

**BIG HITS!**  
**IMPOSSIBLE DREAM**  
 B/W  
**DULCINEA**  
 ROGER WILLIAMS on London HL 10214  
 FROM THE HIT MUSICAL "MAN OF LA MANCHA"  
**HEY BABY 68**  
 BRUCE CHANNEL on Sonet Records 2001  
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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's 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 by 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—did 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  
**SKY**  
 UP 2234

**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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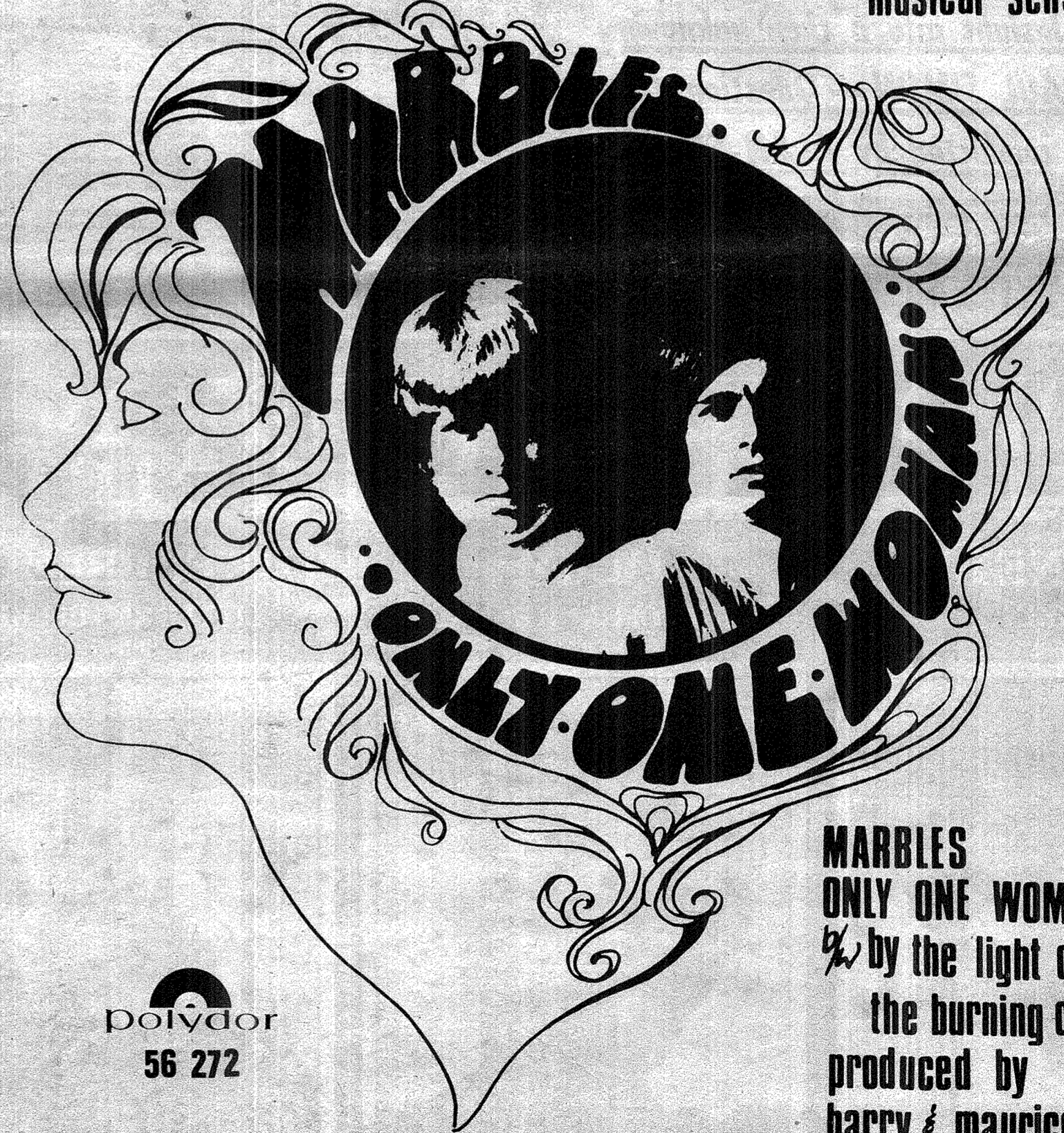
**VISIT TO MONKEE PETER'S PAD**

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# BE WARNED - ARTHUR BROWN...

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

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

Schizophrenic World of Arthur Brown might be a more apt description than crazy. In one breath Arthur can be involved in a rambling philosophy on the place of pop in the revolution in thought — the next impersonating Chris Stamp on a phone or screaming maniacally at the top of his voice.

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

## By NICK LOGAN

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

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

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

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

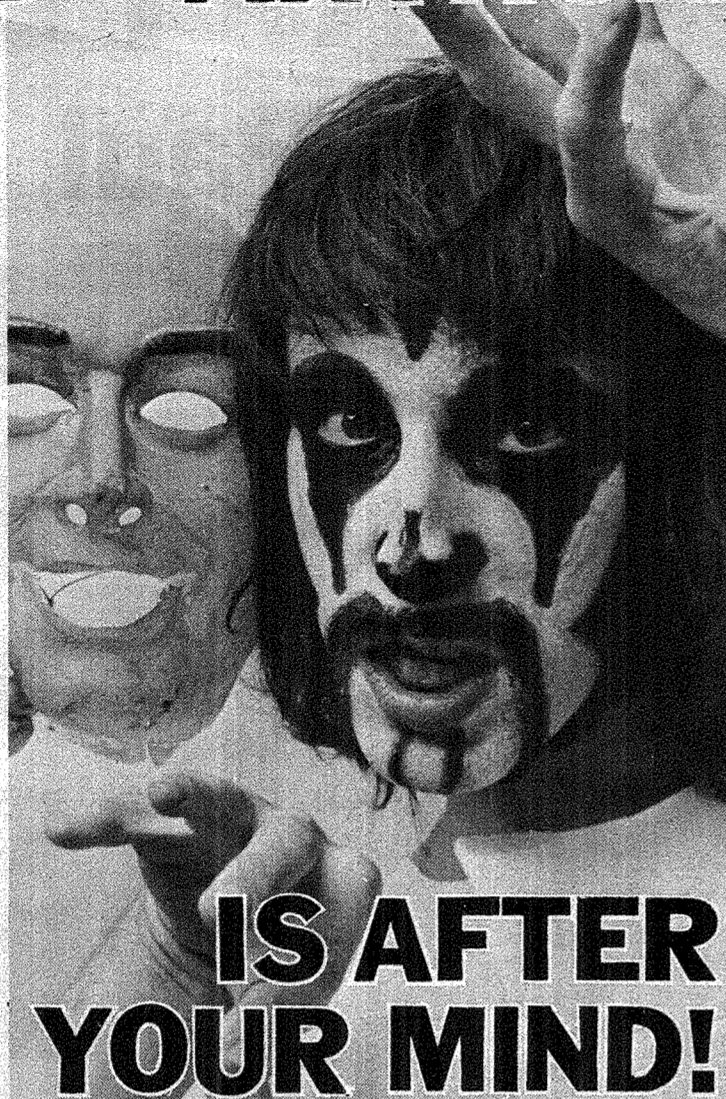
### 'Pop has an enormous role'

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

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

"But we are going even further than that. We'll have singles and LPs and then films and books. If you can appeal to people's minds then you are going to cut through all the age barriers and the class barriers. Like we were in a pub the other night and there was no one person under 35 and they were all putting on our record all the time."

"And okay we're a freaky group, we're filthy, we're dirty, we need a bath, but they are still buying and playing it. Because there's something there in the way we feel, the way our direction is. Maybe not in the words, but something in the record is getting through to them." Arthur suddenly remembered a doctor's appointment for heat treat-



## IS AFTER YOUR MIND!

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

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

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

He continued where we had left off at Track. "If people are putting the record on because they find it interesting, what is interesting about it? There must be some reason, some feeling, some structure in it. It is because the company, the artists, the records... we are all infused with the feeling of where we are going. And so the finished product cannot help to convey the feeling."

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

"Like John Lennon's books. They sell because people think here is another facet of that interesting bloke. So we have our books and films and within two years we will have built or started on our first fun palace. We are just saying this is what we think, the way things are. They'll probably laugh at first and say well this is very grand and very pretentious. But all music is a statement by a person of some feeling or some thought."

### 'Soul changed sex attitudes'

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

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

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

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

### Political movement of its own

"I mean how many people can you reach in a church? How many people can you reach as a politician? But in pop, you can go out and have ten thousand listen for however long you are on stage. Pop is every bit as big as the political movement. It's a political movement of its own."

"I look on it as an instrument to get over my views. They're not my original ideas. Like everybody has had some idea before. I'm willing to admit there are people like Screaming Jay Hawkins who was not quite the same as us but he was doing the visual stuff. "Then there was Screaming Lord Sutch — he had this idea of the visual thing. It's like going back to Egyptian music when it was all symbolic. Like someone would come on and sing a song and he would be a tree or nature. He was symbolic of what he was singing. For his lunch, and then we found a taxi back to the Track, passing on the way a middle-aged man in an ash-blond wig down to his shoulders and Bee Gee Colin Petersen in his converted yellow mini. Out in the street, Arthur searched for a shop to buy a Mars bar for Arthur Brown," kit which includes life-lines. "The Legend Of Arthur Brown" (son of Necromancer Mordo of Cornwall, Chief Druid of a moon-worship cult, or pub piano player Peter Wilton, from Whitby, Yorkshire, whichever you choose to believe), and the "Thoughts Of The New Dawn," which includes these gems from Arthur Brown:

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

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# Peter's Pad - where sometimes you walk on tables!

By ANN MOSES

Editor of "Tiger Beat"

**HILLS** and cool green trees contribute the surrounding landscape, a small wooden footbridge overgrown with the green shrubs he loves leads up to the ever-open front door... This is Peter Turk's two-storey house perched on stilts in Hollywood Hills and the smallest and the simplest of the four Monkee homes.

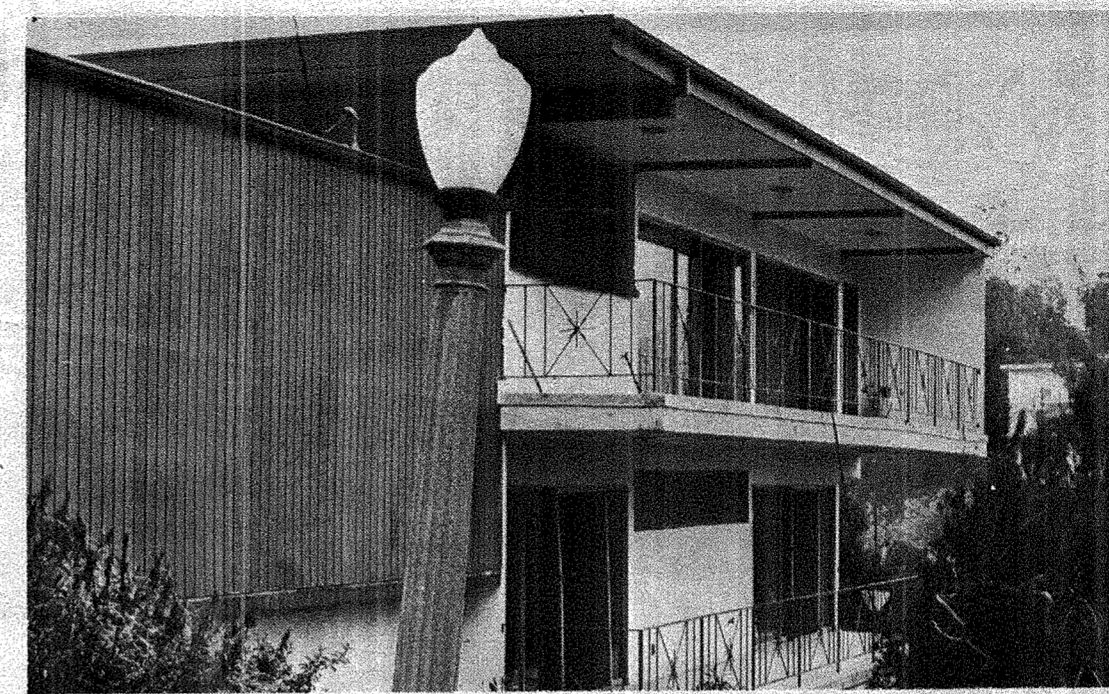
When Peter went looking for his first home he thought of "hills and cool green." He found them here.

Pass through the open front door and you will see the dining room table and the floor-to-ceiling windows that look out the city lights below. Here on the top floor are the living room, dining room and kitchen... and no matter what time of day or night you enter Peter's home, the room is always dimly lit with candles and incense is burning.

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

Whereas green dominates the outside, orange is the feature colour indoors because of the candles and incense.

Between the beds is a heavy



The outer view of Peter Turk's two-storey home built on stilts among trees and shrubs in Hollywood Hills.

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

There is a fireplace against one wall, where a fire is often burning. And the only thing here that

doesn't fit in with Peter's "natural" feel is that he uses artificial logs because they burn more smoothly.

The easy chairs in here are sculptured Danish modern and sit next to two huge amplifiers of the stereo system and beside Peter's electric organ.

Behind the sofas, on the wall, is

**AMERICA CALLING**

**YOU WON'T BELIEVE THE NEW FILM ELVIS!**

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

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

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

In it Elvis ever swears and has a love scene in bed with a woman! It may be a shock to some people, but to me it was refreshing to see Elvis as the man he is, instead of the perfect little boy image he's had too long.

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

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

**'NOT REALLY A GROUP-JAGGER'**

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

Pete: Do you enjoy producing?

Mick: No, it's very druggy.

Peter: Do you find anything left to enjoy?

Mick: I love recording, writing, waiting, riding, making love.

Pete: Do you find you have a need to write in the car?

Mick: I get very hung up when I don't, but I write all

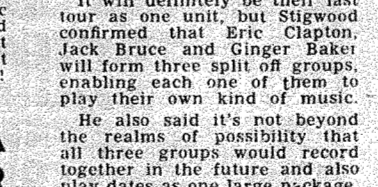


Ann Moses Editor of "Tiger Beat" in Hollywood

the time now, so I'm all right. Pete: Do you enjoy watching other performers on stage?

Mick: No, not really. I find it very boring. The worst listeners are performers. I just can't watch other people, 'cause I hate not being on

## Cream as 3 groups?



June Harris in New York

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

It will definitely be the Cream's last tour as a unit, but Stigwood confirmed that Eric Clapton, Jack Bruce and Ginger Baker will form three split off groups, enabling each one of them to play their own kind of music.

He also said it's not beyond the realms of possibility that all three groups would record together in the future and also play dates as one large package.

"It's merely an extension of the present Cream," he told me, "but it will give each one of them the opportunity to do what they want." In the meantime, the present group will record several of their live shows on the upcoming tour for the possibility of album releases once the changes occur. Beyond this there are no definite plans for a visit to the studio for either a single or LP to follow the unprecedented success of "Wheels Of Fire" or "Sunshine Of Your Love," which is on its way to selling a million.

According to Atlantic Records all three Cream albums are selling in the region of 25,000 to 30,000 weekly, and they have enough material in the can to put on a new one. However, Stigwood is not prepared to

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

The ground floor lacks the excitement of the upper one, having just two bedrooms and a bathroom. One bedroom is Peter's, the other is for guests, and neither is decorated.

Other bits of info about the house... in the kitchen are walls with paper flowers... there is another favourite poster of Peter's, a present from his friend Steve Stills of Buffalo Springfield, showing a man and a woman hugging on a deserted beach... and as you walk in the front door to the right Davy Jones has spelled out the word "Love" in big letters using "Davy Jones stamps."

Peter said recently that he was looking for a more hidden home, since hundreds of fans have already found their way to his door and because the current house can't accommodate all his friends.

A typical evening at Peter's is spent listening to/or playing music. Group discussions about everything from music to Eastern religious interest and captivate Peter. His gatherings are usually spur-of-

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

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

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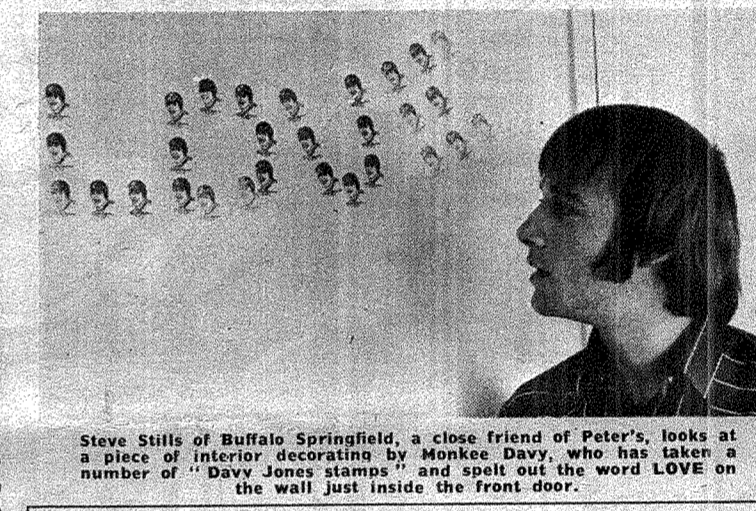
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the-moment things where he'll call up a few friends and say: "Come on up to my pad."

### WHO'S WHERE

- ONE-NIGHTERS**  
NICE: Hemet Hempstead Pavilion (9), National Jazz and Blues Festival, Sunbury-on-Thames (10), Birmingham Top Rank (11), Hampstead Country Club (14)
- CUPID'S INSPIRATION:** Folkestone Leas Cliff Hall (10), Leeds Mecca (11)
- NATIONAL JAZZ AND BLUES FESTIVAL**  
JERRY LEE LEWIS, HERD, MARMALADE, TIME BOX, TASTE (9); ARTHUR BROWN, JEFF BECK, TEN YEARS AFTER, TYRANNO SAURUS REX, JOE COCKER, GINGER BAKER, JON HENDRICKS, RONNIE SCOTT QUINTET, ALAN HAVEN TRIO (10)
- INCREDIBLE STRING BAND, AL STEWART, FAIRPORT CONVENTION, ELECTION, TRAFFIC, SPENCER DAVIS, JOHN MAYALL, CHICK DEAR, JOHN PRATT, JETHRO TULL** (11)
- SUNDAY SHOWS, August 11**  
BRUCE FORSYTH: Torquay Princess TOM JONES: Blackpool ABC ROY ORBISON: Great Yarmouth ABC
- CABARET (for one week)**  
From August 11
- FOUNDATIONS:** Birmingham La Dolce Vita
- DOUBLINERS:** Stockton Fiesta JOHN ROWLES: Greaseborough Soc. Club
- DUSTY SPRINGFIELD:** Darwen Cranberry Fold Inn, from August 12
- VARIETY (for two weeks)**  
from August 12
- CILLA BLACK:** Manchester Opera House
- SUMMER SEASONS**  
ENGELBERT HUMPERDINCK, LONNIE DONEGAN, Blackpool ABC KEN DODD, BLUEBELL GIRLS: Blackpool Opera House DON PARTYDE, SOLOMON KING: Blackpool Central Pier VINCE WILLIAMS: Blackpool Winter Gardens
- BACHELORS:** Glasgow Alhambra DES O'CONNOR: Gt. Yarmouth, Wellington Pier FRANK IFFIELD: Bournemouth Winter Gardens



Steve Stills of Buffalo Springfield, a close friend of Peter's, looks at a piece of interior decoration by Arthur Brown, who has taken a number of "Davy Jones stamps" and spelt out the word LOVE on the wall just inside the front door.

Direct from his London Weekend Television appearance on August 10th

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# 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."

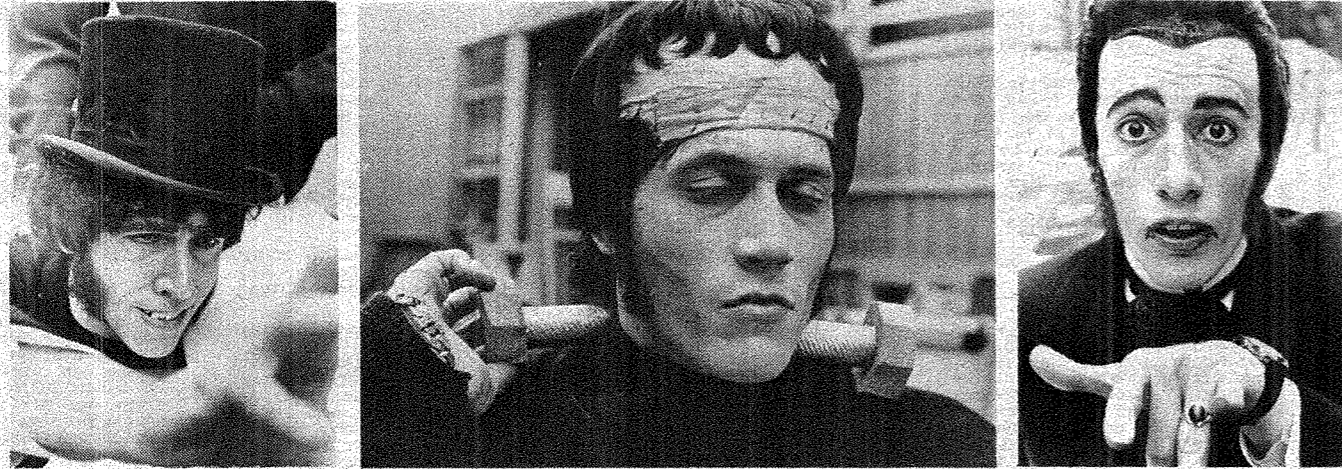
"Take for instance Manfred Mann. When 'Mighty Quinn' was No. 1 they released 'Up The Junction' and nobody ever heard it. Yet their next single, 'My Name Is Jack', was an instant hit. You could have said that Manfred Mann was at a critical point, yet the one before 'Quinn' was a flop as well."

### Excused

Robin excused himself to answer one of the several phones placed at strategic points in the room and Colin took over. "You can have 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

"If it had been flipped and

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 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."

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

### 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 told me 'I had recorded 'Bus Driver' which Wayne Carson wrote. He wrote 'Cry Like A Baby' for the Box Tops and 'Bus Driver' was going to be their follow-up."

"We had a good success with 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 who has the house band and stay for like two weeks in one place. The groups do the auditoriums."

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

Bruce hoped to return here in the autumn for a tour and then wants to meet some British songwriters to see what they have to offer. He even thought that I, a humble writer, may have some undiscovered song gem hidden up my sleeve — I looked, but I hadn't!

I asked Bruce if he had ever considered recording a Beatles number and he answered: "Some of the Beatles songs, I've thought that I'd like to do, but you've got to do something really different to them."

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

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

Then the sun went in again and he added: "Perhaps next time, bring a song or at least the sun."

# FACES SHATTER COUNTRY CALM

AN elderly rustic nods sleepily upon the seat of his wagon, piled high with hay, while "Dobbin" clops slowly homeward along the peaceful, twisty lane in the heart of the Buckinghamshire countryside. Then it 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 built some hundred years ago by Jerome K. Jerome, who wrote "Three Men In A Boat" and is now inhabited by Lane and Marriott who wrote "Universal," and organist Ian McLagan.

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



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

"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

Contd on page 10

"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.

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Contd on page 10

## 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 crowding 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."

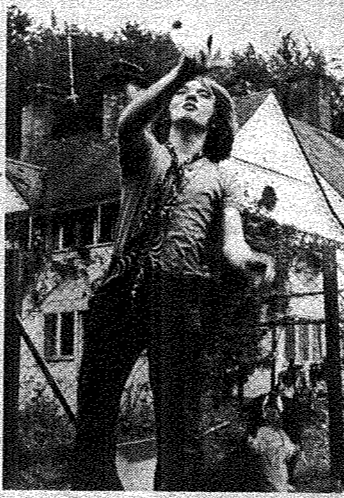
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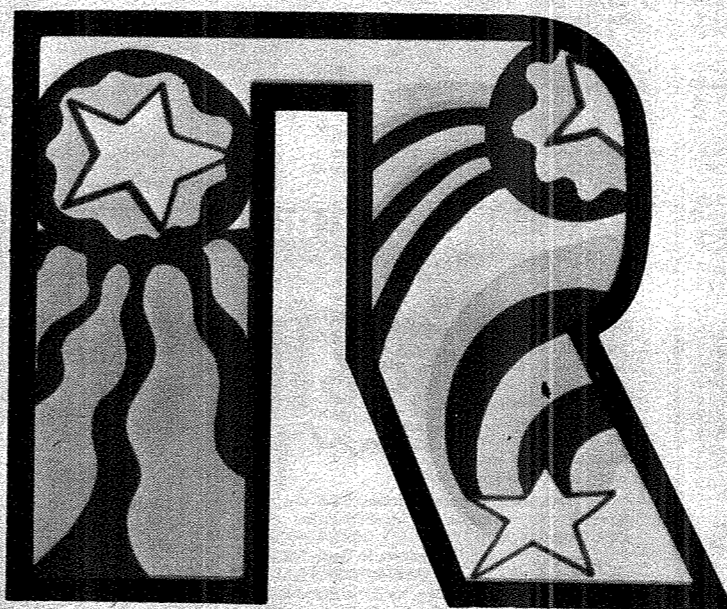
STEVE, watched by one of his dogs, launches model plane.

# RCA

The genuine big hit version—

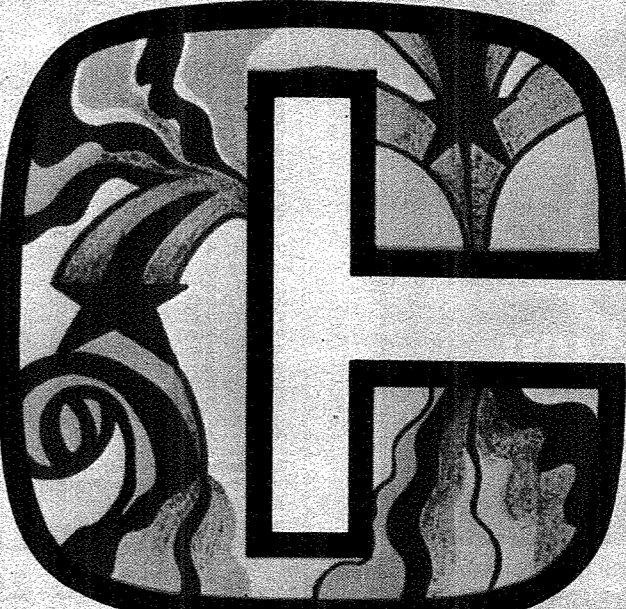
## Mama Cass

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



## Ulysses Smith

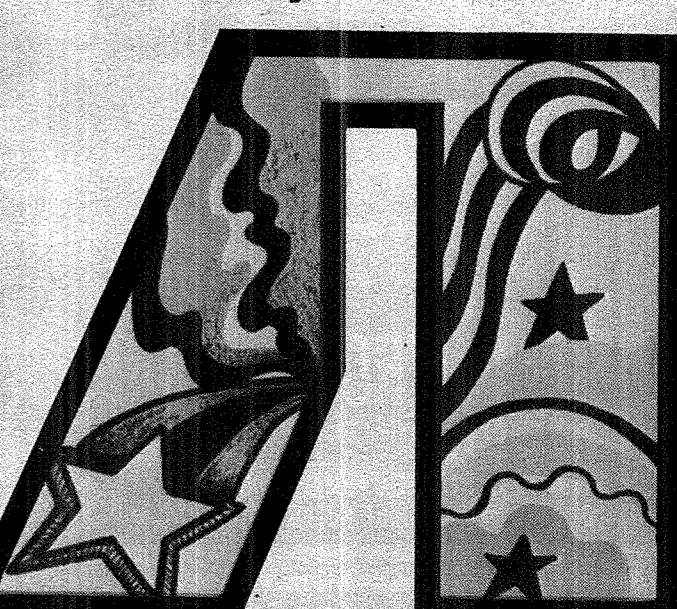
RCA 1728  
"Jet Aeroplane"  
c/w "The Next Train in the Morning"



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"



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

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

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

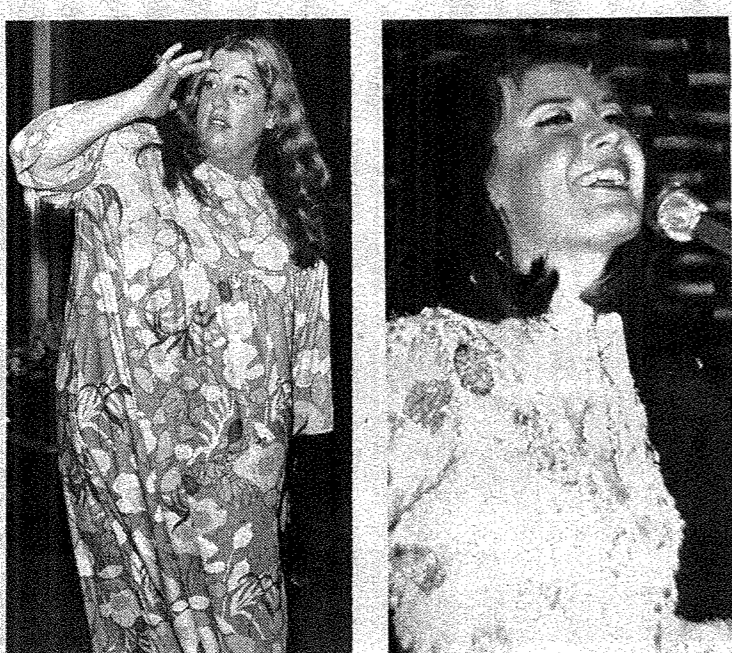
Happenings update old Neil Sedaka hit

\* TIPPED FOR CHARTS 1 CHART POSSIBLE

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" (see Bobby Vinton review). And this has been completely updated in West Coast style, with the Happenings employing copious counter harmonies and falsettos, making them sound—very much like the Four Seasons.

Set to a driving beat—except for an unexpected slower passage in the middle—it has an enveloping orchestral backing. A very commercial disc and, as the material is still as good as ever, could well get a touch.



MAMA CASS

SANDIE TAKES CHART RISK

SANDIE SHAW: Together (Pye).

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

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

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

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 a story-song, with a touch of nostalgia in the lyric, almost like an excerpt from the "Teenage Opera"—except, of course, that the backing isn't as massive.

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

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

FRESHMEN Go Granny Go (Pye).

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

A fast-moving shuffle beat, contrapuntal harmonies and falsettos, and a youthful spirit and enthusiasm in the vocal, and drag-car effects. A happy disc, ideal for energetic dancers, but essentially a wess-bit dated.

MIREILLE MATHIEU Sweet Souvenirs of Stefan (Columbia).

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

All the same, Mireille Mathieu here has the advantage of a captivating and fitting Les Reed rock ballad, which she emotes warmly and movingly.

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

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

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

regard this as one of the best numbers ever written by a disc-buyer. It's a great, throbbing ballad with a beautiful melody and a heartfelt lyric.

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

ALBERT KING (Stax).

The Stax label has a reputation for genuine out-and-out soul, and this Albert King disc is no exception. He has a hoarse voice and an inherent sense of rhythm, and both are displayed to full advantage.

The lyric is half-sung, half-spoken—and spotlights some penetrating strident guitar work behind the vocal.

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LPs reviewed by ALLEN EVANS

HOLLIES GREATEST (Parlophone PCS 7057).

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

JIM WEBB (CBS 6335).

The current wonder boy of American pop composing sings ten of his own songs here. He does this in a natural, unforced, country style, which means his phrasing, diction, and tunefulness are sometimes faulty, and he often isn't quite with the orchestral backing of Hank Levine. Nevertheless, he imparts a spirit into this LP, specially Run Run Run and I Need You.

MARTHA AND THE VANDALAS RIDIN' HIGH (Tama Melwax STML 11078).

Twelve tracks all up to Martha's high standard and, as always, great to dance to. On this album she pays tribute to Sandie Shaw with Always Somewhere There, and it would seem I would have preferred a little slower, and Lulu's No. 1, To Sit With Love, which has never

RAY CONNIF: HONEY (CBS 6334).

Ray conducts his singers through another swerving set of his and there are few who can compare with his choral production in the modern manner. I liked the title tune. By the Time I Get To Phoenix and Love Is Blue, but all the tracks are good. Other titles: I Say A Little Prayer, Look Of Love, Kiss Me Goodbye, Gentle On My Mind, Spanish Eyes, Theme from "Valley Of Dolls", Sounds Of Silence, Going Out Of My Head.

PINK FLOYD: SAUCERFUL OF SECRETS (Columbia SX625).

The Floyd have, through continual electronic experimentation both in the studio and on stage, evolved a distinctive sound. Let There Be More Light fully exploits this, and is as superior to the other tracks as Side One is, in my opinion. The music, which is the title tune Saucerful Of Secrets is long and boring and has little to warrant its enormous duration. See Saw, which is better, is somewhat unimaginative nevertheless, and Jugland Blues has nothing new. There seems to be increasing instances of basically good tracks being ruined by the now, fool-killing, dated bit of extended psychedelic electronics, which unless constructive and well engineered (as in the case of Vanilla Fudge) means nothing and gets nowhere and is getting as corny as Italian suits. Pink Floyd fans will probably find the album worth buying for side one alone.

TEMPTATIONS: I WISH IT WOULD RAIN (Tama Melwax STML 11079).

All the tracks are so well paced with good strong dancing beat, but the songs are so well performed and written one never loses interest. It was hard to pick out favourites, but I felt I Wish It Would Rain, Why Did You Leave Me Darling (sounding very like the Four Tops), and This Is My Beloved, with a falsetto Smokey Robinson type vocal, just surpass the other tracks. With the exception of the LP "Mellow Mood, where increased melody took over from beat, I have always liked the Temptations. Here's another LP great to listen to and easy to dance to from one of the best singing groups around. I liked the sleeve pictures, too, of the Temps dressed as Foreign Legionnaires in the desert waiting for rain.

DAVID ACHLES (Elektra EKS 74022).

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

JUDS/BRIAN (Riscall Art, 1265).

Five songs by Julie Driscoll (mostly with orchestral backing), six tracks by Brian Auger and the Trinity without her. I know you love me Not is a medium-paced number with Julie's distinctive sound. Brian Auger's contribution is a medium-paced number with Julie's distinctive sound. Brian Auger's contribution is a medium-paced number with Julie's distinctive sound.

ROAD TO CAIRO, WHEN LOVE IS GONE, SONNY COME HOME (MCA 3270).

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

SONNY BOY (MFP 1248).

SONNY BOY (MFP 1248) and I LOVE YOU (MFP 1249), in which Bing Crosby sings with the Mills Brothers on one. It's a pity that the Mills Brothers are so punning over a song, no one has since emerged to compete with the late Al.

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

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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.

Those who solely consult the singles placings as a guide to popularity should cast their minds to the albums chart at the foot of page seven where recent visitors have included the Incredible String Band, Chicken Shack, Pink Floyd, Moody Blues, John Mayall and Fleetwood Mac.

Apart from the Floyd and Moodies, none of the others have won singles buyers, and even for these two groups the measure and length of time since their hits makes an LP entry quite a feat.

Marc, who is still only 20 and looks younger than that, had previously been a month with John's Children when they made "Desdemona" and had spent a couple of years before that attempting to fulfill an ambition to be a pop star.

He met Steve at a friend's flat, teamed up with him and as Tyrannosaurus Rex—"I just couldn't believe a creature that big actually walked on the earth"—they began giving free concerts in Hyde Park.

Four or five Middle Earth dates followed, all done for free, before Steve and Marc earned their first "bread," a five for a gig there.

Then along came John Peel. "In 1965 I had a record out called 'The Wizard,'" said Marc, "and one called 'Hippy Gumbo,' a copy of which John got hold of and started playing on his Perfumed Garden show. We also sent him some acetates which he played. This was about a week before Radio London closed down."

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

They came their single, "Deborah," which sold well, despite a dirge of radio plays, and really surprised Steve and Marc.

Marc is the vocalist and songwriter of the group, also playing guitar, while Steve supplies vocals, bongos, Chinese gong, pixiephone and assorted percussion.

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

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

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

He met Steve at a friend's flat, teamed up with him and as Tyrannosaurus Rex—"I just couldn't believe a creature that big actually walked on the earth"—they began giving free concerts in Hyde Park.



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

Rex as of now—the first LP contained material Marc had on the shelf since a year and a half ago. All the new album is from the last three months."

In addition, Marc hopes to have a book of poems and stories out soon, and on August 23, they will be releasing their second single, "One Inch Rock," which is about a seductress who tempts a young man back to her flat, gives him a drink which reduces him to one inch in height and puts him in a bottle with a girl.

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

It wasn't a very complicated piece. I won't embarrass Marc by quoting any further—but I asked him how the one of '65. "I'm just three years older and that is all," said Marc, who remained calm in the question. "Money doesn't interest me now. I write solely because I enjoy it."

Marc has no thoughts on how the group will develop. He answers in the hippy vogue for vagueness: "It is like a tree. It can grow and grow or it might get struck down by lightning. It will do what it will do. And it could grow into a pop monster as big as its namesake!"

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

"My Guardian Angel does all the writing, I'm sure it's not me," he says. At about 17, his influence was Bob Dylan; later, he included Picasso, Dalí, all experiences, C. S. Lewis and a Lebanese prophet whose name didn't rise above the sound of Simon and Garfunkel's "Mrs Robinson" from the jukebox. Marc, incidentally, adjudged that a gas.

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

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CBS Records advertisement featuring "NEW SOUNDS CBS NEW SINGLES" and "NEW ALBUMS". Lists artists like KATE STRANGE GIRL, BOBBY VINTON, MR. & MRS. MURRAY, FRANCOISE PASCAL, BILLY J. KRAMER, LAURA NYRO, and JOHNNY CASH with their respective album titles and CBS Record numbers.

Advertisement for Hohner harmonicas: "Become the man a doctor depends on". Includes text about R.A.F. Medical Secretary, learn medical administration, reception work, controlling supplies, how to keep drug records. Includes a form with fields for Name, Address, and Date of Birth.

Advertisement for Hohner harmonicas: "THE ROLLING STONES PLAY HOHNER". Includes text: "Like everyone everywhere, they know Hohner produce the 'world's best' harmonicas. Hohner also make melodicas, accordions and electronic organs." Details and descriptive catalogues from 11-13 FARRINGTON ROAD, LONDON, E.C.1.

# THE MINDBENDERS

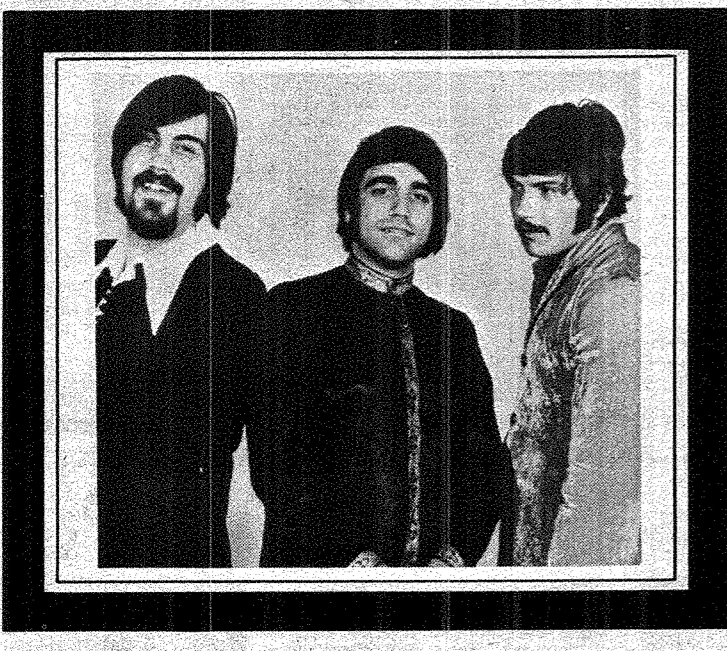


## UNCLE JOE

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

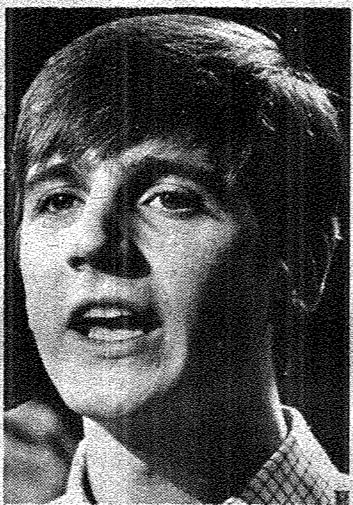
**BILLY J. KRAMER**  
**World Without Love (Nems)**

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 intonation, 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-throated 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 brass 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 maracas.

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.

## SMALL FACES

Contd from page 5

appearance we did at the Uppercut. I got a note passed to me that some bloke was going to shoot my legs off, half-way through "All Or Nothing." I moved about very fast on stage that night!

Ronnie recalled some further memories of good old days when he and Steve were "juice-heads" playing in a group that he swears was called Bog-chain and the Plas!

"We'd line up two treble scotches and down them before the performance," said Ron. "Then we'd double up and go on—we'd get through the first two numbers all right—give the punters 'Farmer John' and a blues thing, then it would be up!

"All up," agreed Steve. "Do you remember when they threw us out after I kicked the piano to bits?"

## Take off

In my best Wright Brothers manner I launched my Small Faces Mk II into the Universal and was rewarded to see it climb to a height of approximately fourteen feet before executing a double back-flip and lodging itself neatly in the top half of a fir tree.

"Ah, we've had a lot of trouble with that model," observed Steve, "and that's the amazing rick-shedding fir tree. We chucked a rake up there to get one model down—it never came down again and a broom and a..."

Back to the drawing boards.

Finally, towards the end of the afternoon, Kenny Johns arrived in his blacked-out mini-Lotus with the newly inserted aeroplane seats and spent some time advising Ian on just how he should fire-glass the front of his Volkswagens which needs some repairs. Kenny said very little—as is his custom—smiled very much and went his way.

### ★ 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 sing-along "Love's Black And White" (MGM), a catchy tune that's bound to appeal to all addicts of the TV series. Two boys and two girls comprise the **Johnstons**, who blend harmoniously in the snappy folk-beat number "Both 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'



## GREAT ALBUMS

1. DOCTOR ZHIVAGO MGM 8007 MGMS 8007	2. 2001: A SPACE ODYSSEY MGM 8078 MGMS 8078
3. STEVE LOUVE: JIMMY SMITH STAY LOOSE VLP 9218 SVLP 9218	4. MOTHERS OF INVENTION WE'RE ONLY IN IT FOR THE MONEY VLP 9199 SVLP 9199
5. ODETTA: VLP 8006 SVLP 8006	6. TIM HARDIN: TIM HARDIN 2 VLP 8002 SVLP 8002

M.G.M. Records Ltd., 2 Dean Street, London W.1 01-734 8321

### 5 YEARS AGO

- TOP TEN 1963—Week ending Aug 9
- 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 The Tremeloes
  - 6 DA DOO RON RON The Tremeloes
  - 7 BAD TO ME Billy J. Kramer (Parlophone)
  - 8 IN SUMMER Billy Fury (Decca)
  - 9 SUKIYAKI Kyu Sakamoto (HMV)
  - 10 WIPE OUT Surfariis (London)

### 10 YEARS AGO

- TOP TEN 1958—Week ending Aug 9
- 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.

By courtesy of "Billboard" (Tuesday, August 6, 1968)

Last Week

- 1 HELLO, I LOVE YOU Doors
- 2 CLASSICAL GAS Mason Williams
- 3 STONED SOUL PICTNIC 5th Dimension
- 4 GRAZING IN THE GRASS Huey, Sue & The Newbeats
- 5 PEOPLE GOT TO BE FREE The Impressions
- 6 HURDY GURDY Donovan
- 7 LADY WILLPOWER Gary Puckett & The Union Gap
- 8 TURN AROUND, LOOK AT ME THE YOUNG BOYS
- 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 Eric Burdon & The Animals
- 14 PICTURES OF MY MOTHER WITH YOU Herb Alpert & The Tijuana Brass
- 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 I CAN'T STOP DANCING THE CENTRE OF MY MIND Amby Dukes
- 24 I CAN'T STOP DANCING THE CENTRE OF MY MIND Amby Dukes
- 25 INDIAN LAKE Cowells
- 26 REACH OUT OF THE DARKNESS Friend & Lover
- 27 HALFWAY THROUGH THE MORNING INC Merrilee Rush
- 28 ANGEL OF LOVE Sergio Mendes & Brasil '66
- 29 THE LOOK OF LOVE Sergio Mendes & Brasil '66
- 30 BASEBALL GAME Intruders

# NME TOP 30

(Week ending Wednesday, August 7, 1968)

WEEK	RANK	ARTIST	WEEKS IN CHART	HIGHEST POSITION
1	1	MONEY MONY.....Tommy James & the Shondells (Major Minor)	7	1
2	2	FIRE.....Arthur Brown (Track)	6	2
3	3	I PRETEND.....Des O'Connor (Columbia)	12	3
4	4	HELP YOURSELF.....Tom Jones (Decca)	5	4
5	5	MRS. ROBINSON.....Simon and Garfunkel (CBS)	5	4
6	6	I CLOSE MY EYES AND COUNT TO TEN.....Dusty Springfield (Phillips)	6	6
7	7	THIS GUY'S IN LOVE WITH YOU.....Herb Alpert (A & M)	5	5
8	8	LAST NIGHT IN SOHO.....Dave Dee, Dozy, Beaky Mick and Tich (Fontana)	5	8
9	9	MacARTHUR PARK.....Richard Harris (RCA)	7	6
10	10	SUNSHINE GIRL.....Herman's Hermits (Columbia)	3	10
11	11	DANCE TO THE MUSIC.....Sly and the Family Stone (Direction)	3	11
12	12	BABY COME BACK.....Equals (President)	12	1
13	13	YUMMY YUMMY YUMMY.....Ohio Express (Pye)	8	6
14	14	DAYS.....Kinks (Pye)	4	14
15	15	SON OF HICKORY HOLLER'S TRAMP.....O. C. Smith (CBS)	10	2
16	16	KEEP ON.....Bruce Channel (Bell)	4	16
17	17	DO IT AGAIN.....Beach Boys (Capitol)	4	17
18	18	UNIVERSAL.....Small Faces (Immediate)	4	18
19	19	YESTERDAY HAS GONE.....Cupid's Inspiration (Nems)	8	4
20	20	WHERE WILL YOU BE.....Sue Nicholls (Pye)	7	17
21	21	I'VE GOTTA GET A MESSAGE TO YOU.....Bee Gees (Polydor)	1	21
22	22	HIGH IN THE SKY.....Amen Corner (Deram)	1	22
23	23	HERE COMES THE JUDGE.....Pigment Markham (Pye Int.)	3	22
24	24	HARD TO HANDLE.....Otis Redding (Polydor)	1	24
25	25	MY NAME IS JACK.....Munfred Mann (Fontana)	9	8
26	26	HUSH.....NOT A WORD TO MARY.....John Rowles (MCA)	8	13
27	27	YOUR TIME HASN'T COME YET BABY.....Elvis Presley (RCA)	2	27
28	28	AMERICA.....Nice (Immediate)	4	26
29	29	HERE COMES THE JUDGE.....Shorty Long (Tamla Motown)	1	29
30	30	GOTTA SEE JANE.....R. Dean Taylor (Tamla Motown)	6	22

## Britain's Top 15 LPs

1	DELILAH.....Tom Jones (Decca)	3	1
2	BOOKENDS.....Simon and Garfunkel (CBS)	3	1
3	A MAN WITHOUT LOVE.....Engelbert Humperdinck (Decca)	3	3
4	CRAZY WORLD OF ARTHUR BROWN.....(Track)	7	3
5	OGDEN'S HUT GONE FLAKE.....Small Faces (Immediate)	9	1
6	THIS IS SOUL.....Various Artists (Atlantic)	21	1
7	SOUND OF MUSIC.....Soundtrack (RCA)	174	1
8	BARE WIRES.....John Mayall (Decca)	4	6
9	THE ROCK MACHINE TURNS YOU ON.....Various Artists (CBS)	2	9
10	JUNGLE BOOK.....Soundtrack (Disneyland)	15	6
11	A SAUCERFUL OF SECRETS.....Pink Floyd (Columbia)	4	10
12	SMASH HITS.....Jimi Hendrix Experience (Track)	15	5
13	IN SEARCH OF THE LOST CHORD.....Moody Blues (Deram)	2	13
14	FLEETWOOD MAC.....Fleetwood Mac (Blue Horizon)	23	5
15	HONEY.....Andy Williams (CBS)	6	4

# New Singles



## Nancy Sinatra happy

reprise RS 20756



## Sandie Shaw together

7N 17587

# SCOTT LULU TOUR DATES With Tommy James and Love Affair

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

- LONDON Finsbury Park Astoria (October 4);
- MANCHESTER Odeon (5);
- BRADFORD Gaumont (6);
- EDINBURGH ABC (6);
- NEWCASTLE City Hall (10);
- BIRMINGHAM Odeon (11);
- CHESTERFIELD ABC (12);
- LIVERPOOL Empire (13);
- Bristol Odeon Hall (14);
- CARDIFF Odeon (16);
- SLOUGH Adelphi (17);
- IPSWICH Gaumont (18);
- TOOTING Granada (19).



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



## NEW SINGLES SURPRISES

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

## PARTRIDGE IN LULU'S MOVIE

DON PARTRIDGE HAS BEEN SIGNED FOR A ROLE IN LULU'S NEXT FEATURE FILM. AS PREVIOUSLY REPORTED, IT GOES INTO PRODUCTION NEXT MARCH, AND WILL BE SHOT ON LOCATION IN BLACKPOOL.

## DONOVAN U.S. PLANS SET

DONOVAN'S extensive autumn tour of America and Canada has now been finalised. He opens at the San Francisco Civic Auditorium on September 27, and the following day plays the famed Hollywood Bowl. Highlights of the itinerary include visits to Chicago (October 1), New Orleans (17), Houston (18), Ottawa (22), Montreal (23) and Toronto (24). Donovan starts at New York's Carnegie Hall on October 25, and guests in U.S. TV's "Hollywood Palace" on November 1. The tour ends with a concert in San Diego on November 3. Also being lined up for Donovan is a German tour in December, but details have not yet been announced.

## HERMAN SET FOR CABARET DEBUT

HERMAN'S Hermits have been set for their British cabaret debut. They are to open the new Middlesbrough Astoria Theatre with a week's engagement from November 17. This will be followed immediately by another week in cabaret, at a venue still to be set.

## END OF AN AFFAIR

LOVE AFFAIR'S 17-year-old organist Lynton Guest has left the group, and has been replaced by Morgan Fisher—who was one of the original founder members of the quintet when it was formed two years ago. A spokesman for the group explained that Lynton has always been regarded as only a temporary replacement for Morgan, while he was completing his education and taking his "A" levels. A deputy organist was needed ten months ago, when the group decided to turn professional. It was at this time that Lynton agreed to take over, on the understanding that he would stand down as soon as Morgan was available. Love Affair is spending all this week rehearsing its routines with Fisher. The group's revised line-up makes its debut at Weston-super-Mare Winter Gardens tomorrow (Saturday).

## POPLINERS

DISC-JOCKEYS Tony Blackburn, David Symonds, Stuart Henry and Ed Stewart compete in a cycle race, at the September 21 meeting at Herne Hill Stadium. Jimmy Savile will also take part. Saturday bookings for Bridlington Royal Hall this month are Simon Dupree and the Big Sound (tomorrow), Move (17), Amen Corner (24) and Marmalade (31). St. Leger Festival Dance at Doncaster. Top Rank on September 6 featured Gene Washington and the Ram Jam Band. Tyrannosaurus Rex to Belgium on August 23 for TV, followed by two concerts in Holland. Equals, Ben E. King, Jimmy James and the Vagabonds, Timebox and Jimmy Cliff at Leeds. Queen's Hall September 1.

## U.S. d-j's back British

THE Beatles, Lulu, Petula Clark and Engelbert Humperdinck are well placed in this year's Disc Jockey Poll staged annually by the influential U.S. magazine "Record World." The Beatles are voted Top Male Vocal Group, and their "Sgt. Pepper" LP was runner-up to Simon and Garfunkel's "The Graduate" as Top Album. Petula Clark comes third in the Top Female Vocalist category, in which she is beaten only by Aretha Franklin and Dionne Warwick. Lulu is second to Bobbie Gentry as Most Promising Female Vocalist. Engelbert is placed at No. 5 in the Top Male Vocalist section—below Frank Sinatra, Bobby Goldsboro, Glen Campbell and Dean Martin—and is runner-up to Glen Campbell as Most Promising Male Vocalist. Other winners in the poll, which combines the votes of several hundred d-j's throughout America, include Paul Mauriat's "Love Is Blue" and Bobby Goldsboro's "Frankie" (tie for Top Record of the Year); Diana Ross and the Supremes (Top Vocal Group); Gary Puckett and the Union Gap (Most Promising Male Vocal Group); Herb Alpert and Paul Mauriat (tie as Top Band and Top Instrumentalist) and Simon and Garfunkel (Top Duo).

## BLACKBURN TV HITCH

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

## Cupid America trip?

Agent Vic Lewis is at present negotiating for Cupid's inspiration to make a short tour of Britain in late summer or early autumn. The group was spending most of this week in the recording studios, cutting tracks from which its next single will be selected.

## EASYBEATS PARIS TV

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

## NEW BEATLE DISC TITLE

### Film chief slams bad-business claim

THE next Beatles single will be a song titled "Hey Jude," featuring Paul McCartney on lead vocal—it is a slow blues with a soul sound and a 40-piece orchestral accompaniment. Flip is the track which the NME named five weeks ago as a likely title for the new disc, "Revolution"—this is a slow rocker, with John Lennon as vocalist. The record is scheduled for release on the Apple label on Friday, August 30—two weeks later than originally planned. Other initial Apple releases—by Jackie Lomax, Mary Hopkin and the Black Dyke Mills Band—have also been put back to this date.

## AIRMAN SAVILE



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

## STONES TO USE NEW STUDIOS

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

Stewart told the NME: "The idea is that groups will be able to routine their numbers at their leisure in this relatively inexpensive studio, before moving on to more expensive premises for their actual recording sessions. Even the Stones are aware of the need to conserve costs in preparing routines." Mick Jagger and Marianne Faithfull are expected back in London next week, following their holiday in Ireland. The Rolling Stones' new album "Beggars Banquet" is now completely finished, and is scheduled for release by Decca in mid-September.

## GRAPEFRUIT TV THEME

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

Another Alexander composition, "Breakin' Up A Dream," is being recorded by Tommy James and the Shondells specially for the British market—it will probably be issued as their next British single, or the following one. Grapefruit is booked for a 15-day promotional tour of Europe from September 9, comprising TV dates in Austria, Switzerland and Germany. The group then returns to Britain to spend two weeks promoting its new LP "Around Grapefruit," scheduled for release by RCA in late September. Portsmouth Guildhall officer Tony Barrow commented: "It is merely a re-shuffling and re-scheduling of new dates for Grapefruit take it to Billerica, Archer Hall (August 23) and Weston-super-Mare Pavilion (24) and (26)." Three personnel changes have been made in Geno Washington's Ram Jam Band. New members are drummer Colin Davey, John Culley (lead guitarist) and Paul Jones (bassist). They replace Hans Herbert, Pat Higgs and Dave Stone who have left with other groups. The new line-up will be in action at the Brighton Festival (tomorrow), Weston-super-Mare Winter Gardens (Monday), Bristol Locarno (Thursday), Torquay Town Hall (16), Weston-super-Mare Winter Gardens (17), Scarborough Scene Two (23) and Archer Hall (August 23) and Weston-super-Mare Pavilion (24) and (26).

### Geno band changes

Three personnel changes have been made in Geno Washington's Ram Jam Band. New members are drummer Colin Davey, John Culley (lead guitarist) and Paul Jones (bassist). They replace Hans Herbert, Pat Higgs and Dave Stone who have left with other groups. The new line-up will be in action at the Brighton Festival (tomorrow), Weston-super-Mare Winter Gardens (Monday), Bristol Locarno (Thursday), Torquay Town Hall (16), Weston-super-Mare Winter Gardens (17), Scarborough Scene Two (23) and Archer Hall (August 23) and Weston-super-Mare Pavilion (24) and (26).

## Jack Good sets 'History of Rock'—but strike threat

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

## ROBIN BETTER; GEES TO U.S.

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

Most of the early August dates, which have had to be cancelled, are now being slotted into the Bee Gees' schedule later in the month on what were to have been free days. After the New York concert, the group flies to Chicago, where it spends the early part of next week in the recording studios. Because of Robin's speedy recovery, the Bee Gees—who return to the NME Chart this week with their new single "I've Gotta Get a Message To You"—will not now have to re-arrange their commitments for later in the year. These include a European tour and filming on their first movie.

## WORLD-WIDE BARRIER

Fontana group Barrier whose "The Tide Is Turning" debut disc is a current Chart contender, is set for a round-the-world trip. It flies to Japan on September 12 for three concerts and a TV show, followed by dates in the Philippines, New Zealand and Australia. Barrier returns home via America, where it plays three days in New York, and is due back in Britain on October 8.

## RUSS CONWAY IS QUITTING

RUSS CONWAY has decided to give up public appearances on stage and TV, following a recurrence of the illness which first afflicted him three years ago. He was taken ill last weekend, and had to cancel a Sunday concert at Paignon Festival Hall. A bulletin issued this week states: "It may be days, weeks or even months before it is known whether Russ will ever again be able to play in the individual honky-tonk style which made him successful." After he recovers, Russ plans to devote his time to composing and to his other interests in the music world. It is still far too early to know whether he will eventually record again.

## BONZOES ACT

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

## FAMILY STONE'S VISIT EXTENDED; OHIO TAKE OVER BOX TOP DATES

SLY and the Family Stone will now undertake a string of British ballroom dates during their visit to this country next month. Their trip, originally planned to have begun on September 10, has been put back to the end of that month to enable them to devote more time to live appearances here. Venues are currently being set up by promoter Arthur Howes, who is also in the process of fixing several TV dates. The visit is expected to last for at least ten days.

The Box Tops, who were due to tour Britain for 17 days from September 6, have cancelled their visit in order to fulfil commitments in America. Promoter Danny Betesh, who is at present setting up a British visit for the Ohio Express in September, is hoping to fit the "Yummy Yummy Yummy" group into the dates vacated by the Box Tops.

Richard Harris, who is due in Britain later this month for promotional TV appearances on "MacArthur Park," is to make his British concert debut this autumn. He is to star at London's Royal Albert Hall on a date still to be fixed in October. As previously reported, Harris makes his U.S. concert debut on August 17 at the Hollywood Bowl before flying to this country.

## New Equals dates

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

## Floyd-Rex U.S. dates

Following its current successful U.S. tour, the Pink Floyd returns to America in late September to play dates on the college circuit with Tyrannosaurus Rex. The group is due back in Britain on August 18, and is being lined up for two London concerts—it will also play TV dates in Holland, Austria and Sweden, as well as work on its third LP.

## CASH DELAYED

Country singer Johnny Cash now arrives in Britain on October 22—one month late than originally planned. He will be heading a C-W package tour which will now play Manchester Odeon (October 23), Liverpool Empire (26), London Palladium (27), Glasgow Odeon (November 3), Walthamstow Granada (2), and Birmingham Empire (3). The package will be tele-recorded a spectacular for Thames Television, to be screened during November.

## MANNS FOR BRITISH WEEK

THE Manfred Mann group is to make two appearances in Stockholm on September 28 and 29, during the British Week which is being staged in the city. As previously reported, the Hollies, Paul Jones and Scaffold are also set for the event.

## STATUS QUO HAS WON A GOLD DISC FOR ITS SINGLE "PICTURES OF MATCHSTICK MEN"

STATUS QUO has won a Gold Disc for its single "Pictures of Matchstick Men" which—having reached No. 6 in the NME Chart in March—now stands at No. 14 in the U.S. hit parade. The award was made by Jimmy Savile in last week's edition of "Top Of The Pops." The group's latest single "Ice In The Sun" is being issued in America on August 23 to tie in with its first U.S. tour—beginning on September 27 and comprising a five-week schedule of college and concert dates.

## AMEN CORNER'S AGENT DON ARDEN FLEW TO AMERICA THIS WEEK TO FINALISE NEGOTIATIONS FOR THE GROUP TO UNDERTAKE ITS FIRST U.S. TOUR NEXT SPRING—IT WOULD BE A SIX-WEEK COLLEGE ITINERARY COMMENCING IN MARCH AND INCORPORATING A FEW MAJOR TV DATES.

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

## AMEN CORNER

High in the sky  
 DERAM DM 197

## CLYDE McPHATTER

Only a fool  
 DERAM DM 202

## MOODY BLUES

Voices in the sky  
 DERAM DM 196

## THE FLIRTATIONS

Someone out there  
 DERAM DM 195

## BILLIE DAVIS

Angel of the morning  
 DECCA F 12696

## WILLIE MITCHELL

Prayer meetin'  
 LONDON HLU 10215

## PLUS this week's new releases

## ROBERTO MANN

Are you lonesome tonight?  
 DERAM DM 204  
 From the Deram LP "More great waltzes" DML/SML 1024

## FRANK CHACKSFIELD AND HIS ORCHESTRA

Along about now  
 DECCA F 12820  
 From the film "The Biggest Bundle of Them All"

