

No. 8

LOVIN' THINGS

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TAIL-PIECES BY THE ALLEY CAT

SAD decline of British hits in America. Outside of five Top 30 entries there, only Cream's "Sunshine Of Your Love" making current progress. Their next releases: Beach Boys "Do It Again," O. C. Smith "Main Street Mission," Four Tops "Yesterday's Dreams," Tommy James and the Shondells "Somebody Cares" and Nancy Sinatra "Happy". Screen star Mel Ferrer producing hour-long U.S. TV Jim Webb spectacular.

From Hollywood, Ann Moses reveals likely engagement of Nancy Sinatra to TV director Jack Haley Jr. Song for new Tom Jones hit captured by publisher Cyril Simons from same Italian festival as Engelbert Humperdinck's "Man Without Love". Film title tune Lee Hazelwood's "Sweet Ride" Dusty Springfield's next U.S. single.

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ANDY FAIRWEATHER-LOW (left), of the Amen Corner, turns record producer for the LEMON TREE for their latest disc, "It's So Nice To Be With You." Below, another well-known groupster, Hermit LEE LECKENBY (in glasses) helps producer MIKE COLLIER with the recording of one of his (Lee's) tunes by the KIPPINGTON LODGE group.



Is Radio 1 Jimmy Savile series an updated Franklin Engelmann "Down Your Way"? Current chart position Dusty Springfield's highest since October 1966. Have Ohio Express been drinking from Fortunes? "Living Cup"? Entire side of Richard Harris' next LP planned for one Jim Webb composition. Retitled version of Julie Driscoll's hit suggested for Nice: "This Flag's On Fire". For sale John Lennon's Weybridge home. Close friends: Frankie Vaughan and Yorkshire cricket star Freddie Trueman. Vocal quality of Joe Cocker could provide Britain's answer to Ray Charles. Among personalities at Norrie and Joan Paramor's Silver Wedding party—the Shadows; recording executives Len Wood, Ron White, Johnny Franz, Norman Newell, Mike Sloman and Alex Everitt; Vera Lynn and Peggy Mount; music publishers Cyril Simons, Peter Gormley and Harry Lewis; actors John Slater and Graham Stark; 20th chief Geoffrey Everitt; composer Jack Fishman; TV executive Tito Burns; NME's Maurice Kinn—and Cliff Richard's mother. Is R. Dean Taylor's LP—dedicated to Paul McCartney—or perhaps John Barry? "Gonna Find Me A Bluebird" (which Marvin Rainwater made famous) next Pat Boone release. In America, Burl Ives attacks charts with Bob Dylan's "Times They Are A-Changin'".

Shirley Bassey guests on Red Skelton's U.S. TV show—also Jonathan Winters. On Mercury Joe Collins' promising discovery Susan Shirley makes disc debut with Tony Hatch-Jackie Trent "The Sun Shines Out Of My Shoes". Robin Britten re-appointed Roy Orbison's publicist. Success of new Herb Alpert single here mystifies your Alley Cat. First Broadway musical by Burt Bacharach and Hal David titled "Promises, Promises". After illness, Tom Jones back in Bournemouth show. New Simon and Garfunkel hit might loft them to Bob Dylan heights here. In Spain, Tom Jones No. 1—followed by Cliff Richard. How about John Lennon dedicating "Yellow Submarine" to Yoko Ono? This infuriates your Alley Cat: asked to comment on Des O'Connor's current hit, stupid reply from Manfred Mann was "I haven't heard it but I don't like it". New Bobby Goldsboro Nashville home cost £40,000. Harry Foster agency losing Jerry Maxin—who takes over from Colin Berlin at Acuff-Rose firm. In U.S., Jimi Hendrix donated £2,000 to Martin Luther King memorial fund. Happy event by Sonny and Cher awarded. Suggested name for Joe Cocker's backing group—the Spaniels! At Royal Albert Hall, Bobby Goldsboro's illness prevented appearance. Henry Mancini's 16-

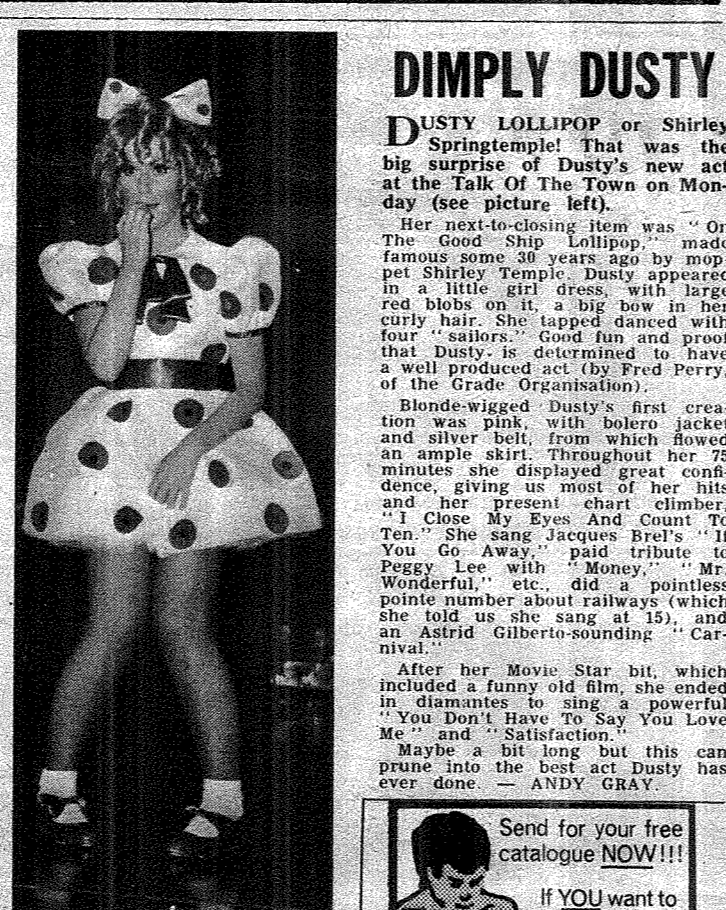
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DIMPLY DUSTY

DUSTY LOLLIPOP or Shirley Springtemples! That was the big surprise of Dusty's new act at the Talk Of The Town on Monday (see picture left). Her next-to-closing item was "On The Good Ship Lollipop" made famous some 30 years ago by mop-top Shirley Temple. Dusty appeared in a little girl dress, with large red blobs on it, a big bow in her curly hair. She tapped danced with four sailors. Good fun and proof that Dusty is determined to have a well produced act (by Fred Perry, of the Grade Organisation). Blonde-wigged Dusty's first creation was pink, with bolero jacket and silver belt, from which flowed an ample skirt. Throughout her 75 minutes she displayed great confidence, giving us most of her hits and her present chart climber, "I Close My Eyes And Count To Ten." She sang Jacques Brel's "If You Go Away," paid tribute to Peggy Lee with "Money," "Mr. Wonderful," etc. did a pointless point number about railways (which she told us she sang at 15), and an Astrid Gilberto-sounding "Carnival." After her Movie Star bit, which included a funny old film, she ended in diamonds to sing a powerful "You Don't Have To Say You Love Me" and "Satisfaction." Maybe a bit long but this can prove into the best act Dusty has ever done. — ANDY GRAY.

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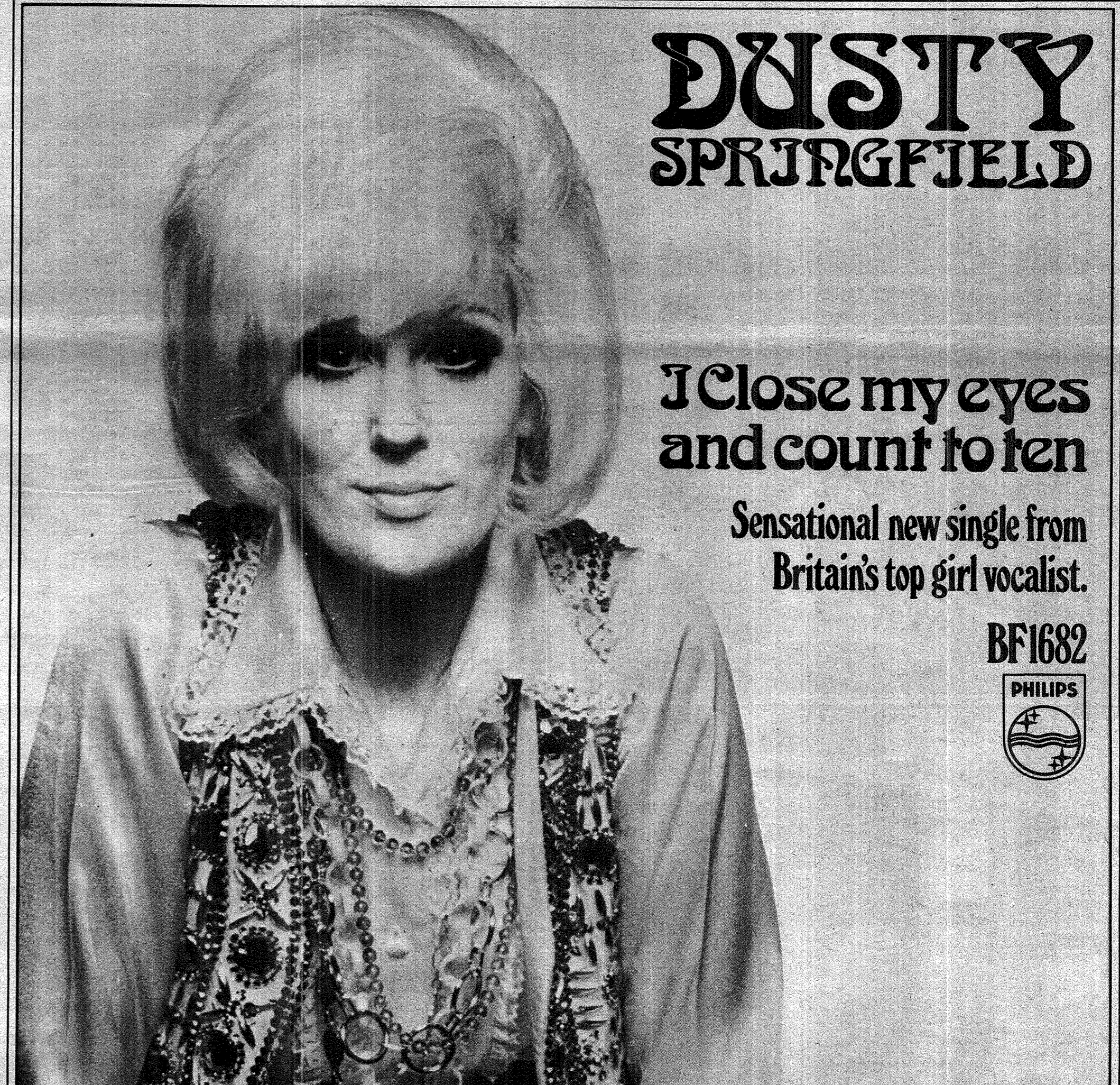
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RICHARD HARRIS TALKS ABOUT JIM WEBB

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On transatlantic phone to NME's KEITH ALTHAM



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pany would touch us! We went to Sinatra's Reprise label and they said it was too expensive. We went to American Columbia and they were scared and wanted to know 'who the hell Jim Webb was.' I told them 'You'll find out in a year's time when he is the next biggest thing to the Beatles.'

In England

'A lot of the work on 'MacArthur Park' was completed by Jim in England,' said Richard. 'I rented A. A. Milne's (author of 'Winnie The Pooh') old cottage in the country for him. He was very good about the vocals and let me work my own interpretations. Someone asked him why he only wrote sad songs and he said 'I can only write sad songs. That's about it!'

Richard has already completed a number of major U.S. TV promotions on his single, including the 'Ed Sullivan Show', 'Johnny Carson Show', and 'Miki Douglas Show', on which he performed a track-a-week from the album. However, in lieu of his film commitments he will not be able to appear in England until August when his present film finishes.

Reconciling?

I asked him how the fans were reconciling his 'hard drinking, hard living, tearaway image' exemplified on the 'Eamonn Andrews Show' here and general press coverage later, with the more sensitive impression given by his hit record.

DODDY GAGS

DURING his National Laugh-ter Week at Blackpool, Ken Dodd reports he saw Engelbert on the prom wearing a hippy badge which read: 'If you Humperdinck don't Humperdinck!'

WHO'S WHERE

ENGELBERT HUMPERDINCK: Blackpool. KEN DODD: Bluebird Girls. BLACKPOOL OPERA HOUSE: VINCE HILL: Blackpool Winter Gardens. BACHELORS: Glasgow Alhambra. DES O'CONNOR: Great Yarmouth. WELLINGTON FLO: MARIE WYNTER: Scarborough Floral Hall. VAL DOONICAN: Torquay Princess. TOM JONES: Bournemouth Winter Garden. DON PARTRIDGE / SOLOMON KING: Blackpool Central Pier. DALLAS: Bowmore. BOSWELL: Morecambe Winter Gardens. CABARET KIKI DEE: 1 week Sheffield Cavenish. FRANK IFFELD: 2 weeks Birmingham Dolce Vita. LULU: 1 week Stockton Fiesta. SHADOWS: 1 week Darwen Cranberry Fold Inn.

THE NERVE

IT IS the title. 'Mystery Lady' is the flipside. IT IS produced by Reg Presley. IT IS published by Apple Music, 94 Baker Street London, W.1. HUN 1922. IT IS released on Friday, July 19th. IT IS issued on Page One Records, 71/75 New Oxford Street, London, W.1. TEM 7187. IT IS the first hit from The Nerve so book them now from Avenue Artists, 69 Devonshire Road Polygon, Southampton Tel: Southampton 27077

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Don't be choked, Jools, but this article is....

ALL ABOUT TRINITY!

HALFWAY along a straight line drawn between jazz and pop lies a space labelled "Reserved For Julie Driscoll and the Brian Auger Trinity." It is about to be filled by the amazing quartet via a new album and a different stage act.

says writer RICHARD GREEN

The album is to be called "Definitely What" which represents the band's thinking and expression. Brian told me all about their plans when I called on him in his flat not a semi-quaver from Charing Cross Road.

A lot of jazz musicians in America have tried to play the pop scene and it hasn't worked," Brian said. "I think you've got to work on this scene to get into it. Go round the clubs, see what it's all about. If you've got the grounding, the music's for real."

Three tracks

Brian played me three tracks from a jazz LP that he's making. Julie is making her own LP using the Trinity and also orchestration. This is not going to lead to the band's break-up as some pundits might think, it is going to help the members to find their own direction.

"In the band," Brian stated, "if somebody doesn't like a thing it's pretty universal. We're like a little community—we live in each other's pockets and know each other very well."

"I find that the yes's and no's are all the same—it's strange because we have such wide tastes."

listenable and commercial for a long time. "We've been together for two years and there's been a great deal of change in the sound. The idea of coming away from the Steam Packet was to find a direction of our own... It takes a long time.

"The LP will be more or less where we are now. I think it'll be right in our slot. It's got pop rhythms and jazz harmonies. Trouble is, there are so many sides to this band we don't know where we are."

Our identity was growing when Vic Briggs left and we gathered round each other for strength. We got down to it when we found our bass player and we blossomed musically.

"We lost Gary Boyle and we couldn't find a replacement. This made me own up. I had to do a lot, but suddenly, again, the group knitted together. There was nothing holding anybody back and that was a great leap forward and we blossomed out again."

Brian said that when Clive Thacker joined the band on drums, things began to look a bit brighter. His ideas seemed to widen their scope.

Repertoire "We hope to have some sort of repertoire to present to people by then," he said. "A lot of people who have heard us said they didn't think jazz was like this. That's pleasing because this is the way we want to go."

At Montreaux we were lurching about doing all sorts of things. We drew more people than Bill Evans or Nina Simone. It surprised me. A lot of them were taken back about what was going on. We went on first and forced it on them, then Jools came on and finished them off.

It would be true to say that Julie Driscoll and the Brian Auger Trinity are not only here to stay, but to let people know of their presence in the nicest musical way. And you can get one of the best cups of tea in town at Brian's flat, too.

"Jools has got a lot of material," Brian told me. "She's a grafter. Old Jools grabs something and learns it right off. This is what I mean, she's got this folk thing going, but when she sings with us she blends in and were all together. It's a funny scene, really."

Because of their huge success at Bratislava, the band has been invited to play at a jazz festival in Berlin in November. Brian is highly chuffed at this and considers it to be an honour that a pop group should be so well thought of.

Changed

George, in dark suit and yellow frilled shirt, said they had changed a lot. (I noticed all three were much more sober and quiet and to the point now) and were half businessmen, half recording artists.

"It appears we are doing less, but we're doing more, but the public don't see it. When we toured we were seen on stage and getting on and off aeroplanes. Now we do our work in private, in offices and studios."

"I have written ten songs for the new LP. We have about 40 in all and we don't know yet which ones we'll use. We hope to do the LP quicker."

I remarked that now that George was clean shaven, we saw more of his face than we had for a long time. He looked younger. How did it feel to be so bare?

"Great. If I cut my hair off more I'd look younger still and maybe I could join the Small Faces," joked George.

Ringo, in a red-with-white-dots shirt and dark suit and still sporting a small moustache, told me that "Yellow Submarine" was a



CLIVE THACKER has a menacing grip on JULIE DRISCOLL's throat, which amuses DAVE AMBROSE. But BRIAN AUGER is intent on being in the photographic forefront for once!

words, hosted an elaborate mid-night supper on stage. Congratulating Mr. Tiny were Peter Turk, Phyllis Nesmith, Carl and Annie Wilson, Al Jardine, Dennis Wilson, Mama Cass, Sajid Khan, Sally Field, Desi Arnaz and Billy Hinsche (of Dino, Desi and Billy). It was a fitting tribute to a man who really showed Hollywood where it was at!

The audience was a bit baffled at first over this new and crazy world of Arthur Brown. Once accustomed to his theatrical show, they enthusiastically greeted his second set. Fleetwood Mac put on a good show also, but probably got less reaction only because of the overabundance of white blues groups on the scene.

BRITISH ACTS AT SHRINE The Who, Crazy World of Arthur Brown and Fleetwood Mac performed before several thousand people jammed into the Shrine Auditorium last Friday and Saturday nights. Who put on their usual explosive and excellent show. The audience was a bit baffled at first over this new and crazy world of Arthur Brown. Once accustomed to his theatrical show, they enthusiastically greeted his second set. Fleetwood Mac put on a good show also, but probably got less reaction only because of the overabundance of white blues groups on the scene.

SUNDAY, JULY 14 PERSONAL APPEARANCE of THE HOPSCOTCH (Look at the Lights go up) at the WAKE ARMS EPPING ROAD, EPPING (on main A11 road) EASILY REACHED BY GREEN LINE BUS FOLLOW THE SUNDAY SCENE!

ANDY GRAY talks to the BEATLES, 1968

THE Beatles met the Press—a very rare occurrence these days — after a showing of the Apple-presented, King Features-produced full-length cartoon-film, "Yellow Submarine," which I found colourful, sometimes ingenious, but overall rather boring.

We are family grocers, says Paul

One Beatle was missing, John Lennon, whose eyes these days is even more Eastern than India. So Paul (in pale mauve jacket, light trousers, pinky shirt, summery tie — quite the best dressed), George and Ringo posed beside a cardboard effigy of John. Paul took up a position in front and was full of life. Ringo looked pleasant and George, with more hair than ever, looked thoughtful.

After the pictures, I was able to corner George, who told me that the "Yellow Submarine" cartoon depiction of the Beatles "isn't us." "There's no true image of us. You Press people have given us an image which isn't us either."

Changed

George, in dark suit and yellow frilled shirt, said they had changed a lot. (I noticed all three were much more sober and quiet and to the point now) and were half businessmen, half recording artists.

"It appears we are doing less, but we're doing more, but the public don't see it. When we toured we were seen on stage and getting on and off aeroplanes. Now we do our work in private, in offices and studios."

"I have written ten songs for the new LP. We have about 40 in all and we don't know yet which ones we'll use. We hope to do the LP quicker."

I remarked that now that George was clean shaven, we saw more of his face than we had for a long time. He looked younger. How did it feel to be so bare?

"Great. If I cut my hair off more I'd look younger still and maybe I could join the Small Faces," joked George.

Ringo, in a red-with-white-dots shirt and dark suit and still sporting a small moustache, told me that "Yellow Submarine" was a

thing for the children. Like George he hadn't seen the whole film through. "Kids are the most important people in the world today. They are the future," he said. "We do things for children. The cartoons illustrate some of our songs, that's all."

I asked him what he thought of the actors who had spoken their

voices. "I thought they all sounded like me — and we all have very different voices, y'know. It's not just a Liverpool accent."

Ringo told me he had already recorded his song for the next album. "It has two titles, so I can't say what it will be called yet." This was a tactful way of saying he can't give out the title yet.

Given up



MARY HOPKIN... Paul has plans. (John Kelly picture).

Ringo told me he had given up his building business because "nobody bought houses where we put them up!" And he had given up meditation because he couldn't find the time for it, except in the car.

"When I'm driving I sometimes close my eyes and meditate," he drawled.

Wasn't that dangerous, I asked. "Oh my chauffeur drives me," he quickly added, recalling one of the few times he had taken over with a "Move over son" and got nicked for speeding.

"The speed cop didn't know me, I'm sure. Richard Starkey is the name on my licence. I got done for £8. So 'son' drives me now," he concluded.

As always Paul had plenty to say. He was pleased with the progress of the LP but admitted: "We get new ideas every day, but I hope it will be made quicker than the 'Pepper' album." They want it out long before the 'Yellow Submarine' LP comes out at



PAUL, RINGO, Cardboard JOHN, and GEORGE at the Press reception. (Napier Russell picture).

Christmas, with four rather inconsequential songs specially written for the film.

"We are family grocers," Paul went on. "You want yoghurt, we give you it. You want cornflakes, we have that too. Mums and dads can't take some of our album stuff, so we make it simple for them on singles," he told me.

I asked him about Mary Hopkin, the singer from Wales whom he has signed and who has been on Hughie Green's "Opportunity Knocks."

"She sings too much like Joan

Baer. We'll alter that. And get some good songs for her. No, I won't write them. There are plenty of good old ones. Yes, she'll be big. We've got to be positive about that."

All right

Speaking about himself — and he was looking very cheerful — he said I am all right but I could be better. But he got angry when he heard a worrying cat, a German, on TV ranting about all kids taking drugs." He refuted the idea that all the kids did this and said

such statements made him see red. He also thought that rock and current pop music was more serious than people think it is. He said that so called classical music, when he listened to it, hadn't got all that much to it. "Suddenly we realise we can do it, too," he concluded.

And his parting shot was that Dylan's lyrics have infinitely more worthwhile poetry about them than the nauseating words of songs that Sinatra sings. "I used to think they were great, but now they are so much better." And he used a word more in common use in France than here.

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TINY TIM IS BIG ENJOYMENT says ANN MOSES from Hollywood INCREDIBLE. That's what Tiny Tim's concert was last week! Tim surprised everyone in presenting one of the most enjoyable evenings in pop history. In a dramatically-staged, hour performance, complete with a superb 30-piece orchestra, crystal chandeliers, smoke curling from behind the tonic columns, Mr. Tiny gave the sold-out house (3,300) at the Santa Monica Civic Auditorium a true touch of the past by singing (in many voices) songs from as far back as 1927. Dressed in his usual orange socks and tie, Madras jacket, ringletted hair and carrying his ukelele in his paper shopping bag, Tim incorporated a huge motion picture screen to back him up on two numbers—one, a 1927 duet "On The Front Porch" with a silent film from the same year; and two, to project colour slides (some of him) while he sang one of the cuts from his album. On one number, called "The Birds Are Coming" (in which he repeats those words for about two minutes as fast as he can) real birds flew in to surround him as he sat on a park bench on stage. Between numbers he would say over and over "God bless you, my dear friends," throwing kisses to the audience. Another highlight of the show was Tiny's imitation of the 1958 pop "in" roll singer as he did "Earth Angel," climaxing the song by pounding his hair on the floor and rolling onto his back in exuberance! The audience was overwhelmed, to say the least, by the entire performance and cheered wildly after each song. Following "Tip-toe Through The Tulips," Tim's hit single, he was paid a standing ovation. Following the concert, KHJ radio, who has been broadcasting his true life story in Tim's own words, hosted an elaborate mid-night supper on stage. Congratulating Mr. Tiny were Peter Turk, Phyllis Nesmith, Carl and Annie Wilson, Al Jardine, Dennis Wilson, Mama Cass, Sajid Khan, Sally Field, Desi Arnaz and Billy Hinsche (of Dino, Desi and Billy). It was a fitting tribute to a man who really showed Hollywood where it was at!

RELEASED TODAY MYSTERY LADY b/w CHICAGO COTTAGE POF 078 THE MIRAGE PAGE ONE RECORDS

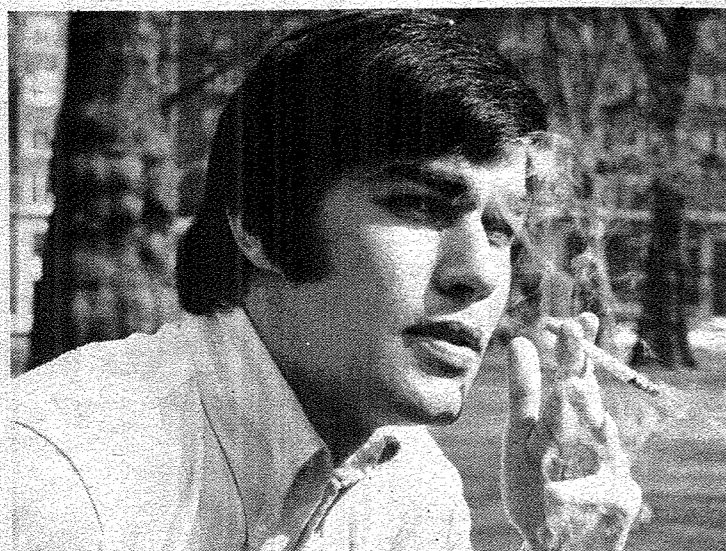
NEW THIS WEEK CHART CLIMBERS

Grid of music releases including Peter & Gordon, Merrilee Rush, Keith West, Deep Purple, Richard Loring, Ray Charles, Gary Benson, Bobby Russell, The Pidgeon Flyers, The O'Jays, Archie Shepp, Gladys Knight and The Pips, Eden Strella, and The Pink Floyd.

Well, doggone — if it ain't John Rowles

"THE way I imagine myself," said John Rowles, "is walking down that main street with two six-guns each side of me. It's the way I'd like to sit down and see myself in my first movie."

By KEITH ALTHAM



This was the new, relaxed, easy-to-talk-to John Rowles, more confident and open now that "Hush—Not A Word To Mary" is high in the NME Chart and he's broken the "One Hit Wonder" bogey that haunts all new artists.

Presley really influenced me at that time. He really inspired me. "I remember I was so nervous, I just went on and closed my eyes and put my legs apart and sang with my hips."

"I just wouldn't dare look at the audience. I wouldn't. When I left school I didn't become a singer straight away because... well... I had my family to support. We lived in Whakani in the Bay of Plenty, New Zealand, and my dad ran a billiard saloon and I played a lot of snooker."

"I was restless though. I took a job with the Forestry, planting trees, and I used to be out there along planting a tree every few yards and belting out a song there in the wilderness. I'd be halfway up a hill singing my heart out."

"On my 17th birthday I took off with a trio of fellow-New Zealanders and went to Australia. My

parents didn't object to me leaving home. They were with me all the way. They had faith in me.

"I'm a different person these days. I've still got this thing to be Somebody, but I'm a more sophisticated person, and I've developed City tastes and a thing about the showbusiness life and success. City life is me."

"I can't say I miss New Zealand and that much, and those days when I had sand in my toes and diving for shellfish was like a way of life. But I do miss my folks."

"You see, New Zealand is very dead. Maybe in five or 10 years it'll be OK. But not now. It's a place where you make

your own fun, because everybody can get up and play the guitar and sing.

"They must have the best parties in the world... but when the parties stop, well, it's just not my kind of place anymore."

"I'm not really the partying kind anyway, come to think of it. Not in the raving sense, anyway. I spend a lot of time on my own, and when I go someplace I just like to sit in a corner and get drunk, or sit there talking to people."

"I have a sense of humour, yes. I loved 'Till Death Us Do Part.' That really made me laugh, because it was so true to life. "It was real."

Chart newcomer Robert John lived with music always



WHEN he's not songwriting, dancing or weightlifting, Robert John makes records. This week, one of his records called "If You Don't Want My Love" has entered the NME chart to give him his first British hit. Twenty-two-year-old Robert co-wrote both sides with Michael Gately and L. David. On the flip-

side, "Don't," he sings with Michael. A New Yorker, Robert first appeared on the popular TV show "American Bandstand" in 1958. He has written many hit songs for other people. "I grew up with music in my home," he says. "My mother is a very fine singer, and I know

that my family has been the greatest influence on my career." He has wide musical tastes and enjoys Aretha Franklin, Dionne Warwick, Otis Redding, the Four Seasons and the Temptations, rhythm and blues, folk rock and in fact "anything good." His ambition, he says, is to be "a successful recording artist, songwriter, and, hopefully, husband and father."—R.G.

from you to us

Edited by

TONY BROMLEY

RICHARD BROOKS (Nessfield, Bath): Now that their farewell television performance has been made, it is time for a warm appreciation of the Seekers and their music. The Seekers were in a class of their own — four quality artists who achieved outstanding depths in their music, and who interpreted their songs in a way which revealed incredible feeling and understanding. One only had to see them performing on stage to realise that here were real professionals who loved their work. With all the singles and LPs that the Seekers made during their time together, their brilliance and uniqueness will live on.

See also page 11.—T.B.

SHEILA BAKER (Grimsby, Lincs.): After seeing the Spooky Tooth for the second time I realise how very underrated this group is. Their act is the best I've seen for a very long time and I'm surprised that nothing is mentioned about them in the musical papers.

At the festival at Burton on Conestable they were really outstanding. Their "Tobacco Road" is indescribable and I defy any group to equal it. Society's Child" is just superb and ought to be a single. "Love Really Changed Me" is another great number which is on disc, so let's hear more about it and them on radio and record reviews. Perhaps then they'll get much deserved success.

JANICE HEDGEWAY (Yorkshire): Where have all the record-buying John Walker fans gone? I'm beginning to think there are only a few of us left. He's made four really good records and an equally good LP. His first single "Annabella" made the greatest impression on the charts and is, of the four, the weakest record. "If I Promise" was a marvellous record and "I'll Be Your Baby Tonight" was hardly mentioned or played, although it was equally as good. I only hope John's vocal talents are recognised on this new single "Kentucky Woman" which, with its great falsetto, is by far the best of the four, but up to now has only made the small print.

JOHN BENNETT (Liverpool, Lancs.): I was reading recently that John Lennon, who is thought to own Dornish, a four acre island off the coast of County Mayo, took Ronan O'Rahilly (ex-Caroline boss) and party to a picnic on the island. Reading between the lines I see Ronan setting up a radio station on the island and John Lennon and Japanese sculptress Yoko Ono providing the capital to start it. I may be putting one and one together and making three, but I doubt it. Radio One is a "Listen to us or listen to nothing" station.

Good Luck Ronan (if I'm right) and bring back "Free Radio" which the listening public is crying out for. I would be glad to hear other readers' views whether they be for or against "Free Radio."

DAVID BURKE (Clapham, London): As a great fan of commercial r-and-b, especially Rolling Stones type, I must point out that a fantastic EP could have been made by them from four tracks of their American LPs. Their version of "My Girl," "Sittin' On A Fence," "I've Been Loving You Too Long," and "Hide On Baby" are really fantastic, but the LPs are so expensive and most of the other tracks have been released. So, come on Stones, don't let these "classics" slip by.

A. JAQUINANDI (Tooting, London): I hope the great success of the Johnny Cash tour, and the news that he is to do another in September, will pave the way for more concert tours by other country and western artists. Visits to Britain by country singers are very rare and are usually confined to television and radio dates, but as far as live concerts are concerned, country and western fans have been completely starved.

ANDREW MAY (Islington, London): I have to write and say how interesting and informative last week's points charts were. Would it be possible to print a chart for American artists? I'm sure many readers would welcome this. No sooner said than done.—T.B.

AMERICAN CHART-POINT SCORES

1. Aretha Franklin	579
2. Union Gap	498
3. Dionne Warwick	350
4. Paul Mauriat and his Orchestra	358
5. Otis Redding	335
6. Beatles	329
7. Simon and Garfunkel	318
8. Bobby Goldsboro	304
9. Temptations	299
10. Monkees	266
11. Box Tops	240
12. Classics IV	231
13. Hugh Montenegro	231
14. Lemon Pipers	230
15. Archie Bell and the Drells	228
16. John Fred and his Playboy Band	227
17. Rascals	223
18. James Brown and the Famous Flames	218
19. Marvin Gaye and Tammi Terrell	212
20. Smokey Robinson	209
21. 1910 Fruitgum Co.	208
22. Peppercorn	198
23. Intruders	187
24. Georgie Fame	186
25. American Breed	184

CUPID WATCHES WATCHERS

ONE of Wyndham George's favourite pastimes is observing how people react towards him. Wyndham, it should be noted, has hair that cries out to be noticed, leaping madly from his head as it does to all points of the compass and being of an abundance sufficient to supply a convention of hairdressers with a good day's snipping.

Says Wyndham, lead guitarist of Chart Top Tenners Cupid's Inspiration, "I like to watch people's reactions when I walk past them." He was at the time causing a minor eruption of mutterings and whispering among a BBC Lime Grove canteen crowd who ought by now to be fully conversant with pop idiosyncrasies.

"We didn't have a great deal of work. Just enough to rely on a steady income to keep the works ticking over, to keep the van running and to pay various bills," said Wyndham.

Then a few months ago, they decided it was time the rest of the country got to hear of them.

Their method of achieving this object was to organise their own publicity campaign. We didn't have the funds at the time so to find them we had to borrow from each other's bank accounts," explained Wyndham. "What we did was to get a lot of photographs taken by a fellow in Stamford and make a demo of a couple of numbers and send them out to various clubs and agents."

"We had been down to London with the demos hawking them around but we got no reaction from most people. We had a couple of full days down here. Then we spent a lot of time writing letters to people and sending out the demos and photos."

"One agent in London heard the demo, liked it and took it to Ashley." Ashley Kozak, the man who guided Donovan's success. "I think the main thing that attracted him was Terry's voice."

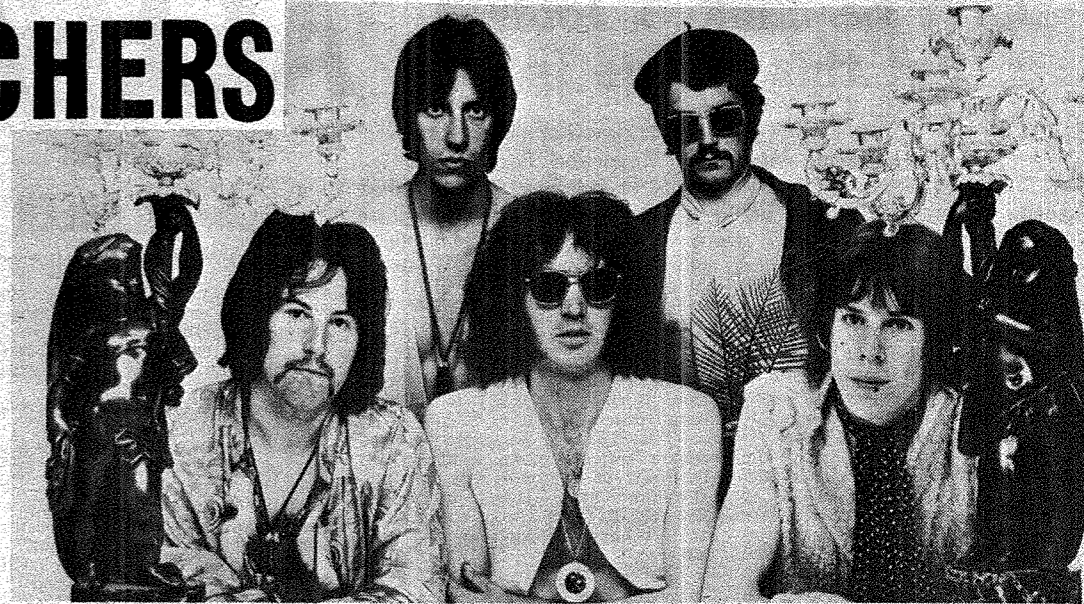
But because the four of them — working firstly under the name of The Ends and then Age With T. Rice Milton — were still in day jobs, their engagements were limited to the Stamford, Lincolnshire, area with "occasional forays into outer England."

Renamed

Ashley got together with record producer Jimmy Dunne and they took the group into the studios. Jimmy renamed them Cupid's Inspiration and found them "Yesterday Has Gone," a Teddy Randazzo number, from an American LP.

He also put them before a 20-piece orchestra to produce the "Yesterday" sound which is one that appears to be the commercial sound of the moment. Marmalade's "Lovin' Things" and the two Love Affair hits were based on similar ingredients.

The record became an instant hit but it was only over a week ago that Cupid's gave up their day jobs. Did they have any worries about making the decision? "It's what I've always wanted, what the group has always wanted, so we are going to enjoy it now no matter what happens. If this one hadn't made it we would have kept trying."



CUPID'S INSPIRATION (l to r) LAUGHTON JAMES, T. RICE MILTON, WYNDHAM GEORGE, GARFIELD TONKIN and ROGER GRAY.

"We are all determined to make a go of it. We don't intend to be a flash in the pan if we can help it. The group's had bad luck in the past, now we are going to make sure we get some good. We've got determination on our side."

Cupid's Top Of The Pops appearance was one of their rare forays to London from Stamford where they had been working hard in a hired hall to get a stage act together. "Yesterday Has Gone" represent their stage sound? "No, it's nowhere near," said Wyndham. "It sticks out like a sore thumb among the rest of the programme, but we enjoy doing it. It's got plenty of drive and we like doing it on stage. But it's not in the same bag as what we are attempting to do."

What we do is not complicated; it's more a progression on what's already been done. Like "For Your Love" by the Yardbirds, we put our own interpretation on it and make it near to the sound we like, which is a powerful gutsy sound."

Cupid's pianist Garfield Tonkin is a new addition to the line-up and joined after "Yesterday" was cut. "We thought we would get a much fuller sound," Wyndham explained. "Also we thought it would make the other instruments not have to do so much. For instance I'm supposed to be lead guitarist but three quarters of my time is taken up by playing chords."

"So we got the idea of having a piano with a guitar so they would blend in and revolve around each other and make a harmony type thing. It seems to be working out quite well. We've got some reasonable sounds."

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BYRDS LONG-FLY WORTH IT

EVEN in London, the chances of getting a pop concert with the line-up of Sounds '68 at the Albert Hall on Sunday are quite rare. So we should be grateful for the Keystone Committee, National Association of Boys' Clubs, for providing such a feast of good sounds and hope that Sunday's concert will be only the first of their pop activities.

Keystone only hoped to break even from this first concert and were happy to come out with a profit of £500!

A pop feast it was too, and, apart from the tedious breaks between acts and the failure of the deejay competitors to adequately bridge the gaps, it was an excellent value for money evening as well as being a star spotters' dream.

Beatles hunted

Paul McCartney and George Harrison, who had bought tickets, were reported present—and staff reporters from the nationals spent the entire show searching for them I was told. Mick Jagger and Brian Jones were also said to be there, but went unobserved. Nevertheless, there were other famous faces, including Jimi Hendrix, who was definitely there. His right boot (black leather, high-heeled and painted for lovers of detail) made frequent appearances from the box behind to hover over my left shoulder!

The stars of the evening would be difficult to pinpoint but there was a tremendous ovation and reception for the Byrds, who had flown from California specially for the concert and who were giving their services free. A good section of the 4,000 audience was there to see them alone, and they let them know it.

Country Byrds

"Rock 'n' Roll Star," which should have been a massive hit, was rock favoured Byrds: "You Ain't Going Nowhere," their current release, showed the way to country-flavoured Byrds and brought Graham Parsons to the front for two stronger country numbers which demonstrated how the group is now

thinking. Dylan's "Chimes Of Freedom" closed an excellent set, but it wasn't enough.

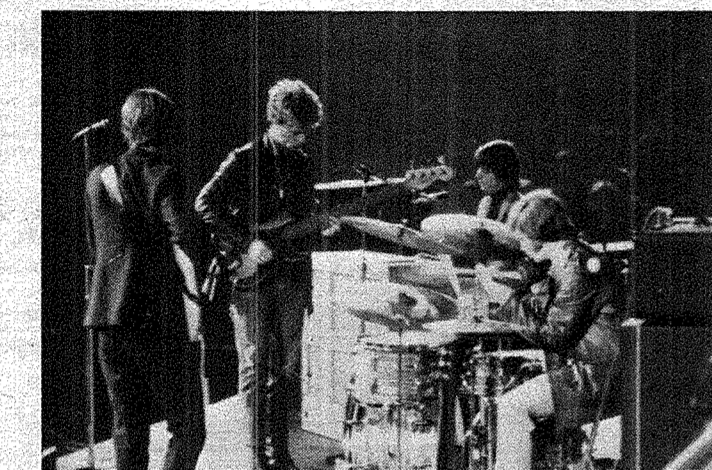
What can you say about the Bonzo Dog Doo Dah Band? At their worst they are hilarious, at their best they are comic geniuses. Here they were somewhere in between, improving as the act progressed and as they got to grips with the somewhat restricted stage space.

Some of the old gags remain, and come over as good as ever, but there's a lot of new material as well, best of which was probably Vivian Quivering Lips' Stanshall on "Canyons Of Your Mind," which should be on their next LP. The

says NICK LOGAN after big show

applause was thunderous, and I can't imagine how anyone who has seen the Bonzos could fail to be a fan for life. I got hooked a long way back.

I'd rather follow the Queen than have to go on after the Bonzos. However, that was the Move's lot as top of the bill and there are few groups who could have done it as well as they did. In fact, there are few groups that can touch the Move nowadays.



BYRDS (l to r) ROGER MCGUINN, CHRIS HILLMAN, GRAHAM PARSONS and KEVIN KELLY.

R. DEAN TAYLOR IS WRITER FIRST

ADAM WHITE, a keen Tamla fan and reader in Bristol, has sent us information about R. Dean Taylor, whose "Gotta See Jane" has jumped six places this week to No. 22. Adam writes:

The R stands for Robert and Dean has been with Tamla from at least 1965,

mostly in the capacity of songwriter. He composed "All I Need," a Temptations hit, single "Just Look What You've Done," a Stateside hit for Brenda Holloway, and has co-composed with Eddie Holland, James Dean (man behind Jimmy Ruffin hits) and Frank Wilson (Brenda Holloway composer).

Dean Taylor also composes for himself and has had releases with these songs on VIP label, the Tamla subsidiary, including "Let's Go Somewhere" (rather like "Gotta See Jane") and "There's A Ghost In My House" — but none of his discs have made it in the U.S., not even "Gotta See Jane."

JOHN BROWN

HIS GREAT FIRST ALBUM!

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If I Only Had Time
It Takes Two
Lonely Street
Only You
Honey
Walk In The Sun
I Really Don't Want To Know
Do It
Love Of The World
Dock Of The Bay

YOU asked US



They seem to garner more and more amplification every time I see them and soon are going to need a fleet of buses to carry them around. But their road managers' sweat is worth the trouble; the Move plus amplifiers is a veritable assault on the senses and they are one of the few groups who can get as good as sound on stage as they can on plastic. In fact, they are better on stage!

Lost beauty

Earlier on, the Easybeats proved best on their own numbers, specially "Hello, How Are You." They attempted "MacArthur Park," driving pop-beat replacing orchestration, but it was too long and lost the brittle beauty of the Richard Harris original.

Grapefruit still have some way to go. I feel and "C'Mon Marianne," although an excellent stage number and excitingly performed, is hardly a step forward for a bright hope new group. However, their reception showed they have an enviable following and this, plus their obvious talent, must see them to the top one day soon.

Soulful Joe

Joe Cocker is a new name that is also going to cause a stir, although his Grease Band should quieten down a bit and allow more unaccompanied soulful passages for Joe. Highlight was "With A Little Help From My Friends," which should be his next single. Tony Hall is right this time: this guy has got talent!

Q Could you tell us which of the Easybeats is which, and what nationalities they are?
A Harry Vanda (bottom, centre), and Richard Diamonds (bottom, left), are Dutch; George Young (bottom right), and Little Stevie Wright (top, left), are from Glasgow and Leeds respectively, and Tony Cahill (top, right) was born in England, emigrated to Australia at the age of eleven and returned last year to join the Easy's, replacing Liverpudlian Snowy Fleet.

Q What positions have the Kinks singles reached in the NME charts? In 1964: "You Really Got Me" (1), "All Day and All Of The Night" (3). In 1965: "Tired Of Waiting For You" (1), "Everybody's Gonna Be Happy" (23), "Set Me Free" (2), "See My Friends" (15), "Till The End Of The Day" (8). In 1966: "Dedicated Follower Of Fashion" (4), "Sunny Afternoon" (1), "Dead End Street" (8). In 1967: "Waterloo Sunset" (2), "Autumn Almanac" (5).

Q To settle a dispute, could you please confirm that Engelbert Humperdinck's "There Goes My Everything" only made no. 2 in the NME charts? Yes. In 1967 it made no. 2.
Q When will the Cliff Richard LP "Congratulations" be issued? Sometime this month.
Q Are the Cream going to release two LPs "Wheels Of Fire" and "Live At The Fillmore"? These LPs will be released in August as a double album.

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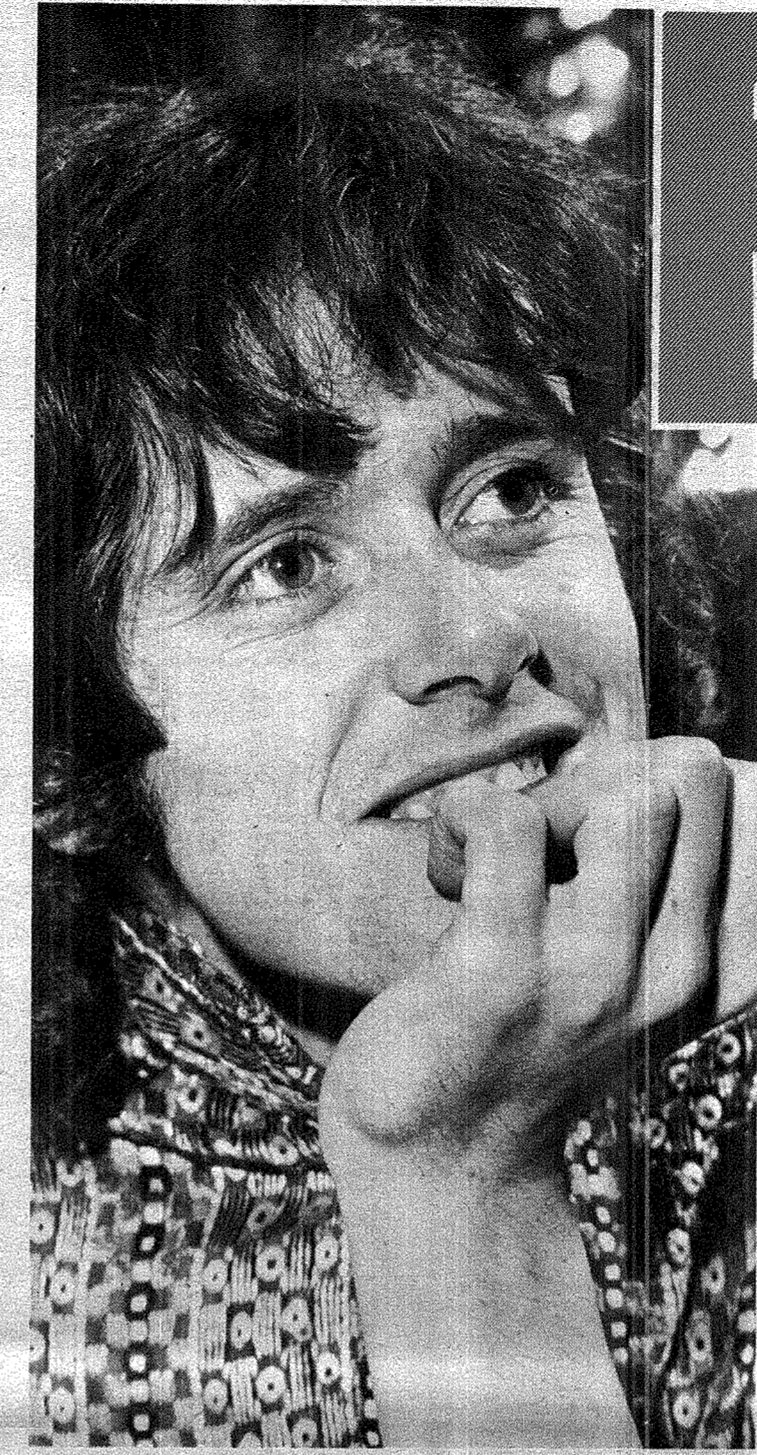
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'I SING FOR THE FUN OF SINGING'

AT THE office, off Berkeley Square, of "international" Beatles press officer Tony Barrow. They were organising "instant" interviews with Donovan. Like most writers I have a horror of these — mainly because you get machine made answers — but, as it turned out, I needn't have been apprehensive.

Tony Barrow, in shirt sleeves and perspiring, greets me with "We are, of course, running behind schedule. Will about fourteen minutes do you?" I hold out for fourteen and a half and am offered a consoling cup of coffee.

After a few minutes I am ushered into a vast office where, in one corner, Donovan is sheltering with a photographer kneeling on one knee before him, requesting: "Just one more" and "a big smile, please."

Opening

Wearing his white knitted sweater and open neck shirt Don looked as though he might be opening the bowling but left it to me to toss one up.

"I always thought you were against publicists," I ventured.

"I've handled it myself for a long while," agreed Don, "but what I really need is someone to say a polite 'no' for me." No one knows better than Tony how to do that after so many "request denied" on behalf of the Beatles.

"A publicist can really make an artist respected if it is done the right way," continued Don. "Tony and I are having talks about it."

Adopting my best questioning manner I asked Don if he was dis-

Donovan talking to Keith Altham

appeared to be several amplifiers going full blast in the woods about him.

That turned out to be a "knees-up" in a barn nearby, but such events rarely disturb his peace.

One of Donovan's forthcoming attractions includes a projected colour TV series for BBC 2 by enterprising producer Stanley Dorfmann.

"There is so much still to do with colour TV," said Don. "We're only just beginning here and I think it's an exciting medium to work in. I'd love to see what the Japanese could do with it with their colour sense and design."

"I'd like to do a little location work in the series and illustrate some of my songs like 'The Magpie' and 'Window With Shawl' in the country and at the sea."

Hits happen

"I don't really make hit albums. I don't really make hit singles with that intention."

"I really write purely for myself and the few friends about me and hope that others will like it too. Most of my songs are about people I know."

"For example I've just written one about Nicholas Nickleby, The Magical Chauffeur, who is my driver. It just happens that some of these songs sound like hit records in the opinion of people like Mickie Most who chooses most of my singles."

"I sing for the fun of singing. There is too much in show business which is stuffed and unreal — I can't work like that."

When life gets too show businessy for him Don withdraws to somewhere like Greece or into the heart of the countryside, where he has his little hideaway cottage. The peace and tranquility of that little retreat was rudely shattered recently when Don heard what

Cartoon

One French artist has already seen the possibilities of the graphic description in Don's songs and wants to draw a cartoon film for one of his new compositions called "Voyage To The Moon". That would be a short film to be made later this year.

Apart from people, I asked Don where else he drew his inspiration from. "I never write at the time of day when everyone else is up and about," he admitted. "I like the quiet parts of the day in the early morning and late even-

ing when you can sit and watch things happen slowly. Just sit and watch the night draw on or the sun going down.

"All the really beautiful things happen so slowly that we hardly ever see them — the clouds, the tides, birds. The wind rising — all things are fascinating and inspiring if you only give yourself the time to watch. It's at those times I get my inspiration."

Worried?

Is Don at all worried that he might lose his musical identity as he dabbles in jazz and Indian styles with Arab musicians — not to mention the orchestral pieces on stage?

"No, because it's not serious," smiled Don. "I don't think of myself seriously as a jazz singer — it's just a bit of fun. Me, is just myself and my guitar... is now and ever shall be."

Leaping in with an unspoken amen Tony smiled from his desk: "May I stop you here, if that is a convenient point?"

"Have I had fourteen and a half minutes?" I countered.

"Twenty-three actually," retorted Tony.

"This is beginning to make me feel quite important," smiled Don as the next in line came through the door and I exited. As instant interviews go I thought it was quite pleasant.

RCA

Grapefruit

The Beatles named them. Their first disc made the charts. 86,000 voted for them to appear on Tony Blackburn's TV show! Now, their hit-bound new single "C'MON MARIANNE" c/w "AIN'T IT GOOD" RCA 1716

TOP SINGLES REVIEWED BY DEREK JOHNSON

DYNAMIC TOM SHOWS WHY HE IS OUR BEST!



Help Yourself (Decca). PARDON me for raving, but there's dynamite in this disc! After a string of releases in which we've heard Tom Jones emoting intensely, he's switched to beaty hip-swinging style for this new one. And if ever proof were needed why Tom was voted Britain's top male singer, this is it!

Grapefruit in harmony

Mon Marianne (RCA). THIS is an old Four Seasons number, and the casual listener could be forgiven for mistaking it for the U.S. group. It's very Seasonal, complete with counter-harmonies and Valli-type falsettos. Now, I'm not convinced that this was a good idea, especially as the Seasons haven't had much impact over here recently—and it might have been more effective if Grapefruit had endeavoured to produce a more individual sound, of which they are more than capable. However, it's a vibrant finger-clicking disc, with a strong melody line, and a driving brassy backing—and it could well get a slight touch.

VANITY FARE If Live For The Sun (Page One). Yes, I like this—I might even have bought it, if I hadn't received a free copy! It has an airy flowing quality, and a delightful vocal blend that owes a lot to the West Coast sound. Lead singer Trevor Brice has a remarkable range that's showcased to excellent effect. The rhythm is peppy, the tune is whistleable, and the scoring is as uncluttered and refreshing as a cool summer breeze.

Highly commercial P and G with more potential

You've Had Better Times (Columbia). A GOOD one from Peter and Gordon, loaded with more potential than any of their previous discs in the last year or so. After a cool opening—which the d's might well choose to ignore—it breaks into an irresistibly bouncy beat, with a swinging organ adding depth to the backing. The tune is little more than a riff jangle, but

PEACHES & HERB: UNITED (Direction). Peaches and Herb are known in the States as the "sweethearts of soul"—an apt description, because they specialise in soul duets of romantic ballads. This is typical of their style, with the boy and girl exchanging lines, and getting together as it builds.

NOVELTY JOE

JOE BROWN Katherine (MCA). I HAD high hopes for Joe Brown's "Bottle of Wine" reaching the Chart, but it failed to do so. This one is equally as good, but that may not be enough! The novelty lyric tells how the singer's love for a girl is complicated by her mother's continual interference. Joe sings it softly and engagingly, and it's set to a gently logging beat emphasised by tambourine—which gives it a sort of country-folk flavour. The melody reminded me vaguely of Joe Cocker's "Marjorie," but maybe the similarity in title prompted an association of ideas.

Sun should shine on Herman hat-trick

Sunshine Girl (Columbia). HERMAN seems to have acquired a flair for making very good pop records with an immediate commercial impact. You'll recall that he did experience that slight lapse when everything was going for him in America, but nothing was happening over here. Now all that has changed—he's already had two big hits this year, and is about to complete the hat-trick with this latest one. It's a bouncy and infectious number, much faster than "Sleepy Joe," with Herman's bubbling solo ably supported by falsetto chanting from the Hermits. The melody is quick to register, and there are several gimmick sales factors—including a whistling chorus, a fat thumping drum beat, and maracas to accentuate the rhythm. Nothing complicated about it—just honest, straightforward pop.

* TIPPED FOR CHARTS - CHART POSSIBLE

JIMMY JAMES & THE VAGABONDS (Red Wine (Pye)). Now, here's an underrated group for you! And you'd do well to catch its haunting bluesy styling of this sifting and melodic ballad. Jimmy James and the Vagabonds adopt a Ray Charles approach, with Jim's hoarse-voiced and soulful solo framed in a colourful scoring of organ and woodwind—plus a girl group "doing a Rascals" and chipping in with gospel-type chanting. Nice!

APHRODITE'S CHILD (Rain and Tears (Mercury)). I gave this disc a special listen because I was intrigued by the group's name—so it has achieved something by resorting to mythology! Let me say right away that it's a beautiful record, noteworthy for the subtle blend of harpsichord, organ, flute, strings and a slowly swaying beat. The poignant lyric is tenderly soloed, with a girl's voice providing an echo obligato. Not quite so strong as "Winter Shade," but could possibly do a Procol Harum.

TIM HARDIN Don't Make Promises (Verve). Although Tim Hardin still has a largely specialist appeal as an artist, his songs are well-known to all pop fans—having been recorded by the Four Tops, Cliff Richard, Bobby Darin, Scott Walker and George Tam. In name but a few. Tim is touring Britain this month, and that will help to boost his image here—but I don't think it'll do the trick for this disc, which is a bit too delicate and gentle for the majority of fans.

MORE SINGLES PAGE 10

NEW SINGLES: PEACHES & HERB "UNITED" 58-3548 Paul Revere and the Raiders "Don't take it so Hard" 3586 The Electric Flag "Groovin' is Easy" 3584 Marty Robbins "Love is in the Air" 3585 Sleepy "Love's Immortal Fire" 3592

NEW SOUNDS CBS RECORDS

"JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS" 66207 (stereo only) DOUBLE ALBUM Original cast album of new American musical opened at The Duchess Theatre on July 9th.

Following the smash hit "Son of Hickory Holler's Tramp" we have "Hickory Holler Revisited" (S) 63362 Previous Album "The Dynamic O. C. Smith" (S) 63147

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MANFREDS (l to r) KLAUS, MIKE D'ABO, MIKE, TOM and MANFRED.

MANFREDS TOUR CANNED APPLAUSE!

By RICHARD GREEN

A COLONY of little children—naked—were squirting each other with a hose, a large man was running a floor scraper about in the front room yet another was mowing the back lawn when I called round to Manfred Mann's house.

Hardly the best conditions under which to conduct an interview and not exactly most people's idea of a pop star's home. But then Manfred doesn't seem to regard himself as a big-time pop star. While Sue, his attractive, bikini-clad wife, poured me an iced orange juice, Manfred left the mower, put a shirt on and wandered into the kitchen to join us. This was one of his definite home-to-watch-Wimbledon days with me on the side. He promptly told a girl that I was going to ask "very good questions" and that she would "be surprised" by the clever way in which the interview went off. Fifteen-love to Manfred.

No curtains

So he asked me to switch on the television, then sat back, gave me an inquiring look and said: "Yes, go on." What about the Manfreds writing their own hit songs—I wondered. Mike D'Abbo does well for other people, why don't the group do something of their own? "I don't do much writing, anyway," Manfred replied. "We never regard our own songs as good enough. We have very often considered doing one, though. If it weren't for Gerry Bron, Tom and I, we would have done one by now." "We are held to the view that we must find the best song available." "If Mike Hugg or Michael D'Abbo were in another group, they would be writing it. The gap between records does worry me."

THE FIRST ALBUM IS COMING... ON JULY 26th SPOOKY PRODUCED BY JIMMY MILLER



Farewell to the SEEKERS

THE SEEKERS: It's getting far too complicated and should now be run as a cold hard business, which means it has reached a stage we never wanted it to and it's time for us to part. We're all at a stage where we should be growing up as individuals, not as a group. JUDITH DURHAM: I'm going home to Australia for a long vacation. I have no plans at this stage. BRUCE WOODLEY: I'll be flying home to see my parents via New York where I hope to tie up various business deals on the record production side. I will, of course, continue writing songs and hope eventually to combine songwriting with record production in America. KEITH POTGER: Unlike the other members of the group, I will be staying here in England because I'm waiting for renovation to be completed on various vintage cars I have dotted around. After which, I will be forming a company with a friend of mine to write TV jingles for commercial television.



EX-SEEKERS (l to r) ATHOL, JUDITH, KEITH and BRUCE.

JUDITH: NO HIT ASPIRATIONS

JUDITH DURHAM stressed to me (writes Andy Gray) that she has no idea of becoming a solo pop singer—at least, not right away. By that she means she has no commercial, or hit, aspirations. "With the group we were expected to have hits and therefore our material had to be chosen with that in mind. I did a solo record of 'Olive Tree' and liked it, but it wasn't commercial. I wasn't after a hit," she said. She feels free—no agent, no manager, no group to live with. The Seekers' recording contract with EMI doesn't finish until the end of 1968, but she has no great desire to record before then, anyway.

THE PENANGLE THE ONE DEBANGLE UNIQUE SOUND M.M. TRA 162 Transatlantic THE PENANGLE'S BIG T SINGLE: TRAVELLIN' SONG CW MIRAGE (Big 109)

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LPs reviewed by ALLEN EVANS

SIMON, GARFUNKEL ON GROWING OLD

***BOOKENDS: SIMON AND GARFUNKEL (CBS 6310) Inspiring, descriptive music behind the forestal singing of Simon and Garfunkel of Paul Simon's songs are featured here. On side one, between two versions of Bookends, are songs of contemporary America—Save The Life Of My Child is about a boy on a ledge threatening to jump and the drama surrounding it; America is about a trip in a Greyhound bus; Overs is a song about a couple who feel they should part, but can't; Voices Of Old People, recorded by Art Garfunkel in New York and Los Angeles, of the sadness of old age as told in snippets of conversation of old people; Old Friends is a song about being seventy and sharing the same fears with others of the same age, with wild, confused orchestral music to end the track.

Side two starts with startling music then a beat song, Fakin' It—about someone not really making it; Punky's Dilemma is a light ditty about skittish things; Mrs. Robinson is from the film "The Graduate"; a beat item with a strong Latin flavour and a lyric about a mixed-up woman; Hazy Shade Of Winter is a mood poem about approaching cold days; and At The Zoo is a song about going to see the animals, to a happy beat, imaginative and at times confusing to know what the composer is getting at, if anything.

GROUPS
SUNSHINE COMPANY (Liberty, LBS 83120E) is a West Coast, one girl-four boys group who specialise in folk-rock. They sing well together with good instrumental beat behind.

BARGAIN BUYS
Some recent cheaper-priced LPs offering good value are: KINGSMEN'S GREATEST HITS (Marble Arch, MAL 829) including Louie Louie, and nine other acceptable beat numbers.

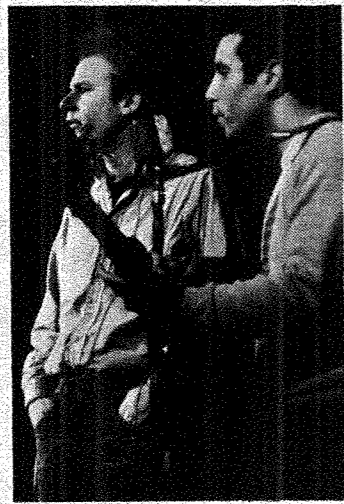
JAMES LAST, the Continental bandleader, has four LPs offered at 12/11 each on Polydor—A GOGO (643804), GUITAR A GOGO (249244), TRUMPET A GOGO 2 (249161) and PIANO A GOGO (249165)—all very tuneful and good listening.

DEAN REED (Music For Pleasure, 1259) is a new American singer (he was Olympic swimming champion in 1962) who is popular in the Argentine and not surprisingly sings La Bamba as title tune of an attractive set.

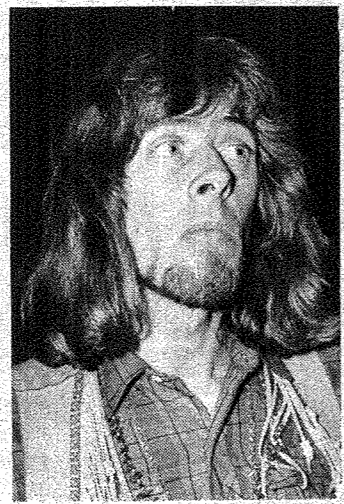
HITS OF NOEL GAY (Music For Pleasure 1256) collects a dozen top tunes written by Noel Gay and sung by such oldtime stalwarts as Hutch, Tommy Trinidad, Evelyn Laye, Cicely Court-enidge and Jack Hulbert.

TODAY'S CHART BUSTERS (Marble Arch, MAL 828) gives you 12 hit tunes, including Helue Helue, Honey, Man Without Love, Lazy Sunday—all well impersonated from the originals.

BING CROSBY (Music For Pleasure, 1240) proves he is as



SIMON and GARFUNKEL



JOHN MAYALL

MAYALL'S LIFE IS 'BARE WIRES'

***BARE WIRES: JOHN MAYALL'S BLUESBREAKERS (Decca SKL 4945)

The first side is a suite called Bare Wires by John Mayall, a soul-searching set of six numbers asking Where Did I Belong (wistful), I Started Walking (confused and powerful music as the agony of leaving a woman behind was endured by walking); Open Up A New Door (loving again with several girls—and some solid sax); Fire (a description of fiery love and how it burns out); I Know Now (a second-thought of leaving the "best woman" and children who will need him); Look In The Mirror (but it won't help you, with what to do in the future).

Torrid, wild music accompanies all this soul-searching in the lyrics. Side two features five unrelated songs, and an instrumental track, Harley Quills, which really moves along. Sleeves, designed by John Mayall, has all the words inside and is in keeping graphically with the startling album.

Other titles: I'm A Stranger, No Reply, Killing Time, She's Too Young, and Sandy.

MORE SINGLE REVIEWS Contd from page 6

FRANK IFIELD: (You've Got) Morning In Your Eyes (Columbia). Recorded in Nashville, and produced by the Country King Wesley Rose. And certainly it's the most authentic cand-w disc Frank Ifield has had released in this country.

This stems from the incredible guitars-and-harmonica backing which, I'm told, wasn't scored—it was improvised at the time of the session.

BO DIDDLEY: Another Sugar Daddy (Chess). R-and-b fans know what to expect from Bo Diddlely, and they won't be disappointed with his latest offering. It's a mean low-down blues, with a nagging insidious beat and a raw earthy quality.

BO'S GUTTERAL VOCAL is supported by a girl group which detracts ever so slightly from the authenticity.

The tune is negligible, and the insidious rhythm is hypnotic in its insistence. Loaded with atmosphere, but lacking in mass appeal, I would think.

SOLOMON BURKE: I Wish I Knew (Atlantic). One of the greatest soul singers of our time, but lacking widespread recognition, if only because his work usually makes no concessions whatever to commerciality. This is the exception.

It's a snappy number, with a strong gospel-revivalist influence, heightened by the impassioned vocal group behind Sol's solo.

The lyric is basically a Negro hearty for freedom—and this fervent desire intensifies the genuine "coloured feel" generated by this disc.

coquette material—but it's the sort of stuff we've heard many times in the past, and isn't sufficiently different to make it a Chart prospect.

PAUL REVERE & THE RAIDERS: Don't Take It So Hard (CBS). I've always regarded Paul Revere and the Raiders as America's attempt at an answer to the Rolling Stones—which is perhaps why they've never clicked in this country.

And here we have a storming beat, organ, tambourine, maracas, an uninhibited vocal and repetitive lyric rather like a watered-down version of the Stones.

Written, arranged and produced by lead singer Mark Lindsay. The best bit is the quiet middle passage which, at least, is distinctive!

NEW FACES: If You Love Me (Decca). A very pleasant record. Positively oozes happiness and light-heartedness, and features some extremely clever and ear-catching phrasing and harmonies by the new Faces. Set to a swinging mid-tempo rhythm, it's complemented by an imaginative obnoxious Harris scoring. But probably too arty and classy for the Chart.

ECNOES: Searching For You Baby (Philips). Dusty's former backing group proving its ability as a solo attraction. This is a lively toe-tapper, spotlighting the lead singer with charisma from the other lads. And it's all enclosed in a bustling orchestral scoring. Wholly acceptable, even though it can't claim much in the way of originality.

ARTHUR CONLEY: People Sure Act Funny (Atlantic). Here's the "Sweet Soul Music" man in his more vigorous and energetic mood—in fact, this is more like his recent "Funky Street" release. Bulldozes along at a cracking pace, with red-hot brass whipping the beat up to a frenzy.

And all the time, Arthur Conley is either singing spiritedly in those hoarse eager tones of his, or chatting away irrepressibly.

A real swingeroo, and ideal dis-

FRAN & ALAN

'Mrs Robinson'

MGM 1428



TIM HARDIN

'DON'T MAKE PROMISES'

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NME TOP 30

(Week ending Wednesday, July 10, 1968)

THIS WEEK	LAST WEEK	TITLE	ARTIST	WEEKS IN CHART	POSITION
1	1	BABY COME BACK	Equals (President)	8	1
2	3	SON OF HICKORY HOLLER'S TRAMP	D. C. Smith (CBS)	6	2
3	5	I PRETEND	Des O'Connor (Columbia)	8	3
4	2	JUMPIN' JACK FLASH	Rolling Stones (Decca)	7	1
5	4	YESTERDAY HAS GONE	Cupid's Inspiration (Nems)	4	5
6	6	YUMMY YUMMY YUMMY	Ohio Express (Pye)	4	6
7	7	HURDY GURDY MAN	Donovan (Pye)	7	3
8	8	LOVIN' THINGS	Marmalade (CBS)	7	8
9	9	BLUE EYES	Don Partridge (Columbia)	7	4
10	10	MY NAME IS JACK	Manfred Mann (Fontana)	5	8
11	11	MONY MONY	Tommy James & the Shondells (Major Minor)	3	11
12	12	MACARTHUR PARK	Richard Harris (RCA)	3	12
13	13	HUSH... NOT A WORD TO MARY	John Rowles (MCA)	4	13
14	14	YOUNG GIRL	Union Gap (CBS)	11	1
15	15	ONE MORE DANCE	Esther and Abi Ofarim (Philips)	4	15
16	16	FIRE	Arthur Brown (Track)	2	16
17	17	I CLOSE MY EYES AND COUNT TO TEN	Dusty Springfield (Philips)	2	17
18	18	THIS GUY'S IN LOVE WITH YOU	Herb Alpert (A & M)	1	18
19	19	WHERE WILL YOU BE	Sue Nichols (Pye)	3	19
20	20	D. W. WASHBURN	Monkees (RCA)	3	20
21	21	DO YOU KNOW THE WAY TO SAN JOSE	Dionne Warwick (Pye Int.)	10	8
22	22	GOTTA SEE JANE	R. Dean Taylor (Tamla Motown)	2	22
23	23	THIS WHEEL'S ON FIRE	Julie Driscoll & the Brian Auger Trinity (Marmalade)	10	5
24	24	IF YOU DON'T WANT MY LOVE	Robert John (CBS)	1	24
25	25	LAST NIGHT IN SOHO	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	1	25
26	26	HONEY	Bobby Goldsboro (United Artists)	12	2
27	27	MRS. ROBINSON	Simon and Garfunkel (CBS)	1	27
28	28	I'LL LOVE YOU FOREVER TODAY	Cliff Richard (Columbia)	1	28
29	29	HELP YOURSELF	Tom Jones (Decca)	1	29
30	30	SOME THINGS YOU NEVER GET USED TO	Diana Ross & the Supremes (Tamla Motown)	1	29

Britain's Top 15 LPs

THIS WEEK	LAST WEEK	TITLE	ARTIST	WEEKS IN CHART	POSITION
1	1	ODDENS NUT GONE FLAKE	Small Faces (Immediate)	5	1
2	2	THIS IS SOUL	Various Artists (Atlantic)	17	1
3	3	SOUND OF MUSIC	Soundtrack (RCA-Victor)	170	1
4	4	HONEY	Andy Williams (CBS)	2	4
5	5	DOCK OF THE BAY	Otis Redding (Stax)	8	4
6	6	LOVE ANDY	Andy Williams (CBS)	8	3
7	7	CRAZY WORLD OF ARTHUR BROWN	(Track)	3	7
8	8	JOHN WESLEY HARDING	Bob Dylan (CBS)	20	1
9	9	OPEN	Julie Driscoll & the Brian Auger Trinity (Marmalade)	4	9
10	10	JUNGLE BOOK	Soundtrack (Disneyland)	11	9
11	11	BARE WIRES	John Mayall (Decca)	1	11
12	12	FLEETWOOD MAC	Fleetwood Mac (Blue Horizon)	19	5
13	13	THE BIRDS THE BEES AND THE MONKEES	Monkees (RCA)	1	13
14	14	SMASH HITS	Jimi Hendrix Experience (Track)	11	5
15	15	SCOTT 2	Scott Walker (Philips)	14	2

NEW SINGLES



Jimmy James And The Vagabonds

Red Red Wine 7N 17579



THE HAPPENING FAMILY

Me My Friend 8S 23270

THE GASPARD NETSCHER ENSEMBLE

Get Out Of Bed My Darling 7N 17556

The Cyril Stapleton Choir And Orchestra

Serenade For Elizabeth 7N 17575

F 12812

TOM JONES Help yourself

The Decca Record Company Limited Decca House, Albert Embankment, London SE1

5 YEARS AGO		10 YEARS AGO	
1	I'M CONFESSIN'	1	ALL ABOUT TO DO IT
2	FRANK IFIELD	2	DREAM/CLAUDETTE
3	Gerry and the Pacemakers	3	EVERLY BROTHERS (London)
4	DEVIL IN DISGUISE	4	ON THE STREET WHERE YOU LIVE
5	ATLANTIS	5	TWILIGHT TIME
6	SWEETS FOR MY SWEET	6	TULIPS FROM AMSTERDAM
7	TAKE THESE CHAINS FROM MY HEART	7	YOU NEED HANDS
8	WELCOME TO MY WORLD	8	BIG MAN
9	DECK OF CARDS	9	WHO'S SORRY NOW?
10	IF YOU GOTTA MAKE A FOOL OF SOMEBODY	10	BOOK OF LOVE
11	DA DOG BOW BOW	11	STAIRWAY TO LOVE
12		12	RAYE ON

BEST SELLING POP RECORDS IN U.S.
By courtesy of "Billboard" (Tuesday, July 9, 1968)

Last Week	This Week	Title	Artist
1	1	THIS GUY'S IN LOVE WITH YOU	Herb Alpert
2	2	WITH YOU	Cliff Richard
3	3	JUMPIN' JACK FLASH	Rolling Stones
4	4	LADY WILLPOWER	Union Gap
5	5	GRAZING IN THE GRASS	High Massela
6	6	THE LOOK OF LOVE	Sergio Bonifazi '66
7	7	ANGEL OF THE MORNING	Rush
8	8	BOOK OF LOVE	Connie Francis (MGM)
9	9	HERE COMES THE SUN	Shirley Long
10	10	INDIAN LAKE	Cowells
11	11	REACH OUT OF THE DARKNESS	Friend & Lovel
12	12	HURDY GURDY MAN	Donovan
13	13	MONY MONY	Tommy James & the Shondells
14	14	MACARTHUR PARK	Richard Harris
15	15	YUMMY, YUMMY	Ohio Express
16	16	MRS. ROBINSON	Simon & Garfunkel
17	17	I LOVE YOU	Aretha Franklin
18	18	THINK	Archie Shepp
19	19	D. W. WASHBURN	Monkees
20	20	SHE'S A HEARTBREAKER	Gary Puckett & the Union Gap
21	21	TURN AROUND, LOOK YOURSELF IN THE MIRROR	Pal Boone (London)
22	22	HELLO I LOVE YOU	Connie Francis (MGM)
23	23	WON'T YOU TELL YOUR NAME	Pal Boone (London)
24	24	NEVER GIVE YOU UP	Connie Francis (MGM)
25	25	HERE COMES THE JUDGE	Pal Boone (London)
26	26	HANGING ON	Pal Boone (London)
27	27	CHOO CHOO TRAIN	Pal Boone (London)
28	28	PICTURES OF MARCH	Pal Boone (London)
29	29	STICK MEN	Pal Boone (London)
30	30	SKY PILOT	Pal Boone (London)

Executive Director: MAURICE KINN Editor: ANDY GRAY Assistant Editor: JOHN WELLS News Editor: DEREK JOHNSON Advertisement Manager: PERCY C. DICKINS

DRISCOLL, ROWLES SIGNED TO EXCLUSIVE TV DEALS

JULIE DRISCOLL with the Brian Auger Trinity and John Rowles have been signed to exclusive TV contracts by the new London Weekend TV company.

SEEKERS 'LIVE' FAREWELL LP

THE Seekers' farewell performance, televised live by BBC-1 last Sunday, was recorded in colour for world-wide distribution.

STIGWOOD EXPANDS

THE Robert Stigwood Organisation—which handles the Bee Gees, the Cream and the Foundations—has acquired a £150,000 interest in another major pop agency, Rik Gunnell Management Ltd.

DAVE DEE, CILLA, ARTHUR BROWN ROWLES, GENE AMEN, GRAPEFRUIT

NEW TV bookings have been set for the Dave Dee Group, Amen Corner, John Rowles, Sue Nicholls, Gene Pitney, Cilla Black, the Crazy World Of Arthur Brown and Grapefruit.

The Arthur Brown group has been added to the first edition of BBC-1's new pop-art magazine series 'How It Is' on Friday, July 19.

WAYNE PANTO

Wayne Fontana has been assigned for his first-ever appearance in pantomime, playing principal boy in 'Jack And The Beanstalk' at Swansea Grand.

Ray & Dave disc firm

KINKS Ray and Dave Davies are to form a joint record production company, the week. The brothers will produce discs together as a team, and will subsequently work on the promotion of their output.

More dollars for Troggs

THE Troggs leave London this Sunday at the outset of their latest U.S. tour, which lasts five weeks and guarantees them an income of 150,000 dollars—treble the amount they earned from their last visit.

POP STARS GALORE IN YOUR RADIO 1 HOLIDAY LISTENING

MARMALADE, John Rowles, the Herd, the Bachelors and the Flowering Pot Men guest in Radio 1's 'Keith Skues Show' every morning from Monday, July 22, to Friday, July 26.

BRADY TV SERIES

DISC-JOCKEY Pete Brady has landed his own TV series, titled 'Magpie'. It is a magazine-type show dealing with current teenage trends. It will be screened live from Teddington by Thames-TV on Tuesdays (5.10-5.50 pm), starting July 30.

'Speedway' out

The Elvis Presley-Nancy Sinatra movie 'Speedway' is to go on general release on the ABC circuit on July 28 coupled with the latest Napoleon Solo adventure 'How To Steal The World'.

EASYBEATS begin a month-long tour of major cities in Sweden, Germany, Holland and Denmark on August 4

THE Easybeats begin a month-long tour of major cities in Sweden, Germany, Holland and Denmark on August 4; the group then plays a week of concerts in Spain and Austria from September 1 to 10.

EQUALS' NEW DISC - JULY 26

ALTHOUGH the Equals retain their No. 1 spot in the NME Chart for the second successive week, their follow-up single has been scheduled for release in only a fortnight's time.

Cream splits to form three groups

IT WAS announced this week by the Cream's personal manager, Robert Stigwood, that the group will break up at the end of this year.

YARDBIRDS BREAK IN TWO

THE Yardbirds have broken up, and have been re-formed under the same name by two of the group's former members.

MANFREDS TO SCORE BIG - BUDGET MOVIE

MANFRED MANN and Mike Hugg have been commissioned to write the entire musical score for a big-budget motion picture, which goes into production at the end of this month.

HERMAN TURNS UP

HERMAN flew back to London on Tuesday after "disappearing" on the Spanish island of Ibiza for three days—during which he missed a Scottish-TV show, a concert, a string of Radio 1 recordings and a trip to New York.

TOM: FRENCH-TV SPEC

TOM JONES flies to Paris on August 5 to spend four days working on a French-TV spectacular, in which he is to star. This immediately follows the closure of his Bournemouth summer season on August 4.

Double-LP from Move

THE MOVE's next album will be a double-LP. The first disc will comprise 14 original songs written by group member Roy Wood.

BARRY TONY SILENCED?

Barry Mason and Tony Macaulay may be forced to discontinue their newly-formed song-writing partnership—reported in last week's NME—because of a disagreement between their respective music publishers, to whom they are under separate contracts.

SCOTT: LONDON CABARET, ANOTHER CONCERT TOUR

SCOTT WALKER is to make his London cabaret debut at the celebrated Talk Of The Town next February — his manager Maurice King announced this week.

Orbison set for Talk of The Town; Pitney concerts and cabaret return

ROY ORBISON has been booked for a month-long season at London's Talk Of The Town theatre-restaurant opening on August 5 — he follows Dusty Springfield's current engagement at this venue.

HARRIS HOME: EVEN LONGER FOLLOW-UP

FILM star Richard Harris is expected in Britain early next month for promotional TV appearances on his current hit single 'MacArthur Park'.

GENE BEATS SATCHMO

Gene Pitney this week denied reports that he will play a Fall of The Town season early next year. But he told the NME that he will definitely play a fall of the end of this year.

JERRY LEE BOOKED FOR KEMPTON PARK

Rock 'n' roll star Jerry Lee Lewis has been added to the line-up of this year's National Jazz and Blues Festival at Kempton Park.

FRUITGUM CO. COMING

THE 1910 Fruitgum Co., Lee Dorsey, Len Barry, Mary Wells and Dee Dee Warwick (sister of Dionne) have been set for British tours by promoter Roy Tempest.

BEATLES BARRICADE

All four Beatles are expected to attend the premiere of their 'Yellow Submarine' cartoon film, which opens at the Astoria Pavilion next Wednesday (17).

AMONG THE FESTIVAL STARS NME MEN AT RIO AND SPLIT

JOHN ROWLES, Anita Harris and song-writers Les Reed, Mitch Murray and Peter Callander represent Britain at the South American Song Festival in Rio de Janeiro during the first week of October.

SHOW STOPPERS SINGLE

New singles by the Show Stoppers, James Brown and the Bee Gees have been scheduled for release on July 26—the new show Stoppers disc is 'Shake Your Mini' (Beacon) and James Brown's disc in his current U.S. hit 'Lick It Up' (Polydor).