



# First he was an actor, then a SINGER who couldn't get work so he became a PRODUCER, today he's the STAR of FAMILY DOGG. His name? STEVE ROWLAND

FROM spending a night or two in prison to ace record producer is an unusual transition to say the least. But as Steve Rowland is far happier counting bars of music than steel bars, he's not complaining about the way things have turned out for him.

I first met Steve about four years ago, when he had just arrived in this country from Spain, where he had made five films, had hit records, and left quite a few senioritas crying on their mamas' shoulders.

"It's tough for a little guy like me to make it," I remember him telling me. "I used to have an inferiority complex about my five-foot-seven. I find myself looking up to so many people."

I saw Steve again last week, and although he's still five-foot-seven, and still finds himself looking up to almost the whole male population there is no sign of potato peel, let alone a chip on his shoulder. Steve has proved that little guys can be successful. He has proved it by producing around 20 hit records including all Dave Dee's successes, the Herd's hits, and others. Steve has bent over the control panel in Lansdowne recording studios, twiddling knobs, turning dials, and giving instructions to the engineer. He

FAMILY DOGG (l. to r.) STEVE ROWLAND, ALBERT HAMMOND, ZOOEY, MIKE HAZLEWOOD and DOREEN DE VEUVE who has now left the group.



and stories in the paper. What were the films? Well, there was 'Battle Of The Bulge,' in which I played a GI who was always asking when the action was going to start.

"If that had been a real war, I'd have been running like mad. Then there was 'The Thin Red Line,' and 'Gun Glory' with Stewart Granger and Rhonda Fleming, which was shown on TV a few weeks back.

I asked Steve what he was in prison for, but he wasn't keen to tell me. "I don't really want to go into that. It wasn't for anything serious. That short spell inside really made me sit up and think, for perhaps the first time in my life."

## Made wow

"There I was with all these buses. I didn't belong there, but I was there. I loved them that I was going to make something of my life and I am quite satisfied the way things are going."

In addition to Dave Dee and the Herd, Steve produces, through his production company Double X (Ronnie Oppenheimer is the other R), the Magic Lanterns, P. J. Proby, Amory Kane, and of course Family Dogg.

"Now and again," Steve told me, "I have to face a question of loyalty, like who has first demand on my time. It's difficult, but there's no point in hedging, you've got to get your priorities right."

At the moment, the Dogg is the most important thing to me. It is going to work, and something else will have to fall by the wayside.

"But I won't be leaving anybody in the lurch. I don't work that way, after all you can't buy goodwill and friendship."

A few words in perfect Spanish from Steve to the waitress, and three cups of tea were on their way. Although he says money doesn't matter that much to him, and I believe him, Steve drives an E-type Jag, and wears a ring with diamonds forming the letters SK.

The ring I bought years ago for about three hundred dollars. If I'm ever broke, I've always got it to put in the car. That's getting from recording studio to recording studio in the quickest possible time."

Steve has recently acquired a film set, and intends to go into film direction one day. "Work," he says, "that's the only way to get what you want."

"Never think the world owes you a living. You only get out what you put in. I'm working for freedom. I love to be able to do exactly as I like. That's why I'm not married yet, I haven't even got a steady girl."

Overhearing that last remark, the waitress looked over eagerly. She doesn't stand much chance though. She must be at least five feet nine.

## CHRISTINE HOLMES

### THE NEW GIRL

WHOO! I've fallen in love with a star again! The lucky girl this time is lovely Christine Holmes, a former star of 'Charlie Girl,' more recently a resident singer on 'Crack-Urnick' and as of now, the newest member of the Family Dogg group, following the departure of Doreen de Veuve.

As I had a drink with Christine, much to the envy of everybody else in the pub, she told me how she came to get a job with one of the country's brightest new groups.

"I have known Steve Rowland for a long time," she said, "slipping at a neat coke," and I popped into his office the other day to say hello. Doreen had just left the group — I don't really know why — and Steve needed somebody in a hurry to do a promotion film. He asked me if I was doing anything that afternoon, I wasn't.

When he actually asked me to join Family Dogg, I thought about it for about ten seconds flat and agreed. It really is the sort of thing I've been wanting to do for years. Towards the end of 'Charlie Girl,' which I was in for three and a half years, I was getting so frustrated I cried during performances."

"I'm so thrilled that Family Dogg have got a big hit with 'Way of Life,' she beamed. "They are so unique and I'm sure that we are going to do very well. The thing I like about Steve is his professional approach to his work, and I'm sure he saw that same thing in me. I haven't been too well recently and my doctor ordered me to take things easy, but nothing could have stopped me joining the group."

## By GORDON COXHILL

finished a few moments later, and told me that the number which had been booming forth from the four massive speakers was the Family Dogg's version of the Paul Simon song, "Save The Life Of My Child," which could well be the group's next single.

The record the Family Dogg are concerned with at the moment is "Way Of Life," which is currently leaping up the charts.

"What a lovely day it is," said Steve as we prepared to go to lunch, accompanied by another of the Dogg, Albert Hammond, a quiet, thoughtful Spaniard, who with yet another of the group, Mike Hazlewood, surprised himself by writing "Little Arrows," the Leapy Lee monster seller.

Over food, I asked Steve how he became a record producer, after starting out a singer.

"It was all an accident," he laughed. "I came to Britain because no matter how big you are in Spain, it is very limited. That right, Albert? Albert comes from Spain; that's where I met him." Albert nodded agreement.

"I intended to form a group and take up my career here, but it was impossible to get a permit. Jack Baverstock, of Fontana Records, was kind enough to give me a job as a producer, and the first group I worked with was Dave Dee, Dozy, Beaky, Mick and Tich. They were taking a huge risk as I was untalented. But it paid off, and we've been together ever since."

Does Steve think the drastic change of style for the group's recent record, "Snake In The Grass," is overdue?

"I've been wanting a change for a while," he replied. "We all have. Not that I haven't liked the last records."

The only reason "Wreck Of The Antoinette" and "Don Juan" weren't as successful as previous records was because the kids got fed up with the same feel with every disc. "Snake In The Grass" is Dave back to his sexy self.

# FAMILY DOGG: THE GROUP THAT HAD TO SUCCEED

"People knock the Dave Dee group, but they are a very good act, a good visual, entertaining act. Dave himself says he isn't a singer, but I think he has got a fair voice."

And the Herd? Steve threw his arms in the air and raised his eyebrows to heaven. "They threw it away," he sighed. "They had everything going for them, three big hits in a row. Then they turn round and think they can do it all by themselves. 'We don't need you, you or you', that's what they said."

"And look what happened. They almost ruined their careers. But they aren't hurt beyond repair. I can see Andy, Gary and Henry are doing a sort of Creedence Clearwater thing."

"The Herd are nice boys, they'll make out. The trouble was they had it so easy."

"You've got to come up the hard way to really achieve anything. Man, if the Family Dogg had half the publicity the Herd had, we'd be the biggest thing ever by now. Isn't that right, Albert?"

Albert looked up from his steak and nodded.

I asked Steve if his forming the Family Dogg was not partly an ego thing. After helping other people to fame and adulation, did he not welcome the prospect of some himself?

"Now let's see how honestly I can answer this one. You must remember that before I left America, I had appeared on 175 television shows and made five films."

"Then in Spain, I made another five films, and had some big records so I have had my share of pictures

# WHAT THE WORLD NEEDS NOW IS BURT BACHARACH

a new album

AMLS 938

A new single  
RELEASED 27th JUNE

# 'I'LL NEVER FALL IN LOVE AGAIN'

from the SMASH musical 'PROMISES PROMISES'



Burt Bacharach  
make it easy  
on yourself



NME's HOLLYWOOD CORRESPONDENT ANN MOSES GOES

Editor of Tiger Beat

# 'RUBBERNECKIN' WITH ELVIS

## Guitar playing rips his fingers



**ELVIS PRESLEY** is making his greatest chart comeback of the past three years with "In The Ghetto," which has climbed to No. 2 this week. Good to see Elvis so high up again after a lean period chartwise. In last week's NME, Ann Moses told us how she watched Elvis on the set "A Change Of Habit." This week she relates how she met him later and what they talked about. Here is her report...

**B**ECAUSE the Unit publicist had other appointments that afternoon, he suggested I come back the next morning and watch the shooting since they would be on an indoor set.

It was another restless night and I can remember I showed up at a set. We drove to stage 42 and walked inside the heavy stage doors.

Elvis was already on the set, which was an apartment full of teenagers. He was sitting in the foreground in white slacks and boots, and a navy blue crepe shirt. He was playing the guitar.

In this scene he sings "Rubberneckin'" — a rousing song with an infectious beat. You just can't help moving when you hear it over the loudspeakers. For the song, Elvis is backed by the Blossoms, who sang background for him on his TV Special. But in the story they are not the Blossoms, just three girls from the ghetto

neighbourhood where Elvis is the clinic doctor.

The majority of the morning hours were taken up filming this song — from every angle. First, the whole scene, then a profile, then a close-up, then a shot of his hands playing the guitar, and so on. I must have heard "Rubberneckin'" about 15 times, which is a gas because the song is just plain groovy!

### Wild reaction

**ONE** of Elvis's co-stars, Jane Elliot, who plays sister Michelle, came on to the set in her street clothes — jeans, a blouse and love beads. When the music started the next time, she just couldn't help dancing so she grabbed the Unit Publicist, Walter, and they began dancing like you've never seen!

Elvis only had a couple of lengthy (longer than two or three minutes) breaks all morning. While

they re-adjusted the cameras for different angles, he'd just stay put on the set and sing with the Blossoms — "Money, Honey," "Johnny B. Good," "I Can Dream," "Love Me" — and on an on. It was a private concert and just as fantastic as ever!

The time was drawing near, though I didn't know it. Elvis climbed through the jungle of cameras and lights to his set chair several feet back. He slipped into a dark suede jacket and sipped some water. For once he was alone — his friends were not near, the director didn't come over to speak to him — all alone! Walter, wonderful Walter, walked over and spoke to Elvis.

### Next to me!

**THE** next thing I knew he was standing in front of me! The dark hair falling to the top of his eyebrows, the deep blue eyes smiling at me. "Ant Moses," Walter started, "I'd like you to meet Elvis Presley." It was so formal and so casual all at the same time. Elvis shook my hand and I think I muttered "How do you do." It was very strange — at that very moment all the fears were gone.

I said to Elvis: "They told me all I was allowed to do was watch you... so I've been watching you real hard. I hope it hasn't bugged you."

"Not at all," he smiled. That smile!

"Our faces are superimposed on the screen for about three seconds while you sang 'Can't Help Falling in Love,'" I said. "That must be it! You look familiar."

Before he could go on he was called back to the set. Walter was already late for another appointment, so we had to rush out. No good-byes, no thank yous. I can only hope Elvis will read this story.

It's three days later and I'm trying to re-live that day, but it's hard — hard to put down in words the warm feeling you have when you meet The Man.

I didn't figure anything could be quite as exciting again, but then this morning I received a letter from the International Hotel publicist informing me that my seats had been reserved for Elvis's opening early in August. So now there's a new dream — to meet him again. Can you blame me?

"That song is really great," I said. "Did you see Walter and Jane dancing back here?"

"Yeah. Weren't they great! I can really dig it when people react when I'm singing. I just get more excited!" He paused. "Look at my fingers," he said as he held out his hands to me. "They're getting all ripped up!" He'd been playing the guitar for nearly four hours that morning and the callouses had tiny cuts all over them. Before I could react, he touched my arm and excused himself, as he was being called back for another shot. In another minute, it seemed, he was back.

"Did you wear your jacket specially made?" I asked. "It's a great-looking jacket."

"You know, I found it on the rack. That happens every once in a while. I was pretty lucky," he said.

I wanted to ask about Vegas, and I was going to tell him how I'd seen him tape his TV Special, so it was like I'd already seen him work live once and was looking forward to seeing him again.

### Vegas date

**I** STARTED, "I guess Vegas is next," and he muttered "Yep!" "I was at the taping of your TV Special..." I went on and Elvis broke in, "That's where I've seen you! Your face looked so familiar to me these past two days, but I couldn't figure where I'd seen you."

"Our faces are superimposed on the screen for about three seconds while you sang 'Can't Help Falling in Love,'" I said. "That must be it! You look familiar."

Before he could go on he was called back to the set. Walter was already late for another appointment, so we had to rush out. No good-byes, no thank yous. I can only hope Elvis will read this story.

It's three days later and I'm trying to re-live that day, but it's hard — hard to put down in words the warm feeling you have when you meet The Man.

I didn't figure anything could be quite as exciting again, but then this morning I received a letter from the International Hotel publicist informing me that my seats had been reserved for Elvis's opening early in August. So now there's a new dream — to meet him again. Can you blame me?

**JIMMY RUFFIN**  
I've Passed This Way Before  
Tamla Motown TMG703



**THE VIRGIL BROTHERS**  
(ROB, PETER & DANNY)  
Temptation 'Bout To Get Me  
Parlophone R5787



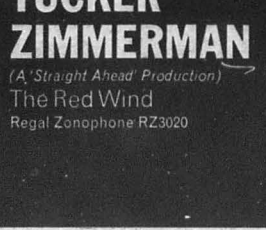
**MAMA CASS**  
It's Getting Better  
Stateside SS8021



**HANK MARVIN**  
Sacha  
Columbia DB8601



**TUCKER ZIMMERMAN**  
(A 'Straight Ahead' Production)  
The Red Wind  
Regal Zonophone RZ3020



**KENNY LYNCH**  
The Drifter  
Columbia DB8599

**BILLY FURY**  
I Call For My Rose  
Parlophone R5788

**ROY CLARK**  
Yesterday, When I Was Young (Hier Encore)  
Dot DOT 126

**JOEY SCARBURY**  
Where's The Playground Susie  
Stateside SS8022

**DARRELL BANKS**  
Just Because Your Love Is Gone  
Stax STAX124

THE LATEST IN THE 'BEST OF-' SERIES



**THE BEST OF CLIFF**  
CLIFF RICHARD  
Columbia SX SCX6343



THE GREATEST RECORDING ORGANISATION IN THE WORLD



Bordon's fame Superman, ANDY attempts (and fails) to down a yard of ale outside the local.

# THUNDERCLAP'S FAST FAD!

NMExclusive

**MONDAY** was the hottest day of the year so far and it was even sunnier in Bordon, Hants, where Thunderclap Newman was UNcelebrating "Something In The Air" making No. 1 in three weeks flat.

UNcelebrating because Speedy Keen was absent without leave. Andy Newman was discussing the merits of various cars in the shade of a pub, Jim Avory was showing his father round the area and Jimmy McCullough was playing with two mongrel dogs.

When I asked Andy how he felt, he replied: "No different, really. It hasn't made any change being in the charts, though I feel a greater responsibility. "When I was in public service, I made a mistake it all came back on me. Now it is strange to be recognised in the street and have people don't know from Adam come up and shake my hand. So I suppose I don't know from Adam any more. I'm still in the public service in a way."

After an attempt at downing a yard of mild ale in one go, Andy collapsed on to a bench which promptly fell to pieces! While the laughter rose, he picked himself up from the grass.

Of the recording scene, he revealed: "The next single might be called 'Accidents', a number which Speedy composed, or one of several which Speedy, Jimmy and I wrote together."

Or it might be a fusion of several which we may take and orchestrate or arrange. We'll be putting several tracks down during the month and starting an album for late summer or autumn, depending on what is decided and knowing how things tend to get delayed."

The assembled company three



JIM AVORY and JIMMY McCULLOUGH sit on the back of JILL's Mercedes-Benz outside the local while ANDY threatens to nod off with his lozer.

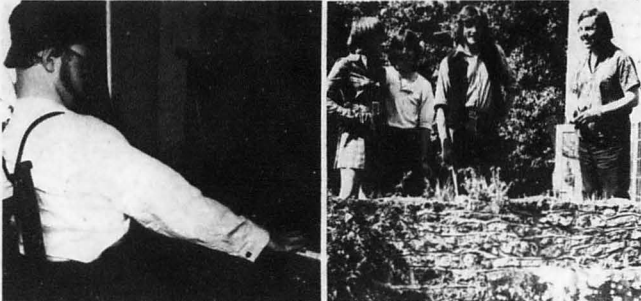
musicians, three girls (one Swedish, one English and one teenybopper), one reporter, one father and friend, one publican and one wife, one photographer, one Tony Ashton and four assorted dogs, then listened to Andy's impersonation of an ancient cowboy.

Back at the Old Corn Mill, three more dogs and two cats gambolled about the house and the lawn but the geese were noticeable for their absence.

They stood all the noise, all the chasing, all the dogs and all the pot shots at them, but when it stopped they left. "Goodie Alan told me. "I suppose we'll have to start again."

Speedy phoned to say he was detained in London on personal business and Andy adopted a crest in his shade and promptly donned fancy dress. Jim went to sleep in an armchair and Jimmy fed the dog.

Talk about the Crazy World of Arthur Brown. That's not it, it when you meet Thunderclap Newman on home territory! RICHARD GREEN.



JIMMY takes a bit of a liberty coddling JILL WOODELY a neighbour, who still fancies NME's RICHARD GREEN (or so he believes) while JIM AVORY lights it off on the bridge over the stream at the mill.

"Let's see now... I think a dramatic roll here," muses ANDY "Former Giles" NEWMAN as he practices on the piano in the dining area just inside the front door.



It's not often that these two keep still for long. JIMMY McCULLOUGH nurses one of his two pet mongrel puppies who spend most of their time chasing geese out of the mill's garden.

# REAL FREE

That's the title of the latest hit disc from

# SPECTRUM

"Free"

c/w "The Tale Of Wally Toft" RCA 1853

Here's another hit film theme from RCA

Theme from

# "MACKENNA'S GOLD"

(Ole Turkey Buzzard)

c/w "Soul Full Of Gold"

Arranged and conducted by Quincy Jones

RCA 1850

Available now!

## From YOU to US

THE suggestion that English place-names sound "a bit of a joke" when used in song lyrics seems difficult to defend. "Stars Fell On Stockton" and "Winchester Cathedral" seem to me far more evocative titles than either "San Francisco" or "GALVESTON" or the rather contrived sounding "Lights Of Cincinnati". Considering the US popularity of "Scarborough Fair"

Readers' letters should be sent to: Tony Bromley, New Musical Express, 112 Strand, London, WC2R. Each week an record to be awarded to the writer of the best letter.

It may well be that a deeper insight can only be expected from a lengthier LP exposition. Dylan's "Stack Inside Of Mobile" could be a case in point. Our understanding is at once broadened and made sharper and the title line is a key component of the song as the music itself. KEM SUTHERLAND, Edinburgh 3, Scotland.

I first heard their latest song "Once On A Sunday Morning" in France. It was recorded by Richard Anthony, called "En Passant La Frontiere."

So as to have a memento of my stay in France I wrote a copy of this record. Now that the Tremeloes have recorded this beautiful song in English I really think that the public will be introduced to a truly international song, one which has connections all over the world. JACQUES HERTENHOF, Stafford.

## LP TOKEN WINNER

and "Winchester Cathedral" could it not be that distance lends a certain enchantment to a car. Also the theme and development of the songs rarely touch on the place name itself and little is captured beyond a shallow and often superfluous feeling that the events of the lyrics should somehow associate themselves irrevocably with the titles in our minds.

The Tremeloes have made themselves very well known to us Britons by introducing an international flavour to the pop scene. Their songs and records are often influenced by the styles of music they meet when touring many countries. This adoption of unfamiliar sounds and music is vital to maintain an enjoyable variety of music.

## From a Seeker

As a regular subscriber to your fine paper through my good friend Mr. Eddie Jarrett, I must confess I was a little amazed to read a letter published by you in your "From You To Us" column in the week ending April 26 issue, from another good friend of mine, Mr. Sydney Grace, ex-head of Variety for the well-known Grade Organisation.

From the second paragraph of Sydney's letter the facts are certainly correct down to and including the statement that while the Seekers were en route to England a line was shown to many London bookers of a recent performance of ours in Australasia prior to our departure in April 1964, but I'm afraid that the first paragraph and other facts stated are quite incorrect. I think it only fair to Eddie Jarrett that I set things straight.

## Courtesy

On arrival in London, the Seekers were granted every courtesy by the Grade Organisation, both through Mr. Sydney Grace and Mr. Cyril Berlin, two gentlemen for whom I have the utmost respect.

However, it was through the faith, effort, guidance, promotion and financial backing of Eddie Jarrett that the Seekers arrived as a force on the entertainment scene, not only in England but in Australia, New Zealand and South Africa. Judith and myself are indebted far beyond any measure to Eddie for the success of our earnings. In fact, there were times when the percentage of our earnings was far less than he expended from his own pocket in our promotion.

I do not wish to belittle Sydney's and am sure he understands why I am writing this letter, because at all times the Seekers were not four but five people — the fifth member being a man called Jarrett.

My best wishes to all my friends in England. ATHOL GUY Ex-Seeker 17/30 Albert Street, East Melbourne (Australia).

## JUNE HARRIS from NEW YORK PETE CHOSE RAQUEL!

THE Who will make their debut on the Ed Sullivan Show on October 3 — with Raquel Welch, no less! Actually, the group had a choice between the American star and busy French beauty Brigitte Bardot. Pete Townshend plumped (!) for Miss Welch!

The Who's fall tour starts on October 3, probably with a date at the Fillmore East or even Carnegie Hall. These details are presently being worked out along with the remainder of the itinerary.

Meantime, the group flies back here for two dates in August for an enormous amount of money. They'll appear at Tanglewood on August 12 and take part in the Woodstock Music Festival on the 13th.

At Woodstock Festival, a third day has been added to the event to house a slew of top folk-rock names. The festival will open on Friday, August 15, starring Arlo Guthrie, Joan Baez, Ravi Shankar, the Incredible String Band, Richie Havens, Tim Hardin, Laura Nyro and Sweetwater.

The following day will feature Jimi Hendrix, Grateful Dead, Jefferson Airplane, Creedence Clearwater, Revival, Led Zeppelin, Santana and Canned Heat.

The third and final show will bring on Blood Sweat and Tears, the Who, Crosby, Stills and Nash, the Band, Joe Cocker, Johnny Winter and the Moody Blues.

According to reports, Tom Jones is to receive an unprecedented \$60,000 against 60% of the gross when he appears at the Spectrum, Philadelphia, on July 12th.

It's really not surprising! Having just picked up two gold discs and packing 'em in every night at the Flamingo in Las Vegas, following mass hysteria at the Copa in New York, Tom Jones is the hottest name in America today.

After the Flamingo, Tom goes into the Greek Theatre in Los Angeles for a series of engagements (already sold out) and then on to Los Angeles on selected concert engagements. (ANN MOSES on page 12).

# THE ROLLING STONES

You can't always get what you want  
Honky Tonk Women



rpm F12952

DECCA

# John — Yoko bedroom session makes exhilarating listening

PLASTIC ONO BAND: ★Give Peace A Chance (Apple).

IF this is what happens every time John and Yoko Lennon invite 40 of their friends into their hotel bedroom, it's a pity they don't do it more often! It consists of little more than the assembled congregation chanting the title phrase over and over in gospel style, while John interjects sundry comments and encouragement — and the beat is supplied by guitar, hand-claps and what sounds like Yoko thumping on the wardrobe door.

But the resultant atmosphere is wonderfully exhilarating and spontaneous, like a cross between Edwin Hawkins' "Happy Day" and the lengthy fade-out to the Beatles' "Hey Jude."

Goes on just a shade too long, I thought — but by its very repetition the message comes across loud and clear. A disc of tremendous warmth and sincerity that's guaranteed to nag remorselessly at your brain. Another smash for Apple.

**VANILLA FUDGE:** (Smoove Velvet Morning (Atlantic)).  
Penmed by Lee Hazlewood, and initially waced by him and Nancy Sinatra, this is a delightful ballad full of delicacy, enchantment and piquancy.

Or at least it was, until Vanilla Fudge got hold of it! Even now, the bulk of this record is gorgeous—overflowing with delicious harmonies, with a picturesque framework of signing organ.

And it's worth the money for this absorbing vocal treatment. But I could see no reason for the ear-shattering psychedelic barrage at the start and finish.

**FAIRPORT CONVENTION:** *Si Tu Dois Partir* (Island).

Such a tragedy when Fairport's drummer Martin Lamble was killed in a road accident recently, and I hope everyone will rush out and buy this single—even though it wouldn't normally be considered as commercial.

A French-language version of Bob Dylan's "If You Gotta Go, Go Now," featuring the distinctive solo voice of Sandy Denny, plus a suitably French influence in the backing.

**VANITY FARE:** *Early In The Morning* (Page One).

Take an invigorating zippy hora dance, and slow it down to mid-tempo and you'll get some idea of the rhythmic feel of this sparkling item. It's catchy and hummable, with an air of suppressed vitality and carefree abandon. Jogs along merrily and features an attractive vocal blend from **Vanity Fare**, while the acoustic guitars and cello-violin emphasise the Balkan quality. Very easy listening, and a song that's easy to assimilate. With plugs, could happen!

# COMMERCIAL LOVE AFFAIR PLAY IT SAFE



LOVE AFFAIR (1 to r) **REX BRAYLEY, MO BACON, STEVE ELLIS, MORGAN FISHER and NICK JACKSON.**

LOVE AFFAIR: ★Bringing On Back The Good Times (CBS).

The stringy ballad sound of "One Road" has been shelved, as Love Affair reverts to the tried-and-true formula that characterised its initial hits—a spirited Steve Ellis vocal, carried along by punchy brass and driving beat.

An even though it's largely a question of the mixture as before, producer Mike Smith and arranger Keith Mansfield are shrewd enough to realise that this approach is as commercial as they come.

Don't think the song is quite as catchy as one or two of the group's previous discs, but the hook line provides a sing-along flavour, and the infectious beat and solid backing are both satisfying and stimulating. All of which adds up to another big 'un for the Affair.

# DYNAMIC EQUALS

EQUALS: ★Viva Bobby Joe (President).

AN exciting, dynamic performance by the Equals — and a song which, if it gets the plugs, could set the chart alight. It's the tale of a paragon returning in triumph to his home town—and all the frenzy and gaiety which would normally accompany such an event come across on his disc.

It's fast-moving, busy and incredibly catchy—largely because it's based upon repetitive riff. And I like the backing which—unusual for heavy numbers—consists wholly of strings, without so much as a touch of brass.

Generates a wonderfully happy feeling like a cross between the Foundations and the Four Tops.

# BALLADEERS

"That Wonderful Sound" (Columbia) is a romantic and tuneful Les Reed-Geoff Stephens number with an expansive chorus and **VINCE HILL** brings out the best of it aided by an enveloping orchestral backing.

**JOHN HOWLES'** deep masculine tones are dripping with emotion as he pours his heart out in the Humphreys-like "It Takes A Fool Like Me" (MCA). Also by the Reed-Stephens team is the swaying single "Tears Won't Wash Away These Heartaches" (Columbia), which **KEN DODD** treats in typical sweet-corn style.

A brilliant entertainer and a gorgeous song adds up to a fine **MAX BYGRAVES'** performance of "Little Teen Apples" (Pye), though it beats me why he recorded it as a single at this late stage.

# BACHELORS PICK PAUL SIMON SONG

BACHELORS: †Punky's Dilemma (Decca).

SUPERFICALLY, it may seem rather odd that the Bachelors should choose a Paul Simon song to record—but remember that they've done it before and had a hit on the strength of it.

This showcases the group's superb harmonic quality, because it's largely an ensemble vocal. Sung lightly, almost casually, and without the bolting we've come to associate with the group.

It's set to a jaunty job-along beat, with acoustic guitars supplying a folk flavour. Catchy little tune and, as ever from Mr. Simon, fascinating lyrics. Could set a touch.

**MAMA CASS:** *It's Getting Better* (Stateside-Dunhill).

I always think that **Mama Cass'** voice is better suited to slower material, like "Dream A Little Dream," because on the up beat numbers she tends to lose much of her individuality.

This is a happy-go-lucky louncher, penned by the Mann-Well team, with **Cass** spiritedly singing the verses and dual tracking the chorus.

It has a snappy beat, a busy orchestral backing with added group, and a fairly strong melody line. But for all that, it's one of those songs that sounds like a hundred others—and that may prove to be its undoing.

# STONES COCKER

ROLLING STONES: ★Honky Tonk Women / You Can't Always Get What You Want (Decca).

MEAN, moody and magnificent! That description was once applied by the Hollywood publicity boys to sex queen **Jane Russell** and, paradoxically, it sprang to mind as I was listening to this latest corker from the Stones. It's one of the group's less frenzied offerings—tremendously commercial from the outset and with a wider appeal than many of its discs.

# NEW JIM REEVES — FIVE YEARS AFTER HIS DEATH

JIM REEVES: †When Two Worlds Collide (RCA).

IT'S now almost five years since the untimely death of **Jim Reeves**, but his magic lives on to this day. And with the recent upsurge in popularity of c-&w music, there will doubtless be a considerable demand for this previously-unissued track.

Penmed by two other established country artists, **Roger Miller** and **Bill Anderson**, it's typical Reeves material—a plaintive tear-stained ballad, set to a slowly lilting rhythm, with strings, tinkling piano and hum-along choir. Ideally suited to Jim's effortless dark-brown tones. But its main appeal will be to the adult folk because, inevitably, it's on the square side.

# WOTC Friends of Distinction

Is a romantic and tuneful Les Reed-Geoff Stephens number with an expansive chorus and **VINCE HILL** brings out the best of it aided by an enveloping orchestral backing. **JOHN HOWLES'** deep masculine tones are dripping with emotion as he pours his heart out in the Humphreys-like "It Takes A Fool Like Me" (MCA). Also by the Reed-Stephens team is the swaying single "Tears Won't Wash Away These Heartaches" (Columbia), which **KEN DODD** treats in typical sweet-corn style. A brilliant entertainer and a gorgeous song adds up to a fine **MAX BYGRAVES'** performance of "Little Teen Apples" (Pye), though it beats me why he recorded it as a single at this late stage.

# "Grazing In The Grass" c/w "I Really Hope You Do" RCA 1838

FRIENDS' friends (and chart watchers everywhere) are going for this disc's distinctive sound.

# Harmony Grass

# "First Time Loving" c/w "What A Groovy Day" RCA 1828

Move in a little closer and listen to this great follow-up disc.

Listen! Buy! And watch the charts.



Four artists with new discs this week (1 to r), **HANK MARVIN, JIMMY RUFFIN, BILLY FURY and BOBBY VEE.**

# Cilla sings a novel lyric

**CILLA BLACK:** ★Conversations (Parlophone). I FOUND that Cilla's last hit "Surround Yourself" needed several spins before the full impact hit home, and I suspect the same applies to this newie. It's the familiar Cilla approach of tenderly intimate verses, interspersed with a big-bell throbbing-chorus.

The lyrical idea is original and well conceived, and the Liverpool lass delivers it with the utmost charm and conviction. It's a lush and romantic arrangement. A value-for-money disc which runs over four minutes. I still don't think it's quite as strong as Cilla's last one—but it's commercial, undemanding and enjoyable. And coupled with Cilla's immense popularity, that's more than enough!

**JIMMY RUFFIN:** *I've Passed This Way Before* (Tama Motown). If you think this song is familiar, you're not mistaken—because it has, in fact, passed this way before originally waxed. I think, by its co-composer **Jimmy Dean**.

It's a ballad that's unmistakably Tama treatment, with heavy walloping beat, swirling strings, chanting group and background brass. While Jimmy Ruffin's throaty tones do most of the lyrical message. Average Motown material.



**CILLA BLACK** as she appeared (with new nose) on Yorkshire TV's **Bruce Forsyth** show.

★ TIPPED FOR CHARTS  
† CHART POSSIBLE

**HANK MARVIN:** *Sacha* (Columbia). An immaculate guitar solo by **Hank Marvin**—smooth, dreamy and sweetly flowing, although it slips into faster tempo in the middle eight. Encased in just sweet strings and with an unobtrusive beat to maintain the impetus, it should appeal to all those who enjoy **Mark's** *Albino Cook* team (who, by the way, also wrote the new Cilla Black single), it has a haunting melody. But alas, I suspect Radio 1 won't be very kind to it.

**BOBBY VEE:** *I'm Gonna Make It Up To You* (Liberty). Waxed in this country with the so-called "British sound" for a backing, this is Bobby Vee's most commercial offering for some time—from the British standpoint.

A bright and bubbling finger-snap in just sweet strings and with brass and vocal group, and a frequently repeated sing-along chorus.

Infectious dance material and thoroughly blues-chasing, but doubtful if the material is strong enough.

**BILLY FURY:** *I Call For My Rose* (Parlophone). Can't remember the last time **Billy Fury** had a hit—so, even if he came up with a major winner, it couldn't be too optimistic about chances.

And I'm afraid this disc isn't particularly sensational. Pleasant and palatable, though—and it does have the advantage of a very simple melody that you can hum along with. The music is a major winner. It's a song lyric that's well suited to Billy's inherently strong voice. A commendably imaginative smooth orchestral scoring and faint country flavour.

★ Recommended ★  
A beautiful French ballad with nostalgic lyrics. "Yesterday When I Was Young" (Dot), poignantly sung by **Roy Clark**. . . A swinging jazz-soul sound from r-and-b organist **Jimmy McGriff** in "The Worm" (United Artists) with its compelling dance beat. . . A wholly acceptable version of **Joy Scarbury** of the red-hot soul group the Playmates (Stateside) (Stateside-Dunhill), penned by **Jim Webb**. . . A lyric of romantic sentiment, offset by golden harmonies, highlights the soothingly appealing "Sweetness" (Atlantic) by **Yes**. . . The punch-packed "Tamaris Khan" (Pye) by the **Oxy** is a story-in-song about old Cathy, set to a galloping beat, and reminiscent of some of the Dusty disc epics. . . A commendably imaginative item titled "Man In The Moon" (Head) by **Village** provides us with a view of Earthman's philosophy as seen from outer space.



FOR THESE!

Exciting version of big number in much published film. 'The Italian Job' sung by chart bound newcomer...

**LOU REIZNER**

On days like these **BF 1794**

Super-talented star with super-potential new single...

**MADLINE BELL**

We're so much in love **BF 1799**

A girl who wowed them in the North, with a song that should win the nation...

**SUSAN SHIRLEY**

Too many tears **MF 1087**



A knockout new single from

**KIM WESTON**

FROM BOTH SIDES NOW

with **Johnny Nash**

MAJOR MINOR **MM 619**

FIRST C&W SINGLE ON MAJOR MINOR

**KAREN YOUNG**

**NOBODY'S CHILD**  
MM625

**The Isley Brothers**  
**IT'S YOUR THING**  
MM621

MAJOR MINOR RECORDS  
58-59 Gt. Marlborough Street London W.1

**NME TOP 30**

LAST WEEK	THIS WEEK	(Week ending Wednesday, July 2, 1969)	WEEKS ON CHART	POSITION
7	1	SOMETHING IN THE AIR.....Thunderclap Newman (Track)	3	1
5	2	IN THE GHETTO.....Elvis Presley (RCA)	3	2
1	3	BALLAD OF JOHN AND YOKO.....Beatles (Apple)	5	1
3	4	LIVING IN THE PAST.....Jethro Tull (Island)	6	3
2	5	OH HAPPY DAY.....Edwin Hawkins Singers (Buddah)	6	2
4	6	TIME IS TIGHT.....Booker T. & the M.G.s (Stax)	8	4
14	7	A WAY OF LIFE.....Family Dogg (Bell)	4	7
14	8	PROUD MARY.....Creedence Clearwater Revival (Liberty)	5	8
16	9	BREAK AWAY.....Beach Boys (Capitol)	3	9
6	10	DIZZY.....Tommy Roe (Stateside)	10	1
19	11	FROZEN ORANGE JUICE.....Peter Sarstedt (United Artists)	4	11
8	12	BIG SHIP.....Cliff Richard (Columbia)	5	8
9	13	HIGHER AND HIGHER.....Jackie Wilson (MCA)	7	5
11	14	I'D RATHER GO BLIND.....Chicken Shack (Blue Horizon)	7	11
27	15	HELLO SUSIE.....Amen Corner (Immediate)	2	15
21	16	LIGHTS OF CINCINNATI.....Scott Walker (Philips)	3	16
12	16	TRACKS OF MY TEARS Smokey Robinson & the Miracles (Tamla Motown)	8	11
20	18	GIMME GIMME GOOD LOVIN'.....Crazy Elephant (Major Minor)	6	12
19	19	WHAT IS A MAN.....Four Tops (Tamla Motown)	3	19
24	20	BABY MAKE IT SOON.....Marmalade (CBS)	2	20
10	21	GET BACK.....Beatles (Apple)	11	1
23	22	WET DREAM.....Max Romeo (Unity)	3	22
13	23	MY WAY.....Frank Sinatra (Reprise)	12	4
24	24	IT MEK.....Desmond Dekker (Pyramid)	1	24
25	25	HAPPY HEART.....Andy Williams (CBS)	2	25
17	26	MAN OF THE WORLD.....Fleetwood Mac (Immediate)	11	2
27	27	IT'S YOUR THING.....Isley Brothers (Major Minor)	1	27
28	28	MAKE ME AN ISLAND.....Joe Dolan (Pye)	1	28
22	28	LOVE ME TONIGHT.....Tom Jones (Decca)	8	9
30	30	WITHOUT HER.....Herb Alpert (A & M)	2	30

**Britain's Top 20 LPs**

2	1	THIS IS TOM JONES.....(Decca)	3	1
1	2	MY WAY.....Frank Sinatra (Reprise)	5	1
3	3	NASHVILLE SKYLINE.....Bob Dylan (CBS)	9	1
7	4	ON THE THRESHOLD OF A DREAM.....Moody Blues (Deram)	11	1
12	5	FLAMING STAR.....Elvis Presley (RCA)	2	5
13	6	ACCORDING TO MY HEART.....Jim Reeves (RCA)	2	6
5	7	HAIR.....London Cast (Polydor)	22	3
8	8	RAY CONNIF, HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND.....(CBS)	3	8
6	9	2001 SPACE ODYSSEY.....Soundtrack (MGM)	5	4
4	10	TOMMY.....Who (Track)	6	4
8	11	LIONEL BART'S OLIVER!.....Soundtrack (RCA)	12	4
11	12	THE BEST OF THE SEEKERS.....(Columbia)	33	1
17	13	"ELVIS".....Elvis Presley (RCA)	11	4
14	14	SOUNDTRACK FROM THE FILM "MORE" Pink Floyd (Columbia)	1	14
16	15	HOLLIES SING DYLAN.....(Parlophone)	9	3
16	16	TCB.....Diana Ross & the Supremes & the Temptations (Tamla Motown)	1	16
16	16	SCOTT WALKER SINGS SONGS FROM HIS TV SERIES.....(Philips)	1	16
18	18	THE WORLD OF VAL DOONICAN.....(Decca)	25	4
19	19	SOUND OF MUSIC.....Soundtrack (RCA)	219	1
15	20	GENTLE ON MY MIND.....Dean Martin (Reprise)	15	6

NOW ON THE  
**PYE LABEL**



**THE KINKS**

Drivin'  
7N 17776



**VAL DOONICAN**

Dont Cry My Angelina  
7N 17777

**5 YEARS AGO**

- 10 1 HOUSE OF THE RISING SUN Animals (Columbia)
- 1 2 IT'S OVER Roy Orbison (London)
- 2 3 SOMEONE Brian Poole and Tremeloes (Decca)
- 3 4 HELLO DOLLY Louis Armstrong (London)
- 15 5 HOLD ME P. J. Proby (Decca)
- 8 6 YOU'RE NO GOOD Swinging Blue Jeans (HMV)
- 7 7 IT'S ALL OVER NOW Rolling Stones (Decca)
- 8 8 RAMONA Bachelors (Decca)
- 9 9 NOBODY I KNOW Peter and Gordon (Columbia)
- 15 10 I WON'T FORGET YOU Jim Reeves (RCA)

**10 YEARS AGO**

- 10 1 DREAM LOVER Bobby Darin (London)
- 1 2 ROULETTE Russ Conway (Columbia)
- 3 3 A TEENAGER IN LOVE Marly Wilde (Philips)
- 7 4 BATTLE OF NEW ORLEANS Lonnie Donegan (Pye)
- 4 5 A FOOL SUCH AS I / I NEED YOUR LOVE TO-NIGHT Elvis Presley (RCA)
- 11 6 PERSONALITY Anthony Newley (Decca)
- 7 7 I'VE WAITED SO LONG Anthony Newley (Decca)
- 10 8 PETER GUNN Duane Eddy (London)
- 6 9 SIDE SADDLE Russ Conway (Columbia)
- 12 10 PERSONALITY Lloyd Price (HMV)

**15 YEARS AGO**

- 10 1 CARA MIA David Whitfield (Decca)
- 2 2 SECRET LOVE Doris Day (Philips)
- 3 3 SUCH A NIGHT Jeannine Bay (Philips)
- 6 4 IDLE GOSSIP Perry Como (HMV)
- 5 5 LITTLE THINGS MEAN A LOT Kitty Kallen (Brunswick)
- 7 6 FRIENDS AND NEIGHBOURS Billy Cotton (Decca)
- 4 7 WANTED Perry Como (HMV)
- 8 8 WANTED Al Martino (Capitol)
- 5 9 I GET SO LONELY Four Knights (Capitol)
- 13 10 LITTLE SHEPHERD Petula Clark (Polygram)

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

By courtesy of "Cash Box."

Last Tuesday, July 1, 1969

- 1 1 HONKY TONK
- 2 2 HONKY TONK
- 3 3 ONE, Two, Three, Four, Five, Six, Seven, Eight, Nine, Ten
- 4 4 OLIVE
- 5 5 SPARKLING WINE, Blood, Wine
- 6 6 BAD MOON RISING, Creedence Clearwater Revival
- 7 7 EVANESCE, Yegor and the Yegors
- 8 8 ISRAELITES, Desmond Dekker
- 9 9 LOVE ME TONIGHT, Tom Jones
- 10 10 BALLAD OF JOHN AND YOKO, Beatles
- 11 11 COLOUR HIM FATHER, Winona
- 12 12 MOTHER POPCORN, James Brown
- 13 13 BLACK PEARL, Checkmates
- 14 14 WALKER AND HIS SONS, Jr.
- 15 15 TOO BUSY THINKING ABOUT YOU, The Miracles
- 16 16 CHRYSTAL BLUE, The Miracles
- 17 17 LET ME, Paul Revere and the Raiders
- 18 18 SHE, Barclay James Ray
- 19 19 LOVE IS BLUE, Della Reese
- 20 20 TURNED 'GON ON, Isley Brothers
- 21 21 MY CHERRY ANDOR, Stevie Wonder
- 22 22 FRIENDS OF DISTINCTION, The Grass Roots
- 23 23 QUANTUM THEORY, Charles Bradley
- 24 24 MEDICINE MAN, Buchanan Brothers
- 25 25 WOMAN, Jerry Butler
- 26 26 GET YOU DOWN, Temptations
- 27 27 I LOVE YOU, Andy Kim
- 28 28 BABY I LOVE YOU, Andy Kim
- 29 29 EVERYBODY WITH YOU GIRL, Classics IV

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

112 STRAND, LONDON, W.C.2... Phone: (01) 243 2101... Cable: 'Express'... Telex: 9404

NEW SINGLES BY GAYE, FLOVE, GLEN

MARVIN GAYE's follow-up to his recent hit 'Whispering' has been set for release... The Move's long-awaited new single 'Curly' has at last been scheduled... Glen Campbell's latest is being rushed-release this week...

CHEAPER DISCS - in some stores

The record companies' decision to abolish resale price maintenance means that fans should now be able to buy cheaper discs... If they do, there is a considerable risk that some of the smaller retailers may be driven out of business...

MID-JULY STARS SET FOR RADIO

SOUNDS LIKE TONY BRANDON (Monday, July 14)... Status Quo, Fortunes, Cliff Bennett and his Band... Dave Cash Programme (July 14-18): Marmalade, Move, Equals, Vanity Fair...

★ COPLINERS ★

UGUST Sunday concerts at Bourne-mouth Winter Gardens, promoted by Arthur Kimball... 2000 SINGLES... 3000 POP ALBUMS... OPEN TILL 8pm MONDAY TO FRIDAY SATURDAY 6pm

SECRET & Prospects good for Elvis show

PETER SARSTEDT - whose 'Frozen Orange Juice' jumps eight places to No. 11 in this week's NME Chart - is to star in his own TV and radio series in the autumn... Negotiations have now reached an advanced stage for BBC-TV to screen the Elvis Presley special...

BBC-2 is to screen a series of six half-hour Peter Sarstedt shows, starting the second week in September... The series will be produced by Stanley Dorfman, and will feature weekly guest artists...

A change in the running order of BBC-2's 'Show Of The Week' will see the Saturday-night Liberate series... followed by Esther Ofarim (13) and Lulu (20).

Following the success of the Elvis Presley special and the ATV's Sunday-night Liberate series... Peter Cook and Dudley Moore in 'Goodbye Again'...

George Faint, David Essex and Mick and Griff guest in LW-TV's 'Sound by Joe' tomorrow... Latest bookings for Thames-TV's Mike and Bernie Winters series...

STOP PRESS - THE BEE GEE'S GUEST IN THE SECOND EDITION OF DUSTY SPRINGFIELD'S NEW BBC-1 SERIES ON MONDAY, SEPTEMBER 15... LULU FOR LAS VEGAS AND SOUTH AMERICA

Blind Faith LP - details

FULL details of Blind Faith's debut album were revealed to the NME this week... It will be issued in America on July 21, with British release following in early August...

NATIONAL BLUES FESTIVAL: ALL-STAR LINE-UP BOOKED

THE Who, Chicken Shack, the Nice, Pentangle, Pink Floyd, the Bonzo Dog Band and the London cast of 'Hair' are among the many attractions lined up for this year's National Jazz, Blues and Pop Music Festival... Tickets are obtainable from London Ticket Office...

Comfortable Fleetwood Mac lead - but Beatles race to close gap

FLEETWOOD MAC holds a commanding lead in the 1969 NME Points Championship, which has now reached its half-way stage... The Beatles are catching up fast, as the result of two simultaneous Chart entries...

EX-SHAD MANAGES GROUP

EX-Shadow Bruce Welch is personal manager of a new group of three Australian singers the Bright Brothers... 'Bout To Get Me' on the Parlophone 'Top Gear' 7" single...

- 1. Fleetwood Mac ..... 479
2. The Beatles ..... 463
3. The Hermitas ..... 340
4. The Penetration ..... 316
5. Johnny Nash ..... 306
6. Peter Sarstedt ..... 304
7. Stevie Wonder ..... 298
8. Manfred Mann ..... 291
9. The Swingle Singers ..... 287
10. Dean Martin ..... 287

Although Engelbert Humperdinck topped the table at this stage in 1968 and 1967, neither he nor Tom Jones appears in the Top 20 this year... Peter Sarstedt... The points table is compiled from the weekly NME Top 20...

On this week

CARRIE MARTIN is a new name with a refreshing voice, sounding relaxed and effortless with a smooth, soul-flavoured number titled 'I won't do anything'... THE BACHELORS, currently in the middle of a London summer season...

Desmond Dekker - who returns to the NME Chart this week with 'It Ain't Necessarily So'... The Bonzo Dog Band is being negotiated for a major film...



# Granada-TV special of big Stones concert

### QUARTER-MILLION FANS EXPECTED

UP to a quarter-of-a-million fans are expected to converge on London's Hyde Park tomorrow (Saturday) for the Rolling Stones' free open-air concert. A spokesman for the promoters told the NME that depending on weather conditions the 120,000 attendance figure for last month's Blind Faith concert is sure to be doubled. The TV, who will subsequently film it into a one-hour special for late summer screening.

The concert commences at 1 p.m., and the supporting attractions—in running order—are the Third Ear Band, King Crimson, Screw, Family and Butterwick.

## QUARTER-MILLION FANS EXPECTED

Ornaments. It is understood that America's Jefferson Airplane may make a surprise last-minute appearance, but it now seems unlikely that any of the Beatles will participate.

Mick Jagger and Marianne Faithfull are due to leave for Australia within ten days to film

their roles in "Mad Kelly." The Australian Immigration Minister has refused a request to grant a local MP that Jagger should be banned from entering that country.

In London, the drug charges against Mick and Marianne have been adjourned until September 29 to enable filming to be completed.

The Stones' film "One For The Devil" for English-speaking countries—is to be shown during the Edinburgh International Film Festival from August 24-September 1. Tonight (Friday) it is exhibited at the Berlin Film Festival.

# HOLLIES-FELIX CO-STAR?

THE Hollies and Julie Felix are likely to co-star in a major concert tour in late summer and early autumn. The project is dependent upon the success of a pilot concert which took place at Blackpool ABC on Sunday, July 13. If this works out satisfactorily, a string of dates will then be booked in leading concert halls throughout Britain.

# REDDING QUILTS HENDRIX

**ASSIST** Noel Redding has quit the Jimi Hendrix Experience! He has been with the group for nearly two years, but left this week following a dispute with Hendrix. Noel flew to London on Wednesday and will have discussions regarding his future with Jimi's co-manager Chas Chandler.

## Shack to U.S. British tours

Chicken Shack is now set to undertake its first American tour for nine weeks from August 28. This postponement is to enable the group to play promotional dates in their home country on "I'd Rather Go Blind".

## NEW AMEN-DAVE DEE DATE

Another concert in the series co-starring Amen Corner and the Dave Dee Dozy Doy & The Four Freshmen will be held at Southampton Guildhall on Monday, July 21.

## REDDING QUILTS HENDRIX

The NME understands that Redding's decision was prompted by Jimi's failure to consult him on future plans. Hendrix is believed to be considering dropping the name "Experience" in order to augment his group into a creative commune, which would include both writers and musicians.

## REDDING QUILTS HENDRIX

Redding already runs his own part-time outfit, known as Pat Matrass, and he told the NME that he will henceforth devote the whole of his attention to this group.

## GRAPEFRUIT MAN LEAVES

In a long-term worldwide recording deal signed last week, Grapefruit has returned to the RCA label. His first single under the new contract is the George Alexander composition "Deep Water" to be issued next Friday (7). Peter Swettenham has now left Grapefruit which, with the addition of two new members, has expanded to a quintet.

## BEACH BOYS LABEL LAUNCH

THE Beach Boys—with the exception of Mike Love who is currently visiting Ireland—have returned to America following their European concert tour, and will shortly be launching their own Brother Records label in the States. Negotiations are at present in progress with major record companies in Britain for the distribution rights of Brother in this country.

## TOM: BIG HONOUR

Tom Jones will be given the Freedom of Hartford, Connecticut, when his record-shattering American tour reaches that city on July 16. It was announced there last week.

## ENGELBERT WITH BERT KAEMPFERT

ENGELBERT Humperdinck recorded six tracks in London on Sunday under the supervision of Bert Kaempfert, who flew in from California specially to handle the session. Three of the numbers waxed were Kaempfert compositions, and it is probable that Engelbert's next single will be chosen from one of these.

## SCOTT IN FILM?

Scott Walker is likely to make his first film appearance in the near future. Together with his manager Maurice King, he flies to America next Wednesday (9) to discuss the deal, which will involve Scott writing the musical score and singing in the film—although it is not yet known whether he would also act in the movie.

# NEWMAN & CO-STAR IN BIG BRITISH PACKAGE FOR AMERICA

THUNDERCLAP Newman, the Who and former "Hair" star Marsha Hunt are being lined up for an eight-week American tour during October and November, which will also include several other British attractions. The package, promoted by Track Records and consisting of that label's artists, will visit most major U.S. cities and is expected to include several TV dates. The Newman group, which reaches No. 1 in this week's NME Chart with "Something In The Air," is already working on a follow-up single and an album for autumn release.

## Foundations tour - full date sheet

THE complete itinerary for the Foundations' autumn concert tour with Chuck Berry has now been finalised by promoter Jim Dawson—it involves several alterations from, and additions to, the dates already reported in the NME. The group's next single for August 1 release may have to be changed due to a dispute with its ex-recording manager, composer Tony Macaulay. The Foundations are preparing a double LP for issue shortly before Christmas. The group undertakes dates in Sweden and Germany from August 1, visits America from October 17 until the end of November, and is in Australia for the whole of December.



THE FOUNDATIONS looking unusually formal for their cabaret appearances at Stockton and Middlesbrough this week—the first time the group has worn suits on stage.

Continental dates for Newman are being kept to a minimum and German-TVs "Beat Club" on July 29 and 30 is the only overseas visit set for the quartet. A date at Middlesbrough Showboat on July 15 has been postponed until August 8, to enable the group to cut further tracks under the supervision of Who guitarist Pete Townshend.

- Date sheet for the package tour comprises: BIRMINGHAM Town Hall (September 26), SHEFFIELD City Hall (27), CROYDON Fairfield Hall (28), LONDON Royal Albert Hall (29), MANCHESTER Odeon (October 1), NEWCASTLE City Hall (2), CARDIFF Sophia Gardens (3), LONDON Finsbury Park Astoria (4), SLOUGH Adelphi (5), LONDON East Ham Granada (7), WOLVERHAMPTON Gaumont (9), BRISTOL Colston Hall (10), HANLEY Gaumont (11) and STOCKTON ABC (12). An additional date in Cambridge on October 8 has still to be confirmed.

Dawson is still awaiting word from America as to whether the Creedence Clearwater Revival has accepted his offer to appear in the package. If this falls to materialise, an alternative attraction will be booked. Carla Thomas appears on the first two dates and probably at the Royal Albert Hall.

## JETHRO: 4-WEEK BRITISH TOUR

JETHRO TULL's British concert tour is now definitely set to begin on September 28 and it will run until October 27, but no other dates or venues have been set by the promoters. Supporting acts are expected to be signed within two weeks.

## LET: ROYAL PREMIERE

The Queen is to attend the European premiere of MGM's "Goodbye Mr. Chips" which will take place at the London Leicester-Square Empire on Monday November 24. The film stars Pettula Clark and Peter O'Toole, with a musical score by Leslie Bricusse and a premiere.

## CUPID: U.S. TOUR, DISC DEAL

Negotiations are under way for Cupid's inspiration to undertake its first U.S. tour in September, as part of a three-act all-British package. Meanwhile the group has signed with America's Bell Records, and will have its new single "The Sad Thing" issued in Britain by Bell on July 25—it is Cupid's first disc to be produced by Steve Rowland.

## Monkee film for London

The long-delayed Monkees movie "Head" is at last to have its British premiere. It will open at the Classic Cinema in London's Piccadilly Circus within the next few weeks. An exact date will not be announced until it is known when the current attraction at this venue, "Candy," is to terminate.

## Bob Dylan film screening

The Bob Dylan tour film "Don't Look Back" will be screened at London Roundhouse this Sunday evening, as part of a special charity event commemorating South Africa Freedom Day. Groups appearing on stage include Scaffold, Yes and Dry Ice.

# ROBIN: 22-COUNTRY TOUR Debut single encounters hold-up

A 22-COUNTRY world tour is planned for Robin Gibb, including concentrated dates on the Continent and up to a month in America. Next week Robin flies to Germany at the outset of the tour, which will subsequently include dates in Belgium, Holland, France, Luxembourg and Scandinavia. Later this month he will fly to America for seven TV guest spots, starting with the "Johnny Carson Show." The U.S. visit will be followed by similar TV shows in Japan and Australia, before he returns to London in early autumn to complete his first solo album.

## CLIFF: SHADS FOR JAPAN

Cliff Richard flies to Japan on October 5 for a two-week concert tour during which he will be backed by the Shadows, who are reforming specially for this occasion. Organist Alan Hawkshaw will replace Bruce Welch, but otherwise the personnel is the same as before its official disbandment—which is also a Robin Gibb composition and production.

## Group records

Robin this week declined to comment on reports that Barry Gibb has been offered a worldwide release schedule is being arranged to coincide with his tour.

Polydor Records claim an advance order of 100,000 for the record, and the worldwide release schedule is being arranged to coincide with his tour.

Robin this week declined to comment on reports that Barry Gibb has been offered a worldwide release schedule is being arranged to coincide with his tour.

## DECCA group records

Robin this week declined to comment on reports that Barry Gibb has been offered a worldwide release schedule is being arranged to coincide with his tour.

## Week's new releases from Decca

for them, it's so right. Sounds like get tremendous enjoyment making this, and you can't help but feel happy hearing it. Decca F 22946.

Everyone's got the moon on their minds at the moment, and **JONATHAN KING** will probably be up there before anybody else with the timely re-release of his colossal hit, "Everyone's gone to the moon". This is on Decca F 12950—a must for all lunar looners.

And if the moon isn't your scene, get on the "Solar level" with **THE JOHNNY ALMOND MUSIC MACHINE**. This is a group

## Group records

of very young and ridiculously talented jazz men, produced by Mike Vernon. Johnny himself plays more instruments than most people know the names of, and is in demand for many a super-session. The single is on Deram DM 266, so look up and listen.

Watch out next week for another star-studded info!

## DECCA group records

The Decca Record Company Limited  
Decca House Albert Embankment London SE 1

## ANKA PENS DOGG SONG

THE FAMILY DOGG—up to No. 7 in this week's NME Chart—goes into the studios next Thursday (10) to cut its follow-up to "A Way Of Life". This is now expected to be a song written specifically for the group by Paul Anka titled "Double Life." Earlier plans to issue Paul Simon's "Save The Life Of A Child" as the new single have been dropped, and this track will now be included on Dogg's forthcoming LP.

Plans for the group to star in a free concert in London's Hyde Park next month have been scrapped. Commented a spokesman: "Family Dogg felt that its tight sound would evaporate in the open air, so the group will instead play an August date in a big London concert hall." Meanwhile, the team flies to Holland on July 27 to star in its own Dutch TV show.



EMI THE GREATEST RECORDING ORGANISATION IN THE WORLD



NO one could accuse Chicken Shack's Stan Webb of taking life over seriously. Stan The Man, whose appetite for living is as legendary as his prowess with lager, is a member of that colourful but diminishing breed—the pop looners.

Why the bony face looked more than normally drawn when Stan logged into the Chrysalis office to meet me last week was explained in the stories of the drinking night before, accompanied by the incredible adventures of the group's roach scaling walls and walking along ledges under the influence of certain liquids.

For some peculiar reason, namely that Island Records had moved out from the upper floor and taken most of the furniture with them, there were no seats for us at Chrysalis, so we repaired to a pub round the corner where Stan, uncharacteristically, settled behind a half of bitter.

While Stan takes life as it comes, he takes his blues seriously, he does, however, believe that Chicken Shack should firstly entertain and to this end, as their followers will know, jokes, light humour and impersonations are used to lighten the heavier doomy blues.

One of the highlights of the act that has won them a large and loyal following is when Stan steps off the stage and walks, talks and plays to the audience using an extended lead to his guitar.

The lead began life at 50 ft long, then went up to 100 and Saturday's Bath Festival saw the debut of the current Webb length which is all of 200 feet long. Two roadies being employed to reel Stan back to safety when he gets out too far and has difficulty regaining the stage.

"I like the idea of audience participation," explains Stan, and this is the nearest thing you can get to it without actually having the audience on stage with you.

Amusing tale

There's an amusing tale told of the night Chicken Shack played the Speakeasy. Stan's wanderings on the end of his 100 ft. lead had taken him, naturally, to the bar where he stood knocking back lagers with one hand and playing his guitar solo with the other.

It wasn't until he'd finished that the drinkers at the bar, who'd been watching the darkened stage and

# No blues boom argue Chicken Shack

## — A look at a looning lager-loving ex-chef

hearing the solo from the amp, realised that the man responsible had been standing beside them all along.

Stan's looning goes back to before his music days when the sight of him belting round his native Kidderminster in his old Austin Ten, knees punched up, hair flying wildly and shouting straight over traffic islands, was something to cover from.

Among many stories, he recalls the night when four of them in the tiny Austin missed a sharp bend, shot across a field and stopped on top of a bank. "No one said a word. We just backed down onto the road and drove on."

Stan worked as a freelance photographer when he left school and later was a chef at a 16th century coach-house. In between there was a period of six months when he went through 25 jobs.

"One lasted two days, another lasted just a couple of hours," he recalls. "I was a van driver, a labourer, an electrician's mate, a plasterer's mate. Then I worked in a carpet office and a draughtsman's office—I had a week off there and nobody knew — and scores more."

He was playing in a 'jazzy' group with Chris Wood, ex-Traffic, until he decided blues was his forte and formed Chicken Shack.

"I always wanted to paint but I couldn't to save my life," he remembers. "But I'd always wanted to express myself artistically in some form or another and I decided it would have to be music."

"After listening to every type of music I decided blues was it. Blues just hit me like that. Buddy Guy's First Time I Met The Blues" was one of the first things I heard. Then people like B. B. King and Freddie King, who we backed at one time. He helped me a lot."

Despite their own success, Stan is of the view that a blues boom is non-existent. "There's nobody in the charts with a blues record except us," he argues. "It's going great for us

### By NICK LOGAN

but I wouldn't say there was a blues boom.

"Next like the Trad thing where everybody went every night to a different pub and there were hundreds of groups."

"I think there could have been a blues boom if everybody had stuck to playing blues. There are not many actual out and out blues groups left



The leader is STAN WEBB, lead guitarist. Top pictures show CHICKEN SHACK taking a rest of the Bath Festival (review page 12). L to r, they are ANDY SILVESTER, PAUL RAYMOND, STAN WEBB, BILLY BIDWELL and DAVE

sound we got is very, very heavy. We blew four studio speakers on the play back." Chicken Shack's singles success fails to overawe Stan, and neither is he worried about failing to follow it with another hit. "We don't take the charts seriously. It is nice but ... he shrugs. "It is better to have that attitude because then you don't start getting involved with yourself and trying to find hidden meanings and going searching after God and all that ..."

just to become popular then you will be dropped. "The idea is to stick to what you are doing — and in our case that means sticking to blues."

Chicken Shack's first American tour has now been put back to late August to allow them to promote their next single, Stan's "Tears In The Wind." For release shortly is their third album "100 Ton Chicken."

The impersonations and the brass — "It was not us" — will be dropped. "The sound was so thin on earlier albums," says Stan. "This time we recorded in eight track stereo and the

### Next week

# NME with LOVE AFFAIR IN ZURICH

## JOE'S IN AFTER TEN YEARS

AFTER 10 long years of hard graft, Joe Dolan has finally realised his prime ambition: to have a hit record in England. As the leader of the most successful showband in Ireland, the Drippers, Joe has notched up many chart smashes in the land of the little people, but up until now, all efforts to establish the band this side of the Irish Sea have proved fruitless. The record that has finally done the trick is "Make Me An Island," which enters the NME Chart at No. 28 this week.

The song was written by Albert Hammond and Mike Hazlewood, two multi-talented men from the Family Dogg. Albert and Mike also penned "Little Arrows" for Leapy Lee. "Island," which has a Spanish flavour about it, is the result of Albert's years spent in Spain, singing and soaking up the music.

Joe, who formed the Drippers with his brother Ben as a means of supplementing their daytime jobs, has

### NEW to the charts

played to every type of audience possible in Ireland, and it is this thorough grounding in his profession which he hopes is going to make him an international name. "After all," he says, "Ireland is a very beautiful place in which to live and work, but when you've been big for years, there isn't much left to do." —GORDON COXHILL



JOE DOLAN

**Spider**  
**Pepe**  
 K.G. YOUNG  
 "SPIDER"  
 4302  
 Produced by Kenny Young  
 Published by April Music

CBS Records  
 26-30 Broadway Road London WC1

**LOU REIZNER**  
 sings a great version of  
**'ON DAYS LIKE THESE!**  
 BF 1794  
 The big ballad from the  
 film **'THE ITALIAN JOB!**  
 Go for it!.....

**PHILIPS**

# NME COVERS HUBBARD AND ROYAL



Keen amateur film-maker JOHN MAYALL turns his movie camera on the big crowd at the Bath Pop Music Festival.

In action above, the BLOWDYM PIG (l. to r.) JACK LANCASTER, ANDY PYLE, RON BERG (drums) and MICK ABRAHAM. Below, the NICE are joined by a Scottish piper from another group! Nice are (l. to r.) KEITH EMERSON, BLINKY DAVIDSON and LEE JACKSON.

## RICHARD GREEN says ROCKING NICE HIT

THE Roman legions who invaded Bath hundreds of years ago had a profound effect on the Ancient Britons, yet I wonder if as great an effect as the thousands of blues fans who invaded on Saturday had on the 20th Century Britons.

All would have been well had it not been for over-zealous stewards, who looked to be candidates for the NPD, a bottle-throwing incident involving John Mayall's Bluesbreakers, and the chaotic traffic congestion at midnight.

I travelled to Somerset with the Nice and thirty-one other people (not bad going for a three-piece group), accompanied by manager Tony Stratton-Smith and a crate of welcome wine. Keith Emerson and the London Scottish Pipers provided the musical accompaniment at the back, while Blinky Davidson and Lee Jackson made jokes up front.

Once on stage, the Nice opened as good as ever, and included two Dylan songs "Country Pie" and "She Belongs To Me," which Lee sang in his shouting whispery voice, a most peculiar, yet interesting, sound.

While fuzzy heads waved in time, Keith's organ rose and fell in a classical-jazz manner all of his own. He let out a long laugh when, during "Karelia," he came the pipers to a waggish roade told me the pipers were playing a B-flat drone. They could well have been. The sound of the Nice and the pipes blended strangely and it was heartening to see a group experimenting with music in this way.

Keith began rocking his organ to and fro while Lee watched him and Blinky played some intricate move-

ments on his drums. Whirling his right arm around, Keith resembled the Pete Townshend of the organ. A very creditable set and one of the best of the eleven-hour festival. Ten Years After's organist, Chick Churchill, wasn't allowed near the stage by the stewards and the whole thing reached a farcical level when two stewards ejected two other stewards.

Lee Zeppelin's gargantuan manager Peter Grant and diminutive publicist Bill Harry were left to sort out the problems of the Press who were told not to watch the acts from in front of the stage.

### First class

Blowdym Pig gave much the same performance as I reviewed recently at Birmingham — first class and exciting with Jack Lancaster's sax work and Mick Abraham's guitar playing exceptional. The freeform jazz-blues often bounced back from the wooded hills surrounding the arena, while Mick's sponge-like hair wobbled as he moved about.

This is a Bert Weedon number called "Cat's Squirrel" he announced and then the Marshall amps threatened to topple off the stage, probably shaking with mirth. John Peel and Mike Quinn admirably shared the announcements, their styles — one quiet and almost shy, the other loud and confident — contrasting. Up the road, a Salvation Army band competed against hopeless odds and in the adjoining Winter Gardens a lone organist tried to make himself heard.

14 waiters six hours to see Ten Years After and wait was worth it. Alvin Lee's riffs and suggestions were followed completely in context



## JAN NESBIT observes WELCOME, BUT NO FOOD

WELCOME to this Georgian city of Bath, said the sign. In the gardens next to the recreation ground, middle-aged ladies had tea for two and watched the fountains play.

In the recreation ground, Stan Webb of Chicken Shack, his face shining with sweat, writhed on his back and scissor-jumped into the air. "Worried About My Woman" he sang.

Then in the middle of "Night-time" he walked slowly from the stage, through the barriers and into the crowd, while his roade unleashed the 200 foot long guitar lead like a giant snake hurriedly uncoiling behind him. Suddenly everyone was standing. Stan returned a few minutes later, his face scarlet from exertion, got up on the stage and continued playing.

"They wanted a date at Times when I was a disc jockey there," said Mike Quinn to me. "I was on a big soul thing at the time, and wouldn't have them!"

Robert Plant on stage reminds me of "Legs Larry" and Marilyn Monroe, although he doesn't strike anybody else like that. He shakes his leonine head back and forward and everybody cheers and shakes the barriers, but not as if they really want to topple them. Jimmie Smith smiles quietly, confidently, rather irritatingly. He's got a good group and everyone knows it. In one number Jimmy uses a bow across his guitar like a cello while Robert sings like a wailing guitar. "How Many More Times?" he pleads.

Mick Taylor, the new Rolling Stone, stands watching. He's come "just for the day out." He has been rehearsing for the past few weeks with the Stones and thinks they're "very nice guys." No, he wouldn't like to pose for a photo with me for the NME. Do you remember what you used to say about that paper — asks one of his friends.

Much later my boyfriend and I are wandering round Bath looking for somewhere to eat. At the first place they put the closed sign up as we approached at the Golden Egg they slam the door in our faces, at an Indian Restaurant they "keep us waiting for an hour and then the curry is cold. Finally, at a Winesap, we asked some Bath girls if the restaurant normally closed at half-past-ten. "No, it's because you came from the festival," they said. They're very snobby here. They think they're too good to have this sort of thing in Bath, but they like and quietly from the sale of tickets." And gently, without trouble, the young people, many of whom had hitched from Wales and Scotland, were back hungry to the recreation ground to spend the night on the damp grass.

### STARLIGHT ROOM, BOSTON TEL 3579

## THIS SAT. JULY 5th THE PLATTERS (U.S.A.)

Bars — Refreshments — Meals — 7 to 12 — 10/-

**MECCA DANCING**  
**ROYAL**  
High Road, TOTTENHAM  
Tel: 808 4179  
Resident THE MOVING RINGER

TONIGHT 7:30-11:30 **THE HERD**  
Friday 11th. July  
TAMLA MOTOWN HARBONY GROUP  
**TEMPERED SCALE**  
7:30-11:30 7/6  
FRIDAY 18th JULY 7:30-11:30 7/6  
**SIMON DUPREE & The Big Sound**

## Ann Moses report from Hollywood ROCK FESTIVAL FIASCO

NOW that the Newport '69 Pop Festival (called that to borrow a little of the fame from the Newport Jazz and Folk Festivals, but actually the venue was Monterey) is over... nothing but a bad reputation remains for rock in this mecca of Hollywood.

Local government officials are preparing notices to guarantee there'll never be another gathering of the rock tribes.

The holes in the Newport set-up were already obvious on Friday night and magnified by the closing day, Sunday. The police and ambulance services couldn't begin to do justice to an open-air field holding up to 25,000. The bandstand, perched 20 feet in the air, gave everyone a

view of the action but lent no performer contact with the audience.

Despite the disadvantages, the Edwin Hawkins (Oh Happy Day) Singers managed a soulful performance and Joe Cocker injected a small stab of life into the crowd.

Jim Hendrix, cocky and strung-out, was late going on and played for less than half-hour. Sunday afternoon, he showed up on the stage and said "hope this makes up for Friday night," then jammed with Buddy Miles. The set was interesting until Eric Burdon jumped onstage to make a fool of himself by mimicking the lyrics he was singing.

Janis Joplin, who spotted a quipy reporter "at" for the crowd Friday night, didn't react on Sunday for the jam.

The crowd — many camped at nearby fields for the weekend — was in a collective daze, mostly because police raids have totally eliminated marijuana supplies in the Los Angeles area. In every backroom chemistry lab is churning out potent strains of LSD, STP and other speed. Kids at the concert seemed to favour something called Orange Acid.

Little surprise a wild, bottle-swinging melee broke out on the last day, causing injuries to both police and attendees. The few optimists who remained in rock were soon shaking their heads and repeating: "There'll never be another Monterey."

The reasons are simple: rock in this country is attracting a rowdier crowd than two years ago when long-haired peaceful people (you had to be peaceful then to hear the music) came long hair gathered in foggy Monterey for a weekend of fine rock. Now, however, even "peaceful" people's Angels wear their hair down past their shoulders and carve peace symbols on their bikes, their jackets and their girl friends'

### LATEST GEAR

FRANK ZAPPA  
POSTER 7/6 and new LEAP YEAR 6/-  
(Sorry, both not allowed to be published)  
Send P.O.'s or cheques, NOT CASH

### POSTERS AND GEAR FROM LORD KITCHENER'S VALET

**ELVIS PRESLEY** 6/- post paid  
**JOHN LENNON** FOUR COLOURS 7/6 post paid  
**STEVE McQUEEN** 7/6 post paid Coloured  
**FRANK ZAPPA** POSTER 7/6 and new LEAP YEAR 6/-  
**HENDRIX** 6/- post paid  
**MICK JAGGER** 7/6 post paid Coloured  
**BONOVAN** 8/6 post paid Coloured Photo

### LATEST TEE SHIRTS

**CARNARY ST. LORD KITCHENER**  
ROB DYLAN  
JULIE DRISCOLL  
HELLS ANGELS  
ARTHUR BROWN  
JIMI HENDRIX  
BESSIE SUTTON  
THE GUITTERA  
THE LATEST ELVIS PRESLEY  
TEE SHIRT  
Stole size, small, medium, large  
17/6 each, post paid.  
Catalogue new every week.

Trade and wholesale enquiries invited  
Dept. 25  
46 Carnaby Street, London, W.1

**ONLY 10/- DOWN for 4 LPs**  
(Balance 10/- weekly). The 4 L.P.s, fresh from the makers, are posted to you, anywhere in Gt. Britain. Just send 10/- P.O. with a list of L.P.s and S.A.E for receipt: PRINT home address, Christian names, surname (Mr./Mrs./Miss), and your age. Over 18 accepted. County Court debtors' addresses not accepted.  
Any popular L.P. including ELVIS, DYLAN, CREAM, LED ZEPPELIN, MOODY BUEES, WHO, BEATLES, HOLLIES, LEONARD COHEN  
All STEREO L.P.s (unless Mono essential)

**THE G.O.G. LONG PLAY CENTRE**  
(Dept. A01), 42-44 G.T. CAMBRIDGE ROAD, LONDON, N.17

for crepon and stretch shirts, Sheffield knitwear, fantastic GOG trousers and other exclusive menswear. Write for catalogue to:

**THE GOG Shop**  
Cobleys, 42 Western Rd. Brighton, BN1 2EB  
Phone: 28343

# PERIAL POP MUSIC FESTIVALS

## Zeppelin and Fleetwood take off with a roar

LED ZEPPELIN took flight to score a massive personal triumph when they closed Sunday's first night amid incredible scenes and gave the Pop Proms the kind of start the organisers would have been brave to dream of.

At the end of Zeppelin's excellent set, with an encore, it was after 11, house lights had gone up and a quarter of the near capacity audience had fled out.

Those that remained clustered to the foot of the flower bedecked stage and first came the clapping, then a prolonged bout of foot stomping followed by thunderous cries for more until the whole cycle began over again and continued for several minutes, some of the crowd who had left pouring back into the auditorium to see what all the fuss was about.

It was obvious they weren't going home till they got more but when the group returned to the stage, they found the power had been switched off. "They put the power on," demanded singer Robert Plant as the group stood bewildered. Stalemate. Plant took up a harmonica and let fly on that and all the others could do was clap until a few minutes later the flow of juice was resumed with the first few bars of "Long Tall Sally." The audience was on its feet dancing on the aisles and in the boxes and there was incredible mayhem happening on and around the stage.

The axists from Bledwyn Pig and Liverpool Scene added their support to the Zeppelin's rock and the air around the stage became thick with paper airplanes (symbolically) thrown from the boxes along with a ticker-tape reception of hand bills and balloons and petals of the flowers from the foot of the stage.

The Zeppelin truly deserved the acclaim — it is bogging that in a matter of months they have achieved such a high degree of musicianship and become one of the biggest crowd sellers around.

Concentrated touring has given them an extra edge in every department and with drummer John Bonham and bassist John Paul Jones having a solid rapport the frontal dialogue between Plant the singer and leader Jimmy Page has developed into a startling and stimulating extent.

In one way they appear to be fighting each other for dominance, in another they become as one but in the final analysis they serve to haul each other out greater and greater heights. Plant, with shoulder length blond curls, employs his voice as a fourth instrument. Page, a contrast with shoulder length black hair, evens the score by using his instrument as an extra voice. The result of a key

**GREAT B&E EARL AGAIN**

PLUS their smash new single  
**"DANCING EVERYWHERE"**

CB 102

B&C RECORDS LTD. 37 SOHO SQUARE, LONDON W.1 (01 734 3922)



LED ZEPPELIN'S ROBERT PLANT, a mass of whirling hair, caught in a typical moment from Sunday's Pop Prom. In the background JIMMY PAGE fires his guitar.

Sticking mainly to tracks from their best selling debut album, "I Can't Quit You Baby," "Communications Breakdown," "You Shook Me," "How Many More Times" and "Dazed And Confused" were highlights, the latter fast becoming a pop phenomenon with Page attacking his guitar, sometimes using a bow, with ferocious intent and Plant torturing his vocal chords like a man intent on self destruction.

The strain of their recent tour had taken a heavy toll on Liverpool Scene — who needed a deputy drummer for the ailing Bryan Dudson — but they rose to the occasion with an act as visually enjoyable as it was musical, largely due to Adrian Henri.

Pliny that the lyrics delivered by the intemperate Adrian were partly inaudible but the site of his rotund figure bobbing about like a possessed teddy bear was adequate compensation. Highlights were Andy Roberts' pretty acoustic guitar solo, the hate-full "Baby" and their encore "The Way Was," recounting the fictional saga of rock's late lamented Bobby and Helmut.

Bledwyn Pig left me in two minds.



Pics by Stuart Richman from the two opening Pop Proms, LED ZEPPELIN backstage (1 to 4) JIMMY PAGE, JOHN BONHAM, JOHN PAUL JONES, and ROBERT PLANT, FLEETWOOD MAC'S PETER GREEN and finally the MAC in action. JIMMY SPENCER on stage, DANNY KIRWAN on guitar.

Apart from the story of bassist Andy Pyle's stomach complaint, Mick Abraham's remarks weren't very funny and though he played some nice lead guitar early on he seemed to get drowned a bit when multi-instrumentalist Jack Lancaster introduced tenor sax.

There was much I did like, noticeably Mick and Jack's duet with guitar and violin and the finale "Cat's Squirrel" which had Dick Haying his guitar for all he was worth.

### SUNDAY AND MONDAY REVIEWS BY NICK LOGAN

IF WE can't have Elvis, then Jeremy Spencer in a magnificent bowl in Wembley Stadium would surely be the best alternative. At what precise point Jeremy turned into Elvis Presley I can't say but suffice it to say that he did with devastating effect, slaying a packed-to-capacity Albert Hall audience with his curling lip and exaggerated mannerisms delivered the way only someone in love with the idiom he is sending up could do.

Jeremy's unapologetic renderings of "Blue Suede Shoes" and "Teenage Durtin'" came at the end of 70 minutes of Fleetwood Mac that gave new underground (if you like) meaning to the term "all round entertainer." Peter and Danny fitted the group has a future of dazzling proportions.

Returning to Albert's emporium for the first time since their appearance on the Great B. B. King Spectacular when they gave a performance in which they gave the qu'on'or and beneath their abilities, the group on Monday rose to their very best.

But there was one is their ability to vary numbers without losing pace and with three lead guitars and a wealth of material to draw from they have numerous combinations and vast stretches to work with and with in.

Yet still it's rock and roll, unifying the tastes of all, that provides the show stoppers, High on the list of highlights would be Jeremy's Elvis spot, his bottleneck guitar Elmore James item and his wild "Great Balls Of Fire."

Several numbers from the group's long-awaited third album were featured, including Peter Green's gorgeous "Close Your Eyes" and "Rattlesnake Shake," performed on stage for the first time, which is an excellent successor to the evergreen "Shake Your Money-maker" with Peter and Danny fitting and picking at strings with accuracy and blurring speed.

Honestly, there were none of the cat calls that marred the B. B. King concert but there was one from Fleetwood Mac in blues had nothing to complain about in that depart-



Pics by Stuart Richman from the two opening Pop Proms, LED ZEPPELIN backstage (1 to 4) JIMMY PAGE, JOHN BONHAM, JOHN PAUL JONES, and ROBERT PLANT, FLEETWOOD MAC'S PETER GREEN and finally the MAC in action. JIMMY SPENCER on stage, DANNY KIRWAN on guitar.

## TEENY CROWD FOR AMENS

ment, Peter Green's B. B. King beauty was brimmed with feeling and the kind of guitar work that has made his name.

Earlier we had Dexter Bennett, South London's pride and joy, who was something of a revelation. It was his second time of Albert's and his spell on the recent Mac-King tour has given him the concert experience he needed.

Displaying no nerves, he was immediately in a strong voice and into a short but passionately delivered set that included a wild rock blues and a beautiful version of Bessie Smith's "I Need A Little Sugar In My Bowl."

It was a shame he had to finish after five and a half numbers because Dexter was obviously enjoying himself as much as the audience were enjoying him. Nevertheless his reputation was enhanced enormously and it was warming in these busy days to see an artist so genuinely knocked out by the acclaim.

Pentangle surprisingly chose to open and suffered due to the restlessness of an audience that was still taking their seats up to half way through their spot.

I'd expected pure brilliance from what I'd heard of the group, but was disappointed, largely because most of the numbers had a too similar sound and there was a distinct lack of impact to hold concentration.

When I wasn't distracted it was for Jacqui McShee's sweet and clear vocals that seem to derive from a separate ghostly being inside her and for the group's closer "Pentangle," in which Danny Thompson wrung every possible sound from his rouble bass.

### TUESDAY BY GORDON COXHILL

AT Purley Orchid, or Streatham Locarno, this teenybopper edition of the Pop Proms would have gone down as a resounding success. As it was, the atmosphere in a third-full Albert Hall was far short of electrifying, although the Marmalade and billtoppers Amen Corner did eventually get the mini-skirted youngsters sprinting from their seats to the foot of the stage.

The Web, led by John L. Watson, opened the show in a convincing manner and must break through to the top grade in the very near future.

Bob Kerr's Whooper Band, in fact, includes drop-outs from the New Youdeville Band and the Bon-Zen. This outfit, with their banal brand of humour did nothing for me, save ruin two Beale's numbers, "Money Pie" and "Lady Madonna."

In the dressing-room before the show Eddie Grant of the Equals was a little tense, worried that their 20-minute spot might not be long enough. He needn't have worried, the group, with their customary solid sound, the visual antics, and obvious joy of performing were a big hit.

The announcement that the Marmalade were about to take the stage resulted in a barrage of screams and a race for the stage. This was only the second time I've seen Dean Ford and the boys and they impressed me far more than I imagined they would.

Straight into "Gimme, Gimme Good Lovin'," followed by "I'm Gonna Make You Love Me," sang well by the smorily suited Dean. All through the set the girls screamed, reached for legs and arms, and more than a few had to be carried away in attendant's arms.

Emperor Rosko appeared, introduced the Amen Corner, and quickly cut the stage to make way for the stars of the show. When Andy arrived, wearing a very sharp white suit, everybody who wasn't at the stage already, did their best to get there.

High in The Sky? was the opener and I found myself singing along with it. "Proud Mary," gave the group a chance for the Amen to show that they really can play, and they took it well. Andy's voice seemed stronger from it has been for a while.

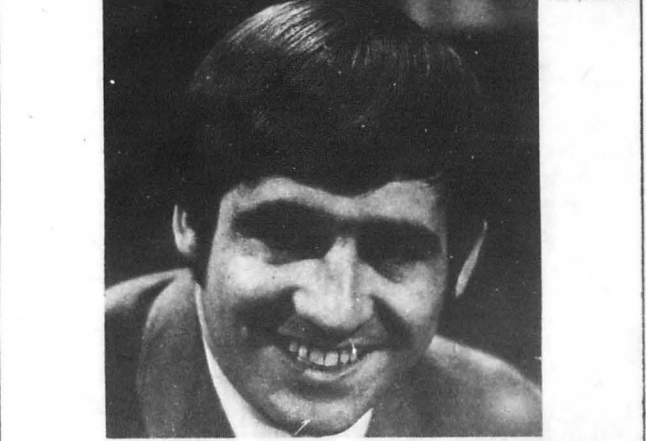
Amid girls fainting all around them, they played two favourites of their own, "So Fine," and "River Deep Mountain High," which I think was their best performance of the evening. I'd never heard them do "Fenny Lane" before, but I hope to do again, it sounded very good. It was perhaps the best set I have seen them play. It's a great pity that another couple of thousand people didn't arrive to make the Royal Albert Hall a little less over-

A GREAT IRISH STAR SINGS A GREAT SONG RIGHT INTO THE HIT PARADE. WELCOME TO THE CHARTS

# JOE DOLAN

## 'WE MERRILL ISLAND'

PYE 7N.17738



PERSONAL MANAGER: SEAMUS CASEY

PUBLISHER: Shaftesbury Music Co. 37 Hertford Street, London, W.1

**TWO TERRIFIC HITS!**

**COLOR HIM FATHER**  
THE WINSTONS  
on PTE 7N 25493

**HOUSE OF JACK**  
JAMES ROYAL  
on C.B.S. 3913

L.P.M., 21 DENMARK STREET, W.C.2 01-836 3856

**TAL-PIECES**  
by the Alley Cat

BRITISH discs heading for U.S. Top 30: Bee Gees "Tomorrow Tomorrow," Joe Cocker "Feeling Alright," Dusty Springfield "Willie And Laura Mae Jones," "Moody Blues "Never Comes The Day" and Richard Harris "Didn't We" . . . Plans for Frank Sinatra to co-star with Dean Martin in screen spy comedy "Matt Helm Meets Tony Rome" . . . For the first time in his career, Tom Jones set to top American LP chart . . . Besides Cilla Black for Palladium pantomime, does Leslie Grade also have Rolf Harris in mind? . . . World sales for Beatles' "Get Back" exceed three million . . . Pete Townshend's composition "I'm Free" Who's next single . . . receives Best Dressed British Pop Star award from Tsai Chin . . . TV dates for Matt Monro this month include David Jacobs' programme (July 13) followed by Joe Brown's show . . . In America, Frank Sinatra's Reprise label issuing "Tennessee, my single" . . . Will Tijuana Brass wax "Without Herb" . . . With follow-up hit, Desmond Dekker proved your Alley Cat wrong . . . Rumours suggest Jona-



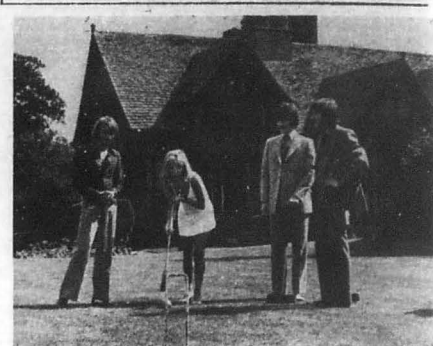
**Romance corner**



**MARRYING THIS WEEK (above):** ROCKIN' BERRIES, impressionist CLIVE LEA and PAPER DOLL TIGER (SUE MATTHEWS).  
Married (TRIP): MARY, widow of JIM REEVES to Nashville real estate executive Terry D'Veb; Their spent honeymoon in Freeport, Grand Bahama.  
than King for Decca executive post  
Will Cliff Richard form group titled Family Dogg Collar? . . .  
No. 1 Thunderclap Newman hit big feather in Pete Townshend's cap  
Disc outsets of Patil Andrews, former lead singer with Andrews Sisters . . . Untrue Welshman Tom Jones has persuaded Howard Hughes to rename it Lias Vestigi . . .  
Restaurant chain Tony Bennett's latest business venture . . . Tom Jones' supporting group is Friends Of Distinction at Hollywood's Greek Theatre . . . Johnnie Ray planned 6,000 miles for Judy Garland's funeral . . .  
Over screen credits, Dionne Warwick sings "April Fools" by Burt Bacharach and Hal David . . . On his next LP, Jose Feliciano includes two Bee Gees songs and two John Lennon-Paul McCartney compositions . . . Music publisher Cyril Smith's new recording artist Colin Berlin's glass door! . . .

**WATCH OUT FOR**

**BAYOU COUNTRY**  
BY  
**CREEDENCE CLEARWATER REVIVAL**



At a Sunday afternoon party in Robert Stigwood's 32-acre garden surrounding his Old Barn house in Stanmore, London, LULU and MAURICE GIBB played croquet with TIN TIN (STEVE KIPNER (L) and STEVE GROVES) to help launch the new group's "Only Ladies Play Croquet."

**NME POPWORD**  
Compiled by Janet Hillier, Tottenham, London.

**ACROSS**

- See 24 down
- Girl - singer or actor-singer
- Scott has recorded many of his songs
- Recently No. 1 LP
- U.S. singer-songwriter with best hit
- Globetrotting British girl singer
- Sinatra
- Beatles single from film
- Gran and Granddad's favourite
- "Lady Samantha" singer-writer
- Started by Brian Epstein
- Flashy singer recently at No. 1
- Girl's name and specialist soul label
- Es - Tornado who went solo
- Circular feature of Solomon's hit
- "Up On The
- Actress award
- Band to star to throw away
- West Indian music
- Way out

**DOWN**

- U.S. girl singer in TV series (6, 6)
- Sonewriter
- "Happy Heart"
- One of a pair of pop brothers (3, 6)

1. What Leonard Cohen is (14, 3)  
2. "Oh Happy Day" for instance (8, 8)  
3. As an actress, the family's favourite (17, 4)  
4. Guitarist "of renown" (4, 7)  
5. As Cream were (19, 4)  
6. One of the "two gurus in drag!" (27, 2)  
7. Used mainly in jazz (27, 2)

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

**ANSWERS**  
Across: 1 (Johnny) Cash; 7. Inez Foy; 9. Jay and The Americans; 10. Gary; 11. Let's; 12. Earl; 14. Mama (Cash); 15. Solo; 16. Nine; 18. Crabs in the Grass; 20. Bend; 22. Day; 23. Sir; 25. Amen (Corner); 26. Inez (Philly); 27. Del (Shan-ty-rush); 31. Odesa; 33. Arena; 32. (Graham) Nash; 34. September; 36. Ride; 38. Cass; 39. Peru; 41. Stan (Webb); 42. Shondells; 43. Bach; 44. Aces.  
Down: 2. Alan Price; 3. Havens; 4. "Tears" - Jim Reeves; 5. Dana; 7. Island; 8. Elton; 13. Loud noise; 14. Moby Grape; 17. Earl; 19. Sammi; 21. Nancy (Sinatra); 24. Immediate; 27. Don (Sinatra); 29. Thrush (T-rush); 31. Odesa; 33. Arena; 35. Tamla (Motown); 37. Dion; 40. Ode.

**ICA NASH HOUSE, THE MALL, SW1, 930 6393, 7/6, 8 p.m.**  
Their first single out today - hear them live—and how!—next Tuesday, July 8, in members' and guests' concert.

**YES with JUGGERNAUT**

**WHO'S WHERE**

(Week beginning July 4)  
**CHUCK BERRY, CHICKEN SHACK**, (4), Royal Albert Hall.  
**SCOTT WALKER**: Brighton Dome (4), Blackpool ABC (6).  
**JIMMY RUFFIN**: Leicester Top Rank, Wolverhampton Lafayette (4), Nantwich Clive Hall and Manchester Twisted Wheel (5), Crystal Palace Hotel (6), Brighton Top Rank (9).  
**PINK FLOYD, JON HISEMAN'S COLOSSEUM**: Bradford Selby Col- lege (4).  
**"THUNDERCLAP NEWMAN**: Plymouth Vandryk (5).  
**MAX ROYCE**: Bloomsbury Central and Club West Indies (5), Bourne-mouth Pavilion (6), Wolverhampton (7), Crayford Town Hall (8).  
**ANEN CORNER**: Stockton Fiesta (7).  
**PINKMONY GRASS**: London Marquee (8).  
**CHUCK BERRY**: Liverpool Empire (6).  
(SHOWS, CABARETS)  
**HOLLIES**: Blackburn Cavendish (one week from July 6).  
**MALCOLM W ROBERTS, SECOND CITY SOUND**: Open Brighton Palace Pier on July 5.

**Sergio Mendes & Brasil '66**

Stair On  
**THE DOCK OF THE BAY**  
\*B/W SONG OF NO REGRETS • AMS 758\*



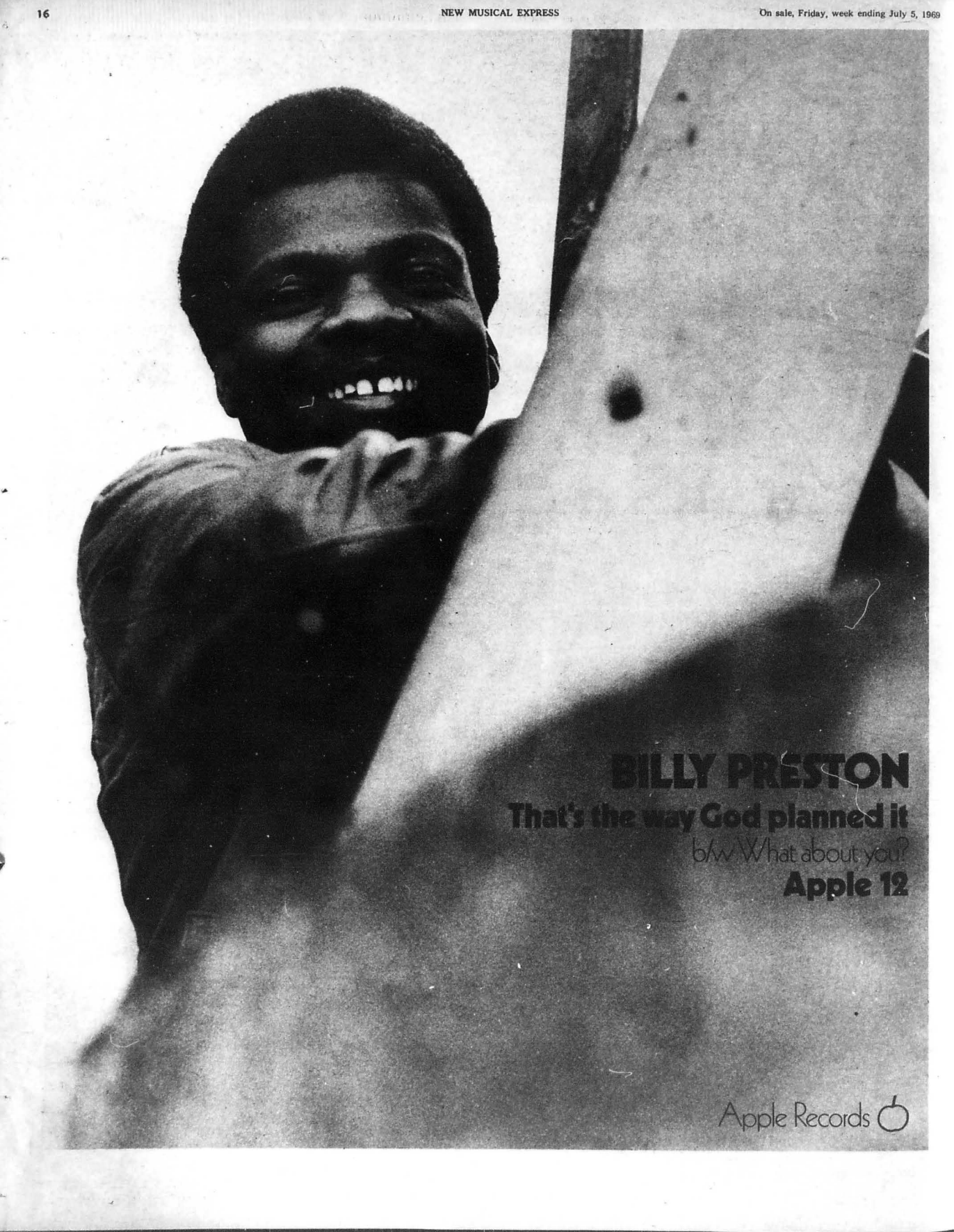
**THE LATEST FROM THE MASTER!**

**WHEN TWO WORLDS COLLIDE**

RECORDED BY JIM REEVES ON RCA 1830

**BURLINGTON MUSIC CO. LTD. 9 Albert Embankment, London, S.E.1. Reliance 2692 & MALDEN 7507. Sole Selling Agents: Southern Music, 8 Denmark St., London, W.C.2**





**BILLY PRESTON**  
That's the way God planned it  
b/w What about you?  
**Apple 12**

Apple Records 