Time, Teacher Teacher, Amen, Who Cares, and Reservations.

SHORT SHOTS

EVERLY BROTHERS (Warner Brothers, 1676) give you on their "Hit Sounds Of The Everlys" albums Good Golly Miss Molly, I'm Movin' On, House Of The Rising Sun, with all the verve and preclousness of their singing and guitar playing, plus a beat group.

KENNY DAMON (Mercury, 80106 MCL) an American in London has a big voice, and big backing to go with it from Johnny Arthey, as he sings the title tune, You're Gonna Hear From Me, plus 11 more top tunes, including Boulevard Of Broken Dreams, A Very Precious Love and The Shadow Of Your Smile.

AL MARTINO (Capitol, T 2654) gives top drawer treatment to Autumn Leaves, Devotion, True Love and other favourites on his "This Love For You" album, which has Peter de Angelis backing.

JAMES LAST (Polydor, 583553) is the last word (pardon the pun) in smoochy instrumentals and here conducts his orchestra and choral group through Lara's Theme, This Is My Song, San Francisco and Fly Me To The Moon, among other hits, all of which are spellbinders.

MICHAEL BILK (Columbia, SX 6154) turns to his romantic side and plays some magical clarinet in "Mood For Love," with the Leon Young String Chorale, à la Stranger On The Shore. Tunes include Confessin', It Had To Be You, When Your Lover Has Gone, and I'm In The Mood For Love.

Don't Know Like I Know have a restless excitement about them, and Ivor Raymonde gets a lot out of them on Am I Wasting My Time. But no one can compare these boys to the Everlys after their That'll Be The Day—it's so bad. Paul's solo, Fifi The Flea isn't much better.

Other titles: I Made Her That Way, I Can't Make Your Way, Pay You Back With Interest, Progress, 'Twas On A Night Like This, Silent Street.

★★★★ NAT KING COLE: SINCERELY (Capitol, T 2680).

The smoky voice of the late Nat Cole is a great loss to pop music, but on this LP we have some consolation, as he sings quietly and easily through eleven tunes which are not so much connected with Nat... yet! I liked the flippant, continental-flavoured Cappuccino, a bit like his Non Dimenticar; and the smoothly, sincere You Are Mine, and slow-burner, Baby Blue. These songs, beautifully backed, have never been in an LP before.

Other titles: Sweetheart On Parade, Let Me Tell You Babe, No Other Heart, Because You Love Me, Let True Love Begin, Silver Bird, Nothing In The World, Take A Fool's Advice.

★★★★ NINA AND FREDERIK: DAWN (Columbia SX 6134).

The popular folk singers and cabaret entertainers use a swiny band behind them on this varied set of 14 songs, from the swinging My Summer Love to the slow, sad Dawn; from the beaty Lovers Of The World Unite to the chanson in French, Pourquoil J'Aime Paris. As always, a polished performance from Nina and Frederik, and I liked their fusing the music of two very different days in Elizabeth I and II. Other titles: It's Not Just Any Kind Of Day, In The Land Of Odin, The Many Faces Of Love, You Saved The Day, Only When I'm Lonely Am I Free, Magic Book, Lonely Sunday, What A Pretty Colour, Just Like A Rose.

Instrumental

LAURIE HOLLOWAY (CBS; 62959) has a swiny band behind him as he pounds out some new sound patterns on the keyboard, and keeps your interest all the way, from Squiggle Diggle to Nossa Bova, a dozen tracks all self-composed.

ERROLL GARNER (Atlantic; 590,002) weaves magic with his silky keyboard touch and his cute interpretation of such tunes as The Way You Look Tonight, Confessin', Fiamingo and title tune "Turquoise." Bass and drums par excellence in attendance.

RAMSEY LEWIS (Chess Records; ORL 4528) deserts his organ for piano and leads a driving jazz group excitingly through 11 tracks, of "Going Latin" all full of interest, but none more than One Two Three.

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I'M NO PROFESSIONAL FLOWER CHILD

"I AM not a professional flower child," stressed Scott McKenzie over the transatlantic phone wire. "I'd rather carry a flower than a gun. But I do not like uniforms or the way certain people are packaging 'love,' to be sold in the shops.

says

SCOTT MCKENZIE

in a personal interview with

Keith Altham

"I wish I had the courage to arrive in England with a conventional crew-cut, suit and tie, because the wrong emphasis is being placed on the explanation of what is happening out here on the West Coast. It is as Andrew Oldham has said—nothing to do with the way you look or dress. It is a state of mind!"

We were happily able to shatter another misconception held by a great many people that Scott believes himself to be the Messianic figure among the 'new generation' in San Francisco.

"The accent on peaceful thinking has been going on out here on the West Coast for a year. The new attitudes and ideas have arisen and been evolved over the past few years. I am pleased to have helped."

The good things coming out of the West Coast Scene are essentially a lack of hostility among men and a sense of brotherhood—not

exactly a new concept, Scott agreed, but it is unusual to find it being practised rather than preached.

"When John (Phillips, of Mamas and Papas) and I got together for 'San Francisco' we talked about things that we really believe in and it became a labour of love. Once we found the way we knew the record would be big. It is the way people are thinking.

"I should hate to see these ideas become big business so that the truth is lost under the money to be made.

"Pop music has a tremendous opportunity to influence the way young people think and if the message is really love and peace it can also be a great power for good."

It was very exciting. Some people are finding difficulty distinguishing between deceit and truth. Lenny Bruce's act was the cleanest I had ever seen."

Scott is at present trying to fit in his life around the success of his phenomenal disc. Although he is hoping to visit England this year the trip in September has been postponed.

"At the moment my whole life is postponed," said Scott.

"But I very much want to visit England and it will happen. At present we are trying to piece together more songs for another single and maybe an LP. I'm doing a lot of composing, but everything seems to fall short of the standards I set myself."

We attempted to fill in the lost years between Scott's being in the Journeymen, where he sang with Papa John, and becoming a solo artist.

"Well, I did a lot of odd jobs and grooved around a bit," said Scott vaguely. "I did some acting for the Diners Theatre. I played a 50-year-old General in 'John Loves Mary,' which was a hit on Broadway way back in 1949.

"These shows were set in restaurant-theatres and they lowered the stage from the ceiling. I can just imagine the picture you are

getting! Anyway, in the original production Ronald Reagan played the rôle I had!"

Which brought us nicely to the question—Reagan for President? "I think he believes he already is," Scott cracked, adding: "But God, I hope not!"

People who have only heard Scott sing on the 'Frisco' disc are in for a shock, if he reverts to the style I have heard him use on earlier material.

"That's my B-voice," laughed Scott, "Frisco is my A-voice. I don't want to slap any kind of label on the things I am going to do."

Which people influence Scott most in the composing field?

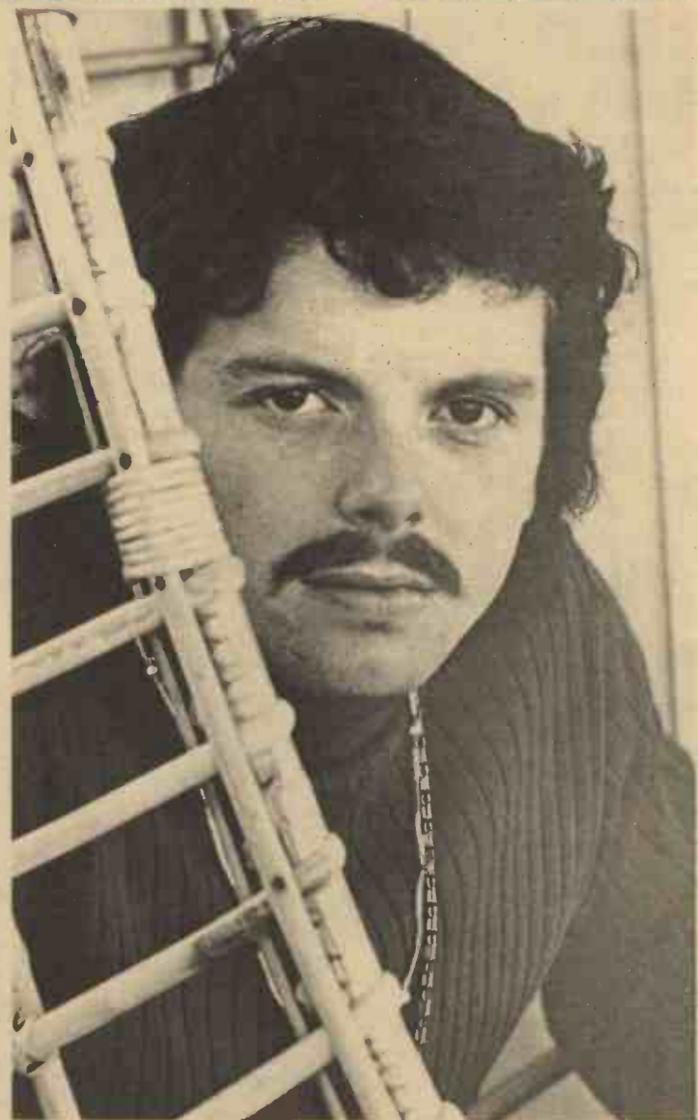
"There are many, but I admire Dylan, and Lennon and McCartney."

Mel's remark

Which brought us to what Scott thought of Mel Torme's JBJ remark that the Beatles new single "All You Need Is Love," was "not to be taken seriously and done tongue in cheek."

"I think he must have made that remark with his tongue in his cheek," said Scott, who wanted information on the advertisement carried in 'The Times' last week, petitioning that the laws regarding marijuana be re-examined and signed by, amongst others, the Beatles.

"Did Mel Torme sign it?" asked Scott. "No, he couldn't have done. He writes with his knee in his ear."



SCOTT MCKENZIE swings thoughtfully in his cane hanging-from-the-ceiling chair. Derek Taylor, his publicist, got a cabled request on Friday from NME for pictures, which arrived from California on Monday morning. There's service for you!

WHO'S WHERE

(Week commencing August 4)

- KEN DODD
London Palladium
- VINCE HILL
London Talk Of The Town
- BACHELORS
Scarborough Futurist
- VAL DOONICAN
Great Yarmouth Wellington Pier
- FRANK IFFIELD, BARRON KNIGHTS
Blackpool ABC
- KATHY KIRBY, DONALD PEERS
Blackpool Winter Gardens
- SCOTT WALKER
Stockton Fiesta (commencing Sunday)
- ALAN PRICE
Sheffield Cavendish Club (commencing Sunday)

SUNDAY CONCERTS (August 6)

- TOM JONES
Torquay Princess
- PAUL JONES
Bournemouth Pavilion
- HARRY SECOMBE
Blackpool Opera House
- VINCE HILL
Isle of Man Douglas Palace

EXCERPT FROM A DEENAGE OPERA SUNG BY KEITH WEST



E.M.I. RECORDS (THE GRAMOPHONE CO. LTD.) E.M.I. HOUSE, 20 MANCHESTER SQUARE, LONDON W.1

PARLOPHONE R5623

MONKEES GO PHILOSOPHIC!

says **Derek Johnson** who reviews the latest SINGLES

Cliff's ballad explodes!

"The Day I Met Marie"/"Our Story Book" (Columbia).

A HAUNTINGLY tender ballad with a strong folk flavour from Cliff Richard—at any rate, that's the way it starts out. Then in the chorus, it explodes into a jaunty martial beat with oom-pah trombones, tambourine and chanting girls.

The Hank Marvin composition is very catchy, and I particularly like the contrast between the wispy acoustic guitars and flutes of the verses, and the punchy Tijuana-like attack of the chorus.

Cliff's in good form, too — his handling of the poignant lyric is most expressive. Nice Mike Leander scoring. Should do very well.

FLIP: A captivating up-tempo Latin ballad, mainly dual-tracked by Cliff. Scintillating backing, with biting brass, clavoline and tambourine. Good "B" side.

SONNY & CHER

"It's The Little Things"/"Plastic Man" (Atlantic)

So very much better than their last disc, which was an experiment that just didn't come off. This is a reversal to the Bono sound of old, with a bustling reverberating backing that seems to be going off at a completely different tangent from the basic melody.

Mainly a solo for Cher's throbbing tones, with Sonny joining in the chorus, it's snappy, vibrant and pulsating. Enjoyable!

FLIP: Much the same remarks apply here, except that Bono has injected a rasping brass band quality and big bass drum.

GOOD-TIME FACES!

"Itchycoo Park"/"I'm Only Dreaming" (Immediate).

CHANGE of style for the Small Faces here. Set to a bouncy, jog-trotting beat, there's almost a touch of Good-Time about it. Very simple in construction, both lyrically and musically, it registers quickly.

Steve handles the lovin' lyric in subdued, almost tongue-in-cheek style — while the other boys are chanting "It's all too beautiful" incessantly.

Suddenly, in the middle, there's an unexpected switch to psychedelia, with startling oscillations and vibrations — but it's only momentary, and then we're back to the basic jog-along. Highly commercial!

FLIP: Surprisingly wistful and nostalgic for the Faces. An appealing lyric, with a delicate backing and gentle shuffle beat — offset by one contrasting frenzied passage.

This has a slight revivalist feeling about it, with the congregation answering back at the end of each line.

And this, coupled with the driving beat, tambourine and crisp brass, make it a real blues-chaser of a disc—even though a bit repetitive.

FLIP: The mixture as before, with a heavy thumping beat and shattering backing—which contrasts with the reflective, almost wistful, lyric.

MADELINE BELL

"Climb Ev'ry Mountain"/"It Makes No Difference Now" (Philips).

The well-beloved Rodgers-Hammerstein ballad, beautifully emoted by the husky-voiced Madeline. There's a gorgeous Arthur Greenslade accompaniment, with smooth strings, muted brass, a rippling but unobtrusive beat — and heavenly choir entering for the climax.

The lass prevents it from becoming stodgy by injecting a little of her inherent blues feel into it. But although she thoroughly deserves a hit, she'll have a job to follow Shirley Bassey's version.

FLIP: A pensive rockballad with a lilting rhythm. The wistful lyric receives a heartfelt and utterly convincing treatment. Moody but appealing.

DAVID BOWIE

"Love You Till Tuesday"/"Did You Ever Have A Dream" (Deram).

This is the boy who always reminds me of Tony Newley. And he writes his own material too.

A tongue-in-cheek lyric, sung with a chuckle in the voice, and swept along by a colourful and imaginative scoring, and a thundering finger-clicking beat. There's also a cute la-la chorus, a few aside comments and a "Hearts And Flowers" finale. A disc with a difference, and well worth hearing.

FLIP: Up-tempo shuffle beat and shrieking brass back this number. Here again, there's an intriguing lyric — plus the infallible Deram touch.

★ ★ POTTED POPS ★ ★

RED SQUARES: "True Love Story" (Columbia). A British group that's very big in Scandinavia. This is a romantic ballad, with a gently swaying beat. Nice guitar and vibes work. A whistleable tune, well harmonised.

BRIAN CONNELL AND THE ROUND SOUND: "The Same Things Happened To Me" (Mercury). A highly appealing bluesy ballad. Very easy on the ear, with a steady beat. And I like the humming-and-strings backing behind the soloist.

EDWICK RUMBOLD: "Shades Of Grey" (Parlophone). An electrifying sound here, with organ, twangs, frantic drumming and an impassioned blues-flecked vocal. The melody's rather weak, but the sound and the beat are contagious.

VANILLA FUDGE: "You Keep Me Hanging On" (Atlantic). A new group with a familiar Motown number from the Holland-Dozier team. Totally different in conception from the original, it has a block-busting beat that'll leave you limp.

JOHNNIE YOUNG: "Craze Finton Kirk" (Polydor). A Bee Gees song about a real-life sandwich-board man who operates in London's Oxford Street. Peppy beat, with group supporting the personable soloist. Harpsichord in the backing.

NEW FORMULA: "I Want To Go Back There Again" (Piccadilly). Soloed in the verse, with falsettos supporting the leader, it explodes into a vigorous ensemble chorus. Chugging mid-tempo beat, imaginative scoring.

THE FAIRYTALE: "Guess I Was Dreaming" (Decca). An arresting vocal blend from this new group, coupled with a lyric that holds the attention. Mid-tempo with some startling gimmick sounds, plus a novelty fade-in opening.

MERTENS BROTHERS STYLE: "Ta, Ta, Ta, Ta" (CBS). A Belgian instrumental group, with accent on solo trumpet and trombone. This is a sparkling treatment of a lively jigging number that's currently top of several European charts.

CHARLES LLOYD QUARTET: "Sombrero Sam" (Atlantic). A bit like the Ramsey Lewis Trio, but more jazz-conscious. Has an exotic Latin rhythm, features some scintillating piano with flute obligato. Double-sided.

SHIRALEE: "I'll Stay By Your Side" (Fontana). Yep, I dig this group. I like the full, vital sound of the leader in this mid-tempo ballad, and I'm impressed by the crisp brassy backing. Ask to hear it at your local shop—it's good.

B. B. KING: "The Jungle" (Polydor). A shot of earthy blues. Semi-shouted in hoarse, throaty tones, it's in the 12-bar pattern, with a typical soul-band backing. Nothing new or different about it, but it's the genuine article.

JAMIE JON AND JERRY: "You've Still Got A Place In My Heart" (Decca). A slowly jogging rhythm and background strings for this sentimental ballad. Country-flavoured, it's very much in the style of the Bachelors.

BARRY BENSON: "I Can't Wait" (Page One). Dual-tracked throughout, this disc has a great sound—thanks to the stimulating, pungent backing and heavy thump beat. Fascinating lyric, too. All things considered, worth hearing.

KAROL KEYES: "Can't You Hear The Music" (Fontana). A bubbling, frothy, hand-clapping opus, with vivacious Karol giving a personality performance, aided by Tijuana brass. Nice tune, with a join-in la-la chorus.

MAYNELL WILSON: "Mean Ole World" (Ember). Very slow and bluesy, spotlighting the dark-brown throbbing tones of this gospel-influenced girl. Organ and clipped brass back her in this intense styling of a beseeching lyric.

JUNIOR SENIOR: "Face On The Wall" (Mercury). The artist's name is novel, but I can't say the same about the material. A competent enough styling of a mid-tempo ballad, but it's the sort of thing we've heard 100 times over.

*"Pleasant Valley Sunday"/"Words" (RCA).

DON'T tell me the Monkees are trying to do a Beatles! Certainly this new one has the most philosophic and penetrating lyric they've yet handled—all about the typical suburban goings-on at the weekend, with everyone trying to be one up on the Joneses!

BOUNCY SPECTRUM!

† "Portobello Road"/"Comes The Dawn" (RCA)

THIS Spectrum group is obviously going to be big once its TV series gets started. But it may not yet have the image to get this one moving—even though it's cute and infectious.

A wonderfully happy bounce beat, with pipe-organ and honky-tonk piano, and some attractive counter-harmonies and falsettos in the vocal. The lyric tells of one of the "in-set" districts of London. Definitely has that Monkee quality!

FLIP: A pleasant rockballad, mainly a showcase for the leader, with ear-catching harmony support. Relaxed rhythm, with organ and clavoline in the backing.

Micky delivers the words in forceful style, with the other boys going off into wild flights of falsetto.

And it's set to a marvellous chugging beat that'll have your feet tapping uncontrollably—plus a semi-psychedelic ending.

Fairly tuneful, but it doesn't have a catchy phrase you can get your teeth into, like "Why don't you cut your hair" or "Then I saw her face." Technically, very well produced.

FLIP: In many respects, as strong as the top side. Micky solos again, this time starting in a husky whisper, and gradually building up to a pitch of frenzy. And on echo in the background, Peter Turk sings a few counter-lines. Another stormer!

ELVIS TURNS TO ROCK ONCE MORE

† "Long Legged Girl (With The Short Dress On)"/"That's Someone You Never Forget" (RCA).

HARKING back to the golden days of Elvis the Pelvis, this is a sizzling energetic hunk of blatant rock, which all dancers and discotheques will love.

And that, in fact, is its saving grace—because the lyric is abysmal and the sound is strictly 1958/9 vintage.

Fortunately, El's dynamic presence manages to overcome these obstacles to some extent. The material is no better than his last disc, but the beat is more supercharged, and this in itself might restore him to the chart.

FLIP: One of those tenderly romantic ballads, which Elvis intones so appealingly in his quivering vibrato. Could have done without the Jordanaires' mournful wailing though.



CLIFF RICHARD as he appears in the film "Two A Penny."

SOLOMON BURKE

"Just As I Am"/"I Stayed Away Too Long" (Atlantic).

I've always championed Solomon Burke, who so richly deserves his "King Of Soul" nickname. This is very slow and rather sad, with Sol adopting an intimate whispering approach.

And there's also the proven gimmick of bringing in the names of several other well-known soul singers. The bluesy organ sounds like a cross between the Procol Harum and Percy Sledge backings, and there's a gospel chanting group.

FLIP: This is even slower, with a steady plod beat. Burke sings in deep, relaxed tones, rather like a soul edition of Jim Reeves! This is the real stuff.

TRULY SMITH

"I Wanna Go Back There Again"/"Window Cleaner" (Decca).

An excellent showcase for the considerable talents of this up-and-coming lass. It's a compulsive rhythmic ballad, which swells into a vigorous and explosive chorus.

The all-happening backing carries Truly along on a wave of sound, but happily doesn't drown her.

There are so many obvious new hits being released at the moment, that this may get lost in the rush. But it's well worth hearing.

FLIP: A novelty song about a girl enlisting the aid of a window cleaner to keep an eye on her boy friend's activities. Jaunty Good-Time beat with banjo.

FLOWER POT MEN

"Let's Go To San Francisco"—Parts I and II (Deram).

No, this isn't a kiddies' novelty, and these Flower Pot Men have no connection with the BBC-TV's Bill and Ben! It's a love-in disc, cashing in on the recent surge of flower power.

Laced with falsettos and counter-harmonies, it's in the Four Seasons-Ivy League mould—not surprising, as it was written and produced by the Carter-Lewis team.

The tune is hummable, and the fugal passages are brilliantly constructed. Goes on a wee bit too long, but it's one of the best attempts to emulate the West Coast sound that I've yet heard.

ACKER BILK

"Tarzan's March"/"Acker's Personal Jungle" (Columbia).

The theme music from the current "Tarzan" TV series. Acker takes the lead on quivering low-register clarinet, with—believe it or not—the Paramount Jazz Band supplying a cha-cha beat!

Strange jungle noises open and close the disc, and the tune is quite catchy. But because of its relatively fast pace, it doesn't have the haunting magic of say, "Stranger On The Shore." Danceable!

FLIP: A self-penned number, with a suggestion of the Basies. The front line ensembles the riff jingle, with piano tinkling merrily in the background. A swinger!

CRITTERS

"Don't Let The Rain Fall Down On Me"/"Walk Like A Man Again" (London).

Here's a U.S. group which, sooner or later, must make its mark in Britain. The Critters have the same sort of r-and-b approach as the Young Rascals, plus a certain Beach Boy quality in their harmonies.

This number has an element of surfing about it, too, with a tambourine-emphasised shuffle beat. The tune is pleasant, which means that it's well suited both for listening and dancing.

FLIP: Another fast-paced rhythmic item, with a much heavier thump beat than the "A" side. Again, some great harmony work—but this time a bit thin on melody.

ALBERT KING

"Born Under A Bad Sign"/"Personal Manager" (Stax).

The latest soul artist to emerge on the Stax label is Albert King, and he sure knows what it's all about. This is mean and moody, with an insidious plod beat, shimmering twangs, background brass, and Albert giving out with the blues like there was no tomorrow. This has no gimmick content at all—it's authentic out-and-out blues, which will appeal to connoisseurs, but is unlikely to hit the charts.

FLIP: Even slower, with tinkling piano and some superb guitar work weaving patterns behind the vocal. In the traditional 12-bar blues pattern.

* TIPPED FOR CHARTS
† CHART POSSIBLE

A CORKER FROM YOUNG RASCALS

*"A Girl Like You"/"It's Love" (Atlantic)

HERE'S a real corker of a disc from the YOUNG RASCALS. And the reason why it's so good is the irresistible driving beat and the spine-tingling r-and-b quality with which it's impregnated.

Make no mistake—this is an exciting sound, with a sensational backing of swinging brass and underlying rippling from (I think) a harp. It's mainly soloed, with colourful gospel-tinged harmonies—and it drives along like crazy.

In many respects, it follows the same pattern as the group's "Groovin'" hit, though I rather think this new one hit me with more impact.

FLIP: To a weird backing of flute, clanking piano, tambourine and plucked bass, the Rascals succeed in generating a sound equally as exciting as Motown.



THE SPECTRUM

MIKE BERRY

BILLY FORREST

"Raining In My Heart" / "Eyes" (Polydor)

"Hallo, Lover"/"You Gave Me Somebody To Love" (Decca)

I suppose Mike Berry is best remembered for the Buddy Holly numbers in which he used to specialise. Anyway, after a lengthy lapse, he's back on the scene again—with a Buddy Holly number!

His voice has the same plaintive tinge that gave Holly such a distinctive appeal, and consequently he's well suited to this lilting rhythmic ballad.

FLIP: A mid-tempo number written by Mike himself. It's light and fluffy, with dancing strings and tambourine. The lyric is partly dual-tracked.

Suggest you keep your eye on this boy, because he strikes me as having considerable potential. Have my doubts as to whether this disc will do the trick for him, but it shows distinct promise.

It's a powerful beat-ballad, warmly and convincingly delivered, and framed in a lush Ivor Raymonde backing.

FLIP: This arrangement has a touch of the Phil Spector about it — and Billy's powerful tones ride smoothly on the crest of this pulsating backing.

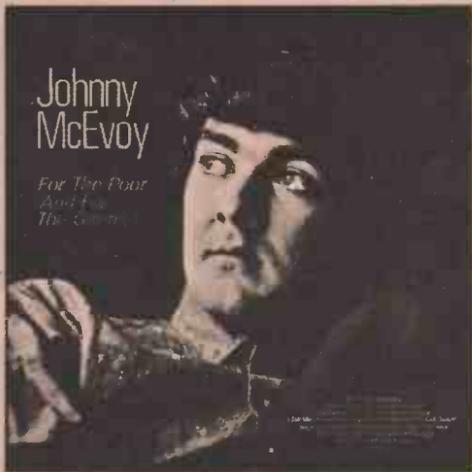
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BUNNY SIGLER

Let The Good Times Roli and Feel So Good
P 153

THE NEW FORMULA

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7N 35401

DOC CARROLL & THE ROYAL BLUES

There Goes (My Heart Again)
7N 17360

LEE LYNCH
I'll Hold You In My Heart
7N 17363

KAY KENNEDY
The Playground
7N 17362

LINDA JONES
Hypnotized
WB 2070

JACK RUANE JR.
I Get The Fever
7N 17359

NME TOP 30

(Wednesday, August 2, 1967)

| LAST WEEK | THIS WEEK | | WEEKS IN CHART | HIGHEST POSITION |
|-----------|-----------|--|----------------|------------------|
| 1 | 1 | ALL YOU NEED IS LOVE Beatles (Parlophone) | 4 | 1 |
| 2 | 2 | SAN FRANCISCO Scott McKenzie (CBS) | 4 | 2 |
| 3 | 3 | IT MUST BE HIM Vikki Carr (Liberty) | 7 | 3 |
| 10 | 4 | DEATH OF A CLOWN Dave Davies (Pye) | 3 | 4 |
| 14 | 4 | I'LL NEVER FALL IN LOVE AGAIN Tom Jones (Decca) | 2 | 4 |
| 4 | 6 | ALTERNATE TITLE Monkees (RCA) | 7 | 2 |
| 5 | 7 | SHE'D RATHER BE WITH ME Turtles (London) | 7 | 4 |
| 9 | 8 | UP-UP AND AWAY Johnny Mann Singers (Liberty) | 4 | 8 |
| 8 | 9 | SEE EMILY PLAY Pink Floyd (Columbia) | 6 | 8 |
| 11 | 10 | I WAS MADE TO LOVE HER Stevie Wonder (Tamla-Motown) | 4 | 10 |
| 7 | 11 | THERE GOES MY EVERYTHING Engelbert Humperdinck (Decca) | 11 | 2 |
| 12 | 12 | LET'S PRETEND Lulu (Columbia) | 5 | 12 |
| 15 | 13 | JUST LOVING YOU Anita Harris (CBS) | 4 | 13 |
| 6 | 14 | A WHITER SHADE OF PALE . Procol Harum (Deram) | 11 | 1 |
| 18 | 15 | YOU ONLY LIVE TWICE . . Nancy Sinatra (Reprise) | 3 | 15 |
| 13 | 16 | RESPECT Aretha Franklin (Atlantic) | 8 | 10 |
| 16 | 17 | TRAMP Otis Redding and Carla Thomas (Stax) | 3 | 16 |
| 24 | 18 | 007 Desmond Dekker (Pyramid) | 2 | 18 |
| 19 | 19 | TAKE ME IN YOUR ARMS AND LOVE ME Gladys Knight & the Pips (Tamla-Motown) | 5 | 17 |
| 20 | 20 | CREEQUE ALLEY Mamas and Papas (RCA) | 1 | 20 |
| 21 | 21 | CARRIE ANNE Hollies (Parlophone) | 9 | 3 |
| 22 | 22 | JACKSON Nancy Sinatra and Lee Hazlewood (Reprise) | 1 | 22 |
| 23 | 23 | EVEN THE BAD TIMES ARE GOOD . Tremeloes (CBS) | 1 | 23 |
| 17 | 23 | GROOVIN' Young Rascals (Atlantic) | 11 | 8 |
| 25 | 25 | GIN HOUSE BLUES Amen Corner (Deram) | 1 | 25 |
| 22 | 26 | 7 ROOMS OF GLOOM . Four Tops (Tamla-Motown) | 8 | 12 |
| 23 | 27 | ANNABELLA John Walker (Philips) | 5 | 23 |
| 28 | 27 | TRYING TO FORGET Jim Reeves (RCA) | 3 | 27 |
| 26 | 29 | MARTA Bachelors (Decca) | 2 | 26 |
| 29 | 29 | TONIGHT IN TOKYO Sandie Shaw (Pye) | 2 | 25 |

Britain's Top 15 LPs

| | | | | |
|----|----|--|-----|----|
| 1 | 1 | SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (Parlophone) | 10 | 1 |
| 2 | 2 | THE MONKEES ! HEADQUARTERS (RCA) | 5 | 2 |
| 3 | 3 | SOUND OF MUSIC Soundtrack (RCA) | 121 | 1 |
| 4 | 4 | ARE YOU EXPERIENCED Jimi Hendrix (Track) | 11 | 3 |
| 9 | 5 | TOM JONES AT THE TALK OF THE TOWN. . . . (Decca) | 6 | 5 |
| 5 | 6 | FIDDLER ON THE ROOF . . Topol and London Cast (CBS) | 17 | 5 |
| 6 | 7 | BEST OF THE BEACH BOYS (Capitol) | 39 | 2 |
| 13 | 8 | JIGSAW Shadows (Columbia) | 2 | 8 |
| 7 | 9 | THE MAMAS AND PAPAS DELIVER (RCA) | 6 | 7 |
| 8 | 10 | MORE OF THE MONKEES (RCA) | 17 | 1 |
| 10 | 10 | DR. ZHIVAGO Soundtrack (MGM) | 15 | 10 |
| 14 | 11 | RELEASE ME Engelbert Humperdinck (Decca) | 11 | 6 |
| 12 | 12 | SOUNDS LIKE Herb Alpert & the Tijuana Brass (A & M) | 3 | 11 |
| 11 | 14 | THIS IS JAMES LAST (Polydor) | 14 | 7 |
| 15 | 15 | SMALL FACES (Immediate) | 3 | 13 |

4 LPs for a great great Summer

TOM JONES LIVE!
At The Talk of the Town
SKL 4874
LK 4874
DECCA

SMALL FACES
From the beginning
LK 4879
DECCA

The BACHELORS sing The Golden All Time Hits
THE BACHELORS
The golden all-time hits
SKL-R 4849
LK-R 4849
DECCA

THE RYANS-PAUL & BARRY
LK 4878
DECCA

DECCA group records

12" stereo or mono LP records

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5 YEARS AGO

- TOP TEN 1962—Week ending August 3
- 1 I REMEMBER YOU Frank Ifield (Columbia)
 - 2 SPEEDY GONZALES Pat Boone (London)
 - 3 I CAN'T STOP LOVING YOU Ray Charles (HMV)
 - 4 PICTURE OF YOU Joe Brown (Piccadilly)
 - 5 DON'T EVER CHANGE Crickets (Liberty)
 - 6 COME OUTSIDE Mike Sarne (Parlophone)
 - 7 HERE COMES THAT FEELING Brenda Lee (Brunswick)
 - 8 GUITAR TANGO Shadows (Columbia)
 - 9 LITTLE MISS LONELY Helen Shapiro (Columbia)
 - 10 ENGLISH COUNTRY GARDEN Jimmie Rodgers (Columbia)

10 YEARS AGO

- TOP TEN 1957—Week ending August 2
- 1 ALL SHOOK UP Elvis Presley (HMV)
 - 2 WE WILL MAKE LOVE Russ Hamilton (Oriole)
 - 3 TEDDY BEAR Elvis Presley (RCA)
 - 4 PUTTIN' ON THE STYLE/GAMBLIN' MAN Lonnie Donegan (Pye-Nixa)
 - 5 LITTLE DARLIN' Diamonds (Mercury)
 - 6 LOVE LETTERS IN THE SAND Pat Boone (London)
 - 7 AROUND THE WORLD Ronnie Hilton (HMV)
 - 8 ISLAND IN THE SUN Harry Belafonte (RCA)
 - 9 BUTTERFINGERS Tommy Steele (Decca)
 - 10 LUCILLE Little Richard (London)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, August 1, 1967)

Last This Week

- 1 LIGHT MY FIRE Doors
- 2 I WAS MADE TO LOVE HER Stevie Wonder
- 3 ALL YOU NEED IS LOVE Beatles
- 4 WINDY The Association
- 5 A WHITER SHADE OF PALE Procol Harum
- 6 CAN'T TAKE MY EYES OFF YOU Frankie Valli
- 7 MERCY, MERCY, MERCY Buckingham
- 8 WHITE RABBIT Jefferson Airplane
- 9 PLEASANT VALLEY SUN-DAY Monkees
- 10 LITTLE BIT O' SOUL Music Explosion
- 11 A GIRL LIKE YOU Young Rascals
- 12 TAKE IT BACK Sandy Posey
- 13 SILENCE IS GOLDEN Tremeloes
- 14 JACKSON Nancy Sinatra & Lee Hazlewood
- 15 MY MAMMY Happenings
- 16 CARRIE ANNE Hollies
- 17 SAN FRANCISCO Scott McKenzie
- 18 SOUL FINGER Bar-Kays
- 19 UP UP AND AWAY 5th Dimension
- 20 FOR YOUR LOVE Peaches & Herb
- 21 MAKE ME YOURS Bettye Swann
- 22 BABY I LOVE YOU Aretha Franklin
- 23 MORE LOVE Smokey Robinson & the Miracles
- 24 THANK THE LORD FOR THE NIGHT TIME Neil Diamond
- 25 I LIKE THE WAY TOMMY James & the Shondells
- 26 IN THE CHAPEL IN THE MOONLIGHT Dean Martin
- 27 TO LOVE SOMEBODY Bee Gees
- 28 HYPNOTIZED Linda Jones
- 29 COME ON DOWN TO MY BOAT Every Mother's Son
- 30 LET THE GOOD TIMES ROLL & FEEL SO GOOD Bunny Sigler

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HOST OF POP STARS FOR TV

Beach Boys on BBC-2, Lulu with Dave Allen

THE Beach Boys make one of their rare TV appearances on Friday, August 11, when they guest in BBC-2's "Andy Williams Show." Also on BBC-2 next week, the Tubby Hayes Big Band is featured in "Jazz Goes To College" from London University (Tuesday), and Shirley Abicair stars in "Tonight In Person." (Wednesday).

• ATV are filming two more "Piccadilly Palace" shows this month, for colour transmission in America—making a total of 15 in all. Morecambe and Wise starred in the first 11 editions, with Millicent Martin hosting the remaining four. Bruce Forsyth guests in the show taped on August 20. It is expected that Topol will guest the following week (27th).

As previously reported, British TV viewers will see this series in black-and-white on Sunday nights during the winter, alternating with "Spotlight" (another series filmed for U.S. TV) and the "London Palladium Show."

Lulu guests in ATV's "Dave Allen Show" on Sunday, August 13, The Dubliners are set for this weekend's edition (6th).



This is how BBC-2 viewers will see MATT MONRO tomorrow (Saturday), when he co-stars with American musical director Nelson Riddle in "Show Of The Week." It was filmed in London last month.

Cat, Paul Jones, Julie BBC-1, Walker JBJ

CAT STEVENS, Paul Jones, the Bee Gees, Dave Berry and Julie Rogers are set for guest appearances in BBC-1's "Dee Time." Cat, the Bee Gees and Julie are joined by American visitor Billy Daniels in next Tuesday's show (8th); Dave Berry, the Fortunes and Lynda Baron appear in Thursday's edition (10th). Booked for the show screened on Tuesday, August 15, are Paul Jones and the New Christy Minstrels.

Another BBC-1 booking for Paul Jones is in "Top Of The Pops" next Thursday (10th).

John Walker makes his debut as a "Juke Box Jury" panellist on Saturday, August 12—joined by Libby Morris, Ross Hannaman and as already reported, Bruce Johnston of the Beach Boys. Vince Hill and "Easy Beat" compere David Symonds are set for the following week (19th).

• The Kinks are one of the guest attractions in Rediffusion's "Red Skelton Hour" tonight (Friday), screened to the London area only. It was recorded during the group's American tour two years ago.

BBC ONE—DERFUL! 18 hours of pop daily

BBC's new pop music service, which starts on September 30, will be on the air for 18 hours every day—from 5.30 am to 7.30 pm, and again from 10 pm to 2 am. It will operate under the name of Radio 1 on 247 metres. The Light Programme—which changes its name to Radio 2—will transmit on 1,500 metres only. About five hours of Radio 1's daily output—including "Housewives' Choice," "Midday Spin," "Family Favourites," "Saturday Club" and part of "Swingalong"—will be duplicated on Radio 2.

Announcing plans for the new pop service, BBC radio chief Frank Gillard said a short list of 25 disc-jockeys, including ex-pirates, had been drawn up to launch Radio 1. A feature of the service will be lengthy disc shows—some running two or three hours.

The late-night show will involve telephone requests from listeners. Radio 1 will also make use of jingles and competition programmes—but, said Gillard, the service will not be a carbon copy of the pirates' "mid-Atlantic style."

With the Government's bill to ban the pirates taking effect on August 15, Radio 390—the "sweet music station"—closed down last Friday. Radio London will keep going until the last possible moment, shutting down on the day the ban comes into effect. In a statement this week, Radio London chief Philip Birch says: "We understand Radio 1 is largely modelled on us. Possibly this Government initiative is the greatest tribute of all."

But Radio Caroline plans to continue broadcasting. It will defy the ban by moving its offices from London to Amsterdam and Paris. The majority of Caroline's disc-jockeys are foreign, and its directors, Ronan O'Rahilly and Phil Solomon, are Eire citizens. The company intends to continue putting out advertisements, which it will supplement with fake adverts "to confuse the police should they consider prosecuting advertisers!"

...AND MEANWHILE, POP GALORE ON THE LIGHT

DAVE DAVIES makes his first broadcast in Light Programme's "Saturday Club" as a soloist when he guests in the August 26 show. Also taking part are Engelbert Humperdinck and—in their first radio spot for over six months—Eric Burdon and the Animals. The line-up is completed by the Herd and Mia Lewis.

Cat Stevens and Mike Berry have been booked for the August 19 show. Truly Smith completes the previous week's edition (12th). The Marmalade's appearance is put back one week to September 2.

Keith Skues makes his first BBC broadcast after leaving Radio London when he hosts "Saturday Club" on August 26, while Brian Matthew is on holiday.

A particularly strong bill has been assembled for "Swingalong" from Monday, August 14, to Saturday, August 19. Artists featured daily during this period include Tom Jones and the Squires, the Dave Dee group, the Alan Price Set, the Young Idea, Warm Sounds, the King Brothers, Rog Whittaker, and the bands of Kenny Ball and Alan Elsdon.

Paul Jones, backed by the Mike Vickers Orchestra, tops the bill in a special Bank Holiday show titled "All For You" on Monday, August 28 (10.30-11.30 am). Also being sought for the show—compere by Johnny Moran—are Lulu and the Dave Dee group.

The Tremeloes guest in "Monday Monday" on August 14, joined by the Fortunes and John Gunn. Booked for next Monday's edition (7th) are the Alan Bown Set and the Symbols.

Frankie Vaughan makes a guest appearance in the "Joe Loss Show" on Friday, August 18, and the Fortunes are set for the following week (25th). Other new Light pop bookings include the Young Idea in "Parade Of The Pops" (Wednesday, August 16) and the Alan Price Set in "Pop North" (Thursday, August 17).

NEXT WEEK

Mick Jagger
writes to you
DON'T MISS HIS
PERSONAL MESSAGE

SCOTT, PAUL: SEPARATE TOURS

Paul Jones will make a major British concert tour this autumn, probably starting at the end of September. But contrary to reports elsewhere, Paul will NOT be co-starring with Scott Walker. Discussions are now in progress with a view to Scott headlining a tour of his own, which would also start in the early autumn.

Stones choose next release Marianne lands film role

A NEW Rolling Stones' single is being planned for release at the end of this month. Recording manager Andrew Oldham told the NME that the group has already chosen a title, but the exact date of issue cannot yet be set, "because the Stones may have to re-record it three or four times to achieve the best possible result." Provided Keith Richard has recovered from his bout of chickenpox, it is expected that the group will go back into the recording studio next week to complete the disc, and to finish their LP which it is hoped to release in September.

Although Richard and Mick Jagger were freed from their prison sentences by the Appeal Court on Monday, the Stones have no immediate plans for any activities other than recording.

Business manager Allen Klein told the NME: "I would like to start on their film as soon as possible, but I cannot say or do anything that will be prejudicial to Brian Jones' trial which comes up in the autumn." Mick Jagger, accompanied by Marianne Faithfull, is taking a short rest while Richard is convalescing.

Marianne Faithfull has been signed for a star part in a new film to be shot on the Continent this autumn. Titled "The Motor Cycle," it is being made by Mid-Atlantic Films, whose directors include Radio Caroline boss Ronan O'Rahilly.

Marianne will play opposite French actor Alain Delon—cast as a young girl separated from her husband! Although Marianne was featured in a cameo rôle in a French film last year, this will be her first major picture—last month she failed a screen test for the new British movie "The Magus."

SOUTHERN-TV PLANS NEW RELEASES SHOW

A NEW pop TV series, spotlighting brand new disc releases, is planned for autumn screening. It has been devised and would be directed by Southern-TV's Mike Mansfield, previously responsible for the "Countdown" and the more recent "As You Like It" pop series. Each show would feature six artists and groups performing their latest singles—in advance of or on the actual day of release.

The series has a working title of "New Release." Initially, six half-hour shows are planned, starting at the end of September.

At the outset these would be screened to Southern-area viewers only. However, this is the usual policy with new series transmitted by the smaller ITV companies—and as in the case of "As You Like It," the show could well be accepted by the national network after a trial run locally.

The NME understands this new venture does not rule out the possibility of "As You Like It" returning for a further series—although it is unlikely that it would run simultaneously with "New Release."

FLOYD SPLIT IS DENIED

THE Pink Floyd cancelled a promotional visit to Hamburg this week—which was to have included an appearance in German TV's "Music For Young People" series—and they also missed a one-nighter engagement at Torquay Town Hall on Monday.

This coincided with widespread rumours that lead guitarist Syd Barrett had quit the group. However, manager Andrew King insisted that Barrett was merely fatigued and is resting on doctor's orders.

King told the NME: "It is not true Syd has left the group. He is tired and exhausted, and has been advised to rest for two weeks. We have decided the whole group will holiday for the next fortnight, and any bookings which have to be cancelled during this period will be re-arranged for a later date."

Gerry sings for Sammy

Gerry Marsden has accepted a personal invitation from Sammy Davis to perform for him and a group of U.S. TV personalities at Shepperton Film Studios next Tuesday (8th). The Pacemakers will back Gerry in his specially-prepared act.

The film in which Sammy Davis is starring at Shepperton, "Salt and Pepper," includes a night club scene—and this set is being used for the party. TV cameras will film Gerry's act for American viewers.

Georgie Fame returns to his home town Leigh for a week in cabaret at the Garrick Club from August 13, doubling with Warrington Towers.

★ POP-LINERS ★

Julie Felix stars in a one-woman show at Edinburgh Palladium for two weeks from August 21, and flies to America for a month on September 5 • A further week in cabaret booked for the Young Idea is at Sheffield Cavendish from August 27 • Eric Burdon and the Animals added to the Windsor Jazz Festival line-up next Friday, August 11 • Peter and Gordon due back in London next Monday (7th) following their American tour • Rolf Harris and Mark Wynter in Blackpool Opera House Sunday concert on August 20 • Paul Jones for three days of concerts in Sweden from August 18 • Last week Matt Monro recorded the title song for the soundtrack of the new Hayley Mills film "Pretty Polly" • Booked for Doncaster Top Rank are Pink Floyd (August 11) and the Tremeloes (September 8) • On Sunday, August 13, in the Home Service, Pete Seeger presents a programme of songs banned on American TV • Rex Bennett, drummer with the Johnny Howard Band for four years, leaves this month to concentrate on session work • Sunday concerts for Freddie and the Dreamers at Skegness Arcadia this weekend (6th) and August 27 • Rog Whittaker plays three weeks in cabaret at London Quaglino's Restaurant from August 29 • Last weekend, Wayne Fontana's wife Sue gave birth to a son—Colin Richard.

NEIL DIAMOND

Thank the Lord for
the night time

HLZ 10151

LONDON

THE SPECTRUM

Portobello Road

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RCA VICTOR RCA

MANFREDS BIG MOVIE DEAL, TV JINGLES, NEW SINGLE

MANFRED MANN and drummer Mike Hugg have been commissioned to write the entire film score—incidental music and four featured songs—for the eagerly-awaited film adaptation of the controversial TV play "Up The Junction." Shooting on the picture—which is directed by Peter Collinson, produced by Lord Brabourne, and stars Suzy Kendall—is now nearing completion. It is expected to be premiered at the end of the year. There is a possibility the Mann group will perform the music on the soundtrack, but this will not be decided until later.

Meanwhile, the Manfreds first single for over five months has been scheduled for (Fontana) August 25. Titled "So Long Dad," it was written by Randy Newman, composer of Alan Price's recent "Simon Smith" hit. Flip side of the disc, produced by the group's agent Gerry Bron, is a Mike Hugg composition "Funnest Gig."

The group flew to Sweden yesterday (Thursday) to begin a ten-day Scandinavian concert tour. On their return, the Manfreds will commence radio and TV appearances to promote their new single.

Manfred and Mike are also in demand to write television commercials. They have just recorded two for Rolex watches and Benson and Hedges cigars, and three more are currently being negotiated.

... AND OTHER NEW RELEASES INCLUDE Supremes, Fame, Paul Jones, Topol, Sinatra, old Hendrix single

NEW singles by the Supremes, Georgie Fame, Paul Jones and Frank Sinatra have been scheduled for release. Topol's follow-up to "If I Were A Rich Man" is rush-released today (Friday.) The Beach Boys' "Heroes And Villains" is now issued a week earlier than planned. A Jimi Hendrix single, recorded before he rose to stardom, is being released by his former label. Also scheduled are new LPs by Tony Bennett and the Johnny Mann Singers.

"Reflections" is the title of the new Tamla-Motown single by Diana Ross and the Supremes, out on August 25. The same day, CBS issue Georgie Fame's "Try My World"/"No Thank You," both self-penned.

Frank Sinatra's "The World We Knew" — by Bert Kaempfert, writer of "Strangers In The Night" — is released by Reprise next Friday (11th). Also out that day is Paul Jones' "Thinkin' Ain't For Me" (HMV).

The sensational new U.S. group Moby Grape debut on CBS next Friday with "Omaha." On August 25, Columbia issue "Handful Of Dreams" by Rog Whittaker, who won the individual prize at the Knokke contest.

Gees Aussie return

The Bee Gees, who arrived in Britain from Australia in February, return there for a three-week tour next February. This will follow their first concert tour of America which begins early in the New Year.

The group flies to Hamburg next Friday (11th) for club appearances, before travelling on to Antibes in the South of France to begin location shooting for their colour TV spectacular.

Bachelors' Xmas

The Bachelors headline this year's Christmas show at Liverpool's Royal Court Theatre, which opens on December 22 and runs until March 9. They also play five weeks at Newcastle Royal from November 13.

PROBY IS COMING BACK TO BRITAIN

P. J. PROBY is returning to Britain this month for a stay of at least ten weeks. He arrives on August 21 and remains here until at least the end of October. Cabaret engagements for the controversial singer have been lined up by promoter Bernard Hinchcliffe, who is also negotiating radio and TV dates for Proby.

Already set for P.J. are Batley Variety Club doubling Greaseborough Social Club (August 27 week), Stockton Fiesta doubling Spennymore Top Hat (September 10), Birmingham Castaways (October 1), Leigh Garrick doubling Bolton Casino (15th) and Dunstable Caesar's Palace (22nd). After a lengthy stay in Britain, Proby was forced to leave in March last year when his work permit expired. He returned for a short promotional trip in February, but was unable to obtain the necessary permit for TV appearances and cut short his visit.

Other new Stockton Fiesta bookings include Mike and Bernice Winters (October 22 week), Del Shannon (October 29 week) and Frankie Vaughan (November 20 for two weeks).

AMEN DROP U.S. — HOME DATES

THIS week's NME Chart debut by Amen Corner has caused the Deram group to cancel its ten-day U.S. college tour to have begun on October 8. The group feels it would be better to remain in Britain and consolidate its growing popularity.

The Amen Corner's "Gin House Blues" is released in America today (Friday). If it makes headway the Corner will pay a promotional visit to the U.S. at the end of the year. Meanwhile, it plays a three-day Irish visit for ballroom dates from September 1.



An unusual fish-eye shot of the TRAFFIC, which gives a deliberately-distorted view of the group during the recording session for its new single. The disc is titled "A Hole In My Shoe" and was penned by group member DAVID MASON—who is seen in this picture with STEVIE WINWOOD and CHRIS WOOD. David takes the vocal, and Stevie is not featured singing. Coupling of the record, released by Island on August 25, is "Smiling Phases," written by Stevie, Chris and Jim Capaldi.

Hollywood want Anita; panto, Las Vegas plans

ANITA HARRIS has been booked for a month-long cabaret season in Las Vegas at the end of her current London revue. Negotiations are in progress for her to star in pantomime at Coventry this Christmas. Her next single and an LP have now been scheduled. Anita is also likely to make a film in Hollywood early next year.

When her season at London's Prince of Wales Theatre—where she took over from Cilla Black two weeks ago—ends on September 30, Anita flies to America for a four-week engagement at the famed Caesar's Palace in Las Vegas.

Although contracts have not yet been signed, it is virtually certain Anita will co-star with Jimmy Tarbuck in "Cinderella" at Coventry Theatre this Christmas. She would begin rehearsals soon after returning from America.

CBS single will be her own composition "The Playground," to be issued at the end of August. An LP of the same title will be released in the autumn, probably November.

Discussions are taking place which may result in Anita co-starring with Phil Silvers in a Hollywood musical, which is planned to go into production in February. This is the outcome of her success in "Follow That Camel," also starring Phil Silvers, which was recently completed in Britain.

TONY HALL SIGNS DEAL WITH WHO-HENDRIX TRACK LABEL

TONY HALL who recently quit his position as promotion manager with Decca Records, has been appointed Consultant Executive Producer to Track Records—the label for which the Who and Jimi Hendrix record.

Under the agreement Hall will submit master tapes for release by Track, which is one of the labels distributed by the Polydor group. Additionally, Tony Hall Enterprises will act as promotion consultants to Track. The deals were announced by Kit Lambert and Chris Stamp who, besides being co-managers of the Who, are also joint managing directors of the Track label. The NME understands this does not represent the sum total of Tony Hall's future commitments, and that another big deal in which he is involved will be announced shortly.

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DAVE DAVIES CUTS SOLO LP, U.S. PROMOTIONAL TRIP SOON

FOLLOWING the success of his "Death Of A Clown" single, Dave Davies is to cut a solo LP next week. It will be produced by his brother Ray Davies, who is due back on Monday from his current Cornwall holiday. It will be released in September to coincide with the London Convention of Warner-Reprise, the company which distributes the Kinks' discs in America.

Dave's hit single is to be released in America next month, and the group's business manager Allen Klein is negotiating U.S. TV promotion for Dave at the end of September. In any event, he will pay a one-week visit to America on his own at that time.

The Kinks have been booked for a three-day French cabaret engagement at the Casino Tharon, Normandy, from August 11. This weekend they play Lowestoft Nautalua (Saturday) and Hastings Pier ballroom (Sunday). There are no plans yet for a new single by the group, manager Robert Wace revealed this week.

Donovan film project

Donovan has been invited to write the musical score for Terence Stamp's film "Poor Cow," starring Carol White, which is currently in production. He has not yet decided whether to accept the offer—it may conflict with his six-week autumn tour of America.

The U.S. tour, commencing at the end of September, has now been finalised. It comprises 30 coast-to-coast concerts, ending in Hawaii and followed by further concerts in Tokyo. Donovan will take five British musicians on the tour and will also use America's Midnight Strings group.

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TOM JONES STOPS BEING AFRAID

TOM JONES (whose "I'll Never Fall In Love Again" is crashing No. 1-wards in the NME Chart faster than anything he's done since "It's Not Unusual") dropped round to see me at our 'ouse in 'ammersmith the other night. He smoked a big cigar as we sat him on our new settee and plied him with a glass of vodka-and-coke with a slice of lemon.

It's a long time since I saw anybody as amiably relaxed as Tom. Take your average pop star and you'll probably find him a little on the pale side and a little edgy about the fate of his next record. But not Tom. These days he literally *glows* with well-being. The mantle of success now rests upon his lean frame as naturally as his immaculate suits.

"The thing is," he told me, "I don't fear things any more. I take life as it happens, and I trust in the people around me. It was different when I started: I used to think a flop record meant the end of everything."

"I cured that feeling after I had flops with 'Breaking My Heart' and 'This And That,' because at the time I was doing cabaret up North and breaking records. I thought to myself: 'If you can do this without having hits . . . then things can't be that bad.'"

Emotion

I complimented him on the tremendous emotion he puts into "I'll Never Fall In Love Again" (I'm not ashamed to say it's one of the few records that plunges me deep into romantic nostalgia), and I asked him if he'd be offering us a real raver as a single in the near future.

"No," said Tom thoughtfully, as he whisked the lemon around in the top of his glass, "I don't think so."

"I don't — let's face it — have a teenage image any more. I still do a few ravers as part of my act, but I've come to realise that the biggest number of my fans are in their mid-twenties and thirties."

"They're the people who buy my records. And I feel that those who like r-and-b will go and buy a Stax or Tamla disc anyway."

"Nightclubs are my big scene now, but I still get a kick out of doing the old act—you know, the one with the red shirt and the old rabbit's foot!"

"When I was in Copenhagen not long ago, they virtually insisted I did the old-time raving. It was like turning the clock back. The thing is that the record company there had issued 'To Make A Big Man Cry,' which was doing well, and they wanted me to sing this as well as some other wild stuff."

"While I was on stage I saw a girl putting her hands to her eyes,



By ALAN SMITH
at Hammersmith,
West London

wiping them down her cheeks and pulling her face at the same time. I couldn't figure it out at first — I thought she was having a go! Then I realised she was trying to ask me for 'Big Man Cry'!"

We got back on to the subject of emotion in songs and I mentioned Shirley Bassey's knack of bursting into tears at the end of a heart-rending number.

"I can't really understand that, myself," said Tom. "I reckon that if I cried while I was singing, I wouldn't be able to get the words out."

He looked serious. "At the same time, I do act out the songs I sing,

For instance, I could never record a number somebody had given me the previous day.

"I need to read the words over and over again, to soak them up, to try and squeeze every ounce of meaning out of every word. Words are important. So many performers just sing a song without really thinking about the deep meaning."

"You know, on 'I'll Never Fall In Love Again' you'll hear me sob with emotion at one part. That just happened. I was so wrapped up in the intensity of the words it just . . . well . . . sort of happened."

Thrown in

"I've often thrown in little bits like that before on a record, but they haven't come across. This did, and I suppose it's because the words of this particular song tell a story and I find them so believable."

"There are two other numbers which affect me just as deeply — 'My Yiddishe Momme,' and 'My Mother's Eyes'."

"How did Tom find this smash-hit 'I'll Never Fall In Love Again,' which stands at No. 4 in this week's NME list, and which, to my mind, can only serve to make him an even greater British threat to Elvis as World's Top Male Singer?"

"Lonnie Donegan and I were doing three nights of concerts in Oxford around January," he told me, "and

Lonnie told me he'd recorded the song as a "B" side but thought it would make a good single for me.

"I liked it straight away. My manager wasn't sure. Anyway, I recorded it in January and it was a toss-up between releasing 'I'll Never Fall In Love Again' or 'Detroit City' as the follow-up to 'Green Green Grass Of Home.'"

"I went for 'Detroit City' then,

because I thought it was a logical follow-up. But I wanted this one released sooner or later" (wry grin, deep puff on the last inch of the cigar) "and I've got no complaints now!"

He looked at his watch. It was time to go. It's not often we get stars dropping in at our little 'ouse in 'ammersmith, but with Tom it seemed the most natural thing in the world. It was the most convenient

way of doing the interview—so that's the way he was happy to do it. No big-time and no airs and graces about him!

That's what I like about Tom: he's 100 per cent genuine.

Maybe he'd like to come to tea sometime? And I could do with a bit of help in the garden if he'd bring that mower he had his picture taken with once!

I'D NEVER BE NASTY TO PAUL — says his admirer LULU

to NORRIE DRUMMOND

ALTHOUGH they've been thrown on different sides by the national Press recently, one of Lulu's friends is Paul McCartney.

"I respect his point of view concerning drugs as I'm sure he respects mine. I just couldn't say anything nasty about Paul," she told me.

That's Lulu, you see. Always considerate and gentle—truly one of the gentlewomen of the pop world!

She told me this as we chatted. Well to be honest she did most of the chattering and I did most of the listening. Words pour forth at an alarming rate, each new subject bringing a fresh torrent of opinions and ideas. Children, records and Glasgow were a few of the topics we talked about.

I met Lulu in the Hospitality Room at BBC-TV Centre where she, Engelbert Humperdinck, Ted Ray, Beverley Adams and David Jacobs were relaxing before going on "Juke Box Jury."

Lu — as most people now call her — bounced around the room, spreading joy and goodwill, until floor manager Bob Chacksfield arrived to take the jurors up to the studio.

After the show, the jurors trooped back into the room. With Lulu was her best friend Joanne Newfield, a raven-haired beauty who is also Brian Epstein's secretary.

Lu was playing a date that evening at an American Air Force base near Shefford, in Bedfordshire, and invited Joanne and I to go with her.

After a brief stop at her St. John's Wood flat to pick up some clothes, the three of us, with her road manager Chris Cooke, set off in the grey Rolls Princess.

"I hope I'll be able to move around tonight," said Lu, rubbing her bandaged foot. She had had a minor operation on it earlier in the week and had been unable to dance around on stage as she usually does. "It just doesn't seem the same when you can't move around."

Now that she's back again with hit records, Lu is planning some very

ambitious recordings in the future. "Mickie (Mickie Most her recording manager) has said I can make an LP of any songs I want. I haven't decided yet what numbers to do because I adore so many songs."

After almost an hour's drive we arrived at the base. As our car pulled into the car park, three little coloured children no more than four years old sitting in a car parked alongside spotted Lu and started waving.

"Look at the size of them," she exclaimed, waving back, "and they recognise ME! I love kids,

really I do. One day I'm going to have an enormous family."

A large American gentleman with an extremely short haircut escorted us to a place which he described as a dressing-room, but was in fact a tiny office-cum-cloakroom, with no mirror or washbasin.

But Lu didn't complain, merely changed and went on to give a tremendous performance.

I have always believed that Lulu is one of the greatest talents in Britain because I've watched her act many times but never, never have I ever got bored with it. Her vivacious personality and obvious love of what she is doing is something that is always felt by her audiences.

Two enormous coloured men standing behind me were almost out of their minds with excitement, clapping, jiving and shouting things like "C'mon Lulu . . . Let me hear it" . . . and "Show me where it's at, baby."

Lu closed her spot with "Shout" which she still keeps in her act even though it's a three-year-old hit for her. She explained afterwards: "They go wild if I don't do it. I've tried dropping it but they scream for it."

Changed

As we drove back to London in the early hours of the morning I mentioned how she had changed in many ways since she arrived in London.

"Of course I've changed," she admitted. "After all it's four years ago and most people change in four years. Even my old friends in Glasgow have changed. I still write to a few of them fairly regularly but most of our interests are so different now. We have little in common. Pity."

"And I don't like to talk about my friends in show business — although they're the only ones I have now — because they might think I'm being flashy."

AMEN IS JUST THE START FOR THIS GROUP!



AMEN CORNER

New to the Charts

ANDREW FAIRWEATHER-LOW and The Amen Corner are going places—so said Mr. Fairweather-Low (real name) to me as he spoke from the group's six bedroomed mansion at Streatham the other day.

For the proof of this, the group has topped popularity polls in provincial cities and entered the NME Chart this week with their disc "Gin House Blues" at No. 25.

Andy, as he prefers to be called, is himself a little bit of a wonder. Only just 17, he heads a powerful soul band and is featured vocalist. It was his drive and determination to collect a bunch of good musicians together which has resulted in the finished product, The Amen Corner.

Said Andy, who hails from Cardiff: "I felt I had to try and make it soon, so I wandered around for some time 'shopping,' weeding the good from the bad musicians. It took some time but eventually I found them and got started. Then three of the group left and I had to start searching again. When I finally found three replacements we got down to work."

Almost Starved

"We nearly starved but we were determined to rehearse and not play dates until we were really good. Now we have got something to offer and our act has gone down well wherever we have played."

The group comprises Andy (lead vocals, guitar, drums, piano), Derek Weaver (piano, organ), Dennis Bryon (drums, vocals), Neil Jones (guitar), Alan Jones (baritone, tenor sax, flute), Joseph Smith (saxes), Clive Taylor (bass guitar, piano).

Although he won't admit it being a gimmick, the group's success lies in the method it reaches its audience. Apart from being extremely versatile musicians they encourage audience participation, inviting listeners up to play

stay and will probably become much stronger, but I don't think it will affect us yet. It has not reached the provinces but seems to be centred in London only. We don't have long hair or wear beads but dress in the accepted fashion of most of the popular groups of our type."

He was very enthusiastic about "Gin House Blues" specially with the arrangement which he said made the number. "We are all very pleased that it has reached the charts but if anything puts it in the Top Ten, it will be the arrangement."

JOHN REED.

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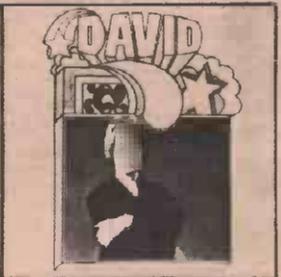
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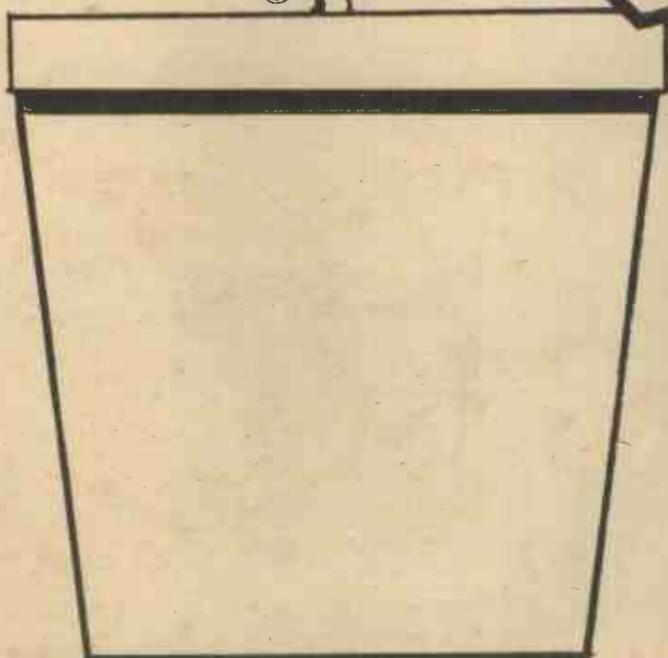
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AM I A MUSICIAN?

DAVY JONES gives you his frank answer



From YOU to US

Edited by TONY BROMLEY

DAVY JONES—musician or not? While the critics have given grudging credit to Nesmith, Tork and Dolenz for some musical ability (in Dolenz's case it is more vocal), they always reserve the rotten fruit for little Davy. Cries of "fraud" and "does not play on the records" rend the air. Well, is he? Was he? And does it matter?

I took up the subject of Davy's musical ability with Peter Tork following the Monkees concerts here before approaching Davy himself.

"Davy is a great musician," said Peter defiantly. "He just can't play an instrument! He has the feeling for music and he is already picking up pieces on the piano, bass and drums. Some people you can never teach about music, but Davy is a musician at heart—he's musically solid.

"He has the heart and mind for music with the will to want to know more. No one is going to suggest he does not sing on the discs, I hope. Of course, he's a musician!"

Davy is probably the only one with the complete answer.

"I've never claimed to be a musician," he sighed. "I'm an actor who has found himself in demand as a pop star. I know how to act and now I'm learning how to be a musician. I'm playing bass and drums in our stage act and there is a plan for me to take over on drums altogether so Micky can move up front to perform.

"I may well wind up drummer with this group!"

"Look I've got a flute with me in my case." He produced a little black instrument case from his baggage. "I'm practising on it whenever I have the opportunity. My function with the group is to entertain and that I do to the best of my ability. I sing because people now want me to sing.

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much admire," said Davy, "I saw 'Roar Of The Greaspaint And Smell Of The Crowd' in the U.S. and loved it. I do a couple of his numbers on stage."

Davy is developing that time-honoured phobia amongst pop people about flying.

"I keep having a dream about a plane crash," he told me. "Let's face it, if you fly some 50 times a year there is good percentage that some time you will be in a crash."

Apart from his voice which he describes as shot to pieces through so much singing Davy keeps in fair physical shape and had been training for six weeks in America with an ex-school mate—David Wagstaff, who plays for Wolverhampton Wanderers and was in the U.S. on a tour.

"We used to play 5-a-side together for Openshaw lads in our school days," recalled Davy.

Enter Mike

Brief interlude here was provided by Nesmith M, who entered Davy's room.

"Can you sing the little high 'oooh' on 'Last Train' in the show tonight?" Davy asked him. "My voice is so rough at present."

"It would have to be a little 'oooh' from you," retorted Mike drily. He works on the basis of "if you can't insult your friends who can you insult?"

They have a two act routine which revolves around a 'Hi Mike' and 'Hi Davy' dialogue, but done the second time Davy removes his built up Cuban heels and disappears to the level of Mike's elbow, which brings about the 'Where'd he go?' routine.

Our remaining conversation concerned films, and in particular Chaplin's "Countess From Hong Kong," which we had both recently seen.

"I watched it on the plane from LA to New York, and again from New York to London," said Davy. "The second time I watched it without my earphones and it was even funnier as a silent movie."

Which must prove something!

To really evaluate Davy Jones' importance to the Monkees it is only necessary to see the reaction he gets on stage. A great deal of his stage craft and theatrical movements are years old in their conception, but then most of his audience have never heard of Jolson or seen the stage acts of the early rock 'n' rollers.

All that matters is that Davy is out there jumping about, singing to them and providing entertainment for his fans. He works hard and does his job well—surely that is all he needs to do.

Make 'em happy

"There's nothing like coming back to your own country and finding that you can make people happy. When I was singing on stage the first night of our concerts, with everyone screaming for me and some of my friends and relations out there, I had tears in my eyes I was so happy. I'll go on trying to give my best as a singer, musician, performer or anything else while people show they care.

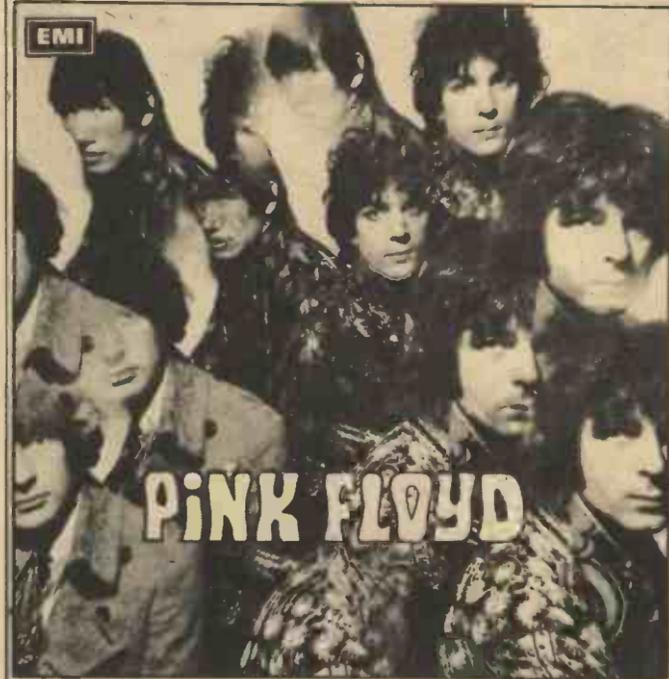
"When the Monkees started out we had two musicians—Peter and Mike, and two actors—Micky and I. Now we are three musicians and one 'tryer'."

"What I'd really like to do with the boys is a Broadway musical. With the acting and musical experience between us we could have a smash and be the first group to do it."

It's interesting to note that another big star started out in much the same way as Davy, being derided for a so-called lack of musical ability. He went on to have a series of smash hit singles and write two most successful self-starring musicals—Anthony Newley.

"Newley is a man whom I very

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by KEITH ALTHAM

AMERICA CALLING

SUPREMES NUNS IN 'TARZAN' TV!



THE Supremes have been signed for their dramatic acting debut. The trio will guest star on a segment of NBC-TV's new "Tarzan" series next season. Diana, Mary and Florence are cast as three nuns and will sing during the hour show—hymns, not pop tunes.

On the group's latest single release, "Reflections," which features special sound effects that are popularly described as psychedelic, the billing has been changed to "Diana Ross and the Supremes."

It's been almost a year since the Yardbirds last visited Hollywood, so several thousand devoted fans eagerly turned out to see their only Southern California concert this trip at the Santa Monica Civic Auditorium last weekend.

Though the 'Birds tried their best to overcome the inadequacies of the sound system, the show was a definite disappointment to the crowd and to the performers.

The promoter apologised repeatedly for the mikes, which projected lead singer Keith Ruff's voice



THE Spencer Davis group, minus Spencer at the beach, paid me a call a day after their arrival here and immediately answered all incoming calls on our busy switchboard!

Pete York talked about coming back to New York for a fortnight around August 15. Eddie Hardin panicked about where he could buy a huge leather briefcase, while Phil Sawyer sat calmly in a chair shooting everybody with his new camera. During their three day stopover in New York, the group were able to meet Press, collect a vast number of albums and generally wander around.

They are currently in the Midwest, following their opening in Michigan last weekend.

no farther than his own hands, but it didn't do much good. Fortunately, the instrumental amplifiers were working all right and Jimmy Page's lead guitar work was impressive. Distinguishable during the set were most of their single hits and Bob Dylan's "You Go Your Way I'll Go Mine."

The Association, currently one of America's top groups and certainly one of the most consistent on the charts, received mixed reviews from their participation in the "Donald O'Connor Show" at Los Angeles' outdoor Greek Theatre. Some adults found them objectionable on all the grounds that every rock 'n' roll group is objectionable. Others found them one of the few groups able to recreate the sound of their records live.

IT'S COLONEL HERMAN NOW!

SUCH has been the interest in Herman's Hermits' "Museum" that MGM plan to rush release the single without waiting for full chart results on their current hit, "Don't Go Out Into The Rain."

Now firmly into their current tour, doing surprisingly well despite heavy competition on the road, the Hermits arrived in Baton Rouge, Louisiana, on Tuesday last week to be met at the airport by the Governor of the State, who presented them with the keys to the city and individual certificates appointing them Honorary Colonels of Louisiana.

This entitles them to the freedom of the entire State!

The Group is scheduled to guest on the Smothers Brothers Show in September, and will return in December for a Jerry Lewis Show.

THE often-discussed possibility of a Roy Orbison—Gene Pitney tour may now finally become reality!

Both Roy and Gene are exceptionally big in the South and a

I thought them delightful, if nervous, in front of a largely older crowd, mostly Donald O'Connor fans.

The Association has a very professional and tight act, with immaculate harmonies and more than adequate musicianship. Why they haven't hit in England remains a mystery.

The fabulous Aretha Franklin made her national TV network debut last week on the late-night "Joey Bishop Show."

She sang her second smash "Respect" and her own version of "That's Life," which was so good that Frank Sinatra's and James Brown's paled by comparison.

The musical director for the show (and because of his constant good nature the butt of host Bishop's jokes) is Johnny Mann, whose "Singers" have recorded "Up, Up And Away," now at No. 8 in the NME Charts.

The original version was done by the Fifth Dimension, who are currently appearing with their producer Johnny Rivers, at the Whiskey a Go Go.

two-week tour of colleges there looks like coming off for February.

Neither would headline. Instead they'd not only duet but would also do alternative solos!

THE Bee Gees proved promotional appearances do a group much good in this country. Although they're not scheduled for a return here for some time yet, their debut "Bee Gees First" album has chalked up an advance order of 100,000.

Since the LP contains only new and original material written by the three Gibb Brothers, not only is this a considerable figure, but it's my bet that within two weeks of release we'll be seeing a lot of Bee Gees compositions around in single form by American artists.

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MONDAY
7.30 Let's Go; 7.45 Explosive Sounds; 8.00 "in" Sounds; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Sam Costa's Corner; 9.30 Battle Of The Giants; 9.45 Line Engaged; 10 Top Pops; 10.30 Jack Jackson Hit Parade; 11 That Boy These Grooves; 11.15 Pepsi-Cola Clubland; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

TUESDAY
7.30 Presley Requests; 7.45 Explosive Sounds; 8 Tuesday's Requests; 8.30 The Go Shell Show; 8.45 Radio Bingo Show; 9.00 Colin Nicol's Pop Parade; 9.15 Jimmy Saville; 9.30 Sam Costa Show; 10 Like Young; 10.30 Teen and Twenty Disc Club; 11 David Jacobs' Show; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

WEDNESDAY
7.30 Disc Drive; 7.45 The Go Shell Show; 8 Happenings; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Everrett of England; 9.15 Monkeys Requests; 9.30 Like Young; 10.00 Peter Murray Show; 10.30 Teen And Twenty Disc Club; 11 Top Disc Shake-Up; 11.15 Time To Meet David Gell; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

THURSDAY
7.30 Radio Reveille Show; 7.45 Explosive Sounds; 8 Alan Freeman Show; 8.15 It's Pop-Pye Time; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 David Jacobs' Stardime; 9.30 A Date With Cathy; 9.45 New Tomorrow; 10.00 Jimmy Young; 11 Brian Matthews' Pop Parade; 11.15 Jimmy Saville's "15"; 11.30 Pops Till Midnight; 12 Pops Past Midnight; 12.30 Music In The Night.

FRIDAY
7.30 Disc Drive; 7.45 Radio Reveille Show; 8 The Go Shell Show; 8.15 Pop Parade; 8.30 Jimmy Saville; 8.45 Radio Bingo Show; 9 Alan Freeman Show; 9.15 Peter Murray Show; 9.45 Cash's Corner; 10 Simon's Scene; 11 Brian Matthews' Friday Disc Show; 11.30 Pops Till Midnight; 12 Midnight With Cash; 12.30 Friday Night—Saturday Morning With Katie Boyle; 1.00 Pete Brady; 1.30 Peter Murray's LP Parade; 2.00 Music In The Night.

SATURDAY
7.30 Saturday's Requests; 7.45 'Explosive Sounds'; 8.00 Peter Murray's LP Parade; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9 Battle Of The Giants; 9.15 Chart Busters; 9.45 Night and Dee; 10.30 Everrett of England; 11 Keith Fordyce; 11.30 Record Round-up; 12 Guys, Gals and Groups; 12.30 Ravin' Hits; 1.00 Music In The Night.

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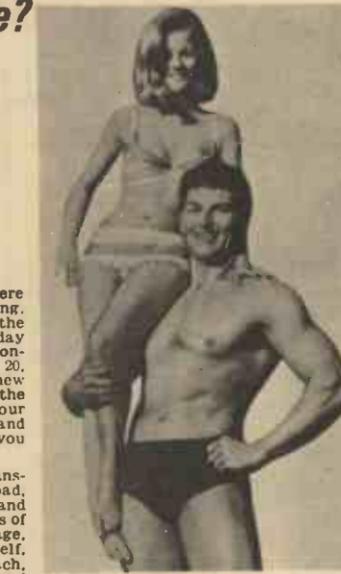
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TAILPIECES by the ALLEY CAT

DESPITE absence of consistent chart-makers Dusty Springfield and Cilla Black, the girls have never had it so good! Top 30 contains entries from Vikki Carr, Lulu, two by Nancy Sinatra, Aretha Franklin, Carla Thomas, Gladys Knight—plus half the Johnny Mann Singers and half the Mamas and Papas Because he was convicted, Mick Jagger cannot enter America with Rolling Stones Reprise label chief Mike Maitland announces new long-term Frank Sinatra contract.

Infanting: actress Julia Foster, wife of ex-Four Pennies' lead singer Lionel Morton On "Juke Box Jury," Lulu and Engelbert Humperdinck should have known better than vote Tremeloes' new release a miss Paul Anka here this week.

Frankie Valli denies he's leaving Four Seasons. . . . "Sunday Express" columnist John Gordon would like to see John Lennon's MBE taken away. . . . How many Sandie Shaw film offers has manager Evelyn Taylor turned down?

After three months, Topol has toppled. . . . Splendid version of Scott McKenzie's "San Francisco" by Shadows on Blackpool TV. . . . Two Marianne Faithfull recordings produced by Mick Jagger—including Beatles' "When I'm 64"

Latest signings by Brian Epstein's Nems Enterprises—John's Children and Studio Six. . . . Intelligent "JBJ" panellist: Engelbert Humperdinck On Columbia, Scott Peters' "Go Tell The World" a Mike D'Abo composition. . . .

Separated: Michael King of the King Brothers and actress-wife Carol White. . . . Next single from Donovan long overdue. . . . Tough going for P. P. Arnold and the Bee Gees' follow-ups. . . .

EMI's potential star Jonny Ross signed by Vic Lewis. . . . Even if it's square, your Alley Cat denounces attitude of Beatles towards drugs How about Troggs' "A Whiter Shade Of Larry Page" ?!

Liberty chief Al Bennett has re-issued current British Vikki Carr hit in America. . . . At Vince Hill's Talk Of The Town opening, Shirley Bassey escorted by Norman Newell and TV producer Mike Mansfield Holidaying in Spain: Brian Jones. . . .

Fast-rising U.S. hit for Eric Burdon and the Animals' "San Franciscan Nights" Gordon MacRae's ex-wife (British-born Sheila Stephens) has married TV

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ERIC BURDON chats with ex-Animal JOHN STEEL backstage at the Love-In on Saturday.



Two psy-COR!-delic dancers at the Love-In. One complete with wash-off-able tattoo direction sign!



Some of the styles worn by groupsters at the Love-In.

VINCE HILL'S DODD FRANKIE VAUGHAN IS BIG SURPRISE GIVES 'EM THE LOT!

VINCE HILL made his Talk Of The Town debut on Monday and proved he is a fine singer and a surprisingly good impersonator, looking more like Ken Dodd than Ken! Wearing a rather ill-fitting grey dinner suit with black piping, and looking at times rather like Tommy Steele when he smiled, Vince got off to a fast start with Once In A Life Time, belted Take Me To Your Heart Again and Heartaches, quietened for What Now My Love until the closing crescendo.

The audience, with a big dj content, gave him so-so applause until his big single hit, Edelweiss, which warmed them followed by a mild protest song, When The World Is Ready.

Impressions followed, including P.J. Proby, Louis Armstrong, Frankie Vaughan, Ken Dodd, Alf Garnett, Bernie Wintors and the Steptoes.

Back to singing with You're My World, Roses Of Picardy and Maria before One More For The Road closed an act that entertained with good singing, but lacked smart "between-song" lines and personality.

Anyone trying to impersonate Vince would find it hard for Vince has no trade-mark (like Frankie Vaughan's kick) to copy.

ANDY GRAY.

GIVE Frankie Vaughan a straw hat, an ebony cane and leave the rest to him! And the result at the Bourne-mouth Winter Gardens, where he is appearing in his first summer show in this town, is a real party atmosphere with the genial Mr. V as host.

With Basil Tait and the V Men providing his accompaniment, Frankie sings the lot—from "Green Door," "Tower Of Strength" to the inevitable "Give Me The Moonlight," complete with the full high-kicking treatment.

The Rockin' Berries add to the musical scene with a lively version of "I've Got Rhythm," and a slow arrangement of their new release, "Smile," while vocalist Clive Lea presents his comedy impressions of Mick Jagger, Jack Douglas and Harold Wilson—all show stoppers.

Pianist Mrs. Mills chuckles her way through a medley of everything from the Charleston to Tzohakovsky, and Tommy Cooper supplies the full comic effect, including an hilarious impression of Frankie Vaughan.

Bernard Delfont's colourful production continues at the theatre until the end of September.

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Right: ARTHUR BROWN performing—in black and white!
Below: Some of the vast Love-In crowd listen to a group. Nobody danced.



PICTURES BY NAPIER RUSSELL

Keith Altham goes to the LOVE-IN PLUS..

APPROXIMATELY 10,000 slightly soggy hippies, flower children and beautiful people floated in and out of the Alexandra Palace's International Love-In last Saturday night-Sunday morning. At £1 a potential acid-head that was a lot of £SD for someone!

There were also a few unofficial punch-ins (bouncers versus "flower-pot" men), smash-ins (beautiful people in the car park), raid-ins (the police took away substances to be analysed) and one stab-in, which emptied the Press drink-in of reporters and photographers anxious to make the "News Of The World."

The acoustics of the vast hall were probably better suited to a jet engine, but those with good intentions and good vibrations were the Animals, the Pink Floyd, the Blossom Toes, Apostolic Intervention, the Creation, the Nervous System, Tomorrow, Sam Copal, Arthur Brown and Ginger Johnson!

Backstage in the Animals dressing room was ex-Animal John Steel with vast new red beard and that well-known internationally lovable flower child, Manfred Mann, with his old black one.

At cleaners

"I didn't bring any flowers," quoth Manfred. "Mine are all away being cleaned." We also learnt that Manfred's wife is on holiday in Ibiza, that Tom McGuinness is now quite slim for his age and that the Manfreds have a new single out on August 5. Zoot Money was also present, dressed in a flowing white robe which made him look like a cross between John the Baptist and the Ghost of Christmas yet to come.

Honours on stage that night went to Eric and the Animals, whose psychedelic music managed to arrest the attention of some 6,000 people, wedged like a football crowd into one end of the hall. Johnny Weider's electric violin on 'Paint It Black' proved most effective and Burdon attacked each number with his customary exuberance.

He made a public announcement prior to the Stones' composition wishing them well in their appeal. The main attraction was the audience itself—aged between 17-25,

they are a generation removed from the Monkees and appear to be those who have grown up with (or just behind) the Stones and the Beatles. Some came with faces painted blue, yellow or green (streaked by the torrential rain outside), some wore floral jackets, some robes and brightly coloured scarves. Some wore beads and threw carnations about. Some came out of curiosity, some came because they believe and some because they thought it was an all-night orgy (and some proved it was!).

Jet power

One beautiful person tore a fire extinguisher from the wall and the jet of water shot 30 feet into the air, while a little long-haired hippie marched around in circles beneath, playing his recorder like some bizarre Pied Piper rain-maker.

Placards were distributed among the chosen people bearing words in big black capitals like "Dr. Timo," "Super-Pot," "Luxi-Love" and "Jenkins Is High."

Among the pop artists in this cult are a few honest, sincere and gentle people who believe that some good-will comes out of this flower-power movement. People like Donovan and Burdon, who possessed these qualities well before their association with the movement!

Big sticks

There were too many people walking quietly with big sticks on this occasion. There were too many selling love in brown paper packets. There were too many flower children with smiles on their faces and nothing in their hearts.

I am beginning to feel like Scott McKenzie — who believes the great god Mammon is moving in on Pan. When the poet Shelley wrote an Ode to Love beginning "One word is too often profaned for me to profane it" he had a message for the new generation.

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