

New EVERY FRIDAY
7^D
Musical
Express

SCOTT D'ABO GAP

hits out at
hyprocrisy

Marmalade

Sleepy Joe
Herman

TOP POP NEWS

PLUS TWO PAGES OF REVIEWS

Jools in Bratislava

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"I BELIEVE WE HAVE FOUND A STAR..."

Larry Page

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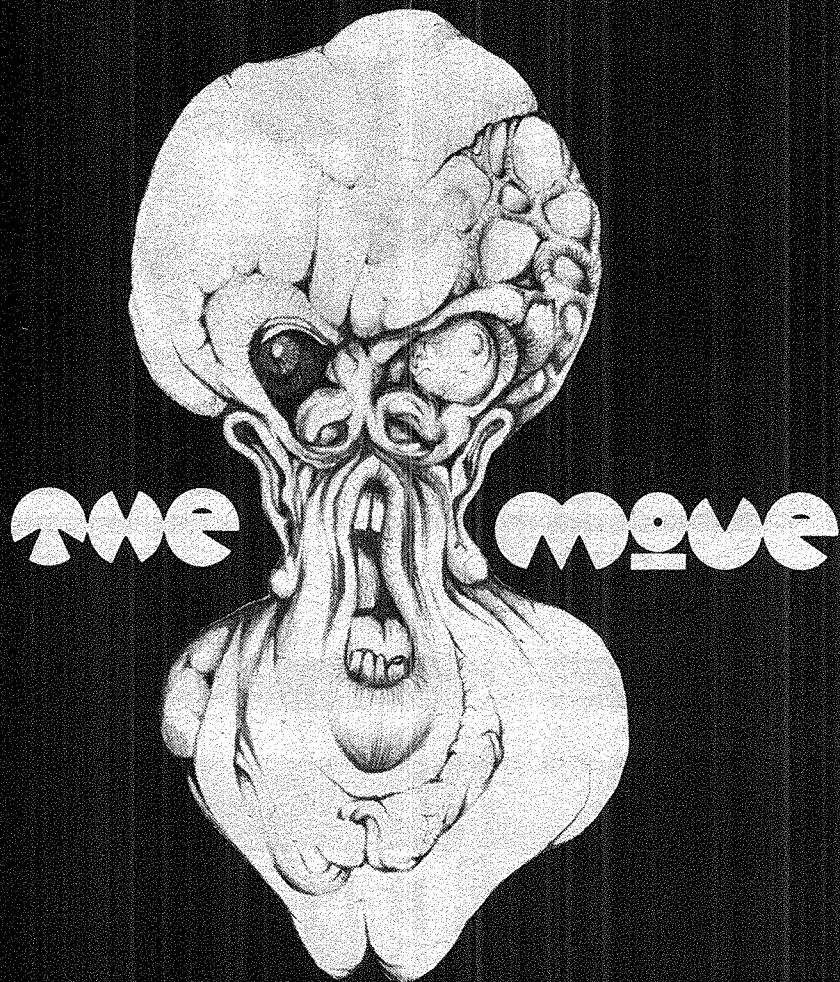
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SOMETHING ELSE FROM...



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TRACK TITLES: SO YOU WANT TO BE A ROCK 'N ROLL STAR · STEPHANIE KNOWS WHO
SOMETHING ELSE · IT'LL BE ME · SUNSHINE HELP ME · REGAL ZONOPHONE TRZ 2001

AMERICA CALLING

SWINGING HENDRIX TOUR

HAROLD DAVISON was in New York last week to finalise details on the next Jimi Hendrix tour — and what a swinger it's going to be!

Opening on October 13, the Hendrix trio will play all colleges and nothing but, with the possible exception of Carnegie Hall. Dates will take them from coast to coast, and they'll be here at least a month, probably longer.

THIS week I blew my mind over what is definitely becoming a new scene in American music—the addition of brass to existing rock groups.

Thanks to groovy Hal Ray, a hip young agent who really believes in making things happen, I experienced the incredibly great sound of Blood, Sweat And Tears. They were always good, but since Al Kooper split the group they are now so sensational they're bound to bring some long overdue excitement—and influence—back to contemporary music.

Blood, Sweat And Tears are nine pieces. Their music theory is simple—blasting, big band rock.

June
Harris
in New York

THEY haven't even started their present tour yet, but plans are already being made to bring back the Who again for another series of one nighters in October.

It's unlikely that the group's new single in England, "Dogs," will be issued as their next one here.

One very important Who date is August 5, when they'll co-top a concert with the Doors at the 15,000 seater Singer Bowl in New York. They're also set to play with Blood, Sweat And Tears at Providence, Rhode Island, on July 18.

NEW to the charts



Latest American group to break into the British charts are the OHIO EXPRESS—DOUGLAS GRASSEL, DALE POWERS, JIM PFAYLER, TIM CORWIN and DEAN KASTRAN.

Ohio Express in

FIRST stop No. 25 for the Ohio Express who this week race into the NME Chart, via the American Top Five, with their first British hit, "Yummy, Yummy, Yummy."

At the controls of the Express — from Mansfield in Ohio — are Douglas Grassel (19) rhythm guitarist; Dale Powers (20), lead guitarist and collector of sun glasses; Jim Pfayler (20), and that is not a misspelling, who plays organ and grows flowers in his back yard; Tim Corwin (19), drummer; and Dean Kastaran (19), bass guitarist.

"Yummy" is the group's second U.S. hit after the success of "Beg, Borrow And Steal" some eighteen months ago.

WAYNE FONTANA

THE WORDS OF BARTHOLOMEW

Climbing Fast



TF 933



'JACK' (jumpin' up 13 chart places) TAKES DRAG OUT OF POP

AS Michael D'Abo informed that he was "incredibly free," I took the opportunity of talking to him at his London home last week—where his good taste is exemplified not only by his charming wife Maggie, but by a splendid collection of antiques. His part time hobby, apparently, is moving the furniture about and he explained that he had intended to shift the bookcase but discovered he had omitted to paint behind it so it is one of the few immovable objects.

"Yes," he agreed, "'My Name Is Jack' is rather a cruel song but only in the context which we originally saw and heard it in the film, 'You Are What You Eat'."

"Dylan's manager, Al Grossman, invited us to see the film in a little cinema off Wardour Street about the time that 'Mighty Quinn' was No. 1.

House full of junkies and social misfits

"There is a film sequence which takes you inside what is apparently a 'tumble-down' house full of junkies and social misfits who are the characters referred to in the lyric of our record.

"The dominating character is 'Super Spade' (who had to become 'Super Man' to satisfy the American record companies) and there is Dave who makes his own points—we've cut out this verse as it was too long.

"But really, the song without the film is just a happy little-kids-nursery-rhyme-type-thing and it is so easy to act out on stage; which I like.

"Our best singles have all been picture stories. 'Semi Detached' about the boy next door was very easy to act out as a group and so was 'Ha Ha Said the Clown'."

Michael then played me the unexpurgated edition of the new single made by writer John Simon (not Paul Simon, as some believe) which sounds about as uncommercial as "Mighty Quinn" did on the Dylan demo and underlines the extraordinary musical ability the Manfreds have of turning a rough diamond into a sparkling hit.

"I think the Manfreds are far happier than when I first joined them," said Michael. "There was a kind of atmosphere which indicated that everything was a task and just a job to be done in the recording studios.

"Personal appearances were a drag and Manfred and Mike applied themselves to writing TV commercials for money.

"We are enjoying the process so much more now that we have established our new order and everyone is far more friendly and less cynical.

"At one time the group were even considering using substitutes on stage but now the University and personal appearances we make abroad are far more enjoyable.

"We've even begun playing games on stage."

Michael then went on to describe how he distributes numbered cards to the audiences before a show and tells that he will announce the winning number and star prizes later. In one of his more inspired moments recently he gave away Manfred as the prize!

"I got the girl up on stage and told her the prize was a night out with Manfred," grinned Michael. "Poor Manfred was petrified and I had to do some fast talking after the show to explain the situation.

"However all our prizes are not going to be spoofs and we are introducing a version of musical chairs on stage—only we don't take a chair away and so they just go on forever. That's quite fun.

"I'm hoping to get a selection of prizes like a fair—goldfish in bowls, plaster cast alsatians, rosaries that light up, Bachelor LPs and Val Doonican singles to give away.

"We'll get Jake our road manager to wheel them on before the show starts to show people what they may win in our competitions.

"I'm introducing a novelty balancing act of my own where I get on a chair and do an incredibly ludicrous trick with a pole to which everyone claps like mad, as if it were very difficult. That's really a pinch from the Bonzo Dogs!"

And so to Garvey who is the central character on their new album, "Mighty Garvey," for which I had the pleasure of writing the sleeve notes. Garvey is the symbolic character they use to epitomise and debunk much that is pretentious and invalid in the pop world. But so well have the group performed the musical charades on the album that many of the tracks can be enjoyed for their own sake particularly Mike's rendition of a rock and roll star on "Big Betty."

"I think that's the beauty of it," said Michael, "you can please yourself what you see in it."

And what of Paul Jones, whom many expected to leave Manfred struggling—instead of vice versa.

"This may sound cruel but I think he misses the solidarity of the group," said Michael. "He has made some very good records but the new sounds don't seem to be there and that is where a group like the Manfreds score with their musical knowledge.

"Paul seems to have got hung up on a pop intellectual image since his 'Privilege' film when everything he sang sounded like 'bonds of retribution are enchain-ing me'. He has turned down material like 'Mighty Quinn' and 'Wheels on Fire' which could have been hits for him.

"He is one of those artists who needs hit singles and I'm sure he will eventually find the right one and come back even more popular."

The incongruous about Paul is that, although he is obviously an intelligent and sensitive artist who is aware enough to pick quality songs like 'When I Was Six Years Old,' he should present them in such an insipid manner on TV or cavorting about like sixteen-year-old on the Hollies-Scaffold tour.

I do not expect him to like this observation but it would be nice if it had an effect—he does not deserve to be in the present pop doldrums.

Michael wears his new found fame well and finds communication with almost all people on every level but one.

"I just can't get through to my school fellows anymore," he said. "They come round and look every where but at me and say, 'Hmm well, yes you must be earning an awful lot of money. Gosh, doesn't

all that travelling become a bore.' And other jolly things!"

"We took a brief musical inter-lude here while Michael played me the finished pressings of the song he has written and produced for the Fortunes called 'The Lovin' Cup.'" (reviewed on Page 6.)

It really has all the hallmarks of a hit and deserves to be for no other reason than the amount of work which has obviously been put into it by him and the group.

"I'm sure that pop music now is really simply a case of how good the record is," said Michael. "The days when you could foist something upon the public by continual plugging are beginning to fade and you stand or fall by the quality of the disc.

"Look at some of those dreadful new groups that get on Tony Blackburn's show now—how many of them happen?"

By KEITH ALTHAM



Manfreds much happier now, admits Mike D'Abo

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RICHARD BARNES
Woman, Woman
Columbia DB8436

BARRY NOBLE
I've Got My Eyes On You
Columbia DB8438



Danny and The Juniors
At The Hop
c/w Lloyd Price
(You've Got) Personality
Stateside SS2117

Pat Boone
By The Time I Get To Phœnix
c/w I'll Be Home
Dot 108

Smokey Robinson & The Miracles
Yester Love
Tamla Motown TMG661

Ray Ennis & The Bluejeans
What Have They Done To Hazel
Columbia DB8431

Frank Ifield
(You've Got) Morning In Your Eyes
Columbia DB8432

THE SWEETSHOP

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A 7" 33 1/3 r.p.m. Record (appx. 18 mins. playing time)
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Mr Golden Trumpet Player
Regal Zonophone RZ3009

MAE STUNGO
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Columbia DB8434

PEOPLE
I Love You
Capitol CL15553

Moses & Joshua
Get Out Of My Heart
Bell BLL1018

Deep Purple
Hush
Parlophone R5708

Paul Bonao
In A Little While
Columbia DB8433



'Sleepy Joe's' got nothing on me . . . that's my trouble'

HERMAN kicked a cobbled stone as he walked along the deserted London mews, squinting his eyes against the hot sun belting against the bright walls of the tiny houses. A fat cat looked up at him and then closed its green, sleepy eyes.

"Gawd," he said, suddenly breaking the clean-cut Herman image like an old 78, "it's 'ot, innit?" Then he stuck a Yale key into the blue door and bounded up the narrow stairs to the cool gloom of his flat.

He kept apologising for the scruffiness: "I had to rush out, you see. And I'm lazy . . . 'Sleepy Joe' isn't the half of it."

"I'll tell you my trouble . . . I've never been able to concentrate on any one thing."

"If I had been, I could have done a lot more with my career, and achieved a lot more. As it is, I don't think I've achieved any of the really big things in life I'd like to do."

"What happens with me is, I can start work on writing something, and then I get a call about, say, being in New York on Tuesday. Then I start arranging everything for that, and it probably takes me like until half an hour before the plane to get my visa."

"You see, I always take the easy way out."

"I can't definitely set my mind to something and do it. I might be meaning to make a phone call, then I go into the bathroom for a moment, then I think of something else, then the phone call is forgotten about."

Clear mind

"Or I might switch on something electric, go away, and come back three days later and find it's still switched on."

"I'm going to have to learn to clear my mind. Otherwise, I'm just going to drift along — and that's what I've been doing for four years. I waste so much time when I could be doing important and rewarding things."

"I tell you," added Peter, "I've really got to get myself together. I mean, at the moment I can't even look after myself because I've never had to."

"Through four years of stayin'

NMExclusive
feature
by ALAN
SMITH



LAZINESS HOLDS HERMAN BACK

in hotels, I've become accustomed to room-service, and just pressing a button and getting something. I've been used to getting my laundry done. I've been used to having my meals cooked, and finding soap and clean towels in the bathroom, and having my letters answered."

"I suppose some people would say I'm lucky, but I just don't want to GET that way."

"I mean, I could easily just carry on like that, couldn't I? But it would only make me more and more lazy, and I could just get to the point where I might as well give up."

"There are too many things I want to do in life that I haven't done yet. I'd like to one day get a really good acting role. I'd like to

direct one day, when I've learned a bit about it and I know what I'm doing."

Suddenly the intense look drifted away and I got a flash of that big Herman grin of old.

"You know what I'm doing to learn about film making? I've spent £750 on my own portable TV camera and video recorder, and I'm going about just shooting things and seeing how they come out. I've already filmed the Who on stage . . . it came out good."

"It's a good laugh, this video recorder, 'cos you can also feed what you've televised through your own TV set. Maybe I'll make my own shows."

The smile faded, the intense look came back.

"But about my faults," he said, inflicting some moody self-analysis upon himself. "I've been too slack in the past, and that's why I'm now trying to get a good acting role with the BBC."

"I went down there with my manager to see the head of casting, although I've got to be honest about it—I don't think they were too excited at the prospect of having Herman the singer in one of their Wednesday night plays."

"I'm sure they think I don't know anything about acting, just because I'm in the pop business. But I started out as an actor, and that's what I really want to do in the end."

I asked him how important fame was to him.

"I like it," said Peter, "because I suppose in a way I'm a bit of a show-off. For instance, I love doing a live show. I love singing with the Hermits and just being there on the stage in front of the audience. I can build myself up all day to that. It's just the feeling."

"The only thing I don't like about being on stage is, I don't know what to do with my body. Yeah, my body. I feel embarrassed and clumsy with it. I keep feeling I'm not moving right."

"Still, I honestly wouldn't worry if everything fell through tomorrow. I honestly wouldn't. I'd always find something else to do. If it was necessary I could work in a pub or doing some other ordinary job, and it wouldn't upset me."

"Providing I could eat and have somewhere to sleep, it'd be O.K. by me."

Luxury

"You see, I've always had the same attitude about money and luxury. They're nice. But I can do without them."

Right now, though — when he can afford luxury, and there's no need to do without it — Peter doesn't see any reason why he shouldn't make the best of it.

In his lounge I watched him playing with an expensive new electric organ on which he plans to work out arrangements for new numbers, and in a corner there stood a £450 colour TV set which he rarely gets the time to watch.

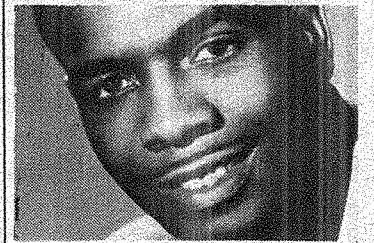
"In fact," said Peter, "I'm hardly ever here in the flat at all. I'm all over the place. It's turning into a place just to play records."

He also gave me a spin of the demo version of "Sunshine Girl," the new Herman and the Hermits single which comes out in a week or two. It's a Geoff Stephens-John Carter composition — and, like 99.9 per cent of their stuff, it simply can't fail.

"We've done it in a kind of Honolulu style," said Peter, pressing down the bass notes of the electric organ for a moment to give a nice churchy sound (and interrupting himself with a few lines of a hymn). "I think it's O.K."

It was, too — it was the nicest hymn I've ever heard him sing.

NEW to
the charts



William Bell's Otis Tribute

EARLY in life, he planned to be a doctor — but destiny had other things in mind and this week William Bell makes his first appearance in the NME Chart with his "Tribute To A King," written by Bell and Booker T. and dedicated to the late "King Of Soul," Otis Redding.

"Tribute" was the B-side of William's recent U.S. hit "Every Man Ought To Have A Woman," but due to the response to the Otis tribute the sides were reversed for British release.

When William, who is 27, planned to be a doctor, singing was just a pastime for him. But friends who had heard him realised his potential and did their best to persuade him that his future lay with entertaining.

William remained unconvinced — until he won a talent contest in his home town of Memphis and took up the first prize — a recording session with Stax Records.

The single he cut was "You Don't Miss The Water" which went on to be his biggest selling record ever.

He still lives in Memphis, plays piano and guitar, enjoys golf, swimming, bowling and hunting as hobbies, and names his favourite singers as Frank Sinatra and Sammy Davis Jr. — NICK LOGAN

It's Summer and you're thinking about GIRLS and just then you bump into a knockout dolly and you chat her up and that night you go to a discotheque and dance to Dusty Springfield and Kiki Dee and Blossom Dearie records and later you go to your place and play Joan Baez and Julie Felix albums and she's looking into your eyes and you say thank you PHILIPS GROUP



SUMMERSONGS

Summer songs for you

DUSTY SPRINGFIELD,
A Girl Called Dusty; S/BL 7594 ☐

Golden Hits; S/BL 7737 ☐

Where Am I Going; S/BL 7820

Everything's Coming Up

Dusty; S/RBL 1002 ☐

KIKI DEE, I'm Kiki Dee; S/TL 5455

BLOSSOM DEARIE, Blossom

time at Ronnie Scotts S/TL 5352,

Sweet Blossom Dearie S/TL 5399,

Soon It's Gonna Rain S/TL 5454

JOAN BAEZ, Joan; S/TFL 6082

Farewell Angelina, S/TFL 6058

JULIE FELIX, Changes;

S/TL 5368, ☐

Flowers; S/TL 5437 ☐



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UNION PLAY ONLY OWN SONGS ON STAGE

says **RICHARD GREEN**

THE Supremes, the Animals and Union Gap have one thing in common—they all now feature the name of their lead singer before that of the group.

With the former two, both Diana Ross and Eric Burdon were already well known to British audiences before the change, but Gary Puckett is the newest and least well known.

The group's tour here later this year will put that right, and their military uniforms certainly make them distinctive.

"We started out wearing uniforms now and then, but it's become our trademark I guess, so we'll probably continue wearing them," Gary explained.

"In fact, we recently became lieutenant-colonel's aides-de-camp because of the uniforms. It happened in Birmingham, Alabama, where we were playing. We were presented with plaques signed by the former governor, Lurleen Wallace."

What of Gary himself and the formation of the group? "Well, I was born in a small mining town called Hibbing, which is where Bob Dylan lived for seventeen years," Gary revealed. "I learned to play guitar and harmonica and I was doing some singing at the same time."

"When I began studying at college in San Diego City, I became more interested in music and after I graduated, I decided to form my own group."

Wanted: friends with same tastes

This was in January, 1967, and Gary rooted round among his college friends to find people with the same tastes as himself.

"We found that we were all interested in the Civil War, so we got some uniforms and began wearing them on stage. I got appointed the group's general!" he laughed.

What sort of material do the Union Gap play?

"On stage," Gary replied, "we do all our own material, things we've written ourselves. This is to enable us to prove that we are original and not influenced by other artists."

"The problem is that if you like an artist particularly, you are bound to be influenced by them to a certain extent and this can sometimes show through."

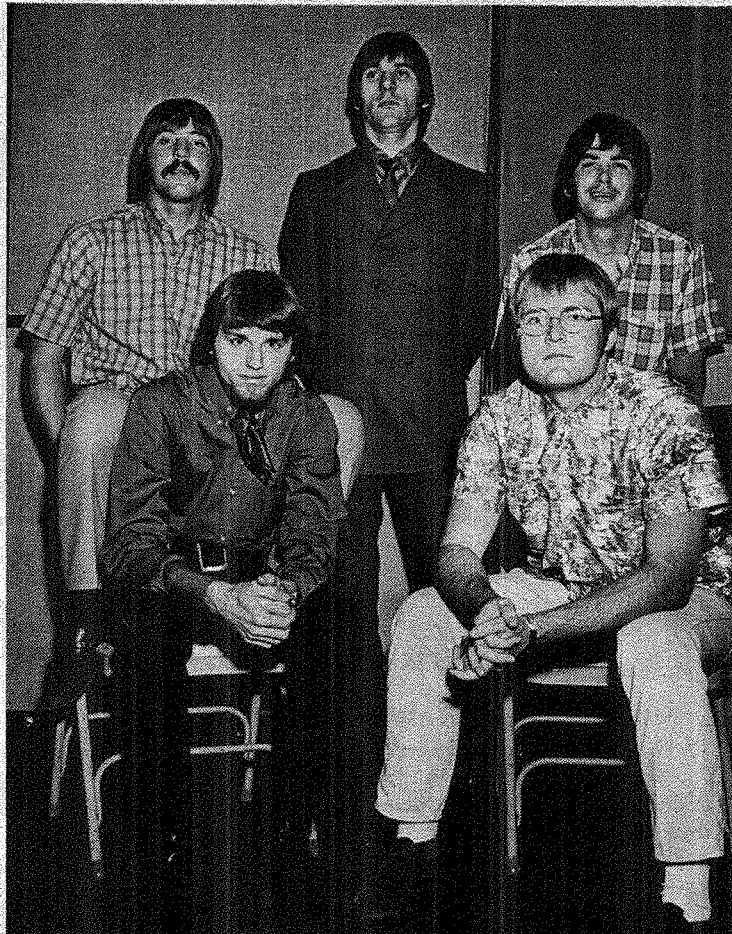
Recording-wise, the Union Gap do some of their own numbers, plus other people's. They use an electric piano, an organ, drums, guitars and saxes to get as wide a sound as possible.

"We were naturally very excited when our first record 'Woman, Woman' sold over a million," Gary enthused. "It would have been nice to have had a hit with it in Britain, too."

"You can imagine how we all felt when 'Young Girl' made No. 1 in Britain. People seem to be surprised that it has stayed at the top for so long — you have no idea how surprised we've been."

Getting back to the uniforms again for a moment, Gary pointed out: "They have enabled people to identify us and, I think, associate the uniforms with our own particular sound."

"When it became obvious that the uniforms were catching on at college before we started to record and make concert appearances, we chose the name of the town of Union Gap in Washington."



The UNION GAP, for a change seen in civvies at a recent recording session (l to r) DWIGHT BEMENT, KERRY CHATER, GARY PUCKETT, GARY "MUTHA" WITHEM (front) and PAUL WHEATBREAD.

The main thing in the group's mind just now is to consolidate their position with a third American hit and a suitable follow-up for this country.

"Our next American single is called 'Lady Willpower,'" Gary said. "However, I don't think it will be out in Britain for a time yet. We'll wait a while to see how long 'Young Girl' stays in your chart before deciding what to do about the next one."

Gary was able to fill in some details on the rest of the group for us. Some of them turned out to be quite surprising.

"Dwight Bement says his family were originally horse thieves in France, but we don't take him too seriously on that one," he began. "He can play six instruments, so he's a vital part of the group."

"Gary Withem is nicknamed Mutha — for no real reason, it's just what we call him. Kerry Chater also holds a group rank: he's our corporal, so I outrank him!"

"His great grandfather was an officer in the Union Army, so he probably knows more about the military than the rest of us. D'you know what we call him? Kerry Chater M.D. The M.D. stands for Mad Dog!"

"Lastly, there's Paul Wheatbread who used to belong to another group and was always on Dick Clark's TV show before he joined us. He's a Beatles and Yardbirds addict and hopes to meet them when we visit England this fall."

It certainly sounds as though the Union Gap will be worth our meeting, too.

from you to us

Edited by

TONY BROMLEY

MISS L. C. MORRISH (Taunton, Somerset): I feel that what Dave Dickinson (FYTU June 15) referred to as Davy Jones' "Inane dancing" was merely an attempt to take an active part in the programme. Many other artists who have appeared on "Top Of The Pops" in a similar manner have made no attempt to join in with the atmosphere of his show.

Also, what he calls "effeminate clothing" reminded me distinctly of the outfits Tom Jones and P. J. Proby were wearing not so long ago; these artists are probably considered as being among the most manly on the pop scene. Dave Dickinson also speaks of "pathetic jokes," but as Davy does not claim to be a professional comedian, and these jokes are unrehearsed, it seems highly unfair to hold this against him.

As Davy does not appear to be "typical" of established chart artists, I do not see that the reference to "Progression" has any bearing on the subject.

GRAHAM TULLY (Newcastle-on-Tyne): Some time ago there was a group called the Association who released an album called "Insight Out." It was a very good album, featuring tracks like "Windy" and "Never My Love." Unfortunately the group were relatively unknown over here and so the album didn't sell.

Now all that has changed — they have finally made the charts and won themselves a lot of new fans. May I suggest to those fans that they have a listen to this album, because it really is worth hearing.

P. R. PEARSON (Aylesbury, Bucks.): I wish to protest at the increasing system of sanctions imposed upon records according to the whims of the disc jockeys (on Radio 1 and even now on Luxembourg). A small number of records have been played ad nauseam whilst other excellent records have been consistently ignored.

The public has a right to hear what it wants. The disc jockeys should meet this need and not dictate

what they alone want the public to buy.

PER RUBING (Lulea, Sweden): I'd like to express my deep discontent with you, the British record buyer. How can you ignore such musical abilities as Simon and Garfunkel? Their latest LP "Bookends" is superb and their single "Mrs. Robinson" is outstanding. But you shouldn't buy such good records when you can buy such rubbish as the Rolling Stones, the Herd and the Love Affair (this is irony). Are you too patriotic to listen to a good American record or is it that you don't understand good music?

WHO'S WHERE

SUMMER SEASONS

- BACHELORS:** Glasgow Alhambra.
- DES O'CONNOR:** Great Yarmouth Wellington Pier Pavilion.
- ENGELBERT HUMPERDINCK, LONNIE DONEGAN:** Blackpool ABC.
- KEN DODD, BLUEBELL GIRLS:** Blackpool Opera House.
- VINCE HILL:** Blackpool Winter Gardens (from June 22).

CABARET

- DUANE EDDY:** Leigh Garrick (June 23 week).

ONE NIGHTERS

- REPARATA AND THE DELRONS:** Morecombe Pier Pavilion (21), Handsworth and Oldhill Plazas (22), London Blaises (23), Oxford New College (24), Dagenham Church Elms (25), North Peckham Civic Centre (27).

- DAVE DEE, DOZY, BEAKY, MICK AND TICH:** Southport Starlight (21), Nabeth Queen's (22), Crawley Starlight (23), Oxford New College (24), Southsea Savoy (26).

- ESTHER AND ABI OFARIM:** Leeds Odeon (24), Brighton Dome (26).
- PAPER DOLLS:** Southampton College (22), Birmingham Mayfair (23), Blackpool Cleveleys (27).

RCA

THE MONKEES
"D. W. Washburn"
RCA 1706

NILSSON
"Everybody's Talkin'"
RCA 1707
John Lennon's top artist of the moment—
everybody's talkin' about Nilsson!

HARRY BELAFONTE
"Sleep late my Lady Friend"
RCA 1708
A Nilsson composition! Backed with a great
"By the time I get to Phoenix."

OLIVIER DESPAX
"Lonely Troubador"
RCA 1709



TOP SINGLES REVIEWED BY DEREK JOHNSON

POP DOGS FROM WHO

THE WHO: *Dogs (Track)

A NOVEL lyrical idea, telling how dogs dominate the life of a young couple—both as pets at home, and as a source of gambling at the dog-track! But as you might expect from the Who, it's dressed up ingeniously and elaborately. Bounds along at a thundering pace, spotlighting walloping drums, clanking piano and twangs.

* TIPPED FOR CHARTS
† CHART POSSIBLE

SMOKEY ROBINSON & THE MIRACLES

Yester Love (Tamla Motown). The original Tamla group—yet surprisingly the only one of any significance that hasn't yet made its mark in Britain.

Typical Motown sound—with heavy jerk beat emphasised by double-time tambourine, plus strings and clipped brass. Smokey Robinson has such a high pitched voice, he sounds at times almost like Diana Ross.



Cockney-styled solo vocal sounds not unlike Tommy Steele—and this gives way to some really startling harmony passages. As a bonus, we also get a couple of amusing spoken passages—including one by a gent who's apparently swallowed a sheet of sand-paper.

Thoroughly entertaining, with a fairly catchy tune, plus a solid beat for dancing. Should hit the jackpot.

Flip is the Who's U.S. hit "Call Me Lightning" which they thought was too dated for a British 'A' side. Understandably, because at times they sound like the Shadows!

COWSILLS

Indian Lake (MGM). Rapidly climbing the U.S. Chart, this has a happy good-to-be-alive quality, and an irresistible finger-clicking beat accented by tambourine. There's a touch of folk beat about it, and what sounds like Russ Conway's honky-tonk piano in the backing.

Great vocal blend, like a mixture of the New Christy Minstrels and the Mamas and Papas. Very catchy tune. Could do it for the Cowsills!

P.P. deserves chart comeback

† Angel Of The Morning (Immediate)

IT'S been quite a while since Pat Arnold (left) was in the Chart. This lapse is bound to hamper her chances—but I hope the d-J's give it the exposure it deserves, because it's a lovely disc and fully warrants recognition.

A haunting Chip Taylor beat-ballad, it's sung by Pat with compassion, warmth, vivid expression and an integral blues feel. Builds steadily, with chanting girls, tambourine and a rich full backing—including tinkling harpsichord.



All set for a chart comeback are the Who (l. to r.) Keith Moon, Roger Daltrey, Pete Townshend and John Entwistle.

Monkees: thumping great hit

MONKEES: * D. W. Washburn (RCA)

IF this isn't a thumping great hit, my name isn't Derek Edwin Johnson (and you didn't know that before, did you?). It's one of those lazily relaxed numbers that's a cross between razzamatuzz. Good Time, vaudeville and Dixie.

The tempo—and the tune, too—are vaguely reminiscent of the Lovin' Spoonful's "Daydream", with a touch of David Rose's "Stripper" supplying the burlesque. It's all good fun, with Micky taking the solo—and clowning about irrepressibly—with the other lads joining in the chorus. The melody is

simple but instantly catchy, and you'll be singing along with it the very first time you hear it. Not the Monkees in their more progressive or artistic mood, but this is a disc with immediate commercial impact. Should do better than "Valleri."

Flip features Davy in a romantic ballad with a rippling rhythm called "It's Nice To Be With You". Bound to send shivers down the girls' backs!

MALCOLM ROBERTS

Our Song (RCA)

An intense continental ballad written by Umberto Bindi composer of Cilla Black's latest single. Perfect material for Malcolm Roberts, who handles it intimately and sensitively at the outset and builds to a belting crescendo. Lush stringy backing and slowly lifting rhythm. Superbly polished styling by Malc.

JOHNNY CASH

Folsom Prison Blues (CBS)

"Hello, I'm Johnny Cash," he says—which prompts a half-minute outburst of frenzied cheering, before he breaks into this lively country rock-blues. Although self-penned, it's a bit like some of the early Presley stuff.

Chuggs along with a driving railroad rhythm. Great stuff for c-and-w fans, though—from my point of view—would have been better without the contrived audience reaction.

BILLY VERA

With Pen In Hand (Atlantic)

FRANKIE MCBRIDE

With Pen In Hand (Emerald)

Main interest in this song is that it's a Bobby Goldsboro composition, and he seems to have an incredible flair for picking on human frailties. This time the singer is just about to sign divorce papers (which apparently he doesn't want to do) and he's wondering if his ex-wife will take proper care of their young son. Which makes it all a bit sickly—but then, wasn't "Honey"?

If Bobby himself had waxed it, a smash hit would have been inevitable. Frankie sings it in Reeves-like country style, but Billy Vera's comes closer to the Goldsboro conception—complete with sob-in-throat and heavy-voiced choir. Very sentimental, and it's on the cards that one of these versions could happen.

RAY ENNIS & THE BLUE JEANS

What Have They Done To Hazel (Columbia)

In case you hadn't realised, this is the Swinging Blue Jeans under their new tag. Nice record, too. An easy-paced ballad, in which the wistful lyric is forcefully delivered by Ray Ennis—mainly in dual-track—ably supported by subtle harmonies.

Really splendid backing with an olde-world flavour in which harpsichord and (I think) oboe are prominent. A lot worse records than this have appeared in the Chart, but the Jeans' lengthy absence won't help them.



The Election, whose disc is reviewed below (l. to r.) Michael Rosen, Georg Hultgreen, Trevor Lucas, Gerry Conway and Kerri Male (front).

CURRENT U.S. CHARTSTERS

A GROUP with the unimaginative name of People, performing a suggestion of the mundane title of "I Love You" (Capitol)—on the surface, it doesn't sound very inspired. But this is a glowing rhythmic ballad with an intense soulful quality, and is noteworthy for the bluesy organ and rippling guitars in the backing.

"The Horse" (Direction) by Cliff Nobles And Co. made a sensational entry into last week's U.S. Top Thirty at No. 15. Can't for the life of me understand why, as it's a very ordinary gallop-pace instrumental with virtually no tune.

The Intruders are one of those bluesy groups who spotlight a hoarse-voiced lead singer with chanting support. They blend effectively in "Cowboys To Girls" (Ember), which is a sort of soul rockaballad with a contrived orchestral backing. Pleasant listening, but I wasn't very impressed by the material.

"Dance To The Music" (Direction) by Sly And The Family Stone is a strange disc, but an exciting one! It combines soul, r-and-b and psychedelia in a gutsy rave-up that'll have you jiggling about uncontrollably. Not much tune, but tremendous atmosphere. This group should have enormous impact when they come here!

★ Recommended ★

A spine-tingling soul styling of "Try Just A Little Bit Harder" (Warner) by Lorraine Ellison is worth anyone's money—it's passionate yet controlled, with the lass supported by slurr chanting, punchy brass and a slow jerk beat. Donnie Elbert's in sparkling form in "This Old Heart Of Mine" (Polydor)—it's by the Holland-Dozier-Holland team, and few British arrangers could come closer to the Tamla sound than Keith Mansfield. Rance and Raj from Ceylon duet spiritedly in the forceful "Don't Tell Me I Must Go" (Fontana), a typical Western belter but with Oriental undertones. A bouncy, hummable and very commercial blues ballad—that's "Give Me Your Love" (Minit) by Jimmy Holiday, who's backed by chirping girls and an ear-catching pipe-organ sound. If you dig that captivating Caribbean sound, don't miss the tropical and highly evocative "Mr. Walker" (Nems) by the King of Calypso, Mighty Sparrow. A powerhouse beat, a block-busting arrangement and an uninhibited r-and-b duet are combined in a sizzling concoction called "Something For Nothing" (MGM) by Jess and James with the J.J. Band. A raw earthy sound and a thundering beat dominate the snappy "Stop Crossing The Bridge" (Atlantic) by Fleur de Lys, a disc that's tailor-made for discotheques. A cross between the Bonzo Dogs and the Original Dixieland Jazz Band—that's the original sound of "Collegiana" (Liberty) by the Nitty Gritty Dirt Band, who employ such instruments as kazoo, washboard, banjo, sandblock, comb and bubbles!

Barry solo debut

† Goodbye (MGM)

THIS is the first solo disc from Barry Ryan now that he's branched out on his own, leaving twin brother Paul to concentrate on song-writing. Penned by Clive Westlake and Mickie Most's brother David, it's an attractive number with a bouncy jog-along rhythm and a gushing strings-and-brass accompaniment.

Barry makes an extremely competent job of it, and the material is strong enough to get a touch. And when he dualtracks, it sounds as though he's back with Paul again!

FORTUNES

†Loving Cup (United Artists)

Written and produced by Mike D'Abo of the Manfreds, and he's certainly done the Fortunes proud—because this is a very appealing rhythmic ballad, ideally suited to the golden harmonies for which the boys are noted.

Set at mid-tempo pace—except when it inexplicably slackens at the end—it's a disc I'd place in the "quality pop" bracket.

But there's a risk that it might not have the punch or gimmick content that's usually needed for the Charts.

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"Ten Little Indians" The Yardbirds
"1941" Billy J. Kramer NEMS
"1941" Tommy Northcott PYE
"One" Harry Nilsson RCA
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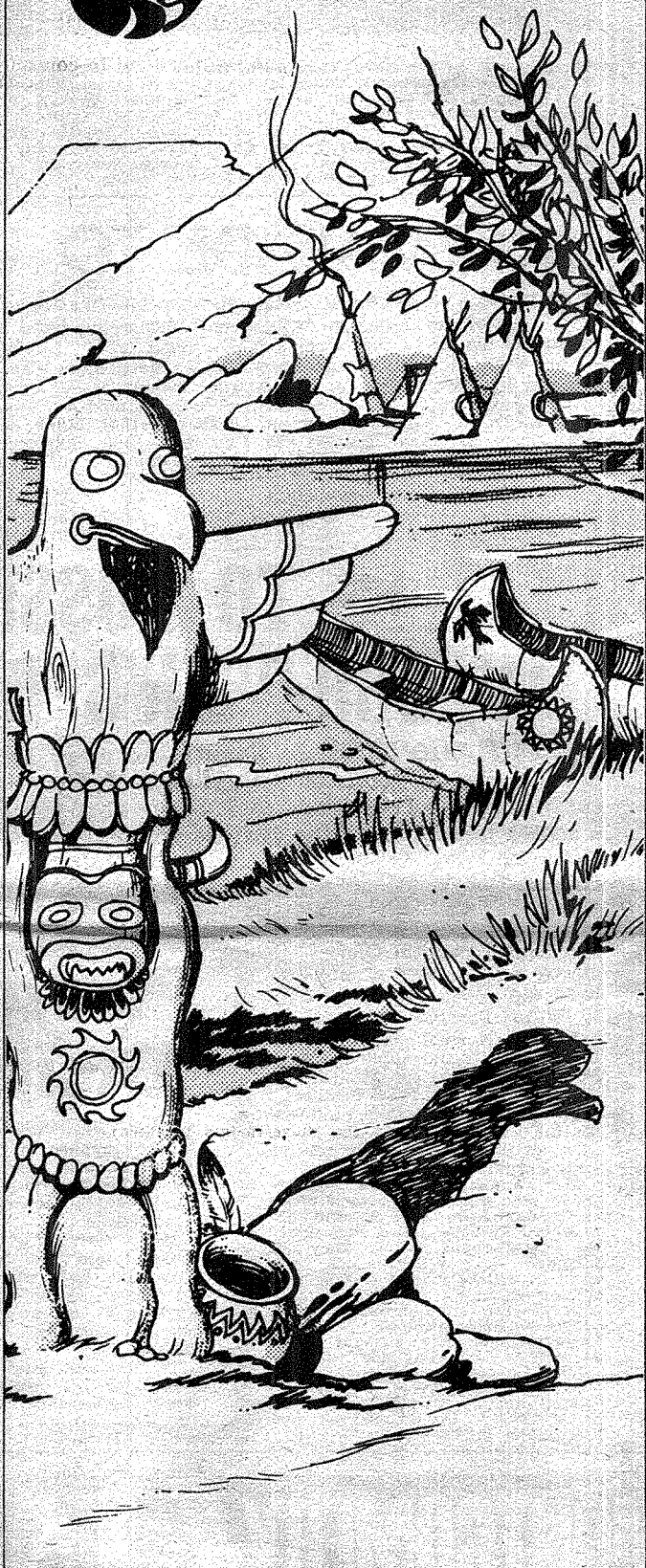
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FRONT PAGE ANOTHER DAY GOES BY SETH MARTIN

Cowsills 'Indian lake'



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NME TOP 30

(Week ending Wednesday, June 19, 1968)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
21	1	JUMPIN' JACK FLASH..... Rolling Stones (Decca)	4	1
1	2	YOUNG GIRL..... Union Gap (CBS)	8	1
7	3	HURDY GURDY MAN..... Donovan (Pye)	4	3
6	4	BLUE EYES..... Don Partridge (Columbia)	4	4
3	5	HONEY..... Bobby Goldsboro (United Artists)	9	2
12	6	BABY COME BACK..... Equals (President)	5	6
5	7	THIS WHEEL'S ON FIRE Julie Driscoll & the Brian Auger Trinity (Marmalade)	7	5
13	8	I PRETEND..... Des O'Connor (Columbia)	5	8
8	9	DO YOU KNOW THE WAY TO SAN JOSE..... Dionne Warwick (Pye Int.)	7	8
4	10	A MAN WITHOUT LOVE..... Engelbert Humperdinck (Decca)	9	3
20	11	SON OF HICKORY HOLLER'S TRAMP..... O. C. Smith (CBS)	3	11
16	12	LOVIN' THINGS..... Marmalade (CBS)	4	12
9	13	RAINBOW VALLEY..... Love Affair (CBS)	9	6
10	14	I DON'T WANT OUR LOVING TO DIE..... Herd (Fontana)	11	4
11	15	JOANNA..... Scott Walker (Philips)	8	6
29	16	MY NAME IS JACK..... Manfred Mann (Fontana)	2	16
24	17	BOY..... Lulu (Columbia)	2	17
15	18	WHAT A WONDERFUL WORLD..... Louis Armstrong (HMV)	19	1
14	19	HELULE, HELULE..... Tremeloes (CBS)	7	10
17	20	SIMON SAYS..... 1910 Fruitgum Co. (Pye Int.)	14	2
21	21	YESTERDAY HAS GONE..... Cupid's Inspiration (Nems)	1	21
21	22	TIME FOR LIVIN'..... Association (Warner Brothers)	4	21
23	23	HUSH... NOT A WORD TO MARY..... John Rowles (MCA)	1	23
18	24	SLEEPY JOE..... Herman's Hermits (Columbia)	8	11
22	25	WHITE HORSES..... Jacky (Philips)	10	10
25	25	YUMMY YUMMY YUMMY..... Ohio Express (Pye)	1	25
27	27	TRIBUTE TO A KING..... William Bell (Stax)	1	27
28	28	ONE MORE DANCE..... Esther and Abi Ofarim (Philips)	1	28
19	29	LAZY SUNDAY..... Small Faces (Immediate)	11	3
30	30	QUANDO M'INNAMORO..... Sandpipers (A & M)	1	30

Britain's Top 15 LPs

1	1	THIS IS SOUL..... Various Artists (Atlantic)	14	1
9	2	OGDENS NUT GONE FLAKE..... Small Faces (Immediate)	2	2
4	3	LOVE ANDY..... Andy Williams (CBS)	5	3
5	4	SOUND OF MUSIC..... Soundtrack (RCA-Victor)	167	1
2	5	JOHN WESLEY HARDING..... Bob Dylan (CBS)	17	1
11	6	FLEETWOOD MAC..... Fleetwood Mac (Blue Horizon)	16	5
6	7	SMASH HITS..... Jimi Hendrix Experience (Track)	8	5
3	8	SCOTT 2..... Scott Walker (Philips)	11	2
8	9	DOCK OF THE BAY..... Otis Redding (Stax)	5	4
13	10	VALLEY OF THE DOLLS..... Dionne Warwick (Pye)	4	10
7	11	OPEN..... Julie Driscoll & the Brian Auger Trinity (Marmalade)	1	11
7	12	HISTORY OF OTIS REDDING..... (Volt)	17	3
10	13	SUPREMES GREATEST HITS..... (Tamla Motown)	23	1
12	14	JUNGLE BOX..... Soundtrack (Disneyland)	8	9
14	15	THE HANGMAN'S BEAUTIFUL DAUGHTER Incredible String Band (Elektra)	12	8

new singles

John
Christian
Dee

TAKE ME ALONG

7N 17566



Sue Nicholls

Where Will You Be

7N 17565



The Strawbs

Oh How She Changed

AMS 725



Kenny Ball And His Jazzmen

Wild Daffodil

7N 17538



Lorraine Ellison

Try (Just A Little Bit Harder)

WB 2094



The Barry Goldberg Reunion

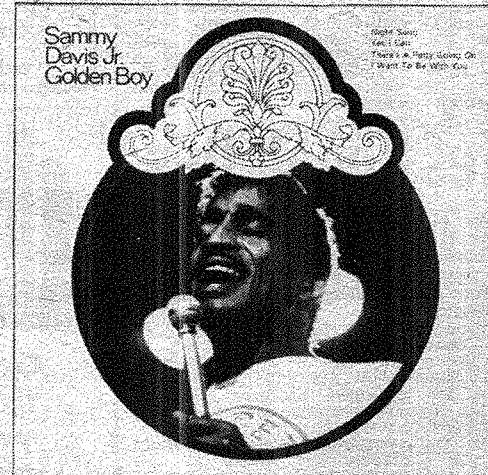
Another Day

7N 25465



a new EP from
Sammy Davis Jr.
Golden Boy

reprise
REP 30088



BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"
(Tuesday, June 18, 1968)

1	THIS GUY'S IN LOVE	Tommy James & the Shondells
2	WITH YOU HERB ALPERT	Herb Alpert
3	MRS. ROBINSON	Simon & Garfunkel
4	YUMMY, YUMMY	Ohio Express
5	THE LOOK OF LOVE	Sergio Mendes & Brasil '66
6	MONEY	Tommy James & the Shondells
7	THINK	Aretha Franklin
8	ANGEL OF THE MORN	Merrilee Rush
9	TIGHTEN UP	Archie Bell & the Drells
10	REACH OUT OF THE DARKNESS	Friend & Lover
11	HERE COMES THE JUDGE	Shorty Long
12	JUMPIN' JACK FLASH	Rolling Stones
13	I COULD NEVER LOVE ANOTHER YOU	Temperations
14	I LOVE YOU	People
15	THE HORSE	Nobles & Co.
16	BEAUTIFUL MORNING	Cliff Nobles & Co.
17	LICKING STICK	James Brown & the Famous Flames
18	THE GOOD, THE BAD AND THE UGLY	Hugo Montenegro
19	A MAN WITHOUT LOVE	Engelbert Humperdinck
20	LADY WILLPOWER	Garry Puckett & the Union Gap
21	HOW'D WE EVER GET THIS WAY?	Andy Kim
22	TIP-TOE THROUGH THE TULIPS WITH ME	Tiny Tim
23	AIN'T NOTHING LIKE THE REAL THING	Marvin Gaye & Tammi Terrell
24	LIKE TO GET TO KNOW YOU	Spanky & Our Gang
25	HANGIN' ON	Joe Simon
26	HONEY	Bobby Goldsboro
27	CHOO CHOO TRAIN	Box Tops
28	INDIAN LAKE	Cowsills
29	D. W. WASHBURN	D. W. Washburn
30	MASTER JACK	Four Jacks & A Jill

5 YEARS AGO

1	I LIKE IT	Gerry and the Pacemakers (Columbia)
2	IF YOU GOTTA MAKE A FOOL OF SOMEBODY	Freddie and the Dreamers (Columbia)
3	ATLANTIS	Shadows (Columbia)
4	TAKE THESE CHAINS FROM MY HEART	Ray Charles (HMV)
5	FROM ME TO YOU	Beatles (Parlophone)
6	DO YOU WANT TO KNOW A SECRET	Billy J. Kramer (Parlophone)
7	WHEN WILL YOU SAY I LOVE YOU	Billy Fury (Decca)
8	DECK OF CARDS	Wink Martindale (London)
9	FALLING	Roy Orbison (London)
10	BO DIDDLEY	Roy Orbison (London)

10 YEARS AGO

1	WHO'S SORRY NOW?	Connie Francis (MGM)
2	ON THE STREET WHERE YOU LIVE	Vic Damone (Philips)
3	TOM HARK	Elias and his Zig Zag Jive Flutes (Columbia)
4	ALL I HAVE TO DO IS DREAM/CLAUDETTE	Everly Brothers (London)
5	STAIRWAY OF LOVE	Michael Holliday (Columbia)
6	TULIPS FROM AMSTERDAM/ YOU NEED HANDS	Max Bygraves (Decca)
7	WITCH DOCTOR	Don Lang (HMV)
8	ARMY GAME	Bernard Breslaw, Michael Medwin, Alfe Bass, Leslie Fyson (HMV)
9	A WONDERFUL TIME UP THERE	Pat Boone (London)
10	LOLLIPOP	Mudlarks (Columbia)

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MORE BIG NAME 45's

A NEW Tom Jones single, as yet untitled but likely to be an American song, is scheduled for release in mid-July. Definitely set are new singles from Herman's Hermits, Dave Dee, Dozy, Beaky, Mick and Tich, Bobby Goldsboro and a Ray Charles version of a Beatles song.

Tom's record will be chosen from six songs which he has recorded during the past two Sundays, and an LP will be chosen from material waxed at the same sessions.

As previously revealed, Herman's newie is "Sunshine Girl" (Columbia) out July 5. The previous week, Dave Dee's "Last Night In Soho" (Fontana) is issued—it is another Howard and Blakeley composition.

Bobby Goldsboro's follow-up to "Honey" is a self-penned number, "Autumn Of My Life" which United Artists release next Friday (28). Ray Charles' "Eleanor Rigby" (Stateside) follows on July 12, and on August 31, his "Greatest Hits Vol. 2" LP is issued.

Ken Dodd's July 5 Columbia single has now been titled "Sunshine" and out the same day on the same label is Billy Fury's self-penned "Phone Box".

Two "Golden Goodies" albums featuring hit singles by Frankie Lymon, Lee Dorsey, Little Anthony and Jimmy Rodgers are among first releases from a new Major Minor economy price album series to be launched on July 1. First release is an LP from Sam and Dave and albums of Christmas children's favourites are also planned.

"Hollies Greatest" is the title of the group's August 1 album on Parlophone and on August 31, Tamla issue Gladys Knight and the Pips' "Feeling Bluesy". LATE NEWS: Small Faces, July 5, likely to be "In My Garden" (Immediate). Same date: Easybeats' "Land of Make Believe" from their "Vigil" LP.

Satch socks 'em

THE legend of Louis Armstrong lives on. This 67-year-old American musical genius is at Batley Variety Club this week and next, and he has lost none of his magic with the passing of time.

For the packed audience on Monday night's opening he could do no wrong, and with the All Stars and singer Jewel Brown, who made an excellent job of "Time After Time," it was 70 minutes of solid entertainment.

Satchmo—still in the NME chart—gave everyone just what they wanted with his gravel-voiced singing and trumpet playing from "Hello Dolly" to "Cabaret," "Sleepy Time Down South" and, of course, "Wonderful World."

There was also plenty of fine traditional jazz work from Louis—resplendent in a light brown suit—and the band on "Indiana" and "Stompin' At The Savoy," which featured a lengthy solo from drummer Danny Barcelona, who celebrates 10 years with the band this year.—GORDON SAMPSON.

Professional Des

IT'S a case of third time lucky for Des O'Connor. His first two summer seasons at Great Yarmouth were in supporting capacity, but now he has returned as top of the bill in Bernard Delfont's "Showtime" at the Wellington Pier Pavilion.

He got a tremendous reception from the first-nighters on Thursday and well deserved it. Virtually all the second half of the programme is his. He is backed by the Johnny Wiltshire Orchestra and the McGregor Brothers join him in some of his lighter moments and in singing "You Always Hurt The One You Love," and Mrs. Mills and the Denise Shaune Dancers parade as a string of Flanagan and Allen's as Des chants his way through "Strolling," "Hometown" and "Underneath the Arches." But, apart from this, it's Des all alone all the way. He gives a swiny treatment to "Mame" and sings a few skits on TV commercials, but the big reception is reserved for that relaxed sit-on-the-stool spot with "Careless Hands" and "I Pretend." And, to round it all off, on come the straw hats and cane for "One of those songs."—PETER BAGSHAW.

Funeral of Gary Miller

The funeral takes place today (Friday) at Dulwich College Chapel of actor-singer Gary Miller, aged 42. He had suffered from heart trouble for several years.

Gary appeared almost constantly in the West End for the past five years, starring in the musicals "She Loves Me" and "Come Spy With Me," and in the supporting cabaret show at London's Talk Of The Town. Recently he had been producing and starring in cabaret at the Carousel theatre-restaurant, Piccadilly. Among his records was "Yellow Rose Of Texas," "Honey," "Darling" and "The Mission of St. Augustine."

JACK GOOD ACTION POP TV SPEC, THEN SERIES?

JACK GOOD—the man who pioneered pop television with action shows like "Oh Boy," "Wham," "Six Five Special" and "Around The Beatles"—is returning to Britain to produce a mammoth Yorkshire-TV pop spectacular for autumn network screening, followed possibly by a full-length series! Star names from his early shows like Cliff Richard, Marty Wilde, Billy Fury and the Vernon Girls may be approached to re-create the atmosphere in a special "looking back" segment of the programme.

If successful, the spectacular—titled "The Saturday Special"—will be the forerunner of a new all-action pop series in Good's distinctive style.

Good has been working for some years in America on some of the most widely-seen pop TV shows in the U.S.A. and he has also produced several Andy Williams TV specials and the off-beat rock'n'roll stage version of Othello, "Catch My Soul," starring Jerry Lee Lewis.

He arrives in Britain next week-end, and will immediately begin work on his Yorkshire-TV project.

The new Yorkshire-TV station goes on the air for the first time on July 29 and the "Saturday Special" show is expected to be taped some time in August.

The Company's Head of Light Entertainment, Mr. Sid Colin, told the NME this week: "We are definitely making these shows in colour with a view to the export market."

HARDIN BOOKINGS

American folk singer and composer Tim Hardin arrives in Britain on July 7 for a string of concerts including London Royal Albert Hall (18), Leicester De Montfort Hall (18), Cardiff Sophia Gardens (19), Leeds Town Hall (20) and Manchester Free Trade Hall (26). He appears in BBC-1's "Dee Time" on Saturday, July 13, and other TV dates are being arranged.

Herman's Hermits thriller movie?

HERMAN'S HERMITS are due to begin shooting their second major movie—possibly a murder thriller—on location in England and America during November. Work on the film is expected to last until after Christmas.

The film, as yet untitled, is their second for MGM. The group's first, "Mrs. Brown You've Got A Lovely Daughter," is scheduled for an early July premiere in America and a London opening in the autumn.

To promote the film and their new "Sunshine Girl" single, Herman's Hermits will stay on in America when their next tour ends in Hawaii on August 24. They will take a week's holiday, then make appearances at major theatres throughout the country.

They return to Britain before flying back to America in October for a college tour. Then they start work on the next film, which will be in colour but without a large musical content.

"We would really like to make the roles straight and not concentrate so much on the music, but I don't know if this will be possible," manager Harvey Lisberg told the NME.

He revealed that an offer from America's ABC-TV for the group to do eleven half-hour weekly shows during the summer had to be turned down because of their other commitments, but it was hoped to resume negotiations later for another period.

BLACKBURN GUESTS

Gene Pitney, Julie Driscoll and Brian Auger, Matt Monro and Cupid's Inspiration are in Southern TV's "Time For Blackburn" tomorrow (Saturday) and this week Tony Blackburn will sing a number from his LP.

THE LOVE AFFAIR

Although Love Affair's successful Yardley tour of Rank ballrooms is now ended there are now no plans for the show to play London's Royal Albert Hall, as previously announced.

ISLAND RECORDS SPLIT

After six years' partnership with Chris Blackwell in Island Records, Chris Peers has decided to sell his interest in the Company to concentrate on other activities. He leaves Island Records on July 1.

STONES ABROAD, MOVIE SWITCH

NEW title of the murder film in which Mick Jagger makes his solo acting debut is "Performance" (formerly "The Performers").

In the film—location shooting is to take place around London from July 29—Jagger plays a has-been entertainer living a life of seclusion. James Fox plays a murderer on the run.

Several of the Stones were out of Britain this week, either on business or holiday. Brian Jones was in Spain, Keith Richard in Rome, and Jagger in Paris.

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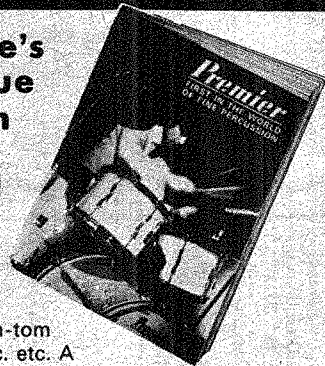
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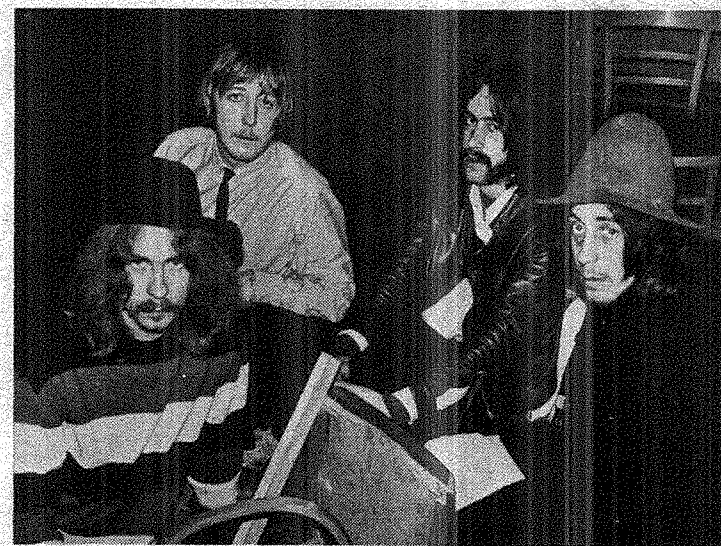
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N.M.E. 7



An unknown British group has been signed to a long-term contract by Screen Gems, the company which launched the Monkees. Line-up comprised (left to right) ANDY CLARK (organ), PETER SEARS (bass), former Pretenders Things drummer VIV PRINCE and MICK HUTCHINSON (guitar). The group is named VAMP, from the initials of its members' Christian names. It was discovered by Screen Gems British Chief Jack Magraw, who has already produced the group's first record, and who believes Vamp will emerge as an "international trend-setting group."

MARMALADE TO U.S.

MARMALADE is almost certain to visit America for a two-week tour of key cities in August, and also being lined up for the group—No 12 in this week's NME Chart with "Lovin' Things"—are visits to Holland and Scandinavia. Marmalade was this week waxing its next single for mid-August release.

The group will tour Swedish folk parks for two weeks from September 3, then go on to Holland for seven days of club and TV appearances.

This Saturday (22) Marmalade appears with Traffic and Spencer Davis at Oxford University Col-

lege. Further dates set for the group include Exeter St. Luke (24), Torquay Four Hundred (25), London Marquee (27), Dartford Victoria and Bull (28), Wantage Victoria Cross Gallery (29) and London Kennington Oval (30).

BEATLES TO RUSSIA, TV, CHILDREN'S BEAT

NEGOTIATIONS for the Beatles and other British artists handled by impresario Vic Lewis of Nems Enterprises are in an early stage—Lewis flies to Moscow next weekend for a strong possibility of the venture proving successful. One concern Paul McCartney, who has taken part in a special for American screening, a John Lennon appearance shows for children subsidised by the group's Apple company.

It is understood that Donovan and Esther and Abi Ofarim are among British-based artists who have said they would be happy to appear in Russia.

Frankie Howerd, British singer Deena Webster and Apple discovery Mary Hopkin also appear with McCartney in "David Frost Presents," which has been specially produced for the U.S. market. In the show, Paul ad libs in a comedy routine with Frankie Howerd.

The Apple subsidised seaside shows take place on Brighton beach every day from July 8, and are produced by actor David Peel under the title "Apple Peel." They are intended for 6-10-year-olds and children will be invited to take part themselves.

David Peel told the NME: "I approached Paul with the idea and he agreed to help straight away, as well as suggesting our title."

John Lennon appears in BBC-2's "Release" tomorrow (Saturday), talking about the play version of his books, "In His Own Write" and "Spaniard In The Works."

Pirate-p Disney

LULU will now definitely not appear in a London pantomime this year. Instead she is almost certain to undertake a lengthy concert tour of Australia.

Her manager Marion Massey told the NME this week that Lulu will probably fly "down under" just after Christmas for a three-week tour, returning in late January.

In July Lulu goes to Hollywood for TV work and a week's appearance from July 1.

STEVE MONTGOMERY

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THIS WEEK'S
CHART

DECCA

45 rpm

OHIO SOUGHT FOR TREMS —MARMALADE TOUR

A 21-DAY package tour co-billing the Tremeloes and Marmalade is being lined-up by the groups' joint manager Peter Walsh, who also flew to America this week to finalise a million-dollar recording deal for the Tremes. The British dates would be in major towns and cities and would include several dates in Scotland — home of Marmalade. The Tremeloes are to sing the title song of the major film "The Assassination Bureau," starring Diana Rigg and due for release in the autumn.

More stars on Radio 1 shows

MANFRED MANN, John Rowles, Simon Dupree and the Big Sound, the Symbols and the Searchers are among the artists appearing in Radio 1's "Pete Brady Show" every afternoon from Monday, July 1, to Friday, July 5. They are joined by Unit Four Plus Two, Billy J. Kramer, and the bands of Alan Elsdon, Terry Lightfoot and Bob Miller. This same line-up is introduced by Pete Drummond in the Saturday-afternoon pop show on June 29.

David and Jonathan, Vince Hill, the Seekers, the Migil Five and David Garrick are among artists in the "Pete Brady Show" from July 8 to 12. These artists are introduced by Pete Drummond on Saturday, July 6.

McCartney Ch Shows

Artists to visit Russia are being seen. Discussions are still at an early stage — but there is further news this week. David Frost colour TV dance on BBC-2, and seaside

George Fame sings with the Harry South Big Band in "Pete's People" on Saturday, June 29. Also guesting in this edition are Dave Dee, Dozy, Beaky, Mick and Tich.

The Moody Blues and Vanity Fair join Reparata and the Delrons in "Saturday Club" on June 29. Another new Radio 1 booking is Marty Wilde who guests in "Parade Of The Pops" next Wednesday (26).

Amen Corner and Dorian Gray are the guests in "The Joe Loss Show" on Friday, July 5, on Radio 1, introduced by Roger Moffat and featuring the Joe Loss Orchestra.

The Paper Dolls and the Spectrum are among artists in "Pop North," the Thursday lunchtime show from Manchester, on July 4 on Radio 1, introduced by Dave Lee Travis and featuring Bernard Herrmann and the N.D.O.

Time Box, Cupid's Inspiration, the Move, Joe Crocker and the Grease Band, the Tremeloes, the Fortunes, Glass Menagerie, Finders Keepers and the Bystanders are among the guests introduced in the "David Symonds Show" from Monday, July 1, to Friday, July 5, on Radio 1.

During his U.S. visit this weekend, Peter Walsh is discussing the possibility of an American attraction for the Tremeloes - Marmalade bill—possibly Ohio Express, who enter this week's NME Chart at No. 25 with "Yummy Yummy Yummy."

This weekend he will address record retailers and d-j's from all over America at the nationwide Epic Records conference; as revealed last week, the Tremeloes had to call off their visit because of work permit difficulties.

Starting date for the autumn tour will be October 26, and the bill will almost certainly feature the Epics—the London group led by Tremeloe Alan Blakely's younger brother, Michael.

A new Tremes LP for America only—with specially-requested tracks—features the Buddy Holly number "Everyday" among other titles.

Exchange group when the Tremeloes tour America in October, previously announced, will be Jimmy Gilmer and the Fireballs who recently had a U.S. No. 1 with "Bottle of Wine." Gilmer will play three weeks of ballroom dates here, also in October.

Before leaving for America, Walsh told the NME: "The American record deal covers 10 years and is the largest ever guaranteed to any British group for records alone."

DRISCOLL, AUGER BERLIN OFFER

FOLLOWING their success at the Bratislava Song Festival, Julie Driscoll and the Brian Auger Trinity have been invited to appear at the Berlin Jazz Festival in November.

Auger is completing his jazz LP for America next week and Driscoll begins work shortly on her album on which she will be backed on some tracks by the Trinity and on others by an orchestra.

Though a number of film offers have been received for the group, none are being considered at the moment, said a spokesman for the management.

ROWLES TV SPEC

John Rowles—back in the NME Chart this week with "Hush—Not A Word To Mary"—films a spectacular at Stockton Fiesta this Sunday for screening on Tyne Tees TV in early July. The compere is Norman Vaughan.

Duane dates, LP

Further British dates set for Duane Eddy are Nottingham Maple tomorrow (Saturday), a week in cabaret at Leigh Garrick (23-29), and a week at Blackburn Starlite doubling at Burnley cabaret club (30-July 7). Duane plans to record an LP in Britain during his extended stay.

P. J. Proby flies to Germany this weekend for three appearances on German-TV including "Beat Club." Next Saturday (29) Proby plays an Oxford University date with Chris Farlowe.



TRAFFIC/MASON 45 OUT ON JULY 12

FIRST single from Traffic since the rejoining of Dave Mason will be a Mason composition in square-dance time—"You Can All Join In" on which he also takes lead vocal. The disc is released by Island on July 12. The group is set for a short Hungarian tour next month.

Traffic's new album in America is a two-record set and it may also be issued in this form in Britain, in late August or September. One side of one disc is entirely devoted to a Traffic stage highlight, "Feelin' Good."

New bookings for Traffic include Oxford University tomorrow (Saturday), Notts. Union rowing club (Sunday), London Manor House (28), Hungary between July 4-11, Newcastle Mayfair (July 19), Torquay town hall (23), Redruth Flamingo (24), and London Middle Earth (26).

DES PANTO

DES O'CONNOR—No. 8 in this week's NME chart—is to repeat his record-breaking "Cinderella" pantomime role as "Buttons" at the Birmingham Theatre this Christmas. He appeared in the same successful production at Manchester Palace last year.

For the panto Des will be teamed again with his former partner, Jack Douglas.

Dave and Co - Globetrotting

CONCERTS in Sweden, Japan and Austria have now been lined up for Dave Dee, Dozy, Beaky, Mick and Tich and it now seems definite their postponed US trip will take place in October.

The group plays Swedish folk-parks from August 16-31, and the following month spends ten days in Japan at major venues. From September 29 - October 1 it appears with Diana Ross and the Supremes and Ray Charles at Vienna City Hall.

Their group's American work permit problems have been settled and the remainder of October has been set aside for its coast-to-coast tour there.

SEASIDE IFIELD

Frank Ifield is now confirmed for a Blackpool ABC Sunday concert on July 28. He plays cabaret at Blackburn Cavendish the week of June 30.

Scaffold plans

The Scaffold plays a week's engagement at Edinburgh Palladium from August 26, during the annual Festival in that city. The group also appears in a Human Rights concert at London Royal Albert Hall next Wednesday (26), for which Jimi Hendrix and Marian Montgomery are also set.

YARDBIRDS TO US AGAIN

The Yardbirds — who returned from America last week after a lengthy tour estimated to have grossed 250,000 dollars — are already set for another U.S. tour. They begin a six-week itinerary of college and concert dates on September 14.

**NOW WE ALL
KNOW
SETH MARTIN**

There were widespread show business rumours this week that the Herd were discontent and about to split with their managers, Ken Howard and Alan Blakely—who penned their hit single, and who also manage Dave Dee, Dozy, Beaky, Mick and Tich. However, Ken Howard said he had no comment to make and he did not wish to speak "at this stage." The Herd have been in Germany but were due to return to Britain yesterday (Thursday) for their Brighton concert with Scott Walker. In the r.: Andy Bown, Peter Frampton, Gary Taylor and Andrew Steele.

CUPID'S WAIT

In spite of its NME Chart debut this week with "Yesterday Has Gone"—which stands at No. 21 in the list—there are no plans for Cupid's Inspiration to turn fully professional at the moment. Manager Ashley Kozak told the NME he does not wish to commit the group to a heavy schedule of ballroom dates. "Yesterday Has Gone" is also the first hit single from the new Nems label, and the group will be recording further material for Nems shortly.

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- WED. 3 JULY ● MANCHESTER, FREE TRADE HALL
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Watch Lulu and date

at Disneyland. Then she guests on "Operation Entertainment" on Memphis television, and plays a concert in Boston before returning to England in August.

In Canada on Monday, Lulu received a black eye when the engine stalled in a boat in which she was travelling and another passenger turned suddenly and hit Lulu in the eye with her elbow. As a result, Lulu appeared on stage that night at Vancouver's Issy's Club wearing an eye patch.



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Blackpool ABC - Summer Season

ENGELBERT CAN DO NO WRONG

ENGELBERT HUMPERDINCK could do no wrong at Blackpool's ABC theatre, where he opened his season last weekend in "Holiday Startime." I caught the second house Saturday and noted rows of ladies in the front stalls, who went into raptures as the slim, tall, mystic-looking singer charmed them with a dozen songs, some dancing and comedy.

Apart from the more predictable, but nonetheless enjoyable, numbers—There Goes My Everything, Dance To My Ten Guitars, Release Me, Last Waltz and A Man Without Love—he powered joyfully through Can't Take My Eyes Off You, and had a girl on the stage for Just A Little Bit Of You during which time he gives out—and gets—four lingering kisses, each one bringing some screams from the girls in the audience!

Engel also has fun doing his strip tease bit, his Frankie Vaughan impression, and his dancing to Quando Quando with the beautifully dressed and fleet-footed Pamela Devis Dancers, each one a hand-picked good looker.

As always, the Leslie Grade-ABC presented, Albert Knight produced show is slick, classy, top entertainment. Closing the first half is Lonnie Donegan, doing his surefire, punch-packed music act, spiced with good comedy and too short at 20 minutes (patrons were shouting for

By ANDY GRAY

"more"). With a group led by ace guitarist Les Bennetts (whose excerpt from "Swan Lake" is a show-stopper) Lonnie gets everyone singing and swinging with Dustman, Chewing Gum, Have A Drink On Me and a tear-em-up finale of Chesapeake Bay. Makes you feel skiffle could come back with a bang!

Ted Rogers makes two appearances and gathers lots of laughs with his mickey-take of pop and commercial adverts! And a new comic, burly, bespectacled Yorkshireman Jimmy Marshall, times his good material into success all the way.

Novelty from two shapely magicians, Anna-Lou and Maria, good support from the Sovereign Singers, the Band Of Men group and Ivor Emert's orchestra, tie up a happy show that should pack the theatre for months to come.

LIFE-LINES

of MARMALADE



ALAN GRAHAM JUNIOR PATRICK DEAN

Professional name: Alan Whitehead	Graham Knight	Wullie Campbell Junior	Patrick Fairley	Dean Ford
Real name: Alan Whitehead	John Graham Knight	Junior Wullie Campbell	Patrick Fairley	Thomas McAleese
Birthdate: 24.7.46	8.12.46	31.5.47	14.4.46	5.9.46
Personal points: 5ft 11ins.; 9½st; blue eyes; fair hair	5ft 9ins; 9st 3lb; green eyes; dirty brown hair	5ft. 10ins.; 10½st.; green eyes; brown hair	5ft 11ins.; 11st; blue grey eyes; black hair	5ft. 7ins.; 9st. 2lb; blue grey eyes; light brown hair
Parents' names: Ann and Jim	Annie and Michael	Wullie and Isa	Celia Fairley	Thomas and Elizabeth
Brothers and sisters: Steven	None	George and Fred	Frank, John, Maureen	Elizabeth
Present home: St. Pauls Cray, Kent	East Finchley	Finchley	Highgate	Holloway, London
Instruments played: Drums	Bass and guitar	Guitar, piano, drums	6 string bass and rhythm guitar	Guitar, harmonica
Where educated: Cray Valley Technical School	Albert Senior Secondary School	Eastbank Academy, Glasgow	St. Bridget's, Baillieston, Lanarkshire	Clifton High School, Coatbridge
Musical education: Private tuition—Johnny Dean	School band	Self taught	School	None
Age entered show business: 18	17	14	17	15
First professional appearance: Footscray Social Club Christmas, 1964	Hothouse Club Stirling, Jan. 1964	Maryland Club, Glasgow 1961	Miners Welfare, Auchtermuchty, Scotland	Whifflet Church Hall Coatbridge 1960
First public appearance: "El Partigo," March 1965	Hothouse Club, Stirling Jan. 1964	Miners Welfare Auchtermuchty, 1961	Miners Welfare, Auchtermuchty	Cafe Club, Baillieston, Nr Glasgow, 1962
Biggest break in career: Answering ad. for Marmalade	Joining Starlite Artists and meeting John Salter	Joining Starlite Artists	Joining Peter Walsh, Starlite Artists	Being on the Who, Traffic, Tremors tour last year
TV debut: "Dee Time"	One Night Stand in Glasgow	"Dee Time"	"Dee Time"	One Night Stand for "STV"
Radio debut: "Come Thursday"	"Come Thursday"	"Saturday Club"	"Come Thursday"	"Come Thursday"
Former occupations: Work study trainee	John Alexander Salter	Electric Plasterer Wullie & Isa & Maggie	Industrial chemist	Office worker and apprentice plater
Biggest influence on career: Joe Morello	John Alexander Salter	Plastering electric plasterers	Wullie Campbell	My mother and myself
Hobbies: Dancing, horse riding, swimming, painting my car, clubbing	Tinkering with cars	Black Steak Diane	Records, making boxes, knitting	The cinema, songwriting, walking, whistling jazz
Favourite colour: Red	Green	Lemon	Whisky and Coke	Lemon and pale blue I eat anything
Favourite food: Fillet steak and jacket spuds	Steak Diane	Kidney, liver and Turkish Delight	Suits	Tea without milk and Scotch and Dry
Favourite drink: "Pussyfoot" speciality Playboy Club	You know what and coke	"Anything as long as it's well played"	Ray Charles	Anything that looks right on me
Favourite clothes: Futuristic	Jumper and jeans	"Anything played as long as it's long"	Hollies	Aretha Franklin, Tom Jones, Lulu, Brook Benton and me
Favourite singer: Billy Eckstine	Cliff Richard	Ray Charles, Frank Sinatra	Lennon and McCartney	Nite People, Alan Bown
Favourite groups: Happy Magazine, Small Faces	Dream Police	Beatles, Hendrix, Hollies, Alan Bown, Dream Police, Nite People	Lennon and McCartney	Lennon and McCartney, Holland, Dozier, Holland
Favourite composers: Lennon and McCartney	Triumph Spitfire	Holland, Dozier, Holland and Guess Who	Triumph Spitfire	None
Car: Mini — red — painted like a shooting star — well it's different	Triumph Spitfire	Knockers	Untidy girls, swimming the Channel, sleeping too long	Smoke in my eyes, waiting, having a bad throat, snobbery
Miscellaneous dislikes: Soggy cereal, crowds, underground trains	Travelling at night; prawns, kidneys	Beautiful cars and fast women	Flying, practical jokes	Getting up early, cars, a gamble sometimes
Miscellaneous likes: Women, drummers, sunny days by the river, country pubs	Relaxing by the fire, watching the telly, and driving	The Squad and Starlite Artists	Jessie Knight	My dog Kutch
Best friend: My dog Kid	Kenny Smith	"Top of the Pops"	Yet to come	Being on "Top of the Pops"
Most thrilling experience: "Top of the Pops"	When the record entered the Top 20	General	Anything but blues	Anything that's good
Tastes in music: Anything with loud drumming	Mum and Dad	It came to Peter Walsh in a dream	Manager's inspiration	"Dean Martin" and "Tennessee Ernie"
Origin of stage name: Mum and Dad	Hound dog called Kid	Spider (Hector The Inspector)	—	My dog — mongrel — Kutch
Pets: Hound dog called Kid	Have my own business	To be successful in show business	To travel the world as an important group	To be able to live in comfort for the rest of my life.
Personal ambition: Have my own business	Same as above.	To run up 10 hits in a row	To sit at home and hear the dj say, It's No. 1.	To be recognised as a singer
Professional ambition: Develop my own drumming style and make it pay	Same as above.	Same as above.	Same as above.	Same as above.

COMMON TO ALL

Biggest disappointment: "I See The Rain" failing to make the charts.
First important public appearance: Marquee Club, London
Other important dates: Theatre tour with Who, Tremeloes, Herd.
Current hit and latest release: "Lovin' Things"
Present disc label: CBS
Other labels in past: EMI
Recording manager: Mike Smith
Personal manager: Peter Walsh
Road manager: Fats and Booby
Musical director: Keith Mansfield
Date and title of film debut: "Subterfuge," February, 1968.
TV acting appearance: The Fantacist
Important engagements abroad: Holland.

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The Who: 'DOGS' cw 'Call Me Lightning'



604023

A TRACK DOUBLE 'A'

KEITH ALTHAM goes to BRATISLAVA, CZECHOSLOVAKIA, with

JOOLS, AUG, PJ, EASIES, MIL, SHADS

AFTER three days it seemed quite clear that Julie Driscoll and Brian Auger took the pop laurels as far as the Czech Youth are concerned on the first night of the Bratislava Song Festival, with a blazing piece of electric organ gymnastics from Auger and a hand-ballet from Jools which would have done credit to a Balinese!

It is also evident that the Easybeats, who topped the show on the third day, were a very hot second, and P. J. Proby laid a monumental egg on day two.

Prior to that debacle Millie scored a personal triumph with her eternal "Lollipop" and got the traditional slow handclap, which, unlike here, is the highest honour bestowed upon an artist by the Czech audience. Oh, yes, and a young lady called Marta Kubisova won the Czech Golden Lyre with an opus titled "Road," which had just a suspicion of "La La La" about it!

Thursday

Thursday found us installed in the Hotel Devin, getting acclimated to a group who sang a fine version of "San Francisco" in Czechoslovakian and discovering that "omlette surprise" was an ice cream. Among the non-playing British contingent was Leslie Macdonnell, the London Palladium boss.

That evening we arrived late at the Festival — the inevitable delayed flight — but in time to catch the Hronec, a good enough group who bashed through the hits like "Judy In Disguise" in an Irish showband manner. Then came Alan Jeffers, a tall American living in England now whom we may soon hear more of, who balladed about pleasantly with "Look Away," "Hallelujah I Love Her So" and "Turn Back The Time."

The real fireworks began with the appearance of Master Brian Auger in yellow silk pants at the electric organ with the Trinity, who set things afire with a storming version of "Red Beans And Rice" and on into Lennon and McCartney's "Day In The Life." At no time did his fingers leave his mind, but his progressive work had the perhaps inevitable effect of driving the older members in the audience out but bringing forward the youth to the stage, who cheered and clapped rapturously.

So brilliant is this group's instrumental work one wonders how long they will be able to keep company with that other extra-



Personalities pictured at Bratislava (l to r) JULIE DRISCOLL and BRIAN AUGER, P. J. PROBY, MILLIE, Easybeat's lead singer STEVE WRIGHT and the SHADOWS.

ordinary talent, Julie Driscoll It is almost unfair to have them both in the same group. Wearing the latest creation borrowed and brought up-to-date from Victoriana — a brown-caped creation which defies description — our enchantress from Vauxhall put it over brilliantly with "Wheels On Fire," "Season Of The Witch," "Take Me To The Water," and wound up with "Save Me" to a shattering reception upon which she was presented with a bouquet of roses and quoth: "Oh My Gawd!" on receiving the unexpected gift.

Jubilation

The unofficial Julie Driscoll fan club, comprising of colleague Tony Wilson and myself, set up huge shouts of "Go on Jools" amid the general jubilation, and were rewarded by a return retort from the stage, "I'll give you go on Jools!" And so she did with approximately three encores of "Any Old Time." Much cheering, much applause, much clapping from pleasantly aware Czech youth. A real triumph for the Trinity — in fact Czech-mate!

"Weren't they a great lot," said Jools excitedly. "They applauded in all the right places. I'd like to celebrate but tomorrow we go to Vienna."

That evening I spent in the very

pleasant company of the highly talented Jim Proby and his manager John Gunnell, in the club of the Hotel Devin. He talked of how he had recorded an album of rhythm and blues numbers written about the 1940 period called "Race Me Race Me" and how he intended to "blow the Easybeats out of the saddle," next evening. How I wish I could report that he did but I know he was bad, he knows he was bad and the Czechs knew he was bad.

Friday

Friday afternoon a colleague and I were interviewed live on Czech radio from a small boat moored on the River Danube which flows just outside the Festival Hall. We went in the company of DJ David Gell and photographer and unofficial-organiser Dezo Hoffmann—a man who would charm birds out of the trees as long as he made sure of getting pictures of them first! Dezo is Czech by birth and it was to him that everyone turned in their hour of need and consequently he became a very disorganised organiser:

"Massiel has no taxi — where is Mr. Hoffmann?" "How can I get this waiter to understand I want a hard boiled egg — where is Mr. Hoffmann?" "There is no drum kit for the Easybeats at the TV studio—where is Mr. Hoffmann?"

"I have no tickets — no pass — no photos — where is Dezo!"

One good Czech group appearing on the show that night were the Olympics, who deserve the encouragement they got and little Millie Small saved the day for the overseas visitors — they loved her personality plus performance — I have heard more melodic voices but she is fun and she transmits her enjoyment to the audience. She received a great ovation from the crowd.

There was one other interesting event that Friday when we attended a press reception for Pantone Records — a new independent company who are the first to introduce the system of paying their artists by royalties. The omnipotent Supraphone company pay only basic wage to their artists. Amongst the up and coming artists on the Company operated by Dr. Jan Matejcek is Josef Laufer — the Rudolph Nureyev of the Festival who distinguished himself by singing while standing on one leg! Ole!

Saturday

Saturday saw the invasion of the Easybeats who began by playing a performance that afternoon apparently for free — officially it was a rehearsal.

That evening was the finale of

the Festival and the ten regions of Czechoslovakia voted for the five songs that had made the final day by telephone during the performance and their decisions were shown on a huge electric scoreboard. The gold lyre award went to Marta Kubisova who sang "Road" and the silver lyre for "Quite A Common Song" sung by Karel Cernock which tied with "Nobody Will Know About It" sung by Waldemar Matuska (one of the more impressive Czech singers) and Helena Vondrackova, one of the more beautiful faces.

No sound

The Easybeats got a fine reception and opened with "Friday On My Mind" but some spoil sport had their amplification down at the mains switch. For the first number we got a virtual drum solo from Tony and a belting vocal from Stevie. This was remedied by the group who realised that they were being done and turned up their amps for "Good Times." With all the guitars a-go-go it was a first rate sound. The excellent Czechoslovakian orchestra was brought in to augment the group under the direction of Norrie Paramor and we got first class renditions of "What In The World," "Hello How Are You" and "Sha La La" which Stevie managed to turn into a singalong. To their

who deputised for ailing Cliff

SUNDAY night was Gala Night and was the Shadows night! They deputised at the last minute for Cliff Richard, who was ill and could not make the Festival. The other star attraction that evening was Massiel. She sang energetically through a number of songs, including her Eurovision-winning number, "La La La," and Karel Gott, a most professional and entertaining Czech star.

The Shadows moved through their act with finesse and treated a highly appreciative audience to a number of their hits including "Apache," "FBI" and "Nivram," which featured John Rostill in a fine bass solo.

Perhaps the most interesting feature of their act now is their vocalising — from an essentially instrumental group they have worked out some fine harmonies on an Every Brothers basis and both Hank and Bruce combined pleasantly on "Mrs. Bell" and "Sweet Sixteen," featuring Brian Bennett on washboard in typical skiffle style.

The evening was climaxed by a huge party for the Festival participants in the Carlton hotel, which went on until 5 in the morning, I am very pleased to say!

credit they seemed to please not only the young but also the adults who kept their places for once.

The trip to Bratislava has been a good one. There was some good food at the Hotel Devin (dumplings, saurkraut and pork are recommended) good weather and beautiful girls like Zsuzska Koncz, a Hungarian singer to talk to. The young Czech people are highly receptive to English pop music and it would be nice if they could hear groups like Hendrix; the Small Faces and the Cream who deserve their attention.

Dear readers of the New Musical Express
Jumping Jack Flash is really gassed that he made number one.
So are the Rolling Stones. Thankyou.
We are slaving over a hot album which is coming out next month. Until then.

Mo
Jack
Jagger
Keith Richards
Bill Wyman
Brian Jones



'It's my duty to expose hypocrisy'

"JUST look at that," said Scott Walker, nodding towards a coloured youth in a vivid shirt and gaudy striped trousers who was hurrying by below. "Human beings never let you down," he added with a philosophic smile and a knowing shake of the head. A "crazy old man" running down the street, a trio of mini-skirted girls and a yellow robed flower power left-over with a piece of foliage attached to one sandal were to provoke similar comments — such as "Gee, isn't that beautiful?" — at sporadic points during the conversation.

We were seated by a window in the first-floor bar of a pub opposite London's Talk Of The Town — which was to prove a pleasurable place in which to talk and a valuable vantage point from which to survey the idiosyncrasies of the human race passing by.

It was lunchtime and the day after a rather action-packed Scott Walker evening. On the other side of the familiar dark glasses, the Walker mind was experiencing a ruminative and sometimes muddled phase.

"I'm talking in riddles today," he confessed at one point in the proceedings. But then Scott's mind seems to work well that way, bouncing as it does from one topic to another like a piece of paper caught in a breeze.

Gazing

The effect, on occasions, was to leave him gazing absent-mindedly out of the window, to return to me with a quizzical smile and "Oh yeh. Now where was I?"

After we had chatted for a while, Scott mentioned that he had written scripts for some 20-minute films he wants to direct — if he is successful in getting the money to back the project.

Their theme is hypocrisy. Scott explained with a smile: "It is my thing in life. I feel it is my duty to uncover hypocrisy everywhere and to throw it in people's faces."

"You'll find it through all my songs — hypocrisy from childhood. Everyone has this thing which derives from a basic spiritual experience that happened when they were young."

SCOTT talking to Nick Logan

I inquired what it was that happened in Scott's childhood that made him think uncovering hypocrisy was his aim in life.

Again the smile: "When I was young, people lied to me all the time. I have had this terrible thing all through my life."

Hypocrisy was to crop up again when we talked of America and the assassination of Bobby Kennedy. How had Scott reacted to the tragedy?

"It confirmed all that I ever said about the United States all along and shows why I can't live there — I hate all the violence."

"When I was there I was brought up to think: You must do this or you must do that. I didn't realise that I didn't have to do anything I didn't want to until I left there. It's the land of tranquillisers, and the whole lot of clichés there are about it are true. You see," he added, with a resigned shrug of the shoulders, "It's that hypocrisy bit again."

"When I heard about it (the assassination) I thought well you can always rely on America. That's why I was not really crushed about it."

"Now they will go on an absolute orgy of remorse and after a couple of weeks it will all be forgotten."

"Bobby Kennedy was certainly a mediator between youth and the races. I think he may have been very good, I don't know."

I asked why he was seeking British citizenship. "I think I feel at home in Europe. I knew I would be happier here before I came. At least in England Harold Wilson can walk down the street tomorrow and nobody would touch him, the same as anybody here can walk down a street."

"Britain is civilised — probably the best place anybody can be. It was either here or Denmark and I chose here for several private reasons."

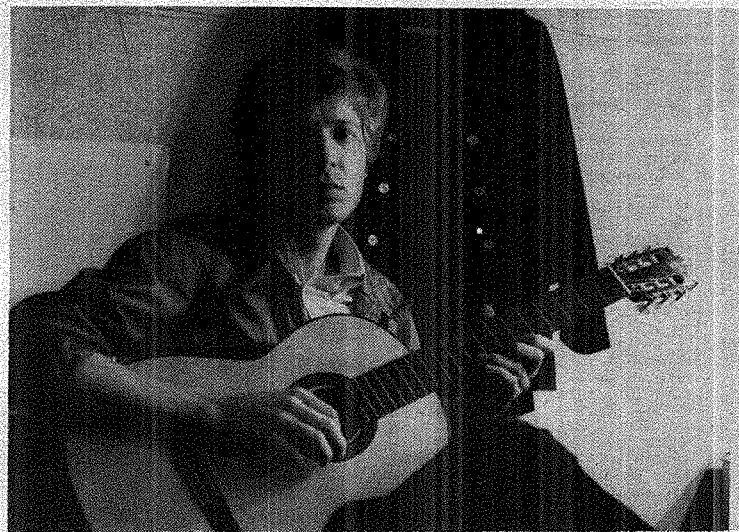
"I have a very fatalistic outlook on the world. I am not being a misery about it. People will say I am, but I am not. All is lost anyway. We were doomed before we started. It doesn't matter if they make any changes."

No change

"I suppose that is a nihilistic outlook on the world. But I cannot see it changing a whole race. You can never change the United States because it is a materialistic race where everyone is run by the machine."

"I worry about the world. It didn't suddenly start when I heard about Kennedy. I knew it was a rough place."

"The only thing I can do is to work at the theory of organising myself to get through it and to help people close to me to get



SCOTT, pictured backstage on Sunday when he made one of his rare concert appearances, at Bournemouth's Royal Pavilion. He also appears at Brighton Dome today (Friday) and returns to Bournemouth on Sunday.

through it in the best way we can." I pointed out that there was a contradiction here because if Scott wanted to influence people and make them think by what he was doing, which he said he did, what was the point of it if nothing could be changed?

"Yes, I know there's a contradiction there," Scott replied, gazing out of the window and onto the streets below. "But we have got to love them all. We must hope for them and try."

"I know really in my heart that I cannot change anything but I must try."

"But then, what it develops in is just a moan," he said with a shrug. Scott has obviously had his fair share of fingers accusing him of pessimism and of being a misery.

Earlier we had talked about his song-writing and the progress he was making on his third LP. He has recorded two Jacques Brel songs for "Scott 3" and intends to write the rest himself. "I always say that but I am sincerely intending to do so this time," he commented.

I asked him if the Brel influence

was as strong as it was. He answered with a shake of the head and: "When I broke away from the Walker Brothers I became very interested in him and I needed something to pull me up strongly in a musical direction. It was very important to me then and helped me tremendously at the time."

"But I found that I had recorded most of his good songs and like everybody and everything he tends to fit into a little box. He is just one of my little boxes now."

Influence

What was the influence now? "Me," he smiled, "I am knocking myself out."

"I do a hell of a lot of listening to music. I listen to more music than anyone I know. I am listening to classical music more than ever now and I read a hell of a lot too."

"I feel I must become highly stylised in my own way. If I plagiarise, I plagiarise well. Nothing is original, including Shakespeare."

"A highly stylised composer would be someone like Ravel, Gernhart or Shostakovich. Each so incredibly different from the other."

How do they affect his work? "I get pleasure out of them," he smiled. "It is a pastime. Cinema is my pastime. I go to at least four times a week. European cinema, not American. I go to concerts three times a week."

"Everything around you has an effect on you. I set a hell of a high standard for myself. I am not competing with pop writers; I am not competing with Jacques Brel and people like this."

If you're a little confused here, it might help if I point out that around this time is where the "I'm speaking in riddles today" quote comes in.

Freshness

Scott continued: "See, I don't believe in pop art. I believe that a person must work as a formulator. What I believe and what I do is to polish up the antique, so to speak, and bring something fresh into the work."

"I believe that anything brilliant or genius has to be achieved by progress. I don't believe people should take these sporadic leaps into pop art and things. Classical composers have made huge leaps but have progressed without becoming unmusical."

"I believe in working within walls — everyone must have some bounds. And I hope that something original will come out of it."

Our conversation was interrupted by cries of "Time gentlemen, please." "Next time I'll get two or three drinks inside me and then I'll really let roll," said Scott as we made for the door, "I'll really get up on my soapbox."

As we walked toward Scott's parked mini, I suddenly realised I had been so wound up in his philosophising I had neglected to ask him one important question. Had he any thoughts on a follow-up to "Joanna?"

"Oh, it will be at least a year before I release another single," was the answer that came my way before he vanished behind the car's smoked windows.

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LPs reviewed by ALLEN EVANS

****SENSATIONAL EQUALS (President, PTL 1020)

The second LP from this exciting group of three coloured boys and two whites, who write their material, mostly through Eddie Grant (lead guitar) and lead singer Derv Gordon. They write, and put over, the fast rockers like I Get So Excited, Soul Groovin' and The Skies Above, and the softer beat ballads—Is It Right, Butterfly Red White And Blue. Comedy is not forgotten, with a calypso called Look What You've Done To My Daughter, and a cute song called Laurel And Hardy. Instrumental work good throughout. Other titles: Reincarnation, Cinderella, The Guy Who Made Her A Star, I Don't Want You To Know, Good Times Are Gone Forever.

****DEAN MARTIN'S GREATEST HITS! Vol. 1 (Reprise RLP 6301)

The lazy-voiced charmer known as Dino is featured on 12 of his most successful songs, backed with the lush and swiftest music, with arrangements by Ernie Freeman, Bill Justin and Bill Strange. Standouts are Everybody Loves Somebody, Birds And Bees, and In The Chapel In The Moonlight. But all tracks are good.

Other titles: You're Nobody Till Somebody Loves You, Houston, (Remember Me) I'm The One Who Loves You, I Can't Help Remembering You, Nobody's Baby Again, Every Minute Every Hour, Bumping Around, You'll Always Be The One I Love, Come Running Back.

****JERRY LEE LEWIS: SOUL MY WAY (Mercury, 20117 MCL)

Good rhythm from Jerry Lee here, and he's mixing the ravers with softer beat ballads with great skill. He Took It Like A Man is a self-written raver, with a girl group and some of his piano dynamite, as well as his singing. Other fasties are Turn On Your Love Light, and I Betcha Gonna Like It. He slows down to give advice on how to woo a woman in Treat Her Right, and gets an easy sway going on Dream Baby.

Other titles: It's A Hang Up

Baby, Just Dropped In, Wedding Bells, Hey Baby, Holdin' On, Shotgun Man.

****LITTLE RICHARD: KING OF THE GOSPEL SINGERS (Fontana, SFL 13010)

Although there are three full-voiced, rocking tracks, for the most part this is a new Little Richard, taking at least six of the ten tracks in quiet, ballad voice... and most effectively, too. He has a large choir of mixed voices behind him and a minimum of instruments. He makes Do You Care a thing of beauty and Peace In The Valley, My Desire and It Takes Everything To Serve The Lord, are three other ballads he sings with great tenderness.

Other titles: Joy Joy Joy, The Captain Call For You, In Times Like These, Do Lord Remember Me, He's Not Just A Soldier, He's My Star.

****HERB ALPERT: BEAT OF THE BRASS (A&M Records, AML 916)

Eleven swinging tracks, featuring Herb Alpert's versatile trumpet and his Tijuana Brass band behind him. Herb makes his trumpet sing for him, wistfully through Cabaret, sadly in Belz Mein Shtetele Belz (My Home Town), jauntily for Panama. There is a strong Latin-American spice about the playing, as al-



The EQUALS, whose album is reviewed above (l to r) DERV GORDON, PAT LLOYD, EDDIE GRANT, JOHN HALL and LINCOLN GORDON are visited by PAPER DOLLS, SPYDER, TIGER and COPPER.

ways, and every number is given a special treatment. There are vocals on Talk To The Animals and the dramatic This Guy's In Love With You, which is brilliantly arranged by composer Burt Bacharach. And Thanks For The Memory is memorable. Other tracks: Monday Monday, Slick, A Beautiful Friend, She Touched Me, The Robin.

****THE ASSOCIATION: BIRTHDAY (Warner Bros. WS 1733) This includes the Association's first single hit, Time For Livin', and ten other lively, ear-arrest-

ing tracks, from the inspirational Come On In (with Terry and Russ vocalising), to the fragile Rose Petals, Incense And A Kitten (by Jim). Larry takes the lead on Like Always, an intricate "round" song. Russ and Larry take lead vocals on Time For Livin', and the title is taken from Birthday Morning, a sad

little tune to start with which develops into a happier one, sung lead by Jim. Very good choral singing by the entire group throughout. Other titles: Everything That Touches You, Toymaker, Barefoot Gentleman, Hear In Here, The Time It Is Today, The Bus Song.

****"THE GRADUATE" (CBS 70042)

This is a soundtrack LP which should cause a lot of interest. The music is written by Paul Simon and performed by Simon and Garfunkel. It is a mixture of strident jazz, reminiscent of Henry Mancini's Peter Gunn period, and wistful ditties like April Come She Will, Whew, and Sound Of Silence. Big Bright Green Pleasure Machine is a rocker. There's a sound of a swarm of flies, which is arresting, cropping up from time to time, specially in the Mrs. Robinson piece, first instrumental and later a rock vocal, which accompanies a seduction by a middle-aged mother of the young graduate in the film. But the most memorable song is Scarborough Fair, which Andy Williams did so well with the Mike Sammes Singers on his London concerts. Simon and Garfunkel sing this canticle in two-part harmony with great feeling, and it is featured earlier on the album as a short instrumental.

Other titles: Singleman Party Foxtrot, Sunporch Cha Cha Cha, On The Strip, The Folks, A Great Effect.

****BOOKER T AND THE MG'S: DOIN' OUR THING (Stax, 230002)

Deep-throated organ that really sings, backed by guitar, rich bass and drums, this is a rhythm-thriller that will make you want to dance, or listen. Should please both the jazz and beat fans. Energetically, yet smoothly, played music to make you move or relax. No vocals.

Titles: I Can Dig It, Expressway, Doin' Our Thing, You Don't Love Me, Never My Love, Exodus Song, The Beat Goes On, Ode To Billie Joe, Blue On Green, You Keep Me Hanging On, Let's Go Get Stoned.

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NEW to the charts

LP TRACK HIT FOR CUPID'S

By RICHARD GREEN

A BBC-1 microphone failure may have detracted from Cupid's Inspiration's performance on Saturday's "Dee Time," but it certainly didn't deter the fans from buying their record "Yesterday Has Gone" which has shot the group high into the NME chart this week.

The song is a Teddy Randazzo number which was discovered on an LP and recorded by the group last month, backed by a 20-piece orchestra. It is the second release and the first hit, for the new NEMS label.

The group was four-piece when it made the record, but they have now added pianist Garfield Tomkin "to create added depth."

Based in Stamford, Lincolnshire, Cupid's Inspiration are still semi-professional, preferring to wait and see how things go before flinging up their daytime jobs. They are guided by Ashley Kozak who offered to become their manager when he first heard the voice of lead singer T. Rice Milton.

He first heard the group when they sent him a series of photos and demos. He was attracted by their talent and the voice of T. Rice Milton, the lead singer, which, says Ashley, "has yet to be exploited and developed to its full potential."

Two years ago, when they were known as the Ends, the group spent two months playing at Hamburg's Star Club, but reverted to their semi-pro status upon their return. Soon after, drummer Roger Gray became their fourth member.

The line-up is completed by bassist Laughton James and lead guitarist Wyndham George.



Cupid's Inspiration (l. to r.) Laughton James, Roger Gray, T. Rice Milton, Garfield Tomkin and Wyndham George reading last week's issue of NME.

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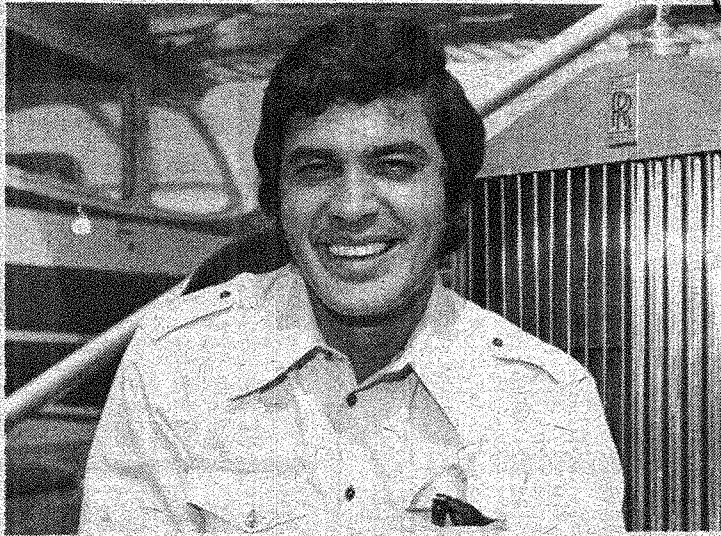
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ENGELBERT HUMPERDINCK enjoys life at Blackpool. Right: LONNIE DONEGAN helps him get his plane going! (Review on page 10.)

TAIL-PIECES BY THE ALLEY CAT

A LLEGING breach of contract, former manager Hal Cohn has issued writ against Davy Jones — claiming five million dollars! Overseas No. 1 British hits: Tom Jones (Germany and Spain), Lulu (Venezuela), Small Faces (Holland), Cliff Richard (Malaysia, Sweden, Norway) and Engelbert Humperdinck (Belgium). It seems Tony Blackburn has gone overboard for Richard Harris' "MacArthur Park".

Doesn't new Ohio Express hit remind you of Troggs? Writen and introduced by Buddy Holly, "Every Day" new Gordon Waller solo single. Death of Brian Poole's father — also George Chakiris' father.

Current U.S. hit earns Simon and Garfunkel sixth Gold Disc. Herman lives near Paper Dolls in Bayswater. Even Peter Cook surprised by suddenness of Dudley Moore's marriage to actress Suzy Kendall.

In Japan, Rolling Stones top LP chart and Walker Brothers at No. 5. Next door Kenneth More, £20,000 house for Jonathan King near Marble Arch. Believe it or not, Louis Armstrong No. 1 in South Africa!

On Tony Blackburn's TV show, was P. J. Proby suffering from earache? Tony Bennett and Jack Jones waxing LP versions of Engelbert Humperdinck's current hit. After Devoted's "I Love George Best," how about Pattie Boyd's "I Love George best?"

In London, Louis Armstrong celebrates birthday on July 4. For Elizabeth Taylor inter-racial

film, Harry Belafonte may co-star. Sample of poor Monkees TV humour, with Davy Jones asking "Why do they call him the kid?" and Micky Dolenz replying "Because he doesn't kid!"

Disc debut by Nevada Smith, a former chauffeur of Frank Sinatra. Not surprisingly, Solomon King didn't remain publicist Les Perrin's client very long. Gordon Mills' new vocal discovery, Steve Montgomery, looks like a cross between Dickie Valentine and Craig Douglas.

Longest chart-topper this year: Union Gap (five weeks). It annoys Julie Driscoll when comperes don't mention Brian Auger Trinity.

Next LP from Diana Ross and the Supremes includes their version of Bobby Gentry's "Ode To Billie Joe," Fifth Dimension's "Up Up And Away" and Dionne Warwick's "What The World Needs Now". On Tuesday, Lulu's TV vocal duet with Frankie Vaughan didn't ring true. Shirley Bassey dated by actor Burt Reynolds in

Hollywood... Next month Matt Monro co-stars with Jack Benny at Las Vegas Sahara.

First-ever Sam Cooke hit ("You Send Me") Aretha Franklin's next single. Highlight of Cliff Richard's TV show with Shadows last week was Hank Marvin's vocal duet with Bruce Welch. A son for Jimmy Tarbuck's wife.

In his act, Tony Bennett sings new lyrics by Mel Tormé for "San Francisco". Association capturing many fans of Beach Boys? Silver Wedding for Norrie and Joan Paramor on July 3.

Your Alley Cat greatly impressed by Joe Cocker's vocal style.

British composer John Cameron penned next single for Brenda Lee, "Each Day A Rainbow". Lulu obviously enjoyed singing with Everly Brothers on her TV show.

On next O. C. Smith LP, his versions of Otis Redding's "Dock Of The Bay," Glen Campbell's "Phoenix," Bobby Goldsboro's "Honey" and Roger Miller's "Little Green Apples". Simon Dee growing a beard. Next Beach Boys LP pays tribute to Maharishi Yogi with "Transcendental Meditation".

U.S. death of Gordon Clifford, "I Surrender Dear" composer. Nancy Sinatra joins father Frank Sinatra in campaign supporting Hubert Humphrey for next U.S. President. How much did Dusty Springfield's split from manager Vic Billings cost her? Noted screen producer Michael Winner once NME film critic. The Al Martins have split, also Buddy Rich and his wife. September plans for Tom Jones U.S. TV show, with Nancy Sinatra co-hosting.

In America, Sergio Mendes has big hit with Burt Bacharach-Hal David "Look Of Love"—despite Dusty Springfield's failure. British success earned Bill Haley and his Comets TV date on Ed Sullivan's U.S. show. For next Bernard Delfont Royal Variety presentation, isn't Johnny Mathis considering invitation?

Originally, Herb Alpert an actor named Dore Alpert. "Safe In My Garden" Mama's and Papa's next single. Holiday for Herman in Spain.

Sammy Davis will model for Madame Tussauds. Close friends think Pete Murray will marry

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Cliff acts well in raw Billy Graham drama

A TTEMPTED rape, and the seduction of a young man by an older woman... violence... drug trafficking... and Billy Graham with The Word of God. You'll find them all in Cliff Richard's latest film "Two A Penny," premiered this week at London's Prince Charles Cinema.

In some respects it's the best film Cliff's ever made. As he says himself, he's no Sir Laurence—but at least he gets the chance to act in a serious and straightforward story.

The trouble is that halfway along the line, the whole thing seems to get bogged down. The action slows up so much, tedium sets in. And the vital, energetic message the film should be making just drifts into nowhere.

I respect "Two A Penny's" Christian motives—it was made on behalf of the Billy Graham Organisation—and it would have been nice to come away inspired or thoughtful. Sorry.

Good points: strong performances from Cliff, Dora Bryan, Avril Angers and the other supporting characters; raw version by Cliff of "Twist And Shout," plus three catchy numbers, "Two A Penny," "Love You Forever" and "Questions"—all Cliff compositions—and meaningful score by Mike Leander. — ALAN SMITH.

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