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**TAIL-PIECES BY THE ALLEY CAT**

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

Composers Alan Blaikley and Ken Howard deserve praise for consistency of Herd hits—also Dave Dee's group... Brilliant Stanley Dorfman production of BBC2's Bobbie Gentry programmes... At closure of Beatles' Apple shop, were they singing Tom Jones' "Help Yourself"?

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

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



"Bonnie And Clyde" disc versions

Having already appeared with Tom Jones, September season with Cliff Richard at London Palladium second by Shadows within six months... Geoff Morris (after 8 years) leaves Freddy Bienstock's Karlin Music for MGM Records

Drummer Brian Bennett plans to quit Shadows after their autumn Palladium season... Harpers Bizarre's next release revives Lonnie Donegan's "Battle Of New Orleans"... Pye's Alexander Butterfield is veteran singer Dick Francis... One year since Bachelors' last chart entry... Is Anita Harris dreaming of

A daughter for Vic Damone's wife... In Las Vegas cabaret, Jack Benny plays comedy routine with Matt Monro... Death of Joe Loss' best friend, music publisher John F. Parnis... Adam Faith should buy Beatles' boutique and rename it Adam's Apple... On Barbra Streisand's next LP, three Jim Webb songs... For her cabaret debut, Nancy Sinatra took advice from Bobby Darin... In New York, Four Seasons concert co-starring Bobbie Gentry flopped... Flat-hunting: Cat Stevens and Barry Ryan... On Royal TV Gala, Lulu seemed out of place... On Tuesday Eric Hine of Simon Dupree's Big Sound married Elizabeth Lewis... A daughter for composer Jule Styne's wife... Retitled version of Tommy James hit suggested for Twiggy... "Bony Bony" future Elvis Presley film may co-star Nancy Sinatra again... In October

**from you to us**

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

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

**MISS P. LEWIS (Watford, Herts):** I went to see a show recently, I was so knocked out with the experience that I feel everyone should know just how good it was. It wasn't just any old show, though.

This show featured a certain artist who gave a thoroughly polished and captivating performance, who sang powerful songs powerfully and gentle songs gently, who held his audience skillfully, and left even its most diehard member shouting for more. The artist in question was Frank Field.

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

Probably everyone thinks their favourite group should do better, but does it help to say, "So and so are the greatest?" I think not. Therefore, as such letters cannot make interesting reading, why does Tony Bromley insist on printing them? For that matter what makes the public bother to write them?

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

Edited by  
**TONY BROMLEY**

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

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

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



Now it's "The Three Of Us!" Baby MICHELLE YVONNE (weighing in at 5lbs 13ozs) has joined the TONY HATCH-JACKIE TRENT partnership. Michelle will be two weeks old on Sunday.

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ROY ORBISON indulges his love for old cars, sets off from his hotel for his opening night at London's Talk Of The Town in a 1928 Rolls Royce. See review right.

**AIR-O-PLANE RIDE**  
 by WEATHER FORECAST  
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**Orbison needs do no more than sing**

IN cabaret at London's Talk Of The Town, all Roy Orbison really does is stand there with hair looking like black PVC and as action-packed as our dining room table. But with Orbison, who needs action?

His philosophy seems to be "Here are my hits; I know you'll like 'em," and it pays off. "Only The Lonely," "Crying," "Dream Baby," "In Dreams," "Running Scared," "It's Over," and "Pretty Woman" follow in quick succession. But the fact is that his act is one of the punchiest of its kind at this venue for some time.

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



The winners of the 1968 Olympiad Light Song Contest held in Athens, Greece, last week pose on stage of the Olympic Stadium with their medals just after the results were announced. On the left is winner LOUIS NEERS from Belgium whose song "Iris" raved home. Centre is Britain's twenty-year-old CLODAGH ROGERS whose voice and mini skirt took "Ask Anyone" into third place and right is Italy's JIMMY FONTANA.

**Next Week AT HOME WITH MONKEE DAVY**

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# 'RECORD INDUSTRY ENCOURAGES FREAKS!'

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

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

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

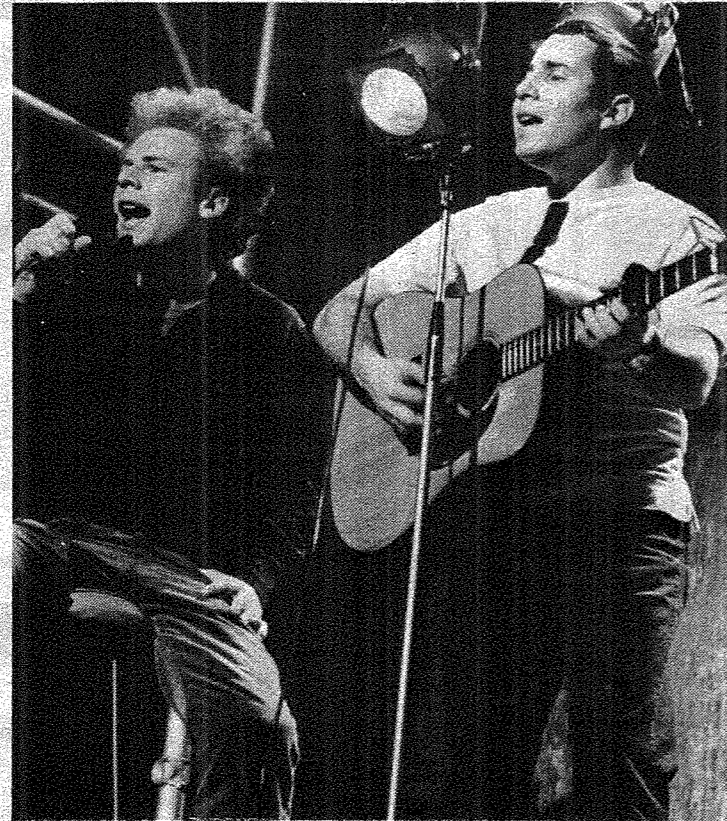
Q: Could you ever see yourself

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

A: I can't see that, no. I couldn't imagine myself in that scene.

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

That's what "Homeward Bound" is about.



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

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

A: No, I can't say things have ever been rough for me financially. I bought my guitar... I got a Martin guitar, and I got it for 80 dollars in the States... which is really cheap considering they cost somewhere around 50 quid over here now.

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

Q: Could you ever see yourself getting involved in a big pop scene with managers and agents and things?

A: I can't see that, no. I couldn't imagine myself in that scene. It's too competitive, and it's too gimmicky. I mean, this industry, this record industry, it encourages freaks.

That's what "Homeward Bound" is about.

Q: So hit records don't mean anything to you, not for personal satisfaction or as a matter of ego?

A: Well... I've never had a hit, although over in the States right now a song of mine called "Sounds of Silence" is beginning to move. So you understand, I don't know how to react to it.

The fact of the matter is, I don't even feel it at all. You see, here I am in London, and this record is supposed to be selling well. I mean, I'm not even over there and I don't know the excitement that's going on.

I'm here in England, and I'm going to folk clubs, and I'm working like I'm workin' always. It hasn't changed me at all.

Oh, I'm happy, man. I've got to be known. Not at all.

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

A: (Long pause). Well, I'll duck the question, 'cause I don't want it to be a very "Dig-Yourself" type question, y'know... I'd rather... I'd rather.

Q: Anything specifically you'd like to do in the future?

A: Well, I would like to continue writing short stories. I've been working on, and finish a novel. I think I would get more pleasure out of that than a string of hits. That wouldn't mean anything to me compared to the satisfaction of completing a novel.

Q: What is this novel about? Is it the first one you've written?

A: It's the first one I've done, and it's not really anywhere near completion. See, I'm attacking it by doing short stories and, um, developing character studies in the short stories.

I'm treating these themes that I treat often... Isolation. Loneliness. Communication. By developing these character studies, I'll incorporate that eventually into this novel.

Illusion and Reality play a large part in my writing. They are themes that mean a lot to me.

say I'm very pleased. It's a very nice gift!

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

A: Well, I'm from New York. An average sort of family, yeah. My father is a professor of English Literature at a university in New York, and... I went to university in New York, studied Literature, started writing short stories and such, fooling around, (21), around Europe after I got out.

I should say there's nothing particularly exceptional about me. Everybody seems to get up at some time and roam around. I did the same.

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

A: (Long pause). Well, I'll duck the question, 'cause I don't want it to be a very "Dig-Yourself" type question, y'know... I'd rather... I'd rather.

Q: Anything specifically you'd like to do in the future?

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## YOU asked US

What positions have the Supremes singles reached in the NME charts? In 1964, "Where Did Our Love Go" (2), "Baby Love" (1), 1965: "Come See About Me" (28), "Stop! In The Name Of Love" (7), 1966: "You Can't Hurry Love" (30), "You Keep Me Hangin' On" (5), 1967: "Love Is Here And Now You're Gone" (21), "The Happening" (5), "Reflections" (4), "In And Out Of Love" (14), 1968: "Forever Came Today" (15), "Some Things You Never Get Used To" (28).

Who plays the theme tune of the Radio 1 programme, "Top Gear"? Sounds is incorporated play "Top Gear," but at the present time this record is unavailable to the public.

Who wrote "He Was A Friend Of Mine," the Byrds Album, "Turn, Turn, Turn"? This song was written by Jim McGuinn. Could you please tell me when Hunter Davies' book, "The Beatles: The Story Of The Band," is to be published? This first authorised biography will be available on September 30.

Have the Monkees LP, "The Birds, The Bees, And The Monkees," earned a gold disc in America? What position did the LP reach in America? Both the LP and the single earned gold discs; the LP reached number 3 in the Bill-board charts.

Who are the members of The Alan Bown, Jeff Banister (Organ), Jess Roden (Vocals), Tony Catcople (Lead guitar), John Anthony (tenor sax and recorder), Stan Haldane (bass), and Sive Sweeney (drums). Has "Soul-Coaching" by the Raymond LeFevre Orchestra been released as a single? This record, on Major Minor (MN 599), was released in February.

Could you please tell me if "Master Jack" by Fats Domino and a Jill has been released in this country? "Master Jack" was issued on February 23 on RCA 1669.

Where and when was Scott Walker born? Scott Walker was born in Hamilton, Ohio, on January 9, 1944.

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### FRANK'S SON IN HIS ACT

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

### FRANK'S SON IN HIS ACT

Frank later has another dedication to make — to Harold Wilson. The song in which he accompanies himself on guitar: "He'll Have To Go."

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# A crazy day in the life of an NME reporter

**DAY** in the life of... got up, got out of bed — mistake. Got back again. There is a little man with a large mallet beating about my brain. Following a two week vacation — a bus-man's holiday with Jimi Hendrix — it takes time for the alcohol to replace the adrenalin and become once more part of the swinging scene.

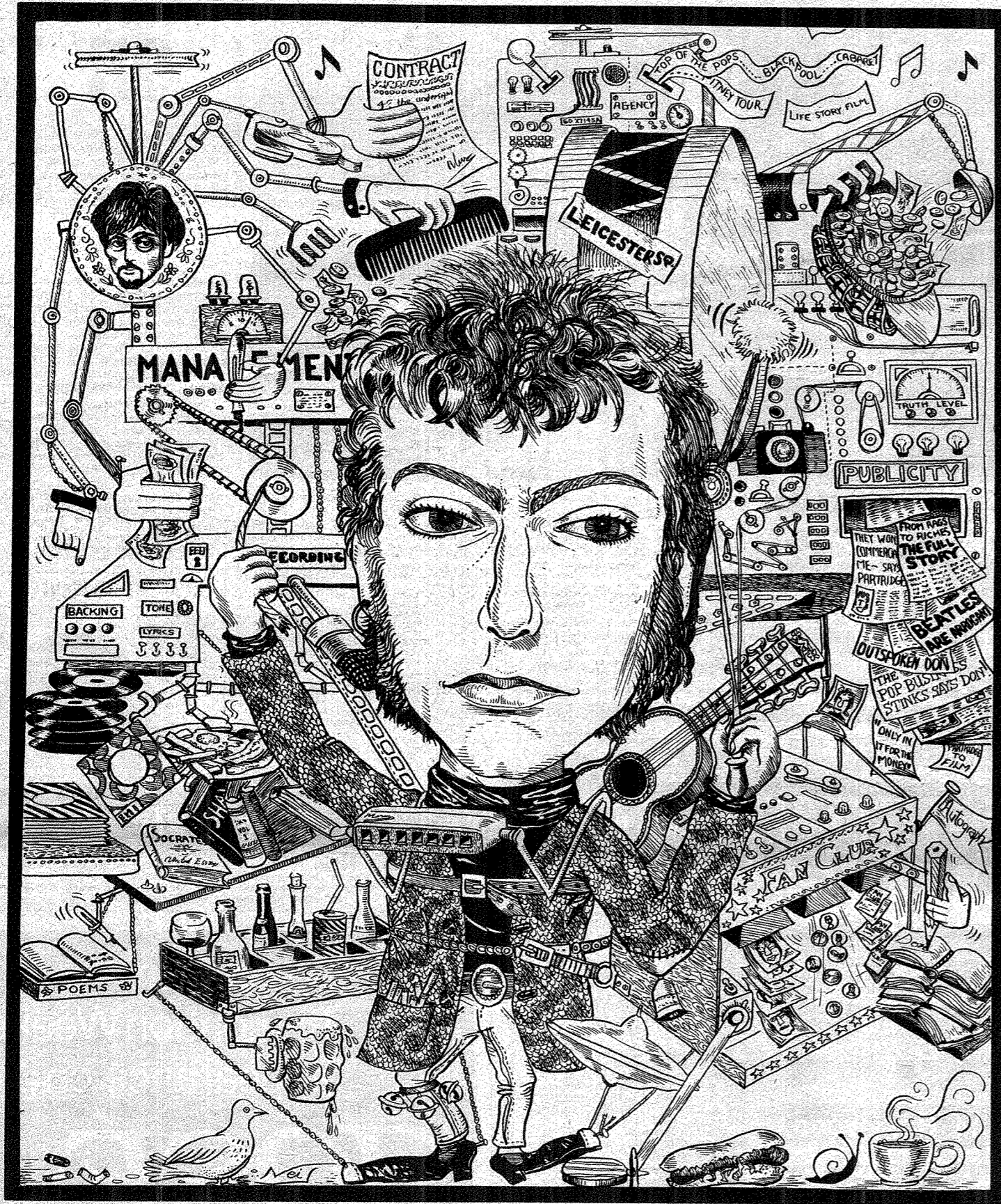
But that was a good press reception for O. C. Smith at the Royal Garden Hotel but what was Eric Burdon's manager doing there and why did he insist on pouring salt on his melon? But there they all were (last reporter at the bar is a rotten cissy) DJ Ed Stewart too good to be just a target for the toddlers on "Junior Choice". Mike Raven with his beard and built in integrity Simon "The Young God" Dee bestriding the Buckingham Suite doing his new impression of David Frost.

### News day

Today is news day and so to the office. Make news calls. Try to get Paul Simon's home telephone number from music publisher Alan Paragon who transpires to be in New York looking for Paul who is in Massachusetts "and the lights all went out". PR Nancy Lewis rings me from Island Records to tell me traffic are doing free concerts and "yes" I can buy her a large scotch. Kinks manager Grenville Collins confirms that he is not the Greenville Collins in the bankruptcy lists and wants to know why he never gets in Alleycat. Ring Mick Jagger in attempt to blackmail him into letting me hear Stones' new album but he gets message and immediately leaves for Ireland looking for "peat" and "bogs" and things. The rumours begin to roll in — Vince Melouney and Colin Petersen are leaving the Bee Gees again for the fifth time this year. Andrew Steale, Gary Taylor, Peter Frampton and Andy Bown are reported to be leaving the Herd. Jonathan King said to be taking new position at Decca records as "troubleshooter" and joining the Herd.

### Sea sick

Immediate publicist Paul Thomas informs me that he is launching a new label called "Instant" with narrative albums. Sir Alec Rose Relating "His Round the World Trip With Waves And Seagulls". And so to lunch with Don Partridge's manager Don Paul who informs me that he is bringing John Peel along, whom I stopped listening to after he said "It's all very nice" for the 500th time on the radio and talked about roses smiling at him in the dark. However, preparing myself to be all beautiful and lovely over half a pint of bitter, I was surprised to find John Peel turned out to be Jonathan Peel, a talented young composer who has been cut off by his family because he had the good sense to do what he wanted with his life. Don is having some difficulty in persuading the record company to release the first "Don Partridge"



album which apparently bears sleeves notes written by the artist which make "Last Exit To Brooklyn" sound like Enid Blyton. Apparently they feel that Mr. P.'s claims to being a "convicted rogue" and a "sexual abuser" might be taken too seriously. Ho ho ho! "I've really put a tremendous amount of work into this first album," said Don. "All those jokes from people who ring me up to tell me about a blind violinist they have seen in the streets are wearing a bit thin. Don Partridge

is not a circus performer — I believe in him. He is a far better singer than most people give him credit for." And the proof of that statement is on the album.

**By Keith Altham**

**who also reviews Don's first LP**

**DOCK OF THE BAY** is a beautifully balanced version of the Otis Redding hit with addition of flute and organ but surprising feature for some will be the depth and vocal flexibility from Don. **FOLLOWING YOUR FANCY** is an "all things bright and beautiful" opus written by Don which he sings with a great deal of charm and appeal while the addition of cello and oboe break away from the traditional one-man-band sound. **SEVEN DAYS CHOKEY** some people will no doubt find rather frivolous and a bit rather sad. It is written by Richard Kerr and Jay Mailand who joins Don on stirring chorus. **I'M GOING AWAY** is a Don Partridge treatment of a traditional which he rattles through like a verbal machine gun and until he makes the mistake Trini Lopez did of standing on one good sound too long. **BROWN, WHITE AND BLACK** BLUES is an acoustic guitar message for all those who still "look to the outward appearance". **FIRST GIRL I EVER LOVED** is the Incredible String Band composition and one of the star

tracks on the album. There is a brilliant arrangement and production and Don could not sing if he did not feel it. The lyrics should give offence to those who still cannot abide the truth and the harmonies may sound strange until you listen again and again. **WAYWARD BOY** is the song with the naughty lyric which Don sings with just the right amount of impish good humour. Like Max Miller he manages to make the suggestive simply cheeky. **MONA'S SONG** is the kind of song you can never write unless you believed in and knew the person in real life. It is the most revealing self-penned composition on the album because it proves what I have suspected about our tight-lipped, fast talking tough there is a soft centre under the crackle. **CANDYMAN AND KEEP YOUR HANDS OFF HER** are two more one-man band styled Partridge originals with the familiar verve and relishing appeal. **ROSIE** and **BLUE EYES** are thrown in for good measure. Good value. From Mr. P. for his first album (14 tracks) and a portrait of better things to come. Should wipe the smile off faces of those who think he is just a "look-alike" when it is issued in three weeks' time.

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## DON PARTRIDGE by NEIL SMITH

upon the infamous Manfred Mann who politely offered me a lift to Leicester Square in his little black Morris Minor. In spite of the formidable red "L" tied to the grill I accepted. Manfred, it seems, is not mightily pleased with the cover photo on their "Garvey" album. "But what can you do?" he sighed. "I used to worry myself to death about these things, but you can't win. I took a holiday on the coast recently to get away from it all. "Shaved off my beard so no one recognised me and what happened — I've got the radio on and you come on interviewing Michael and asking him if I'm really as 'cynical and sarcastic' as people believe! "He shot me a withering look from behind the circular glasses and I withered. The day was saved when we spotted Brian Auger going into a nearby launderette with his dirty washing. "Quick, get out and get a photographer," grinned Manfred and drove off in his little black car with his brown paper packages.

### Glowing

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

After a brief excursion to buy electric wire for his hair dryer he invited me to a reception for Don Ellis at Paragon. We never made that — we both got caught in the rain and taxi appeared to have all melted away. So I went home on the train and listened to the city men talking. "What about Kent all out for 87?" "Yes, and what about Yorkshire?" "Yes, but how about Kent?" "Come on Kent!"

**Next week SLY AND FAMILY STONE**

# FROM DUSK TO DAWN with Paul McCartney

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

It was also right there in the middle of my holiday, and I wanted the time to sit down and write about it as it was. And it was, as I still remember vividly, a dusk-to-dawn encounter that taught me a great deal about the inner mind of the Amiable Mr. McCartney and at least a little about myself.

It all started when Paul, Peter Asher, Derek Taylor and Tony Bramwell kindly offered me a lift back to London after the recording of the Black Dyke Mills Band. One hour and a half later we were still in Bradford, sitting in the deserted hotel, talking to people, drinking tea, being friendly. A BBC TV unit turned up and Paul stood outside in the sun to be filmed chatting up some of the local talent. We leave. The thermometer inside the Rolls has been at 110, but a touch of the button and the window opens and a nice breeze blows around us via Paul's giant sheepdog Martha.

### Nice bloke

Alan Freeman's "Pick of the Pops." Des O'Connor's "I Pretend." "but he's a nice bloke," says somebody. Esther and Abi's "One More Dance." "God," says Paul, "are the charts all like this?" "Sing Something Simple" on Radio 2. Community singing... we all join in "Music, Maestro, Please." and "Michael Row The Boat." Well, it's a laugh, isn't it? And there's only that damn concrete, stretching on and on along the M1.

### Alan Smith finds a new side to the Beatle

Boredom. Brilliant wit of Apple PRO Derek Taylor (ex-Hoylake, Cheshire, ex-"Daily Express," ex an interesting and satisfying life in America and elsewhere ever since) comes to the fore. Fills in two Diners' Club application forms, one from Max Wax, "Professional Killer," the other from Norman Prince of Wallasey, "part-time joiner at Grayson, Rollo and Clover" on Merseyside. No chance. Back to "Pick of the Pops." Easybeats' "Good Times" slamming out of the speaker. Paul, Peter Asher and all knocked out by the sheer guts of it. Sudden decision to get away from the M1 and an Asher eye sees the name "Harrold," a Bedfordshire village. We head towards it but "Good Times" is still kicking around in people's heads and the car is stopped and an attempt made to get through to Alan Freeman and say what about putting it on again? No luck. Choked faces in the call-box. It's a live show, isn't it, but they won't even put it through to the studio. All you get is some stuffed-shirt Duty Officer saying it is not possible to make contact with Mr. Freeman during the course of the programme. (And Mr. Freeman, when I tell him later, is choked about it himself. They didn't even give him the message.) Two scruffy urchins go by, bless 'em, with wet on their faces and their shirts hanging out, and they look up at the big Rolls and then at the famous passenger in the back. But there is no recognition. They walk on their way.

### Cosy place

Bearded man in garden shows no immediate reaction to request from Paul for whereabouts of local brewer, delivered in heavy Liverpool accent, but gives Irish-accent directions to the Magpie down the road. Early Sunday evening, and only the sound of feet crunching along the road and birds singing and Paul asking: "So where's the Ouse then?" hadn't Derek said we could find the River Ouse somewhere around there, and what are we doing stumbling around fields when we could be in the local village pub? Bearded man in garden shows no immediate reaction to request from Paul for whereabouts of local brewer, delivered in heavy Liverpool accent, but gives Irish-accent directions to the Magpie down the road.

This turns out to be a cosy little place the size of a bedroom, with a Jolly Joker machine in the corner and a dartboard behind the door. All of us are speakin' like we do in Poot, wack, but there is no reaction from the customers to the effect that here is an international star sitting in their pub eating a piece of pie and drinking a beer and dipping into a bag of crisps. They're all British, aren't they? — nobody is going to blow his cool. The only thing is that from time to time the door opens and somebody is standing there red-faced and gasping for breath as if he's just finished a two-minute mile, and immediately a corner of his eye falls on Paul he forcibly regains his composure and walks casually over to the bar.



But what I asked myself in one case, is that particular customer doing wearing an "I Love The Beatles" badge on his lapel in his local pub on a Sunday? The Bearded Irishman arrives with his wife Pat, and we get talking to him and he turns out to be a most genial man named Gordon who is the local dentist. I'm not too sure about the rest of it (the Cider, you see — it was the Cider), but the memories include a visit to another pleasant pub and Paul at the piano in half-light, gravelling out Fats Domino songs like "Blueberry Hill" and "Red Sails In The Sun-Set," and then a visit to the home of Gordon and Pat for meat and rice and more cider and wine. The children came downstairs

In their dressing gowns in the wee small hours and play hide and seek, bashful about being seen by their famous guest until he shows one of the little girls some magic tricks and wins her confidence. Time drifts on. Is it 3 am? Four? The room is almost dark, but Paul sits at the head of the table, head dipped over acoustic guitar singing songs I have never heard before. The voice aches over words of sadness and power and wish, only wish, I could recall them now. They have to be from the next LP. I remember thinking, and pulling out a blue book and trying to write some notes on the back. Something went wrong somewhere. All I see now is some faint scribble. Time to go. Farewells to Pat and Gordon and the family. The crunch of the Rolls on gravel, then out on the road to London and conversations about people and life. St Johns Wood. The first light of dawn. Farewell to Paul outside the high walls of his home and then on in the car to my part of town. Trip over the dustbins. Turn the key. Bed.

**AT a stop for petrol on the M1 — at Newport Pagnell — we got out to stretch our legs and sat on a grass verge surrounded, but unnoticed, by the great British public. I started the tape-recorder and began an hour-long session of mutual self-analysis with Paul in which we talked of many, many things. We talked about Me, we talked about Love, we talked about Famine, Vietnam, Apple, Cripples, Sincerity, and much more. See next week's NME.**

## THE BIG CHARTBREAKERS!

**The BEACH BOYS** Do It Again Capitol CL15554

**SOLOMON KING** Somewhere in the Crowd Columbia DB 8454

**TIM ANDREWS & PAUL KORDA** Smile if You Want To Parlophone R5714

**BOBBY RUSSELL** Composer of 'Honey' and 'Little Green Apples' sings his latest composition Bell BLL 1019

**JOHNNY NASH** Hold Me Tight Regal Zonophone R23010

**THE HOLLIES** Greatest Hits Parlophone PMC7057

**CLIFF BENNETT & HIS BAND** Cliff Bennett Branches Out Parlophone PMC7054

**STEVIE WONDER** Greatest Hits Tamla Motown TML11075

**MARtha REEVES & THE VANDELLAS** Ridin' High Tamla Motown TML11078

**THE TEMPTATIONS** The Temptations Wish It Would Rain Tamla Motown TML11079

**MIREILLE MATHIEU** Live At The Paris Olympia Columbia SX6246

**EMI** THE GREATEST RECORDING ORGANISATION IN THE WORLD

**JULIE'S GREATEST MUSICAL STAR!** Julie Andrews Original Motion Picture Soundtrack Stateside SL10233

**HATCHETS PLAYGROUND** 67 PICCADILLY, W.1. MAYFAIR 2001 PRESENTS

TONITE **'THE JACKIE EDWARDS SPECTACULAR'** OF CHART-BUSTING 'HUSH'

SATURDAY, 10th — THE EXCITING SOUND OF STACKS

SUNDAY, 11th — THE FASCINATIONS OF PEPPER

MONDAY, 12th — HOT AND SPICY WITH PEPPER

TUESDAY, 13th, WEDNESDAY, 14th

RECORDING STARS — KATCH 22

THURSDAY, 15th

**SOUL PACKAGE**

NEWS FLASH! — MONDAY, 19th SKIP BIFFERTY'S PARTY NIGHT, PLUS STAR GUESTS



# BARRY: 'IMPORTANT WE HAVE RESPECT'

By NICK LOGAN

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

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

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

"This is no more critical than any other period," said Barry confidently. "I think every period is critical." And Colin added in support: "Our career was critical when we went on stage at Bridlington."

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

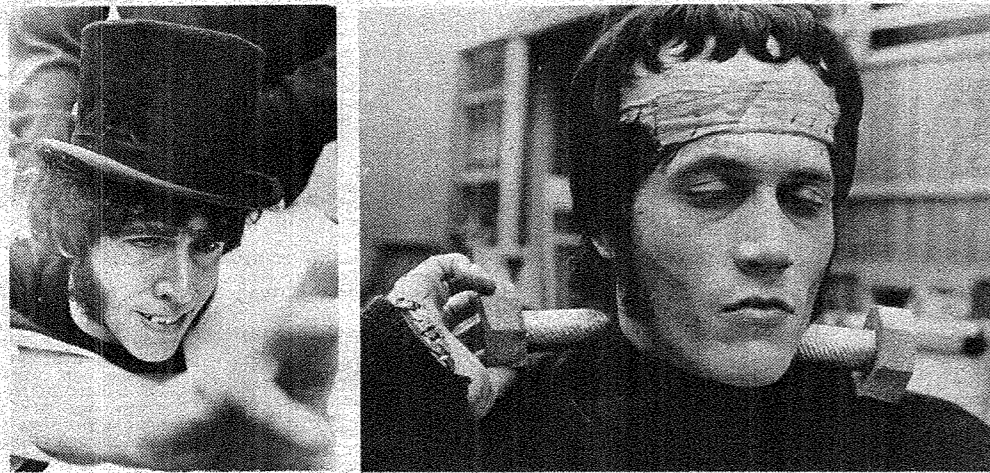
"Take for instance Manfred Mann. When 'Mighty Quinn' was No. 1 they released 'Up The Junction' and nobody ever heard it. Yet their next single, 'My Name Is Jack,' was an instant hit. You could have said that Manfred Mann was at a critical point, yet the one before 'Quinn' was a flop as well."

## Excused

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

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

Maurice mentioned Petula Clark who was still "right up there" even though she hadn't had a hit recently, and Barry said that he was surprised there hadn't been



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

## BEE GEES talking frankly about the hit that wasn't

more nasty remarks when "Jumbo" flopped. "They passed it over as saying alright they've missed with a record but let's not dismiss them too hastily. It knocked us out that a lot of people still had respect for us instead of jumping down our throats as soon as we had a flop record."

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

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

Phones started ringing from all points of the compass now and it was Maurice this time who left to take a call.

## Pushed into

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

Colin thought lack of exposure was mainly to blame. "I don't think 'Jumbo' died by itself. With exposure it could have been a bigger record."

Maurice mentioned Petula Clark who was still "right up there" even though she hadn't had a hit recently, and Barry said that he was surprised there hadn't been



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

were trying to do something that wasn't us. This new one is us."

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

"It hasn't," said Barry, "from the kids that we've spoken to... There are usually dozens of kids around our door and those kids haven't flattered in any way. They haven't sort of drifted away because we've had one record that hasn't done well. They're still there and they're waiting for the new single."

"You see, people like the Beatles and other groups... It's great for these people because they can't miss. They have an established following and millions of fans who will automatically buy their record whether it's good or bad, although the Beatles are always good."

"But it's a bit more involved than that," said Colin. "You see,

the Beatles will put out a record which isn't obviously commercial and takes a lot of plays. People feel obliged to play it and play it until it clicks.

"For other groups, us included, if a record isn't obviously commercial at first they won't play it again and again until it is commercial. And that is why the charts are full of obviously commercial songs."

## Popularity

"Once you get to a certain popularity you can keep that even if you have a flop record. Because the kids now pick a group they like and then buy the song if they like it. If they don't like it, it doesn't mean they don't like the group. Nowadays it's the group they like more than the record."

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

The Bee Gees, I can report, are not over-worried about what the future may hold — and I don't think they need to be.



## BRUCE TELLS OF KNOCKS

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

BY RICHARD GREEN

## ... AND HEARTBREAKS

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

"We had a good success with it in the States and I listened to some more of his tapes and heard 'Keep On' which we liked, so we made a demo of it. That turned out fine, so we went into a full session."

"This being a very danceable record, what I wondered, did Bruce think about the current spate of gimmicky records and what was his attitude toward recording generally."

## Good feeling

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

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

"It's nice to get into the position where you have a following and people identify with the personality and say 'These lyrics don't fit.' That way you don't do

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

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

"As much as I love this business and as long as I've been in it, I don't ever again want to forget myself and quit living," he informed me. "For a single artist like myself in the cabaret scene with the house band and stay for like two weeks in one place. The groups do the auditoriums."

## Bootlegging

"We have a thing, especially in Texas, everything has to be like a private club, but you can join for the night or the whole year. You pay for a shot of liquor and it's called a service charge. It's really legalised bootlegging!"

"If liquor could be served over the bar it would be better for the musician, it puts people off, nobody wants to go through the whole bit of signing to join a club."

Who are the really big people in America at the moment, I asked Bruce to try his hand at records. "Of all the people that I've talked to, it's neck and neck between the Beatles and Bob Dylan," he said after a moment's thought. "He has got to be the man of this era. He's a fantastic songwriter. He dropped out for a year after his motor cycle accident. For anyone else it would be hard to come back again, but he did it."

# FACES SHATTER COUNTRY CALM

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

Hurling around the bend on one wheel of his brand-new machine bearing a huge red "L" (like the shield of some intrepid Crusader) he flashes past with long hair flowing in his slip-stream and a hearty cry of "Hi Ho Honda" floats back along the breeze.

That was Steve Marriott that was! And you have stumbled upon the Small Faces hideaway house, some hundred years ago by Jerome K. Jerome, who wrote "Three Men In A Boat" and is now inhabited by Lane and Marriott who wrote "Universal," and organist Ian McLagan.

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

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

Also resident in the house are Mrs Marriott (Jenny), Mrs Lane (Sue) and Mrs McLagan (Sandy), who is a great favourite with the road managers because she gets Ian well organised and packed before his gigs abroad.

Resident in the upper right-hand drawer of the kitchen unit is Murphy and HIS three kittens! Steve is not too hot on sexing cats and a certain Toby also gave birth recently necessitating a name change.

## Sex change

Murphy is now more respectfully referred to by the entire household as Mrs Murphy although one of her kittens has been baptised Bonzo to confuse the issue.

"It's a steaming love farm down here," says Ronnie of all the new and expectant animal life about them. Smelly Arfur, a healthy black tom, is held to be the main culprit for the subsequent litters although he is exonerated in the case of Lucy the alsatian who is expecting pups.

The other members of the Faces



In garden of their house SMALL FACES "pose" for photographer (l to r) STEVE MARRIOTT, IAN MCLAGAN, PLONK LANE and "outsider" KENNY JONES.

private Zoo include a sleek, black bitch called Love and the two collies, Rufus (Ian's dog), and Shamus who is the indisputable leader of the pack.

The huge upstairs lounge has a picture of Napoleon on one wall, a poster of Georgie Fame on another and a large round clock with painted Roman numerals. There you may find Sue weaving at her 20th Century loom, beneath the wooden beams and the Faces leaning about the room, placing "sounds" upon the stereo from the copious selection of albums and singles scattered about the room.

The main reason for the groups' retreat into the country, is that this is where it all comes naturally. They find they have room to breathe without anyone breathing down their backs or wanting to pry into their marriages or hindering their composing.

Mac had an electric organ moved in downstairs which is duly borrowed by the other two and guitars and recording cassettes are all the music equipment they need for getting new ideas together.

"Universal" was really the most natural thing in the world," said Steve. "I recorded it there in the garden with the dogs about me, and you can even hear Jenny shouting 'Hello Steve,' as she came back through the gate from shopping."

The song was supposed to be called 'Hello The Universal' but it escaped before we could put

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

"You know we'd really like to do some of those free concerts in Hyde Park that the Traffic have been doing recently; but we'd get all toughest" from Finchley who would come along to start a fight. "I remember the last club

invariably ended up in the rake-eating fir tree!

## in their Bucks hideaway invaded by Keith Altham

that right. That would have given the impression we wanted that the whole idea of the song was a kind of "Good Morning" to life.

"The secret of nearly all our records now is that we are really just being ourselves—that's what it's all about."

"Our biggest hang-up now may be trying to follow an album like 'Ogdens Nut Gone Flake.' If the next one does not go to No. 1 then a lot of people will start crowing that it's not as good as the last one."

"You feel a little musically washed out after putting in as much effort as we did into that album, but down here you soon come round."

"All the worries about the tax man and the bills don't seem to matter down here and then along comes an album from America like 'Dr. John and the Night Tripper' (a friend brought it out the previous evening) which gives us a tremendous boost up the backside!"

Ronnie showed me another album called "Music From The Big Pink House" by Dylan's backing group which is also giving them good vibrations at present. On the back of it is an incredible painting by Dylan.

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

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invariably ended up in the rake-eating fir tree!

Done in a simple childish manner it depicts an Indian playing a bass, a star player with a bowl on his head and a musician playing his piano the difficult way —over the top from the wrong side! An elephant has also somehow got into the picture—fascinating!

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

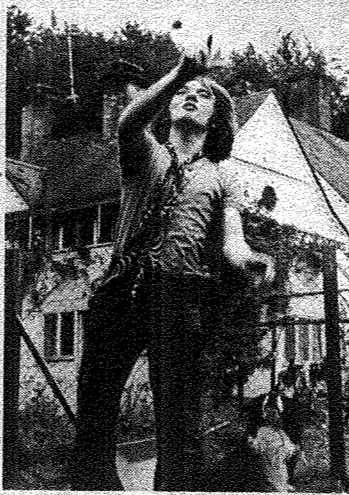
Who knows? "No one really knows what we are going to do next but I know it will be nice. We want to do some things with a film company we are hoping to set up with Alexis Kanner (Kanner played the fantastic 'hippy' character in the last episode of Patrick McGoohan's 'Prisoner' TV series) who produced the film of 'The Universal' which was shown on 'Come Here Often.'"

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

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invariably ended up in the rake-eating fir tree!

invariably ended up in the rake-eating fir tree!



STEVE, watched by one of his dogs, launches model plane.

# RCA

The genuine big hit version—

## Mama Cass

RCA 1726  
"Dream a Little Dream of Me"  
c/w "Midnight Voyage"

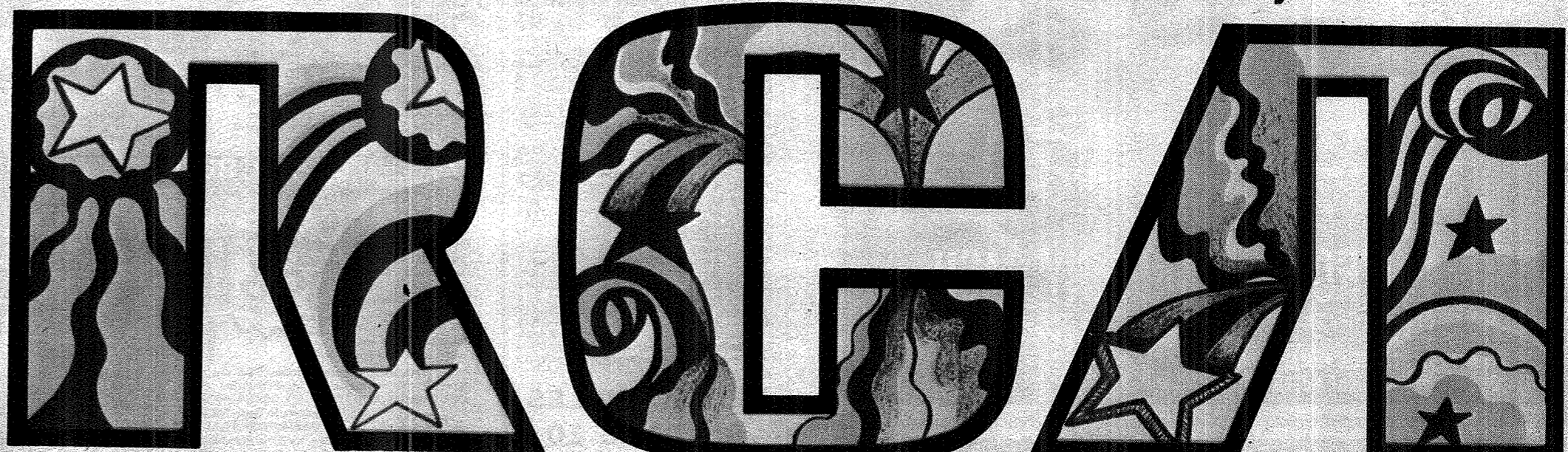
## Ulysses Smith

RCA 1728  
"Jet Aeroplane"  
c/w "The Next Train in the Morning"

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

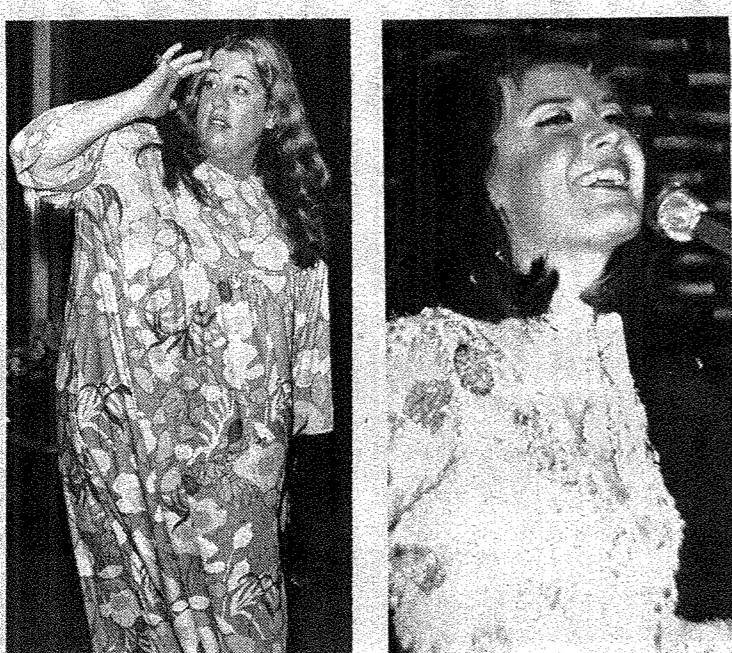
## Hugo Montenegro

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



TOP SINGLES REVIEWED BY DEREK JOHNSON

Mama's Dream has the edge



MAMA CASS with the Mamas and Papas: Dream A Little Dream Of Me (RCA). A COUPLE of weeks ago, I reviewed Anita Harris' version of this haunting Sammy Kahn number...

Happenings update old Neil Sedaka hit

Breaking Up Is Hard To Do (B.T. Puppy). REVIVAL of the Neil Sedaka hit, from the same vintage as Billy Fury's 'Halfway To Paradise'...

TIPPED FOR CHARTS 1 CHART POSSIBLE

SANDIE TAKES CHART RISK

SANDIE SHAW: Together (Pye). SANDIE SHAW'S last release was a dismal flop... But now, in an attempt to regain Chart recognition, Sandie breaks away from Chris Andrews material...

Suburban Mindbenders

Uncle Joe, The Ice Cream Man (Fontana). WRITTEN by Graham Gouldman, this is a song about suburban life that's bound to have widespread appeal... It's an undemanding disc, not difficult to digest...

ANOTHER HAPPY HIT FOR THE EQUALS

Laurel And Hardy (President). I'VE always been a sucker for Laurel and Hardy films. I mean, of course, the old ones they show on telly... The Equals might just as well have called it 'Abbott And Costello'...

to put you in the picture, if you'll pardon the pun! Because this is a wonderfully happy record that's instantly commercial... It's a blend of samba, calypso, blue beat and r-and-b...

CBS RECORDS NEW SOUNDS NEW SINGLES 3631 KATE 'STRANGE GIRL' 3636 BOBBY VINTON 'HALFWAY TO PARADISE'... MR. & MRS. MURRAY 'YOUR OUTA YOUR MIND'... FRANCOISE PASCAL 'WHEN IT COMES TO LOVE'... BILLY J. KRAMER 'A WORLD WITHOUT LOVE'... NEW ALBUMS 63346 LAURA NYRO 'ELI AND THE THIRTEENTH CONFESSION'... 63308 JOHNNY CASH 'FOLSOM PRISON BLUES'

BOBBY VINTON CAN'T BETTER BILLY FURY (Halfway To Paradise (CBS). This Goffin-King song was a smash hit for Billy Fury about seven years ago... BOB LUMAN Ain't Got Time To Be Unhappy (CBS)... KIPINGTON LODGE Tell Me A Story (Parlophone).

POTTED POPS Brendan Bowyer and the Royals perform an adequate copy of 'Lady Willow'... ALBERT KING (Stax). The Stax label has a reputation for genuine out-and-out soul...

DISCOTHEQUE RECORD CABINET WITH ROOM FOR 300 RECORDS 12 & 7 PLUS SPACE FOR PLAYER... MORE SINGLES ON PAGE 10

LPs reviewed by ALLEN EVANS

\*\*\*\*HOLLIES GREATEST (Parlophone PCS 7057). The Hollies have been at the top for a long time now... \*\*\*\*RAY CONNIF: HONEY (CBS 63334). Ray Conniff's his singers through another swerving set of his and there are few who can compare with his choral production...

\*\*\*\*JIM WEBB SINGS JIM WEBB (CBS 63355). The current wonder boy of American pop composing sings ten of his own songs here... \*\*\*\*MARTHA AND THE VANDALAS: RIDIN' HIGH (Tama Melwren STML 11078). Twelve tracks all up to Martha's high standard...

\*\*\*\*DAVID ACHLES (Elektra EKS 74023). Here is another singer-composer in the now familiar Elektra folk idiom... \*\*\*\*TAMIA: I WISH IT WOULD RAIN (Tama Melwren STML 11079). All the tracks are medium-paced with good strong dancing beat...

Tyrannosaurus Rex, pop monster in the making

ONE of the more pleasing trends in recent months — and a healthy one for pop in general — has been the appearance in the NME Albums Chart of more and more groups and artists who have still to enjoy singles success... By NICK LOGAN



TYRANNOSAURUS REX are MARC BOLAN (right) and STEVE PEREGRINE TOOK.

He declined a drink and a cigarette, mentioned in passing that he had hundreds of lunch jotters bought from Woolworth's which he filled up with writings, and went on to tell how he and Steve Peregrine Took formed Tyrannosaurus Rex just over a year ago... Fascination He has a fascination for words and open air is a prolific writer...

LUIZ BONFA (Verve VLP 9299) is the composer, singer and pianist who here sings and plays BOSSA NOVA, with Lalo Schifrin and Oscar Castro-Neves... MUSIC FOR PLEASURE label producers of good albums for 13/11, turn out some interesting film sound track discs...

REWARDING And LP success is sometimes regarded as being more rewarding than a singles placing as it shows that fans are buying a product not solely for what may be a 3-minute commercial sound...

By NICK LOGAN He met Steve at a friend's flat, teamed up with him and as Tyrannosaurus Rex... Fascination He has a fascination for words and open air is a prolific writer...

Become the man a doctor depends on - train from scratch as an R.A.F. Medical Secretary. Learn medical administration, reception work, controlling supplies, how to keep drug records...

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# THE MINDBENDERS

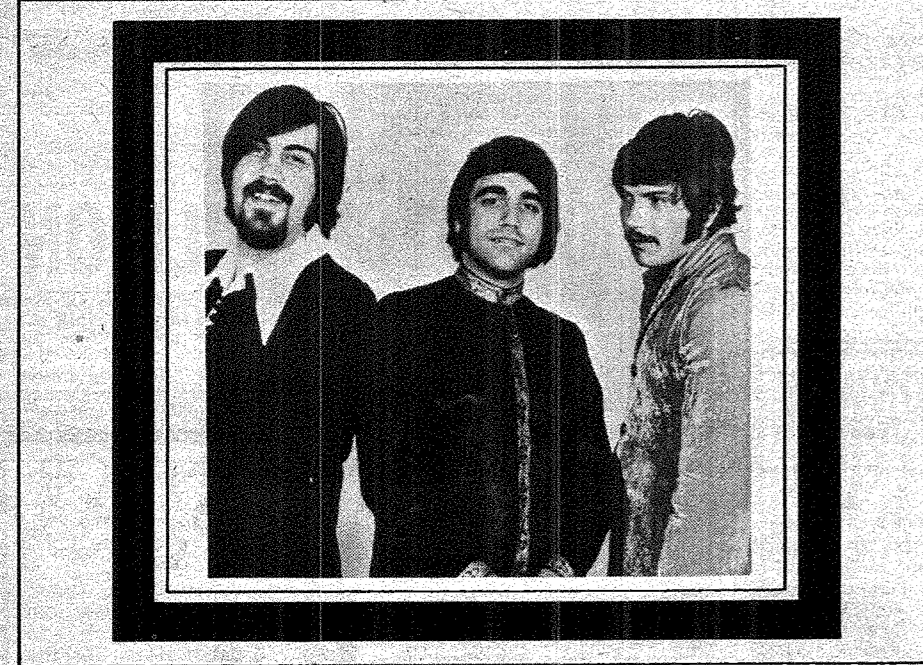


## UNCLE JOE

TF 961



# APHRODITE'S CHILD



## RAIN AND TEARS

MF 1039



### NEW to the charts

## SHORTY LONG EX INKSPOT

ONE night, the regular pianist at a night club in Birmingham, Alabama, fell ill and Shorty Long was hired as a replacement at the princely sum of four dollars. Three years later, he was still there, though his salary had been raised several times by then.

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

A succession of records sold well in America and until this week his most popular in Britain has been "Function At The Junction." But that all changes this week as the second version of "I Am The Judge" enters the NME chart at No. 29.

Five foot one inch Shorty was a fan of Little Willie John and Johnny Ace as a youngster and began singing at parties and socials, continuing on through high school and the Birmingham Baptist Church.

He joined his school's dramatic society and choir in an attempt to further his singing ambitions and took up professional training under W. C. Handy and Alvin Robinson.

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



By RICHARD GREEN

then moved house to Detroit and joined the Tamla stable, recording for Soul.

He has toured across the States

with the Motown revue and played a succession of cabaret dates. Shorty, who is married, is interested in history and enjoys listening to Marvin Gaye, Billy Eckstine, Nancy Wilson and Brenda Hollaway.

## MORE SINGLE REVIEWS

Contd from page 6

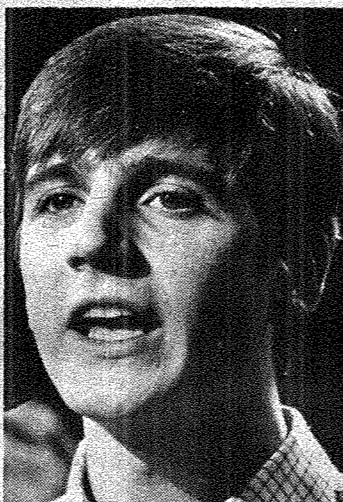
### BILLY J. KRAMER

**World Without Love (Nems)**  
Billy J. Kramer came close to the Chart with his recent disc "1941," but didn't quite make it. This, however, is a complete contrast—a plaintive ballad with a gentle rhythm, written by Teddy Randazzo.

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

The scoring is moody and atmospheric, and enhances Bill's styling to perfection.

It is a very good record indeed, but having said that I must regretfully add that I shall be very surprised if it is a hit. It's too deep, emotive and orchestrally classy for the average teenager.



BILLY J. KRAMER—his latest release "World Without Love" is reviewed left.

### WILSON PICKETT

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

There's an infectious mid-tempo jerk-beat, a punchy brass backing and gospel-ish chanting from a girl group.

It's typical Atlantic-label stuff, with Wilson at his most fiery and spirited.

Principal drawback is that the melody is insignificant and not a match on "Midnight Hour." But if you like your r-and-b stamped with authenticity, this is for you.

### NEIL DIAMOND

**Two-Bit Manchild (MCA)**  
Neil Diamond is best-known in this country as the composer of the early Monkees hits—and this disc opens like a Monkees track with a strumming guitar and handclaps.

It sizzles along at a cracking pace, with an uninhibited styling from Neil, a scorching beat that owes quite a lot to the Mexican influence, and a blockbusting brassy backing.

Must confess I'm not quite sure what the lyrics are all about, but the overall effect is both stimulating and satisfying.

I can imagine the Monkees doing this number to perfection, and they'd obviously stand a much better chance with it!

### RAYMOND FROGGATT

**Just A Little Bit Of Love (Polydor)**  
A British group that's doing very nicely on the Continent and is now looking for a breakthrough here at home. With sufficient exposure, this could be the disc to do it.

Tears along at a gallop pace, with the resonant voice of the lead singer backed by colourful harmonic support, plus pounding drums and maraccas.

The song, written by the boys themselves, has a touch of Buddy Holly about it—and is fairly catchy. A good disc from a promising group.

### BEN E. KING

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

I prefer Ben handling the slower ballads, on which he is so very distinctive—whereas on the beat numbers, he loses much of his individuality. An inspired rendition of a number that's virtually devoid of melody.

### ★ Recommended ★

Bristol group Force West generates a storming beat and an air of vibrancy and vitality in the up-beat "I'll Walk In The Rain" (CBS), into which producer Mike Hurst has injected a rich sound of flowing strings. That "Coronation Street" character Bill Kenwright warbles the lilting single along "Love's Black And White" (MGM), a disc that's bound to appeal to all addicts of the TV series. Two boys and two girls comprise the Johnstons, who blend harmoniously in the snappy folk-beat number "Both Sides Now" (Big T), enjoying an approach that a cross between the Seekers and the Mamas and Papas.

An appealing ballad with a steady beat, "Sally" is engagingly handled by RCA's Malcolm John Holland, who also wrote it—an impressive disc in every respect except the melody, which might have been a bit stronger. A sparkling carefree record that's overflowing with zest and a slap-happy party spirit—that's "All Over Now" (Soul City) by the Valentines, a disc that's basically and-b with "good-time" overtones. Francoise Pascal is a delicious French poppet with a voice not unlike that of Francoise Hardy, and she positively oozes appeal as she busily breathes the rhythmic ballad "When It Comes To Love" (SNB).

Patsy Maclean, whom you may have heard singing in BBC's "Sunday Night" warbles the number she's performing at the Polish Song Festival this month, "The Boy" (Columbia)—a lilting fast waltz that sounds like a show tune, but isn't!

## Next week PAUL MCCARTNEY TODAY

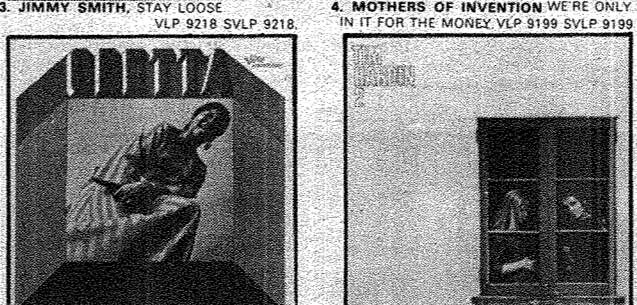
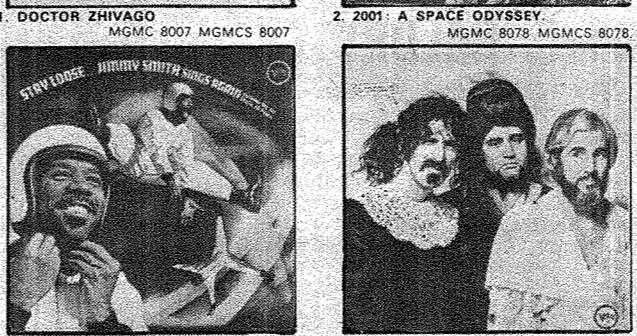
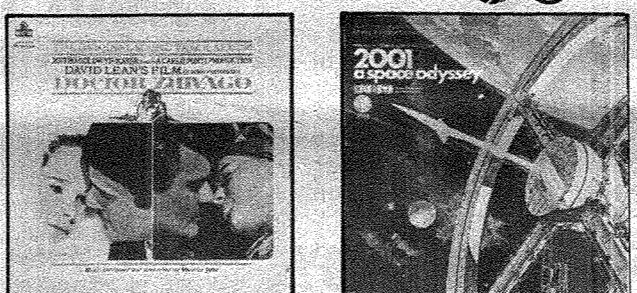
## Bill Kenwright Love's Black & White

As featured in Granada's 'Coronation Street'



MGM 1430

## GREAT ALBUMS



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### 5 YEARS AGO

- 1 SWEETS FOR MY SWEET Searchers (Pye)
- 2 I'M CONFESSIN' Frank Ifield (Columbia)
- 3 DEVIL IN DISGUISE Elvis Presley (RCA)
- 4 TWIST AND SHOUT (EP) Beatles (Parlophone)
- 5 DA DOO RON RON Tremeloes
- 6 BAD TO ME Billy J. Kramer (Parlophone)
- 7 IN SUMMER Billy Fury (Decca)
- 8 SUKIYAKI Kyu Sakamoto (HMV)
- 10 WIPE OUT Surfariis (London)

### 10 YEARS AGO

- 1 ALL I HAVE TO DO IS DREAM/CLAUDETTE Everly Brothers (London)
- 2 HARD HEADED WOMAN Elvis Presley (RCA)
- 3 WHEN Kalin Twins (Brunswick)
- 4 BIG MAN Four Preps (Capitol)
- 5 RETURN TO ME Dean Martin (Capitol)
- 6 TULIPS FROM AMSTERDAM/ YOU NEED HANDS Max Bygraves (Decca)
- 7 ENDLESS SLEEP Marty Wild (Phillips)
- 8 RAVE ON Buddy Holly (Coral)
- 9 TWILIGHT TIME Platters (Mercury)
- 10 SUGAR MOON Pat Boone (London)

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

- 1 HELLO, I LOVE YOU Doors
- 2 CLASSICAL GAS Mason Williams
- 3 STONED SOUL PICTURES 5th Dimension
- 4 GRAZING IN THE GRASS Huey & The Newbeats
- 5 PEOPLE GOT TO BE FREE Huey & The Newbeats
- 6 HURDY GURDY Donovan
- 7 LADY WILLPOWER Gary Puckett & The Union Gap
- 8 TURN AROUND, LOOK AT ME The Ohio Players
- 9 LOVE ME LIKE A CREAM CREAM
- 10 JUMPIN' JACK FLASH Rolling Stones
- 11 BORN TO BE WILD Steppenwolf
- 12 THE HORSE CLIFF Nobles & Co.
- 13 STAY IN MY CORNER Duane Eddy
- 14 PICTURES OF MATCH- STICK MEN STATUS Quo
- 15 HANGIN' ON Vanilla Fudge
- 16 THIS GUY'S IN LOVE WITH YOU Herb Alpert & The Tijuana Brass
- 17 I CAN'T STOP DANCING THE CENTRE OF MY MIND Amby Dukes
- 18 DREAM A LITTLE DREAM OF ME Mama Cass with the Mamas and Papas
- 19 AUTUMN OF MY LIFE Sergio Mendes & Brasil '66
- 20 LIGHT MY FIRE Goldboro
- 21 SOUL LIMBO Booker T. & the MGs
- 22 SKY PILOT Eric Burdon & the Animals
- 23 CAN'T STOP DANCING A SEALED WITH A KISS Gary Lewis & The Playboys
- 24 INDIAN LAKE Cowells
- 25 REACH OUT OF THE DARKNESS Friend & Lover
- 26 HALFWAY THROUGH THE MORNING The Mornin' After
- 27 ANGEL OF THE MORNING Merrilee Rush
- 28 THE LOOK OF LOVE Sergio Mendes & Brasil '66
- 29 BASEBALL GAME Intruders

# New Singles



## Nancy Sinatra happy

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## Sandie Shaw together

7N 17587

## Britain's Top 15 LPs

- 1 DELILAH Tom Jones (Decca)
- 2 BOOKENDS Simon and Garfunkel (CBS)
- 3 A MAN WITHOUT LOVE Engelbert Humperdinck (Decca)
- 4 CRAZY WORLD OF ARTHUR BROWN (Track)
- 5 OGDENS HUT GONE FLAKE Small Faces (Immediate)
- 6 THIS IS SOUL Various Artists (Atlantic)
- 7 SOUND OF MUSIC Soundtrack (RCA)
- 8 BARE WIRES John Mayall (Decca)
- 9 THE ROCK MACHINE TURNS YOU ON Various Artists (CBS)
- 10 JUNGLE BOOK Soundtrack (Disneyland)
- 11 A SAUCERFUL OF SECRETS Pink Floyd (Columbia)
- 12 SMASH HITS Jimi Hendrix Experience (Track)
- 13 IN SEARCH OF THE LOST CHORD Moody Blues (Deram)
- 14 FLEETWOOD MAC Fleetwood Mac (Blue Horizon)
- 15 HONEY Andy Williams (CBS)

