

# New Musical Express

EVERY  
FRIDAY  
8D

No. 1169

Week ending June 7, 1969

NM Exclusives on 1-2-3 in the chart

## ROE

Lunch  
date



## BEATLES

Lennon reveals  
future plans



## FLEETWOOD

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No. 2 IN THE STATES

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## 'I'LL NEVER FORGET'

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Produced by ALAIN MILHAUD

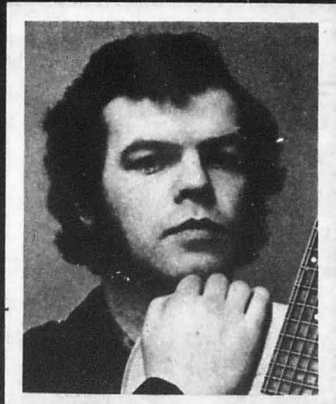


# & DAVID McWILLIAMS

with another of his own brilliant compositions Produced by ALAIN MILHAUD

## 'OH MAMA, ARE YOU MY FRIEND?'

on  
MAJOR MINOR  
MM616



N.B. To comply with the regulations of the Festival this single will  
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MAJOR MINOR RECORDS 58-59 Gt. Marlborough Street London W.1

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Roy Guest and Vic Lewis present

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Tickets: 5.30 p.m. 15/-, 12/6, 10/-, 7/6, 5/-  
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**BOB KERR'S**  
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**THE EQUALS**

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**DAVE SWARBRICK**

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**TRADITION**

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Tickets: 5.30 p.m. 20/-, 15/-, 10/-, 7/6, 5/-  
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ALL TICKETS NOW ON SALE

A Nems Presentation

# BEING No 1 ISN'T ENOUGH FOR TOMMY



TOMMY ROE pictured in London on Tuesday.

## He tells JAN NESBIT

TOMMY ROE has Day-Glo blue eyes, canary yellow hair and a Dixie drawl. He started out, with Fabian, Tommy Sands and Bobby Rydell but unlike them finds himself, ten years later, at the top of the charts in Britain and with a gold disc in America. He is happily married for the second time with a seven-year-old daughter, Cynthia.

"I can only write songs like 'Dizzy' when I feel happy," said Tommy as he ate his weight-watcher's lunch of cheese omelette and minute steak.

"California helped me write it. I live in the San Fernando valley, we've got a swimming pool and there are always kids playing about in it, it's a great atmosphere."

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It was all rock 'n' roll and then it switched to my bubblegum, beaty kind of music, then the group scene came up and now it seems to be coming my way again.

"In the States there's been a swing back to single artists like Glen Campbell, me, Neil Diamond. Even Paul Anka's made a comeback, he's got a big hit at the moment."

"The majority of groups have gone underground and they're more interested in selling albums than singles."

"Tommy has been in showbusiness since he was 16. 'Nowadays I enjoy writing more than anything,' he said, screwing up his napkin and sticking it on the plate. 'I've enjoyed it all, wouldn't change anything."

"I just hope to keep progressing. I've had music instilled in me since childhood, my father used to play the guitar."

With his Atlanta background it's not surprising that Tommy feels a leaning towards country-and-western. "Where I was raised country-and-western was always very big, now it's coming into its own."

"I grew up with country-and-western and rhythm-and-blues. The

rest of the states are just beginning to catch up.

"Of course, country-and-western records are better now, more groovy technically but the music's the same, three or four chords and a strong beat."

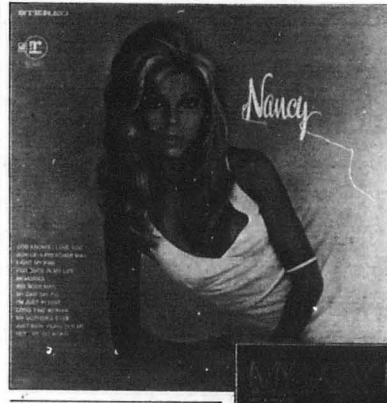
Tommy has said in the past that although he's never hit rock bottom, he's never got right to the top either.

"The army interrupted my career at a critical time, it hurt me," he explained.

"I've had about a hit a year in the States although I haven't done so well here."

What was being "at the top" to him? "If I'd got a loyal following for my records. But it's hard to say what makes you feel on top. I might never reach it as far as I'm concerned."

As soon as I reach one goal I set another one, it's a striving for perfection. It's a let down because it means I can never be satisfied."



**Nancy Sinatra**  
Nancy  
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**Frank Sinatra**  
My Way  
RLP 1029 (M) RSLP 1029 (5)



## The Sinatras Sing It Their Way



Distributed by Poly Records (UK) Ltd.  
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# NME exclusive

# from Ritchie Yorke in Canada with John and Yoko

**JOHN LENNON**, over here in Canada with his wife Yoko, revealed for the first time that there had been considerable disagreement between him and Paul McCartney over the couple's nude "Two Virgins" album cover and that up until recently John had wanted to do concert tours again but had failed to talk round the other Beatles.

These disclosures were made to me when I went with John and Yoko from their Toronto hotel to the airport where they were to fly to Montreal for a seven day bed-in. Beatlemania is still just as big here and on more than one occasion we'd been engulfed by swarms of half crazy teenagers who descended on John like starving Asians at a Rome banquet. Sitting in the back of the taxi John looked tired. Yoko was non-chalant.

Toronto, Canada — NME's RITCHIE YORKE deep in probing conversation with JOHN and YOKO just prior to the couple leaving for Montreal and a seven-day bed-in.



## As fans mob them Lennon admits

### Don't agree

Lennon, all in white, sighed again and said: "I think Ringo was right about not touring." And later... "The Beatles are just a democratic group of middle-aged teenagers. We just don't happen to agree on doing concert tours. I've wanted to do some for a while, but I'm not sure anymore." It was an uneventful trip to the airport, a welcome respite from the maddening crowds that had besieged the hotel earlier. We had arrived un-announced but in less than 60 seconds, a crowd had gathered, and we were rushed into a small, vacant room. We sat there for over an hour; John, Yoko, daughter Kyoko, who's five, a Beatles' cameraman and myself.

### Controversy

The Lennons are now accustomed to the fanatical behaviour of teenagers, but John wasn't quite prepared for the storm of controversy over the recent "Two Virgins" album, which had John and Yoko pictured naked on the front cover. "I expected some noise about it," John said, but not as much as we got. I'd planned to produce an album with Yoko before we became lovers. Paul had had Mary Hopkins, George had Jackie Lomax, so I wanted to do something with Yoko. I was in India meditating about the album, when it suddenly hit me. I wrote Yoko telling her that I planned to have her in the nude on the cover. She was quite surprised, but nowhere near as much as George and Paul. "Paul gave me long lectures about

it, and said 'Is there really any need for this?' It took me five months to persuade them. "It was a natural turn of events that I got in the picture too. When we got the pictures back, I admit I was a bit shocked. I thought, 'Hello we're on. I figured that if I was mildly shocked, what would others think?' "But it was worth it for the howl that went up. It really blew their minds. It cleared the air a bit.

People always try to kill anything that's honest. The album wasn't ugly, it was just a point of view. "The Two Virgins cover, despite police confiscations here, did not create as big a stir as Jim Morrison (of the Doors) with his alleged indecent exposure in Florida. Lennon wasn't particularly impressed by what happened. "I suppose the show wasn't going too well, so Jim decided to liven things up a bit. If he likes doing that

sort of thing that's OK. If he did do it, I would have liked to see him do it properly and have intercourse on stage." Lennon still thinks that the Beatles have more influence on young people than Jesus Christ, an opinion which brought a heavy load of wrath upon him when first mentioned it two years ago. "Some ministers even stood up in their churches and agreed with it then," said Lennon. "Kids are still

more influenced by us than by Jesus Christ. As it happens, I'm very big on Jesus Christ. "I've always fancied him because he was honest. He said in his book that anyone who followed his ways would be knocked. He was so right about that." Lennon said that he liked Jesus Christ — "I'm always saying his name and talking about him" (the word Christ is featured several times in the Beatles latest hit, "Ballad of

John and Yoko" which shoots in the Top Ten this week).

Lennon is an anti-nationalist, which is not surprising when one considers his peace efforts. "Yes, I don't like borders. But I do fancy myself as a bit of an Irishman, and I'm always telling Yoko about battles that Britain won. Anti-nationalism will have to come through if we want peace."

The Beatles have now finished their next album, which Lennon says will surprise many people. "It was all done like a rehearsal. Only one track almost got finished and that was "Get Back". The others are in various stages of completion. One day we just decided to stop right away, or we'd be doing another of those four-month numbers.

### Wedding album

It would seem that Beatles fans are going to have dig deep into their pockets in the near future to keep up their disc collections. John and Yoko have another album on the way — "a wedding album" — which, John says, has some heavy stuff, "half built recorded with terrific machinery." There will also be excerpts from the couple's bed-in in Amsterdam. Most of the time as we were talking, a cameraman was filming our conversation and John's reactions. "We're making seven films," said John. "We've also got two books finished that will be coming out soon; one was done by me, and the other with Yoko and myself."

### Far too hot

The Lennons arrived in Toronto after a short stay in the Bahamas. "It was too hot down there, too far from the U.S., and the hotels were terrible," said publicist Derek Taylor, who travelled with them. After a day's stay in Toronto, and receiving permission from the Department of Immigration to stay in Canada for 10 days, the Lennon entourage flew to Montreal for their bed-in to promote peace. "Really, there's no difference between what we're doing now and what we've always done. The idea of peace has always been with us. You could smell it in the early Beatle songs." And what did John regard as the most satisfying thing that has happened to him since the Beatles were formed? "Meeting Yoko," he grinned, putting his arm around her diminutive shoulders. Yoko smiled sweetly.

# RINGO'S RIGHT WE CAN'T TOUR AGAIN

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Evil/Death Of An Electric Citizen  
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It Didn't Work Out/Mozart Lives  
Upstairs  
HARS002



## BRAIN BOX

Down Man  
Parlophone R5775

## ANDY KIM

Baby,  
I Love You  
Dot DOT125

SHIRLEY &  
THE SHIRELLES  
Playthings  
Bell BLL1065

TROY KEYES  
Love Explosion  
Stateside SS2149

SPENCER'S  
WASHBOARD KINGS  
Pimlico  
Parlophone R5782



TO reach John McVie's third floor flatlet, you must first get clearance through the intercom in the communal hall, wait until the occupant electronically opens the inside door, then pass along a corridor to a coffin-like box which, it transpires, is the lift.

John is the Fleetwood bassist with the drooping oriental mustache and the hankering for privacy who would be in his element as a millionaire recluse.

By tradition, the bass man is the quiet offset of a group. His task is to cement the group as a unit, to be the rock upon which the virtuosity is built and in John's case this applies as much outside of group work as within.

He was washing his hair in the bathroom when I arrived at the tiny, neat and dominantly white flat where the feminine touch was evident. The feminine touch — John's wife Christine Perfect — made me wait.

John's birth into music and the blues was a strange affair, and one worth relating as it provides a chapter in the history of British blues and of John Mayall's Bluesbreakers significant part in it.

**Tax officer**  
A former grammar school boy with four 'O' levels, John took a job as a trainee tax officer on leaving school and it was on the first day he started work that he played his first gig as a Bluesbreaker at the White Hart, Acton. John Mayall was unknown then and this was his first band.

It was the late Cliff Barton, former bassist with Cyril Davies and a close friend of John's, who got him the job. "It was in summer '63," recalled John, rubbing his wet hair with a towel. "And it was a terrifying experience."

"My Dad drove me there and dropped me off at the pub. I was just 16 or 17 and there were all these completely strange people who I had to get up on stage and play with. I'd had no rehearsals at all."

"No rehearsals!" echoed Christine in amazement, entering with coffee. "None at all. John Mayall said right, 'Play a 12 bar.' And I said, 'What's a 12 bar?'"

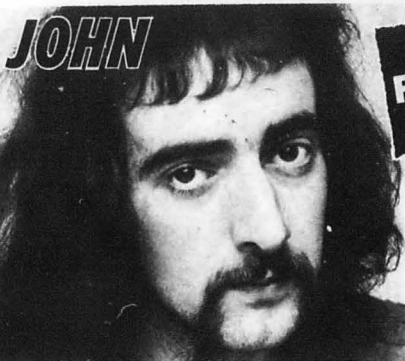
Laughter from Christine, who delved into the record rack and returned with the cover of the Bluesbreakers' first LP, depicting the group in suits and ties and a short-haired John.

"We all got a £1 each for those first gigs," continued John, "and John Mayall would end up with ten bob."

Later the group went out for a tenner a week and it was when the number of gigs grew to four or five a week that John quit his job in the Civil Service.

"What attracted him to the blues?"

"Nothing," he replied, and then



## A recluse in the making

surprisingly: "It was only about a year and a half after I joined that I began to understand what I was playing, through John playing me records and telling me what to listen to."

"John was my mentor, my influence, vaguely a sort of father figure. Christine, who was discovering as much as I was, had become co-interviewer by now emitting gasps of 'Oh really?' at her husband's answers."

John stayed with Mayall through the lengthy period that saw some of the best current British musicians pass through and left shortly after Peter Green did to join Fleetwood Mac.

### Brass take-over

"As that time the Bluesbreakers were Dick Heckstall Smith, Keef Hartley, John, Colin Mercer and me. I hadn't been taking much notice of how the band was working and then suddenly the brass section seemed to be taking over."

Peter had already asked me to join but I kept turning it down be-

cause I thought I'd be better with John and then I found out I wasn't."

Why did he join Fleetwood Mac?

"It wasn't anything about the band. When I heard them at Windsor I thought they were a bit boring, everything sounded the same. But Peter and Mick were together, I knew them and I thought I'd be happy. After a while I got into it and enjoyed it."

Born in Perivale, London, John is now 24. His father and Long John Baldry's father co-own a carpet shop in Chiswick. Music came into his life around the age of 14 when he used to play trumpet from school to watch a friend's band. Nowadays he says he couldn't live without music but wouldn't describe himself as a dedicated musician.

He will admit to being an introvert and he talks about himself with reluctance. So it was with mixed feelings that I greeted the arrival of Fleetwood's Mick and Danny at the flat, meeting up for the afternoon's drive to a gig.

In one way their presence made John even more inhibited about himself than before. But Mick in particular, with some assistance from

## FOCUS ON FLEETWOODS by NICK LOGAN

Christine helped with observations that got John talking.

"He's mostly a very placid person," suggested Mick and Christine, which prompted John into: "I'm very sensitive person. I don't really like getting involved with people. I keep out of arguments though if I have a drink it will come out."

On occasions John does "drink too much — but not as much as I used to. I never drink for pleasure. It was the environment when I joined Mayall that started it off. I met a lot of people who drank and it snowballed until I'd be drinking half a bottle (of spirits) a gig."

"He's a very generous person," offered Mick, "more so than anyone else in the band. The main thing about John is that he's always there. He's just very calm, the most balanced, the sanest one, possibly the worst at talking."

"I do find it difficult to talk to people," admitted John. "I'd be quite happy to stay at home forever. When you go out, you meet a lot of people you'd rather not meet."

Like Jeremy Spencer, John suffers if passers-by make abusive remarks about his appearance. The droopy moustache singles him out for attention so why doesn't he shave it off? "That would be giving in," he smiles. "But in some ways I have been getting more conservative, particularly in my clothes."

### Quick romance

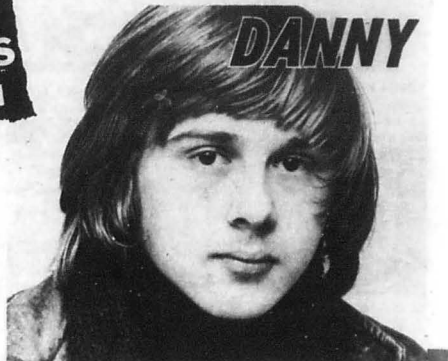
John and Christine were married on August 3 last year at a register office in some remote part of the Midlands. They'd known each other only four months before, and John was in America for six weeks of that time.

They met when Chicken Shack, Christine's former group, and the Mac were on a blues bill together at the London Saville. John proposed at the Bag of Nails club on his return from the States. "I was so stoned I didn't know what I was doing. It seemed like a good idea at the time," he joked.

It is one of John's ambitions to buy a large house with its own grounds in the country where he could shut the door on people he didn't want to meet.

"I'd like my life to be efficient, peaceful and happy. So I suppose I want to be rich."

Certainly, being thrown into close proximity with the others plus the fact that it was the first time he had been out of the country, played a major part in changing Danny's views and personality.



## The choir

THEY used to define Danny Kirwan as the one with the choir-boy face. It was true that the shyness, the younger-than-his-age looks and the short blond hair gave an appearance that he had been snatched straight from the fifth-form cradle and plunged head first into the far from angelic world of the blues.

When Donny joined the Mac, I can remember the amusement the event caused at the NME and the speculation that his air of youthful innocence wouldn't survive for long on the road with his more worldly-wise colleagues. It didn't.

In the ten months he's been with the band, Danny has let his hair find its way to more respectable blues group lengths and with the shyness fast retreating he is looking and sounding every day less like the choir-boy and more like the man of the world.

It was Peter Green who, on the group's return from its last lengthy U.S. tour, said of Danny that he had gone to America a boy and returned a man.

Certainly, being thrown into close proximity with the others plus the fact that it was the first time he had been out of the country, played a major part in changing Danny's views and personality.

At the beginning it was only to be expected that he should feel self-conscious.

When he joined it was like a fan's dreams come true. He hadn't long had his first electric guitar, was not long out of school, equipped with his six O levels, his office length hair and suit and working as a clerk for an insurance firm at Fenchurch Street.

Peter Green was one of his idols. "I was the typical Eric Clapton, Peter Green fan who loved it all," he recalls.

He remembers too, with amusement, how when he was playing with a group in the evenings he would leave his office with his briefcase and join the bowler-batted brigade on the commuter train home.

Only Danny wouldn't be headed home, but for the Marquee. There he would take his faded jeans from his case, ruffie his hair and go on the same stage with his band where Peter Green and John Mayall would

# John is the DERAM explosion!

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DERAM

# CREDENCE: 'FUNNY HATS' TO BAYOU ROCK

**A COUPLE** of Christmas Eves ago, four young members of a pop group called the Goliwogs sat down in desperation in El Cerrito, Cal. to think up a new name.

They'd been saddled with the ridiculous Goliwogs title by a real smart manager" who also insisted the boys wear costumes and "funny hats."

Name-hunting: the boys found, wasn't that tough a task. The first word they came up with was Revival, because it implied they were dropping the last stage and going back to the start. Then came Credence—which was the first name of a friend. Appropriately, it went on the front.

Finally, after watching some TV, they dropped in Clearwater. It came from a beer commercial which showed "the beautiful clear water used in making beer." Purity was all important.

Thus, Credence Clearwater Re-

**NEW to the charts**

vival. The new name brought many changes to the group. It also gave them world fame. Talking from San Francisco re-

cently, 23-year-old lead singer John Fogerty, revealed that the current success of the group had been a long standing ambition, ten years long in fact. "Four of us formed a group

called the Blue Velvets in 1959 while we were still in Ninth Grade. In 1964, we signed with Fantasy Records," he said.

Almost five years and 11 singles later, Credence Clearwater Revival sailed into the American charts with its first hit, a revival of "Susie-Q." This was followed by another oldie—"I Put A Spell On You."

Then, for a change, the group tried an original song for its next single. The song, "Proud Mary," which has been described as Bayou blues, reached No. 1, selling well in excess of a million copies and makes the NBS chart this week at No. 24.

Memphis holds a strange fascination for the group, and each member is a hot fan of artists recorded there—Elvis Presley, Carl Perkins, Johnny Cash, and even Roy Orbison.

"The South gives me many fantasies," Fogerty said. "I've been dreaming about it all my life. It's always represented an anti-Twentieth Century way of life: completely un-related to New York City or Los Angeles."

## No changes

Although the history of the group dates back ten years, there have been no personnel changes along the way. The lineup now is the same as it was in 1959—Doug Clifford on drums, Stuart Cook on bass and piano, Tom Fogerty on guitar, and John Fogerty on guitar, harp, piano, organ and vocals.

Fogerty figures that the naivety and ignorance of the guys when they first started out accounts for the fact they've stayed together so long.

The first ten years were probably the roughest. At least now that they've found success, it seems logical that Credence will not go back to cheap gigs, all-night driving between towns, or that crippling lack of confidence which has split many a group.

Fogerty finds no obvious reason for the belated success of the group. "We're not a blues band, although that's what is really happening these days."

"We're right in the middle between blues and rock 'n' roll. We have a bit of the Inkspots, and a bit of the Beach Boys. We have a 'bit of lots of things."

The end result provides an uncommon sound in pop, and one that looks like being around for quite a while. — RITCHIE YORKE.



Together for ten years and struggling all that time to make the charts, they finally managed to do this week with "Proud Mary." CREDENCE CLEARWATER REVIVAL (1 to 2): TOM FOGERTY, JOHN FOGERTY, STU COOK and DOUG CLIFFORD.



Into the Top Ten this week go BOOKER T and the M.G.s with "Time is Tight," the theme from the film "Uptight." Left to right, back row are BOOKER T JONES, and DONALD "DUCK" DUMM, front: AL JACKSON Jr and STEVE CROPPER.

"THE PREVIOUSLY untouchable movie subject of Negro militancy is enjoying healthy box office returns just now via Jules Dassin's "Uptight," which has an all black cast. It is aiding and abetting the success of Booker T's latest single "Time is Tight" — the central theme. This is the first time Booker T Jones has been asked to write the soundtrack for a film and, casting tradition to the winds, he decided against orchestrations and expensive studio musicians. Instead, he was content to rely upon the skill of his own group, the M.G.s. The resultant score has been turned into an album which Stax is shortly to issue here as a follow-up to the group's current album "Get Ready."

Booker T made his vocal debut recently on an American TV

## Controversial film aids Booker T hit

special for WNEW. The hour-long show was called "Gittin' It All Together" and Booker duetted with Carla Thomas. Booker was the show's musical director and responsible for a tribute to Otis Redding and an appearance by Sam and Dave. Now we wait and hope for it to be shown over here. Nudge, nudge British TV companies! RICHARD GREEN

# boy growing up

also be playing that night. His group then was the Bolterhouse featuring Danny on lead and friends David Terry and Trevor Stevens on drums and bass. Their first gig, at the Blue Horizon club coincided with Danny's first day at a clerk.

Playing there also that night was Peter Green's Fleetwood Mac and when Peter heard Danny play he took an immediate interest in his career.

"He liked the band and got us some gigs at the Marquee," recalls Danny. "Then he suggested we should go professional but the others didn't want to. The bass guitarist was going to art college."

"Then Peter suggested I should leave and get more musicians and go professional. I didn't want to at first because Dave and Trevor were my friends but in the end they all persuaded me it was the right thing to do."

## Auditions

Auditions, supervised by Peter and Danny, were held to pick a new group — until after they had proved unsatisfactory, Peter suggested he should join Fleetwood Mac. "I was chuffed," says Danny, underlining his pleasure. He had an

enormous respect for the Mac leader and even now it is Peter he feels closest to in the band.

It wasn't an easy debut. "I was pretty frightened. Fleetwood Mac were already big then; they were the new Underground thing. And there I was very small, very new and looking like an office man going on stage with them."

"They were all so well known individually and no one had ever seen me. Plus the fact that the group had already got two lead guitars."

The America tour was the first visit out of the country and the first long spell away from home for Danny, an only child who still lives with his parents.

"I came back more down to earth and mindful of things," he says. "I could think a bit more straight and was more mature-minded. It also gave me a confidence in playing and we all came back from America a very tight band."

Danny's home is in Brixton, South London, an area renowned for its large coloured population. Nineteen a few weeks ago, Danny has lived there all his life and has no plans to leave for a trendier home in Chelsea or Hampstead.

"I like it for sentimental reasons, because I have always lived there," he explains, adding that the coloured

population doesn't worry him in the least.

Danny enjoyed his schooling in Brixton—"My friends thought I was a bit of a nutter enjoying my homework." His favourite subject was technical drawing which he is still interested in.

It was not through lessons, but through a friend who sold him a Spanish guitar for £2 10s and taught him some chords in his last year at school, that the interest in music began.

His first electric guitar, a Watkins Kappier, was bought on HP for 33 gns when he started work. Of sentimental value it was lost or stolen on the recent B. B. King tour, and he now uses a Les Paul electric.

His spare time is spent in his room at his parents' house listening to records and writing and playing with his old bass player Trevor. Record interests are strange and diverse. He likes the Beatles, classical guitar records, Django Reinhardt, pre-1950 music, Mario Lanza and old swing bands like Tommy Dorsey. "Modern music is going down," he says.

His pleasures are simple, his ambitions basic and not demanding: "That my family will be happy and, for me, just to be able to compose the songs that are going to make me happy."

Scott Walker  
Lights of Cincinnati

PHILIPS  
BF 1793

# SCOTT: nostalgic, gorgeous, haunting

**SCOTT WALKER: \* Lights Of Cincinnati (Philips).**  
**A** GORGEOUS disc from Scott Walker—well worth waiting for. He takes the opening verse to just a guitar accompaniment, then — as it settles into tempo — in come the lush sweeping strings.

Additional colour is provided by girls' voices in the background, with a solo harmonica lending a suitably wistful touch to the nostalgic lyric. Penned by Tony Macaulay and Geoff Stephens, it has a haunting melody—vaguely reminiscent of the Bee Gees' "Massachusetts."

Scott's richly throbbing voice glides effortlessly through the lyric, and is enhanced by Peter Knight's imaginative scoring. A lovely record of which we shall be hearing a great deal in the weeks to come.

**DIANAHM CARROLL: Have I Changed (CBS).**

A beautiful record by this immaculate songstress—penned by Vic Lewis and Don Black, and waxed in this country.

DianaHarm Carroll's expertise in deriving the utmost meaning from the introspective lyric, coupled with the glowing strings and appealing melody, make this smooth and easy-on-the-ear listening. A quality disc, perhaps best suited as an LP track.



SCOTT WALKER

**DION: Both Sides Now (London).**  
A charming song, with a folksy lyric and a folksy flavour, set to a rippling melody, featuring harp and oboe—gradually intensifying in beat as it progresses.

**DAVID ESSEX: That Takes Me Back (Decca).**  
Despite the high standard of his releases, David Essex has never had a hit and he must surely be one of Britain's most under-rated singers. He like his expressive and convincing delivery in this expansive rhythmic ballad. Quite a catchy song, with a bustling all-happening score. But I doubt if it's different enough to do the trick.

**LEE DORSEY AND BETTY HARRIS: Love Lots Of Lovin' (Bufile).**  
A new label, but two familiar voices—particularly that of Lee Dorsey. This is a predictable soul duet with a strong Tamla influence.

If you dig Marvin Gaye and Tammi Terrell, you'll dig this too. The beat is infectious, the backing is good, and Betty Harris proves the ideal foil to Lee's rhythmically unimpaired approach.

# GREAT ELVIS SOCIAL MESSAGE

**AN UNUSUAL DISC FROM ELVIS IN THE GHETTO (RCA).**  
An almost a protest song in fact. It's the sad tale of a youngster's life in the Negro slum quarters of Chicago—his family's poverty during his childhood makes him acquire a built-in sense of bitterness and resentment, and he's eventually gunned down in a street battle.

Must say that the King handles it with dignity, compassion and authority. The song has a sort of spiritualist-cum-gospel flavour, with a choir helping out in the

backing, but is not as tuneful as some of Elvis' discs. A serious, thought-provoking record which may stir some of the younger fans. But Presley's enormous popularity should carry it.

**SLY AND THE FAMILY STONE: Stand! (Direction).**

After an extended drum-roll opening this breaks into a snappy finger-clicking beat accentuated by heavy bass and hand-claps.

Sly Stone handles the vocal in typical fervent style, egged on by impassioned shouts of encouragement from the family—and with brass and swirling organ adding depth to the backing.

The lyric is philosophic, urging us to stand up for what we believe in, and this tends to detract from the group's usual light-heartedness. But it's a solid meaty sound.

**NEEDS THE BREAKS**

**BILLY BUDD: I Alice Long (Page One).**

GIVEN a few breaks by the Radio 1 boys, this could happen. Written by the Boyce-Hart team, which penned several of the Monkees' early hits, it has the same youthful freshness and happy-go-lucky sparkle. It's uncomplicated pop—a catchy tune with a join-in chorus, plus a contagious dance-along beat, and you know Billy Budd even sounds, like Dave Jones—but maybe that's just the association of ideas.

**THREE DOG NIGHT: One (Stateside-Dunhill).**

Well-constructed Nilsson ballad with a thumping beat, building to an explosive climax. An incredibly forceful vocal by the leader of Three Dog Night is supported by rattling piano, raucous guitar and belting drums. Give it a spin!

## TOP SINGLES REVIEWED BY DEREK JOHNSON



MONKEES in recording studio. See review right.

**EDGAR BROUGHTON BAND: Evil (Harvest).**

An unbelievable cacophony of psychedelic noises, reverberating twangs and berserk vocal that makes Arthur Brown sound like Tiny Tim! If you like your r-and-b exaggerated, volcanic and electrifying, the Edgar Broughton Band is for you!

Also on EMI's new Harvest label, Michael Chapman offers his self-penned "I Didn't Work Out," with a fast shuffle beat. Seems Dylan-inspired.

**GRASSROOTS: The River is Wide (Stateside-Dunhill).**

An exciting disc from one of America's top groups. Storms along with a heavy beat and a thick backing, augmented by brass and strings in the later stages. It's a catchy number, and I liked the dynamic and lusty vocal by the soloist.

A good pop record—ideal fare for discotheques and, at the same time, sufficiently strong in melody to sing along with in the privacy of your own home.

# Monkees advance but lose on commerciality

**MONKEES: Listen To The Band/Someday Man (RCA).**

THE Monkees have improved appreciably, both from the progressive and quality standpoints, since they first appeared on the scene—but in the process, much of their instant commerciality has been lost.

And with their last couple of singles failing to make the grade here, it's difficult to be too optimistic about this new disc—particularly as it's officially a double-A release, which could result in split sales.

First side is a Mike Nesmith showcase—he wrote and arranged it, and takes the solo. It has an oom-pah martial beat, and a brass chorus of strident brass and organ.

Flip features Dave Jones in nonchalant jog-along mood, and is closer in style to the Monkees of old. Two enjoyable tracks, but they'll need a lot of plugging.

## SPELL-BINDING PROCOLS DESERVE COME-BACK HIT

**PROCOL HARUM: I A Salty Dog (Regal Zonophone).**

IT won't be easy for Procol Harum to re-establish themselves after 18 months of hibernation—but if ever a disc deserved a Top Ten placing, this is it! More than a pop song, this is a poem.

A tale of nautical adventures and hardships, it has a magnificent scoring of howling violins, cellos, clanking piano and pastel woodwind—as the perfect framework to Gary Brooker's resonant vocal. Like all Harum's work, it has a distinctive sepulchral quality, and sounds as though it was adapted from a classic—even though it may not have been. Spell-binding and haunting.

**ALAN BOWN: Still As Stone (Deram).**  
This marks the Alan Bown group's debut on Deram. It generates a good gutsy sound, with maracas emphasising the beat and organ and twangs prominent in the backing.

Alan's vocal is intense and utterly convincing, and the gnawing beat is compelling and hypnotic. A pungent sound of the best I've yet heard from Group Therapy, who are normally an acquired taste.

This is a swinger in every sense of the word. Thunders along with a walloping beat, and has a repetitive and catchy hook line in the chorus. And the throaty solo vocal is enclosed in some really sensational up-beat organ work. Pity about the unnecessary slow passage in the middle, though.

**BRENDA HOLLOWAY: Just Look What You've Done (Tama Motown).**

A heavily accented beat with hand-claps and tambourine, strident brass and the familiar "slurrp" chanting support Brenda Holloway's inspired solo vocal in this scorching up-beat item.

A solid punch-packed offering and excellent vehicle for Brenda. Typical Tamia—in fact, a shade too typical.

**PERFECT PEOPLE: House in The Country (MCA).**

This is the music from the Dulux commercial (that's the one with the big shaggy dog), penned by Manfred Mann and Mike Hugg. It's a smooth and highly palatable rendition by Mike Leander. Light and flowing, but hardly strong enough to stand up in its own right.

**JON FORD: I Know It's Love (Philips).**

A youngster from the Midlands with a personally applied and a considerable flair for selling a song. Very much in the Tom Jones mould is Jon Ford, and the illusion is heightened by the song—a peppy ballad with a Latin tilt, which would be right up Tom's street. Jon doesn't yet have Tom's magnetism, but he's heading in the right direction.

**MR. JOE ENGLISH: Lay Lady Lay (Fontana).**

Don't know why Joe English, whoever he might be, should qualify for the "Mr handle more than any other artist—just a gimmick, I suppose. But I must say that his soulfully pleading interpretation of this Dylan number is both sensitive and gripping. Nice guitar sound in the backing, too. Quite a revelation, this one.

**SOLOMON KING: For Each Question There's An Answer (Columbia).**

This song was a smash hit in France, and here's the English version with lyrics by Jack Fishman. It's about the curiosity of a child and how, when he grows up, he finds there are still problems to be faced. Fully embodied by Solomon King, aided by a lavish orchestral backing.

I thought the melody had a distinct Balkan quality, and certainly the repetitive chorus is very memorable. But I'm doubtful about its hit potential. Runs 4 minutes.

**SHIRLEY & THE SHIRELLES: Play-Things (Bell).**

An up-tempo raver from this spirited girl group. A wild sock-it-to-me solo from Shirley, with the Shirelles enthusiastically chanting behind her.

And it's wrapped up in a driving hunting backing and sizzling beat that almost makes the needle jump off the turntable.

Only that energetic could dance to this—it made me breathless just to listen to it!

**TOGETHER: Memories Of Melinda (Aurore).**

A Scottish group making its debut on a CBS subsidiary label. And together could develop into another Bay City because they've been lucky in securing a Tony Macaulay/McLoud song for their first disc.

A very commercial number with a bounce, but a first single along quality it showcases an attractive vocal blend.

**HAMMOND HAZLEWOOD: Hey Love Let Me Be (Columbia).**

The Hammond Hazlewood duo is actually part of the Family Dogg group, and it was also responsible for writing "Little Arrows" for Leapy Lee. This self-penned number is bright and snappy, with a repetitive joint-in chorus.

Pleasantly memorable, with a hook line that reminded me of Unit Four Plus Two's "Concrete And Clay"—enjoyable.

**CLIFF NOBLES & CO.: Switch It On (Direction).**

If you remember "The Horse"—a smash hit for Cliff Nobles in the States but a flop here—is it as much the same style.

It's a little sentimental with the accent on twangs, brass and honking saxes. It bulldozes along in a straggling pace. A hard driving disc, tailor-made for dancers. But, apart from the beat, very little substance.

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 TF 1035



# NME TOP 30

WEEK		(Week ending Wednesday, June 4, 1969)		LAST TIME	
2	1	DIZZY	Tommy Roe (Stateside)	6	1
1	2	GET BACK	Beatles (Apple)	7	1
3	3	MAN OF THE WORLD	Fleetwood Mac (Immediate)	7	2
5	4	MY WAY	Frank Sinatra (Reprise)	8	4
4	5	MY SENTIMENTAL FRIEND	Herman's Hermits (Columbia)	6	3
7	6	THE BOXER	Simon & Garfunkel (CBS)	5	6
8	7	RAGAMUFFIN MAN	Manfred Mann (Fontana)	5	7
20	7	OH HAPPY DAY	Edwin Hawkins Singers (Buddah)	2	7
16	9	TIME IS TIGHT	Booker T. & the M.G.s (Stax)	4	9
9	9	LOVE ME TONIGHT	Tom Jones (Decca)	4	9
6	11	BEHIND A PAINTED SMILE	Isley Brothers (Tamla Motown)	6	4
●	11	BALLAD OF JOHN AND YOKO	Beatles (Apple)	1	11
14	13	AQUARIUS/LET THE SUN SHINE IN MEDLEY	5th Dimension (Liberty)	5	13
27	14	HIGHER AND HIGHER	Jackie Wilson (MCA)	3	14
11	15	GALVESTON	Glen Campbell (Ember)	5	11
10	16	COME BACK AND SHAKE ME	Clodagh Rodgers (RCA)	8	2
17	17	TRACKS OF MY TEARS	Smokey Robinson & the Miracles (Tamla Motown)	4	17
24	18	DICK-A-DUM-DUM	Des O'Connor (Columbia)	4	18
13	19	ROAD RUNNER Jnr. Walker & the All Stars	(Tamla Motown)	9	10
12	20	GOODBYE	Mary Hopkin (Apple)	10	2
18	21	I'M LIVIN' IN SHAME	Diana Ross & the Supremes (Tamla Motown)	6	17
21	22	I'D RATHER GO BLIND	Chicken Shack (Blue Horizon)	3	21
30	23	GIMME GIMME GOOD LOVIN'	Crazy Elephant (Major Minor)	2	23
●	24	PROUD MARY	Creedence Clearwater Revival (Liberty)	1	24
21	25	I THREW IT ALL AWAY	Bob Dylan (CBS)	4	21
30	26	LIVING IN THE PAST	Jethro Tull (Island)	2	26
19	26	BADGE	Cream (Polydor)	7	19
●	28	BIG SHIP	Cliff Richard (Columbia)	1	28
15	29	PINBALL WIZARD	Who (Track)	11	4
25	30	SNAKE IN THE GRASS	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	3	24

## Britain's Top 20 LPs

1	1	NASHVILLE SKYLINE	Bob Dylan (CBS)	5	1
2	2	ON THE THRESHOLD OF A DREAM	Moody Blues (Deram)	7	1
3	3	HOLLIES SING DYLAN	(Parlophone)	5	3
7	4	GOODBYE	Cream (Polydor)	24	1
4	5	THE BEST OF THE SEEKERS	(Columbia)	19	1
6	6	HAIR	London Cast (Polydor)	18	4
8	7	SONGS FROM A ROOM	Leonard Cohen (CBS)	6	5
11	8	LIONEL BART'S OLIVER!	Soundtrack (RCA)	8	4
5	9	"ELVIS"	Elvis Presley (RCA)	7	4
9	10	TOMMY	Who (Track)	2	9
●	11	MY WAY	Frank Sinatra (Reprise)	1	11
12	12	SOUND OF MUSIC	Soundtrack (RCA)	21	6
10	13	LED ZEPPELIN	(Atlantic)	8	5
●	13	2001 ODYSSEY	Soundtrack (MGM)	1	13
13	15	THE WORLD OF MANTOVANI	(Decca)	22	7
14	16	SURROUND YOURSELF WITH CILLA	Cilla Black (Parlophone)	2	14
15	17	GENTLE ON MY MIND	Dean Martin (Reprise)	11	6
●	18	OVER AND OVER	Nana Mouskouri (Fontana)	1	18
●	19	THE WORLD OF VAL DOONICAN	(Decca)	21	4
●	19	SOUNDS OF SILENCE	Simon & Garfunkel (CBS)	1	19

## BEST SELLING POP RECORDS IN U.S.

Courtesy: Cash, Box ...  
 (Tuesday, June 3, 1969)

1	1	GET BACK	Beatles
2	2	LOVE CAN MAKE YOU HAPPY	Mercy
3	3	OH HAPPY DAY	Edwin Hawkins
4	4	THESE EYES, THESE WHO	Beverly Sills
5	5	IN THE GHETTO	Elvis Presley
6	6	AQUARIUS/LET THE SUN SHINE IN MEDLEY	5th Dimension
7	7	HOPE TODAY	Edwin Hawkins
8	8	GRAZING IN THE GRASS	Frankie Laine
9	9	ROMEDIO JULIET THEME	Frankie Laine
10	10	HAIR	Cowell
11	11	TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye
12	12	GET BACK	Beatles
13	13	BAD MOON RISING	Creedence Clearwater Revival
14	14	CITIZAN	Ray Stevens
15	15	HEATHER HONEY	Tommy Roe
16	16	THE RIVER IS WIDE	Grass
17	17	MARSHMALLOW GIRL	Neon Philharmonic
18	18	SEE, RASCALS	24
19	19	EVILINARY WITH YOUR GIRL	13
20	20	WHERE'S THE PLAYGROUND SUSIE	13
21	21	ONE	3
22	22	PHUNNY	15
23	23	PHUNNY IS COME	15
24	24	REARLITES	28
25	25	WINDMILLS OF YOUR MIND	28
26	26	MISSISSIPPI	20
27	27	BLACK PEARL	27
28	28	LET ME BE PAUL BEVERE	28
29	29	I'VE BEEN HURT	29
30	30	WONNING STAREHINE	30

## MIKE KENNEDY



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## Crazy Elephant

Gimme Gimme Good Lovin'  
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### 5 YEARS AGO

Top Ten 1964 Week ending June 5

1	1	YOU'RE MY WORLD	Cilla Black (Parlophone)
2	2	IT'S OVER	Roy Orbison (Philips)
3	3	JULIET	Four Pennies (Philips)
4	4	NO PARTICULAR PLACE TO GO	Chuck Berry (Pye Int)
5	5	CONSTANTLY	Cliff Richard (Columbia)
6	6	MY GUY	Mary Wells (Stateside)
7	7	THE RISE AND FALL OF FLINGEL BUNT	Shadows (Columbia)
8	8	HERE I GO AGAIN	Hollies (Parlophone)
9	9	MY BOY LILLOPOP	Millie (Fontana)
10	10	SOMEONE	Brian Poole and the Tremeloes (Decca)

### 10 YEARS AGO

Top Ten 1959 Week ending June 5

1	1	A FOOL SUCH AS I/ I NEED YOUR LOVE TONIGHT	Elvis Presley (RCA)
2	2	IT DOESN'T MATTER ANY MORE	Buddy Holly (Coral)
3	3	I'VE WAITED SO LONG	Anthony Newley (Decca)
4	4	IT'S LATE	Ricky Nelson (London)
5	5	ROULETTE	Russ Conway (Columbia)
6	6	SADDLE	Russ Conway (Columbia)
7	7	COME SOFTLY TO ME	The Electric Blues (London)
8	8	PETITE FLEUR	Chris Barber (Pye)
9	9	DOINGA	Marty Wilde (Philips)
10	10	GUITAR BOOGIE SHUFFLE	Bert Weedon (Top Rank)

### 15 YEARS AGO

Top Ten 1954 Week ending June 4

1	1	SECRET LOVE	Doris Day (Philips)
2	2	SUCH A NIGHT	Johnnie Ray (Philips)
3	3	FRIENDS AND NEIGHBOURS	Billy Cotton (Decca)
4	4	HAPPY WANDERER	Owen-Kirchen Children's Choir (Parlophone)
5	5	SOMEONE ELSE'S ROSES	Joan Regan (Decca)
6	6	KID'S LAST FIGHT	Frankie Laine (Philips)
7	7	HEART OF MY HEART	Max Starb (Capitol)
8	8	CHANGING PARTNERS	Starr (Capitol)
9	9	LOVELY	Four Knights (Capitol)
10	10	ONE AND A DOLLAR	Guy Mitchell (Philips)

Executive Director  
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**ANDY GRAY**

Assistant Editor  
**JOHN WELLS**

News Editor  
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# NEW SINGLES

NEW Singles by Cilla Black, Love Affair and George Fame have been scheduled for release. Latest is another track by the late Otis Redding. Cat Stevens makes his disc comeback next week. The Byrds have recorded a song from Bob Dylan's current hit LP. Among the latest batch of re-releases are discs by Connie Francis and Jonathan King.

Cilla's new disc, issued by Parlophone on June 27, is "Conversations" — penned by Roger Greenaway, Roger Cook and Jerry London. Out the same day are the Easybeats' "St. Louis" (Polydor), Freddie's "I Wanna Live" (Polydor), Vanilla Fudge's "Some Velvet Morning" (Atlantic) and the Cowells' "The Prophecy of Daniel John The Divine" (MGM).

George Fame's "Peaceful" and the Byrds' "Lay Lady Lay" are both out on June 27. The track which makes King Bay has produced "You Don't Have To Walk in the Rain" (London).

Love Affair's "Bringing On Back The Good Times" (CBS) comes out on July 4. It was composed jointly by Phillip Goodhand-Tait and the poet's manager John Cokell.

Alan Price's first disc for a year marks a switch from the little original planned and the first of his new recordings as "Orange Explosion" (Derm.), and is issued on June 20. Same day releases include "The Beatles' self-penned "Love Man" (Atco) and the Marvelites' "Reaching For Something I Can't Have" (Tama).

Connie Francis' "Come Fly With Me" and "Who's Sorry Now" and "Vacation" are coupled on one MGM re-release on June 20. Two weeks later (July 4) Decima's "Here Comes My Soldier" hit "Everyone's Gone To The Moon."

# STOP PRESS SINGLES

DESMOND DEKKER'S FOLLOW-UP TO "THE ISRAELITES" IS ISSUED BY PYRAMID NEXT FRIDAY (13) IN THE NEW INDIAN SLANG EXPRESSION MEANING "I WISHED IT" COMING OUT THE SAME DAY IS HOEL MARSHALL'S "THE BARRON NIGHTS" SINGLE HIT, TITLED "SPARROW" (REPRISE).

# LATEST RADIO 1 STAR BOOKINGS

DAVE CASH PROGRAMME (June 14-20): Manfred Mann, Tremeloes, Troggs, Unit Four Plus Two, The Swinging Blue Jeans, The Hollies, The Move, Of Honey, Vreelots and the bands of Kenny Ball and Alan Eldon.

TOMMY VANCE SHOW (June 14-20), the holiday replacement for the Tony Brandon series: Mike, The Williams, Cliff Bennett and his Band, Magic Lanterns, Two Of Each, Sons And Lovers, J. J. Jackson, New Formula, Wishful Thinking and The Inkspinks.

JIMMY YOUNG SHOW (June 14-20): Simon Dupree and the Big Sound, Lonnie Donegan, Fortunes, Silvernet Mae, Timexex, Cliff Bennett and his Band, New Overlanders, Peppercorn Circus, The One and Only, The Dave Cousins Band.

JOHNNIE WALKER SHOW (Saturday, June 14): Marmalade and Yes. PETER'S SATURDAY PEOPLE (June 14): Gower's People, Reg Whitaker and Max Harris' Amazing Dancing Band. SYMONDS ON SUNDAY (June 15): Fleetwood Mac, One, Fortunes, TOP GEAR (June 15): Ten Years After.

# EUROPE VOTES POP

Eight countries take part in Radio 1's "European Pop Jury" on Saturday (Saturday) with a total of 1,600 voters deciding today's most popular disc in Europe. Each country submits two discs (one home produced, the other foreign made). Britain's entries are Tom Jones' "Love Me Tonight" (home) and Tommy Roe's "Dizzy" (foreign). Germany's entries are Desmond Dekker's "Israelites" as its foreign disc, and other entries including "Hawaii" by Oh Happy Day (France), the Beatles' "Get Back" (Scandinavia) and Creedence Clearwater's "Proud Mary" (Belgium). The "European Pop Jury" was won by Barry Ryan's "Kloise."

# ★ POPLINERS ★

RAY Charles, Cloe Laine, Johnny Dankworth, Ron Hendricks and Annie Ross set for first Newcastle-upon-Tyne Festival from October 3 to 12; more genre concerts to follow. ● Pentamite plays solo concert at Belgium's Knokke Casino on August 5, to be filmed in colour for screening on Eurovision. ● U.S. anti-detergent group Three Dog Night arrived in Britain on Sunday for four-week promotional visit. ● Janis Joplin gave her official concert at London Royal Albert Hall on Saturday, June 14. ● Celebrated designer Sean Kelly commissioned to produce discs for next Mica album due for release later this month. ● Idle Race for TV in Bremen on June 15, followed by three days of club dates in Frankfurt. ● Harmony Grass cabaret week at Stockton Pleinza from July 6. ● Cyril Black, former head of British Screen Gems, is starting his own record label.

# FACES' LEAD IN JULY, PEACE DISC

THE Beatles' next album is now due for release in July and — according to John Lennon speaking in Toronto — will be titled "Get Back," "Don't Let Me Down" And 12 Other Tracks." One of the titles from the LP, "On Our Way Home," has been recorded for singles release by a new Apple signing — a group named Mortimer. The Beatles also have a further album that completed, John and Yoko Ono — who inspired the Beatles' "Ballad of John and Yoko," which jumps into the NME chart this week at No. 11 — were joined by a Jewish rabbi and a group of 40 friends in their Montreal hotel room last weekend, to record a number titled "Give Peace A Chance." Apple a-and-r chief Peter Asher has resigned. "Ballad Of John And Yoko" has been banned by many radio stations across America because of its alleged blasphemy.

# DESPITE RECENT TOUR FIASCO... Andy Williams TV and two-month U.S. tour itinerary for Dusty

DUSTY SPRINGFIELD has been booked for a guest appearance in U.S. TV's "Andy Williams Show," which returns as a weekly series in the autumn. Dusty's next American visit begins in early September and lasts for eight weeks — in addition to the Williams show, she will be appearing in two other major TV series, as well as starting a cabaret tour at New York's Copacabana and playing a lengthy string of college dates.

Despite her recent U.S. concert tour flopping, her autumn tour there is solidly booked. Commenting on the failure of her May concerts in America — reported in last week's NME — a spokesman for Dusty said: "It would appear that on some dates there was insufficient advertising, which resulted in poor attendances. Naturally, Dusty was disappointed, but it wasn't her fault — the organisation went somewhat haywire."

# TOMMY ROE — MOVIE STAR

TOMMY ROE — whose "Dizzy" replaces the Beatles at the top of the NME chart this week — is making a two-month movie in this year. An album is scheduled for July release on Stateside. Tommy, who flies back to America today (Friday) after a week's promotional visit, begins shooting "Tommy Who" for his own independent film company in October.

He told the NME: "It will be a musical comedy in colour and will include a pre-release Clearwater Revival's current hit "Proud Mary, plus the Buddy Holly classic "Raining In My Heart." It is being issued next month.

# SCOTT: TV, CONCERTS

SCOTT WALKER has been booked for three important TV spots to promote his new "Lights Of Cincinnati" single. He guests in BBC-1's "Top Of The Pops" (next Thursday, 12) and "Dee Time" (June 14). He is also set for LW-TV's "Set 'Em Up, Joe," although the date is not yet finalised — it will be either June 21 or 28.

Scott, who returns on Monday from his holiday in Greece, is also to play three concerts next month. He stars at Brighton Dome (July 4) and in a double concert at Blackpool ABC (6 and 27). On all three dates, he will be backed by the Ray Warleigh Orchestra.

# SEASIDE POP

Stars set for Sunday concerts at Great Yarmouth ABC this summer include Frank Field (June 15, July 5 and August 3), the Hollies and Mike Felix (July 23), Scaffold (June 29); and Bruce Forsyth (July 27, August 10, 17, 24 and 31).

# BILLIE DAVIS DATES

Billie Davis is set for a month of cabaret and TV dates in Spain from June 29. She then flies to Hungary on July 29 for six days of concerts. Other European dates in August include TV in Prague (August 5), four concerts in Denmark (from 7) and a nine-day Swedish tour (from 12).

# KNIGHTS SUNDAY CONCERTS

The Barron Knights star in seven Sunday concerts at Scarborough Floral Hall from July 13 to August 3 — with the exception of August 10, when Donald Peers stars. Frank Field appears at this venue on Sunday, June 22, and Donald Peers is set for the following week (29).

# REVERE RAIDS U.K. TALENT

During their British tour with the Beach Boys, Paul Revere and the Raiders' vocalist Mark Lindsay are searching for new talent. They plan to showcase up-and-coming British acts "tapping" into the American U.S. TV scene in which Revere and the Raiders will be resident.

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# FACES FIND A REPLACEMENT

THE Small Faces have now found a replacement for Steve Marriott, who left the group to form Humble Pie with ex-herd member Peter Frampton. The new man is Ron Wood, previously Britain's first single to reach America, with Jeff Beck's group.

No definite date has been set for Wood to join the Faces, as contractual snags are holding up the official signing. But Ron has been rehearsing with the group recently and an official announcement is expected shortly.

# AMEN FILMING IN LONDON

Amen Corner was filming in London's Hatchets' Club yesterday (Friday) for the new sequence in the film "Scream And Scream Again." As previously reported, the movie stars Peter Cushing, Christopher Lee and Vincent Price — is a horror story with a pop music background.

# GLEN STILL HOPING FOR BRITISH TRIP THIS YEAR

DESPITE reports to the contrary, there is still a strong probability of Glen Campbell visiting Britain this year. The singer's U.S. 21-city American concert tour, and he starts work on another film this summer — which means that he is heavily committed, for the most part, to his tour.

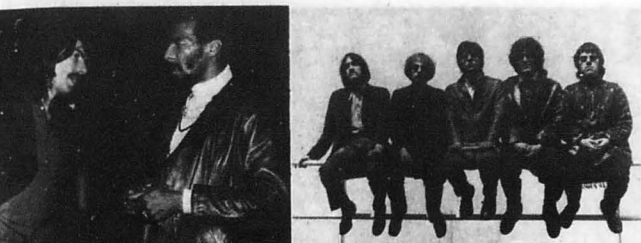
Glen's next single, for early July release by Ember, will be his current U.S. hit "Where's The Playground" from his new album titled "Galveston," comprising 14 titles will be issued in the autumn.

His first single with the group, signed Vic Damone to the Ember label on a long-term five-year deal. His first single will be the Norman Newson song "Don't Let Me Go," which is being recorded in Hollywood today (Friday) for July release. Damone is in Britain in July for recording sessions and promotional TV spots.





First picture of the eagerly-awaited Blind Faith group, comprising (left to right) STEVE WINWOOD, RIC GRECH, GINGER BAKER and ERIC CLAPTON. The group is to make its debut at London's Hyde Park tomorrow (Saturday), when its performance will be filmed in full for world-wide TV distribution — for full details of the event, see story below.



American composer-singer RICHIE HAVENS (right) hosted a session in his honour at London's Speakeasy Club last weekend. In the company of the guests was GEORGE HARRISON, in a new album, "The Beatles", "Lady Madonna". Havens' new single "Lady Madonna" is being released on Capitol Records. Left to right: STEVE YORKE, MIKE HUGG, MANFRED MANN, CRAIG COLLINGE and BERNIE LIVING.

## TV DATES FOR DES, LULU, OLLA, TREMS

DES O'CONNOR is to guest in the first of David Jacobs' new London Weekend TV series, *Transmission* dates have been set for the shows filmed by BBC-2 in Stockholm — starting Lulu, Shirley Bassey and Esther Ofarim. Cilla Black is set for five major TV appearances. Sacha Distel is to star in his own showcase. New TV dates have been fixed for Clodagh Rodgers and the Tremeloes.

LW-TV's "Sunday Night With David Jacobs" begins this weekend. (8), with Des O'Connor and Abbe Lane heading the guests. Lulu, supported by the Young Generation, stars in BBC-2's "Show Of The Week" on Sunday, July 13. Set for this same series are Shirley Bassey (27), Esther Ofarim (August 3) and another Lulu show (10). All these specials were filmed in Sweden. A second Shirley Bassey show is being staged for transmission by BBC-1, but a date has not yet been set.

Cilla Black, now conversing following her plastic surgery nose operation, is set for guest spots in Yorkshire TV's "Bruce Forsyth Show" (June 21), BBC-1's "Top Of The Pops" (26), Thames TV's "Mike And Bernie's Show" (July 7), BBC-1's "Roy Castle Show" (12) and ATV's "Golden Shot" (20).

Thames TV's new Mike and Bernie Winters series begins on Monday, June 30. Two new ATV series coming up, both of which will include guest stars, are "Join Jim Dale" (from July 3) and the "Latest Howard Show" (from August 9).

Latest bookings for ATV's "The Golden Shot" include Salena Jones and Davy Clinton (Sunday, June 15), Lita Roza and the Illusive Dream (22), Frilyn Brown and Josef Locke (29), Clodagh Rodgers and Gerry Marden (July 5) and Valerie Masters and Cat's Eyes (13).

Sacha Distel stars in his own half-hour BBC-1 show on Friday, June 19. The previous Friday (13), the Tremeloes are in the same channel's "Basil Brush Show". On BBC-2, the Strawbs are featured in "Colour Me Pop" (Saturday, June 14) and the Pentangle guests in "Late Night Line-Up" (Wednesday, June 18).

## 'Hair' star, Jools love scene

"HAIR" star Paul Nicholas has been signed to co-star with Julie Driscoll in her previously-reported Wednesday play for BBC-1, now titled "Season of the Witch". The play is described as "a contemporary drama of human relationships," and will include a love scene between Paul and Julie.

Filming on the production begins next week—Paul will continue in evening performance of the play, but will take a week's holiday starting June 13 in order to complete sequences.

The "Hair" star, who currently has a Polydor single "Who Can I Turn To?" on release, is also considering other acting offers. There is a strong possibility of him appearing in his same role in the Broadway production of "Hair" this summer. The American star would come to London in his place.

## DAVE DEE IN SHAKESPEARE

Dave Dee is the latest pop star to play Shakespeare on television. He will be seen as Caliban in "The Tempest," which will be screened in the novelty casting feature in BBC-2's "Whatever Happened To...?" already filmed the sequence which will be transmitted in late June. Cabaret weeks for the Dee group include Manchester Golden Garter (July 5) and Sheffield Cavendish (13).

## DON'S EURO-BUSKERS

Following the success of his buskers' concert tour, which ended in Ireland last weekend, Don McNeill is taking the entire package on a ten-city European tour. It opens in Stockholm on July 1, and other dates are being finalised in Scandinavia, France, Belgium and Luxembourg. The buskers may also visit America in the autumn.

## MANFREDS SPLIT! Mann & Hugg form new group

THE Manfred Mann group, which is currently at No. 7 in the NME Chart with "Ragamuffin Mann," no longer exists! The group has amicably agreed to part and to go its individual ways — and the split takes effect immediately. In future, Manfred and Mike Hugg will devote their entire attention to the group which they formed recently as a "sideline" — this has hitherto been known as Emanon, but will henceforth operate under the working name of Manfred Mann Chapter III. No other members of the old Manfreds group will be associated with the new outfit.

Personnel of the new group comprises Manfred Mann (organ), Mike Hugg (vocals and piano), Steve Yorg (bass and harmonica), Bernie Living (alto sax) and Craig Collinge (drums). Steve was absent with this group for most of its life, but played with the Mike Westbrook Band, and Craig was a member of the Australian team Progression.

The first album from Manfred Mann Chapter III, expected in August, is announced that he has severed his management connections with Gerry Bron Associates, and that his new band will be managed by David Johnson.

Explaining the new venture, a spokesman commented: "Manfred and Mike wanted to do something that was really very satisfactory to themselves. They want to prove their ability as professional musicians, and we feel that the new group will have a bigger appeal on the American market. There was no question of a personality clash in the old group — it was a friendly split."

It is expected that Mike D'Abbo will now pursue a solo career — he has already received many offers, and is likely soon to star on Broadway in "Gulliver's Travels". The show in which he appeared in London at Christmas and Mike McNeill has many composing and arranging interests, although it is possible they may remain together to form the nucleus of a new group.

## SENSATIONAL LINE-UP SET FOR BATH BLUES FESTIVAL

THE biggest line-up of top blues attractions ever assembled in this country will perform at the Bath Festival of Blues on Saturday, June 28. The event takes place in that city's Recreation Ground, and lasts from 12 noon until 10.30 pm. Heading the cast are Fleetwood Mac, Led Zeppelin, Chicken Shack, Ten Years After, John Mayall and the Nice.

Also booked are Jon Hiseman's Colossus, Rodney Pig, Group Therapy, Liverpool Scene, Keef Hartley, Taste, Savoy Brown Blues Band, Principal Edward's Magic Theatre, Clouds and Champion Jack Dupree — plus several other attractions. The whole show will be completed by John Peel.

The ambitious event will be staged in the open air, although a considerable amount of covered accommodation is guaranteed in the event of bad weather. Tickets on the day are priced at 22.50 (full day) and 16.50 (evening only), although they can be obtained at a reduction by purchasing in advance from the Bath Festival Box Office.

**LOVE AFFAIR TO ISRAEL?**

In Love Affair flew to Germany yesterday (Thursday) for a five-day tour. The group is also set for TV spots in Zurich (June 30) and Cologne (July 1). Their intentions are under way for it to tour Israel for a week in September.

## FOUNDATIONS—CHUCK BERRY TOUR

Carla Thomas, William Bell on some dates?

THE Foundations are to undertake a 16-day British concert tour in the early autumn, almost certainly co-topping with American r-and-b star Chuck Berry. The tour, promoted by Jim Dawson of First Class Agency, will run from September 26 to October 11 inclusive. Dates are currently being finalised. It is probable that, in addition to performing their own acts, the Foundations and Berry will also work together in the closing spot on the bill. Other artists likely to make guest appearances in the package include Carla Thomas, William Bell and Billy Stewart.

## WILSON PICKETT, JR. WALKER, BEN E. KING TO TOUR HERE

WILSON PICKETT, Jr. Walker and the All Stars, Ben E. King and James and Bobby Purify among American artists set for British one-nighter tours in the late summer and early autumn. The visits have been set up by Danny O'Donovan, managing director of the newly-formed APB International, the British branch of the powerful U.S. agency, American Programs Bureau.

Ben E. King (four weeks) and J. Walker (three weeks) both begin their tours on October 3. James and Bobby Purify begin a three-week visit on August 8, and Wilson Pickett will be here for a similar period from mid-September. Also touring in the autumn for month-long tours are Josh White Jr. and the Deep River Boys.

## Beach Boys hospital date

THE Beach Boys are to perform to patients in the wards of Leeds Infirmary this Sunday (8) before their concert at Manchester Free Trade Hall. This comes as a direct result of the group's recent appeal to the NME for assistance in setting up a hospital date.

Road manager Dick Duryea met Jimmie Saville—who is well known for his charity work for the hospital—last weekend and arranged details. The group will take three guitars and a small amplifier into the wards.

Following their return to America in late July, the Beach Boys began work on a new album to be produced by Brian Wilson and his father, Murray Wilson.

## BIG U.S. DEMAND FOR LEAPY LEE

LEAST Saturday, Leapy Lee became the first British artist to star in U.S. TV's famed "Grand Ole Opry," which was televised to 26 million viewers from Nashville—in 110 degrees of heat! He dashed from Nashville to Canada on Sunday, and in Toronto received a commemorative Gold Disc for "Little Arrows," which has become the third biggest selling record in the Canadian recording industry.

Leapy returned to London for 12 hours on Monday, en route to his three-week South African tour. This will be followed by another trip to Nashville to wax his new single and LP, and he then goes to Miami to host US Decca's record convention. Plans for Leapy to undertake a British tour in the autumn are now being finalised.

## Who earns Gold Disc

The Who's "Tommy" double album has qualified for a Gold Disc in America, where it has chalked up sales of one million dollars, after being on release there for just two weeks. This makes it the fastest selling double-LP of all time, even outstripping "The Beatles."

## OPEN AIR FESTIVAL

Among artists appearing in the Cambridge Midsummer Pop Festival, which runs for four days from this Sunday (8), are Julie Felix and the Strawbs (Sunday); Blossom Toes, the Iveys and John Peel (Monday); Brian Auger and the Trinity, Surf Machine and Junior's Eyes (Tuesday); Liverpool Scene, Family and Mandrake Paddle Steamer (Wednesday). The open-air shows are being held on Cambridge Midsummer Common.

## BOB, EARL TO STAY

BOB and Earl have decided to settle in Britain indefinitely, and they are now in the process of setting up their own production company here. The duo is also seeking a new recording contract and commented a spokesman: "Their current releases are old recordings, and Bob and Earl are anxious to obtain an outlet with a new company for their up-to-date material."

The team will be based in London in future and, in addition to its own personal appearances, intends to concentrate on promoting British artists. Earl's wife and family are flying to Britain shortly to join him here.

## JEFFERSON HURT IN CAR SMASH

Jefferson was taken to Stafford Infirmary on Monday after his car had burst a tyre and overturned on the M1. He sustained a dislocated shoulder and was detained for observation. The singer's wife and child suffered cuts, bruises and shock, but were not seriously hurt.

## Beck man goes solo

Rod Stewart, lead singer with the Jeff Beck group, has been signed to an independent recording contract by Mercury — although it is stressed that he will not be leaving the group. He begins recording an LP and single under Les Berman's supervision in mid-June, with former Manfred Mann member Mike D'Abbo arranging some of the tracks.

## Gees' promotional film on their new single

The Bee Gees spent most of last week making a promotional film directed by Mike Mansfield, for their new "Tomorrow Tomorrow" single. It was shot on location in Dorset at the grounds of Robert Stigwood's house. Mansfield is also to direct the group's much-delayed TV special "Cucumber Castle," which is now expected to commence shooting in July.

## TV FILM OF BLIND FAITH'S DEBUT CONCERT TOMORROW

THE concert debut of the Blind Faith supergroup in London's Hyde Park tomorrow (Saturday) is to be filmed in colour for world-wide TV screening. It is being produced by the company recently formed by Mike Mansfield, the former Southern-TV director. Five cameras and a helicopter will be used in the shooting, and the sound will be recorded in eight-track stereo. The film will subsequently be edited into a one-hour TV show, which will probably be screened in this country by BBC-2. Negotiations are also taking place with two leading networks in America, where Blind Faith — Eric Clapton, Stevie Winwood, Ginger Baker and Ric Grech — are shortly to begin a lengthy coast-to-coast concert tour.

## On this week's new releases from Decca

DAVID ESSEX forsook a thriving acting career to record for Decca, but he's been involved in music since a very early age. "That takes me back" is a high-power all-happening big ballad which he handles with great panache. F12935.

I believe BING CROSBY has sold more records than anyone else on earth, and doesn't look like stopping now. "More and more" is going to please all the fans who love that relaxed voice. It's on London HLU 10276.

A whole live show in your own home is what you get with a number from THE SHEPPER-TON FLAMES titled "Take me for what I am" A brash and happy rocker complete with audience reaction and bags of atmosphere. This is on Deram DM 257.

BRUCE FORSYTH takes charge of an enjoyable blues-chaser titled "When you gotta go" which is good for all you trying to patch up broken hearts. Therapeutic even, on

Decca F12940.

DION, as you probably know, was a rock idol who slipped into obscurity. Well, obscurity was good for him—he emerged a real person with something to say. He says it on "Both sides now" which is a brilliant song anyway, so listen. London HLP 10277.

ALAN BOWN is one of the most exciting live acts I've ever seen, but until now I never thought they really came over on record. They definitely do on their new single, "Still as stone" which stays up in your tracks. Hope this gets lots of airplay because it should be a hit. Deram DM 259.

ELBRICS DANCE BAND, judging by their number "Tokio," just have to come from somewhere the sun shines all the time, so get out under those palm trees and reggae till dawn! This is on Decca F 22936.

THE MARCH HARE sing "Have we got news for you" and they have! Produced by

Emile Yonkers, this is a pensive, arresting number with good hearable lyrics and a beautifully vulnerable lead vocal, on Deram DM 258—Emile who?

Could be wrong but I think JENNIFER was the original female lead in the original Broadway "Hair," and we all know what "Hair" has done for the music scene. Her version of "Let the sunshine in" is really stunning, and you can all join in the free-for-all at the end. London HLU 10278.

THE BLISS are beautiful. As soon as I heard the guitar intro I knew they would be. A magical production, with classically influenced strings and a breathy vocal. "Castles on Castille" is outstanding. Chapter One CH 107.

Still ploughing through DP mail here, and still hoping for more — how about it?



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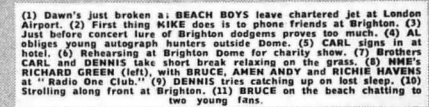
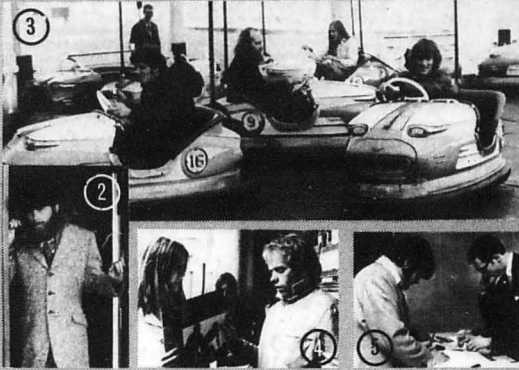
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**TEN YEARS AFTER TO U.S.**

Following its appearance in America's Newport Jazz Festival on July 4, Ten Years After is to co-top with several top jazz artists in a string of "Newport Goes On The Road" concerts in various Philadelphia, Baltimore, Dallas, Austin and Houston. It then undertakes a major tour of Canada and America's West Coast, before flying to Hawaii for concert dates.

Lybro Universal Mount Vernon Liverpool 7

# BEACH BOYS NEED THOSE VITAMINS!



(1) Dawn's just broken a: BEACH BOYS leave chartered jet at London Airport. (2) First thing MIKE does is to phone friends at Brighton. (3) Just before concert lura of Brighton dodgers proves too much. (4) MIKE signs in at hotel. (5) Rehearsing at Brighton Dome for charity show. (6) Brothers CARL and DENNIS take short break relaxing on the grass. (7) NME's RICHARD GREEN (left), with BRUCE, AMEN ANDY and RICHIE HAVENS, at "Radio One Club." (8) DENNIS tries catching up on lost sleep. (9) Strolling along front at Brighton. (10) BRUCE on the beach chatting to two young fans.

## GENO WASHINGTON

AND THE

## RAMJAM BAND

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### GENO WASHINGTON

AND THE RAMJAM BAND

## NME spends a hectic 72 hrs with them

Words: RICHARD GREEN  
Pictures: STUART RICHMAN

I've always fancied myself as a bit of a pop star, having the pick of the birds, living in style, drinking bubbly and all the rest. After three days on the road with the Beach Boys, I think I'll stick to living in clubs and writing for the NME. Accustomed as I am to lurching from the Revolution or Speakeasy at 4 am, I wasn't too happy about getting up at that hour on Thursday to meet the group at the airport.

I picked up road manager Dick Durvae en route at the Royal Lancaster Hotel and evil omens showed right away when the flight was half an hour late. EMI's tame Clapham controller Mike Regan and I whittled away the early hours phoning other journalists from Heathrow and recording the resultant exclamations. Finally, the chartered VCS touched down and Mike Love shot into a phone booth right away to telephone a girl friend. Bruce Johnston leaped into a car and drove off with friends, Dennis Wilson went to sleep in a limousine. Al Jardin complained of a bad eye and Carl Wilson tried to organise tapes of the new single, "Break Away". It was going to be one of those days, methought.

### Cash

At the hotel later, Dennis, Carl and I had breakfast of huge and expensive omelettes and Carl told me: "My two month old son, Jonah, already weighs fifteen pounds," to which Dennis quipped: "He's gonna be like his dad." Carl said that his father, Murray, helped produce "Break Away" and buried half the studio in matches in the process. It seems he is the world champion non-pipe smoker, never managing to keep it alight.

On a more serious subject, we discussed the astonishing story that the Beach Boys are almost broke. Carl replied: "That was Brian being paranoid, I think. He's said some things like that before. He was probably referring to a period about two and a half years ago when we had a cash shortage.

We may not have a lot of money in our pockets, but it's all tied up in property and investments making more. I guess we'll have plenty of opportunity to explain the truth to people during the tour." Upstairs on the hotel's seventh floor, Mike Love was wandering around in a towel while his 22-year-old brother, Steve, relaxed on the bed. Steve has just graduated with top honours and his gift from Mike was a European trip and a new Volkswagen fastback.

### Missing

Having spent three hours at the airport a couple of weeks ago with the intrepid Foxy Fowler from Arthur Howes office awaiting Mike's non-arrival from India, I enquired as to his disappearance. "Oh I got snowed up in Cashmere," explained Mike. "No, really," he hastily added seeing my smile of disbelief. "For five days I

was stuck in the snow and I missed my first-ever Beach Boys concert. Who replaced me? I am irreplaceable didn't you know?"

Then came the first of the Beach Boys' vitamin performances. Being Mike, he had to top the lot with his tale. "These," he proudly announced tipping some objects into a glass of water "are natural seeds that the Indians eat for stamina. They enable them to chase a rabbit all day until the rabbits drop down."

Later, Bruce and I went down to Radio One Club where a severe mobbing was in evidence. He met Andy Fairweather-Low and Richie Havens, then went off to do a "Scene and Heard" interview. Dennis was off taking a river trip, having taken Carl and I into Hyde Park to sunbath, and Carl and Al had gone to bed.

Mass rehearsals with eleven musicians and Joe Hicks in the hotel

Contd on page 14

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# WHAT'S ALL THE NOISE ABOUT? see page 13

# LATEST ALBUM REVIEWS Edited by ALLEN EVANS

## Otis—bound to be a big hit

**OTIS REDDING: THE DOCK OF THE BAY** (Atco stereo and mono 228 022 37s 6d).

[I]'s almost a waste of time to review an Otis Redding album: everybody already knows how great he was. But here is another reminder of his superb artistry, his feel for soul music, his head and shoulders lead over all others in his field and his greatness.

I Love You More than Words Can Say is perhaps one of Otis' best-known numbers and deservedly so and the following track, Let Me Come Home, is also noticeable for Steve Cropper's guitar work.

All the familiar bits and "agh aghs" are on Don't Mess With Cupid which pounds along all the way.

It's difficult to imagine a more sincere version of "The Glory of Love" than Otis' here and if Frank Foster is listening at Atlantic—now about this at a single? An amazing track.

Tramp (with Carla Thomas) is great fun and the Huckle-Buck has outlived the dance craze to become an old reliable.

Nobody Knows You (When You're Down And Out) has always been a favourite of mine and this is a version I'll wear out ere long.

There, I've mentioned almost all the songs, that's how good an album it is! —RG.

**SEAN DUNPHY AND THE HOE-DOWNERS: IRELAND'S OWN** (CBS mono 5524, 37s 6d).

Ah, to be sure, 'tis the broth of a boy with an assortment of country and Irish songs. At times, Sean's voice has a touch of Jim Reeves about it which can't be all bad.

Having been placed second to Sondie Shaw in the Eurovision Song Contest and toured Ireland, England and America with a good deal of success, Sean has a lot of fans and they will all like this album methinks.

Really a specialist's or fan's album. —RG.

singing, goes on to provide some of the best moments on an impressive side.

Side 2 consists of three numbers recorded live at a Leicester College date which the fu-stricken Youdens missed. Guitarist Jonesone Dave dips on vocals and puts in some nifty guitar work with lead guitarist Kim Simmons—AL.

**HARSH REALITY: Heaven And Hell** (Phillips mono and stereo 5/BL 785; 3s. 7d.).

I must confess to being biased against this from the hideous and idiotic cover. Inside the five man British band—Alan Green, organ, piano, lead vocal; Mark Griffiths, guitar; trumpet; Dave Jenkins, guitar; harmonica; Steve Miller, bass; and Roger Swallow, drums—give out a selection of doom-laden tracks dominated by an over-bary organ.

Their recent single, Heaven And Hell, is included. There's a surfeit of groups doing a similar thing nowadays and it all gets to be horribly boring—just like that cover—NL.

Other titles: When I Move, Tobacco



Otis: Great album from the lamented soul star.

**Ashunday, Mary Roberto** (Part 1), **Praying For Reprieve, How Do You Feel, Quicquid / Devil's Daughter, Mary Roberto** (Part 2), **Melanchoy Lady, Don't Shoot Me Down, Girl Of My Dreams, Mary Roberto** (Part 3).

**LOVIN' SPOONFUL: REVELATION: REVOLUTION '66** (Kama Sutra mono and stereo 630 009, 37s 6d).

My, how the Spoonfuls have changed since the days of John Sebastian and the lunatical Zalman Yanovsky. Gone are the days of light pleasant songs, now it's all "yes, man, valid statement, take a trip, do your thing," and frankly, I don't like it.

War Games is a mess of dogs

barking, babies crying, guns firing and kids playing, yet by contrast Only Yesterday is really very pretty. That latter track and the nude lady on the cover are the only things about the LP.—RG.

**PETER NERO: I'VE GOTTA BE ME** (CBS CB/C5 8900 37s 6d).

Pianist Peter Nero using a moog synthesizer? Unlikely but true, on Scarborough Fair/Canticle, one of the 11 great tracks on this album. He gives interesting new treatments to numbers like For Once In My Life, I'm Gonna Make You Love Me, Wichita Lineman, I Love How You Love Me, and his variations on Oh-La-Di Oh-La-Da have to be heard to be believed.

This may be an acquired taste, but whatever you do, acquire it!—GC.

Other titles: Soulful Strut, Rain In My Heart, I've Gotta Be Me, Hey Jude, All I Need Is Time.

**DAVID PEELE & THE LOWER EAST SIDE: HAVE A MARIJUANA** (Elektra 8K5/EXL 74032 37s 6d).

I find the title of the record offensive, but there's a lot worse to come inside the sleeve. I Like Marijuana is a tedious narrative. I can hardly call it a song—in praise of the weed and you can make what you will of Here Comes A Cop. I've Got Some Grass, Lip Against The Wall and Show Me The Way To I've Stoned.

There is nothing to say in favour

## SOULFUL

**VARIOUS ARTISTS: SOULFUL VILLE U.S.A.** (Capo mono and stereo 228 015, 37s 6d).

[I]FIGHT, here we go, down the R Lyceum, kick a few Teds on the way, and sock it to 'em, mate. Twelve well-known soul hits that should equal those Tania Motown collections in popularity.

Otis Redding's I've Been Loving You Too Long must qualify as the track, but there's Booker T's Outrage, Sam and Dave's You Don't Know Like I Know, the Mar-Kays' Last Night and Eddie Floyd's Knock Out West challenging.

More albums like this and we may even get the 'Ackney (or is it ace) boys and the Postgridd lady together!—GC.

Other titles: Mother Where Is My Father, Happy Mother's Day, I Do My Bawling In The Bathroom, The Alphabet Song, We Love You.

## EASY LIFE HAS SPOILT BOB DYLAN



Bob Dylan—better when bitter?

**SINCE BOB Dylan** lost his bitterness against the world his records have suffered. "Nashville, Skyline" underlines his softer frame of mind, but I wish he would get out of the Country and Western bandwagon and return to the unique Dylan of "Like A Rolling Stone" and "Masters Of War." —JANE SEYMOUR, Birmingham.

**MAY I, DUSTY,** on behalf of all your British fans, say how disgusted and sorry we were to read of the poor response received during your recent American tour. What happened we cannot imagine, but it could only have been entirely due to bad organisation of the tour, in the circumstances could you now consider devoting a little less time and hard work to the States and try to fulfill, in the not too distant future, the long overdue British tour which so many are eagerly awaiting. —BYRON PHILLIPS (Glamorgan, S. Wales).

## LP TOKEN WINNER

**CAN ANYBODY** supply me with a copy of the Beatles' Love Me Do "7 I would like to buy it to complete my collection. —JAMES HARKLEY, 2011 Gisher Street, Oxnard, California, U.S.A.

**YOUR NEWS** pages slipped up this week (NME May 31) when it was stated that Donald Peers makes his D.J. debut on "Family Choices". It may be his first time on that show but I well remember about nine years ago he had his own Saturday evening D.J. show. Actually I'm sure his show was in 1958 because a record he played quite often was "Magic Moments", one of the few ballads doing well at the height of

the Rock and Roll craze. —JOHN WATERFIELD, Plymouth, Devon.

**CONGRATULATIONS** to Michael D'abe, for relaunching the career of Twinkle (NME May 30). This artist should never have been allowed to slip out of the public eye as she did in early 1965.

It seems incredible that she was only seventeen when she wrote and recorded "Terry" and "Golden Lights." How many female vocalists have written two of their own hits! —FREDDIE AYERS, Corringham, Essex.

**DO YOU** feel sorry for Gary Puckett? I do. With "Woman Woman" his bird was unfaithful and with his next single "Young Girl" she was too young for him. "Lady Will power" was a shy girl and in "Over You" she left him heartbroken. Now with "Don't Give To Him" she is out with another fellow. Poor Gary! Maybe he'll have more success next time. —JIM DOYLE, Glasgow.

**From YOU to US**

Readers' letters should be sent to Tony Brown, Home Media Express, 112 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.

# Jim Reeves

"When Two Worlds Collide"  
c/w "Could I Be Falling In Love"  
RCA 1830

Fans of the late, great Jim Reeves (and who isn't?) will flip over this one!

# Elvis Presley

"In The Ghetto"  
c/w "Any Day Now"  
RCA 1831

This disc will gather a host of new fans for Elvis—even mum and dad will go for this one! A strikingly different Elvis release—his first studio recording for years! This must be a "top-fiver" at least!!!

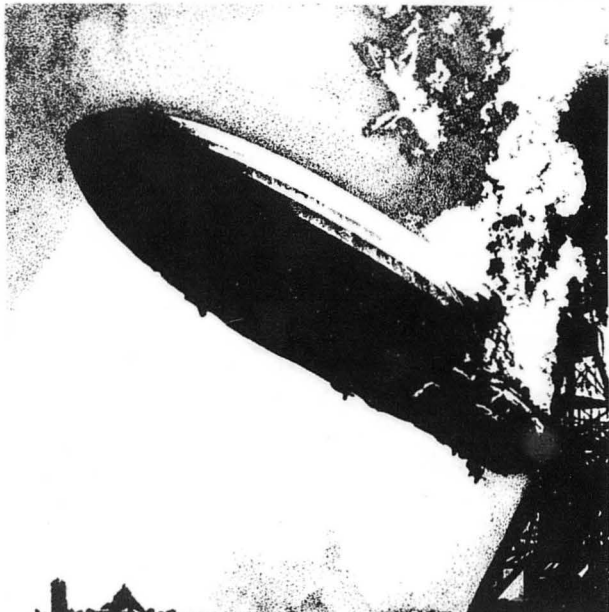
Listen! Buy! And watch the charts!



# Chrysalis

in association with Peter Grant presents

# LED ZEPPELIN



In concert with their friends

## LIVERPOOL SCENE

AND

## BLODWYN PIG

**BIRMINGHAM**, Town Hall, Friday, 13th June, at 7.30 p.m.

**MANCHESTER**, Free Trade Hall, Sunday, 15th June, at 7 p.m.

**NEWCASTLE**, City Hall, Friday, 20th June, at 7.30 p.m.

**BRISTOL**, Colston Hall, Saturday, 21st June, at 7.30 p.m.

(BLODWYN PIG NOT APPEARING)

**PORTSMOUTH**, Guildhall, Thursday, 26th June, at 7.30 p.m.

# 'Who needs a kick in the backside'

**A**FTER a quick visit to the Radio 1 Club in London's Lower Regent Street to sign autographs and listen to their latest opus, "Snake In The Grass," winging its way over the airways, Dave Dee was speeding northwards to Golders Green for an appearance on the "Basil Brush" Show.

I sat with Dave, who now boasts trendy yellow streaks in his hair, and listened to the former policeman stating his views on the pop business today.

"It's in a bloody awful state," Dave proclaimed, "and it needs a hard kick up the backside but quickly. It's partly because nobody new has come along to capture everybody's imagination. But more than that, it's because so many people are going out of their way to knock the whole scene and bring it to its knees.

"Look at the 'All My Loving' show which was repeated the other night. Now Tony Palmer produced a damn good film which made for good television and caused a bit of controversy. But it hasn't done the business any good. What it tried to prove was that pop music and violence were never far apart.

"That's not true and Tony Palmer knows it! For every group like the Who, who do smash up their instruments on stage, there are thousands of groups who don't.

"And what it had to do with the war in Vietnam, I just don't know. It's the same with the national newspapers. They helped to build up the pop business into the massive money spinner it is today and naturally the people in it are more than grateful. But now, it seems all the papers want to do is knock it all down again. Take John Lennon as an example.

"A few years back, he was a lovable mop top, who was helping our exports. The Queen gave him an MBE and even Harold Wilson had his picture taken with the Beatles. Now, because he has got divorced and remarried to a younger girl, has grown his hair long and talks of peace, he's labelled as some kind of nut.

"The papers pounce on him whenever they can and try to make him look a prize idiot. He passed me the other morning in his white Rolls, with a huge TV aerial on the top.

"John Lennon an idiot? They've got to be joking; he's brilliant!

But what I can't understand are the people who want to destroy something they have helped create. I think pop music is something worthwhile. Paul McCartney said pop is the classical music of today. I don't think I would go that far, but it is a valid form of entertainment — and make no mistake, that's all it is, entertainment.

"Other people who do the business no good at all are the pseudo-intellectuals who try to make reasons and excuse for pop. They try to lift it on to a higher level than it really is. They make it sound so serious and boring!

"Anyway, that's why I think pop is in a bit of a depressing way at the moment. What shall we talk about next?"

I asked about Dave, Dee, Dozy, Beaky, Mick and Tich's latest hit. Had there been an autopsy on 'Don Juan'?

"Let's get it straight about 'Don



From left: DOZY, DAVE DEE, MICK, TICH (and on floor) BEAKY.

## Dave Dee hits at pop's pseudo intellectuals

By GORDON COXHILL

spelling their fine Top 10 record? — Well, looking at it like that, I suppose we would, but we haven't got a computer which tells us which records are going to do very well. You can never tell until the kids buy or don't buy the records.

"By the law of averages, the longer you go on having monster after monster, the more chance you've got of falling down eventually. Now, we know how much our fans can stand of one type of song, so we've changed."

The future for the group is very much the same as the present and the past: ballrooms, clubs, cabaret, TV, trips to the Continent and starting it all over again, but Dave isn't complaining.

"It's the same things over and over again, but as long as it brings in money and we're happy doing it, why should we stop? We are not going to kick it in the teeth, when the things we've been doing for the past three years have been so rewarding."

"Snake" is a return to simplicity, and I'm sure it's going to do well," he said firmly.

Did Dave wish "Snake" had been released two records ago to avoid

spoiling their fine Top 10 record? — Well, looking at it like that, I suppose we would, but we haven't got a computer which tells us which records are going to do very well. You can never tell until the kids buy or don't buy the records.

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## AMERICAN CALLING

### Dylan-Cash Show; Morrison fights

**THIS** week sees the debut of the anxiously awaited new Johnny Cash series on television. The first show hits the air on Friday, June 7, and Cash's initial guest star is, of course, Bob Dylan, on whose current Gold Disc album "Nashville Skyline," Cash tracked as a guest.

Without seeing the show, it's hard to say what impact it will have. However, I'll stick my neck out and state that as far as the young market is concerned, it should hit all music buffs straight between the eyeballs.

Even though he's a country star, Cash is something of a modern day saint, what with his rough hewn face and tough background. He's hip, he's together and he knows what's going on. And he can sing. Dylan, who I don't recall seeing on television in the five years that I've been here — he's got to be respected!

Dylan has been baptising his "Nashville Skyline" laurels either in his first outside assignment in a long time. It's been reported that he collaborated with Roger McGuinn of the Byrds to write "Ballad Of Easy Rider," the title song of the new Peter Fonda movie.

The new bearded Jim Morrison of the Doors topped a show for New York's National Educational Television network last week. In the interview with critic Richard Goldenstein, which will be aired later this month on July 1, he stated that he's still fighting extradition charges as a result of his public exposure scene in Miami the left the country and has only recently returned, but in the interim, he and the group biggest scheduled to do live concerts.

As of now, concerts have been set for the second week in June in Chicago, Minneapolis, St Louis,

and the Doors' hometown, Los Angeles, with one scheduled in Mexico last weekend (31).

More and more rock festivals are being set for the summer throughout the country. Newport Beach, California, has set a three day event, starting on June 20, for which nothing but top names have been booked, including Jimi



Ann Moses Editor of "Tiger Beat"

### in Hollywood

### ... Monkees also star with Johnny

**DESPITE** their lack of chart success the Monkees have been continually busy during this Spring. They recently completed filming "The Johnny Cash Show" in Nashville, which will air in the States in July.

While in Nashville, Cash invited Micky, Davy and Mike to spend a day at his home where they all went fishing and had a home-cooked meal by Mrs Cash. After filming the show, Cash took the Monkees he had never enjoyed working with anyone so much.

In the show they performed "IV X (Nine Times) Blues," a country-western song by Mike Nesmith, and "Everybody Loves An Ant" which they sang with Johnny Cash.

Upcoming for the Monkees is an appearance on Andy Williams' show in August, more tours throughout the summer and record dates to put down a new album, which will feature many songs written by Micky, Davy and Mike.



June Harris in New York

Hendrix, Albert King, Joe Cocker, Creedence Clearwater Revival, Steppenwolf, Eric Burdon, Jethro Tull, John Mayall, The Blind Faith Festival, which will debut the world's newest supergroup on July 11.

# NOW is the DERAM Explosion!



**MIKE HURST** first claimed fame as one-third of an internationally successful trio who, at the height of their success, decided to part company to pursue individual musical careers. Mike turned to production, and was in on the beginning of the Deram story, discovering and producing such talents as Cat Stevens. Now Mike features prominently in Deram's re-emergence, having produced four of this month's big singles.

**THE ALAN BOWN!** are without a doubt one of the most exciting live acts ever to raise screams from a delirious audience, and Mike Hurst has really captured all their excitement and explosive atmosphere on their new single, **'Still as stone'** DM 259, released June 6. This is about as alive as a record can get, without actually leaping off the record-player!



**CAT STEVENS** hit the headlines at the age of eighteen and rapidly became one of Britain's most sought-after young singer/composers. He made hit after hit for Deram, not to mention writing for other artists, until illness brought him to a halt. Now fully recovered and fighting fit, Cat is back to take care of business. His new single, **'Where are you'**, was produced by Mike Hurst who was responsible for Cat's earlier hits, and will be released on June 13.

**NEIL MACARTHUR** was the stunning lead singer of The Zombies, who just recently have had a chart-topping single in the States. He first went solo with a very different version of **'She's not there'**, the number which earned the group an American gold disc, and the new version put Neil into the charts as a solo singer. His new single, another brilliant Mike Hurst production, will be released on June 20, and promises to be very successful indeed.



**TAM WHITE** is new to Deram but not to music; he learned his trade working every kind of gig on the club circuit since turning professional. Now, apprenticeship served and dues paid, Tam is right at home with a great Goffin/King number, **'That old sweet roll'**, due for release on June 27. Don't be surprised if people are soon referring to this thoroughly professional entertainer as an "over-night success"!

The Deram label first burst onto the scene two and a half years ago with a ridiculous run of hits—just think about **'I love my dog'** by **Cat Stevens**, **'Night of fear'** by **The Move**, **'Let's go to San Francisco'** by **The Flower Pot Men**, and of course, the record that just knocked everybody over, **'A whiter shade of pale'** by **Procul Harum**.

When Deram first came into being, the pop scene was rather jaded—people were looking for something new and different, and Deram provided it. All this newness and difference meant that a lot of restrictions crumbled, a lot of people in the business found their heads and started doing their own thing instead of conforming to old patterns, and the whole scene became generally healthier.

Over the last year or so though, things have quietened down again, and once more the industry seems to be lacking excitement. But down in Deramland, people have been very active, working away on new ideas, hunting new talent and getting things together ready to explode once more onto a tired scene.

So here is what all the noise is about—it's all systems Deram! There isn't room here for everything that's happening, just some examples.

**The Moody Blues**, already established in Europe and the States as a top group, have at last been accepted at home. Their recent album, **'On the threshold of a dream'** SML/DML 1035, charged to the top of the album chart just a couple of weeks after release. Always forward-looking, the group are now well into the construction of their next album, which promises to set even higher standards, not only in music



but in recording technique too.



You probably know the story of **The Flirtations**, three dolly American girls who came to Britain and recorded for Deram before they achieved the success due to them in the States—they've just been awarded a silver disc there for their single **'Nothing but a heart-ache'** Stevie Wonder wanted to take them back to America after they made such a successful appearance on his tour! Now they have an album out, **'Sounds like The Flirtations'** SML/DML 1046, which is obviously chart-destined, and they've been making a lot of nice music on T.V.

**The Fantastics** are another American group, four guys who really live up to their name as a live act and should have a Deram single out any minute now. Already well known in clubs and discos, they've come to the right people to ensure that their records maintain the same high soulful standard that their stage act does.

**Ten Years After**, a legend in their own time, have the distinction of being the first British blues group to be invited to appear at the Newport Jazz Festival, and that's a pretty heavy barrier to break down. John Surman walked off with just about every award at the various '69 Jazz Polls—**World of Oz** are going to be huge, so are **East of Eden** and **William R. Strickland** is something you won't even believe till you hear him—the **Web** positively ooze talent, the **Keef Hartley Band** will be the next British group to blow up a storm in the States. These names are just a few of the Deram artists—And Mike Hurst is back producing for the label. With all this going on, are you surprised Deram is exploding?



**DERAM**

June's going to be a hot month.

THE HAROLD DAVISON ORGANISATION, REGENT HOUSE, 235, 241 REGENT ST., LONDON W.1. REG 7961  
HAROLD DAVISON SOLE AGENTS FOR:  
THE ALAN BOWN! CAT STEVENS NEIL MACARTHUR

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ACTIVE MANAGEMENT LTD. MANAGEMENT FOR:  
THE ALAN BOWN! NEIL MACARTHUR

# BEACH BOYS

**Contd from page 10**

promised good things for the Brighton concert the next day. Mike had already done the work for a song of what Bruce called "transcendental passion".

Bruce elected to travel with Dennis on the coach the next morning, claiming this was a trip... and as we passed Streamham Common, Bruce looked for me. "Hey, what's that could be there and build a ranch. It's out'sight!" — Dennis changes his clothes every two, he's out'sight happy." Bruce joked.

Bruce's featured singer, Mark Lindsay, came over to my seat and commented: "There are plans to release a live album with a ranch which Bruce produced. He almost became Paul Revere, but he decided to go surfing, then he joined the Beach Boys."

He calculated that the Raiders had done over seven hundred TV shows and their own programme was by a eighteen million people five days a week!

"Two and a half years ago, when we lost our bass player, we were thinking of asking Bruce to join us again," Mark revealed. "Yeah, I was browned off with the Beach Boys. It was that bad period." Bruce agreed, no doubt thinking how fortunate he had been in making the decision to stay with what must be the world's top working group.

The group began rehearsals at Brighton's Dome. I went for a drink and emerged into the bright sunshines to find Al catching in the intricate process of loading beer into the pub's cellar. He hadn't witnessed that feat before.

**Concert**

At Brighton, Mike appeared on stage in a cowl and flowing robe looking for all the world like John the Baptist with a sense of humour. Bruce wore a white shirt and doubled on guitar and organ. Carl wore a loose surfer's shirt and Dennis settled for conventional suits.

They did 20 numbers during their set which over-ran by 20 minutes and were aided by a nice backing of musicians under the direction of John DeAndrea.

It was amazing the way in which they managed to create their record sound on stage, even down to the freaky noises on "Good Vibrations". Opening with "I Can Hear Music," they indicated to "Waddell's Be Nice," "California Girls," "Darlin'," "Get Around," "Cotton Fields," "Do It Again," "Barley Ann," "Barbara Ann" (where was Keith Moon?), "God Only Knows," a medley of their slow numbers and "Their Hearts Were Full Of Spring," which they sang without instrumental backing and went down a storm.

Interpersed with jokes and Mike's

clowning "I'm sending round a tambourine for a collection as we're broke!" the Beach Boys delighted everyone and gave us as good a show as we have seen for many a year.

They brought with them giant coloured soul singer Joe Hicks who was not a little unlike Otis Redding. He sang "Shake It Up a Little More," "I Can't Turn You Loose" and "I'm a Little Tenderer." Every-one took to the genial singer and he deserved every last cheer.

I gather that Mark Lindsay was anxious lest I reviewed Paul Revere and the Raiders' Brighton concert, so I watched the Hammersmith set as well. However, my opinion did not alter, I can really see no reason why the group should repeat their phenomenal American success here.

## Raiders

It relies upon Mark for effect and though he looks and sounds good, there is little in the presentation that hasn't been done before. Inoffensive numbers like "Up and Down," "Him or Me," "Games People Play," "Good Thing," Jim Webb's "First Myra and Grand Terrace" (which is Mark's next solo single and he's been received fairly well but without undue enthusiasm).

Back in London Bruce decided he'd like to go to the Midnight Court at the Lyceum and see Stephenwolf. It was three by the time we got there and we had missed the group, so we settled for box, several bottles of champagne and the Nice.

"They are fantastic. I've never seen a group like this," Bruce enthused. "This is a great scene, I'd like to play here."

The Nice played two encores, being on stage for almost two hours of amazing music and at the Hammermith concert the following evening, Bruce announced from the stage: "I saw the Nice last night. They are the best group I've seen and you must all see them. I'm now their number one fan."

We finally staggered out into the dazzling morning sun at about six and saw the anti-aircraft alarm. By the evening, however, the scene was set for the Hammermith concert. It was full house both times and the Beach Boys cemented their reputation of being a supergroup without the current connotations.

It was three days since I'd joined up with them and heavy eyelids and writer's cramp got the better of me. There were some pleasant memories of the seventy-two hours.

Gardie asking if Brighton was a surfing scene? A girl called Jan taking time off from her GCE's to wait patiently for her group's autographs and being rewarded by being invited backstage; Bruce sleeping on top of a piano on stage; Mike threatening to invade Tibet; me being mistaken for Carl and chased along Bayswater Road!

It was a man, man. Arthur Howes must be rubbing his hands with glee and already fixing next year's tour. I, for one, can't wait for that!

## Question time

**THE scene is a quiet, low-lit table in the Cave nightclub in Vancouver, Canada, where five happy but tired 5th Dimensions sink back in their seats and relax in a break between rehearsals. Talking to the "Aquarius"/"Let The Sun Shine In" stars for this exclusive NME "Chat-In" is Vancouver correspondent Martin Webb, who reports that Dimensions Marilyn McCoo, Lamont McLemore, Florence Larue and Billy Davis Jr all contributed to the conversation... but Ron Townson said absolutely not a word!**

Martin Webb: Could you tell NME readers something about the beginning of 5th Dimension, and how you all came together?

Lamont McLemore: "Well, I guess we all got together out of sheer poverty."

"The situation is that all the guys are from St. Louis and the girls are from New Jersey and Pennsylvania, and we all came to California, where we're now based, for different reasons loosely connected with lack of finance."

"Marilyn and I started singing together about five years ago with a group called the High Five, but it broke up. Then Billy came to California while he was waiting to hear if he'd have any success with Motown, to whom he'd applied."

"Anyway, I mentioned to Billy that Marilyn and I had been in a group—and I guess that between the three of us, we decided to try something again."

"All of us who finally got together had been in groups before except Florence. But I don't think any of them were big names except maybe Billy."

"Hey, Billy... what was the name of that group you were in that was a big name once?"

Billy Davis Jr.: "The El Toros."

Marilyn McCoo: "That's right. Is that what it was? Well, they weren't real big... but they were semi-big. They were trying."

MW: How would you say had influenced 5th Dimension the most?

Marilyn McCoo: "Oh, Jim Webb and Rene DeKnight, and Bob Alcott... our three musical arrangers."

Jim Webb worked with us on our first two albums, and I think he kind of helped us in developing what has turned out to be our sound."

But then, Rene DeKnight, who's our stage musical director, has also helped us develop our sound. And Bob Alcott... who's now our record vocal arranger — he's helped a lot."

MW: But how about the early musical influences on you all... when you were children, or interested. What got you interested in singing?

Florence Larue: "My mother, definitely. She really encouraged me."

Marilyn McCoo: "I started myself."

Lamont: "I was a late starter. When I was a kid, I had no interest in singing at all. I didn't want to do it."

"I tell you, all I wanted to do was play baseball and go hit people on the head!"

Billy Davis: "Well, I'm another one who started myself. Music was always a part of me."

MW: I've heard some people describe 5th Dimension as a disgrace to the Negro race because as a group, you don't perform strictly rhythm and blues or soul music.

Marilyn: "Let me say this: Anybody who makes a comment like that must be so brainwashed into thinking that anybody who's black can do only one kind of music, he'd better get on the ball. It's funny, I find out what it's really all about."

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## WITH 5th DIMENSION

# 'We're not a disgrace to Negro race'



**THE 5TH DIMENSION (l. to r.) FLORENCE LARUE, RON TOWNSON, MARILYN MCCOO, LAMONT MCLEMORE and BILLY DAVIS.**

Lamont: "The whole thing is stupid. In the 5th Dimension we can do all kinds of music. Doing this kind of material we're doing now, we're simply endeavouring to show that black is versatile."

Marilyn: "Let's face it. Negroes have been forced back in the past but part of the black people's problem is that we almost try to keep ourselves down. Instead of branching out into other fields that at one time weren't open to black people."

"In any event, who's to say our kind of music isn't soulful? We feel this music... and therefore, it's soul."

"Listen, there are some pretty things, musically, that aren't necessarily in the rhythm and blues or so-called 'soul' bag. So why should we hold ourselves back by putting restrictions on our own music?"

Billy: "We also get a few soul brothers who like the kind of music we do. And you can't deny your own brothers now — can you?"

MW: When I was in California, I heard a lot of Negroes running you down because of the clothes you wear on stage, and silly things like that. I guess they think you're supposed to wear only long gowns and silk suits, like some other Negro artists.

Marilyn: (laughing): "Well, I'm glad they're at least talking about us."

Billy: "Are they making any money?"

MW: Not that I know of.

Billy: "They're just characters who standing on the corner talking... right?"

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## TAIL-PIECES

by *The Alley Cat*

**H**OW many other musical stars besides Cilla Black have had their noses reshaped? The list includes Dean Martin, Herb Alpert, Al Martino, Dinah Shore, Vic Damone, Bobby Vinton and Millicent Martin... Gold Disc for sales of Desmond Dekker's "Israelites"... Harold Davison has negotiated label switch for Barry Ryan from MGM to Polydor...

New Scott Walker single considered by Derek Johnson potential chart-topper... At Tricia Nixon's U. S. White House party, Temptations entertained in cabaret... Her version of Dusty Springfield's "Preacher Man" on Nancy Sinatra's next LP...

Instrumental version of Simon and Garfunkel's "Mrs Robinson" next Booker T and the MGs' single... Decca is Bruce Forsyth's latest label... Danny La Rue could pronounce Glen Campbell's hit "Gal Vest On"...

Following Engelbert Humperdinck in Las Vegas cabaret, Connie Francis comparative failure... U.S. Jeff Beck performances include Elvis Presley hit medley... Didn't it take great John Lennon persuasion for other Beatles to accept Allen Klein as their manager?...

Eight new Les Reed songs — with lyrics by Peter Callender and Peter Sykes, Barry Mason, Jackie Rae, Geoff Stephens and Johnny Worth... Al Martino here this week... Will Cilla Black continue reviving Patti Page's "Cross Over The Bridge"?

U.S. report says Elvis Presley's renewed enthusiasm inspired by Tom Jones... Debut disc of Clare Torry (Decca) produced by Robin Gibb... Not sole music: Beatles' "Old Brown Shoe"...

Pye losing Alex Everitt; is he joining Mike Slieman in new venture?... Producer Gordon Mills confident of first major

Frankie Vaughan U.S. disc hit... If he got drunk, would Engelbert Humperdinck be stoned-Engel?...



One of America's newest chart groups **THREE DOC NIGHT** arrived in Britain earlier this week for an extensive promotional tour in a bid to establish themselves over here. The three lead singers are (l to r) **CORY WELLS, CHUCK NEGRON** and **DANNY HUTTON**. They have four supporting musicians.



The **HOLLIES** returned from an 18-day record-breaking tour of Sweden on Monday where they played to audiences of 10,000 on some nights. Our picture shows them having a break on the road between dates and using the time for songwriting. Left to right they're **BRIAN CALVERT, ALLAN CLARKE, TONY SLYVSTER, TONY HIRN** and **BOBBY ELLIOTT**.

Ember label — Vic Damone... Replaying to Peter Sarstedt's "Frozen Orange Juice," how about Max Jaffa's "Frozen Vinegar"?... MCA issue Bill Cosby's future records... New singer Susan Shirley has noted agent Colin Berlin very enthusiastic... Suitable Cliff Richard TV series: "Missionary Impossible" Next single from Crazy Elephant, "Sunshine Red Wine"... World sales for Marvin Gaye's "Grapevine" exceed three million... Linda Eastman was Jewish before marrying Paul McCartney... When he grows up what does Tony Blackburn want to be?...

Sammy Davis surprising composer of O. C. Smith's new single... Aply named: Jackie Wilson's current hit... On Sunday, Juliet Prowse married dancer Eddie James in Hollywood... At MGM Records, Mike Clifford new brass officer, replacing Des Brown... Book on canoeing by Basil Jagger — father of Mick Jagger... sued for divorce: Danny Williams... What did Cliff Richard think of Billy Graham's "Laugh In" appearance... When Diana Ross leaves the Supremes she could attract Lena Horne solo status... Hasn't helped much: Dave Dee group's new style...

Besides Nina Simone's version, "Suzanne" (Leonard Cohen's composition) also recorded by Joe Brown... One of Rick Nelson's closest friends is Mickey Dolenz of the Monkees... How about Bonzo Dogs waxing LP of Bob Martin songs?... Libera's personal manager Seymour Heller has business interest in Tommy Roe... U.S. Dunhill is Del Shannon's new label... "Laugh-In's" Goldie Hawn makes film debut in Ingrid Bergman's "Cactus Flower"... Lewi are preparing production of Sammy Davis' next film... Japan likes Mary Hopkin... How about Danny La Rue's hit retitled for Mick Jagger, "On Ned Kelly's Doorstep"?... BBC-TV producer Ernest Maxin former West Ham FC director Vikki Carr sings film title song for Joseph Levine's "What's A Nice Girl Like You"... Manfred Mann

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## NME POPWORD

Compiled by Julie Logan, Leytonstone, London

**ACROSS**

- Hit girl from Ireland
- Nice country?
- Organist or football team
- Comedian-balleradeer
- "Hats Off To Larry" singer
- Musical term for climatic finish
- Levin's Spoonful hit
- Ex-Driver
- Part of "Concrete And Clay" group
- Mole music perhaps
- "Diana" singer
- Moodie's label
- "Robinson"
- One of Aussie group
- Past ex - Shadows guitarist
- See 35 across
- Desmond's pack
- Known as bubble-tum label
- And 20 He of the high-pitched voice
- Monday delay (5, 7)

**DOWN**

- Sam Cooke oldie, recent hit
- Michelle" hit-makers
- Girl from Ipanema
- Guitar soloist
- Clan man
- "Kites" group (3, 5)
- Manfred's offshoot group, anonymously backward
- "Woolly Bully" hit-maker (3, 3, 4)

**ANSWERS next week and here is last week's solution**

**ACROSS.** 1 (Art) Garfunkel; 2. Lemon; 3. Tremeloes; 11. Momo; 12. Paul Simon; 16. (Four) Pennies; 18. Mascal; 19. Unicorn; 20. Seekers; 25. Alma Cogan; 26. Iris; 27. (Burt) Bacharach; 28. Venus; 29. Searchers.

**DOWN.** 2. Adrian (Curtis); 3. Family; 4. Nellie; 5. Eleanor; 6. Les (Reed); 7. Boy Orbinson; 10. Love Song; 13. Smash hit; 14. Israelites; 15. Fire; 16. Plus; 17. Neil; 21. Release; 22. Father; 23. Fourth; 24. Dancer; 27. (Magic) Bus.

### Latin Lane

That lovely American sonorita, Abbe Lane, got off to a swinging start at London's Talk Of The Town night spot on Monday when she opened a two-week season.

Her years as vocalist and wife of famed Latin American orchestra leader Xavier Cugat (they're now split) have made her one of the finest singers of this type of music and it's with these she really excels, most notably with "Quando M'innamoro" and a final medley.

Standards, too, get a particularly exciting treatment and she manages to add a certain magic to most numbers—the Beatles' "When I'm 64" being a case in point.

Remembering her from the "old" days, I would have liked a little more movement — but that's only because she looks as good as she sounds.

The versatile Burt Rhodes Orchestra gave good support. — **JOHN WELLS.**

### WHO'S WHERE

Week starting June 9

**ONE NIGHTERS**

**SAM THE SHAM:** Sunderland Anna-belle's (9), Eastbourne Winter Gardens (11), Tottenham Boys (13), Nelson Imperial (14), Nottingham Britannia (15), Wolverhampton Park and Birmingham Cedar (16).

**BEACH BOYS:** Glasgow Odeon (9).

**PINK FLOYD:** Belfast Ulster Hall (10), Bristol Colston Hall (14), Portsmouth Guildhall (15), Brighton Dome (16).

**FLEETWOOD MAC:** Cambridge Peterborough College (11), London Polytechnic (14).

**LED ZEPPELIN, LIVERPOOL SCENE, BLODDYVY PIG:** Birmingham Town Hall (13), Manchester Free Trade Hall (15).

**GUY MITCHELL:** Belfast Talk Of The Town (9), Leeds Ace Of Clubs (15).

**SHOW/CABARET**

**FRANKIE VAUGHAN:** Opens Summer Season at Bournemouth Pavilion June 12.

**VAL BOGNICAN:** Opens Summer Season at Blackpool Opera House June 13.

**JOHN ROWLES:** Sheffield, Cavendish Club for one week from June 8.

**PLATTERS:** Middlesbrough Show-bus.

**DESMOND DEKKER:** Stockton Tilo's and Newcastle Dolce Vita. Both from June 15 for one week.

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