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No. 1172 Week ending June 28, 1969

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LOVE, RESPECT BINDS THE BEACH BOYS

BRIAN WILSON may try to have us believe otherwise, but the Beach Boys really do have quite a bit of money stashed away. Enough, in fact, to keep them going for a long time. But, despite this, Dennis chooses to live in a state of self-imposed near poverty.

He wasn't practising this particular form of psychological masochism, though, when I called round to London's plush Londonderry Hotel on Monday. Two girls—one blonde and Continental, the other dark and Liverpudlian, sat in the lounge of his suite while he ate three bananas and cream and drank coffee.

He talked about his American home which, he admitted, is a one room cellar in a friend's house. "I live there out of desire," he explained. "I'm living where I want I look at the room as my mind. There's a piano in there, there's a bed and that's all I need." "What do you need in a home? People have so much rubbish in their homes — clocks and watches and they're scared of breaking them."

Best place

"I've lived in a beautiful home in Beverly Hills, in harems, in the mountains, with a family, but where I like best is where I am now. I want to achieve happiness."

"My goal is all the things we put out. It's a lot of personal satisfaction to have a hit record, you bump into friends and say, 'Look what we've done.' It's great. We want to put a thing out unless we're happy with it."

"Our serious conversation — which, with Dennis, is something of a rarity — was interrupted by a floor manager entering. "What time are you leaving?" he inquired of the drummer boy.

"Tomorrow..."

"I understand you were leaving at half past twelve today and it's two thirty now."

"Oh, really. Well I'll just eat your food, then move downstairs."

Downstairs was Mike Love's room which was being used as an office and centre of Beach Boys operations by Carl, Mike, Bruce, Al, Mike's brother, Steve, and Ed Carson, the guitarist.

Harping back to his earlier theme, Dennis told me: "I love freedom and I love people who can express themselves. People have different ways of expressing themselves, some by hostility, some through love."



The BEACH BOYS pictured in Frankfurt, Germany, by NME's photographer Stuart Richman, who is covering the group's current European tour. In the photo are (l-r) DENNIS WILSON, AL JARDINE, CARL WILSON, MIKE LOVE and BRUCE JOHNSTON.

By RICHARD GREEN — the sixth Beach Boy

It's pretty hard to understand Dennis's attitude towards life. Half the time, you're not sure if he is being serious as he tends to see the humorous side of things and takes life very, very casually.

But he went on: "I still give my money away. I give everything I have away. What I'm wearing and what's in that case is all I have. I don't even have a car. I have a

1934 Dodge pickup somewhere. "I can have anything I want any time. It's just the way I want it. If I want anything, I can send out and get it. I can even get it by smiling, but I don't."

One of the girls left to catch a plane and the other began packing for Dennis. As she did so, I asked him what he thought had kept the Beach Boys together for so long

and how long he reckoned they could remain a group.

"We have a great love for each other and respect," he replied immediately. "That's one of the things that's kept us together so long. And the family."

"We can be the Beach Boys as long as we want to. We can be the Beach Boys until we're eighty-three! I don't know how long I'll be with the Beach Boys. I can still do whatever I want and still be in the group."

"Once I wanted to be a gardener. I wanted to be the skipper of a boat. I wanted to join the Forestry Commission. I would like to be Elmer Gantry into his thing."

At this point, he stood up on a chair, waved his arms about and

yelled: "Yes, I understand! There's only one thing you need in this world: I understand it all!"

I beat a hasty retreat and went along to a film studio in Oxford Street where Mike and Carl were watching the editing of a movie that has been taken during their tour.

Mike was drinking wine and eating grapes and cheese. He was anxious to talk about the alleged poverty of the group, so we sat quietly while he began jokingly. "We're definitely finished, all through and washed up," then, with a charge of tone, "except for one little thing — to set the record straight we'd have to get rid of a few million dollars that are in real estate, investments and buildings. The phrase is, we're cash

poor — we don't have money in our pockets."

Why, then, did Brian say all those things?

He is completely ignorant of the situation except he knows there are a few thousand dollars hanging around the home and that's business. He has not got the business acumen to know about it. He enjoys being in a muddle by virtue of being sorry for himself.

"He's one of those people who's so cut up in their job or business they don't see anything else, it's like not being able to see the forest for the trees."

It's the same for Dennis, though both grab essentials but specifically stay in their minds for two seconds. Dennis is very concerned about money — when it comes down to wanting it.

Consequently, Bruce, Al, Carl and I are concerned with the money side, like the Beatles. Paul McCartney tries to keep it together. John is freaking with Yoko. George is in his Indian thing and Ringo is concerned with being a film star.

Vaughan value

A LAVISH nightclub scene is the setting for Frankie Vaughan's colourful spectacular for Bournemouth Pavilion where the elderly statesman of British pop is playing a fifteen week summer season.

The Vaughan maxim is value for money and if at the end of his show there could be anyone remaining indifferent to his performance, it certainly wasn't Frank's fault. He finishes his 35-minute spot in a bath of perspiration after a dozen or so of the songs that have kept him at the top.

He chuckles cheerfully through Moonlight, as though he were singing it for the first time, he strolls casually through Lady Love, and he bounces through Just in Time "Dolly", "Mama", "Cabaret" and "Green Door" — are all featured with his usual enthusiasm, and by the time he gets to "There Must Be A Way" and "Same Old Way," he has his audience yelling for more.

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ANN MOSES

Editor of Tiger Beat

WATCHES 'THE KING' WORKING

PSYCHIATRIST ELVIS!

I FINALLY met the Man — the King — Elvis Presley! Elvis finished filming his latest motion picture, "A Change Of Habit," recently at Universal studios. I visited his set the final two days of shooting, and from what I could tell, this is going to be his strongest comedy to date.

The first morning I was driven out to the set by the Unit publicist, Walter Burrell. It was a sunny, warm summer day and the company would be filming outdoors all morning.

The setting was a park with Negro, Mexican and white children playing together on the swings and in a colourful merry-go-round. My eyes searched out Elvis, but I didn't see him right away. Anyway, this gave me a chance to better survey the scene.

Mary Tyler Moore, of the Dick Van Dyke TV comedy series, who is Elvis's leading lady and love interest in the film, was having her make-up checked. Then it happened, just like at Elvis' TV Special taping . . . all of a sudden 'here he was, his dark black hair blowing freely in the slight breeze! He was dressed in blue jeans, a University of Memphis sweatshirt, and high-top black tennis shoes.

First song

THE action involved Elvis singing to a little Mexican girl, who they at first believe to be deaf and therefore cannot talk, but later realise that she just doesn't speak because of a severe emotional problem.

So Elvis sings her a happy song to try to cheer her up, the first of the two songs in the movie. During the course of the next two hours, Elvis probably sang and re-sang about ten times that happy little song. Between shots he'd bug and kiss Mary Tyler Moore, then retreat to his high set chair where he'd talk with his buddies, who are always there, have a swig of bottled water, which is all he drinks, or sit and puff on a mini-cigar.

An Elvis Presley set is a very strange place. No one seems to approach Elvis when he's not working — not out of fear or indifference, but, I think, more out of respect that his free moments should be his own.

Still, it's not unusual for Elvis to approach any member of the

NMExclusive

cast or crew and sit down for a chat.

Another strange thing about Elvis's set is that everyone is so happy! Even when things don't run as smoothly as everyone might like, there is Elvis making a joke, clowning with Mary or bursting into a song to keep a smile on everyone's face!

Curious look

OCCASIONALLY Elvis would glance over at me with a little look of curiosity on his face. No one, but no one, gets to visit Elvis on the set without the permission from Col Parker and since Elvis didn't know me, I'm sure he couldn't quite figure out why I was there.

Still, each time he'd look over, there I'd be — my eyes staring straight into his. One time I got a huge Elvis wink, which I later found out would have to keep me satisfied, since I wasn't going to meet Elvis that day, or any other day, without Col Parker's permission.

I went home disappointed that afternoon. And I felt guilty about being disappointed.

Here I was getting to watch Elvis work, which is more than about 99 per cent of Elvis's fans get to do, and at the same time I was disappointed because I hadn't met him. I had gotten the news on Friday that I could visit the set on Monday and it was one heck of a weekend, trying to decide what I'd say when I met Elvis. It was a nerve-wracking experience.

Would I compliment him on his incredible TV Special? Would I tell him how great he was in

"Charro!" despite the dis appointing script? Would I ask him, like a good reporter, about his plans for his Las Vegas appearances? Would I ask him the question I wanted answered most — if rumours about his divorce were true?

Fortunately, before I asked this I met his buddies, Charlie, Joe Esposito and Richard David, who is also his stand-in on all his films. Long ago I had talked through a mutual friend to try to get Richard to do an interview with me about Elvis, and on this day I found out why he said "No."

Talking with Richard (who is a happy "dirty taping man," he says), he told me even though he's been offered great sums of money to do stories on his friend Elvis, he's always turned them down, fearing that he might say something Elvis would rather he kept private.

"I guess that's part of why I've been his friend for seven and a half years," Richard told me.

He also related, to my great relief, that all the rumours about Elvis's divorcing Priscilla were just not true. "He's very happily married," he emphasised. Several members of the crew confirmed this to me also, saying that El, like any proud papa, was constantly talking about his daughter, Lisa.

Private life

ALONG with my friends, we decided it would be wrong to ask about his personal life. As curious as we all were, we felt it was just bad taste to ask Elvis about his private life. We finally decided that it would be best to compliment him on the new directions his career is taking and ask briefly about his plans for Vegas, which is his next big step.

When I finally met the Man, I asked him none of these things and said none of the things I'd planned. Who could?



ELVIS takes time out on the set of "A Change Of Habit" to meet MAHALIA JACKSON (left), on whom he used to pattern his singing in the early days. Also in the picture is BARBARA MCNAIR, who plays a nun in the film.

NEXT WEEK: WHAT ANN SAID TO ELVIS AND HIS REPLY!

GUINNESS

Conversations
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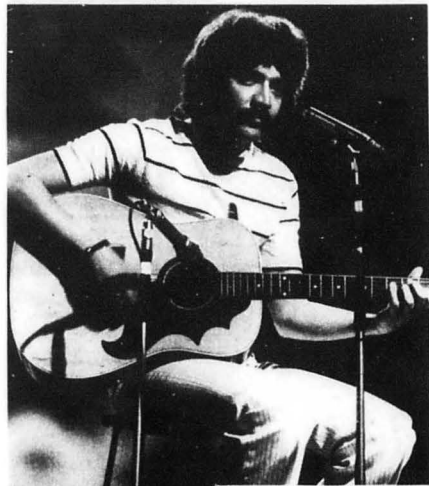
'B' Side LIVERPOOL LULLABY (the 'Mucky Kid' song)

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BLAME THE BEATLES FOR TODAY'S POP REVOLUTION



If Peter Sarstedt and Scott Walker get together, there's a good chance that their conversation will eventually get around to the subject of Copenhagen. Scott sings the praises of the Danish capital on "Copenhagen," a track on his "Scott 3" album. It also happens to be the birthplace of his girlfriend, Mette.

Peter has decided to base himself in Copenhagen because... "When I walk into my flat there, I instantly feel as though I could write for ever.

"I just couldn't do it in England. For some inexplicable reason, I automatically relax in Copenhagen." Anita, Peter's girlfriend also comes from the city. She recently took her dental exams. "I'm sure she's automatically relax in Copenhagen."

"It is very expensive," he said, "without any glimmer of regret, especially as London is so central for getting around. But I must be where I can write, that is my first consideration."

With "Frozen Orange Juice" making rapid headway up the charts, Peter has dispelled any one-hit wonder doubts. I asked him if that thought had ever crossed his mind.

"I did think about it in a humorous way," he laughed, "but I just couldn't face myself to worry about the prospect under the circumstances. I'm doing rather better than expected."

"I seem to be getting into so many different things so quickly. I've been asked to write some music for a film. I'm getting involved in writing

says PETER SARSTEDT

By GORDON COXHILL

a contemporary musical, and there are several other projects.

"Naturally I take all these offers as something of a compliment. I took Manfred Mann quite a long time before they were asked to write commercial music, because at that time, people weren't owning up as much as they are now. Manfred had to break through so much dead wood."

"I thought Peter's first LP a very entertaining collection, and worthy of more praise than it received. Was he surprised at how little attention it was afforded?"

"I've never been knocked out by anything I've recorded yet," he said, "I don't feel too happy in the studios anyway, and some of those songs on the album were two years old."

"It was planned as an exercise really, everything was worked out before I set foot in the studio, and everything was completed in four days."

"But I'm working on a new album which will be released in September."

It will be much more representative of what I'm trying to say now."

Peter has always struck me as one of the few singers who have made no effort to get involved with the "pop scene."

Does he have any anti-fencing towards his profession?

"None at all," he replied. "I really think it was because I had no real contact with the pop scene. That I managed to write "Where Do You Go" but I do like this business, the excitement, the newness and the opportunities."

"Sorry for Faces"

"I feel so sorry for a lot of the kids in it though. They have to put up a front much of the time, living a lie to what the situation really is."

"People who go to folk clubs are not as open-minded as you think. Peter told me, "They're just as bigoted as pop fans. Classical music lovers, who refuse to believe there can be any other form of music. If you don't give the fans exactly what they want, they hurt abuse."

"But more important, I think it vital for me to cover as many facets as possible. On a recent visit to Sweden, I played in the open air fairs, in universities, in the cathedrals, concert halls, night clubs and the folk clubs."

"That must cover every type audience possible, and I enjoyed it of them."

"I'm very glad to see so many musical barriers breaking down these days. Groups are taking jazz and classical influences, a people like Andre Previn, like making the classics more acceptable to young people."

"The revolution that is breaking down all the different scenes really under way, and so much good will come from it."

Peter's obvious strength lies in perceptiveness and frankness, a way he puts them into his songs. I asked him where he drew his inspirations from.

"From my own experiences," said, "that's all I can write about. Places I have seen, people I have met, and impressions I have formed."

"Take "Frozen Orange Juice" for example. It's about a man and woman who get together, mate, then the man decides in the morning that he's got to go. But before he does, he'll give a one more frozen orange juice. It's a great story and he's got a change of mind."

"It may sound trite, but I really feel that I owe it to people to get them something worthwhile. I'm looking for a series of songs that I can write and record and say 'YES, I don't know if I'll do it, I'm going in try'."

Who knows, with his molars he's taken care of by the beautiful Anita. She may not be the most beautiful, but he thinks in wonderful, wonderful, Copenhagen.

AMERICA CALLING

Who's 'Tommy' success

THE WHO were in Los Angeles all last week, but they kept so well hidden it wasn't until they had flown to San Francisco that I caught up with Pete Townshend by phone.

He was sleeping when I called at the hotel and therefore grumpy throughout most of the conversation, a mood I couldn't blame him for.

Last week Who debuted their "Tommy" opera at the newly opened Magic Circus, where it was extremely well received and viewed by such stars as Janis Joplin, Spirit, Cass Elliot, The Turtles, David Crosby, Peter York and his girl friend Heide.

Pete said that he hated Los Angeles. "LA is crummy. LA is full of liars," he shouted over the phone. It seems that during his stay he holed himself up at a friend's pad and didn't come out.

ANN MOSES

Editor of "Tiger Beat"

"And I don't know what the rest of the guys did because I haven't seen them for a week."

He did, however, venture out of his retreat one night to see Joe Cocker at The Experience, a new rock club. "He's great, I really dig him," he commented.

Pete did tell me he was very nervous about the reaction to "Tommy" and that he didn't have anything planned yet for the next album. "I'll just follow my nose," he said.

ATLANTIC BUMPER LP MONTH

THIS week, at the Atlantic/Atco sales meeting in New York, they announced no less than 39 new LP releases during the month of July.

Many will be issued in England, too and include a previously unreleased series of tracks by the late Otis Redding, titled Love-Man, a collection of sides by the Cream titled "Best of Cream", and the "Best of The Bee Gees", a series of their hits.

And, of course, the second LP by Led Zeppelin, titled "Led Zeppelin II" about which I raved at some length while they were here.

NOT to be outdone by all the other festivals taking place this summer, the New York Singer Bowl will feature a series of dates on July 12 and the New York State Pavilion will run every Friday and Saturday night from July 11.

The Singer Bowl opens its season with a show headlining Vanilla Fudge, Jeff Beck and 10

JUNE HARRIS

Years After. The 17,500 seater will continue every week with such attractions as Led Zeppelin, Chambers Brothers, Steppenwolf, Tim Hardin, Johnny Winter and Larry Coryell.

Kicking off the schedule at the Pavilion are Grateful Dead and Joe Cocker, followed by a series of rock acts including Chuck Berry, Fleetwood Mac, Three Dog Night, Nick Spooky Tooth, Buddy Miles, Pacific Gas and Electric, Savvy Brown, Albert King, Paul Butterfield and Muddy Waters.

A NEW series called "Music A Stone" and based on the national Top 100 will make its debut on the ABC-TV network starting September 22. So far signed are Buck Owens, Tammy Wynette and Lou Rawls.

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NME Exclusive Nick Logan sees JETHRO TULL off at start of two-month AMERICAN tour

THE hairies are within striking distance of No. 1—a prospect that raises little but a twinkling of eye and a bristling of beard from Jethro's Ian Anderson. It should have been the thought of their two-month US tour that was uppermost in his mind when I met up with half the group for the drive to London Airport on Thursday but Ian, with hairy aplomb, retorted: "It's just a gig."

The chief Jethro was lounging nonchalantly against a wall in reception at the group's management offices Chrysalis when I arrived, having prepared early by whisking his clothes in and out of the laundrette that morning, and there was a noise from a nearby office that sounded like a dozen typists at work and turned out to be just co-manager Terry Ellis attempting to cram a week's work into one day.

After spraying a canister of lavender-scented Freshair over my notebook— "We tried it once to kill the smell of the Living Trouser" remembered from the previous feature— Ian asked if I would like to go to America, to which I replied with youthful innocence that I wouldn't mind if I did.

"Quick then, try on my coat," he retorted gleefully as I fell in the trap. I'll do my Nick Logan NME disguise and be reporter for two months. "I think they'd notice in the office," said I.

In the car—a chauffeur-driven Zodiac Executive— Terry reeled off some impressive sales figures to back up his feeling that they might make No. 1 the following week which had Ian and Clive, the drummer, making sarcastic quips about killing themselves out in sahn belittling and silk ruffled shirts.

More singles

Now the group has achieved it's aim of a chart breakthrough for the Underground, what's the next step I asked Ian? "From our point of view to have more singles and to keep the charts open to the Underground. "Our hope is that this single will make more people interested in us and in the music of other Underground groups. It should open the way for a few groups that might be scared of making a single and being labelled commercial.

"Some may not do it for the same reasons as we did — for the kids. They may do it for commercial reasons and profit". While Ian winked and pulled faces at a pretty girl in a passing mini, a copy of the cover of the Tull's "Stand Up" album was passed round to hoists of laughter at the woodcut caricatures of our four hairy heroes.

"There is no question of us selling

Almost at No.1, but ...

SUCCESS HAS COME HONESTLY — WE'RE NOT A BIT ASHAMED



IAN ANDERSON



GLENN CORNICK



CLIVE BUNKER

MARTIN BARRE

says IAN ANDERSON

out," continued Ian. "People should be able to tell that from the LP, nor is there any intention of trying to please people without pleasing ourselves.

"Our first consideration is to do what we feel is our music. And I think we can retain an identity of being so-called Underground, as much as anyone else can say they are.

"But we never thought that if we made singles it would be something we should be ashamed and embarrassed about.

"It is pleasing just to entertain people on different levels and still be convinced that you have your own musical integrity. And that I'm sure of."

As we crawled out through a West London more than usually jammed with traffic, apprehension began to set in as to whether we'd make the flight and on how Martin and Glenn, who'd gone by taxi, were faring.

Clive remained unfruffled, sitting quietly eating an apple, holding the LP sleeve and muttering "Do I really look like that?"

"On yes that's right, you're Clive. That other one's Glenn," and then for his sins was drawn reluctantly into an inane conversation with the peaked-cap driver. — "I'm not a square you know" — who wanted to know if they had a record in the Fab Thirty.

"I know from the gigs we have done in the past few weeks that there are new people in the audiences, some older and some much much younger," said Ian when we resumed our conversation.

"They usually go for the first time and laugh and don't know what's going on, but I would probably do the same at first. But it doesn't matter whether they like you or not — they are getting a chance to see you and make up their own minds.

"There's no question of pressure on them. I don't think anyone could accuse us of hyping our record. There was no lavish press reception and only one ad in the music papers. Then it was up to people to buy it if they liked it. "I think we have come by our

success fairly honestly without any pretensions of being aspiring pop stars.

"I am looking forward to the people who've bought the record coming along to the concerts when we get back.

"Tell him about Middlesbrough," suggested Terry, and Ian told me of how the group arrived to play at a night club there and thought they'd get none of their crowd turning up because dinner jackets and ties were needed to gain entrance.

Staggered

"We went out for a meal before the gig and we were staggered to find this great long queue outside," said Ian.

"Two thirds of them were hairies and they were all dressed in dinner jackets and bow ties they must have bought second hand or borrowed from their parents. It was a great night."

The Past," the group is retaining the priorities it had before. "Singles are the least important aspect at the moment," said Ian. "Gigs are the most important, then albums and finally singles."

Martin and Glenn were there when we arrived with little time to spare Ian had previously warned me, somewhat embarrassed, that there would be "big parental scenes" at the airport and Jethro Tull surrounded by loving, ultra-respectable parents was a sight to relish.

Ian's Mum transpired to be a very pleasant lady who said she read the NME from cover to cover and kept all Jethro Tull press cuttings and Mr Anderson did a piece of impromptu publicising, voicing the opinion that "Living In The Past" was such a good single because unlike "Dick A Doo Dum" and things of that ilk it was hard to pick up and sing yourself and so you never tired of hearing it.

"What's he like to interview?" he wanted to know, to which I replied that he was most entertaining and proficient in that department and Mr Anderson's knowing nod left me in no doubt he knew what I meant.

In between the kissing and hugging, Ian and I sat down for a final quick chat. I asked him if he thought pop had any social signifi-

cance or was it just entertainment? "I think it has," he replied, "but in an indirect way. You know, the drugs and long hair aspects — it's all a bit dicey and something which fortunately I am not a part of, the drugs thing that is.

"If I did consciously attempt to do anything socially it would be through the songs.

"But I haven't yet approached that point where (a) I have anything constructive to say and (b) the means of putting it across. I haven't developed mentally enough to be able to do it."

At that point Ian and I disappeared into a nearby Genis to swap disguises. America here I come!

"Get that 71767! beard and hair cut Logan, and stop hopping about like an idiot!" — Ed.

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HIT FOR LOBIN

ROBIN GIBB: *Saved By The Bell (Polydor)
 ROBIN'S popularity as a solo singer is an unknown entity as yet but purely on the product in terms of quality this has the makings of a largish hit. And it should be doubly interesting to compare its chart fortunes with the current Bee Gees release.

Something of a do-it-yourself single, this was arranged and produced by Robin and written the night before he went into the studio to record it, just a few days after his departure from the Bee Gees in fact.

There are really no surprises. It's very Bee Geesish in conception, with orchestra and particularly strings prominent, and Robin sings it in that marvellous tear-racked voice of his that always to my mind made him the most vocally interesting Bee Gee.

*** TIPPED FOR CHARTS**
 † CHART POSSIBLE

SONNY CHARLES AND CHECKMATES LTD: (Black Pearl (A, G, M))

● Phil Spector not only wrote and produced and has got the hit touch back. This is what you might call sing-a-long soul with Sonny Charles singing so high he nearly passes Curtis Mayfield. The Checkmates swing in behind him for the chorus and the production is vintage Spector though not so dominant as it has been in the past. At hit in the States, it could be here too with the plugs.

TINTIN: Only Ladies Play Craquet (Polydor).

● A new disc, produced by Bee Gee Maurice Gibb, with a record as strange as its title. It's one of those that sits on the border between being total rubbish and a pretty little novelty song. After several listens, I think I'd settle for the latter — it gives me strange pictures of them singing it while sitting on a fence during a typically English Sunday afternoon, and that's about the best way to describe it.

BILLY'S 'SUPERGROUP'

BILLY PRESTON: (That's The Way God Planned It (Apple))
 IF God had planned it he couldn't have picked a finer set of disciples. Who needs a backing group when among your friends are George Harrison, the producer, and on guitar and drums Eric Clapton, Keith Richards and Ginger Baker.

But in spite of the Apple supergroup it's Billy Preston's record. The man the top "multi-talented" was coined for hundreds of the lyrics which he wrote and plays superb piano and organ.
 The song itself is a little disappointing—maybe I expect too much from Apple. But the chorus has a nagging quality and its worth getting for the organ break alone.

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DONOVAN, BECK GIANT

DONOVAN and the JEFF BECK GROUP: * Goo Goo Barabajagal (Love Is Hot) (Pye)

ALMOST everything else this week fades into insignificance against this gem of a record that heralds Donovan's long-awaited return and dispels all fears that his magic was on the wane. This totally compelling, marvellous little single is the kind of song from which pop standards are made.

But though it's Donovan's song and he takes lead vocal, the importance of the Beck Group's contribution cannot be understated. It is the group, aided by a superb Mickie Most production, that provides a backing full of fascinating discoveries and it is the way that everyone involved has caught the warm zest for life feel about it that makes the whole thing so irresistible.

A piano that must be Nicky Hopkins' rumpages along behind Donovan's shuffling almost soft singing and even now and then there's a lick of Beck's guitar to be relished. But there's so much more.

In fact it's most interesting fact is that because there's so much happening you'll be picking up something you missed before on every new hearing.

FLYING BURRITO BROS: The Train Song (A and M)

● Nice example of the country style of the Burritos, whose excellent first LP was released a few weeks back (the B side is a track from it). However, I wish they'd released "Do Right Woman" from the album because that really it hit material.

SCAFFOLD'S BUCK LOGAN

It's no "Lily"

SCAFFOLD: (Charity Bubbles (Parlophone))
 WHILE the Scaffold have never been to my taste — "Lily The Pink" near drove me bonkers—I find this rather appealing. All the same it's difficult to judge its potential because although it's a novelty song the gimmickry isn't as pronounced as in "Lily" and "Thank You Very Much" and the chorus isn't as catchy either.

Sung by Alice McGowan with her romantic face on, it's about a Salvation Army girl who gives away her love and affection for charity. In parts it sounded as if they were attempting a Hollies take off and odd as it may seem it might have been better suited for them.

I can't see the milkmen whilst this as they did "Lily." It's a shame because it's a nice record—but if they'll need another "Lily," well, luck!

Dollies Corner by John Wells



CLODAGH WILL NEED PLUGS

CLODAGH RODGERS: * Goodnight Midnight (RCA Victor)
 MY goodness, this new one from the lovely Clodagh is going to need some plugging! The first time I spun it I registered a gigantic mist but I persevered and I'm now on about the sixth hearing, and it's beginning to sound like another big one. Yes, a very big one.

Opens with intriguing wawdind effect then suddenly erupts into a thumping beat which builds to the pulsating choruses with Clodagh's voice aided with a swirling, girl group accompaniment. Really storms along.

Clodagh's voice always was good, even before "Shake Me" but now she seems to have much more confidence and puts her individual stamp on this number.

LOIS LANE: (Lovein Time (Mercury))
 Another lovely, like Clodagh, who's been trying for the charts a heartbreakingly long time and here she comes up with a beautifully tender and lifting ballad sound on an unobtrusive backing of piano and guitar. Lois has a very soft, sensuous voice and here she uses it to good advantage.

TERRI STEVENS: Maybe (Philips)
 ● This is from the London musical that wasn't. "The SHIFFERS" scenario of 1932, which closed in the West End almost before it opened. Still this is a good number on its own, given a 1920's speaky backing, with powerful clear voice of Terri pounding out the number. But ah, why, why, why, does she try and sound like Shirley Bassey.

ANNABEL LEVINSON: ("Easy To Be Hard" (Morgan))
 ● One of the least singers from the fantastically successful musical "Hair." Annabel sings this number nightly on stage, it's an incredibly sensitive number and, as one would expect, she almost brings tears to the eyes with this version. Annabel's voice is crystal clear and as if's a show stopping song it could get just a touch.

BETTER, STRONGER HARMONY

HARMONY GRASS: (First Time Loving (RCA))

BOTH much better than "Move In A Little Closer," which had a computerised forced quality about it to my mind, and much stronger Chart material too.

Written by Howard and Blackley, it's a pretty song with wawdind played to good effect, a heavy back beat underlying Tony Rivers' powerful but soft lead vocals plus excellent harmonies that the Beach Boys would be hard put to better.

A hit I would have thought, though I'm not sure if the group has sufficient following to make it a second time round without the same number of radio plays as the first.

FREE: I'll Be Creeping (Holland)
 ● A stormy blues in the "heavy" category from the four young lads of Free, Paul Rodgers singing with intensity. Better as an introduction to this promising British group's style and albums than as a potential chart single because there are too many changes and not enough melody for that kind of impact.

QUICKIES

Martha Velez, former star of the American "Hair," just oozes blues and feeling but if it's a hit she's after I don't think "Feel Mama" (London) is the right singles vehicle for her talent. She's never had long been one of the best U.S. new wave groups and their vocalists, Alone (Japan Or) (Elektra) is utterly enchanting. Highly recommended.

John Arthey has provided a nice arrangement for Gary James' sentimental "I Never Was All The Time" (Columbia), a well above average ballad suitably delivered.

Bardley James Harrest are yet another group from the Harvest label crop and on "Brother Through" put more importance on vocals than instruments. Nice but not stopping.

Finally, if the fascinating "Brandenburg Concerto No. 3 in G Major" (CBS) by Walter Carlos "playing" a Moog synthesizer is a fair example of his work then I'd like to hear more of the "Switched On Bach" album this is an extract from.

New from CBS

New Singles	
4301	Andwallas Dream Sunday
4368	John Davidson California Blood Lines
4369	The New Christy Minstrels Run Wild, Run Free
4299	Bo Gentry & Ritchie Cordell Stone Go-Getter
4383	Donald Torr My Cherie Amour

New Albums

(S)63614	Andy Williams Happy Heart
63524	Johnny Mathis Stereo Only Johnny Mathis Sings Bert Kaempfert
52668	Frank Ricotti Quartet Stereo Only Our Point Of View Realm Jazz Series

CBS Records 28/30 Theobalds Road London WC1

harlequin

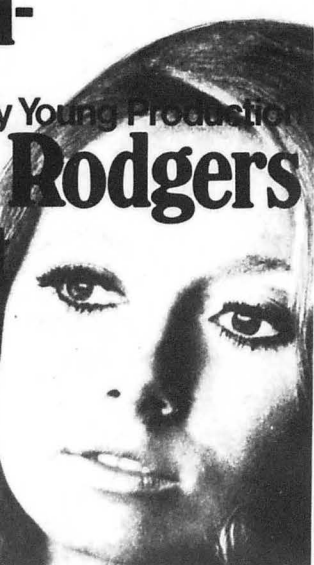
RECORD SHOPS

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 (next to Littlewoods, Oxford Circus)

Huge stocks of cut-price Jazz and Popular deletions

JUNE 27th
"HEARTBREAKER"
 by
THE BABY



On sale, Friday, week ending June 28, 1969

GO FOR THESE!

The girl who's been building up her reputation will explode into the charts with...

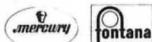
Lovin' Time
LOIS LANE MF 1115

Everyone's talking about this new group, now they've released their awaited single...

THE MISUNDERSTOOD
Never had a Girl
(Like you before) TF 1041

The twosome who've hurtled to No.1 in the French charts, ready to do the same here...


JANE BIRKIN & SERGE GAINSBORG
Je T'aime...Moi Non Plus TF 1042



Representing Gt Britain at The Antibes Song Festival

DAVID McWILLIAMS
Oh Mama Are You My Friend
MAJOR MINOR MM616

Raymond Lefevre
OH HAPPY DAY MM622



The Isley Bros
IT'S YOUR THING MM621
MAJOR MINOR RECORDS
58/59 Gt Marlborough Street London W1

NME TOP 30

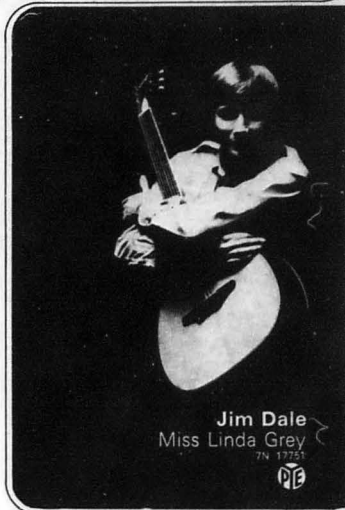
(Week ending Wednesday, June 25, 1969)

LAST WEEK	THIS WEEK	WEEKS IN CHART	WEEKS IN CHART
	1	1	1
	2	2	2
10	3	3	3
4	4	4	4
17	5	5	5
3	6	6	6
27	7	7	7
14	8	8	8
5	9	9	9
6	10	10	10
18	11	11	11
11	12	12	12
7	13	13	13
15	14	14	14
29	15	15	15
21	16	16	16
8	17	17	17
9	18	18	18
18	19	19	19
12	20	20	20
26	21	21	21
24	22	22	22
22	23	23	23
20	24	24	24
28	25	25	25
13	26	26	26
23	27	27	27
25	28	28	28
28	29	29	29
30	30	30	30

Britain's Top 20 LPs

1	1	MY WAY.....Frank Sinatra (Reprise)	4	1
11	2	THIS IS TOM JONES.....(Decca)	2	2
2	3	NASHVILLE SKYLINE.....Bob Dylan (CBS)	8	1
9	4	TOMMY.....Who (Track)	5	4
6	5	HAIR.....London Cast (Polydor)	21	3
4	6	2001 SPACE ODYSSEY.....Soundtrack (MGM)	4	4
3	7	ON THE THRESHOLD OF A DREAM.....Moody Blues (Deram)	10	1
5	8	LIONEL BART'S OLIVER!.....Soundtrack (RCA)	11	4
19	9	RAY CONNIFF, HIS ORCHESTRA, HIS CHORUS HIS SINGERS, HIS SOUND.....(CBS)	2	9
10	10	OVER AND OVER.....Nana Mouskouri (Fontana)	1	10
7	11	THE BEST OF THE SEEKERS.....(Columbia)	32	1
12	12	FLAMING STAR.....Elvis Presley (RCA)	1	12
13	13	ACCORDING TO MY HEART.....Jim Reeves (RCA)	1	13
18	14	THE WORLD OF MANTOVANI.....(Decca)	25	7
13	15	GENTLE ON MY MIND.....Dean Martin (Reprise)	14	6
10	16	HOLLIES SING DYLAN.....(Parlophone)	8	3
14	17	"ELVIS".....Elvis Presley (RCA)	10	4
12	18	THE WORLD OF VAL DOONICAN.....(Decca)	24	4
15	19	LED ZEPPELIN.....(Atlantic)	11	5
19	20	THE WORLD OF CHARLIE KUNZ.....(Decca)	1	19

pye performers currently available



Jim Dale
Miss Linda Grey
7N 17751

Geno Washington And The Ram Jam Band
My Little Chickadee
7N 17745



5 YEARS AGO

- Top Ten 1964 Week ending June 26
- 1 IT'S OVER Roy Orbison (Columbia)
 - 2 SOMEONE Brian Poole and the Tremeloes (Decca)
 - 3 HELLO DOLLY Louis Armstrong (London)
 - 4 YOU'RE MY WORLD Cilla Black (Parlophone)
 - 5 RAMONA Bachelors (Decca)
 - 6 MY GUY Mary Wells (Stateside)
 - 7 HERE I GO AGAIN Hollies (Parlophone)
 - 8 YOU'RE NO GOOD Swinging Blue Jeans (HMV)
 - 9 HOBDOY I KNOW Peter and Gordon (Columbia)
 - 10 HOUSE OF THE RISING SUN Animals (Columbia)

10 YEARS AGO

- Top Ten 1959 Week ending June 26
- 1 ROULETTE Russ Conway (Columbia)
 - 2 DREAM LOVER Bobby Darin (London)
 - 3 A TEENAGER IN LOVE Marty Wilde (Philips)
 - 4 A FOOL SUCH AS I/I NEED YOUR LOVE TONIGHT Elvis Presley (RCA)
 - 5 FIVE WAITED SO LONG Anthony Newley (Decca)
 - 6 SIDE SADDLE Russ Conway (Columbia)
 - 7 BATTLE OF NEW ORLEANS Lonnie Donegan (Pye)
 - 8 IT DOESN'T MATTER ANY MORE Buddy Holly (Coral)
 - 9 IT'S LATE Ricky Nelson (London)
 - 10 PETER GUNN Duane Eddy (London)

15 YEARS AGO

- Top Ten 1954 Week ending June 25
- 1 SECRET LOVE Doris Day (Philips)
 - 2 CARA MIA David Whitfield (Decca)
 - 3 SUCH A NIGHT Johnnie Ray (Philips)
 - 4 WANTED Perry Como (HMV)
 - 5 I GET SO LONELY Four Knights (Capitol)
 - 6 IDLE GOSSIP Perry Como (HMV)
 - 7 FRIENDS AND NEIGHBOURS Billy Cotton (Decca)
 - 8 SOMEONE ELSE'S ROSES Joan Hegon (Decca)
 - 9 HEART OF MY HEART Max Graydon (HMV)
 - 10 WANTED Al Martino (Capitol)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."

- Week Thru (Tuesday, June 24, 1969)
- 1 IN THE GHETTO, Elvis Presley
 - 2 HOMER & JULIET, Theme, Henry Mancini
 - 3 BAD MOON RISING, Creedence Clearwater
 - 4 GET BACK, Beatles
 - 5 ONE, 3 1/2 Size Night
 - 6 TOO BUSY THINKING ABOUT MY BABY, Marvin Gaye
 - 7 GOOD MORNING STARBUISH, Oliver
 - 8 TURNING WHEEL, Blind, Sweet & Tears
 - 9 THE ISRAELITES, Desmond Dekker
 - 10 GRAZIN' IN THE GRASS, Friends Of Mine
 - 11 LOVE ME TONIGHT, Tom Jones
 - 12 BALLAD OF JOHN AND YOKO, Beatles
 - 13 SEE, Barclay
 - 14 COLOUR HIM FATHER, Winstons
 - 15 EVERYDAY WITH YOU GIRL, Class
 - 16 MOTHER POPCORN, James Brown
 - 17 LET ME, Paul Revere & Raiders
 - 18 I AM A ROCK, Checkmate Ltd. with Tommy James & Shondells
 - 19 WHAT DOES IT TAKE, Jr. Walker & All Stars
 - 20 THE JONESSES GET YOU DOWN, Temptations
 - 21 MEDICINE MAN, Buchanan Brothers
 - 22 THESE EYES, Guess Who
 - 23 I CAN SING A RAINBOW / LOVE IS BLUE, The Four Tops
 - 24 I TURNED YOU ON, Haley Brothers
 - 25 CRYSTAL BLUE PERSUASION, Tommy James & Shondells
 - 26 LOVE CAN MAKE YOU HAPPY, Diana Ross & Supremes
 - 27 NO MATTER WHAT SIGN YOU ARE, Diana Ross & Supremes
 - 28 OH, MYNAN YESTERDAY, Spiral Staircase
 - 29 OH, HAPPY DAY, Edwin Hawkins
 - 30 MRS. ROBINSON, Booker T. & M.G.'s

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CASTED AND SIGNED TO WRITE WEST END SHOW

PETER SARSTEDT - No. 19 in this week's NME Chart with his second hit single "Frozen Orange Juice" - has been signed to write a West End musical. He has been commissioned to compose music and submit storyline ideas for the show by top impresario Michael Codron, who has presented a long list of West End successes including "The Killing of Sister George" and "There's a Girl in My Soup."

According to his manager Chris Peers, Peter now intends to drop to keep to a minimum all British commitments in order to concentrate on the project and selected Continental dates.

As revealed on Page 4 of this week's NME, Sarstedt also plans to base himself in Denmark in the near future. He told writer Gordon Coxhill: "When I walk into my flat in Copenhagen, I feel as if I could write for ever."

"I just couldn't do that in England. For some inexplicable reason I just automatically relax in Copenhagen."

THE CENTRE SPREAD

NME news and pictures from the happening world of pop

THE STARS WALK FOR OXFAM '69

LOVE AFFAIR, Tony Blackburn, Dave Cash, Jimmy Young, John Peel, Ed Stewart, Peter Murray, Grapefruit, Alan Price, Status Quo and Don Partridge are among some of the many showbusiness names who plan to support the Oxfam Walk '69 on July 13.

The event will be the biggest ever sponsored walk in aid of the charity, and will finish at Wembley Stadium with a major pop concert. With the aid of its pop supporters, Oxfam is hoping to raise more than a quarter of a million pounds during the day.

Not all the stars listed will actually take part in the walk, but they plan to be present at the end-of-the-day concert. In addition to those mentioned, pop names will include Tony Brandon, Keith Fordyce, David Jacobs, Keith Skues, Gun and Jimmy James and the Yagobandi.

Golden Herman
Two Herman's Hermits albums have been awarded Gold Records in the U.S.: "There's A Kind of Hush All Over The World" and "The Best of Herman's Hermits Vol. 1."



THE NICE AND PIPERS

The Nice - whose updated version of "America" from "West Side Story" was an NME chart hit - have added the London Scottish Pipers and a nine-piece choir to their line-up for tomorrow (Saturday)'s Bath Festival. The ensemble will travel to the town in a 40-seater coach.

RADIO ONE'S STAR NAMES

SOUTH WAXING IDE
Joe South - recent NME Chart entrant with "Games People Play" - is to record Britain's Idle Race group at his own Atlantic studios in America in October. The group will tour the U.S. at the same time, visiting major cities.

THE Foundations, Dave Dee and Co., Bob and Earl, Marmalade, Harmony Grass and the Tremeloes are among new stars lined up for Radio One appearances.

The Casuals are in "Peter's Saturday People" on July 5, introduced by Peter Murray on Radio 1 and 2.

The Foundations are next-minute signings to this Sunday morning's pop show introduced by best-selling Chris Grant on Radio 1. Next Sunday, his guests will include Deep Purple and Raymond Froggatt.

The Equals, Grapefruit, Casuals, the Lorne Gibson Trio, Marty Wilde and the Weather and Johnny Duncan and the Blue Grass Boys are among guests in "The Terry Wogan Show" from Monday week, July 7 to Friday, July 11 on Radio 1 and 2. Terry Wogan introduces the midday show while Jimmy Young is on holiday for four weeks from Monday.

George Fame, the Foundations, Dave Dee, Dozy, Beaky, Mick and Tich, Marmalade, Harmony Grass, Bob and Earl, the Art Movement and Vanity Fare are among artists featured in the "Colour Me Pop" series in August. The group, whose next single "Bring Out Back The Good Times" is issued on July 4, fly to Zurich for five days this weekend for concert and TV appearances.

Love Affair have recorded their own TV special for screening in BBC2's "Colour Me Pop" series in August. The group, whose next single "Bring Out Back The Good Times" is issued on July 4, fly to Zurich for five days this weekend for concert and TV appearances.

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SPARK RECORDS SRL 1030

Dogg in the Park

FAMILY Dogg, whose single "Way Of Life" makes a big jump to No. 14 in the NME Chart this week, is also to make its first live appearance at a free concert in London's Hyde Park in August. Details are being finalised.

The group is currently auditioning musicians for a four-piece rhythm section which will appear with Family Dogg on all its live appearances. The group will play about forty live shows between now and the end of the year, 15 of these forming a short American tour in October.

In each country it visits, Dogg plans to hire another ten local musicians to form a fair-size band.

Three major commercial TV companies have approached the group to make its own spectacle, and it seems likely Family Dogg will appear in a 45 minute special late this summer.

DOREEN DE VEUVE - one of the two girl singers with Family Dogg - was sacked from the group on Tuesday morning and replaced by 21-year-old Christine Holmes, a star of the West End musical "Charlie Girl" for three and a half years. Spokesman Mike Gill said Miss De Veuve was sacked by the leader Steve Rowland after she refused to turn up with the rest of the group to shoot a promotional film. Christine Holmes will carry on her singing spot on BBC-TV's Crackerjack, but will undertake all future engagements with Family Dogg.

SOUL APPEARANCES
Top American soul stars Jimmy Walker and the All Stars and James and Bobby Purdy are now set for visits to this country later in the year. Ben E. King also returns on October 3 and will open his tour at Tottenham which will be in Britain only that date. He will arrive in Dunstable California the following day. The singer will be in Britain until November 16. The Junior Parker outfit arrive the same day as King, but will return three weeks earlier. No dates have so far been fixed for Walker or the Purdy brothers, who visit from August 8-31.

JUDY GARLAND

Death of a legend

THE death at the weekend of Judy Garland robbed showbusiness of one of its greatest living legends.

Aged 47, she died at her London home after a stormy but never dull, career in which she starred in films which have become Hollywood classics and sang songs which have become indisputably hers.

Judy Garland was born Frances Gumm in Grand Rapids, Michigan, and entered show-business when she joined her parents' vaudeville act at the age of three.

Of all her films and all her songs, "The Wizard of Oz" and "Over The Rainbow" stood out and inevitably became her trademark. She once said: "That song haunts me."

WRITES NME Editor Andy Gray: Judy Garland was always an exciting person. On her last appearance at London's Talk Of The Town early this year, she made a late entrance, telling a breathlessly: "I'm here, aren't I. That's a remark about myself."

During the years I have seen Judy triumph and see her flop. I have seen her appear after a long absence, and her entertaining daughter, Liza Minnelli - looking so proud and so happy - but with apprehension about her performance, due to a croaky throat.

Judy became famous at a very early age, along with her hand-picked cavalcade you have such a long time to keep yourself famous.

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Pye American deal

A new company teaming the talent of Britain's Pye Records and America's GRT Corporation to form the new Pye label, as well as being associated with other U.S. record companies - is to be established in the U.S. in August. The new company will be a joint record company not to have its own organisation in America.

Jim Reeves LP on new budget label

ORIGINAL recordings of top artists such as Perry Como, Jim Reeves, Hank Locklin, Glenn Miller and Mario Lanza will soon be available on the public on a new budget record label retailing at 14s 6d.

A manufacturing and merchandising arrangement has been made between RCA Limited and Pickwick International Inc (P.I.) Limited, under which the new RCA Camden economy label will be launched on October 1.

The label includes the initial release are Mario Lanza, Jim Reeves, Perry Como, Eddy Fisher, Roger Miller, Maurice Chevalier, and Phil Harris. Also to be a series of original recordings by Glenn Miller and his Orchestra - available for the first time in this country on a budget label.

★ POPLINERS ★

TREMELONES and Marmalade among top names for Edinburgh Hiernon open air concert on Sunday, August 10.

- Los Paraguayos Sunday shows at Bourne-mouth Pavilion from this weekend.
Pink Floyd, John Hiseman's Coliseum and Eire Apparat at the Grand Theatre, Belfast, on Sunday, July 4.
Songwriter Lionel Bart convening after sinus operation earlier this week.
Phillips singing at the Grand Theatre, Belfast, on Sunday, July 4.
Bernadette and the Brils' representatives at the Knockle-Zouie singing contest - booked at London's Waggon's for 10 days from Monday and a week from July 21.
Gun at Isle of Ely College of Further Education tomorrow (Saturday).
The hit musical Seven Brides For Seven Brothers is generally re-released on the Bank circuit from this Sunday (29).
Joe "Mr. Piano" Henderson cabaret season at Sutton Coldfield La Reserve starting August 1.
Derek Bell and the Bachelors in film musical "And The Angels Sing" - BBC-1, Sunday, July 6.
Morris Costello's cabaret with Westend show Golden Garrier next week.
Tribute to American composer George Gershwin on BBC tomorrow (Saturday).
Excerpt from the musical "Pumpkin Girl" in BBC-1 film tribute to Omar Sharif tomorrow (Saturday).

TOMMY ROE AND DIANA SINGLES, TOMMY ROE AND DIANA SINGLES, T. ALBUM

TOMMY ROE'S follow-up to his recent No. 1 is a self-penned number. A new Diana Ross and the Supremes single is set for release, Fleetwood Mac's first hit single is to be re-issued, and there are new singles from Jeannie C. Riley and the Bachelors.

The Foundations' new album is out today (Friday) and Johnny Cash's next "live" prison LP is also set plus albums by Booker T and the M.G.'s and Marv Johnson.

With "Dizzy" still at No. 6 in the NME chart, Stateside has scheduled Roe's "Heather Honey" for July 11 release. On the same day is Diana Ross and the Supremes' "No Matter What Sign You Are" (Tamla), part penned by Berry Gordy Jnr.

To tie in with America's attempt to land Elvis Presley, has an album King's only hit - "Everyone's Gone To The Moon" (Decca) and "I'm Not A Student" (Decca) and "My Rose" (Decca) (Tamla Motown).

Bill Black's Combo, which used to back Elvis Presley, has an album titled "Black With Sugar" released on August 22. Jeannie C. Riley's "The Rib" is out on July 22.

Fleetwood Mac's first hit "Need Your Love So Bad," which made a brief appearance in the NME chart last September, is being re-issued by CBS on July 11, but the version has been re-mixed.

The Booker T soundtrack from the "Uptight" movie, which includes the pop current "Time Tight" hit, is released by Tamla Motown on July 4. The Foundations' "Digging The Foundations" LP is out on Pye today (Friday).



THE FANTASTICS

THE FANTASTICS are four American guys who've been over here for some time and are in colossal demand for club and cabaret dates all over Britain and the Continent. If you've caught their act you don't need to be told how well their name suits them - they look and sound fantastic. And you can't hear too much of their first Deram single - "Face to face with their tache" is a big, driving soul sound, just about as dynamic as a record can get! DM 264.

A lot of funky music comes from Memphis, and in the centre of the Memphis sound is WILLIE MITCHELL. His latest single, "Young people" is good, raw, natural music you have to dance to. It's on London, HLU 10282.

Before too long TAM WHITE is going to be a

huge name. V powerful voice, things with a sweet roll'. Deram, DM 21 There's a nice sound from JOHN... pillow" was atted by smoo London HLU GENESIS he lately, on the people are at "When the of their single inventive group gimmicks to g Decca F 1294

BEATLES IN FIVE-

ONE HOUR STONE SHOW?

THE Rolling Stones have been rehearsing at the Beatles' Apple headquarters in London's Savile Row this week and there is speculation that the two groups may be planning a sensational "super-super group" appearance in Hyde Park next Saturday (5).

At least one or two Beatles — if not all — are thought to be interested in appearing at what will now be a massive five-hour free show even more spectacular than the Blind Faith concert several weeks ago.

It is emphasised that any Beatles appearance at this stage is, of course, speculative. At the same time, the Stones and the Beatles have long had a working relationship and John Lennon took part in the Stones' still-to-be-seen TV spectacular. Keith Richard and

George Harrison have also worked together on Billy Preston recording sessions.

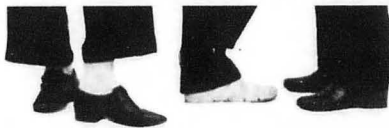
The Stones' free open air concert will take place in the Cockpit area and will begin at 1 p.m., following permission granted this week by the Ministry of Public Works.

J. J. Jackson is one of the names who may join the non-stop bill, and it is understood that Bandwagon were approached but have other commitments.

The Stones hope to give the concert a strong "Chart" flavour if possible, although the emphasis will be on artists and groups they admire.

Plans for the group to appear at Stone's historic Coliseum this week were abandoned because of technical difficulties with Italian TV, who were to have filmed the event.

The Beatles are expected to begin work next week on completing the second of the two albums they now have awaiting release and it is this LP which may be released first. The other album is related to their TV documentary, and may now be issued at the end of 1969.



JACKIE AND ONASSIS DANCE TO EQUALS

THE Equals played a "Royal Command" performance at the weekend at wedding celebrations for the daughter of ex-King Umberto of Italy to a French Count — and among the 180 guests who listened and danced to the group's music were Jackie Kennedy and husband Aristotle Onassis.

The offer to the Equals to play at the royal function had come only 24 hours earlier, and because of the high number of VIPs present the group was given a top security screening.

The Equals' appearance — which took place near Monte Carlo — was so successful that they have already been booked to appear at San Tropez for ex-King Umberto later in the year.

New single from the Equals to follow-up "Michael and the Slipper Tree" is another Eddie Grant composition "Viva Bobby Joe," released next Friday, July 4.

Latest bookings include Swindon Multi-Storey Car Park, tomorrow (Saturday), London Royal Albert Hall (July 1), Eastbourne Winter Gardens (5), Bournemouth Ritz (15) and Salisbury City Hall (24).

Clodagh with Mike, Bernie

"COME Back And Shake Me" NME Chart name Clodagh Rodgers is one of the first guests signed for London Weekend TV's recently-announced Mike and Bernie Winters series. She appears in the first show on Monday (30).

Cliff Black is signed for July 7, followed by Frankie Vaughan (14) and Julie Rogers (28).

CLIFF NORTHERN CABARET DATES FOLLOW ISRAEL

CLIFF Richard, whose latest single "Big Ship," penned by Raymond Froggatt, climbs to No. 8 in the NME Chart, has been booked for two cabaret appearances when he returns from his five week visit to Israel.

Cliff is in the Middle East making a documentary film for World Wide Films in which Billy Graham has an interest.

He will appear at the Stockport Pogo Pogo club for three days from July 24, and at Stockton Fiesta for a week from September 15.

The singer has a new LP issued on Columbia entitled "Best Of Cliff" and featuring many of his biggest hits.

Cliff in Scotland, Scottish Television's half-hour colour programme starring Cliff Richard, has been sold to C.B.C. of Canada, and to N.T.S., the Dutch TV service.

OPEN-AIR THUNDERCLAP

Free London show and tour plans

THUNDERCLAP NEWMAN—whose "Something In The Air" hit makes a tremendous 20-place leap up the NME Chart this week to No. 7—give a free open-air show in the grounds of London's Goldsmiths College Tuesday night. Offers are flooding in for the group to join several British package tours this autumn, although no decision has been taken. Also planned for Thunderclap Newman are a lengthy European tour in September and an American visit late in the year.

Thunderclap Newman — formed by the Who's Pete Townshend just after Christmas — will spend several days in a London studio within the next fortnight recording tracks for an album and possibly a follow-up single. Townshend will act as producer.

This week the group has been rehearsing a new stage act and drummer Speedy Keen is recovering from an attack of laryngitis and is expected to be fit for a date at Loughborough University tomorrow (Saturday).

Newman is in London's IBC studios on July 6-9, 16 and 17, and 29-31, and during the rest of the month dates are at Wellington Town House (4), Plymouth Van Dyke (5), Kilmarock (13), Dunfermline (14), Midsambrough Showboat (15), Redcar Coatham Hotel (18), Nantwich Civic Hall (19), Hanley Place (20), Bath Pavilion (21), Bideford (24), Devizes Corn Exchange (25), Birmingham Mother's (26), and Romford King's Head (28).

Newman group's open air show is part of an entirely free festival presented by the students of the Goldsmith College, New Cross, London, and as reported last week there will be two screenings of the Beatles "Magical Mystery Tour" the same evening to which John Lennon and Paul McCartney have been invited. Julie Felix appears free at the festival on Monday evening; Election on Wednesday afternoon; jazzman Maynard Ferguson on Thursday evening; and the Prety Things on Friday afternoon.

ENGEL NEXT?

Engelbert Humperdinck records a John Christian Deo composition which may be his next single, "Another Glass Of Wine," this Sunday.

Airplane use Hopkins

British pianist Nicky Hopkins — session man on records by the Beatles, the Rolling Stones and others — features on a track of a July album from America's Jefferson Airplane group.

McPHATTER CABARET

America's Clyde McPhatter has signed a long-term recording contract with Britain's B and C label. New cabaret appearances for him in this country are at Sheffield Penthouse (July 10) and Sunderland Annabelle (18-19).

DEKKER TO STAY ON IN BRITAIN

DESMOND DEKKER has cancelled his tour of America—where his "Israelites" single is up to No. 9 in the U.S. chart—in order to promote his new record "It Mek" in Britain. He had been due to fly to New York on Monday.

Dekker's "Israelites" album is now scheduled for August 22 release on Pyramid, and will feature ten tracks which are all his own compositions with the exception of "For Once In My Life," which he sings in ballad style.

All the numbers were recorded in Jamaica by Dekker, but given added backings in this country.

Because of the cancellation of his American visit, new July radio, TV and personal appearances were being lined up for him this week.

Dekker still plans to return to his home country of Jamaica between August 1-21 for a holiday, although he will also take part in the country's independence celebrations.

NEW RUFFIN DATES

Three extra London club dates have been fixed for Jimmy Ruffin's forthcoming tour—Revolution next Tuesday (3), Blaises (20), and Scotch St James (21). Ruffin now plays Leyton Town Hall next Wednesday instead of Leicester Top Rank and Wolverhampton Lafayette, and another additional date is Grimby Gaiety (July 14).

'SOUND' LP OUT

THE soundtrack from "The Sound of Music" movie — which last August became the biggest-selling album in the history of the British record industry — has dropped out of the NME chart this week after a total of no less than 218 weeks!

The RCA album first appeared on August 16, 1965, at No. 10, and has remained in the chart ever since. Ten months ago, when figures were last issued, the album had sold over two million copies in Britain and over eight million world-wide.

New one-nighters for the Casuals — whose current single is the Marty Wilde composition "Sundowner Eyes" — include Worcester College of Education next Friday and Hereford Flamingo (July 11).

Romeo's next single, album and dates

MAX ROMEO'S next single to follow up his current Chart entry will be his self-penned "Madame Gossie," which he recorded in Jamaica recently. His new album is now scheduled for July 18 release on Pama, and will feature entirely self-penned numbers except for the Beatles' "Day Tripper" and Dylan's "Blowin' In The Wind."

Because of the controversy surrounding Romeo's Chart single, several of his dates have been cancelled or amended.

New bookings include Chelmsford Football Club next Friday (July 4); Wolverhampton Wolfm (7); Cricklewood Carib now in addition to Catford Witch Doctor (12); Notts Britannia Rowing Club instead of Birmingham Mothers (13); Eastcote Clay Pigeon now cancelled (14); Leeds International instead of Wood Green King's Head (19); and Eastbourne Winter Gardens doubling Dalston Four Aces (26).

Further dates for Romeo are

London's Crystal Palace Hotel (27); Birmingham Rainbow Suite (28); Liverpool Mardi Gras doubling Victoriana (August 1); Leytonstone Town Hall doubling at Kew Club (August 2), and London Sheen Bull (3).

SPENCER SWITCH

Spencer Davis group drummer Dave Hynes has quit and has been replaced by Nigel Gibson of Plastic Penny. The Spencer group flies to America today (Friday) for its sixth major tour there.

RCA

Move in a little closer! Watch HARMONY

GRASS

climb the charts again with their latest disc

"First Time Loving"

c/w "What A Groovy Day" RCA 1828



Week's new releases from Decca

With his rugged good looks and a, he can't fail. He does great "Goffin/King number "That old a Mike Hurst production for 51.

sentimental singalong number **Y TILLOTSON**, "Tears on my a very catchy melody accompaniment orchestration. This one's an 10282.

ave been much written about strength of their album, which last beginning to really listen to. **our turns to sweet"** is the title. They are a very talented and up, and don't have to resort to their music across. This is an 9.

MILLIE SMALL is just as bubbly as she was in her Lollipop days, and "Readin' writin' arithmetic" is pure fun, very infectious and sure to sell in vast quantities. This is Millie's first with Decca, and the number is 1 2948.



THE ENDEVERS produce some splendid harmonies and an altogether round, solid sound on a number titled "Sunny and me" on Decca F 12939.

Tumbling churchy organ provides the intro to "Tell me Rhonda" by **KODIAKS**, who handle some intricate rhythm beautifully, and sound very interesting, on Decca F 12942.

Keep informed.

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JEWEL OF THE BUNCH

THE ORIGINAL DELANEY AND BONNIE AND FRIENDS: ACCEPT NO SUBSTITUTE (Elektra stereo only, 39s. 11d.)

THE real pleasure of album reviewing is not so much when great expectations are confirmed, but when you chance upon a real good'un in an otherwise ordinary bunch. This really is a superb LP. Delaney and Bonnie, pictured on the cover with their two children and looking like any normal suburban couple, are a young, white husband-and-wife team whose music is a mixture of soul, blues and folk that is raw, gutsy and full of the joys of living. The friends it used to be whoever turned up to jam with them, are the group that back them with a high degree of musical dexterity.

HIGHLY RECOMMENDED

Delaney's is mainly the softer voice. Bonnie works right through the scale, reaching its peak in rasping, passionate shout that virtually out-classes Tina Turner. The fact that Bonnie once worked as an actie may have something to do with that.

There is not a bad song on the album - most bear Delaney's writing credit - but Ghetti - with evocative ode-to-Billie-low strings and a marvelous tenor piano - is magnificent. Equally a standout is the work out of the Aretha Franklin speciality, the Right Woman, combining soul that hugs at the mind with a hand-like feel close to the recent Barrio Brothers version.

Gift Of Love is another example of this country soul while Soldiers Of The Cross confirms Bonnie as the most exciting female vocalist since Janis Joplin. But Bonnie gets the edge because she's better served by arrangements and material. An album that's the complete answer to plastic soul NL.

POP PAGE - edited by ALLEN EVANS

KIM JOINS JOHNNY

JOHNNY NASH AND KIM WESTON (Major Minor, 5MLP 54, 37s. 6d.)
ONCE the dunting girl with Marvin Gaye, now Kim Weston teams up with Johnny Nash and together they get a good thing going with dramatic songs like Baby Don't Leave Me and Just Losing You.

Perhaps Johnny is a bit too fast-set to contrast with Kim's voice, but they merge their rhythm-sense well and make these dozen tunes

RECOMMENDED

worth listening to. The intensity is most powerful at times and in With-out You, We Try Harder and The Letter it really gets under your skin. Mickey Stevenson (Kim's husband) produces and did the arrangements with Horace Tapscott. A.E.
Other titles: **It's Gonna Be Better, They're Just Gonna Have To Try, But You Know I Love You, Stranded In The Middle, My Time, What Could Be Better.**

ELEPHANTS MEMORY

(Buddah stereo compatible mono 20302, 37s. 6d.)
There's a strong tribal and stately quality about the music of the seven-strong American Elephants Memory that is reminiscent of the songs from Hair, though only a few of the numbers here are as strong as the analogy might suggest.

The arrangements are interesting and full of contrasts as are the seven voices which, when merged as one, carry a rousing quality. But for some reason it doesn't quite make it and I have a feeling it may have been that they were a little over-ambitious. N.L.

Titles: Don't Put Me On Trial No More, Band Of Love, Hot Dog Man, Takin' A Walk, R.I.P., Old Man Willow, Jungle Gym At The Zoo, Yorgut, Song, Crossroads Of The Stopping Stones, Super Heep, Brief Encounter.

edge because she's better served by arrangements and material. An album that's the complete answer to plastic soul NL.

Other titles: Get Ourselves Together, Someday, When The Battle Is Over, Dirty Old Man, Love Me A Little Bit Longer, I Can't Take It Much Longer.



JOHNNY NASH and KIM WESTON

RE-SOULÉD

SOUL SPECTACULAR (Marble Arch, stereo MALS 1144, 14s. 6d.)
A first-class selection, performed by nameless artists who really get over their message. A big, Tama sounding band is in behind the various singers, who give a rousing performance. A.E.

Titles: Dancing in The Street, Soul Sister Brown Sugar, I Say A Little Prayer, Dock Of The Bay, Breaking Down The Walls Of Heartache, This Old Heart Of Mine, I Heard It Through The Grapevine, I'll Pick A Rose For My Rose, Stop Her On Sight, I Was Made To Love Her, I Guess I'll Always Love You, Private Number.

SHOWCASE

(Marble Arch Sampler, MAL 1154, 14s. 6d.)
A dozen songs taken from former Marble Arch releases, chosen to get you to buy the whole LP they come from, are good value. On this disc you get Sandie Shaw (Puppet On String), Long John Baldry (Let Heartaches Begin), Kinks (Well Respected Man, Dedicated Follower Of Fashion), Donovan (Sunny Goodie Street and Turquoise), Val Doonican (If Whole World Stopped Loving), Foundations, (Baby Now That I've Found You), Otis Redding (Gama Lama), Gene Washington (Michael), Charlatrons (Get Back) and Jimmy James (Hi Diddlee Dee Dum Dum). A.E.

EQUALS BEAT IT OUT!

EQUALS STRIKE AGAIN (President, PTL5 1030, 37s. 6d.)
THIS mixed coloured (3) and white (2) group has built a big reputation with its simple, yet hypnotically rhythmical blue-beat.

They build up each song, be it a fast one like Michael And The Slipper Tree or a slow, insistent song like Ain't Got Nothing To Give You, into an exciting experience. 12 songs but one have been written by lead singer Derv Gordon and/or lead guitarist Eddie Grant and/or rhythm guitarist Lincoln Gordon, the coloured members of the group. The songs may have a tune similarity, but the lyrics cover many different subjects. Let's Go To The Moon, A Room Of Boom and Honey Gum, for instance. Both instrumentally and vocally the group work very well together, producing good listening which will make you want to dance. A.E.

Other titles: Bang Bang Good-bye, You'll Forget Her, Mary Jane, Instant Love, Take A Little Sad Song, After The Lights Go Down Low, No Love Can Be Sweeter.

ASTRUD CILBERTO: I HAVEN'T GOT ANYTHING BETTER TO DO

(Verve SVLP 9242, 37s. 50.)
A soft, gentle set of sultry, exotic Latin-American tinged songs of the sentimental Astrud. Some of the tracks have a gay carnival backing with people enjoying themselves, which is catching. But mostly it is soft music and sexy, smoothy singing of favourites like Trains And Boats And Planes, Wee Small Hours, Wailing Of The Willow and Without Him. Conducted and arranged by Albert Gorgoni and produced by Brooks Arthur.

Other titles: I Haven't Got Anything Better To Do, Didn't We, Where's The Love, The Sea Is My Soul, World Stop Turning, If (The Biggest Little Word).

ANDY FERBACH: IF YOU MISS YOUR CONNECTION

(Liberty mono and stereo LBL and LBS 8233, 38s. 7d.)
A young British blues singer-cum-composer with eight of his own compositions and two traditional songs. His easy delivery makes for relaxing listening, but his song quality is poor to make it all round a bit too similar to that of Tony McPhee for the Grounding Series. N.L.

Titles: Hard Headed Woman, Have Your Bags Soon Ready, Someday, Woman Goes From Man To Man; By And By, If You Miss Your Connection, That's All Right, Hanging Around, Varying Speeds Of Time, Moving On.

MONKEES AGAIN

THE MONKEES: INSTANT REPLAY (RCA Victor RD/RDS 8016 37s. 6d.)
I cannot claim to have ever been a fan of the Monkees, but on this album, the group's first since the departure of Peter Tork, they sound much better than before. Both Davy Jones and Micky Dolenz have improved vocally, and Mike Nesmith's compositions, especially While I Cry, have taken on new depth.

The Beatle influence is still there, with the Monkees' sounding very much like John, Paul, George and Ringo on You And I, a song partly written by Davy. Don't Listen to Linda, a cute little number from Boyce and Hart and sung by Davy was supposedly written about his wife.

With this new-found improvement, it is too late for a Monkees' revival. I somehow think it is, but they need work. If they keep turning out albums like this, nobody will have cause to cryer them again. -G.C.

Other titles: Through The Looking Glass, I Won't Be The Same Without Her, Just A Game, Me Without You, Don't Wait For Me, Tear Drop City, The Girl I Let Behind Me, Man Without A Dream, Shortly Blackwell.

VIKKI CARR: FOR ONCE IN MY LIFE

(Liberty LBS/LBL 8230, 38s. 7d.)
Anybody who has seen Vikki on stage (and that includes myself several times) will find this very fine LP recorded live at the Persian Room of New York's Plaza Hotel. Vikki doesn't change her act very often. Why should she? Included are: For Once In My Life (the ballad version), If Must Be Him (song that elevated Vikki to chart status), Can't Take My Eyes Off You and With Pen In Hand (the Bobby Goldsboro number on which she invariably sheds a few tears).

It'd like to sing Manha De Carnaval in Portuguese for you," she says to the audience. Unish and Spanish, it is a very lovely song. She also displays a fair line in humour, which is much appreciated by the audience.

Although an album for those who



SIMONE DOUBLE

BEST OF NINA SIMONE (Philips SBL 7895, stereo playable mono, 38s. 7d.)

A SPIRITED LP by the blues singing-piano playing Nina, with a varied selection of songs, from the tender I Love You Porgy, to the filippic point number, Mississippi Goddam, to the raw, strident and lengthy Sinnerman.

She has an audience in attendance, whose enthusiasm helps her to greater efforts. And her backing music, including her own keyboard work, is sometimes urbane, sometimes primitive jazz. A.E.

Other titles: See-Line Woman, I Put A Spell On You, Break Down And Let It All Out, Four Women, Wild Is The Wind, Pirate Jenny, Don't Let Me Be Misunderstood.

SWEET 'N' SWINGIN' SIMONE

(Marble Arch, MAL 1135, 14s. 6d.)

A leader set from Nina, who plays and sings her way through ten numbers, backed by a big band and originally recorded some time back on the Copix label. She sounds a bit more immature than on the Philips disc, but there are some good tracks, such as a smoochy Just In Time, with good piano work, Forbidden Fruit, and The Other Woman. A.E.

Other titles: You Can Have Him, Cotton Eyed Joe, If You Know, Where Can I Go Without You, He's Nothing Till You Hear From Me, You Better Know It, The Cal From Joe's.

has already been converted to the singer's not inconsiderable charms. -G.C.

Other titles: After Today, Happy Together, Yesterday I Heard The Rain, Come Rain Or Come Shine, This Girl's In Love With You, Days, The Other Man's Grass Is Always Greener, After You've Gone.

Love Cair Status Quo Prices Les ...they'll be playing for all of you who take part in Oxfam Walk '69, when you arrive at the finish.

Won't be walking to Wembley Stadium on July 13th. ...they'll be playing for all of you who take part in Oxfam Walk '69, when you arrive at the finish.

It's the biggest sponsored walk of all time - and it will be your chance to hit back at all those people who say that youth has nothing positive to offer: those that walk will have £250,000 to give to underprivileged people everywhere. The idea is to walk 30 miles - or just as far as you can - from 11 starting points around London to Wembley Stadium. Here you'll find 49,999 people like you plus the 9 fabulous groups, mentioned above. Lots more famous people too!

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Some of these you'll probably meet as you walk along, others will be at Wembley to welcome you.

If you don't want to miss out on this fantastic event ring one of these numbers for full information:

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 - Lois Dines 876 9395 (Prospect)
 - Colin Kropach 935 3892 (Welbeck)
 - Chris Pratt 866 7162 (Pinner)
 - Richard Hogarth . 0240 5 5539 (Chesham)
 - Dick Fox-Davies . . . 650 9971 (Beckenham)
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OXFAM

I'm gonna make you a star

NOBODY really expects anything connected with the Who to be quite normal, but with Thunderclap Newman Pete Townshend has come up with a gem. Apart from the group's fantastic progress in the NME chart this week, the members themselves are all exceptional.

The contrast between 26-year-old Andy Newman, who resembles a cross between Burl Ives and the mad professor from a Hammer film, and Jimmy McCulloch, who stands five feet nothing and is ten years younger, is the blindest surprise. Then there is John Ken — Speedy to all and sundry — who wears a scarf round his long hair, is an original loner and who writes most of the group's material.

Finally, Jim Pittman Avory who has been drafted in lately as bass guitarist after a stint in strip clubs and American bases. The group is resident in Hampshire in the mill where I lived during my country period. The Robin Hood up the road is the focal point of interest, plus Fred's riding school nearby. I met Andy at the pub where he outlined the group's history for me.

Townshend phoned me in November and said he would like to come and play with some other boys and make some film music," he began. "Later, he sent a letter about forming the group permanently. He said 'I'm gonna make you a star' and I thought 'Oh Yes, I've heard that one before'."

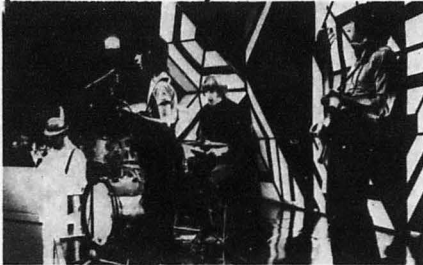
Pete, Andy, Jimmy and Speedy recorded three tracks at Christmas time and the original plan was for them to be sent to Kit Lambert (the Who's co-manager) as demos, then Pete decided to do something in 'The Air' out as a single later.

Before then I had been very semi-pro. Andy continued, "I doubt if I earned more than a fiver. I always went in to play good music."

Originally, I knew a friend called Rick Seaman who went to Ealing Technical College. One day at a friend's house he heard me playing on the piano and asked me to do some tapes.

"He sat with them on top of a bus going 'yaaaah'. He took them to the college and some got into Townshend's ears, that was before he formed the Who."

THUNDERCLAP NEWMAN when they appeared on "Top Of The Pops" last week. (l. to r.) **ANDY NEWMAN, JIMMY MCCULLOCH, SPEEDY KEN and JIM AVORY.**



By **RICHARD GREEN**

"He sat with them on top of a bus going 'yaaaah'. He took them to the college and some got into Townshend's ears, that was before he formed the Who."

ENCHANTING KATHY KIRBY

LUSHLY gowned in pastel blue and sensitively showcased by banks of candelabras, Kathy Kirby proved that her magic is as enchanting as ever when she opened in Gerald Palmer's summer show, "Up And Away" at Paignton's Festival Hall last week.

At times in a whisper, at others in full voice, her programme included "I'll Catch The Sun" (her latest single), "Someone To Watch Over

Me" (which emphasised the crystal clarity of her voice), "Lucky In Love", "If I Had A Rich Man", "I Did It My Way" and "My Thanks For You."

Stand-out number was, of course, her hit of yesterday, "Secret Love," which drew applause on the opening bar. Kathy was accompanied throughout by expert pianist Don Phillips.

The zany Billy Dainty, trumpet stylist Nigel Hopkins and Scots lassie Bonnie Downs are also on the bill. — **KEN ROUND.**

SAID PETE TOWNSHEND TO THUNDERCLAP NEWMAN and he meant it!

packed up with my old band when I met Speedy. I started playing when I was eleven at old folk's gigs with my brother's band and I met Pete in Denmark Street, one day and got talking to him."

Jim Avory has been with about ten thousand groups in his twenty-one years, among them the Attack, TNT and Freddie Mac. He and Speedy were songwriters for Essex Music, having known each other since the Ealing Tech days.

He met Speedy again one day in Kensington Market, was invited down to Hampshire and became part of Thunderclap Newman. Pete had played bass on the record, and it didn't seem possible that he could tour with the Who and Newman. Though, knowing him, he would probably have found a way.

By this time, Andy was sitting in the back of a van playing piano to a bunch of small girls. He was immensely enjoying himself and he broke off only to attempt to psychoanalyse me.

He became serious again and talked about the group's music. "On a gig, people will wonder why we don't sound like our records. The only way to get over this is to say 'One policy for records and one for live performances.'"

"You get a rapport with an audience but you don't get it on a record. The thing to remember is a recording studio is an entirely different medium to a live performance. We've all got different ideas on this."

The riding packed up for the day and nobody had taken much notice, except Tony Ashton of Ashton, Gardner and Dyke who also used to be semi-resident at Thunderclap's mill. Tony has a wonderful habit of becoming unseated.

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Pete Townshend is going down to the place this week for discussions and rehearsals and, if things are going as they are, prepare the group for their first number one.



SHUT UP AND LISTEN

says **JOHN LENNON**

pressing to what? "Music is music. All these characters complain about us and Dylan not being progressive, but we're the ones that turned them on to the other stuff — so let 'em take our word for it. This is music, baby."

"When we feel like changing, then fine. "It's the same with this other half album we're into, the one after the next. This'll probably please the critics a bit more, because we get a bit tired of being sort of just strumming along for ever. We got a bit into production again."

"I tell you, this next Beatles album but one is really something. So tell the armchair people to hold their tongues and wait. 'Shut up and listen,' that's the answer. And remember . . . there can be just as much complexity in one note as there can be in any symphony or 'Sargeant Pepper.'"

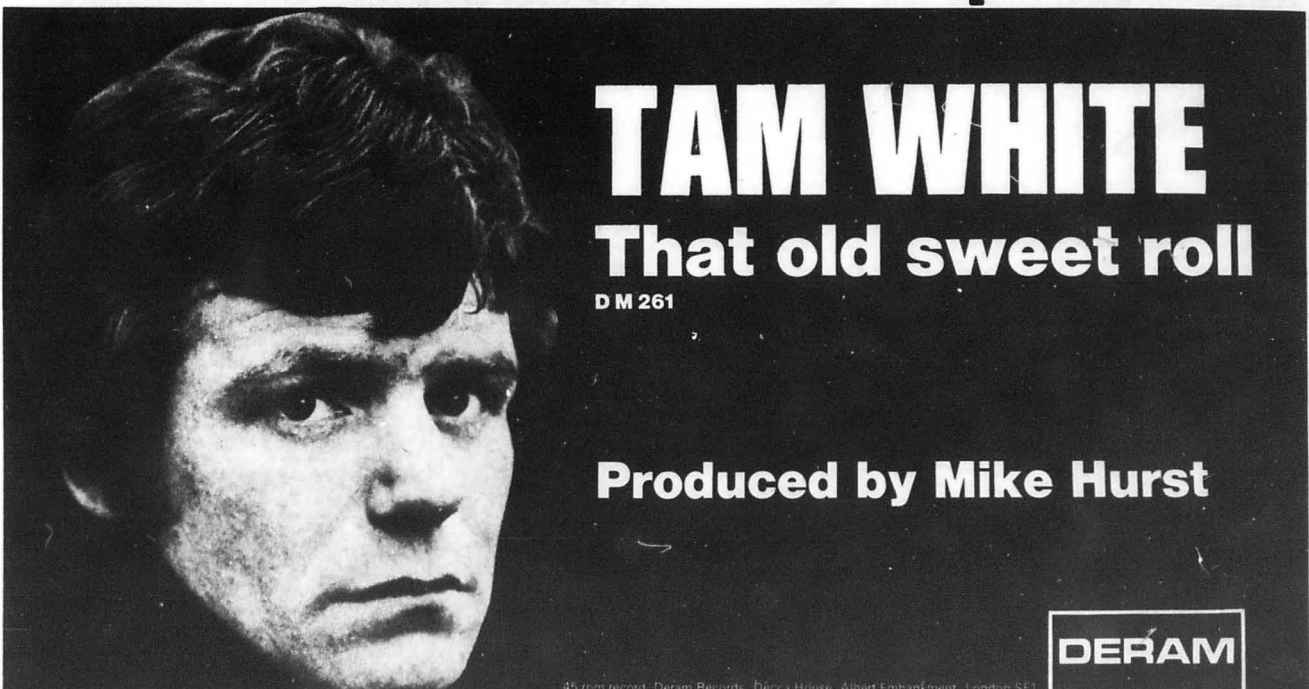
"Not that I'm interested in classical music. I think it's history, and I'm not interested in history, only as a hobby. I'm interested in NOW. And the future."

"About America: 'I can't disguise that to get my visa back means a lot. I need to go there, for business at least. I'll just have to keep trying."

"I know Donovan seems to have been O.K. about getting his visa back but he only did a big anti-narcotics thing, didn't he? So, there we are. Anyway, these days I don't take drugs, alcohol or meat. They all interfere with my head. And that's straight. Or sugar . . . I think it's all bad."

"These days, I'm completely macro-biotic. I know it sounds strange, but it's great . . . and it keeps you high all the time. "You don't just get high now and then this way, . . . you're permanently high." — **ALAN SMITH.**

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DM 261

Produced by Mike White



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584 274
ATLANTIC

SCOTT DON'T CALL SCOTT A TRAITOR—HE'S GOING TO EAT, DRINK AND BE MERRY!

"MY God," exclaimed Scott, raising his hand to his head, and for a split second contemplating whether to slam the door shut again. That's one of the idiosyncrasies about Scott that warms me to him, the enthusiastic welcome.

By GORDON COXHILL

After the usual exchange of how are yous, and you're looking terrible—which he just because he's just returned from a sunny confrontation with the Greek junk—Scott sat back in his chair and waited for the barrage of probing, deep questions.

"A couple of weeks ago," I began, "you told me you wouldn't be making any more singles."

"It was longer than that," he cut in. "Nearer two months ago. But I did say that. I know. I have released a single because I need the money for a few things I have planned."

"What plans?"

"Living, what else do you need money for? I've got to eat and pay my rent."

"But why 'Lights Of Cincinnati'?"

"Because it's the first melody I've heard this year that I've liked. It's commercial, and I think it will sell. It's not a song that can really get involved with, all that is in it is on the record."

Effort

I remarked that both times I had seen him singing the song on television, it had seemed an effort for him to keep a straight face.

"You can't take it too seriously," was his reply. "I wouldn't know a hit song if I bumped into it, but as I said, I think 'Cincinnati' is the sort of record people like to hear me singing."

Scott's well-founded optimism over his single has resulted in him going to foreign parts once more to complete eight new songs he started in Greece.

"I have to get away," he winced, sinking further into the chair. "I couldn't write in England. I know it's unusual to go away when you have a record out, but if it's not going to sell, it won't make any difference whether I'm here or not."

On sale this week is Scott's "Sings



From His TV Series "album, a very well-balanced collection of standards, which in my opinion is

going to reach a far wider audience than has previously given Scott's talents a listen. However, was Scott prepared for cries of "Traitor?"

"I expect some people to criticise me and accuse me of selling out, but I don't think they'll go on about it. Whether he meant it that way or not, I look that to mean I shouldn't go on about it either."

"People were saying 'yeah, he's got a good voice, but I bet he

couldn't sing quality standards. Well, I figured I'd have a go. It was an exercise in singing for me, and it's something different for people who like to buy my records. I think it is perfectly valid for people who bought Scott 1, 2 and 3 to buy the new one."

"Scott 4" is currently in the formative stages, and will be released later in the year. Scott 3, having proved to be slightly less successful over the shop counters than expected, I asked Scott what lessons were to be learned.

He thought for a few moments before answering. "Scott 3" was too musical I think," he deliberated. "I hope that doesn't sound nasty or conceited, but you know what I mean. It tended to be too technical. A lot of the lines went on for too long. People who haven't listened to much music aren't ready for that. So on the next album, I must try and write shorter lines, so people can take them in."

Smiled

I remarked that Scott seemed far more concerned with what other people wanted, and less for himself than before. He smiled and shrugged his shoulders.

"Yes, I guess that's so. I'm listening to a wider selection of music now, perhaps that has something to do with it. I heard 'Bookends' for the first time that week. That's good commercial music."

And what of Breil?

"As I've told you before, Breil is a sensational lyric writer. I used to think he wrote terrible melodies and I still think he does."

"There will be a new TV series for Scott in the autumn," manager Maurice King told me some while back, so I asked Scott what changes he would like in the next series.

"I was quite satisfied with my first series," he said. "But I would like everything just a little bit lighter, felt that everything was too strung out."

When I'm singing, I want the orchestra right there around me. Before, they were banished miles behind me. There was so much open space round me, and nobody knew what to do with it. I don't want a lot of dancing girls, my God."

And with that, we all left Scott to his guitar, and his plans for going away again.

from you to us

BE FAIR TO STEVE

UNAPPROPRIATE WINNER

I WAS shocked to read in Nick Logan's review of the Blind Faith concert (NME June 14) that some of the fans were disappointed that Stevie Winwood sang all the songs. I also heard from a friend that some of the fans walked out!

Were they expecting a Cream revival? May ex-Cream fans let Blind Faith be Blind Faith, not Cream and "those other two." Please ex-Cream fans give Stevie Winwood the chance he has deserved for so long, and which the British public have failed to give him! —JEAN JORDAN, New Malden, Surrey.

So some soul brothers are calling the Fifth Dimension "a disgrace to the black race. What nonsense! The popular music field is so large I don't see any reason why anyone should be confined to any particular colour sound.

Who they should? Fifth Dimension don't do the "white sound." John Mayall, Clivian Shaw, Fleetwood, Maf and so-called "Underground" groups are making thousands playing the black man's blues. AKA AMADI, Kiel, West Germany.

In answer to the letter (FYTU June 21) from four Manchester girls complaining about the reception given by Northern audiences, I can only say that on June 20 and 21 Zeppelin were given two standing ovations by the audience of the Newcastle City Hall, who were told that they were the best British audience Led Zeppelin had played to during their tour. NEAL HATELY, Northumberland.

I was disgusted to read of the doubt concerning David Symonds' broadcasting future. Surely the BBC have now reached the ultimate in priggish self-satisfaction. Do they reckon a DJ's qualities by his moral

standards? If this is the case then the honest Peel seems equally guilty of offending the Establishment.

For heaven's sake BBC come to your senses.

David Symonds is one of this country's best disc jockeys, and he produces damn good shows.

So why single out one individual, who admits that drugs are a "personal matter," for unfair, unjust treatment? —TAMSEY, Sheffield, Yorks.

After hearing John and Yoko's "Life With The Lings" I must write that I think it is brilliant and I hope that they will carry on making LPs which aren't so conventional. I look forward to their Wedding Album. —MICHAEL DOYLE, Southampton, Hants.

After saying that Chicken Shack's "I'd Rather Go Blind" was "sick" on the radio, I think Tony Blackburn had got a nerve to say on "Top Of The Pops" (June 19) that it was a "great" record. DAVID HOWE, Essex.

It was with a delicious tremor down the spine that I read that the Stones are not only releasing their new single next month but also have several LPs and personal appearances lined up.

I have perfect confidence in the judgement of Mick Jagger and just a winner in the young Mick Taylor, a guitarist of high calibre and with the soft look that Brian has when he was a kid of twenty and the Stones were beginning.

I am sure that fans will be happy that Brian is at last free to make the kind of music he wants. —ELSA SMITH, Darford, Kent.

I am a great admirer of Scott Engel and would travel half way down Britain to see him and to hear him sing, but when I hear "Lights Of Cincinnati" feel like weeping. I was not exactly enthusiastic about "Johnny" but this latest single is a great injustice to a very fine singer. —NINA WEBB, Ilford.

The Beatles' new record is about the limit — a tuneless mess of rock and roll. It is everyone ignorant and musicophobic JOHN RILEY, Salford.

I also saw the Beach Boys at the Free Trade Hall, Manchester on June 21 (FYTU June 20) and all I can say is that were Mick Jackson and Co doing "Sleeping".

I went to the second performance and found it was the who audience to be doing nothing else but joining in there were enough hand claps, shouts of "More and screams to shake Jodrey Blank, and the atmosphere was... —ANN MORECROFT, Salford, Lancs.

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SENSATIONAL TREMELOS!



Four artists from Britain who entertained in Czechoslovakia — WATSON T. BROWN (left) and his SOUL AGENCY, and JOHN ROWLES, photographed by Dezo Hoffmann, who took the pictures on this page.

THEY'VE done it again! I seem always to be reporting that the Tremeleos have broken new ground with their all-conquering "happy" music, with its crisp attack, simple melody and Cockney cheerfulness, put over with an enthusiastic, driving harmony.

But no one present on the third night of the 1969 Bratislava Pop Festival (including BBC's David Gell and "Daily Express" writer Judith Simons) could dispute that the Trens "stopped" the entire Festival!

I've never seen them in such inspired form and not for many months have I witnessed an audience going so completely crazy with delight for a group as these young (and older) Czechoslovakians went for the Tremeleos. It's no exaggeration to say they cheered, clapped, stamped and shouted in unison "We want Tremeleos!" for fully ten minutes in the hope of getting a THIRD encore 20 minutes after the close of their act.

The audience of over 2,000 rose to its feet in a rapturous standing ovation which TV cameras recorded for the much larger Eastern European audience. The Trens' 30 minute act included all their hits sometimes wrapped up in stippy medleys sung at breakneck speed, and several tunes new to their act, like "Proud Mary" and "Barfocul."

BY ANDY GRAY

It was at last a highlight of a festival spoiled by political censorship of songs in the Czech contest, which led to a threat of a strike by local singers.

The Trens succeeds as guest stars came as great relief to Festival director Dr. Jan Sivacek, who told me: "They have the best act we have ever presented in the four years of this festival." Manager Peter Walsh, who was present, has had many new offers for the Trens.

Ironically, an Italian girl singer, who insisted on closing the show after the Tremeleos, never got on stage. The producer told her no one could follow the Trens act that night and he was right!

Time lag

The first evening (June 18), the Beach Boys were the big attraction, but their impact was severely marred by the fact that we had to watch some 20 helpers take 45 minutes on an uncurtained stage to get sound equipment ready, amid impatient jeers, slow handclaps and whistles.

It says a lot for the Beach Boys that they went down as well as they did after that, but the really terrific applause went to Mike Love's brass announcement that they were dedicating "Breakaway" to the deposed Czech hero, Mr. Dubcek!

In support of the Beach Boys, the Dubrovnik Troubadours sang with their customary verve. The second night saw John Rowles the star attraction and this good looking New Zealander put up a good showing, particularly with "If I Only Had Time" and an English version of a Czech song, "Never Doubt My Love." The ever-present Festival-guest, Morris Paramor, conducted for him.

A refreshing act on this night was Watson T. Brown and the Soul Agency (2 men, one girl) from Trinidad, with swinging versions of "Baby Baby Please Let Mr. Have Your Number" and "Save The Last Dance For Me," among other numbers.

Supporting the Trens on night three was a powerful little Belgian singer, An Chy, and the Czech duo, Eurovision co-winner Salome, of Spain and French folk singer Michel Polnareff were very popular.

Trouble

The song festival itself, in which 24 numbers were entered, ran into a lot of trouble due to the new, strict, Russian-leaning administration of the State, who banned outright one song and saw to it that another two were not put on TV. Voting by districts round the country mirrored the discrimination against any song too violent in its protest, because some songs were not even given "O" in the voting, just a blank, by some districts.

Unlike my last visit to a freer Czechoslovakia two years ago, few would discuss anything. But the Czechs were braver in that they decided on a strike (later called off) if the banned songs had been accepted last January by the festival committee. "The songs had been banned now!" The reason was obvious. A new, more rigid regime came into power which would not allow compositions about Siberian blues, or rising up again to freedom.

Song power

A junior minister at the festival did admit to me something that all song is much more powerful from a propaganda point of view than any speech. And the ironic truth was that the banned song about Siberia was selling like hot cakes in the record shops! But the ban and the morbid feeling it left among the singers and orchestra (half of whom walked out) made the usually gay festival as depressing as the weather, which was mostly incessant rain. As Dr. Sivacek said: "Thank God for the Tremeleos!"

During the Czech Festival, Midem and the Czech and Slovak Festival organiser Armando Moreno, and other members, thrashed out a constitution for FIDOC, the international organisation to aid world pop festivals. Already 62 countries are willing to join.

HOW TO SPEND £1,000 IN AN HOUR



Astute manager Peter Walsh fixed a special TV show for the TREMELOS in Bratislava and they were paid in local currency, which it is forbidden to export. They did a calculation at 20 crowns to the £ and found they had some £1,000 worth! And only one hour to spend them!

Result: I went with the Trens and Peter (who split up the money into £200 piles) on the maddest shopping expedition in pop history. They liked the local glass and in 45 minutes almost stripped an entire shop. Dave Munden shouted: "I'll take this shelf!" and Rick West: "I'll have the next shelf!" Alan Blakely was heard to say: "£500 crowns! Is that all?" and went on buying ornaments.

Len Hawkes, his new home in mind, was buying as fast as he could, with Peter Walsh "making a deal" for the rest of the shop! Suddenly they found themselves knee-deep in parcels, so they decided to buy leather cases to pack their treasures in, and next day they broke all records for hand baggage in the planes from Bratislava to Prague and on to Sweden, where they are now touring. Report so far from Alan says: "There's been no break-up in the group yet!"



THE BEACH BOYS got a kick out of being behind the Iron Curtain, and got big acclaim not only in Bratislava (that's the skyline of the town behind them) but in Prague and Brno, where they also did concerts.

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