

# New Musical Express

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No. 1170 Week ending June 14, 1969

## STONES: FREE LONDON CONCERT DATE

### JAGGER TALKS ABOUT SPLIT

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# MICK JAGGER TALKS TO NME ABOUT THE NEW STONE, THE EX-STONE, AND TWO ALBUMS



MICK JAGGER pictured by NME on Saturday when he attended the Blind Faith concert in London's Regent Park along with Marianne, Mick Fleetwood, Donovan, Hollie Tony Hicks and girlfriend Jane Lumb, Chas Chandler, Mitch Mitchell, Noel Redding, Muff Winwood, erstwhile Traffic's Chris Wood and Jim Capaldi and Manfred's Tom McGuinness and Mike Hugg.

"WE'D known for a few months that Brian wasn't keen; he wasn't enjoying himself and it got to the stage where we had to sit down and talk about it. So we did and we decided the best thing was for Brian to leave."

Mick Jagger was talking for the first time on the BIG subject of Brian Jones' departure from the world's second biggest group. No hint of bitterness or internal strife and the "let-him-get-on-with-it, he's-going-to-be-the-loser" attitude that we so often hear in similar circumstances.

How did a comparative unknown like Mick Taylor land the job?

"I'd never heard him live, only on records," Mick replied, taking another grape from a huge pile of fruit in the Rolling Stones Mayfair board room.

"He'd been through the John Mayall school of guitarists—people like Peter Green and Eric Clapton. I didn't want to go through the whole bit of auditioning guitarists, so I spoke to John Mayall, a man whose judgment I respect in these matters."

## Grunted

A snort of cynical laughter and then: "John just grunted when I told him we'd like to see Mick so I took it as 'yes'."

Taylor went down to the Barnes studios, where the Stones were cutting tracks for their next two albums, and fitted in right away.

"He got on well with Keith, which is good, and he picked things up quickly, so we got the track done more quickly. I don't know totally what he does, but we will see."

"He doesn't play anything like Brian. He's a blues player and he wants to play rock 'n' roll, so that's okay."

"He's on one track of the album, but I don't know which album because they'll be one out in September and another before Christmas. We've got 17 songs up to now and we'll have to sort out which ones go on which album."

Mick doesn't know what Brian plans to do now. He did one of his frequent send-ups of all things current and told me "He's gotta do his own thing, man. You'll really have to ask him what he's got in his mind, he hasn't said anything to us."

## MICK THE SECOND VERY QUIET

MICK TAYLOR was preparing to go away so that he could re-think and plan his music when he got a call from Mick Jagger inviting him to a Stones recording session at Barnes, London. A few weeks later, he was taken on as Brian Jones' replacement.

Mick spent two years with John Mayall's Bluesbreakers and

## NME exclusive Interview with RICHARD GREEN



MICK TAYLOR, the new Stone

reached the stage where he wanted to take time off to consider his next musical move. So he resigned and began a rest.

"He is very quiet. I can't see what he has in common with the Stones," said his friend Pete Gibson, who took the photo of Mick seen above. "He's just like he is in the picture."

"He had several offers during the last tour of America, but wasn't interested. I think he was going to sessions and odd things until he'd decided properly."

This shot of Mick was taken on January 8 at the BBC's Maida Vale studios where the Mayall group was recording an Overseas World Service blues programme with Alexis Korner.

Mick himself has been hiding in Buckinghamshire since the announcement, but on the phone he has said: "I was invited to do a session with the Stones. It puzzled me. I had never met

Mick Jagger in my life and here he was phoning me.

"I went down and played on some tracks and thought little more about it. Then they asked me if I wanted to be a Stone. I was amazed. Brian Jones was leaving, I was told. I said I'd love to be a Stone and that was that."

To break Mick in with the group, the Stones will do two open air shows in Rome and one in London (full details in the news pages).

## Brian says

Brian, who revealed the news of his departure at his Hartfield, Sussex, home on Sunday, confirms that he and the Stones will remain the best of friends. "I want to play my kind of music, which is no longer the Stones music," he said simply, in explanation for his career change.

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# JETHRO TULL? HE'S TASTY!

ON Wednesday, Cliff Richard flew out to Israel; land of sun, jaffa oranges and religion. Although Cliff aims to take plenty of the two former amenities during his five week visit, the real purpose of the trip is to film a documentary for World Wide Films, in which Billy Graham has a lively interest.

I left a bit gutty about leaving my friends back here in the cold and rain. Cliff told me when he rang the NME office on Monday. But now the sun has come out. I don't feel so bad about it. My latest single, 'Big Ship', had climbed to No 21. Cliff didn't attempt to hide his delight. "That's great," he said. "It's always nice to see a record going up, even after ten years. It's nice to know that other people agree with my judgment. I don't need slaps on the back, but I still get a kick out of people telling me they enjoyed a record or a performance."

I asked him if he had any favourites among his many many hits. "Yes, I have, but I don't think many people agree with my choice. I think 'The Day I Met Marie' was the best thing I have ever done, and I'm sure I'll like that record until the day I die. But of course music is something where you can never say what is best. It's really a matter of taste."

Down at Top Of The Pops last week, Cliff was seen deep in conversation with Ian Anderson, the shaggy leader of Jethro Tull. After Eric

# SAYS CLIFF

By GORDON COXHILL

Clapton's praise of Hank Marvin, I wondered if the muse of Cliff and the now departed Shadow and the underground might not be the poles apart that they seem.

I think Jethro Tull are fantastic," Cliff enthused. "I really do, they have so much talent. But the term 'underground' still baffles me. I think of it as meaning a group without a hit, but that may be a little unfair. Jethro Tull were underground but they were just waiting for the right song and the right time. Now, it won't be long before they are up and above ground."

I once did a charity concert at the Royal Festival Hall with Traffic. Now I really rated their records, and Steve Winwood is really good, but they let me down that night. They couldn't get their record sound across on stage, and they had



CLIFF RICHARD and TULL IAN ANDERSON when NME introduced them at last week's "Top Of The Pops" rehearsal.

no act to make up for that deficiency. I don't suppose groups like Jethro Tull and Blind Faith like to be called entertainers, or in show

business, but whether they like it or not, they are.

While they are all very good musicians, they don't seem to bother about anything visual, and in the long run, you've got to have that as well.

Long runs are things Cliff can talk about with some degree of experience, having put himself into the record books with every single he ever made appearing in the Top 30. But he's not content to rest on his laurels.

Acting is something that I still don't feel I have got me teeth into," he told me. As I told you before, I'm a step in the

right direction, but it was only shown in one cinema in the whole of Britain.

I was and still am very disappointed about that, because I felt it was a film as many people as possible should have had the chance to see and see.

It's difficult talking about a film in which I star, but I have seen quite a few films well below the standard we achieved with "Two A Penny".

I asked Cliff why the film did not go into the major cinema circuits. "Because nobody had the gumption to take a risk. It seems as if the Christian element on the controlling powers thought it was too secular to have any impact, and the secular lot thought the religion side of it was too overdone."

I am also a little annoyed that my TV series with the Settlers is not being seen in the London area. It's a bit silly when you think that such a lot of Britain's population live in that small region. For too long, religion has been portrayed very badly on television, and when something good comes along, they prefer to put cricket on instead.

Together with the Settlers and David Winter, a writer for a Crusader newspaper, I have written quite a few songs for the series. It was easily my biggest songwriting achievement to date."

## HAIRIES MEET THE MOHAIRS

# CLIFF? HE'S A FACE TO BE JEERED!

IT was a happening full of such promise — the expeditionary forces of the Underground, represented by Jethro Tull and Chicken Shack, launching into the heart of enemy territory and storming that great bastion of the pop establishment "Top Of The Pops."

An equal-footing confrontation between hairies and mohairs just had to be a sight to set the senses reeling and one not to be missed. True, it was one up for the hairies as Ian Anderson would so successfully put it, but it all evolved into such a quantly lame affair.

Even the provocative sight of Ian at his hairiest and wildest couldn't raise more than the odd eyebrow or two among the terrible blasé chappies of the BBC.

And later in the afternoon it appeared that the other side, outnumbered man to man but bravely represented by Cliff Richard and Tommy Roe, were actually welcoming the opposition.

"No Ho, this'll get them going" I thought in mystery as the confrontation between Cliff and Ian Anderson, now for the fireworks.

"Are you the leader of this Tull group?" asked Cliff as I didn't know if Jethro Tull was the name of the group or one person.

Not only was there not a solitary verbal left hook in hearing, but there was no getting them apart as the smart suited one and the woolly vested one became immersed in conversation about all things records and music.

"He's a nice bloke," said Ian after a refreshing camera eventually scuttled their conversation.

But there was more to come when Jethro Tull got up on stage and did the run through of their 'Lavin' In The Past, but all heads turning to wonder at Ian's wild cawing and eye popping, there were Cliff on the opposite stage bouncing along with the rhythms and actually singing parts of the song.

**Disappeared**  
I had arrived at Lime Grove with the Chicken Shack entourage and set off looking for Ian who had apparently disappeared.

It's in the control room listening to the studio someone suggested helpfully as I made my way along corridors, dodging assorted Shacks and Tulls as I went. But Ian was nowhere to be seen.

Many minutes were spent tramping back and forward from studio to dressing room to canteen and I gradually became aware of Jethro's bass guitarist Glenn Cornick mysteriously appearing in every place I visited, grinning like a cat and taking a great delight in my plight.

On about the seventh trip Ian suddenly appeared in the middle of the studio and I dragged him, lead guitarist Martin Barre and the still grinning Glenn back to the canteen for a chat.

How did Ian think the groups Underground followers would react at the sight of Jethro Tull on "Top Of The Pops?"

I hope they will say "Oh gods Jethro's on 'Top Of The Pops' Shack it is on Jethro, answered Ian, rolling his eyes madly and with an extravagant throw of the head pronouncing teeth bared on an unappearing bar of hot Kat

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Does Cliff have time to listen to other people's music or see other acts?"

"No, I must admit, I don't see many people on stage. One person was knocked out by was Tom Jones at 'Talk Of The Town'. He was loud but with a big band, the sound doesn't become distorted and he's not because his audience likes it, but because his own playing knocks it out."

A lot of the groups play so loud and I'm sure it's really due to self-education. A guitarist plays long, not because his audience likes it, but because his own playing knocks it out."

That brings us to the point about show business. How far should you please yourself and hope the public like it? I don't really know, but in my mind, you can only be successful over a long period of time if you set out to entertain and please an audience.

I much prefer my music to records, and anyway, I just don't have the time to spend an evening, out at concerts.

When Cliff comes back from Israel, his time will be spent in cabaret. A Crusader camp, which has become an annual event for him, a stay in his Portuguese villa to recuperate, and then a two week visit to Tokyo where Cliff is just about the biggest.

On the question of his following, Cliff had this to say: "Tull don't really expect to pick up new fans with every record. As long as I can satisfy those who have grown up with me, I'm happy."

But the office still gets letters from youngsters, about twelve and thirteen, that means they were young babies when I first started out. They're perhaps Ian will be a lot of the time, but by and large, I think my standing is fairly constant both here and abroad.

As I say, the next big thing to happen for me must be a good acting role.

Knowing Cliff's determination, can't you go through he is, I'm sure it won't be long before that ambition is realised. And if you know, who knows maybe he'll have an Oscar collection so huge, they'll be two a penny!

# IAN ANDERSON TELLS NICK LOGAN



JETHRO TULL as they appeared on "Top Of The Pops." (l to r) GLEN CORNICK, IAN ANDERSON, PHILIP CLIVE BUNKER and MARTIN BARRE.

"Even if they don't like the luns, this is a strike for our side," he continued, demolishing the whole bar with one more. "It's nice to be on the inside. It's nice to be doing you little bit to improve the state of things."

"It's much better than just being Underground and saying nasty things about Top Of The Pops."

Now that Ian's realised his ambition of appearing on the nation's No 1 pop show his next aim is to be compere on "Sunday Night At The London Palladium," though he was a little brought down when I told him it wasn't on any more.

Shortly to follow the group's 'Lavin' In The Past' which is certainly as recorded in New York at enormous expense, is their second album titled 'Stand Up' — not the least interesting facet of which is the novel sleeve which when opened reveals stand up, cut outs of the group's shirts and children's bunks on birthday cards.

"It's taken the artist a great deal of time to achieve," said Ian, observing drily, and it'll probably fall to bits after ten minutes."

"The ideal is a 'good one' as he continued modestly. There are no virtuoso ten minute mind solos and no improvisation unless necessary. It is difficult to resist all that jazz in the current fad of jamming."

"But we have got improvisation down to what is necessary, to heighten the effect of the song, instead of getting into this show off thing."

He thought it made him sound respectful — and that she still collects all his press cuttings.

Apparently his family, who live in Blackpool, were all set to see Jethro Tull on the telly when they were on their recent tour but Ian refused to play if they came along. "My mother has been terribly embarrassing," he winced.

Early Tull followers will be sad to know that the first famous Anderson overcoat was lost in Chicago on the group's 12 tour. Ian will be pleased that Ian still has in his possession that very same overcoat, though never been terribly embarrassing," he winced.

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"I've only had them washed twice," said Ian proudly, holding one rotten and you can poke your finger through the material. "Every time I wash a page they are literally soaked, just like they've been in a bucket of water. And they smell incredibly, stinks ever so away."

As he was removing a very presentable pair of brown leather trousers to put on these awful monstrosities I did pass my mind a wonder why he didn't throw them out.

He must have anticipated our question. Basically I am a very clean person, but I don't wash my I bath and I wash my hair. I don't push things to their limits.

# POP SITTIN'G

## ...Not when Amen and Dave Dee get together!

ANYONE who thinks that pop music is dead or dying should have been at Newcastle City Hall on Friday night when Amen Corner and Dave Dee, Dozy, Beaky, Mick and Tich played the first of a string of concerts together.

Pandemonium broke out and continued long after Amen had sped to their hotel.

It was an eye-opening event which left me in absolutely no doubt whatsoever that, properly presented as this was, pop shows still make money and do a lot of good.

The fan fever really started during the first act, that of Chas Chandler's band, a group Ambrose Slade from Liverpool. A good rock group, these guitarists switch instruments constantly and walk up and down the stage at the same time producing a good sound.

The girls went a bit berserk at them, especially during their last number and "Silly Girl," which features an electric violin.

Thus the stage was set for Dave Dee's team. I'm sure Dave will get done for entitlement one of these days. I still think Carl Wayne is the champ with a microphone, but Dave comes a pretty close second and is narrowing the gap!

They began with "Hold Tight," then "If I Were A Carpenter" taken at a slow and teasing pace. When it came to the line about "would you have my baby," that was it — shrieks, screams, yells, tears, the lot. "Save Me," "Last Night In Soho," "Paint It Black," (at which point Rosko came on with tambourine, "Manada," "Snake In The Grass," "He's A Raver" and, finally, "Bend It" — really had the place in uproar.

So okay, a couple of the group's latest records haven't done as well as others, but with this kind of audience reaction — forget it.

Dave literally played to the gallery

By RICHARD GREEN

and the birds played right back. He has a good line in movements, designed to excite, and is backed by musicians who can play really well.

It was only to be expected that Andy Fairweather-Low would steal the show, but not as much as he did. He made his entrance from the flight of stairs at the back of the hall and after that it was almost impossible to hear him note above the screaming.

He wandered about the stage in much the same way as Steve Ellis, taking gonks, cigarettes and letters from the outstretched hands of the adores.

His approach to the fans is

friendly and I believe much of his appeal lies in just this. He donned a green Princess Anne type floppy hat that someone threw him, then got showered with gloves, scarfs, shoes and even a leather jacket!

Andy often looks at though he's going to fall in two and collapse and this adds even more to the piercing yells. The day is going to come when they get him off stage and rip him open. He admits that this thought sometimes scares him and I'm not surprised.

"Cool Jerk." "So Fine," a nice version of "Fenny Lane," "Love Me Tender" on which Andy plays guitar accompanied by only drums and organ. "Fly High In The Sky," "Half As Nice," "Gin House," "Bend Me, Shape Me" and "River Deep, Mountain High" — all these numbers were lost and the fans noise but the girls didn't seem to care.

There was the usual stage door gauntlet before we returned to the Imperial Hotel where, amazingly, some girls had already arrived and laid siege. After a rest, Andy, Blue, Alan and I went off to see the Nice at a nearby college up the road, accompanied by BBC-TV's director of things like "Happening For Lulu," John Hughes, who had been celebrating in a manner befitting a native Georgian.

### Not so lucky

A well shall be drawn over our unfortunate experience later at the tables at the Dolce Vita where Clive Taylor, manager Terry Slater and I made a sizeable donation to the equivalent of the Bookmakers' Benevolent Fund.

Innocent Andy, who manages to sleep during the day only, was waiting back at the hotel to join in more revelry and he got to bed at about six, only to be awoken a few hours later by fans climbing up drainpipes and fire escapes.

We all had about four breakfasts with the maids keeping on coming in, he joked later. It had been a sensible idea to put two big names on and let them do a full spot each, instead of limiting them to a shorter version as on so many similar tours. The fans enjoyed

DAVE DEE (right) with (l to r)

DOZY, BEAKY, MICK and TICH. electric shaver (I think) that gave him a Dalek voice. We adjourned eventually to a pub where my Cockney accent and Rosko's appearance threw them right off.

"My next single is gonna be a gas," he commented. "I am ashamed of the last one, it was so old-fashioned. The next one is James Brown-ish."

Rosko was at the show taping bits and pieces for his great Radio One show and his every and frequent appearance on stage met with wild acclaim.

The trouble is, he deserves it, but you can't tell him that because he only replies: "Rosko is the greatest, then thumps you on the back and laughs."

## ... AND WITH RICHELIE HAVENS AROUND!

MUCH has been written and spoken about Richie Havens, the 28-year-old negro singer from Brooklyn, but at London's Royal Albert Hall last Thursday evening, he rendered everything else superfluous with a full hour of musical excitement.

Havens is like nobody else and if anybody is still doing their own thing, he is. Vocally, he is powerful, and intense. His six-string open-tuned guitar never lets up for a second.

It's difficult to put him in any particular bag. But why should one? His songs are usually fairly long, but never boring, taking in gospel, blues and Detroit soul.

His versions of "Strawberry Fields Forever" and "Just Like A Woman" brought tremendous applause from an audience that increased from half full in the first half to almost capacity for his stint.

Among the crowd who filed out slowly at the end, which unfortunately came upon us all too suddenly because the Albert Hall charge extra after the stroke of ten-thirty, were Just Felix, several members of Amen Corner and a couple of ex-Seekers.

Earlier, Post and The One Man Band had proved a better than av-

erage bill opener, with strong vocals and the usual polished piano style from Nicky Hopkins.

Their best number was "The Days I Most Remember," a strong, poignant song written by Tony Colton and Ray Smith.

Election, a very underrated group, were superb. Singer Doris Henderson, who looked very sexy in a pink cat suit, sounded even better than she looked. They did three numbers, each very different from the other.

Doris, who struck me as sounding very much like Clio Laine at times, and Pat Arnold at other times, was particularly strong on "Time For Love," a racing number with very haunting lyrics.

Caravan, who closed the first half were slightly ordinary, although they did manage to create a howling gate and sea gull in full squawk with their instruments on "Magic Man," their best number.

Compre John Peel, surely one of the best around, topped his usual slow deliberate but very entertaining self. Informative, witty and not embarrassed with his own importance.

GORDON COXHILL



AMEN CORNER filming a scene in Hatchetts Club, London, for the forthcoming horror picture "Scream And Scream Again" starring Peter Cushing. (l. to r.) CLIVE TAYLOR, ANDY LOWE, NEIL JONES, drummer DENNIS BYRON, MIKE SMITH in glasses, ALAN JONES and BLUE WEAVER on organ.

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# The Isley Brothers It's Your Thing

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# TURTLES: FULL OF GOODIES

**TURTLES: 1 You Don't Have To Walk In The Rain (London).**  
The most intriguing aspect of this disc is that it is produced by Kink Ray Davies. Mind you, it doesn't emerge sounding like The Kinks.

Sell-penned by the Turtles, it has a great wilderness sound and a tune you can whistle along with. The verses are subdued, set to an om-pah rhythmic throb, it erupts into an expansive chorus, with the boys singing spiritedly while all hell breaks loose in the backing. It's catchy, and is also full of lots of good things—both vocally and instrumentally. Well done, Ray!

## Byrds best

**BYRDS: Fly Lady Lay (CBS).**  
A GREAT version of one of the strongest numbers on Bob Dylan's current hit LP. Okay, so the title and lyric are a trifle provocative—but aren't we supposed to be open-minded these days.

The harmonic support behind the solo vocal is really outstanding—largely because the Byrds have been augmented by a girl chorus. This—plus the familiar acoustic guitars, the attractive melody and the unobtrusive beat—makes it one of the group's best discs for ages.

**ESTHER PHILLIPS: I Too Late To Worry, Too Blue To Cry (Route).**  
This is one of those plaintive ballads with which she normally associates Ray Charles. In fact, it's a bit like "I Can't Stop Loving You." Passionately and soulfully wailed by Esther Phillips, with piano, strings, brass and choir. Basically a country song, which was recorded by Glen Campbell, but here all the c-and-w connections are lost in favour of gospel and blues. A highly individual styling. Could go places if it gets the breaks.



TREMELOES (l to r) ALAN BLAKELY with fiancée LYNN STEVENS, DAVE MUNDEN and fiancée ANDREE WITTENERGE, CHIP HAWKES, LIN WEST with husband RICK

MARMALADE starting to show they're not a one-hit-wonder (l to r) DEAN FORD, JUNIOR CAMPBELL, PAT FAIRLEY, GRAHAM KNIGHT and ALAN WHITEHEAD.

## TOP SINGLES REVIEWED BY DEREK JOHNSON

# TREMS PLAY Marmals beat one-hit-wonder tag

**TREMELOES: \* Once On A Sunday Morning (CBS).**  
CHARACTERISTIC of the Tremeloes' cheerful, carefree approach, this is a catchy Spanish number to which the boys themselves have added the English lyric. And as you might expect, it's spiced with a bubbling Latin-American rhythm.

There's a brass section adding depth to the arrangement, hand-claps accentuating the beat, background chatter to supply an air of casual informality, and the inevitable in-la chorus with which you

can sing along the very first time you hear it.

This is easy, undemanding listening. It's straight-forward uncomplicated pop with instant commercial appeal. And while it's very much like several other Tremeloes discs, it's bound to be a hit.

**HERB ALPERT: Without Her (A & M).**

It's a quality ballad, penned by the talented Nilsson, that's already been recorded by several other artists—notably Jack Jones. But it's the treatment that sets this version apart from the others. Tenderly and intimately warbled by Herb Alpert, it's set to a captivating Latin rhythm. Maybe not quite so commercial as "This Guy," but comes close to

**JIM DALE: Miss Linda Gray (Pye).**  
A well-constructed lyric that holds the attention throughout, about a day-dreaming girl in search of the right man, delightfully sung by Jim Dale, who also wrote it. Full credit also to the colourful scoring, which has just a hint of folk about it. Easy listening—but I think the melody could have been a bit stronger, Jim.

**MARMALADE: \* Baby Make It Soon (CBS).**  
IT'S a thankless task to try and follow a No. 1 hit—especially when it was written by the Beatles. But the Marmalade has risen to the challenge exceptionally well with this Tony Macaulay number.

It's a haunting ballad with steady beat, and encased in a lavish Keith Mansfield scoring, with swirling strings and blaring brass. In other words, a meaty and satisfying pop sound. The solo vocal is enhanced by some complex and really delightful har-

monies from the other boys—in fact, the group's vocal blend maintains the high reputation it has already established in this department. It's one of those songs that grows on you—and I reckon it'll grow on the Chart, too.

**CHER: I Walk On Gilded Splinters (Atlantic).**  
There's a much-publicised version by Marsha Hunt currently on the market, but it hasn't yet made the grade. So can Cher do better?

Well, she has the sort of hard resonant voice that's ideally suited to the mean, earthy quality of this song. An excellent styling, in which the effect is heightened by wood-like chattering, crashing cymbals and shrieking brass.

I think I have a slight preference for Cher's disc—but, of course, it is entering the arena at a rather late stage.

\* TIPPED FOR CHARTS  
† CHART POSSIBLE

## Has Geno finally found hit recipe?

**GENO WASHINGTON & THE RAM JAM BAND: My Little Chickadee (Pye)**

THIS savours strongly of the Foundations. Not surprising, when you realise that it has been penned by Tony Macaulay and John Macleod, and has already been waxed by the Foundations for their new LP.

An immensely catchy tune, a solid driving backing from the Ram Jam Band and chanting girls support Geno Washington's throaty and highly engaging vocal. An immensely catchy tune, a finger-clicking beat and a happy-go-lucky atmosphere—and these ingredients could add up to a hit.

**O. C. SMITH: I Friend, Lover, Woman, Wife (CBS).**  
Despite several attempts, O. C. Smith hasn't been able to find the magic touch since "Hickory Holler." But this is his best since that smash hit.

The lyric has a self-identification appeal, in that it describes how a man looks upon the woman he loves as many different people rolled in one.

The tune is catchy, the beat is snappy and jerky, and the backing is crisp and punchy. Combines all the elements of commerciality with an intense soul feel.

## Recommended

"Mellow Moonlight" is much more torrid than the title suggests. It's penned, produced and sung in a Pickett-like style by Leon Haywood, it's aptly placed on MCA's Soul Bag label... A typical Chris Andrews calypso-flavoured sparker "The Message" (Pleximus), enthusiastically performed by Danny Curtis... Full marks to Gene Vincent for his stylish and artistic rendition of the melodic and thought-provoking ballad "Little People - Big World" (CBS).

If Françoise Hardy's husky whisper makes your toes curl—as it does mine—your'll enjoy her moving interpretation of "Comment Te Dire Adieu" (United Artists)... A new four-piece group named **Mooboot** adapts a blues-orientated approach to "Way Of The Musician" (Page One), an unusual disc full of contrasts and variations... The Manchester group **Money** injects a happy sound and a pleasing harmonic blend into the title song from the show "Come Laughing Home" (Major Minor).

## WORTH A MENTION

A dynamic and vibrant styling of the poppy "In The Mood Of The Day" (CBS) by 14-year-old Tina Turner... Former Los Brona leader **Mike Kennedy** with an emotional treatment of John Cameron's nostalgic ballad "I'll Never Forget" (Major Minor)... Buckatady and **Kare** are the principal features of the "Sydney Elliott" Joe-lapping... "If Music Be The Food Of Love" (Sparx), with a compelling sing-along quality... And another item in an instantly blue-beat mould is the light-hearted hand-clapper "Duck Pond" (Decca) by **People Like Us**.

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# New from CBS

## New Singles

4313 **Great New Single The Tremeloes Once On A Sunday Morning (Cuando Sali De Cuba)**

4278 **Together Memories Of Melinda**

55-4317 **Jon Plum You Keep Changing Your Mind**

58-4318 **The Chambers Brothers People Get Ready**

56-4293 **Fred Trueman Red Is Red**

4220 **Blood Sweat & Tears Spinning Wheel**

4295 **Georgie Fame Peaceful**

## New Albums

3915 **James Royal House Of Jack**

(S) 63216 **B. B. King The B. B. King Story, Chapter 1**

(S) 63612 **Tony Bennett Tony Bennett's Greatest Hits**



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# NME TOP 30

WEEK	LAST WEEK	POSITION	TITLE	ARTIST	WEEKS IN CHART
			(Week ending Wednesday, June 11, 1969)		
1	1	1	DIZZY	Tommy Roe (Stateside)	7
11	2	2	BALLAD OF JOHN AND YOKO	Beatles (Apple)	2
7	3	3	OH HAPPY DAY	Edwin Hawkins Singers (Buddah)	3
2	4	4	GET BACK	Beatles (Apple)	8
3	5	5	MAN OF THE WORLD	Fleetwood Mac (Immediate)	8
4	6	6	MY WAY	Frank Sinatra (Reprise)	9
9	7	7	TIME IS TIGHT	Booker T. & the M.G.s (Stax)	5
6	8	8	THE BOXER	Simon & Garfunkel (CBS)	6
7	9	9	RAGAMUFFIN MAN	Manfred Mann (Fontana)	6
14	10	10	HIGHER AND HIGHER	Jackie Wilson (MCA)	4
9	11	11	LOVE ME TONIGHT	Tom Jones (Decca)	5
5	12	12	MY SENTIMENTAL FRIEND	Herman's Hermits (Columbia)	7
11	13	13	BEHIND A PAINTED SMILE	Isley Brothers (Tamla Motown)	7
17	14	14	TRACKS OF MY TEARS	Smokey Robinson & the Miracles (Tamla Motown)	5
13	15	15	AQUARIUS / LET THE SUN SHINE IN MEDLEY	5th Dimension (Liberty)	6
15	16	16	GALVESTON	Glen Campbell (Ember)	6
22	17	17	I'D RATHER GO BLIND	Chicken Shack (Blue Horizon)	4
18	18	18	DICK-A-DUM-DUM	Des O'Connor (Columbia)	5
23	19	19	GIMME GIMME GOOD LOVIN'	Crazy Elephant (Major Minor)	3
26	20	20	LIVING IN THE PAST	Jethro Tull (Island)	3
28	21	21	BIG SHIP	Cliff Richard (Columbia)	2
24	22	22	PROUD MARY	Creedence Clearwater Revival (Liberty)	2
25	23	23	I THREW IT ALL AWAY	Bob Dylan (CBS)	5
20	24	24	GOODBYE	Mary Hopkin (Apple)	11
16	25	25	COME BACK AND SHAKE ME	Clodagh Rodgers (RCA)	9
26	26	26	FROZEN ORANGE JUICE	Peter Sarstedt (United Artists)	1
27	27	27	HAPPY HEART	Andy Williams (CBS)	1
28	28	28	TOMORROW TOMORROW	Bee Gees (Polydor)	1
29	29	29	WAY OF LIFE	Family Dogg (Bell)	1
30	30	30	WHAT IS A MAN	Four Tops (Tamla Motown)	1

## Britain's Top 20 LPs

1	1	NASHVILLE SKYLINE	Bob Dylan (CBS)	6	1
2	2	ON THE THRESHOLD OF A DREAM	Moody Blues (Deram)	8	1
6	3	HAIR	London Cast (Polydor)	19	3
11	4	MY WAY	Frank Sinatra (Reprise)	2	4
5	5	THE BEST OF THE SEEKERS	(Columbia)	30	1
8	6	LIONEL BART'S OLIVER!	Soundtrack (RCA)	9	4
10	7	TOMMY	Who (Track)	3	7
3	8	HOLLIES SING DYLAN	(Parlophone)	6	3
4	9	GOODBYE	Cream (Polydor)	15	1
13	10	2001 SPACE ODYSSEY	Soundtrack (MGM)	2	10
7	11	SONGS FROM A ROOM	Leonard Cohen (CBS)	7	5
9	12	"ELVIS"	Elvis Presley (RCA)	8	4
12	13	SOUND OF MUSIC	Soundtrack (RCA)	217	1
17	14	GENTLE ON MY MIND	Dean Martin (Reprise)	12	6
15	20/20		Beach Boys (Capitol)	8	8
15	16	THE WORLD OF MANTOVANI	(Decca)	23	7
13	17	LED ZEPPELIN	(Atlantic)	9	5
18	18	THE BEATLES	(Apple)	22	1
19	19	THE WORLD OF VAL DOONICAN	(Decca)	22	4
19	19	HINICORN	Tyrannosaurus Rex (Regal Zonophone)	1	19

## Chart Singles From Pye



### Sandie Shaw

Think It All Over  
7N 17726



## The Status Quo

Are You Growing Tired Of My Love  
7N 17728



### 5 YEARS AGO

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

### 10 YEARS AGO

1	1	A FOOL SUCH AS I/ I NEED YOUR LOVE TONIGHT	Elvis Presley (RCA)
2	2	ROULETTE	Buss Conway (Columbia)
3	3	IT DOESN'T MATTER ANY MORE	Buddy Holly (Corart)
4	4	IT'S LATE	Ricky Nelson (London)
5	5	DREAM LOVER	Bobby Darin (London)
6	6	I'VE WAITED SO LONG	Anthony Newley (Decca)
7	7	SIDE SADDLE	Russ Conway (Columbia)
8	8	A TEENAGER IN LOVE	Marty Wilde (Philips)
9	9	GO APE	Neil Sedaka (Columbia)
10	10	COME SOFTLY TO ME	Frankie Vaughan, Kaye Sisters (Philips)

### 15 YEARS AGO

1	1	SECRET LOVE	Doris Day (Philips)
2	2	A NIGHT	Johnny Ray (Philips)
3	3	FRIENDS AND NEIGHBOURS	Billy Cotton (Decca)
4	4	HAPPY WANDERER	Obenkirchen Children's Choir (Parlophone)
5	5	SOMEONE ELSE'S ROSES	Darin (London)
6	6	I GET SO LONELY	Four Knights (Capitol)
7	7	KID'S LAST FIGHT	Frankie Laine (Philips)
8	8	HEART OF MY HEART	Mary Kay (Capitol)
9	9	CHANGING PARTNERS	Kay Starr (Capitol)
10	10	WANTED	Ferry Como (HMV)

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

By courtesy of "Cash Box."

Last This Tuesday, June 10, 1969

1	1	GET BACK	Beatles
2	2	BALEAFUL BEATING	Creedence Clearwater Revival
3	3	IN THE CHETTO	Elvis Presley
4	4	ROMEO & JULIET	Henry Mancini
5	5	LOVE CAN MAKE YOU HAPPY	Mary Wells
6	6	THESE EYES	Gary U.S. Bonds
7	7	GRAZING IN THE GRASS	Friends of the Sincere
8	8	OH HAPPY DAY	Edwin Hawkins Singers
9	9	MORNING STAR	Phyllis Diller
10	10	TOD BUSY THINKING ABOUT MY BABY	Marvin Gaye
11	11	ONE	Jong Nigh
12	12	THE ISRAELITES	Deemond Decker
13	13	GODD MORNING STARSHINE	Oliver
14	14	SEE	Rascals
15	15	MORNING GIRL	Neon Philharmonic
16	16	RIVER IS WIDE	Grass Roots
17	17	EVERYDAY WITH YOUR GIRL	Class
18	18	ADUBULET THE SUN SHINE IN MEDLEY	5th Dimension
19	19	SPINNING WHEEL	Blond, Sweet and Andy
20	20	DAY IS DONE	Peter, Paul & Mary
21	21	LOVE ME TONIGHT	Tom Jones
22	22	WINDMILLS OF YOUR MIND	Dusty Springfield
23	23	MEDICINE MAN	Buchanan Brothers
24	24	BLACK PEARL	Chickmates Ltd. with Sonny & Paul Bevere & Balders
25	25	LETTERS	Paul Bevere & Balders
26	26	WAGGERS THE PLAYGROUND SUSIE	Glen Campbell
27	27	LETTER	Don't Let It Be Said
28	28	HAPPY HEART	Andy Williams
29	29	I'VE BEEN HURT	Bill Deal & Rhondels
30	30	HAIR	Cowells

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## New Musical Express

# STONES' LONDON CONCERT JULY 5

**THE Rolling Stones—with new member Mick Taylor, who replaces Brian Jones—plan a free open-air concert in London on July 5. It will be the group's first public performance in Britain since their surprise appearance at last year's NME Poll show. On June 25-26 the Stones give two major open-air concerts in Rome at the Coliseum, scene of the slaughter of thousands of Christians in the third century. The group's long-awaited next single is expected within three weeks.**

## Clodagh, South next, Supreme-Temps album

**NEW singles by Clodagh Rodgers, Cilla Black, Joe South and the Kinks are scheduled for release, plus the soundtrack of the recent American TV Supreme-Temptations special. Cliff's latest album is out at the end of the month, plus a collection of early Louis Armstrong recordings and another Nina Simone LP.**

"TCB" is the title of Tamla Motown's June 27 Diana Ross and the Supremes and the Temptations album — it stands for Motown's slogan "Taking Care Of Business." On the same day, Columbia issues, "The Best Of Cliff" LP and "Bell's Seller Of Soul," which includes tracks by Lee Dorsey, James and Bobby Purify and the O'Jays.

Clodagh Rodgers' next is "Goodnight Midnight" (RCA), released on June 27.

Cilla Black's next single is titled "Conversation" (Parlophone) and scheduled for June 27 release, as are Vince Hill's "The Wonderful Sound" (Columbia), James and Bobby Purify's "Do Unto Me" (Bell) and Vanilla Fudge's "Some Velvet Morning" (Atlantic).

Ray Davies has penned the Kinks' "Drivin'" which is released next Friday (June 20). Joe South's "Birds Of A Feather" (Capitol) is out the same day. Other June 20 releases include Val Doonican's "Don't Cry My Angelino," the Cassals' "Sunflower Eyes" (Decca) and the Robin Gibb-produced "Love For Living" by Clare Royce (Decca).

The latest Nina Simone album is her "Best Of" collection for July 11 Philips release.

Other July albums include Joe Cocker's "With A Little Help From My Friends" (Regal Zonophone), the Isley Brothers' "Behind A Painted Smile" (Tamla Motown) and "Flying High" (Atlantic) including previously issued tracks by Otis Redding, Aretha Franklin, Sam and Dave, Wilson Pickett, Joe Tex, Young Rascals, Led Zeppelin and Buffalo Springfield.

### DAVY JONES MARRIED

Monkee Davy Jones revealed this week that for 18 months he has been secretly married to Linda Haines 24, daughter of an American aviator. They have an eight-month-old daughter, Thalia.

The date of the free London show is subject to negotiation, as is the location, and it could take place "absolutely anywhere" according to sources close to the Stones who spoke to NME this week.

The concert — to be filmed for world distribution — will be a spectacular debut for Mick (Michael Kevin) Taylor, 20, who stepped into the group this week when Jones left because of "a difference in musical policy."

He is 20, and was formerly lead guitar with John Mayall's Bluesbreakers.

Taylor has already recorded several tracks for the next Stones' album, and may also be heard on the forthcoming single. It is hoped this will be complete by this weekend. Mixing of tracks has been going ahead during the past few days at the Barnes' studio used by the group.

First ever stage performance by the new Rolling Stones' lineup will be on Monday when they record a contribution to David Frost's U.S. TV series in London.

### Curry vandals rob Jonathan

**THIEVES** broke into the Marble Arch home of Jonathan King over the weekend and stole LPs; tapes of a musical score he had composed; and a white fur coat. When King returned he found the floor of his house had been covered by the thieves in chicken curry.

## CLASSICAL MAC Kirwan tune next single?

**THE unlikely combination of Fleetwood Mac and a classical orchestra is being planned to produce the final track of the group's long-awaited LP for release shortly.**

The track—a classical piece as yet untitled, but three and a half minutes in length — has been written by Peter Green who plans to engage a top flight symphony orchestra and conductor to perform his work.

Green would have liked to acquire the services of Andre Previn and the London Symphony Orchestra, but realised that the cost would be too high.

Earlier plans for Fleetwood Mac to play the introduction on the piece, and then for the orchestra to take over, have been amended. The group will not now be heard on the track at all.

Speaking to the NME on Tuesday, Green also revealed he now favours a composition by guitarist Danny Kirwan as the Fleetwoods' follow up to "Man Of The World."

Peter told the NME on Tuesday that in his opinion Danny's "When You Say" ought to be their next release.

He added that the rest of the group had yet to hear the song. However, Mac will be unable to record the number until the recovery of their recording engineer Martin Birch, who was injured in recent car crash.

This means that work is also being held up on the Fleetwood Mac LP, and that the group might

# THE CENTRE SPREAD

**NME news and pictures from the happening world of pop**

## Chicken Christine's solo LP and Shack follow-up

**SINGING housewife Christine Perfect of Chicken Shack — married to Fleetwood Mac's John McVie — will now definitely not rejoin Shack for the group's follow-up to "I'd Rather Go Blind." This will be "Tears In The Wind," written and sung by lead guitarist Stan Webb and released by Blue Horizon in mid-July. However, Christine is writing songs at home for her own debut solo single at the same time. A solo album will follow in September. Shack's first tour of America is now set.**

The new album from Chicken Shack—who are No. 17 in the NME Top 30 with the controversial "I'd Rather Go Blind"—is titled "Hundred Ton Chicken" (Blue Horizon).

Chicken Shack's first U.S. tour will open at New York's Fillmore East on August 22 and will last eight weeks.

Major cities to be visited include Boston, Detroit, Chicago, San Francisco and Los Angeles. A French TV unit films the group at London's Marquee club tonight (Friday).

### GREEN STEREO SINGLE

An August 1 single by Hard Meat and released on the Island label — title not yet finalised — will be released in stereo and made of green plastic.

## NEW RADIO ONE NAMES, DATES

**THE Foundations and Jackson Lomax are among artists in Radio One's Saturday afternoon "JOHNNIE WALKER SHOW" on June 21, and another big name signing is the Moody Blues who are among "PETE'S SATURDAY PEOPLE" on June 21, introduced by Pete Murray on Radio 1 and 2.**

Chris Grant introduces the DAVID SYMONDS Sunday morning programme for three weeks during Symonds' holiday from June 22 when his guests will be Marmalade and Led Zeppelin.

Jethro Tull and Chicken Shack are guests in "TOP GEAR" on Sunday June 22 on Radio 1 introduced by John Peel.

The Tremeloes, Honeybus, Kenny Ball's Jazzmen, the Real Roulers, Raymond, Freddie Humphrey Lyttelton and his Jazzband and the Settlers are among guests in the "JIMMY YOUNG SHOW" from Monday, June 23 on Friday, June 27 on Radio 1 and 2.

Marmalade, Cupid's Inspiration, Acker Bilk and his Paramount Jazzband and the Searchers are among artists taking part in "DAVE'S CASH RADIO PROGRAMME" from Monday, June 23 on Radio 1 and 2.

Bob and Earl, Dave Dee, Dozy, Beaky, Mick and Tich, the Eps, Swinging Blue Jeans, Madeline Bell, the New Overlanders are among guests in the programme "DAY ON RADIO ONE."

This is introduced by Tony Vance while Tony Brandon is on holiday from Monday, June 23 on Friday, June 27 on Radio 1.

### WEST END MATT

Matt Monro opens a month in cabaret at London's Talk of the Town on Monday (16). He follows Abbe Lane.



Crouching Indian-style at the Sardinian holiday resort of Costa Smeralda is Beatle George Harrison, there for a brief rest with his wife Patti Boyd.

## JACKIE WILSON TOUR

**JACKIE WILSON—up to No. 10 in this week's NME Chart with his released single "Higher and Higher"—makes his first-ever visit to Britain in September for a sixteen-day tour with the Bandwagon and the Flamingos. The itinerary is being promoted jointly by Danny Betesh and the Clayman Agency.**

Jackie is expected to arrive in London on September 1 and immediately begins rehearsals with a big band. During the period before the tour — dates are being finalised — he is almost certain to undertake several TV and radio appearances.

The Flamingos arrive on July 25 for a club and ballroom tour which will be followed by the package. A coloured American female singer is being negotiated to complete the line-up.

**DAMONE WAXING HERE**

American singer Vic Damone dies into Britain this week and will record a single here. Norman Newell's "Don't Let Me Go," for release on Ember. This Sunday he records a 30-minute BBC 2 colour special produced by Johnny Stewart for screening later. He appears on BBC's "Dee Time" on Saturday week (21).

### WEST END MATT

Matt Monro opens a month in cabaret at London's Talk of the Town on Monday (16). He follows Abbe Lane.

## Family Dogg ballroom 'No'

**NEW NME Chart entrants Family Dogg — in the NME singles list this week with "Way Of Life" at No. 29 — have vowed to make no ballroom appearances to promote their hit. "They will play only concerts and selected cabaret," their spokesman Mike Gill told the NME this week. They would also make no appearances of any kind until August, he added.**

Family Dogg's first show will be a solo concert in London in August.

A European tour is planned for later in the summer, and will take them to Belgium, Germany, Austria, France, Spain and Italy. A world tour may follow if the single is an international success.

A follow-up to "Way Of Life" is already recorded and is almost certain to be Paul Simon's composition "Save The Life Of A Child."

Family Dogg have an album ready for August release (Bell) which, it is said, took 12 months to complete. The LP will be ramed after the group's hit, and features poetry as a link between each track.

## ★ POPLINERS ★

**THE Hollies, the Alan Bown and the Edgar Broughton Blues Band appear at Durham University ball next Friday (June 20).**

● Peter Sarstedt goes to Berlin on June 25 to appear on German TV show, and will spend a week filming his own TV special in Munich from July 10. ● Charity country music show at London's Kensington Nashville Rooms tomorrow (Saturday). ● David Bowie residency at Beckenham Arts Lab, starting this week.

● Apple's White Trash group this week begins two-month ballroom tour which forms "Hi-Fi" star Marsha Hunt. ● Jazzman Dave Brubeck in London to perform own classical oratorio at Royal Albert Hall tomorrow (Saturday). ● Mark Wylder and Doris Bryan co-star in "Hello Dora" variety bill at Great Yarmouth Britannia Pier for season opening June 20. ● New Locomotive album for July release. ● We are Everything You See. ● Marmalade, playing dates in their native Scotland, top the bill at Olan Corran Hall on June 18. Another date is Larga Barfield Pavilion on June 20. ● Misunderstood added to Chuck Berry concert at the Royal Albert Hall, July 4. ● Richie Havens and Taste of Paris Olympia, June 23.

● Julie Rogers, one of Britain's representatives in the Knokke Song Contest — to Holland on June 20 for TV promotion. ● Billie Davis, whose single "I Want You To Be My Baby" this week celebrates one year in Spanish hit parade, to Spain on August 2 for cabaret and TV.

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## info on this week's new releases from Decca

The first time I heard the new **CAT STEVENS** single I couldn't make out what was going on—Cat really sounds like a new man, and if "Where are you" gets plenty of plays it should be a gigantic smash. Because you have to listen to it several times before the hugeness of it all sinks in—the moody Spanish guitar, the sparkling strings and that voice, which was always good and has now become utterly stunning. This is a beautiful record and ought to stay in the charts for the rest of the year. Deram DM 260.

**THE TURTLES** have long been a major force in American music and have also enjoyed some sizeable success over here. They are an exceptional thorough and professional group and

appearances. Apart from his voice I'm sure that continental charm has something to do with it! "My pretty Summer princess" is an attractive love-song which he co-wrote, on Decca F 22941

one of the main ingredients of their records, which as a rule they write and produce themselves, is good old straightforward happiness. Their new single, titled "You don't have to walk in the rain" went straight into the U.S. charts and is very good listening, on the London label, HLU 10279.

**GILBERT BECAUD** is one of those singers that draw vast crowds to concert

Keep informed!

**DECCA** group records

45 rpm records The Decca Record Company Limited Decca House, Albert Embankment, London SE1

# Clearwater to join Foundations, Berry?

**C**REDENCE CLEARWATER — No. 22 in this week's NME Chart with "Proud Mary"—is one of a number of "bonus" names being sought to join the Foundations-Chuck Berry 16-day autumn package, announced last week. This would be in addition to Carla Thomas and William Bell, who are also being negotiated for some dates by promoter Jim Dawson of the First Class Agency. Provisional itinerary for the tour is now set.

## WHO NIGHTERS; RETURN TO U.S.

**T**HE Who play a short string of British one-nighters at the end of their three-month tour of America on July 17. Then they return to the U.S. for a 10-day visit including a music festival appearance on the West Coast.

First home date for the Who—recently in the NME singles Chart with their "Pinball Wizard"—is Birmingham Mothers on July 19.

They also play Redcar Coatham (27) and Sunderland Bay (28); two dates in Scotland to be confirmed (August 1-2); Carlisle Cosmo (3); and this year's annual National R and B Festival at Sunbury.

The group's return visit to the U.S. will be between August 10-20.

● Recent "Urban Spaceman" NME Chart entrant the Bonzo Dog Band join the Who as special guest stars in a mammoth show at America's Pennsylvania Rose Palace tomorrow (Saturday).

The dates so far arranged but subject to later revision are NEWCASTLE City Hall on September 28; MANCHESTER Odeon (Oct 1); BRISTOL (Colston 3), LONDON'S Finsbury Park Astoria (4); CROYDON Fairfield Hall (5); WOLVERHAMPTON Gaumont (9); SHEFFIELD City Hall (10); and HANLEY Gaumont (11); Glasgow, Cardiff, Birmingham and Manchester are also likely.

Because of strain and the illness of lead singer Colin Young, who has laryngitis, the Foundations cut short a tour of Ireland this week.

Spokesman Rod Harrod said the group were feeling the effects of their recent long tour of America and now planned to work no more than 3-4 days a week.

## Summer shows at Blackpool

**R**ECENT NME Chart entrant Donald Peers; the Bachelors and Lonnie Donegan are among names announced for the 25th season of Sunday concerts at Blackpool Opera House.

The Bachelors open the series, again presented by Harold Fielding, on June 29, with special guest stars Rawicz and Landauer, who appeared in the first show in 1945.

Other concerts include Donald Peers, Freddie and the Dreamers and Winifred Atwell (July 6), and then:

Donald Peers, the Bachelors (July 20); then Harry Secombe and Kenny Lynch (August 3); the Bachelors (10); the Bachelors, Donald Peers (24); Harry Secombe (31); Lonnie Donegan on September 7 and 28; and the Bachelors and Donald Peers (21).

## Jefferson cabaret

"COLOUR Of My Love" singer Jefferson is expected to be fully recovered next week from the MI accident in which he dislocated his shoulder, and is booked for several weeks of cabaret.

On June 22 he opens a week at Stockton Tito's doubling at Newcastle Dolce Vita; then doubles at Birmingham New Cavendish and Dolce Vita (29); and Stafford Cavendish and Monk Bretton Club (July 27).

# FRANÇOISE HARDY

COMMENT TE DIRE ADIEU

UP 35011



Bonjour, Je m'appelle Françoise Hardy  
Hello—I'm Françoise Hardy

J'ai une disquette, 'Comment te dire adieu'  
I Have A Record 'It Hurts To Say Goodbye'

Que, j'aime bien  
That I Like A Lot

Pensez a moi cette été  
Think Of Me This Summer



# LATEST TOM JONES and SCOTT WALKER ALBUMS

**TOM JONES** fans will become hopelessly ecstatic over this new album, **THIS IS TOM JONES** (Decca mono & stereo LK 5007 37s. 6d.) because on every track Tom turns on the magnetic Jones vocal charm and belts into his singing a vibrant sexual primitiveness that can't fail to connect with his female listeners.

Tom is given top drawer backing, both vocally and instrumentally, although he is the bossman throughout, keeping at all times way out in front of the backing.

**Now let's take it track-by-track.**  
**FLY ME TO THE MOON:** Tom clips off his word-endings and runs waltz into each other in his effort to impart as much up-tempo excitement into his opener, which he builds to a huge climax with his shouted "Yeah!"

**LITTLE GREEN APPLES:** Quieter, with Tom using a girl chorus to come in on several lines most effectively. He makes this ballad into a soft swinger, putting in tremolo and making it a very different version from the others.

**WICHITA LINEMAN:** Slow full-blooded vocal, with an outdoors feeling about it. He holds the waltz time for a very long time and puts plenty of throat in his voice for this version of Glen Campbell's hit. Backing particularly good.

## Slow, steady

**(SITTING ON) THE DOCK OF THE BAY:** Pulsating beat, slow steady, smoochy, rhythm-packed. Brews up a taste of sound this would have liked this one.

**DANCE OF LOVE:** A raver. Short track but full of overpowering volume and rhythm. You can almost see Tom thrashing his hips around.

**HEY JUDE:** Softer, quieter, then builds up again, pleading as he sings. Don't let me down. Tom gets right into the mood of the Beatles song.

**SIDE TWO**  
**WITHOUT YOU:** Slow, sad, quiet. But once again he soon adds volume. But the vocal quality here is very evident and he puts lots of suffering into his voice, without overdoing it.

**THAT'S ALL ANY MAN CAN SAY:** A song of musical comedy number with good choral singing behind Tom's lead voice. Plenty of volume and attractive, simple tune.

**THAT WONDERFUL SOUND:** A big voiced song from Les Reed and Geoff Stephens, with a full-bodied



## LPs edited by Allen Evans

bring this song to a terrific close. **LET IT BE ME:** A quiet one, like the rainbow after the storm, sung with deep feeling and again mounting in intensity as it goes on.  
All in all, a most satisfying LP which will be played over and over again. And each time you'll find something new and more appealing about it. **ALLEN EVANS.**

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"AH!" they will say, with knowing smiles, "he's gone commercial with this lot of slushy ballads. What's happened to Jacques Brel and all that unearthing the hypocrisy of the world?" Yes, with his next LP, "Scott Sings Songs From His TV Series," released on Philips (SBL 7900) on June 20, Scott Walker has gone commercial.

It was requested by many people who heard him sing these twelve standards on his BBC series earlier in the year, and Scott, every ready to add another dimension to his many facets, was happy to oblige.

"But people must not get this album confused with the first three," Scott told me before he left for his holiday in Greece. "The music look on it as another side of me, but 'Scott 4' will again be my own compositions, trying to get down some good, meaningful music."

By no stretch of the imagination could these tracks be termed slushy or over-sentimental. **WILL YOU STILL BE MINE** is a rousing opener, a brass production song to make you tap your feet, and dare I say it, the phrasing is reminiscent of one Tony Bennett.

**I HAVE DREAMED** is by Rogers and Hammerstein II. Lifting, could well have been written by the singer himself. A girl in the office, usually very nervous, flipped over this. Stripes to the fore for the sweeping finish.

Who reflects on **WHEN THE WORLD WAS YOUNG**, a gentle song, expertly handled by one who appreciates fragility in music. Very pleasant scoring from Peter Knight, who directs the orchestra throughout.

**WHO (WILL TAKE MY PLACE)** was partly written by French master of the ballad, Charles Aznavour. I don't think it is a particularly memorable song, but the magical orchestration, and Scott's powerful finale are worthy of note.

Scott Walker, singing a number from "Mame" - Strange and true, and after hearing **IF SHE WALKED INTO MY LIFE**, why not? This is class, first class. Tinkling piano, sincere vocals, a steady rhythm. Dress the boy up in a tux, stick him in the Sands, and then see how rivals react.

I see, saving the best for last! **THE IMPOSSIBLE DREAM** from "Man of Manches" is the highlight of the first side.

The NME's Derek Johnson forgets but everyone who has heard it, but he rates Scott's very high. The song starts quietly but builds quickly until you can almost see Scott, the awkward, legs encased in his own shoes, snowed in maximum effort, with one arm raised to Heaven, the other pointing to his own chest.

Literally, this reminds one of Brel.



but the melody is much better than most of the Belgian's material.

**SIDE TWO** opens with a real swinger. **THE SONG IS YOU**. "I hear music when I touch your hand." The band, flowing along, pulling out all the stops. Scott enjoying himself on a "light-hearted" toon.

A long-time favourite of mine, Bacharach and David's **THE LOOK OF LOVE** is obviously a favourite of Scott's. He produced two jazz albums for Philips last year. The song was featured on both of them. It provides a good showcase for the timbre of his voice.

**COUNTRY GIRL** is another song that sounds as if it could have been written by Brel singer. Features a beautiful melody and the usual sympathetic treatment from Scott. Brel's Scott asks for **SOMEONE TO LIGHT UP MY LIFE**. This song was

partly written by Carole Jobin, the Brazilian music admired by Scott and Sinatra. Almost a bossa nova rhythm, and altogether a very lively opus. Scott's almost casual treatment is very effective.

Again, Scott duets with a piano on **ONLY THE YOUNG**, a song I just can't get excited about, although the music is pleasant enough.

**LOST IN THE STARS** completes the album. True to form, Peter Knight recreates outer space on wax, and Scott gives as good a performance as you've heard. This one needs three or four plays to really appreciate it, but it's well worth the electricity!

**SCOTT 4**, totally different from anything he's ever done before, is just as creative, just as professional and perhaps more entertaining than his previous works. But then that's the whole point of this album. **GORDON COXWILL.**

## IT'S TOUGH TO PICK CLIFF'S BEST

**CLIFF RICHARD: THE BEST OF CLIFF** (Columbia, SCX, 6343 stereo play mono 37s 5d).  
[T'S a tough job to decide which tunes go on a "Best of Cliff" disc, because he has been so consistent with his hits over the past 10 years it's hard to pick the best.]

But the 14 here are all good tracks, including two No. 1s—The Minute You're Gone (early 1965) and Congratulations (early 1968). The numbers are all from single hits and all have got in the charts, although Cliff's own personal choice in this LP is *Girl You'll Be a Woman Soon*, which was the B-side, not included on the LP, though it got to No. 18 in summer, 1968.

Tunes cover the 1965 (Nashville) to 1968 period, and four tunes have Shadows backings—The Time In Between, Time Drags By, In The Country and the Jagger-Richard Blue Turns To Grey. Good selection and the third "Hits" LP from the versatile Richard—AE.

Other titles: *On My Word, Wind Me Up (Let Me Go), Visions, It's All Over, I'll Come Runnin', The Day I Met Marie, All My Love*.

**RAY CHARLES: I'M ALL YOURS** (Stateside, 55L 1028L, stereo, solo play mono, 37s 5d).

Ray Charles, with his tender, slow singing style, can make an old standard a fresh new thing. This is what he seems to do here, turning out some novel tracks of such tunes as *Indian Love Call, Glorious Sunday, Yours and I Had, The Craziest Dream*. Sid Peller excels himself with his warm arrangements and the instrumental backing couldn't be bettered. Another success and triumph for the enlightening blind musician. AE.

Other titles: *It Didn't Know What Time It Was, Love Is Here To Stay, Memories Of You, Till The End Of Time, Someday, I Dream Of You (More Than You Dream I Do)*.

**JOHN LAURIE: AS THE GREAT MCGONAGALL** (Page One 56L 021 16 6d).

How did he get in here? This album features the famous Scottish actor reading a selection of poems by William McGonagall, a poet of the worst order.

I might add that McGonagall is generally recognized as the greatest had poet in the English language. He's so terrible, he's almost garbled of course. This has nothing to do with pop, but for his advancement, or perhaps to impress your friends.

you could do worse than to splash out a few bob on this album—GC.

Titles: *Autobiography, Railway Bridge Over The Silvers, The Day The Ribbon Disaster, Robert Burns An Address To Shakespeare, The Death Of Leopold, Mr. Murphy And The Blue Ribbon Army, Saving A Train, The Attempted Assassination Of The Queen, The Battle Of Bannockburn, A Wee Enjoy*.

**MARC ELLINGTON** (Philips SB/SBL 7883 38s 7d).

Marc Ellington is a young American folk singer who deserves a bit more attention than he has hitherto received. You can't really put him in any bag, save he has been heavily influenced by Bob Dylan who has three songwriting credits on this LP: *Tears of Rage, I Shall Be Released*, and the lengthy *Desolation Row*.

Takes some listening to, but once heard, Marc Ellington's lasting impression. Also due for praise is M.D. Johnny Arthey, for conjuring up some lovely orchestrations—GC.

Other titles: *Will The Circle Be Unbroken, The Circle Be Unbroken, Love City, Nanna's Song, In Brooklyn, Fairly Tale Lullaby, Reason For Me, Believe, A Legend, Mission, Fair And Tender Ladies, Changes, Four In The Morning*.

**SAM AND DAVE: DOUBLE TROUBLE** (Atlantic stereo and mono 587 181, 37s 6d).

Anyone who's ever seen Sam and Dave on stage will appreciate just how hard the dynamic duo work. Anyone who hasn't ought to take just one listen to this album—

then a second, a third, a fourth and so on. It is a strong set. This is a soul album, no doubt about that, and the hurt and the pain oozes through on *When Something Is Wrong With My Baby*.

There's a complete contrast. There's Sam Cooke's *Swing Me and You Got Me*. This is one of those funk songs that Atlantic people specialise in.

The groovy backings are provided by Booker T. and the M.G.'s and the Markeys who are very sympathetic to Sam and Dave's original style. I don't need nobody being a good case in this. The final track, *Use Me*, is especially good—RC.

**Tell Nobody, Just Can't Get Enough, That's The Way It's Gotta Be, Sweet Plains, I'm Your Puppet, Sleep Comes tonight, Home At Last**.

**KILLING FLOOR** (Spark mono or stereo 5/RLP 122 38s 6d.).  
A five man blues band hailing from South London who've been working the British club circuit for just over a year.

Eleven of the tracks are group compositions and though it sometimes gets a bit predictable there's the group's bit fingered pianist Lou Martin who shines throughout.

Titles: *Woman You Need Love, Nobody By My Side, Home Home Baby, Bedtime Blues, Sunday Morning, Try To Understand, My Baby, I'm Gonna Stay West, Keep On Walking, Forget It, Lou's Blues, People Change Your Mind*.

**DIRT BLUES** (Mini! mono and stereo, 55L 5005, 37s 6d).

T-Bone Walker, Sonny Terry and Brownie McGhee and lighting Hogans, and guitar player, Miss Hattie, Son Jackson and Luk Gonzo. Miles are the artists on this collection of old B—the earliest recordings Hogans ones from 1947-4.

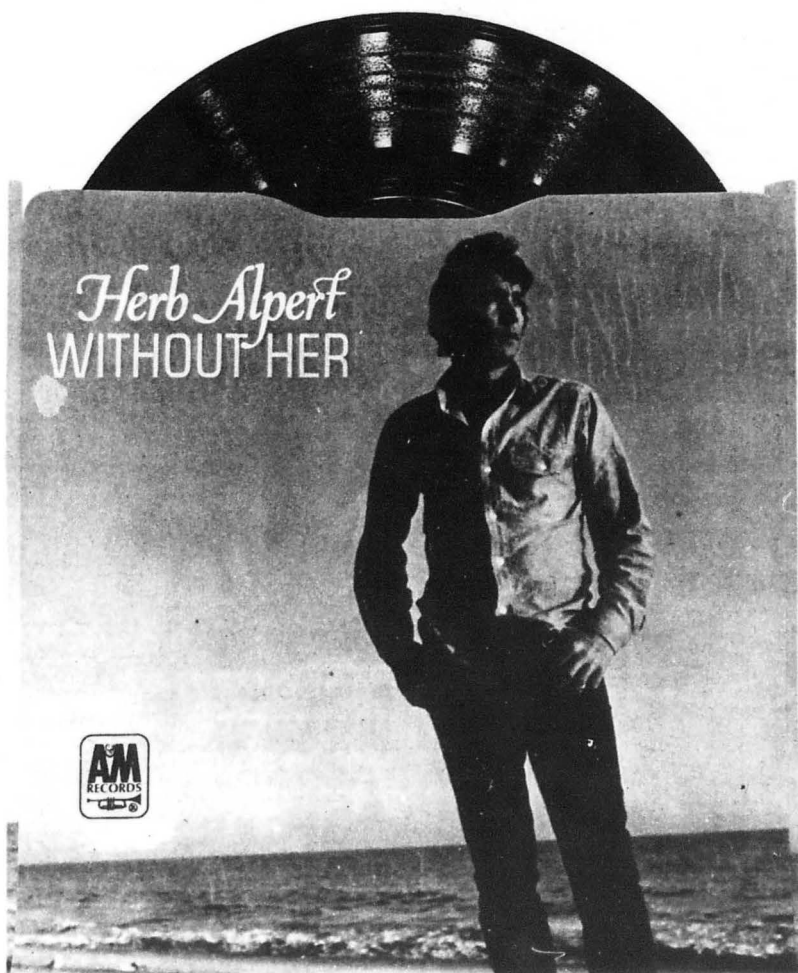
Notables are *I'm About a Mind* by T-Bone, *Key Highway and Sportin' Around* by Brownie and Rocklin' and *Backbone* by Son Jackson.

Other titles: *Fall Mail Rider, My California (all E-Walking), Blessing and Gif, Just A Gamble (by T-Bone), Your Money, Louise (by Brownie), and Miss Hattie's Luck and Long Distance "Long Gone"*.

**ROBERTO BERNARDI** (Mercury 202 518 21 6d, mono, 38s 7d).  
Smooth singing, a bluesy style, Channel Islanders dancing for the past two summer organs, blues and classic barrel, drums, etc., are heard 12 tracks, all with lyrics in Italian. Very attractive promise music. AE.



# Herb Alpert sings



A Nilsson song

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# FOCUS ON FLEETWOODS

by NICK LOGAN



**PETER GREEN** has a parrot called Parrot, lives in a house called Albatross and has a father who looks like Alf Garnett. He was born in the East End of London but his blood is a potent mixture of Russian and Polish and there is something about the jet black curls framing the ghostly white countenance that suggests haughtiness and pride and an almost aristocratic air — of an East European blend channelled through Bethnal Green and Putney High Street.

The face itself, pale from a cloistered lonely childhood, is the fashionable ugly-beautiful, brim full of enormous strength of character. It belongs to a person with a burning passion to succeed, the kind you anger or thwart at your own risk.

It was well over a year ago that I first met Peter. He came up to the NME for an interview and I was left with the impression of a surly, taciturn young man carrying a huge chip on his shoulder, virtually defying people to like him. But you had to — if you admired his courage and honesty.

Those were the days when the group was striving for recognition, fashioing their purist critics with four-letterisms from the stage and having to scratch around for press coverage.

## Humiliation

For a person with as much pride as Peter the latter was a humiliation and the belligerence and off-handness a form of protection. "Albatross" changed all that. Now the roles were reversed, the press in great numbers were after Fleetwood Mac, and it was a combination of that and Peter's immersion in the attitudes of the U.S. Underground during their second American tour that changed his outlook on life and people.

He came home prepared to look for the good sides of people instead of hitherto looking for the bad. And he came back too with an interest in Buddhism, vegetarianism and Christianity.

The interest in religion threatened to engulf him, and two months back reached its peak. I spent a lot of time finding out about God and coming back in a big circle where I found the only thing a person could do was good, and now I am just seeking to be a good person.

I had a strong feeling that I was walking and talking with God. I was drawing away from music into just being a Christian person and it made me such a very, very happy person.

# 'Clubs and girls are a waste of time'

"But it only lasted two or three weeks. Although my faith was strong it was jarrd by people who didn't want to know and I made the mistake of trying to explain it to them.

"But I still do believe there is a God and I believe too in the power of good. However, I have now come to the belief that my purpose on this earth is to create music. "I'm going to stop going to clubs and seeing girls as much as I did because that is a waste of time. People should do some good work while they are on this earth."

We were talking at Peter's home in suburban Surrey. Early in the afternoon, just after I arrived, we had driven in Peter's old red MG to visit a record shop in Putney High Street, bypassing the pop section. Peter had headed for the classical department and after an hour or so of delving through the Handels, Bachs, Debussis and Tchaikowskys we emerged with four classical LPs.

It was in this same Putney High Street, when Peter was in his early teens, that he would stand all day outside British Home Stores listening to records being played inside. His parents had moved to Putney when Peter, the youngest of four children, was 10. They have always been proud of their son's achievements and he fond of them.

It was he who supplied the deposit for their present house from advance writing royalties on "Albatross" and it was they who gave the house its name while Peter was away.

His father is a CPO worker whose ancestors were Polish immigrants. His mother has Russian origins and, as you might expect from that, Green is not the true family name "Green-ski," I suggested, but Peter smiled and wasn't telling.

Childhood in Bethnal Green, the heart of London's tough East End, was not a fondly-remembered affair. Peter was a romantic youngster, not intellectual but always among the top three in his class.

## Lonely kid

The neighbourhood was full of tough kids with whom Peter didn't want to mix and he was a lonely child, preferring to stay at home watching TV or playing soldiers although from an early age he remembers chasing after the girls.

At Putney he was in the top class of the grammar stream, at comprehensive school but after two terms his interest in learning nose-dived — his time being spent with girls and listening to Little Richard and Bill Haley instead of doing his homework. He remembers crying because he couldn't see "Don't Knock The Buck."

It was elder brother Len, now 33, who gave Peter his first guitar, a

# PETER GREEN

Spanish one, and the youngster picked up the technique with remarkable authority for his age.

But he was always very shy, despite being a budding teddy boy, and later in his teens when his parents arranged a spot for him on the Carroll Lewis Discoveries TV show Peter "chickened" out through fear.

For as long as he could remember, he had wanted to be a professional musician but the gulf between those that had made it and were on TV seemed insurmountable.

Later in his life it was to get him all "knotted up inside" that pop was such a closed shop with him continually knocking on the door. He formed groups at school with friends and carried on semipro when he left, working first in a butcher's shop and then as a French pusher, hating both.

His break came when Eric Clapton left John Mayall's Bluesbreakers to go to Greece. Mayall had used various deputies and Peter, who stood in for a week, was the last before Clapton returned.

Once more, seemingly having the door slammed on him, Peter advertised for a job and joined Peter Es along with Pete Bardens, Mick Fleetwood and Dave Ambrose, now of the Trinity, since to form Cream.

It lasted till Eric Clapton again left Mayall, this time to form Cream, and Peter was asked to join permanently. That period saw Peter at his most bitter, he didn't like people because



I had been brought up among a load of toughs," he recalls. "I had something against the world." It was a feeling that was reflected in the almost vicious way Peter played his guitar.

"It was my snappy bad tempered phase," he continued. "I used to get into arguments with friends. I'd always want my own way. I've always been stubborn."

His reputation enhanced by his stay with Mayall, Peter left after a year intent on going to Chicago to work with veteran American bluesmen there.

## Angered

The state of British blues then angered Peter deeply. "There were a million groups making a mockery of the blues," he says. "And a million guitarists playing as fast as they could and calling it blues. I didn't want the music messed around with, I suppose I was possessive about it."

When the Chicago trip fell through, Peter heard about Mike Vernon starting Blue Horizon and thought it would be "fun" to form a group for the new label. Hence

Fleetwood Mac. "At first I hated the responsibility and it was a case of when I would crack up," he recalls. "Mick and I used to drive the van in those days and it was a case of all these new groups scratching around for interviews."

Peter's feelings have always been detectable through his music. "Wonderful" was full of songs of chagrin, hurt and bitterness. The new LP, like "Albatross" and "Man Of The World," will be full of awareness and beauty and peace.

His enthusiasm is one of the vital factors in Peter's make up and just as he threw himself into establishing Fleetwood Mac, there are now no half-measures about his current probings into his own mind and his interest in classical music, which he feels will bring a heavy influence to bear on his future writing.

At one time it was Peter's ambition to play the Marquee. Then it was to have a No. 1 hit.

Now it is to conduct a well known orchestra playing his own classical music before an audience. To him it is now just a dream but the urge is there.

He says: "It would be nice to leave lots of music behind when I die."

Red Hot Issue, Pin-up Beach Beauty Poster, English Girls Abroad, Passion Flower Fashion, Shotgun Marriage.

June issue out now 2s 6d

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# GLEN'S GOLF HERO HIS FAN!



THE happy picture on the right was taken at London Airport, when two BIG fans met up and started an instant mutual admiration society.

In the crowded airport, a bronzed, crew-cut young man approached another sun-tanned Adonis and said, haltingly: "Aren't you Glen Campbell?"

Glen nodded. "Great to meet you. I have all your records. Deane Berman sends them to me when I'm in the States," the athletic man went on. "Deane Berman. He's the golf pro... say, aren't you Gary Player?"

said Glen Campbell, after taking a closer look at the smiling face. Gary nodded and then it was Glen's turn to say what a fan he was of Gary's. Reason was that Glen himself is a golf addict and Gary is one of the finest golfers in the world.

### MUTUAL AID SOCIETY

They went for a drink together and each asked the other questions about their respective careers. Gary suggested that Glen come to South Africa, where he would set up special golf exhibitions for them to appear in. And Glen told Gary if he ever felt like making a record, he'd supervise. Jimmy Henney, promotion chief of Glen's label in Britain, Simber, was present and saw to it that the meeting was photographed.

He also had a photographer on hand when Glen tried out the Finchley golf course, in North London. Jimmy reports: "Glen is a very good 8-handicap. I should think he's down to 4 by now. And every time he hits London he heads for the golf course whenever time allows."



From the happy expressions on their faces, it looks like Glen has sunk a long putt. He's never happier than when he's playing golf well.

L to r: GARY PLAYER, GLEN CAMPBELL and JIMMY HENNEY.



## BUT NOW HE'S WORKING AGAIN

GLEN CAMPBELL recently returned from a quick 10-day holiday with his wife in Europe. They travelled to Rome, Paris and Athens before returning to Hollywood for Glen to start his U.S. concert tour. He will be travelling in and out of Hollywood to make appearances around the country before beginning his film, "Norwood" about the middle of July in New York.

A co-star in the film will be Leigh French, who was "Goldie" on the "Smothers Brothers Comedy Hour."

Another exciting event in Glen's life — his wax statue was unveiled this week in the foyer

of Grauman's Chinese theatre in Hollywood where "True Grit," Glen's first movie. Just opened. After its run there, the statue will be put into the Hollywood Wax Museum. John Wayne is also in "True Grit."

ELVIS PRESLEY's new album "From Elvis in Memphis" was released ten weeks ago and entered the album charts after its first week of release. What an album it is! My personal favourite cuts are "Only The Strong Survive" and "Gentle On My Mind," but the other tracks are equally potent. And the background music is absolutely fantastic! The album also includes his newest single release "In

The Ghetto."

Old Elvis' songs are "in." Dillard and Clark, a country-rock-type duo, have recorded "Don't Be Cruel" on their LP. The Jeff Beck Group includes a medley of Elvis' songs in their live act and may include it in their next LP, and to top it off, Albert King, the famed blues guitarist, has cut an entire LP of Elvis' tunes titled "King Does The King's Thing."

SAMANTHA DOLENZ has opened her own clothing shop here called One Of A Kind. It specializes in clothing for girls of 13-18 years of age and many of the items, like the hand-crocheted dresses, are made by Samantha herself.

Fans who visit the shop in downtown Hollywood will find baby Ami Dolenz, as she goes to work with her mother.

JOE COCKER was in Hollywood this week doing local TV shows, recording at studios here and preparing for a one-night stand at the Whiskey A Go Go Monday night. Cocker is also set for the Newport Pop Festival scheduled on June 21, 22 and 23.



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# IT TOOK DES O'CONNOR TWO YEARS TO GET HERE

"DON'T know how long it's taken you out there to get to the Palladium tonight, but it's taken me seventeen years." Those were Des O'Connor's first words to the audience on the first night of his first top of the bill season at the London Palladium.

I talked with him in his dressing room about his humour, his records, his contentment, and his ambitions.

"Forgive my hack," he said, taking a swig of pink mouthwash and spitting it out in the sink. "I always get a dry throat before a show, it must be nerves. Oh yes, I still get nervous. At rehearsals, you'd think I was an amateur, I'm so bad. It's a case of 'it will be all right on the night.' The lights don't come on inside me until the curtain goes up and I see a full auditorium.

I won't get much time out during the seven month run, except a few hours here and there for recording." Which brought us very neatly to the subject of records, and in Des's case, his records. His latest, "Dick-A-Dum-Dum," is No. 18 in the NME.

Chart this week, giving Des his fourth consecutive hit. "Naturally I've very pleased I've got another one on my hands," Des grinned. "Although it means a lot more work for me. 'Careless Hands', 'I Pretend' and 'My O'Learys' were all nostalgic songs, so I thought it was about time I released something a little brighter.

I knew the Palladium season was coming up and the audience always want to hear your hit records. It would have slowed the show down to have four numbers in the same sort of mood. I don't think of songs as things that fill an act up with any more, although at one time that was true.

I chose the songs I record because I think they will appeal to as wide an audience as possible. I do take records seriously, but I still consider myself a comedian first and a singer second."

I asked Des how he came to realise that he had a voice worth putting down on a record.

"Actually it was Maurice Kinn from the NME. About ten years ago I did a concert with Alma Cogan at the Hammersmith Odeon.

## Limits

I might like to think about making a record. It took a few years to happen, but I've done it. I know my limitations as a singer and I don't aim to do anything over-ambitious, like recording a big dramatic ballad. I prefer to leave that to Tom Jones."

But your records are good records, added Cori Berlin, Des's personal manager, who had slipped into the dressing room. "They don't sell just because you are Des O'Connor. You came up with a very professional record with 'Careless Hands' and a lot of people liked it."

A slightly embarrassed Des replied: "I don't know if I would go along with all of that. I'm sure that a lot of people buy my records because they know me and have some sort of affection for me."

But whatever the reason, I'm very pleased. It's a nice little bonus to have going for you, but I won't be pushed into recording anything and rushing about doing live appearances just to promote a record.

I now look upon my singing as an integral part of my act. Actually, Engelbert Humperdinck came up to me a while back and told me that he would have liked to have recorded 'I Pretend,' so I guess that must mean something."

Des makes a point of never telling a "near the knuckle"



DES O'CONNOR, at the London Palladium where he stars in "Here And Now," with four of the lovely Pamela Davis Dancers who appear with him.

joke. I asked him if he had ever been guilty of telling blue jokes. "No, I never have done. Purely because there is no need. It might be easier to get a laugh from some people with jokes about sex and sick jokes, but I entertain a family audience. If I offend just one of that audience, I would be upset."

"My kids could come to see my show and not have to ask what a

joke was all about, unless it was a political joke or something about my brand. My brand of humour is a bit idiotic, I suppose, but that's me. I like to feel that apart from dressing a bit smarter on stage, I'm exactly the same person at home as I am performing."

"I like to have a sort of communication with my audience, bringing them right into the show.

whether it be in the TV studio during the warm up or in the Palladium. To do that, you must talk to them about things that interest them and make sure you don't offend them."

"I'm not saying I'm never a little cheeky, but then there's a world of difference between a joke about the health, laughter and love I've got all three, and that's enough to make me feel a millionaire. Material possessions are great, but I could well do without them if I had to."

"No, I don't think so," he answered. "To me the three most important things in the world are health, laughter and love. I've got all three, and that's enough to make me feel a millionaire. Material possessions are great, but I could well do without them if I had to."

"So, because of that, I'm committed. Professionally, I am still ambitious, but not ruthlessly so. I wouldn't go trading all over people to get what I wanted. There's still so much I can do."

"For instance, there are plans for a BBC colour series next year and even talk of it being sold to America. It would be a real challenge to be in the States."

"My manager is reading a couple of light comedy film scripts at the moment, and if he likes them he'll put them to the test. I haven't haven't reached my peak by any means."

"It's taken me all this time to top the bill at the Palladium and I'm a very young man, only 37 years old that I would have four hit records on the trot."

"Yes, it's still a lot for me to achieve, but I'll take my time and wait until everything is right."

"I'm a firm believer in biding one's time. After all, it took me until I was thirty to break through into the big time. Nowadays, kids come up overnight and fade just as quickly."

"It's just the same whether you're a singer or a comedian. There are musical halls to get a grounding any more, and you really learn your business. One day, I'd like to have an agency, to find and build new talent."

## New faces

"There are so few opportunities for bringing new faces to the public, and I'm glad that I manage to get a few acts on my shows who haven't been seen so many times before."

A side of Des, unpublicised because he prefers it that way, is his work for the handicapped. He has visited many hospitals and schools, giving out presents, comfort and a cheery smile to kids and old folk who can't get out and about.

"It's something I feel religion is to see you. It makes me feel very good for the handicapped. He has even if it is only for a few hours."

"My belief in God is a great help to me, although I feel religion is a very personal thing and you would have to believe in God to make me write all about my beliefs. But before I go on stage, I always close my eyes and say 'The little prayer, and hope He's on my side.'"

Seems that he is:

## WHO'S WHERE

(Week beginning June 16)  
**LEO ZEPPELIN, LIVERPOOL SCENE.** BLOWN BY PIG (21), Liverpool. **LEO ZEPPELIN**, Liverpool Scene, Bristol Colston Hall (21).  
**SAM THE SHAM:** Wolverhampton Park and Birmingham Cedars (16).  
**PINK FLOYD:** Brighton Dome (16), Birmingham Town Hall (20), Liverpool Philharmonic (21), Manchester, Tro Free Trade Hall (22).  
**OHIO EXPRESS:** Wolverhampton (16), The 119, Stockton, Freston (19).  
**MOVE:** Birmingham Betty Club (21).  
**DON PARTRIDGE, OVERLANDERS:** Royal Albert Hall (21).  
**FOUNDATIONS:** Margate Dreamland (21), Nottingham Palais (23).  
**JEFFERSON:** Stockton Tins (22).  
**FRANK IFIELD:** Scarborough Floral Hall (22).

**CABARET/SHOW**  
**PLATTERS:** Middlebrough Showboat.  
**DESMOND DEKKER:** Stockton Tins and Newcastle Dale Vite, both from June 15 for one week.  
**FREDDY AND DREAMERS:** Liverpool Tins and Leigh Garrick for one week from the 22nd.  
**BILL MALEY AND COMETS:** Stockton Floral for one week from the 23rd.  
**JEFFERSON:** Newcastle Dale Vite for one week from the 23rd.

# Now's the time for a Tama tour

It would be a great idea to have a Tama Motown show on tour in Britain! Tama Motown is only just beginning to receive the attention it should have had years ago in Britain.

Surry's Tama Motown, a company must see this golden opportunity to take Tama Motown to Britain, containing not only their well known artists but also those who are not so well known here like Spoko Robinson and the Miracles, the Marvelites and Gladys Knight and the Pips. J. MARY BEELEY, Southampton.

SO SCOTT WALKER is to release a single after all. After saying he didn't want to get caught up in the promotion jungle, and the endless round of interviews and photo sessions, the infamous hypochondriac has climbed down.

Has he at last realised that he is human, and likes money just as much as the rest of us?  
Or is it simply that he feels it is about time his pretty face got another airing on television? Whatever the motives, I suppose he will have a huge hit, and all the

little girls will scream with delight. But for the life of me, you can't understand why. — JOHN DOUGLAS, Brighton, Sussex.

REGARDING your interview with Dave Dee in last week's edition, "All My Loving" never tried to prove that pop music and violence are close together. That is Dave Dee's interpretation, not mine. Like the Who and I didn't say that like he who and I didn't say that pop music had to do with the war in Vietnam—except in so far as some of these quoted in the film specifically refer to it. TOMMY PALMER, BBC-TV, London, W.14.

I AM CONCERNED about the "Ballad of John and Yoko" in which "Christ's" name is used a number of times. I feel, and I think justly, that John Lennon has gone over the score on this point. Lennon is swearing when he uses Christ's name in this context. This is not an angry letter but nevertheless a protest for those of us who hold the name in reverence. — JOHN WILSON, Lanarkshire, Scotland.

AT LAST! The Bee Gees have released the better of two songs on their current singles "Tomorrow, Tomorrow" as the "A" side. The Brothers Gibb write excellent compositions. If you miss nine of their singles and seven LPs) yet Robert Stigwood's misadventure in releasing "Jumbo" and "First Of May" as opposed to the brilliant "Singer Man" His song is possibly their best ever — Lamplight.  
Robin's incomparable vocal talents

will be noticeably missed but he should have no difficulty in establishing himself as a solo composer and singer. — N. B. M. PERKINS, Atrincham, Cheshire.

SURELY JANE SEYMOUR (FYTU June 7) would not want Bob Dylan to be miserable all his life so that he would keep writing the sort of songs she likes best.

Bob has served his time as a refugee, as he once wrote, and his songs, sometimes in anger, often pity and always in understanding, are about what he knows.  
That is why they ring true. That is why he expressed our hang-ups as no one else does. Now he is writing of married happiness, and beneath

the apparent simplicity of style the feeling runs as deep as ever — deeper, perhaps.  
That, no whatever musical style he chooses to write in, makes Dylan unique. — D. M. Y. HARDERN, Hantwick, Cheshire.

CAN MARK TRELAWNY (FYTU May 31) suggest how a new super-artistic pop world, so as to appear exceptionally exciting — sensational, in fact?

We have the Beatles and other groups, ravers, balladeers, long hair, short hair, Alvin Lee, Tama, Dylan and Timi Timi. What else could one do? The music bogies! — PAUL MENZIES, Mansfield, Notts.

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# POP PERSONALITIES' STAGE SHOWS reviewed by NME CRITICS

## ENGELBERT FILLS THE HOUSE

THERE is no doubt about it — Engelbert Humperdinck's first summer at Great Yarmouth is going to be a boom season! He was given an ecstatic welcome when Leslie Grade's "Holiday Startime" opened at the ABC theatre, and the "House Full" boards look like being in constant use. Engelbert has an indefinable magic in his style, an easy approach that gives his powerful performance look effortless and which wins enthusiastic applause from the staidier of his listeners and shrieking approbation from his female followers.

As it is at the ABC, where he has the bulk of the second half of the show and is accompanied on stage by the ABC orchestra under his M.U. Arthur Greenlade, in a tremendous 45 minutes or so. The Sovereign singers give him backing.

Engelbert's spot follows an obvious pattern built in the main around the songs that shot him to the top of the charts and those that have kept him there with the first ones, and the big ones, saved for the storming finale.

"Once In My Life" set the ball rolling and he then went smoothly through "Ten Guitars" and "In My World" into the full-



ENGELBERT HUMPERDINCK looks well after his dates in America and Canada. He is seen here with his "Holiday Startime" producer, ALBERT KNIGHT, and co-performer LONNIE DONEGAN.

feeling "Love Letters." Then "Marry Me," "Am I That Easy To Forget?" "Les Bicyclettes de Bel-siz," "There Goes My Everything" and his latest, "The Way It Used to Be." And thus to "The Last Waltz," "Man Without Love" and "Release Me," the song that started the Engelbert era.

Lonnie Donegan, returning to his old summer haunts, is again in great form, mixing patter with some of his most-remembered songs — "Pattin' on the Style," "My Old Man's a Dustman," "Tam Dandy," "Chesapeake Bay" and the like — besides playing a guitar duet with group-

leader Les Bennetts. He still packs a punch in his performance, does Lonnie Donegan. —PETER BAGSHAW

## NOEL HELPS MOTHERS

THE Mothers of Invention's music combines themes from Stravinsky as well as Lieber and Stoller, electronic junketings and the drooling saxophones of the big-bands. Somehow it should have been more exciting than it was at the Albert Hall last Friday.

Perhaps it was the lack of spontaneity, the calculated feel of the whole thing that made it more like a recital of modern music at the Wigmore Hall.

"Fun-time" consisted of student-type skitneys, such as Doctor Frankenstein and a muck ballet, very funny in parts, in which Noel Redding, rather unwillingly it seemed, appeared as a leather-clad fairy. His airy, seven-stone body was thrown about the stage with enthusiastic abandon.

Square Times Two, a deadpan comedy duo from America, were slow hand-clapped off the stage, a pretty traumatic experience which they certainly didn't deserve. JAN WESBIT.

FRANK ZAPPA (centre) and the MOTHERS OF INVENTION in London.



## VINCE HILL SURPRISE

MAYBE it's a musical sign of the times that the three major shows at Great Yarmouth this summer are each featuring a top pop balladeer. At the Wellington Pier Pavilion it's Vince Hill, restoring a little sanity to the otherwise comedy-dominated proceedings of Charlie Drake's "Slapstick And Old Lace," and he need have no fear of the opposition.

He took a grip on the first night audience with his stagecraft and power of performance in a manner which demonstrated that there is more than hold his own in any company. There was class in everything he did.

With his MD Ernest Dunstall at the piano, he set the mood with a throbbing "Once In A Lifetime" and "What Now, My Love," calculated to demonstrate that there is real quality in the Hill voice. For the rest it was his hits, but they were

split into two by a session of surprisingly lifelike impressions. In good-humoured style, he gaped such notabilities as Tom Jones, Satchmo, Frankie Vaughan and Ken Dodd — and nearly brought the house down in the process.

These followed "The Importance of My Love" and "Bosses of Picardy" and made way for his impressive finale with "Edelweiss" and "Maria."

The New Faces look like being one of the most popular groups yet to visit the resort. They won many new fans with their scintillating spot, which included "I Should Have Known Better," "Carnival Day," "Danny Boy," "Green, Green" and "Bottle of Wine," besides joining in the general fun and games of the show. —PETER BAGSHAW

Gardens theatre, Bournemouth, where she is appearing for a season in Bernard Delfont's "Star Time." Then the 25-year-old popstress strips — but in the nicest possible way!

After her opening number, "Gonna Build A Mountain," the coat is removed to reveal an equally eye-catching piece of material which has made into an emerald mini.

## Home town

Song number two in her 18-minute spot is a beautiful arrangement of When The World Was Young. Then the bright eyed beauty, who is making her Summer season debut in her home town, goes on to do a medley of music hall songs, following this with a compendium of her first hits, Just Loving You, The Anniversary Waltz, and Dream A Little Dream.

Anita's final number is her way of My Way, and the Harris way clearly reveals a polished professional who is no longer the laughing child she used to be.

Brilliant backing for Anita comes from Eric Delany's Band, who drew the loudest applause of all at Saturday's opening. The show, which is on on July 23, also stars the ebullient Ray Hudd, Ted Lockwood, Joe Henderson, and Savoy.

—VERNON LEPICWELL

## ANITA'S NICE STRIP

ANITA HARRIS makes a glittering entrance in a full length sequined evening coat at the Winter



VINCE HILL (centre) with NEW FACES and MICHAEL GRADE (second right), an executive of the Grade Organisation and son of impresario Leslie Grade.

## MAX BYGRAVES WEAVES MANY MOODS AT TORQUAY

THE unique, in-MAXulate BYGRAVES wowed first-nighters in Bernard Delfont's up-awing-in, colour-splashed "Show Time" at Torquay Princess Friday last.

Backed on stage by Tony Davidson's orchestra, M'd'd by smooth-fingered pianist-accompanist Bob Dixon, Max wove 90 minutes of the Bygraves entertainment magic into 45 with a contrasting range of songs and continuity as up-to-date as next week's NME.

Songs included "Let's Lo It"

(with topical allusions). "Olde Time Movie Shows" (showcases for expert characterisations and the sensitive "Little Green Apples"). Max swung the audience into "Name," slowed to quick smooth-style waltz "Messing About On The River" He then reminiscenced in song-mood via "A Very Good Year," gave Sinatra-styled "My Way" and ended with "Hands."

If it was Max all the way in the second half, it was David and Marianne Dalmour in the first stanza with their stylish "Fiesta," introduced by the colourful Denise Shaughnessy.

Dealers did a hand for the comic specialties of Hope and Keen as unexpected as a snow-storm in June with trumpet, trombones and guitar.

Saxeren's own Ric Benney spun eight glass bowls and eight white plates on sticks and a table respectively, and the comedy-stylist Joe Black has a nice line in mimicry. —KEN ROUNF

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FAMILY DOGG (from l to r): STEVE ROWLAND, DOREEN De VEUVE, ZOOEY, MIKE HAZLEWOOD and ALBERT HAMMOND.

# HAPPY TO LEAD A DOGG'S LIFE

A LOT of people are going to be very pleased to see Family Dogg and "Way Of Life" enter the NME Chart at No. 29 this week. Mainly because the record, penned by David and Jonathan, is very, very good, but also because Steve Rowland, Albert Hammond, Mike Hazlewood, Doreen De Veuve and Zoëy are among the nicest and most professional people in the business.

Steve is already well known as a record producer of some considerable success, having produced many hits for Dave Dee, Dozy, Beaky, Mick and Tich and the Herd. He also made quite a name for himself in his native America as an actor, appearing in *Battle Of The Bulge*, *The Thin Red Line*, *Gun Glory* and others.

Albert and Mike, who as Hammond / Hazlewood duet on "Hey Love, Let Me In" which was released last week, made a name for themselves and much money for their bank managers by writing "Little Arrows," which has notched up sales in excess of three million for Leapy Lee.

The two lovely girls, Doreen (blonde) and Zoëy (dark), have yet to make their mark, but looking and sounding the way they do, that shouldn't take more than a few days!

## NEW to the charts By GORDON COXHILL

Family Dogg might have happened a long time ago, but for the fact that Steve could not get a permit to sing when he arrived in Britain from Spain, where he first met Albert.

So he got into production by accident, and it grew to such proportions. Steve's own ambitions for forming a group had to be postponed until recently.

Not that he intends giving up production either. "I won't be leaving anybody in a mess. I don't work that way, after all you can't buy friendship and goodwill." See what I mean about being a nice guy?

Forecast note: The Family Dogg's next single will be a Paul Simon number, and a cert top five.

# Chicken Shack's singing housewife goes back to blues

STAN WEBB was looking like a lost weekend, his eyes doing a deft impersonation of Marty Feldman, his mind reflecting on the scoundrel who removed £15 from his coat at the Speakeasy not so many hours earlier, his mouth protesting that one hit record didn't make him a pop star, that he'd never be a pop star and he didn't look like one anyway.

Apart from the eyeballs feverishly trying to disengage themselves from the sockets, a common pop star's complaint, I had to agree.

The rest of Chicken Shack, reunited solely for the day's appearance on Top Of The Pops with their erstwhile lead vocalist Christine "the singing housewife" Perfect, were gathered in the second littlest room at the offices of Chrysalis awaiting the drive to Lime Grove.

"When the producer sees us it will confirm the image he has of dirty, filthy blues groups," observed Stan, looking in the mirror and at fellow Shacks Andy Silvester, Dave Bidwell and Paul Raymond, who replaced Christine when she left to devote more time to husband John McVie, the Fleetwood Mac bassist.

"I went into the studio to do one radio interview carrying my bag of shopping," Christine is telling us as the crowded Zodiac drives down Oxford Street. Her

## By NICK LOGAN

remark is greeted with a horde of jokes about her standing before the mike in curlers and holding a dripping mop in her hand.

"This is your captain speaking," said Stan as we disentangle ourselves from the Oxford Street traffic and accelerate away from Marble Arch. "We are now flying at three feet above the ground heading west."

"I'd forgotten what it was



Top picture: CHICKEN SHACK with their present line up (l to r), DAVE BIDWELL, PAUL RAYMOND, STAN WEBB and ANDY SILVESTER. Inset is CHRISTINE PERFECT pictured with her husband JOHN McVIE of Fleetwood Mac.

like," said Christine as we arrived at Lime Grove and headed for the dressing rooms. "It's all so chaotic."

Despite the fact that she left on the release day of the single that has at last brought Chicken Shack wider recognition, Christine has had no regrets about her

decision. "I am delighted the record has done as well as it has but I have no regrets about leaving."

"In the first few weeks I felt a bit disorientated. I was feeling tired all the time though I had nothing to do. It was just that I spent that first fortnight unwinding."

John and Christine were married in August last year and it was when Chicken Shack were booked for a tour of the States that she decided to leave.

"John didn't want me to go there," she explained. "There are some pretty dubious characters over there and he got worried thinking about what might happen to me."

"Also, Fleetwood Mac were going to America at a different time and we would have been apart for four months."

Though she doesn't miss the travelling in the van and the performing, she does miss the recording side and is currently writing material for a blues-based solo LP and a single.

Surprisingly she only started singing after she had been with Chicken Shack for a few months. "Stan was feeling the strain and it was suggested that I should try singing," she recalls. "It gradually built up."

Her voice has in fact been the subject of great critical acclaim, to which she says: "I cannot understand it. People seem to think I have a sexy voice for some reason I can't understand."

Chicken Shack found their hit single during a record night at the home of manager Harry Simmonds. "I'd rather go Blind" was, in fact, the B side of an old Etta James hit.

"I thought it was great," said Stan, and Chris said she would like to do it. "The only doubt we had was that it wasn't written by someone in the group."

At that point Stan unleashed a verbal onslaught on Tony Blackburn for his criticism of "I'd Rather Go Blind" as being sick.

"Tony Blackburn is a bloody idiot," said Stan. "All Chris is singing is that she'd rather go blind than her fellow's love. He says that is sick but surely sickness is added to that. There were nods of agreement and cries of "hear hear" from the assembly and Christine added: "I think there is anything offensive about it."

Stan is much more excited about the next single "Tears In The Wind," which he wrote and will sing, and their third LP "Hundred Ton Chicken" coming from their second album "O.K. Ken," the group has dropped brass and impersonations from the new one and says it to sell well, says Stan confidently.



CRAZY ELEPHANT

IF WE are to believe the Kasowitz-Katz office on the subject of Crazy Elephant's stage act, this is something that needs to be seen. They describe it thus: "The group reads the crowd like an electro-cardiograph, so that they can drive their audience to a peak of unerring intensity and then just at the right moment, depress into a soothing ballad. It sounds like something out of a Dr. Kildare script, doesn't it? There is more. "Perhaps the un-

surmountable stage presence can best be described as artistic and creative intuition." The group has lost its girl member and continues with an all-male line-up that plays a mixture of rock and jazz. Lead vocalist is Hal Kings and the others are Larry Lutter (organ and vocals), Bob Avery, Ronnie Brelone (bass and vocals), Kenny Jettro, Cohen (flute, sax, guitar, percussion and vocals).

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The BEACH BOYS sweet up on some Czech words before they take off for Prague and Bratislava next week. They open the famous Bratislava pop festival on Wednesday, and Bruce Johnston is seen holding the Lyra award. The boys are travelling Europe in their chartered Caravair plane, with their equipment fork-lifted into the hold where cars are usually carried, a bright idea of Lynn Watson of Twickenham Travel, who also looks after movement arrangements for the Tremeloes, another big act going to Bratislava next week.

**TAIL-PIECES**  
*by The Alley Cat*

WHEN NME half-yearly Points Table is published, your Alley Cat confidently predicts No. 1 for Fleetwood Mac... Self-promoted concert earned Jimi Hendrix £24,000 at New York's Madison Square Garden... When Robin Gibb's departure is finalised from Bee Gees, expect Polydor to sign him...

Hope Norman Newell selects better song for Des O'Connor's next single... Bill Cotton Jr. can hardly justify giving Hines Hines and Dad their own BBC-2 show... Partnered by Sidney Poitier and Paul Newman, independent film company Barbara Streisand's latest project...



Reeves (widow of Jim Reeves) owns four music companies... £20,000 weekly for Anthony Newley in Las Vegas cabaret... Add Nancy Sinatra to reshaped nose list, but Dave Clark should be deleted says David Block, his publicist... Pye's Alex Everett not joining new Mike Sloman venture, but signed by Cyril Simons for Leeds, Music...



Who's this? It's the new-look JULIE ROGERS, with page-boy hairstyle in place of her long-flowing tresses. Her latest disc is her first for EMI... Almost Close To You... And she's just bought a £20,000 pad in Hertfordshire... Can't be bad, Julie. It's Britain's song team at Knokke, Belgium, next month.

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"Music To Read Harold Robbins By" ... Tripi Lopez producing new singer Ann Howard's records... Exciting chemistry: in August, Harry Belafonte joins forces with Lena Horne for Las Vegas cabaret... latest Dave Clark Five single withdrawn... New long-term Ray Conniff CBS contract... In Las Vegas, Tom Jones directly competing with Frank Sinatra... How many labels releasing Billy Eckstine records here now?... Revelation of Davy Jones' marriage crushing blow to Monkees' fading popularity... Will Rolling Stones reveal real reason for Brian Jones' departure?... Who said "Ballad Of John And Yoko" was sack-religious!...



The BACHELORS were all for location filming at Seddons, Middlesex, when it involved water skis. They are all enthusiasts. The shots will be seen in their ATV series, "It's The Bachelors." And they'll be seen in "Summer Spectacular" at the Victoria Palace, London, from July 12.

**NME POPWORD**  
 Compiled by Julie Logan, Leytonstone, London

**ACROSS**

- Group Rick Grech left
- Bosemary's Baby actress
- Miss Kitt
- and down, Drum virtuoso
- Matthew J. A. and Singer-singer-writer
- Cher hit (4,4)
- Half of Tamla duo
- Jefferson Airplane songstress
- Mary's flower (3,4)
- Half soul duo
- and
- Bachelor
- and
- Yoko's shopping?
- and 25 down, Ex-Artist and ex-Hendrix manager
- Just quit as Apple producer
- Sound and label
- Artist
- Welsh prayer?
- Another Bachelor
- "Dick A" Dum "Dum" singer
- Tina's river is
- Michael the deejay
- Turtles hit
- Manager Miss Tay
- A Love Affair

**DOWN**

- U.S. satirical underground group
- Double it for Mamas and Papas washday hit
- Ride Your Pony singer
- Group began in R B or C
- Might be provided by violins
- Artemusaurus Rex singer
- Loveable old lady of Portland Place
- See 9 across
- Searchers hit (7,3,4)
- Colourful Mac
- Daughter of Rufus
- See Gues L.P.
- Musicians would call it a girl
- Diminutive girl singer from rock era (6,2)
- Har folk duo
- See 25 across
- Johns' checker's (5,5)
- Tremeloes
- Alan Price had one

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