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## BEACH BOYS

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Frank Sinatra • Joe South

Exclusive pictures of  
**TOMMY ROE**

## PAUL SIMON

phones from U.S.A.

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## WELCOME BEACH BOYS



The latest picture of the BEACH BOYS (l to r), DENNIS WILSON, AL JARDINE, MIKE LOVE, BRUCE JOHNSON and CARL WILSON who arrive in Britain next Thursday for the start of their European visit.

**BRUCE JOHNSON'S** room at the London Hilton during the Beach Boys' last British tour resembled one of those health food stores where funny people go to buy wheat germ and all sorts of odds and ends to keep them feeling like — if not looking like — Charles Atlas.

Things haven't changed. Now all of them are on the kick and a lot of their luggage will include vitamins and allied foods to help keep up stamina during their three-week European trek which begins next Thursday (May 29).

Al Jardin told me: "I sometimes feel we have all the bees in the nation working overtime to fill our needs. We're all on health food diets and vitamins and take a lot of honey, milk and bran."

Not that the Beach Boys don't need stamina. They calculated that up to the end of last year they had played five thousand concerts, now undertaking two hundred one-nighters a year and spending twenty days a month on the road. Not bad going.

To help keep fit, the Boys do regular jogging sessions and other exercises and Bruce still takes twenty-five vitamin tablets a day. When I laughed at the amount, he replied: "Well, you might have an easy life, but we just keep on going." Cheeky monkey!

It's nice to note that after a slight rift, Murray Wilson (father of Brian, Carl and Dennis) is back producing Beach Boys tracks, though I wasn't able to discover if he had been responsible for their new single, "Breakaway".

They have spent two hundred thousand dollars on a new sound system for their act and now carry an orchestra, but on a recent Johnny Carson "Tonight" show in America, they surprised a total audience of twenty million people by singing unaccompanied.

Bruce's exploits on his motor cycle, about which I wrote recently, have been somewhat curtailed of late. On a twenty-two day U.S. tour, he took the

# Keep fit kick helps them get through British tour

Says RICHARD GREEN

machine with him to ride about between gigs, to the airline lost it and it didn't turn up for two days. Hence, he has been "grounded" while the group on tour. At least the police will have less work to do.

On the subject of transport, the Beach Boys had between them eleven cars and seven motor cycles. Bruce is the poor relation with just one bike. The rest own a '67 Jaguar and a '68 Mustang (Al), '67 Rolls-Royce Phantom, '68 Porsche, '68 Mercedes-Benz and two Hondas (Brian), '65 Aston Martin jeep and a BSA (Carl), '66 Ferrari and a BSA (Dennis) and a '47 MG, '67 Jaguar XKE, '38 Rolls and Triumph M/c (Mike).

### BEACH BOYS' TOUR DATES

One of two dates may still be added to their itinerary, but at the moment it stands like this: Brighton Dome (May 30), Paris, TV and Hammersmith Odeon (31), Rotterdam and Amsterdam (June 1), Brussels (1), Paris TV (4), Birmingham Odeon (6), Liverpool Empire (7), Manchester Free Trade Hall (8), Glasgow Odeon (9), Bremen TV (11), Bremen concert (12), Frankfurt (13), Berlin (14), Munich, Prague (17-18), Bratislava (19) and Helsinki (20).



MAHALIA JACKSON packed out London's massive Royal Albert Hall on Sunday when she gave her only British performance during her current European visit. The Queen of Gospel is pictured here at a reception given for her by CBS records.

STARTING NEXT WEEK

## FOCUS ON THE FIVE FLEETWOODS

# PAUL SIMON SAYS: CONCERT AFTER GARFUNKEL FILMING ENDS

"THE Boxer" took more than a hundred hours to record and five months to release! Art Garfunkel is alive and well and filming in Rome! Paul Simon is anxious to play concerts in Britain! And the prize-winning duo are definitely NOT splitting!

These are just some of the subjects Paul Simon touched upon when I called him at his New York home to tell him about the success of "The Boxer" and to get up to date on the Simon and Garfunkel scene.

He was naturally pleased about the progress of the new single, not realising quite how high it had reached in the NME in just three weeks.

"It was an experiment," he revealed. "We wanted to record a Christmas album in a church, so we went into one to get the feel and to listen to the sound of the acoustics."

"It was written last summer and finished in December. It was recorded all over the place—the basic tracks in Nashville, the end voices in New York St. Paul's Church, the strings in New York Columbia studio, and voices there too. And the horns in the church."



by **RICHARD GREEN**

Of the Grammy award, Paul commented: "I didn't expect it. I thought 'Hey Jude' was the record of the year. I watched the presentation on television. Art went down and accepted it."

While Paul is busy writing, Art is playing the part of Negley in the film version of "Catch 22," which is currently on location in sunny Italy.

"We'll have to wait till he gets back before we can do any appearances," Paul pointed out. "The film started in January, which was part of the reason there was such a delay in the record being issued. Shooting ends in June, then it'll take a year to edit."

### Costly film

"Why that long? It's costing eleven million dollars to make. It's a very big movie. It should be released around summer next year."

So as Art's acting commitment will not delay concerts much longer, what are the



Two views of SIMON and GARFUNKEL, whose "The Boxer" is in the Top Ten this week.

## Wants to play Albert Hall and Scotland

chances of Simon and Garfunkel coming over for some shows?

"I'd like to come over in

the fall and do some concerts," was Paul's statement. This should please a lot of people, specially since the split

rumours have started circulating. "We've done none since November and have no plans to do any for the time being."

"I'd like to do the Albert Hall and Scotland. We've only been to Scotland twice and I liked it; the audiences are very responsive."

### C and W boost

Paul takes a strong interest in the current music scene and wanted to know what was happening in England. When I told him about the country-and-western boost, he replied: "That's good, there's a strong interest in country music here, too. It's better than psychedelic music."

"I was glad to see Desmond Dekker make it. I bought a couple of albums by him in Jamaica and 'The Israelites' was on one. I liked it and said to Art: 'Listen to this cut, isn't that good?'"

Paul reported that Graham Nash's new interest—Nash, Crosby, Stills — has a unique sound and is already booked out for huge money even though they haven't appeared yet.

### Not harmed

"I'm glad that Graham's departure hasn't hurt the Hollies," Paul added.

There are enough Simon and Garfunkel tracks in the can for a new album but again its release is being delayed while Art is becoming a movie star. And that is another entry for the not-to-be-missed file!



**CLIFF RICHARD**

**Big Ship**

COLUMBIA DB8581



**FOUR TOPS**

**What Is A Man**

TAMLA MOTOWN TMG698



**THE S.C.I. DUNHILL**  
**YOUTH CHOIR**  
**O Happy Day**

STATESIDE/DUNHILL SS8019

**ROY EVERETT**  
**Happy Birthday Blues**

PARLOPHONE R5781

**THE SHEEP 'A' side**  
**Hide and Seek**  
**THE HAWKS 'B' side**  
**The Grissle**

STATESIDE SS2147  
Great coupling of these re-issued ravers.

**BOX TOPS**  
**I Shall Be Released**

BELL BLL1063

**GORDON BARRIE**

Marta  
COLUMBIA DB8576

**HAMMOND HAZLEWOOD**  
Say Love Let Me In  
COLUMBIA DB8579

**BARRY NOBLE**  
Give Me Your Word  
COLUMBIA DB8578

**STUART STEVENS**  
Soft Is The Night  
COLUMBIA DB8577

**BUCK OWENS & The Buckaroos**  
Johnny B. Goode  
CAPITOL CL15593

**TERRY BRITTEN**  
2,000 Weeks  
COLUMBIA DB8580

**MATT MONRO**  
Southern Star (From the film)  
CAPITOL CL15597



# JOE SOUTH LIKES 'GAMES' WE PLAY

TEN o'clock in the morning is an unearthly hour for a pop star to be awake but that was when Joe South rang me to ask if I would have breakfast with him at his hotel.

Half an hour later, at the Mayfair Hotel, Joe was tucking into a ham omelette (three eggs), and a cup of coffee which he said was far better than the coffee he drank in America.

"This is great," he enthused. "Back home, they let it grow old before they drink it." It's not only the coffee that Joe likes about England.

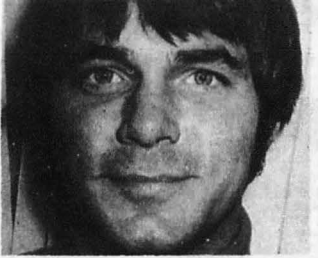
Minorists, the easy paced life we lead, the good manners of everybody he has met, and the way we all get on with our jobs, all come in for praise from Joe, a highly personable young man of 25, who started playing guitar when he was eight, and was playing on other people's sessions four years later.

"I know how valuable it is to be around to promote records and as I am already beginning to love England, I would like to spend a month at a time here several times a year."

Joe's big hit, "Games People Play" is his first hit in Britain, and came to that, his first anywhere, but he had already made a name for himself as a songwriter, guitarist and a producer.

Among his biggest-selling songs are "Blush" and "Down In The Bonedocks" for Billy Joe Royal, "Untie Me" and "Be Young, Be Foolish, Be Happy" for The Tams. Joe's guitar work has been admired by Bob Dylan, Wilson Pickett, Arthur Conley, Aretha Franklin and many other top names who have used his talents on their records.

Not surprisingly, Joe figured it was



## By GORDON COXHILL

about time he put in some work on his own behalf, and so he wrote, recorded and produced "Games People Play."

"I wrote this song," he told me, "because I can't understand why people always play games with their emotions. I don't know why we can't get together and do what we really want to do."

"Most people are scared to do anything by instinct in case it

works out wrong. I just go ahead and let my heart rule my head, and if I'm hurt, that's too bad."

While Joe buttered a slice of toast, I asked him if he had heard of a Dr. Eric Berne, who wrote a book called Games People Play, which finished with these words "... there is no hope for the human race, but there is hope for the individuals of it."

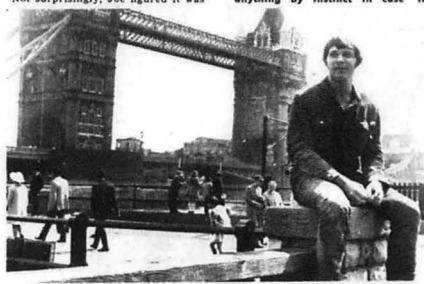
"Yes," Joe smiled. "I read the book after I wrote the song, and I can't say I agree with what the doctor has to say, I hear he was very annoyed about the title of my song, but I don't know why he's bothered, it must have pushed up the sales of his book."

Joe, who admits to coming from the poorer side of Atlanta, went through high school without gaining any great distinction, dunked college after a few weeks and took up electronics.

### Cramming

"My parents were all for making me study hard," he said, "but I know all along that I couldn't do anything but sing and write. I sang around the local clubs, and gradually got in on recording sessions. I've learned such a lot from the people I've worked with, although their style and songs are so different from mine."

"I guess I first realised that, my songs could and should be something more than ordinary best numbers, the same time I realised that records were just as important a commu-



JOE pictured during his recent trip here doing some sight seeing around London.



## Romance that never was

JOE appeared on BOBBIE GENTRY'S TV show earlier this week and made a point of denying to our reporter that they were about to become engaged. "It was all for publicity," says Joe. "We don't even know each other that well."

nication medium as your newspapers and television.

"I feel I've got something to say, and whether it's acceptable or not, singing is my way of getting that across."

Like myself, Joe feels that he could have released a stronger follow-up to "Games" than "Lennin' On You."

"Yes," he agreed. "I am not too happy about it, but the record company said I had to have something out in a hurry."

"I don't like being pressurised into anything, but I really do appreciate all the things people are doing for me, so I don't want to upset anybody by not doing what is required of me."

"I would have liked to have waited until I had a stronger record, but just run up the Haggle and see if anyone salutes. Talking of the things people are doing for me, I'd commend to put everybody right about Bobbie Gentry and myself."

Although I appeared on her TV show earlier this week, there is no truth whatsoever in the stories that

we are more than good friends, or about to become engaged. I like Bobbie very much, but we don't even know each other that well.

"It's just a story to get my picture in the paper, and I don't like that sort of thing. It was all arranged before I even set foot in the country, and I didn't know what was going on until I arrived. I know Bobbie doesn't need this kind of publicity, and I'd like to think I don't either."

"It's like me hanging on to her coat tails to see what I can get out of it. Still, if that's part of this business, what can I do?"

### Refreshing

Now there's some refreshing honesty for you! There's honesty also on Joe's first LP "In retrospect," which has had many cover versions recorded in America.

The album is some random thoughts, impressions and things that have happened to me. Of course you can say so much more on

albums, and they are more economical, but I can't see single records dying for quite a while yet. They are still a good passport to success, and provide a vehicle for LPs."

Joe, tucking into a slice of toast and pouring another cup of coffee, told me that he had not seen any of the sights of London he planned, but aimed to devote several days of his next visit, which will probably be around July, to exploring the museum Madame Tussaud's, and perhaps taking to a club or two.

"I've been so tired this week, God knows why. I think those few lost hours crossing the Atlantic have thrown me out, and I haven't found them again. Boy, I've been going to bed early enough, but that doesn't seem to make any difference."

Joe is looking forward to going back to his newly acquired Atlanta home in a couple of days.

"It's great," he sighed. "There's a real fun running through the grounds and you can bet your life, if there are any fish in it, I'll have them."

Fishing, it seems, is the game Joe South plays.

**HIGHER and HIGHER**

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# WHAT'S THIS OLD VENERAL DOING IN THE CHART? asks GORDON COXHILL

FRANK SINATRA is not the best singer in the world. For who is to say what is good, let alone what is best? But in a music world, where singers and songs tend to be classified as pre-Beatles, or post-Beatles, the unique phenomenon that is Francis Albert Sinatra, born in Hoboken, New Jersey, fifty-three years ago, is still going strong.

The autobiographical "My Way" currently stands at No. 2 in the NME chart, giving Sinatra his biggest hit since his duet with daughter Nancy. "Something Stupid," which topped the best-sellers list for a spell in 1967, in the same year he had another hit with "The World We Knew" and in mid-'68 "Strangers In The Night" enjoyed a lengthy run in the charts, including two weeks at the top spot.

Why? What is the special magic about this scrawny, crew-cut singer of Sicilian extraction? While most of his contemporaries, if not faded into obscurity, are sounding very dated and out of touch today, Sinatra has remained very much in touch. He digs a lot of today's pop music, and what's more, understands the motives behind it.

Explanation

In an recent interview, which I spotted in Perfectly Frank, the singer's fan club magazine, he explained his feelings for the new songwriters. "Today the young songwriters are more balladeer than Rodgers and Hart. I don't feel such an attraction. The lyrics of the kids these days are pompous and sweet. It almost goes back to early-American days. Their thing is a form of poetry, or lyricism."

America is what I've done all my life. The kids are a whiff compared to a few years ago when they were going through the protest thing.

Here there's a kind of sadness to their lyrics, yet they're so young. They're like people of around 40 or 20, quite sad and serious, and their genre is really the cowboy laments, wailing and going back to the old blues structure.

in their lyrics more than their music.

"It fits their own demeanour, it's not a hokey-pokey sort of sadness, but sadness brought about by the world, by poverty, by the war, but his message has gotten through to their parents."

"Their songs are already standards, and in 10 to 25 years, the music will settle to a new style. I wouldn't be surprised if it evolved into serious music that will be played in the repertoires of symphony orchestras."

Not only does Sinatra sing the grades of the new breed of composers, he sings their songs. On his recent "Cycles" LP, he included up to the minute numbers like "Gentle On My Mind," Jim Webb's classic "By The Time I Get To Phoenix" and Bobby Russell's award winning "Little Green Apples."

When Sinatra went into the studios with Brazilian composer-guitarist Antonio Carlos Jobim, he emerged with titles like "Didn't We?", "Yesterday" and "You Go Aways."

"Mrs. Robinson," and would you believe, "Mullatujah, I Love Her So."

On his recent TV spectacular, Francis Albert Sinatra Does His Thing, the guv'nor, dressed up in hippy gear, singing Sweet Blind Love with the Six Dimension was an event not to be missed.

His vocal range declined somewhat in recent years, but still the easy, relaxed manner was present. The subtle inflections have not gone, nor the smooth control. Sinatra has lasted because he has the ability to attract the attention of a brand new set of admirers and still retain old audiences who grew up with him.

Unlike many singers of the same era, he does take note of what is going on around him, and draws on his best of it. But it never was only the voice that created mass hysteria wherever Sinatra went.

Massed fans

When the singer first hit New York, almost the entire city's police force were called out to control the 20,000 fans who had massed in Times Square. Did Paul McCartney ever have a woman in spandex blouse in front of him and beat him in a photograph?

No, the legend that is Sinatra is a very complex thing. Loaded with awards, which includes Dean Martin and Sammy Davis Jr., he has a third wife, three times husband and three times father.

His bar brawls have resulted in expensive out of court settlements, and actress Deborah Kerr, who starred with Sinatra in "From Here To Eternity" as a temporary wilderness, spoke at the time of Sinatra as "a man of a very considerable quality that touches you and makes you want to touch him."

If he and his signing are not sexual, it most certainly is sensual. The man himself is even more so. Three women, Nancy Sinatra, the singer's mother, and recently Mia Farrow got close enough to the man to have millions more care and

stand and watch and dream.



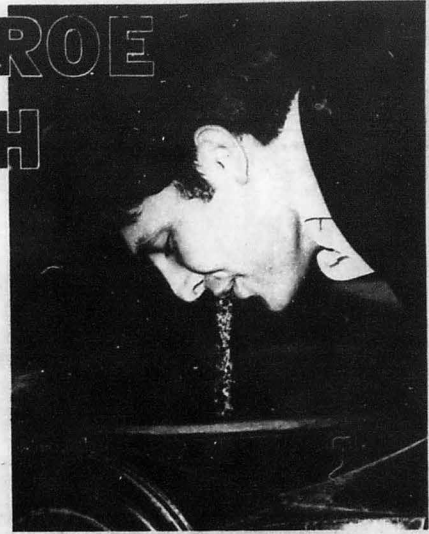
# WHY TOMMY ROE IS DIZZY WITH JOY NOW

**TOMMY ROE** is dizzy with joy at the news that his "Dizzy" single is dizzily climbing the NME charts, climbing to No. 6—a jump of eight places—from last week.

Above all, it means he'll be coming back to Britain for a week, the first seven days of June. He has never forgotten the happy time he had here last time and these pictures recall his contentment during a stroll in London, photographed by Stuart Richman.

"Even the drinks are free," he chuckled, as he drank from the fountain in Soho Square in the heart of London.

And the bench in the park was free, too. No wonder Tommy was singing "The best things in life are free . . ."



On his left is one of Tommy's London pals, royalty no less, in the guise of Charles II, sculpted by Calus Kibber in 1881, and restored to Soho Square by Lady Gubert in 1952.

# PET CLARK MAKES HER 'LITTLE BIT OF TALENT' GO A LONG WAY!

says Jan Nesbit

"I've only got a little bit of talent," Pet Clark said earnestly, "but I try to use it to the full. Really I'm unprofessional. I don't know the right people, or say the right things. I never have an act written for me. I loathe seeing myself on television, I never listen to my own records for pleasure, and I don't like making films."

Why then does she bother? For money? Pet looked disapproving. "Singing is not for me, a professional thing, it is personal," she said hesitatingly.

"It's the sense of communication, the feeling you get from audiences, being able to crystallise a feeling, although you're dependant on the song saying it for you." Which songs had succeeded in speaking for her? She thought for a minute. "Elusive Butterfly" was one, but I want to break into new avenues musically," she said vaguely.

"When I started, I was jazz influenced, I admired Peggy Lee, then I loved Dinna Warwick, she's a very subtle singer. I don't like Vera Streand that much, she's an 'all stops out' singer. I think there should be something held back underneath the maximum—perhaps I'm wrong, I'd like to try and combine emotion and subtlety."



PETULA CLARK

"It was terrifying acting with Peter," she continued. "I know what I can do with my voice but Peter has complete control of his whole body." "From the rough cuts I can see how much I lack but the film really depends on the editing." "Julie Andrews would have been far better than me," she ended wistfully.

How did she feel about Andy Williams as a chart place rival with "Happy Heart"? "I don't mind," she said staunchly. Both versions are so different you wouldn't really know it was the same song."

Petula recorded the song first in America and by chance the same musicians were doing a recording session with Andy Williams and they recommended it to him.

At first he was going to do it as an album track but decided to bring it out as a single at the last moment.

Anyway Petula wasn't worried as she and daisy husband Claude left for their Geneva home and their two children.

"Hope I'll see you in Jamaica," she called to a friend. That little bit of talent has gone a long way!



Pictured in London's Ronnie Scott Club last week at an MCA party to launch "The Greatest Little Soul Band in The Land" are (l to r) SIMON DEE, lead singer J. J. JACKSON and agent BUNNY LEWIS.

Harvest will be in June this year —

Deep Purple  
Pete Brown and His  
Battered Ornaments  
The Edgar  
Broughton Band

Harvest House, 20 Manchester Square, London W1

## At Albert Hall

On October 17 Petula is making her first stage appearance in England for six years at the Royal Albert Hall, where she is having a one-woman show. Why has she put it off so long?

She looked embarrassed. "I don't show. I suppose it's like singing for your own family. You don't mind singing for other people but when it comes to your own . . . I sometimes feel that I won't be what people expect."

"They'll all be expecting me to show up wearing a sequinned dress like I used to be. I've changed and I don't know if they will all realise it."

Everyone will get a chance to see the new Petula towards the end of this year. She is starting in her own spectacular to open BBC's 15th centenary service in November and the album in which she stars with Peter O'Toole, "Goodbye to Chips" is being released the same month.

## TOP SINGLES REVIEWED BY DEREK JOHNSON

HAPPY,  
BREEZY  
CLIFF

\* Big Ship (Columbia)  
CLIFF RICHARD has never suffered the indignity of a Chart failure, even though one or two of his releases have only just edged into the bottom of the hit parade. I have every confidence that this will maintain his unbroken run of successes.

Penned by Raymond Froggatt who, I suppose is best known for the Dave Clark hit "Red Balloon" — and this song has much the same breezy air of light-hearted gaiety and vitality.

Set to a rollicking nautical-flavoured score, with a vocal group joining in the chorus, it's a happy-go-lucky ditty in much the same mould as "Good Times." Not one of Cliff's strongest-ever singles, but still a fair-weather hit.

LEONARD COHEN: 1 Bird On The Wire (CBS)  
Cohen is rather an acquired taste and, that being so, I was rather surprised that his "Songs From A Room" album fared so well in the LP Chart.

This is a lovely song—introspective, philosophic, reflective—effortlessly drawn to a gorgeous backing of guitar and magnificently-scored strings.

Perhaps as close to Dylan as anything Cohen has done.

MAISON WILLIAMS: Greensleeves (Warner Brothers)  
"Top Of The Pops" comes to Sherwood Forest! I was a bit disappointed by this disc because I expected to hear a specialised vocal treatment of this traditional Old-English air.

But in fact, it's strictly instrumental, arranged by Mason Williams.

# THESE GUYS

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This week's chart tips  
FOUR TOPS CLIFF BOB and EARL

Another hit for Tamla from FOUR TOPS (L to R) RENEALDO BENSON, ABDUL FAKIR, LEVI STUBBS (top) and LAURENCE PAVTON.



CLIFF RICHARD—never suffered a chart failure and his latest won't break his run.

BOB (left) and EARL—following their "reissued Harlem" hit they come up with a brand new number "Dancin' Everywhere."



## TOPS ROCKET BACK

FOUR TOPS: \* What Is A Man (Tamla Motown).  
IMAGINE that 1969 will go down in pop history as "the year of Tamla." At the moment, everything that appears on this label seems to have a head start on all other releases—and this, coupled with the FourTops' established popularity, is sure to send them rocketing back up to the Chart.

A bit different from their previous discs in that it's mainly a group vocal — and a very catchy tune, too.

But the familiar Tamla trappings are unmistakable—heavily accented beat, tambourine, swirling strings and biting brass. The rhythmic harmonic blend of the Tops, plus the flowing and colourful arrangement, makes this extremely easy on the ear.

NEW FACES: † Carnival Day (Decca).

A happy-go-lucky blues-chaser from the under-rated New Faces. A sparkling, bubbling treatment of a jaunty bouncer—in which the rip-roaring lusty vocal is encained in an equally bustling and richly orchestrated backing.

## Now Dino goes to Phoenix

DEAN MARTIN: † By The Time I Get To Phoenix (Reprise).  
His beautiful Jim Webb ballad has now virtually become a standard. Ever since Glen Campbell first recorded it, several artists have had a stab at the Chart with it—but none has succeeded.

What then of Dean Martin's chances? Well, this is Dino at his most predictable—lazily crooning the lyric, and he's waffled along on a cloud of strings, woodwind and heavenly

ANTHONY AND THE IMPERIALS: A rather pompous title for a disc that generates a happening sound. I've never heard Anthony singing with such vehemence and ferocity. An insistent and exciting disc, even though lacking in melodic content. Sub-titled "Grow, Grow, Grow."

JAMO THOMAS: I'll Be Your Fool (CBS).  
Jamo Thomas made a fleeting appearance in the NME Chart earlier this year with a re-release. And now, on a different label, comes a brand new waxing from this dynamic entertainer.

This is what I call an ideal discotheque item—the beat is insistent and demanding, and it drives along irresistibly spiced by scorching brass.

BOBBY VINTON: To Know You Is To Love You (CBS).

A revival of a favourite hit of last year, penned by Philip Spector and already a big hit for Bobby Vinton in the States. It's an appealing and immensely hummable tune, warmly and tenderly warbled by Bobby, aided by a girl group and strings. A strong helping of schmaltz for those who like their corn on the sweet side!

## RE-RELEASES

Such a welter of releases this week that I can't possibly mention them all. Reference to the NME news pages over the last few weeks will provide a detailed list—but meanwhile here are just a few former hits which, given luck and copious Radio 1 plugging, could register all over again: "The Walker Brothers' 'Sun Ain't a Donna Kine Anymore' (Philips); 'Irena Kane's' 'Boys Cry' and 'The Pretty Things' 'Rosilyn' (both Mercury); 'Les Evans' 'Black Is Black' and the Nashville Ten's 'Tobacco Road' (both Decca); the Newbeats' 'Bread And Butter,' the Chiffons' 'One Fine Day' and Bobbie Gentry's 'The In Crowd' (all on London).

I specially commend Lou Johnson's "Always Something There To Remind Me," coupled with "Message To Martha," and the exciting sound of the Music Explosion with "Little Bit O' Soul"—both on London. Also value for money is Marty Wilde singing two of his greatest hits from his peak period, "Endless Sleep" / "Donna (Philips). I also enjoyed hearing again the folk-beat "Silver Threads And Golden Needles" (Philips) by the Springfields, which was a smash hit for them in the States.

From the Pye group of labels comes Emile Ford's "What Do You Want To Make These Eyes See. Me For" (Pye), a 1959 chart-topper which sounds dated by today's standards — and two Everly Brothers' successes for the price of one, "Gaby's" "Clown" coupled with "Walk Right Back" (Warner).

## Even better than Harlem

BOB & EARL: \* Dancin' Everywhere (B & C).

LIKE this better than "Harlem Shuffle," which was an old recording—and sounded like it. This is less muffled and more clean-cut, but equally as punchy and vibrant.

A spirited soul duet between Bob and Earl, enveloped in a sizzling infectious beat emphasised by tamourine, with crisp brass section adding depth and bite to the backing.

Not a great deal of tune to it—it's one of those routines that ramble on and on, and eventually fade into infinity. But it has a tremendous r-and-b feel and an electrifying atmosphere. And with the du currently in Britain it should happen.

JULIE ROGERS: Almost Close To You (Ember).  
Without question the best thing Julie Rogers has done since "The Wedding." A powerful French ballad, with heavenly choir and concerto-like scoring. It's a lovely and memorable tune, with an imploring Mike Hawker lyric that's well suited to the dramatic and emotional delivery of the delectable Julie. On the square side but in with a chance.

BOX TOPS: I Shall Be Released (DeP).

A change of style for the Box Tops, who've come to associate with heavy items. This, however, is a slow and folksy treatment of the Bob Dylan standard. Has a steady plod beat, some superb guitar work, and is mainly soloed with chanting support.

One of Dylan's greatest compositions, in my estimation—but I've got a feeling that it's been somewhat over-recorded in recent months. Remember that the Tremeloes' version was only a tiny hit, and that was equally as good as this disc.

HEAVY JELLY: Time Out (Head).  
The name of this group speaks volumes. Heavy Jelly dispenses a thick cloying sound that insinuates itself into your mind and holds you spellbound.

This is an r-and-b instrumental with the focus on guitar and (would you believe?) violin—but outstanding for some frantic breath-taking percussion that's out of this world. A gas!

\* TIPPED FOR CHARTS  
† CHART POSSIBLE

LARRY CUNNINGHAM & THE MIGHTY AVONS: Honey Tink Downstairs (Big T).

I thought this might mark a change in the style of Larry Cunningham, who's always been known as Ireland's answer to Jim Reeves. But turning up on the Big T label has not made any integral difference. Because this is a country-type single, along with a jogging beat, wailing harmonica, steel guitars and a story-in-song lyric. Savours strongly of Nashville.

Ella sings  
Cream hit

ELLA FITZGERALD: † Sunshine Of Your Love (Polydor).

The First Lady of Jazz turns in an incredible performance of this famous Cream speciality. Quite different from the original and, admittedly, not to everyone's taste.

But if you dig Ella's supreme rhythmic sense, and her vital uninhibited jazz-stated approach, you'll go for this in a big way—not to mention the swinging Basie-like backing.

Value for money, too, because the flip side is Ella's magnetic version of "Hey Jude." A connoisseur's item which could reach out to the masses!

harlem soul  
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RC506

**Jennie Darren & SOUND CITY**  
RIVER DEEP, MOUNTAIN HIGH  
MM619

**Crazy Elephant**  
Gimme Gimme! Good Lovin'  
MM659

**MAJOR MINOR RECORDS**  
58-59 Gt. Marlborough Street  
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# GO FOR THESE!

No. 1 in Cashbox C & W chart...  
**JERRY LEE LEWIS**  
To Make Love Sweeter For You  
MF 1088

Burning its way up the charts...  
**JERRY BUTLER**  
Only The Strong Survive  
MF 1094

It's a hit!  
**SARAH VAUGHAN & BILLY ECKSTINE**  
Passing Strangers  
MF 1082

Bound for success...  
**ROGER MILLER**  
Little Green Apples  
MF 1021

**MERCURY**

## TIME TOP 30

(Week ending Wednesday, May 21, 1969)

| WEEK | RANK | ARTIST                               | TITLE                                          | WEEKS ON CHART | PEAK POSITION |
|------|------|--------------------------------------|------------------------------------------------|----------------|---------------|
| 1    | 1    | GET BACK                             | .....Beatles (Apple)                           | 5              | 1             |
| 2    | 2    | MAN OF THE WORLD                     | .....Fleetwood Mac (Immediate)                 | 5              | 2             |
| 4    | 3    | MY SENTIMENTAL FRIEND                | .....Herman's Hermits (Columbia)               | 4              | 3             |
| 6    | 4    | BEHIND A PAINTED SMILE               | .....Isley Brothers (Tamla Motown)             | 4              | 4             |
| 6    | 5    | MY WAY                               | .....Frank Sinatra (Reprise)                   | 6              | 5             |
| 14   | 6    | DIZZY                                | .....Tommy Roe (Stateside)                     | 4              | 6             |
| 2    | 7    | COME BACK AND SHAKE ME               | .....Clodagh Rodgers (RCA)                     | 6              | 2             |
| 3    | 8    | GOODBYE                              | .....Mary Hopkin (Apple)                       | 8              | 2             |
| 10   | 9    | THE BOXER                            | .....Simon & Garfunkel (CBS)                   | 3              | 9             |
| 5    | 10   | PINBALL WIZARD                       | .....Who (Track)                               | 9              | 4             |
| 12   | 11   | ROAD RUNNER                          | Jnr. Walker & the All Stars (Tamla Motown)     | 7              | 10            |
| 24   | 12   | LOVE ME TONIGHT                      | .....Tom Jones (Decca)                         | 2              | 12            |
| 16   | 13   | RAGAMUFFIN MAN                       | .....Manfred Mann (Fontana)                    | 3              | 13            |
| 9    | 14   | THE ISRAELITES                       | .....Desmond Dekker (Pyramid)                  | 9              | 1             |
| 13   | 15   | HARLEM SHUFFLE                       | .....Bob & Earl (Island)                       | 9              | 7             |
| 11   | 16   | CUPID                                | .....Johnny Nash (Mejor Minor)                 | 8              | 6             |
| 17   | 17   | I'M LIVIN' IN SHAME                  | Diana Ross & the Supremes (Tamla Motown)       | 4              | 17            |
| 22   | 18   | GALVESTON                            | .....Glen Campbell (Ember)                     | 3              | 18            |
| 24   | 19   | TRACKS OF MY TEARS                   | Smokey Robinson & the Miracles (Tamla Motown)  | 2              | 19            |
| 15   | 20   | GENTLE ON MY MIND                    | .....Dean Martin (Reprise)                     | 13             | 2             |
| 23   | 21   | AQUARIUS/LET THE SUN SHINE IN MEDLEY | 5th Dimension (Liberty)                        | 3              | 21            |
| 19   | 22   | BADGE                                | .....Cream (Polydor)                           | 5              | 19            |
| 28   | 23   | TIME IS TIGHT                        | .....Booker T. & the M.G.s (Stax)              | 2              | 23            |
| 24   | 24   | SNAKE IN THE GRASS                   | Dave Dee, Dozy, Beaky, Mick and Tich (Fontana) | 1              | 24            |
| 30   | 25   | I THREW IT ALL AWAY                  | .....Bob Dylan (CBS)                           | 2              | 25            |
| 26   | 26   | DICK-A-DUM-DUM                       | .....Des O'Connor (Columbia)                   | 2              | 26            |
| 21   | 27   | COLOUR OF MY LOVE                    | .....Jefferson (Pye)                           | 4              | 21            |
| 26   | 28   | PASSING STRANGERS                    | Sarah Vaughan & Billy Eckstine (Mercury)       | 10             | 19            |
| 29   | 29   | HIGHER AND HIGHER                    | .....Jackie Wilson (MCA)                       | 1              | 29            |
| 20   | 30   | I DON'T KNOW WHY                     | .....Stevie Wonder (Tamla Motown)              | 9              | 14            |
| 30   | 31   | I'D RATHER GO BLIND                  | .....Chicken Shack (Blue Horizon)              | 1              | 30            |

## Britain's Top 15 LPs

|    |    |                             |                            |    |    |
|----|----|-----------------------------|----------------------------|----|----|
| 2  | 1  | NASHVILLE SKYLINE           | .....Bob Dylan (CBS)       | 3  | 1  |
| 1  | 2  | ON THE THRESHOLD OF A DREAM | .....Moody Blues (Deram)   | 5  | 1  |
| 3  | 3  | THE BEST OF THE SEEKERS     | .....(Columbia)            | 27 | 1  |
| 8  | 4  | HOLLIES SING DYLAN          | .....(Parlophone)          | 3  | 4  |
| 5  | 5  | GOODBYE                     | .....Cream (Polydor)       | 12 | 1  |
| 4  | 6  | "ELVIS"                     | .....Elvis Presley (RCA)   | 5  | 4  |
| 6  | 7  | SONGS FROM A ROOM           | .....Leonard Cohen (CBS)   | 4  | 5  |
| 7  | 8  | LIONEL BART'S OLIVER!       | .....Soundtrack (RCA)      | 6  | 4  |
| 9  | 9  | HAIR                        | .....London Cast (Polydor) | 16 | 4  |
| 10 | 10 | LED ZEPPELIN                | .....(Atlantic)            | 6  | 5  |
| 11 | 11 | SOUND OF MUSIC              | .....Soundtrack (RCA)      | 21 | 1  |
| 11 | 12 | GENTLE ON MY MIND           | .....Dean Martin (Reprise) | 9  | 6  |
| 11 | 13 | THE BEATLES                 | .....(Apple)               | 21 | 1  |
| 14 | 14 | THE WORLD OF MANTOVANI      | .....(Decca)               | 20 | 7  |
| 15 | 15 | THE FOUR & ONLY SEEKERS     | .....(Music For Pleasure)  | 3  | 14 |

# SWINGING SINGLES

Dean Martin  
By The Time  
I Get To Phoenix  
RS 2347

THE STORES  
The Lady From Baltimore

Craig Douglas  
How Do You  
Feel About That  
7N 17746

The Singing Stewarts  
Oh Happy Day  
7N 17764

### 5 YEARS AGO

Top Ten 1964, Week ending May 20

- 1 JULIET Four Pennies (Philips)
- 2 YOU'RE MY WORLD Cilla Black (Parlophone)
- 3 IT'S OVER Roy Orbison (London)
- 4 MY BOY LOLLIPOP Millie (Fontana)
- 5 CONSTANTLY Cliff Richard (Columbia)
- 6 A LITTLE LOVING Fourmusk (Parlophone)
- 7 DON'T THROW YOUR LOVE AWAY Searchers (Pye)
- 8 I BELIEVE Bachelors (Decca)
- 9 NO PARTICULAR PLACE TO GO Chuck Berry (Pye Int.)
- 10 WALK ON BY Dionne Warwick (Pye Int.)

### 10 YEARS AGO

Top Ten 1959 Week ending May 20

- 1 A FOOL SUCH AS I/I NEED YOUR LOVE TONIGHT Elvis Presley (RCA)
- 2 IT DOESN'T MATTER ANY MORE Buddy Holly (Corart)
- 3 IT'S LATE Ricky Nelson (London)
- 4 SIDE SADDLE Russ Conway (Columbia)
- 5 DOONNA Marty Wilde (Philips)
- 6 I'VE WAITED SO LONG Anthony Newley (Decca)
- 7 COME SOFTLY TO ME The Firstwoods (London)
- 8 PETITE FLEUR Chris Barber (Pye)
- 9 COME SOFTLY TO ME Frankie Vaughan / Kaye Sisters (Philips)
- 10 MEAN STREAK Cliff Richard (Columbia)

### 15 YEARS AGO

Top Ten 1954 Week ending May 21

- 1 SECRET LOVE Doris Day (Philips)
- 2 SUCH A NIGHT Johnnie Ray (Philips)
- 3 FRIENDS AND NEIGHBOURS Billy Cotton (Decca)
- 4 CHANGING PARTNERS Kay Starr (Capitol)
- 5 THE HAPPY WANDERER Ohenkirchen Choir (Parlophone)
- 6 KID'S LAST FIGHT Frankie Laine (Philips)
- 7 SOMEONE ELSE'S ROSES Joan Regan (Decca)
- 8 I SEE THE MOON Star-Gazers (Decca)
- 9 HEART OF MY HEART Maxine Slinger (Philips)
- 10 DON'T LAUGH AT ME Norman Wisdom (Columbia)

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

By courtesy of "Cash Box."

Last Tuesday, May 20, 1969

- 1 GET BACK, Beatles
- 2 LOVE CAN MAKE YOU HAPPY, 4 Aquarius
- 3 HAIR, Cowells
- 4 AQUARIUS / LET THE SUN SHINE IN MEDLEY, 5th Dimension
- 5 THESE EYES, Guess Who
- 6 OH HAPPY DAY, Edwin Hawkins Singers
- 7 SPOONER, Simon & Garfunkel
- 8 GARZAN, Ray Stevens
- 9 YOUR THING, Isley Brothers
- 10 ATLANTIS, Donovan
- 11 GRAZIN' IN THE GRASS, The Grass Roots
- 12 MORE TODAY THAN YESTERDAY, Spiral Staircase
- 13 WHERE'S THE PLAYGROUND SUSIE, Glen Campbell
- 14 MY BABY, Marvin Gaye
- 15 HEATHER HONEY, Tommy Roe
- 16 PINBALL WIZARD, Who
- 17 THE RIVER IS WIDE, Grass
- 18 GOODBYE, Mary Hopkin
- 19 IN THE GHETTO, Emis Presley
- 20 HAWAII FIVE O, Ventures
- 21 I CAN'T SEE MYSELF LEAVING THIS WAY, Booker T. & the M.G.s
- 22 TIME IS TIGHT, Booker T. & the M.G.s
- 23 CHERRY WINE, Tommy James & Shondells
- 24 BAD MOON RISING, Creedence Clearwater Revival
- 25 THE SUNSHINE FAMILY, Stone
- 26 EVERYDAY WITH YOU GIRL, Classics IV
- 27 GIRL, Neen Phillips
- 28 THE CHOKIN' KIND, Joe Raposo
- 29 GIMME, GIMME GOOD LOVIN', Crazy Elephant
- 30 DAY IS DONE, Peter, Paul & Mary



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# FLEETWOOD'S PLAN 'CHRISTMAS' OF JESUS'

**AN** orchestral-choral LP telling the life story of Jesus is planned by Peter Green and Jeremy Spencer of Fleetwood Mac, which this week climbed to No 2 in the NME Chart. "We believe in God and this is a serious venture," Spencer told the NME's Nick Logan this week. He added that Green had already written three numbers for the album. Spencer has also begun work on a solo album to be finished before Fleetwood Mac's visit to America on July 14.



**JEREMY SPENCER**  
— religious album

Fleetwood Mac may not be featured as a group on the religious LP, but it will be produced by Peter Green and Jeremy Spencer as well as using their score.

Added Spencer: "I've been interested in 'religious epic' music for some time, like 'Ben Hur' and 'The Greatest Story Ever Told'."

Work on the tracks will begin as soon as other commitments allow. When complete, they will be accompanied by a special sleeve featuring religious pictures and a story.

Fleetwood Mac's own "secular" LP is still scheduled for next month, but plans to include a special satire EP by Jeremy Spencer have been dropped.

On the EP, he presented his impressions of a bad rock group; John Mayall; and Alexis Korner. Jeremy is believed to have had second thoughts about reaction to the EP—although the combined cost of the two records would have been more than £2, and this is thought to be another reason for the change.

Spencer will now concentrate on his own solo album, and may include some of the comedy tracks on it, as well as several of his compositions.

A spokesman said there were no plans for him to leave Fleetwood Mac because of these solo plans.

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You can see a picture of the cover to look out for in the advertisement on page 2.

Here are just some of the features you will find in the 1969 Summer Special:

**WOULD IT BE BETTER IF THE BEATLES DID GO BROKE**—an assessment on the work of the famous foursome today.

**WHY ARE GROUPS BREAKING UP?**—a look at the current trend of group dismemberment.

**OLD-TIMERS GIVE THE YOUNGSTERS A RACE**—showing how the age of the artist no longer deters him from getting into the charts.

**BOB DYLAN TODAY**—what he says and thinks.

**FIFTY NEW STARS OF THE PAST 12 MONTHS**—get up-to-date on the newcomers to pop fame.

**ROUND THE WORLD WITH THE STARS**—NME writers rock the globe with top pop stars.

**MEET THE YOUNG ONES**—a focus on the unknown stars who are already winning fame.

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## ★ POPLINERS ★

**HUSBAND** and wife songwriting duo of Barry Mann and Cynthia Weil—who penned "You've Lost That Lovin' Feeling," "I'm Gonna Be Strong" and other hits—in Britain to discuss five-film composing deal. ● Marty Feldman makes his film debut in the comedy "Every Home Should Have One" this summer. Names booked for live shows at Harrods, London boutique are Taste (next Wednesday), Misunderstood (May 3) and 'Alle Felix (June 4). ● Johnny Dearth and Cleo Laing in dinner-cabaret at Birmingham Top Rank (May 30), Southampton Top Rank (June 2) and Croydon Top Rank (June 4). ● Group Therapy in "Colour Me Pop" on May 31.

# HERMAN: DRAMATIC HOLLYWOOD MOVIE

**PETER "HERMAN" NOONE**—No. 3 in this week's NME Chart with "My Sentimental Friend"—is to play a straight dramatic role in a major Hollywood film, "Red Sky At Morning," provided final negotiations are completed this week. Several other scripts are under consideration, but it looks almost certain that Herman will be involved in "Red Sky At Morning" for ten weeks in the autumn.

# Holiday Radio One line-up

**THE Moody Blues**—No 2 in the NME LP Chart—Harmony Grass and Status Quo are booked for Radio 1's "Jimmy Young Show" every day from Monday, June 2, to Friday, June 6. Among those set for the "Dave Cash Programme" during the same period are Cupid's Inspiration, Locomotive, Vanity Fare, the

This is the serious acting break for which he has been waiting since his prep days in Granada TV's "Coronation Street" series. It is understood that some "very big" film names are also about to be signed for the production, which would feature Herman—billed under his real name—as the son of a family living in South America.

The deal is with Universal—not MGM, for whom he made an earlier musical with the Hermits—and could lead to further major acting opportunities if successful. He will not sing in "Red Sky At Morning."

Herman flies to Los Angeles for final script meetings following his world tour which includes Israel and the Philippines before ending in Mexico in July.

Line-up for the early-evening pop series throughout the week: Move, Plastic Penny and Casuals. This series will be introduced by Tommy Vance while regular host Tony Brandon is on holiday.

Spooky Tooth guests in "Symphony On Sunday" on June 1 and later the same day, Froot Harum and Pink Floyd are in "Top Gear." Guesting in "Pet's Saturday People" on May 31 are Vanity Fare and Salena Jones.

Among special programmes to be broadcast by Radio 1 on Bank Holiday Monday (26) are a slightly later edition of Tony Blackburn's breakfast show (6.45 am) and a one-hour Johnnie Walker record show (10 am-noon); and Stuart Henry introducing "Radio 1 Club" from Jersey.

Other programmes are the "Buck Owens Show" with guests Dick Brady and the Ranchers, the Buckaros and the Orange Blossom Sound (4.15-5.15 pm); and Keith Spinks comparing an evening marathon titled "Coming Home" with Madeline Bell. Two Of Each, the Explosive and the Johnny Arthey Band.

## Bandwagon now trio

Following the departure of group member Arthur Fullwood—said to be due to "a nervous breakdown"—America's Bandwagon group plans to continue as a trio for the rest of its stay in Britain. The group returns to the U.S. in August.

## BEACH BOYS' TOUR

The Beach Boys' tour, promoted by Arthur Howes, now plays London's Hammersmith Odeon on May 31, not June 2 as previously reported. Reports elsewhere that a Marvin Gaye tour promoted by Howes would open on October 3 were denied by his office this week. Other commitments mean Gaye will not be available for that period.

## HARMONY MAN IS REPLACED

**HARMONY** Grass lead guitarist Tony Ferguson—who was with the group for its "Move In A Little Closer" NME Chart hit—has left and has been replaced by lead-guitarist singer Tony Harding.

A spokesman for Harmony Grass said Harding was formerly a member of the re-named group when it was known as Tony Rivers and the Castaways. He was being brought in because he had "a more mellow suitable sound."

New bookings for the group include Hull Westfield Country Club (August 31), and London Marquee (July 8; August 12).

## 'BELSIZE' MOVIE HONOUR

The film which inspired Enlgbert Humperdinck's "Les Bicyclettes de Belsize" hit—it features music by Les Reed and Barry Mason and was produced by Ben Niebet—is screened at the San Sebastian film festival in Spain between June 16-24.

# BOB AND EARL LEAVE WITH SCARE

**BOB** and Earl, whose record "Harlem Shuffle" stands at No. 15 in the NME Chart this week, were involved in a death scare on Monday night following a road accident in Los Angeles in which Earl's nine year old daughter Tracy Nelson was badly injured and detained in hospital.

Bob and Earl heard the news in Norwich, where they were appearing at the Industrial Club. Their agent and Earl's manager, Earl contacted the Scotch Club in London where the duo had a booking for that night.

Explaining that his daughter was on the critical list, Earl told the management of the club that he was too upset to perform and planned to fly home at once.

A rumour developed that Earl's daughter was dead and by early Tuesday morning it was being suggested that Bob and Earl themselves were dead.

A spokesman for the Clayman agency told the NME: "Both are very much alive, and Earl has learned from his wife that Tracy is

off the critical list. They now plan to continue their tour."

Bob and Earl's record producer Randy Wood flies into London next Tuesday (27) to supervise the mixing of a new LP for their new B & C label.

The duo leave for a three-week continental tour on June 16, taking in Belgium, Holland, Germany, Scandinavia and Switzerland.

## HOPKIN FOR CHARITY?

Don Partridge and the Overlanders take part in a charity folk concert at London's Royal Albert Hall on June 21. Mary Hopkin, Donovan and Peter Sartard are also being asked to take part.

# info on this w

New from **BILLIE DAVIS** is a beautiful love ballad, "I can remember". A brilliant production, with a lush tender backing, and Billie delivering the emotional lyrics at near-temper. I don't think there are many people



to whom this w should be the o singer the larg F12923. Are you still tigh to be doing the ever kind of dar York' by BOB voice, funky but this London sin. Don't sit down, steady number THE KINGLY steady is all abo Decca F 12926. For lovers of s how about 'L KENNETH M rangement, on FROM THE NE 'Carnival day

## DOORS DATE

AMERICA'S controversial Doors group— which had an NME Chart hit last year with "Hello, I Love You, Won't You Tell Me Your Name"—returns to Britain this autumn.

NEMS promoter Roy Guest has booked the Doors for a concert at London's Royal Albert Hall on September 19.

A further concert will be in either Glasgow or Dublin. Details have not yet been finalised.



BAG PRODUCTIONS.

From JOHN LENNON exclusively for NME readers . . . a Bag announcement and self and Yoko Ono cartoon.

## 'DIZZY' ROE FOR BRITAIN

TOMMY ROE — No. 6 in this week's NME Chart with his single "Dizzy" — is coming to Britain for a week of TV and radio promotion from June 1.

"Top Of The Pops" and other appearances are being lined up for Roe by his promotion agent Tim Hudson, who is also in London at the moment as manager of Joe South.

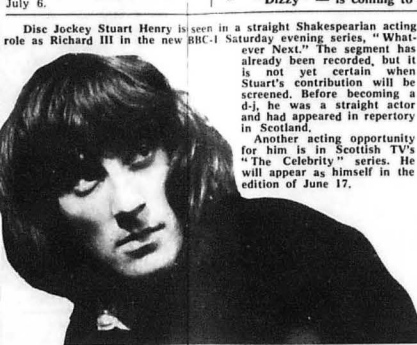
A spokesman for the "Dizzy" star told the NME: "Tommy now has two hits in the U.S. Hot 100, and he has heavy commitments in America.

"For this reason, he wants to combine his promotion week in Britain with a short holiday, before returning for a longer stay in the autumn."

Another acting opportunity for him is in Scottish TV's "The Celebrity" series. He will appear as himself in the edition of June 17.

## LATE NEWS

NEW TV SERIES WITH POP DAVIDS: LONDON WEEKEND'S "IT'S SUNDAY NIGHT WITH DAVID JACOBS" STARTING JUNE 8. EXECUTIVE PRODUCER TITO BURNS.



## NASH SUPERGROUP FOR ALBERT HALL

AFTER an absence of almost a year, former Hollies lead singer Graham Nash is to appear in concert at London's Royal Albert Hall this autumn—as part of his "supergroup" with Steve Stills and ex-Byrds Dave Crosby.

No date has been set for the Royal Albert Hall project, but reports from America suggest the performance might be one of a short series in key British cities.

Following more than six months of preparation, Crosby Stills and Nash make their first public appearance at the Newport Beach California Pop Festival on June 21. Already, the trio is said to be commanding a fee of \$5,000 per show.

## GUY MITCHELL STAYS

Guy Mitchell — now resident in Britain — has been booked for a series of cabaret dates in this country and Ireland. Under a new Decca contract, he will also record "London's Got Me Laughing Again" next week for release shortly. Club dates for Guy include Belfast Talk of the Town (June 9), Leeds Ace of Clubs (15) and Birmingham Penguin (29).

## Week's new releases from Decca

don't instantly appeal, and I me to give a consistently good e hit she deserves. Decca

stening-up? You're supposed popcorn actually, but what ce you do, do it to "Big New BY BENNETT. Great gritty ss and bags of movement on e. HL 10274.

but change tempo for a rock 'Bitter and sweet' from BAND. This is just what rock ut, basic, simple and hypnotic.

sweet and sentimental songs. olloppins and roses" from ckKELLAR? Gorgeous at Decca F 12927.

W FACES a double A side— which is all fun and sunny

and candyfloss, and "Grandfather Dugan" which is a bit of a heartstring-tugger. Two very good numbers we should be hearing a lot of, on Decca F 12933.

MERCY made a single which went up the American Hot 100 like a bullet from a gun, and which is now released here. "Love can make you happy" is sung in delicious harmony against a relaxed, ruffling backing. On London HLZ 10273.

Led by the ace arranger THE JOHN CAMERON QUARTET do their own thing on an album, released soon, from which "Troublemaker" was taken as a single. Cool, swift trippy jazz, on Deram DM 256.

Comedian LES DAWSON, of T.V. fame, has made a record, and very nice it is too—a sentimental and highly commercial number titled "Send her roses" on Chapter One, CH 108.

Anyone who listened to the voices of the

Apollo Astronauts without feeling moved must be made of cardboard. These voices can be heard again in the background of "Apollo . . . Amen" by THE STREET on London HLU 10275.

All of which makes me think "How small we are, how little we know" which just happens to be the title of a philosophical song by JOSEF LOCKE on Decca F 12925. Sorry to crowd PAT MCGEEGAN, who is "Calling your name" on Emerald MD 1124, and FRANKIE McBRIDE, who sings a lovely c'n'w type number, "Give me your word" on Emerald MD 1125.

Do the popcorn and write lots of letters.

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# THE BEATLES ARE A BRAID NEW BAG

## Record, book, film venture together

JOHN LENNON and Yoko Ono have formed their own record, film and book publishing organisation under the title Bag Productions. The new venture will work within the framework of Apple but will, it is said, "funnel their creative energy into world markets." The Beatles have lost their bid to win control of Northern Songs, the company which controls the copyright of almost all of their hits to date. Plans for John Lennon to sail to America at the weekend—to launch Bag Productions—fell through because the U.S. Embassy has not granted him a visa. The Beatles' first "Please Please Me" LP is to be re-released on a cut-price label.

## SIMON, GARFUNKEL PLAN TOUR HERE

SIMON and Garfunkel will play a limited number of British concerts in the late summer or early autumn, according to Paul Simon in an interview with NME's Richard Green this week. August or September are likely.

Simon is anxious to return to Britain—where he once toured as an unknown folk singer—and named London's Royal Albert Hall as a possible venue. He is also keen to play Scottish dates.

No final decision on the dates can be made before Art Garfunkel finishes his dramatic acting role in the film "Catch 22" in a few weeks' time—Garfunkel's involvement in "Catch 22" gave rise to rumours of a rift between the two singers, but these seem to be contradicted by the new plans.

Recording sessions completed at the end of last year have provided enough material for a new Simon and Garfunkel album, though CBS have not yet set a release date.

## ALL STEREO

AS from June 13, all singles on Pye's Head label will be released in stereo.

A spokesman for Head Records told the NME: "We believe stereo singles are a natural progression for the record business. We also plan to release longer singles in stereo, and by this we hope to capture many record buyers who have gone completely over to the LP market."

## Jagger — Marianne movie

MICK Jagger and Marianne Faithfull will star together for the first time in a big-budget film to be made on location in Australia in July. Jagger will play a swashbuckling role as the 19th century folk-hero bandit Ned Kelly, whose life of crime terrorised the early Australian townships for more than 10 years.

## TREMEs STAGE LP

THE Tremeloes—whose "Hello World" follow up is "Once On A Sunday Morning," as reported in last week's NME—will record a live album for CBS during a week in cabaret at Middlesbrough's Showboat club from June 1.

In addition to their previously-reported New Zealand and Czech plans the group has been booked for its first visit to Canada.

The Tremeloes will tour between September 1-30, and will appear at colleges as well as two major concerts in Toronto and Ottawa. Four nationwide TV appearances have been lined up.



for some time, although scripts are still being considered for the group.

Ned Kelly was born in 1854, a bushranger who was the eldest of three sons of a convict.

He was imprisoned for horse-stealing and began a fire-raising campaign of revenge after one of his brothers was sentenced for the same crime. He was eventually arrested and hung.

The film will also be a first major movie role for Marianne Faithfull since her appearance with Alain Delon in "Girl On A Motorcycle."

## 20% of Apple for Klein?

BEATLES business manager Allen Klein is to receive 20 per cent of the Beatles' income through Apple Corps, according to a report in the American trade magazine "Billboard."

Apple announced this week that Klein had now been officially appointed as the Beatles' business manager. They had no comment on the U.S. reports.

## DISCOVERED

Twenty-two year old Londoner Nick Shaw, niece of Gene Barry of TV's "Burke's Law" — has signed an agency contract with Harold Davidson as a result of her appearance on last week's "Dee Time." Nina has been offered tours of South Africa, Australia and Poland and is being considered for work which Lulu is unable to undertake due to devoting more time to her married life.

## Whit pop names

Whit Doonican tops the bill in Val variety act Coventry Theatre this week (Friday), and tomorrow and Sunday. Frank Ifield, Clodagh Rodgers are in concert at Great Armeeth. ABC tomorrow and Sunday (24 and 25).

## AMEN CABARET

Amien Corner make a cabaret appearance at Stockton's famed Fiesta nightclub on July 7-8. Other new names for the venue are America's Rocket (July 16) and "Da Doo Ron Ron" stars the Crystals (23) and Frank Ifield for a week from July 13.

## U.S. BOOST FOR COLOSSEUM

America's Dunhill Records are preparing a massive campaign to launch Jon Hiseman's Colosseum that country. It will be the biggest boost that label has ever given to a new British group, and manager Gerry Bron flew to the States this week for preparatory talks. Meanwhile, Colosseum set for the Montreux Jazz Festival in June and a tour of Holland in early autumn. U.S. visit will be for four weeks from August 11-September 7, covering 25 cities.

## FAIRPORT BENEFIT

The benefit concert in aid of the members of Fairport Convention to be held at London's Roundhouse this Sunday (25) will now include Election and Pink Floyd. Soft Machine have withdrawn because of a prior commitment.

## CLIFF MAN'S DISCOVERY

Cliff Richard's former personal assistant, Mike Connelly, is manager of sole Australian singer Terry Britten, who has decided to base himself in Britain and has his first single here released by Columbia today (Friday). Hit self-written song is "200 weeks" Britten has already had four songs recorded by Cliff Richard, and was formerly with Australia's Twilights group.

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# PAGE—edited by ALLEN EWART

# LIVE!—BY SMOKEY

## CONTRASTING CILLA

**CILLA BLACK: SURROUND YOURSELF WITH CILLA** (Parlophone, PCS 7079 stereo; 37s. 5d.)

The distinctive voice of Cilla Black is brought out to its best advantage in a series of contrasting songs.

She has developed into a better actress-singer as in the quietly charming song 'It'll Never Happen Again' by Tim Hardin, or the sad plea in the Bacharach-David 'You'll Never Get To Heaven (If You Break My Heart)'. On the other hand, Cilla hasn't forsaken the old 'hit' songs, like Aquarius (from 'Hair') or 'I Am A Woman' or 'Red Rubber Ball'.

She gives a sensitive performance of the Gibb brothers' 'Words, and feels at home by giving her original Scouse accent a little freedom during Liverpool Lullaby. Her hit 'Surround Yourself With Sorrow', is also included. George Martin produces immaculately and Mike Vickers did most of the arranging and conducting. AE.

**Other titles:** Without Him, Think Of Me, Only Forever Will Be, Forget Him, It'll Never Happen Again.

**MARALIA JACKSON** (CBS stereo S6389; 37s. 6d.) appears great beauty to 'The Best-Loved Hymns of Dr. Martin Luther King, Jr.' including 'We Shall Overcome, Old Rugged Cross, Rock of Ages, and 'Evening Prayer'. Organ and orchestral backing. Very lovely. And not without some swing-rock, as in 'How I Got Over'.

**BOBBY VEE** (Sunset, stereo enhanced mono SLS 50006; 37s. 6d.) The signature tune is 'A Forever Kind Of Love', a light, swinging song, lightly sung with orchestra backing. Happy music throughout. Ten good tracks.

**SCAFFOLD UPHOLD STANDARD**

**SCAFFOLD L.P.** (Parlophone, stereo play mono PCS 7077; 37s. 5d.)

ONE never knows what to expect from the Scaffold, the humorous Liverpool trio of entertainers who recently stilled a crowd of 10,000 at the NME Poll concert in Wembley Pool and made them listen to their sketches!

This LP starts with a nursery rhythm by Mike McGeear 1 2 3, which gets involved in music that builds up to climax. Next comes 'Oh To Be A Child, in which Roger McGeough and Mike which were children again. Good flute and tambourine backing. Stop (shouted) Blowing Those Charity Bubbles is a song with a message and a single hit sound, and I Can't Make You Mine goes back to Jim Reeves.

Today takes the mickey out of a romantic song, and Jelly Covered Cloud, by John Gorman and Mike, is a way-out sound number. The first side ends with Lily The Pink—Solid, Jackson.

Side two is devoted to a 'live' recording, when the boys entertained London University students at EMI studios last January. Poems, songs and sketches make the time go by very quickly and interestingly. The Scaffold live up to their high reputation of surprise and novelty on this Morris Paramor production. AE.

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## Whole lotta rolling!

**JERRY LEE L'WIS, CHUCK BERRY, FATS DOMINO: ROCK 'N' ROLL** (Fontana stereo SP: 13120; 34s. 6d.)

MUSIC TO rip up cinema seats by! Or, if you prefer, a leapin' collection of great rock hits.

As usual, Jerry Lee Lewis steals the thunder, opening side one with one of his best-ever numbers, Great Balls of Fire. His version of Ray Charles's 'What'd I Say' is the same as the original London American version which was on both sides of the single. There's Fats Domino's Blueberry Hill to remind us of The Girl Can't Help It movie and the lengthy phrase Don't Leave Me This Way. Berry's Sweet Little Sixteen and Roll Over Beethoven sound as good as they undoubtedly do on his current British tour. And at 14s 6d this is a giveaway album — it's worth that for Jerry Lee alone. **RC.** Other tracks: Sweet Little Rock and Roll, Rock and Roll Music, Check Me Out (Chuck Berry), Good Golly Miss Molly (Jerry Lee Lewis), Jambalaya, Ain't That A Shame (Fats Domino).

**MITCH RYDER: ALL HITS** (Bell mono and stereo BLL 134; 37s. 6d.) As the title suggests, all these numbers will be familiar to you.



CILLA BLACK

though most of them enjoyed greater success in America than here. Perfect for a party — preferably of the wild variety — are the numbers span three years of Mitch. Devil With The Blue Dress coupled with Good Golly Miss Molly is the best-known track and Jenny Take A Ride is instantly familiar. Wilson Pickett's 'In The Midnight Hour' is as wild as ever and James and Bobby Purify's Shake A Tail Feather is also very good. **RC.** Other tracks: You Are My Sunshine, Turn On Your Lovelight, Shakin' With Linda, Joy, Ruby Baby and Peaches On A Cherry Tree, Sock It To Me, Baby, Little Latin Lupe Lu, Breakout, Come See About Me, I Can't Hide It, Takin' All I Can Get, Too Many Fish In The Sea and Three Little Fishes (itty Bitty Po).

**DOMINIC DONAHUE: ARKLE** (Marble Arch mono MAL 1123; 14s. 6d.)

It's about time someone decided to give greater publicity to that wonderful galloping racehorse creature, Arkle, so thank you, Pye, for issuing Domonic's tribute on an album. This is obviously a record that will appeal to the Irish but number of the songs are listenable enough to attract other buyers. His classically appealing Liverpool Lou (which must be sung in every Irish pub at least twice a night) closes the album which also includes Patriot Game about a young recruit to the IRA who puts part of the blame for 'the troubles' on quiltings; Dixie Riley, about an ageing where, and My Red Headed Mot From Ringsend which deals with a homesick young **RC.** Other titles: Not A Star From The Flag Shall Fade, The Sea Sound In, Love Of My Heart, Trant In Drink, Love Is Where You'll Find It.

## Walker great for dancing

**JR. WALKER AND ALL-STARS: ROAD RUNNER** (Tamla Motown, stereo STML 11033; 37s. 5d.)

A BAND with a rock-steady beat, led by sax-player, raving singer Jr. Walker, and with a great organist and drummer in back of him.

Very good for dancing and featuring Junior's current big hit, Road Runner. Music that really gets you going. It's hard to single out tracks from this rocking album but I think 'Misty' Anyway You Want it and Pucker Up Buttercup get me going most. AE.

**Other titles:** How Sweet It Is (To Be Loved By You), Money (That's What I Want), Last Call, Baby You Know You Ain't Right, Ame Cherie (Soul Darling), Twist Luckawanna, San-Me-Zay.

**BETTY HARRIS: SOUL PERFECTION** (Action, mono and stereo ACLP 607; 37s. 5d.)

Not so well-known in this country, Betty is a fine singer who enjoys quite a bit of success in the American 'r&b' clubs. Her style is for the main relaxed and easy to listen to whether on numbers like Ride Your Pony or Lonely Hearts; my favourite numbers on this album. Altogether sixteen tracks, eleven of them written by her co-producer Allen Toussaint. **RC.**



TEN YEARS AFTER in action — with clothes on!

## WHOLE GROUP PLAYED NAKED!

**JOHN LENNON and Yoko Ono** didn't know what they were starting when they appeared nude on their "Two Virgins" album. That scene led to bigger things, culminating in Ten Years After group PLAYING naked during their American tour, which ended the other day.

Fresh back, but tired, from a lengthy trek, lead guitarist and mastermind Alvin Lee told me: "We played in the nude at a free concert in Chicago. It was a free expression concert, one of those hippy places. Nudity is really very popular over there—it's a minor revolution against society.

When you first get over the hang-up of playing without clothes it's quite fun. Freedom of expression is a nice thing. I don't think it's something we could try here, though. At least it's a better way of reviving than beating up little old ladies or smashing windows."

Ten Years After found the Americans are still very pro the English musical scene. "The scene is going very much towards the English thing at the

## by Richard Green

moment," he pointed out. "They take a lot of interest in our charts and what's going on here. "That nudity bit... it might be an emphasis of what Lennon and Yoko Ono are doing. People there think they go everywhere without their clothes on."

Reaction to Ten Years After in America was enthusiastic and Alvin gave me one example of the type of response they were getting.

"We came off the other night, had a shower and a wash and they were still clapping," he recalled. "So we had to go on again."

Alvin feels that the group worked possibly a bit too hard. They certainly had no time to

record any numbers for their next album and that job will take priority over all else now.

"Some of the English bands are happening in America," he revealed. "Jeff Beck is big, only nobody knows if he wants to play or not—he keeps going over and coming back. The Beatles and Led Zepplin are very big."

Alvin is moving into a new Baker Street home, having been unkindly asked to leave his last residence. He told me the circumstances surrounding the move.

"I got kicked out of the last one because the landlord said I looked like the kind of person who could smoke drugs! It was on a private estate and all the neighbours were snobbish. They looked at this fellow with long hair and didn't like the look of him, so I had to go."

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# MORE LP REVIEWS

## WHO'S SICK OPERA

**THE WHO: TOMMY** (Track stereo 613 013/4; 75s 1d)  
**I REALLY** was looking forward to this "pop opera," which has occupied Pete Townshend's mind for so long. Really I was. But what a disappointment, even though I tip it for the NME LP charts.

Admittedly the idea is original, even though other groups seem to be jumping on the bandwagon now, but it doesn't come off. Running for over an hour, it goes on and on and isn't totally representative of the Who; maybe it's time for a change in style, but if this is it, I long for a return to the old days.

Beautifully packaged in a tri-fold sleeve, the double album also includes a twelve-page brochure containing the words of the songs and pictures to illustrate the numbers. Pretentious is too strong a word; maybe over-ambitious is the right term but sick certainly does apply. One line goes: "Sickness will surely take the mind." It does.

**RG.**  
**Tracks:** Overture, It's A Boy, 1923, Amazing Journey, Sparks, The Hawker, Christmas, Cousin Kevin, The Acid Queen, Underture Do You Think It's Alright, Fiddle About, Pinball Wizard, There's A Doctor Go To The Mirror, Tommy Can You Hear Me, Umash The Mirror Sensation, Miracle Cure, Sally Simpson, I'm Free, Welcome, Tommy's Holiday Camp, We're Not Gonna Take It.



**FLYING BURRITOS** (1 to 6) **CHRIS ETHRIDGE, SNEEKEY PETE, PARSONS AND CHRIS HILLMAN.**

**THE FLYING BURRITO BROS:** The Guilded Palace of Sin (A and M records mono or stereo AML/S 931; 37s. 5d).  
**THIS** is what the accompanying handout describes as

"roots music." Or down-home-country-music as opposed to big-city-bash, if you like.

The Burrillos are a schism of the Byrds, with Sam Parsons and Chris Hillman "ex" of that outfit joined by steel guitarist Sneekey Pete and bassist Chris Ethridge.

This, their first LP, has similarities to the Byrds music of now and would make a good companion or a comparison to the Dr. Byrds and Mr. Hyde album of a few weeks back.

A great deal of thought has obviously gone into the lyrics and music here — Parsons, the group leader, having a hand in the writing of every track except two. The songs have humour but mainly a cynicism aimed at life and the people of the big cities. The Guilded Palace of Sin (of the title).

Christina's Tune is a City girl — a devil in disguise. Sin City warns of the "sliders in their green mohair suits." Do Right Woman is the Aretha Franklin song sung country-style by Parsons and Hillman.

A highly recommended LP. Home on the range is certainly where some of today's most provocative music is being made. **ML**

**Other titles:** Dark End Of The Street, My Uncle, Wheels, Jeannita, Hot Burrito No 1, Hot Burrito No 2, Do You Know How It Feels, Hippie Boy.

**HARLEM JAMES RESHUFFLE** (Fontana mono and stereo TL/STL 5509; 38s. 4d.).  
 This six-piece group from Oldham show more nerve than talent on this LP. The stereo notes would have us believe Harlem James Reshuffle are about to become the big new thing. All I can say is, they remind me of the supporting groups I used to avoid on Tuesday nights at the Marquee Club.

They do little for such good songs as Light as My Fire, Everything Under The Sun and Come Back Girl, with very poor vocals, very weak brass, and an altogether unprofessional production. I understand all the group are serving apprenticeships. Stick at 'em, lads. **GC.**

**Other titles:** Looking For A Fox, Good Livin', Open The Door To Your Heart, You Are The One I Love, Down In The Valley, Talking About My Baby, Back Driving Beat, My Elusive Dreams.



**STEVE (left) and MARC**

**TYRANOSAURUS REX: UNICORN** (Regal Zonophone mono or stereo 5/LRZ 1007; 37s. 5d.)

**IN** spite of the uneasy peace or the domestic rifts that ensue whenever I play their records I must admit to deriving a certain enjoyment from the joyful music of the monstrous duo—even though in certain quarters that admission would classify me as a nut.

I can't imagine why the Rex should attract such loathing; neither can I fathom the "intellectual barrier" Marc Bolan says the public has against them. To me it's just a happy, warming, soul-absorbing, refreshing and stimulating. Having done my Perry Mason, I should say that this LP, the third, is better than the second though different from the earlier two.

"Unicorn" marks the start of the duo's excursion into electronic backing. Half is traditional Rock. The rest, recorded after a six month break, is new Rex plus electricity — a coupling full of intriguing possibilities which they promise to take further on the fourth album.

Of the 16 tracks (and that's value for money) the ones I liked best were those with the fascinating electric backings and pop-like harmonies like Catback and Hijinsky Blind.

A good way to gauge in what regard an act is held by its record company is from the packaging they give them and on "Unicorn" the Rex have progressed to an attractive open-out sleeve with Marc's lyrics in full inside.

On the whole, certainly a more acceptable LP for mass appeal than previous ones. **ML**

**Other titles:** Charlots Of Silk, 'Pon A Hill, Seal of Seasons, Throat Of Winter, Stones For Avalon, She Was Born To Be My Unicorn, Like A White Star Tangled And Far Yallo That's What You Are, Warlord Of The Royal Crocodiles, Evenings Of Damask, Sea Beast, Lucriciel, Pilgrim's Tale, Misty Coast Of Albany, Romanly Soup.

# AMERICA CALLING

## DON'T COMPARE BLIND FAITH with C,S & N says

**MESSRS. Crosby, Stills and Nash — Dave, Steve and Graham — and a supergroup by any other name, have been set for their first dates in the U.S.**

Blind Faith have already announced their tour plans. Inevitably, though I cannot understand why, there will be comparisons. Both groups will hit the road for the first time in the summer, both groups are being handled by the same booking agents and similarly, both groups will be released here on the Atlantic label.

However, comparisons should stop dead there. Blind Faith is la creme de la Cream minus one, plus two or, if you like, total progression in rock.

Crosby, Stills and Nash, whose first album will shortly be issued, are an incredible vocal team that, for some strange reason, everyone expects to be underground and who most definitely are not! In fact, Crosby, Stills and Nash will be one of the few pop groups to play the Fillmore — and sell it out.

**Talking**  
 But already people are talking about the two groups in terms of battling one against the other. Money wise, Blind Faith, coming from England and playing selected dates three nights a week, will cop more rewards at a minimum guarantee of \$31,500 per show with sellouts giving them a lot more than that. But Crosby, Stills and Nash are also in the high money bracket; after all, how many new groups can you think of that can command \$15,000 a night?

Crosby, Stills and Nash will make their debut at the Newport Beach (California) Pop Festival on June 21. They'll play Denver, Colorado, on June 28, and negotiations are being finalised for the group to come to the Fillmore East the first or second week of July.

A second LP nearly completed gives a distinctive advantage over Blind Faith, who are still winding up their first! But all said

and done there's room at the top for both—and both will be there!

● The Fifth Dimension opened rousing two week stint at the Royal Box, Americana Hotel, this week, with a crack down mind blowing act which, of course, included: their current million seller "Aquarius/Let The Sunshine In" for which they were presented with a Gold Disc on stage on their opening night.



**in New York**

## ANN MOSES REPORTS FROM HOLLYWOOD ELVIS AS BOSS-MAN

**ELVIS PRESLEY'S** most recent MGM movie "The Trouble With Girls" (formerly "Chautauqua") was Press reviewed here last week.

In "Trouble With Girls," which is a title chosen to draw attention rather than describe the story, Elvis plays the "big boss man" (dressed in nearly all-white, except for a baby blue shirt and handkerchief, and smoking a cigar throughout the film) of a travelling chautauqua (tent) show.

Elvis turns in a good performance, as usual, in a typically weak story. There were some very interesting camera techniques used by director Peter Tewksbury and Elvis was looking great with even thicker than usual sideburns.

It's a fun film. Elvis sings two or three flippant songs and the movie on the whole is a fun hour and forty minutes, though not specially memorable.

When you see Elvis' Universal picture "A Change of Habit" you might like to know that all of the scenes of the ghetto neighbourhood were shot on location around Fifth and Main Streets in downtown Los Angeles.

This part of LA is well-known and immediately recognizable to locals as the "skid row" part of town, where the drunks and poor lonely souls hang out at the Union Rescue Mission and where the Salvation Army does its biggest business.

One afternoon while they were filming a scene just outside a dilapidated apartment building, the store right next door was actually robbed! They were about to shoot a scene when all of a sudden they heard sirens racing toward the store and saw the robbers taking off in the getaway car.

● **Blood, Sweat And Tears** were in New York this week trying to decide on the songs to do for the next album. Because there are so many guys in the group and because there is no set leader, they make all decisions by a majority vote.

● **Bobby Darin** opened at the Troubadour, Los Angeles, this week to an enthusiastic audience. He accompanied himself on accoustical guitar and was backed by four musicians. Half of the material he presented was self-written. Many celebrities were on hand for the opening, including his former wife Sandra Dee.

**UNICORN**

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 Star KATS/SKATS 1006

# CHICKEN SHACK



CHICKEN SHACK as they were when they recorded "I'd Rather Go Blind" four weeks ago (1 to 2) ANDY SYLVESTER, CHRISTINE PERFECT, STAN WEBB and DAVE BIDWELL.

## THEN when they cut their record



Christine has since left the group, being replaced by PAUL RAYMOND (second from left).

## and NOW when it's a hit

It was just a week or so ago while "I'd Rather Go Blind" was "bubbling under" the charts that Christine Perfect was reflecting on the progress of the single and saying how ironic it would be if, now that she had left, Chicken Shack got the hit and the acclaim they had long strived for.

Well the gods have decided that the irony should be and into the NME Chart this week, albeit hanging on by the skin of its teeth at joint No 30, is the Chicken Shack's first single, hit-sung quite beautifully by the talented Miss Perfect who quit the group on the day the record was released.

It was Christine's marriage in August to Fleetwood Mac bassist John McVie that led to the break. Because of their work, the couple were separated for most of their early married life and the crunch came when Chicken Shack were booked for a four-month tour abroad. Christine left to become a housewife and to plan a new singing and writing career that wouldn't interfere with her marriage to such a large extent. Organist Paul Raymond was brought in as replacement, to join the amiable Stan "The Man" Webb,

## NEW to the charts

by Nick Logan

the group's lead guitarist. Dave Bidwell, the drummer, and Andy Sylvester, bass. Stan, who is quite a showman with his famed imperatons and his 100 foot guitar lead which enables him to walk through the audience, has been singing "I'd Rather Go Blind" on stage and since Christine's departure has become the lead vocalist. However, for radio and television promotion work now that the single is a hit Christine will be making a temporary return to sing the record.

# Jackie Wilson's a classic of soul

JACKIE WILSON'S "Higher And Higher" which enters the NME chart at No. 29 this week, is a soul classic and there can hardly be a soul singer who hasn't performed the song at some time or another. For some strange reason, the record never happened when it was first issued in Britain, some years ago, but it gave Jackie a massive hit in America.

Jackie, born in Detroit, home of Tamla Motown, in 1932, might have become a professional boxer of some note if it had not been for his mother who insisted he quit the fight game after only four pro fights. At the age of 15, Jackie had already won a waterlogged boxing crown, but thanks to his mother, the knockouts he scored have all been on record instead of in ring. Like most men in Detroit, he spent some time working on the motor car assembly lines, but all the time he was working in clubs in the evenings, and singing in church choirs. In 1953, Jackie finally went professional, joining a group called the Dominos, who enjoyed huge success in the following three years. They appeared at New York's Copacabana, the Sahara in Las Vegas, and performed many times on coast to coast TV like the Ed Sullivan Show. A year later, "To Be Loved"



Jackie Wilson—his first had a hit in this country in 1957 when "Reet Petite" reached the No. 7 position in the NME Chart. As the years went on, Jackie matured into a fine jazz singer, a great showman, and very good box-office. Not so long ago, Jackie even drew Elvis Presley out of hiding to watch him at the famous Trip Club in Hollywood.

"Higher and Higher" may have failed to make the charts at first time out, but increasing pressure on NCA finally led to the company releasing the record with the result that one of the first (and best) soul singers from Detroit finally had a hit with the disc that a lot of people say was one of the greatest ever recorded. Jackie, now married with young children, is a leading name in American entertainment. There are winners of a President's Award in Britain in the next few months. It will be interesting to see if Jackie made it really big here, even if it is 10 years overdue.

## says Gordon Coxhill

made a brief entry and although he continued to have hit after hit in America with records like "Lonely Teardrops," "Night" and "Doggin' Around," we in Britain were far too busy buying Cliff Richard's discs, and Jackie Wilson was forgotten. In '57, Jackie went solo, and his

# TOM JONES' FAIS HIT BACK

Last week's letter from MARK JOHNSON in Scotland slamming TOM JONES and his show caused a storm of protest with readers leaping to the defence of Tom. Of the countless letters we've received NOT ONE agreed with any of the points made by Mark. Here's just a selection of the letters showing how our readers hit back...

PEOPLE like Mark Johnson make me sick. If he dislikes Tom Jones so much why watch all his shows? Why not just switch off? If he had seen Tom on stage at any time he would know that he has a great vocal talent as thousands of your readers who voted him No 1 singer know.

Tom puts everything into his act and it is this which makes him our most successful singer—DORIS EVEREST, Beckenham, Kent.

I protest—most violently. Tom Jones gives happiness and pleasure to millions of people all over the world with his unique voice — and what's wrong with looking good as well. Mrs. JUNE TUCKER, Chesham, Herts.

As you can't put body movements or ostentatious settings on a record Tom Jones must sell on his vocal ability alone.—ALAN HUGHES, Kenilworth, Warks.

Tom Jones is a workaholic in the entertainment world who does not sign contracts worth millions of pounds with people who have no talent.—JAN RISHWORTH, Archway, London.

The reason Mark Johnson saw the same old programme in the audience of three shows is because the concert was at the end of a film in three fifteen minute sessions in one afternoon, I know because I have been there.—Mrs. A. TELMIN, Leicester.

Musical depth and integrity (which can be found hourly on Radio 3) are nothing without great personal appeal. Tom's abundance of the musical and personal attractiveness necessary to make a superstar.—MARY LYON, London, W.1.

Tom Jones show is intended for American TV and the production is therefore geared to appeal to a point which has escaped little Mark's notice. Mrs. GLADYS M. LINDY, Cardiff, London.

Frankly, Scott Walker is rather dull in comparison to Tom Jones.—Miss G. WOOD, Walthamston, London.

Every penny has been well spent on this fabulous series after seeing every show I can find no fault. It.—ANN PRIESTLEY, New Barnwick, York.

Mark Johnson should have done as I did when the Scott Walker show was on TV, have lots of winks. Boring stuff, that.—J. PAVETT, London, N.7.

Faulty In these days of technical perfection it's about time someone reminded record manufacturers of the poor quality of British made discs. I purchase a lot of my records from Great Britain, and, inevitably, single, sound bad. I would like you to know that records made in Scandinavia or Germany do not have these faults.—Knut SKYBERG, Oslo, Norway.

Solo Andy? THANK YOU for those fantastic pictures of Amen Corner (NME, May 17). Could you please tell me if it was only Andy who appeared on the show? Sorry, to be so sarcastic, but there are other members of the group, you know and quite a few girls who like them just as much as Andy.—Mrs. M. MITCHELL, Green Lanes, London, N.4.

Too loud ON Tuesday I went to Aberdeen Music Hall to see Peter Sarstedt and how I enjoyed the night. There were no screaming idiots or loud electric guitars bursting the audience's eardrums. But I did learn why groups turn the volume of their amplifiers up so high. It's so they can be heard above all the screams. I would suggest a great way to enjoy the show and no drums need be split. ARTHUR H. WYLLIE, Aberdeen, Scotland.

As ever? CAN you please tell me why Nick Logan, reporting on the NME Pop Concert, should pick on Carl Wayne of the Move as "being as dirty and wicked as ever." If anyone deserved the description of "NME Sleazebag of the Love Affair," —AVRIL CHALICE, Letchworth, Herts. Nick Logan replies: My description, was intended as a compliment which I'm sure is now Carl himself took it.

Ten year wait CLODAGH RODGERS looks all set to become 1969's answer to Lulu in a blaze of publicity after ten rather unsuccessful years in the pop business. Which just goes to prove that if you hold on long enough something will come up and there's nothing in pop that a good song won't cure! —ALAN JONES, London, N.W.3.

Royal scream AT the NME pop concert Andy Fairweather-Low was greeted with a welcome usually reserved for Paul McCartney or at least the Queen Mother. His popularity is all too obvious what is a trifle harder to discern is the reason why. Physically he looks severely undernourished and as for his voice, I've yet to hear it above the wailing of someone please tell me why Andy can command such mass adulation? —GEORGE F. SATER, London, N.W.3.

Open air THE free open air concert in Parliament Hill fields featuring Procal Harum, Soft Machine and the Blossom Toes was a great success. The open air is, perhaps, the best place to hear bands because you can easily move as far away or as near as it suits you to hear comfortably. Some people danced, others just sat on the grass, even the thunder held off until the very last note was played. —DANNY SATLER, London, N.W.3.

Versatile I HAVE just finished watching Cliff Richard's show and must say that he must be one of the finest, most versatile singers in the world. I can think of no other singer in this country who can have such wonderful guests as Cilla Black and Hank B. Marvin and still outshine them. Also I thank the back room crew for a grand job. —C. PARKER, Colchester, Essex.

## From YOU to YOU



Readers' letters should be sent to: Tony Bromley, New Musical Express, 112 Strand, London, W.C.2. Each week an LP record winner will be awarded to the writer of the best letter.

## Big laugh

AFTER reading the review of Edwin Hawkins record in last week's NME I just had to laugh about the remark about the office boy running out and buying it. I tried every shop in the centre of Liverpool and only one shop had heard of it, let alone had it. I hope your office boy had more luck than I.—GORDON H. CLEUGH, Liverpool.

## Greatest

I WOULD just like to say that I think the Hollies have gone from their best to their greatest. Their stage appearances are smart and polished, above all their performances get better.—JOHN STAFFORD, Burton-on-Trent, Staffordshire.

HOLLIES wasted their time recording Dylan (FYU May 17). The songs are not new but they are performed well by the Hollies and all credit should be given to them.—JOHN JACQUES, Blackhill, Consett, Co. Durham.

THE Hollies are not trying to gain anything by recording Dylan (FYU May 17) but are showing a great deal of respect.—D. BARNETT, Faversham, Kent.

## Nauseating

I HAVE just sat through 30 nauseating minutes of "Top Of The Pops" because I understood Steppenwolf were to appear.—D. J. IRVING, Kilmarnock, Scotland.

## Young fans miss out on Jerry Lee

MIGHT I suggest that young record buyers, who were babes in arms, when Jerry Lee Lewis broke on the scene with his pumpin' piano and changed the face of music with records like "Whole Lotta Shakin' Goin' On" — that he must be one of the finest, most versatile years in the pop business. Which just goes to prove that if you hold on long enough something will come up and there's nothing in pop that a good song won't cure! —ALAN JONES, London, N.W.3.

JERRY LEE LEWIS pictured as you can see him tomorrow, Saturday, on the new BBC TV special on BBC.

## Versatile

I HAVE just finished watching Cliff Richard's show and must say that he must be one of the finest, most versatile singers in the world. I can think of no other singer in this country who can have such wonderful guests as Cilla Black and Hank B. Marvin and still outshine them. Also I thank the back room crew for a grand job. —C. PARKER, Colchester, Essex.

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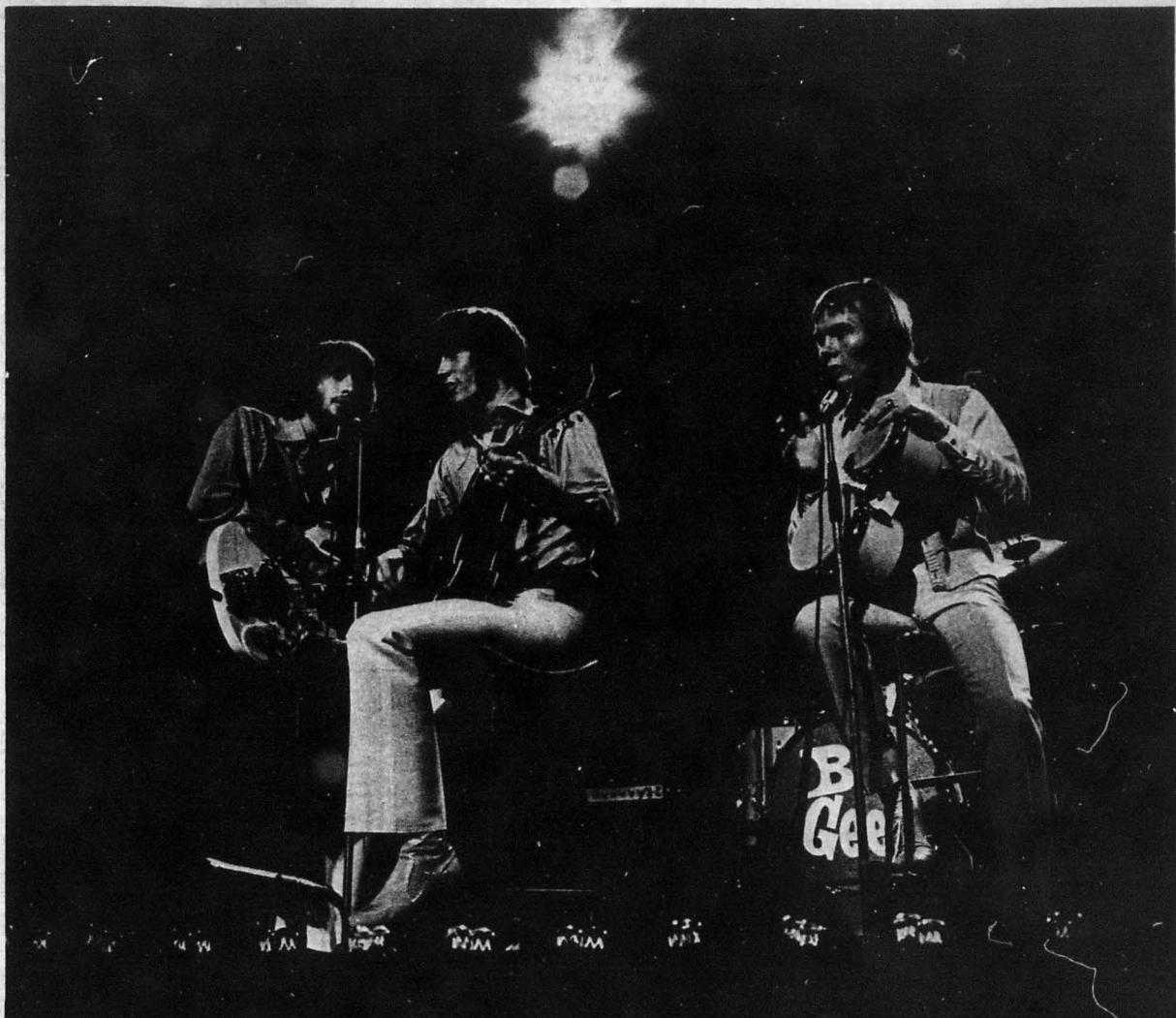
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**JACK BRUCE**  
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and JACK

# 'GROGERS ARE LISTENING TO DIE'

AS the youth of Britain prepares to invade Hyde Park in a fortnight's time for the Blind Faith open air debut, which is shaping up to be pop's answer to Cup Final day, the Cream who many thought never got the credit he deserved is back in a studio this week making music with his friends.

When the news of the Clapton, Winwood and Baker group first broke it was impossible to ignore the implication that the Cream had virtually re-formed, dropping Jack Bruce in favour of Stevie Winwood.

"If people want to think of things in that way then they can" was Jack's defiant reaction when I dropped in on the ex-Cream bassist's recording sessions at a studio in Willesden on Monday evening.

"I have no regrets at all about the Cream splitting. All I can say is that I wanted to play my own songs and I would not imagine that for me it could happen in any other way than it is now.

"I know I am a good bass guitarist. It doesn't worry me that somebody else is playing in that group and although it is going to make a lot of money, I have enough money."

Jack hasn't been to Blind Faith sessions, nor they to his. What are his feelings towards Ginger and Eric since the split?

"I probably socialise with them more now. We get on well when

## By NICK LOGAN

**Sings Out Of Tune,** featured Jack on piano, bass and vocals. George Harrison on rhythm guitar, Jon Hiseman on drums, Henry Lowther and Harold Barling on trumpets and Dick Heckstall Smith and "Dr" Art Theman on tenors.

The rest featured just Felix on acoustic guitar, drummer John Marshall and the talented Eric Bruce on everything else in sight.

**Close friend**  
Felix, a bass player as well as producer and one of Jack's closest friends, arrived from America at the weekend to help produce the sessions.

Of drummer John Marshall, Jack says: "He is the nearest to Ringo I have ever heard. He has the same sort of incredibly relaxed feel. I've never really played with a drummer never really finished. It gives me a lot of room to play bass."

Jack hopes to have the album completed by early June and it will be released before the already completed "Jack Bruce And His Friends" Jazz LP, featuring His-

man, Heckstall Smith and guitarist Johnny McLaughlin.

"It was thought that if they were released the other way round people would think I was a jazz man and not a pop man," explained Jack.

"The music I am writing, although it is intended to come out natural and simple, is actually very complex because I am trying to find new forms. But I don't think it has anything to do with jazz."

Jack has no plans as yet to return to playing live but says it is something he will have to do.

"I already I am suffering from a feeling of frustration because I am not playing live. The sort of cleans out the mind."

"If he could, he would like to form a band with the line-up used on 'Never Tell Your Mother' but obviously that is out of the question."

"There is a lot of talk about playing just playing together for short spells, bands and groups are really just born to die, to collapse."

Only a very small minority keep going.

"Perhaps what could happen is that people would form small groups of musicians, rehearse together and get it really nice, then go out and do a British tour, and then say goodbye to the bands."

Still looking to the future Jack hopes to team up with the respected American guitarist Larry Coryell for a tour, probably of the States, and possibly for recording.

"I've wanted to get together with him for a while," he comments.

"One day he just called me up and said that for a long time he'd wanted to play with me. I have dug him for a long time and I thought it would be nice."

## Experimenting

One noticeable thing about the tracks for the LP is that Jack is experimenting with variations of his voice.

"I can't stand my voice," he confesses. "But people tell me they like it. I suppose it's a personal thing because when I'm listening to it being played back it is my vocal chords making that sound."

"A lot of this music we are doing is like from Scottish music."

"What is the point of emulating B. King and others because they are so perfect. And nothing we could do could compare. It would just be a poor imitation."

"I am using a lot of things that come from my heritage—from Scotland."

"I suppose really I am trying to get back to the roots. To things from when I was a kid. Like that last

track you heard that is from 'The Vikings' which was a movie that made impact when I was young."

"Other people have listened to it and said 'Yeh Kirk Douglas.' It strikes a chord in people and to me that is what folk music is all about."

"Like Dylan strikes something in you something that you have experienced before."

Jack returned to his piano but before leaving I asked if he still considered himself to be a part of the pop scene?

"Maybe I am not a part of the pop scene but I make pop music. That is what it is as far as I am concerned."

"I am just making the sort of music I can make, and cannot avoid making, and if people like it it will make me happy."

## WHO'S WHERE

- Week starting May 24
- PENTAGLE:** Royal Festival Hall (24), Brighton Dome (26).
- FLEETWOOD MAC:** Fokstone Tofis, (24), Belfast Ulster Hall (27), Dublin Stadium (28), Parliament Hill Fields (29).
- PINK FLOYD:** Sheffield City Hall (24), Croydon Fairfield Hall (30).
- INEZ AND CHARLIE FOXX:** Stoke Newington and Nottingham Beachcomber (25), Skeneburg Football Ground and Chester Grange Hotel Kenilworth (26), Hanley Place (27 & 28), Worthing Assembly Hall and London Hatchett's (29), Tottenham Royal and Soho Flamingo (30), Concerto Atte (31), Wolverhampton Lafayette and Nottingham Britannia (1).
- OPRY'S PARTY NIGHT:** Dublin National Stadium (24), Birmingham Gay Tower (25), London Lyceum (26).
- ROY ORBISON:** Blackpool ABC (25 & 26).
- BOB AND EARL:** Nottingham Sherwood and Sheffield Down Broadway (25), Shrewsbury Open Gates, Watford Top Rank (27), Croydon Top Rank (28), Newcastle-under-Lyme Crystal (29), Newcastle-upon-Tyne Mayfair (30).
- PRETTY THINGS, FAMILY, SOFT MACHINE:** Benefit concert for Fairport Convention at London Roundhouse (25).
- JON HISMAN'S COLOSSEUM:** Birmingham Mothers (25), London Marquee (26).
- AMEZ CORNER, GENE WASHINGTON, INEZ AND CHARLIE FOXX, JIMMY JAMES AND THE VAGABONDS, THE FANTASTICS:** Skeneburg Football Ground (28).
- DON PARTNARD AND BUSKERS:** Glasgow City Hall (24), Aberdeen
- Music Hall (26), Edinburgh Music Hall (28), Birmingham Town Hall (29), Dublin Round Room (30), Belfast Ulster Hall (31).**
- PETER SARSTEDT:** Portsmouth Civic Centre (27), Croydon Fairfield Hall (28).
- BEACH BOYS:** Brighton Dome (30), Hammersmith Open (31).
- AMEZ CORNER:** Blackpool Winter Gardens (30).
- PRETTY THINGS, PINK FLOYD:** London Roundhouse (30) free concert.
- MOTHERS OF INVENTION:** Birmingham Town Hall (30), Newcastle City Hall (31).
- STEPHEN WOLF:** London Lyceum (30).

## London's 'Northern' club!

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# TAIL-PIECES

by the Alley Cat

**BRITISH** discs heading for U.S. Top 30: Dusty Springfield "Windmills," Desmond Dekker "Israelites," Tom Jones "Love Me Tonight," Bee Gees "Tomorrow Tomorrow," Hollies "Sorry Suzanne," Zombies "Imagine The Swan" and Herman's Hermits "My Sentimental Friend" . . . Separate dates for Billy Eckstine and Sarah Vaughan planned here . . . Maurice Kinn still puzzled why Mary Hopkin didn't appear at poll concert . . .

In America, Clodagh Rodgers' hit covered by Bambi McCormack . . . On BBC 2 show, Bee Gees disappointing — especially Barry Gibb's singing, while loss of Robin Gibb very noticeable . . . Former singer Jerry Fuller producing some of Andy Williams' records . . . Rumour denied that Jeremy Spencer is leaving Fleetwood Mac . . . Great TV performance from Cliff Richard last Saturday . . . Marriage to Yoko Ono has certainly mellowed John Lennon . . .



U.S. singer-actor Robert Goulet televising here . . . "Ask Me Why" (which Don Partridge penned) featured in Tom Courtenay's "Oliver" film . . . How about Dean Martin's hit retitled for Spooky Tooth, "Dental On My Mind" . . .



RICHARD HARRIS (right) has signed VINCE EDWARDS, one of the stars of London's most successful musicals, "Hair," to a long-term recording contract for release through the CBS label. Jim Webb has agreed to write a song for the singer's first release with his new company. Richard and Vince are pictured here celebrating the deal in their customary manner.



Current visitors having a look at the British scene here are top American songwriters CYRIL WEILL and BARRY MANN who have an almost countless list of hits to their credit including many for Gene Pitney. They are pictured here flanked by Screen Gems executives TERRY DATES (left) and JACK MAGRAW.

New MGM Jigsaw group could give Bonzo Dogs a run for their money . . . Dedicated to P. J. Proby . . . "I Threw It All Away" by Bob Dylan . . . Cracked John Lennon: "I was attracted to Yoko Ono because she's me in drag!" . . .

Did Sandle Shaw inspire Dutch group named Sandy Coasts? . . . London Weekend TV's The Burns now executive producer . . . Permanent home by Guy Mitchell planned here . . .

Noted agent Harold Davison personally negotiating next Lulu recording contract . . . "Marry Me" (new Sacha Distel single) not comparable to Engelbert Humperdinck's LP version . . . Impressive sound: Barry Ryan's "My Mama" on Alan Freeman's BBC radio show . . .

Charles Aznavour bidding to buy Duke and Dutchess of Windsor's Paris home . . . At Las Vegas, Bob Hope greatly impressed by Engelbert Humperdinck's cabaret performance . . . Cracked Marlon Brando: "When he dies and goes



to Heaven, Frank Sinatra will give God a tough time for making him bald!" . . .

Their next U.S. singles: Blood Sweat and Tears "Spinning Wheel," Isley Brothers "I Turned On You," Diana Ross and the Supremes "No Matter What Sign You Are," Mama Cass "It's Getting Better," Stevie Wonder "My Cherie Amour" and Richard Harris "Didn't we" . . . Pretty Things plan sharing a house with Pink Floyd in America . . . Dana Valary very impressive on Libera's new TV series . . .

Following Freddie Trueman's footsteps, expect cricketer Colin Milburn to wax vocal disc . . . Jack and Jill have tumbled down, attract Jill St. John's divorce from Jack Jones now finalised . . . Who is unfunniest, Tony Blackburn or Simon Dee? . . .

Lamonte Mc Lemore of the Fifth Dimension a double for Sammy Davis . . . Several appearances by

Joe Cocker likely on U.S. TV Ed Sullivan series . . . Next month, Leapy Lee touring South Africa with Sandle Shaw . . .

In Italy, Barry Ryan's "Eloise" this year's best seller . . . Herman's Hermits' current flippside penned by Peter Noone with music publisher David Most, not his brother Mickie Most . . . Keen rugby fan: Georgie Fame . . .

Standing ovation for Kathy Kirby in Sydney, Australia, recently . . . Correction: his brother David, not Mickie Most, penned flippside of Herman's Hermits current hit . . . Friendly act: Beach Boys present Paul Revere and the Raiders to Europe . . .

Darway Hotel advertised Judith Davham as "The Voice of The Seekers" . . . Now managing his wife Clodagh Rodgers on a full-time basis, John Morris has left Decca . . . His music publisher Cyril Simons in New York for Tom Jones' cabaret opening this week . . .

Has Tony Macaulay been released by Pye's Louis Benjamin from his contract? . . . Following Ron Kass' departure from Apple, is Neil Aspinall next to leave? . . .

When Gordon Mills launches own label, Peter Sullivan partners him . . .

In Mexico, Barry Ryan's "Eloise" No . . . Great Sammy Davis humour on Sunday's Rowan and Martin "Laugh In" (BBC 2) . . .

Your Alley Cat forecasts new Libera TV series will outstrip Tom Jones in British ratings . . .

In Nashville, Crispian St. Peters records next month for Frank Foster's Monument . . . Hotel owned by Peter Noone at Herne Bay sold . . . John Lennon could retitile Stevie Wonder's hit "I Do Know" . . .



Last week, when "Bluer Than Blue" made a fleeting appearance in the charts, ROLF HARRIS was quite happy where he was, in the Australian outback. It seems he has more hits when he's out of the country than when he's here. He was in Canada when "Tie My Kangaroo Down Sport" made the chart and in Australia again for "Sun Arise." This week, however, he must be disappointed for a bit of plugging, and not Gold Mine claiming, would have come in useful.

a new single by

# The Ferris Jug Band

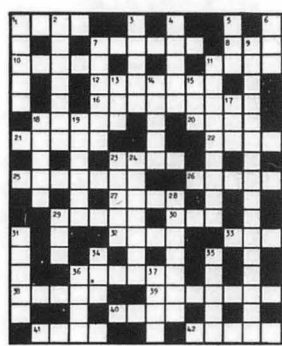
The Only Friend I Own

LBF 15224

# NME POPWORD

Compiled by Julie Logan, Leytonstone, E.11

- ACROSS**
- Influence on Scott
  - See 12 across
  - Status quo had their's in the sun
  - Bingo's favourite fruit!
  - Repetition of sound
  - and 7 across, actor
  - A Irish Ham (Anagram)
  - March
  - King of soul
  - The Incredibles
  - Mike
  - Miss James
  - and 41 across. Nice deejay!
  - Tony the deejay
  - "Come Outside" singer
  - See 28 across
  - and 27. Pianist with Roman implications
  - See Stevens singer-composer
  - It takes one
  - and 25 down. Comedian/singer (3, 7)
  - Famous pirate radio station
  - Dead group
  - Top English harmony group
  - Hit musical
  - See 23 across
  - Girl singer who just loves you!



- DOWN**
- Now Willis
  - Titled deejay
  - See 5 down
  - Indian instrument
  - and 3 down. Just joined Blind Faith
  - Mr. Lyons of Ten Years After
  - Mireille's man
  - Faithless female blues singer (9, 7)

- The juniors choice (2, 7)
- A Small Face
- Jackie's married name
- Homage of Latin-American music
- What everybody aims for
- and 31 down. R. and B. star
- Skiffle star
- See 34 down
- Love Affair hit (3, 4)
- See 23 across
- "Happy Heart" singer
- and 23 down. Britain's biggest solo export (3, 3)
- A Bee Gee
- There was a famous penny one
- Bubblegum express

Answers next week and here is last week's solution

- ACROSS**
- (Ronnie) Carroll, 3. Page One
  - Una, 10. Michael (D'Ab), 11. Goodbye, 12. Use, 14. Things, 15. 4. Lulu, 5 (Jimmy) Page, 6. Grocer
  7. (Roy) Orbison, 8. Everett, 13. Streisand, 17. Eva, 18. Gas, 19. Pet (Clark), 20. Sam, 21. U.S.A., 22. Ike (Turner), 24. Chelsea, 25. Scarlet, 27. Capital, 28. Indigo, 30. Felice, 31. Hearts, 34. Otis (Redding), 35. Eden (Kane).

- DOWN**
- Comets, 2. Backing, 3. Orange: 9. Una, 10. Michael (D'Ab), 11. Goodbye, 12. Use, 14. Things, 15. 4. Lulu, 5 (Jimmy) Page, 6. Grocer
  7. (Roy) Orbison, 8. Everett, 13. Streisand, 17. Eva, 18. Gas, 19. Pet (Clark), 20. Sam, 21. U.S.A., 22. Ike (Turner), 24. Chelsea, 25. Scarlet, 27. Capital, 28. Indigo, 30. Felice, 31. Hearts, 34. Otis (Redding), 35. Eden (Kane).

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 TONY STEVEN  
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