

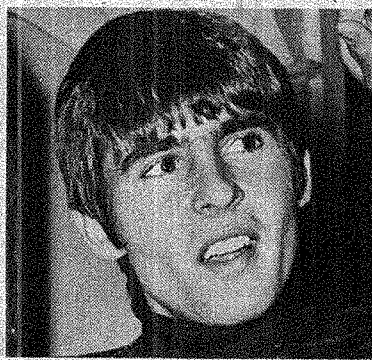
New Musical Express

EVERY FRIDAY
7^D

No. 1117 Week ending June 8, 1968

WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER

Wild nights in Zurich with JIMI, TRAFFIC, ERIC and MOVE



DAVY JONES IN LONDON

• LULU and her BOY
TOP POP NEWS

Julie Driscoll special
• PARTRIDGE • SOLOMON • FACES

No. 7
RAINBOW VALLEY

THE LOVE AFFAIR
ON CBS 3366

GALICO MUSIC
No. 19

LOVIN' THINGS

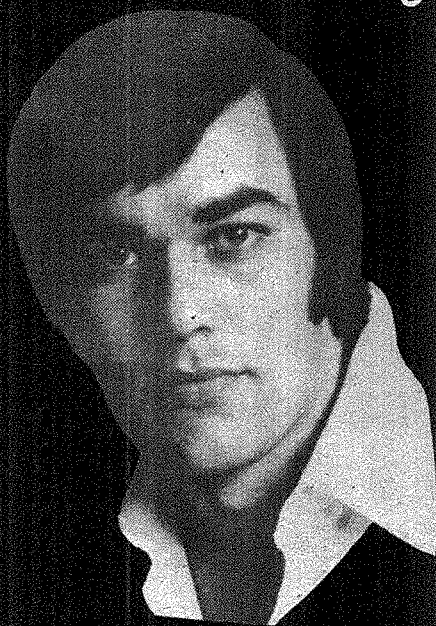
THE MARMALADE ON CBS 3412

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

HITS TODAY - WITH MCA

JOHN ROWLES

'HUSH...NOT A WORD TO MARY'
b/w
'The night we called it a day'



MU 1023

mca

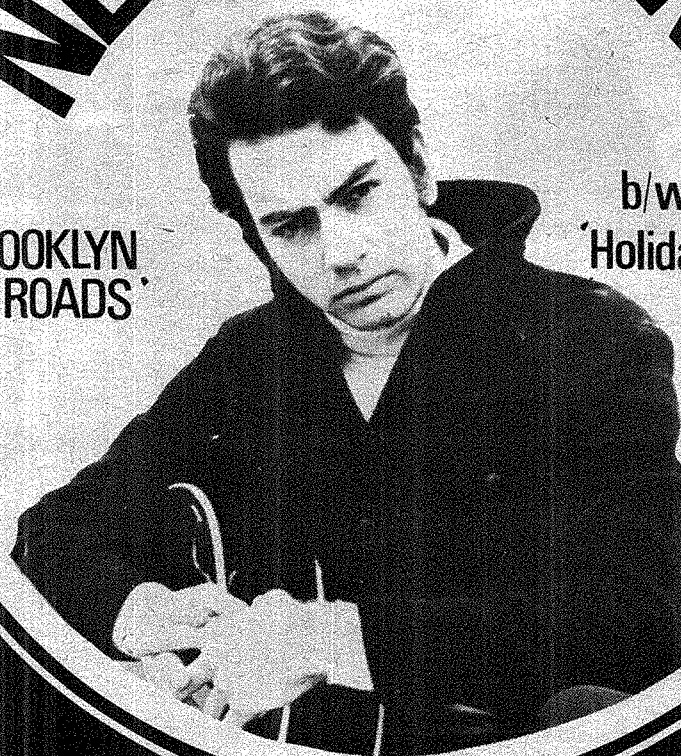
BOB DYLAN

'WONDERFUL' LAND

b/w
'Seven-six-o-one'

NEIL DIAMOND

'BROOKLYN ROADS'



b/w
'Holiday Inn blues'

UNI
UN 503



MU 1022

mca

RICHARD GREEN KEITH ALTHAM GO TO ZURICH WITH JIMI, ERIC, MOVE,



NME's RICHARD GREEN and KEITH ALTHAM with ERIC and ANGIE BURDON and bearded BUDDY WALTERS, the American who tours with Burdon to put on the light show.

GREAT SHOW: EXCEPT FOR BATTLE

EVER seen 18,000 frenzied fans arriving at two pop concerts to find enjoyment and some two hundred armed police making sure they didn't? Nor had I until I flew to Zurich to cover the big event for the NME.

At first sight, the line-up of Jimi Hendrix, Eric Burdon and the Animals, Traffic, Move, Koobas and John Mayall seems harmless enough.

But mix in the police, the weather, a charter flight and assorted other alien things, and the whole thing becomes an entirely different kettle of fish.

I flew out with the Koobas on Wednesday last and learned that their record "The First Cut Is The Deepest" has shot straight into the Swiss chart after only one week. That, as it turned out, was to be almost exclusively the only pleasant happening during the next three days.

The trouble really started when EMI a-and-r man David Paramor and I, sharing a room, were woken up at 2 am by the constabulary searching for females. They found none and left, only to return half-an-hour later, searching for certain substances.

Foiled again, they left and produced their piece de resistance at 6.45 am. Then men reappeared in the shape of the local CID (or its equivalent), examined our passports, warned us that we were liable for deportation and departed. We're not

By Richard Green

quite sure what that little episode was all about.

The rest of the cast arrived the following (Thursday) afternoon, borne by one eight-doored and one six-doored limousine, two taxis and a Bentley. The sight of a collection of British pop people emerging en masse from the convoy was too much for the hotel staff, who promptly became efficient and ignored everyone for anything up to 20 minutes. This sort of action does not bring out the best in musicians!

First two shows

Later, we trooped off to a massive indoor sports stadium for the first of two concerts. From my vantage point seat it was like sitting on top of the London Hilton watching Pinky and Perky perform in Hyde Park.

A comical Swiss group, who it seems, are highly thought of out there, were followed by the Koobas,

who surprised everyone with a nice selection of all that is best in British and American pop. John Mayall turned up at the other end of the vast stage and worked his way through some real blues numbers.

His act, however, was interrupted by one enterprising youth who managed to scale the 30 feet on to the stage and nick John's lighter. John stopped playing until it was returned. Meanwhile the youth was pursued round the wooden cycling track, which rings the stadium, caught and taken outside, where he was set on in no uncertain manner by the police bulls.

Because groups had to play on different parts of the stage, there was a continual running about by the fans to see the action. This was interpreted by the police as rioting and fists were put to good use.

Traffic were, once again, quite superb. Complete again with Dave Mason, they wove magic spells which even kept the stewards still. Chris Wood's flute playing was nothing short of amazing and Steve confirmed what everyone thought — he is a genius!

Now the Move's act is precisely the kind of thing that the Swiss police don't like. It was okay until Carl Wayne mounted his mike stand and behaved like a frustrated witch whose broomstick wouldn't take off.

Rock'n'roll à la Move, involving violence at its fiercest, started the mobs off again and severe clobberings were liberally dealt out to all and sundry — including the innocent R. Green, who has bruises to prove it!

The Animals' performance remains a bit of a mystery to me. I fail to see the appeal of a load of lights flashing while smoke pours from hidden containers and Eric Burdon, stripped to the waist, falls to the floor and bangs his hands on the ground. Still, it all went down very well.

It was noted that Jimi Hendrix played the guitar with his teeth, his elbow, his head and even his hind-quarters. It is also rumoured that at one stage his hands came into contact with the strings. Be that as it may, he was deservedly top-of-the-bill and can make his guitar say more things than Malcolm Muggeridge on a good night.

Only twice

THE frivolity in the hotel that evening was really not interfered with at all — which is to say the police only entered our rooms twice. On the first occasion, they pinched some of our drink and on the second ejected the amiable Miss Bianchi, a Swiss EMI representative, who was talking business with the Koobas.

On Friday afternoon, a most amazing jam session took place at the

concert hall. The participants were Jimi, Chris Wood, Stevie, Trevor Burton on drums, Carl Wayne on congo drums and Vic Briggs. Let it be said that if ever the record companies concerned could be persuaded to do so, they should let that sextet loose in a studio and release the ensuing LP!

It would be a lesson in harmony, freedom of expression and a sock in the eye for the pundits who hold that pop stars can't play jazz.

The evening's entertainment was provided largely by the police, who this time went into the audience with added fervour. The damage done by the police and rioting fans amounted to several thousand pounds and it took until four am the next day, with the use of tear gas, to shift the crowds away from the front of the stadium. Once moving they headed for a building site and wrecked more havoc.

Perhaps encouraged by this, the police descended on the Crazy Girl Club, where the cast had retired to entertain themselves. The Swiss storm troopers — for that is what they really appeared to be — burst in, pulled chairs from underneath various artists and started fights.

Messrs. Burdon, Briggs, Move, Altham and Green, plus Mrs. Burdon and Animals manager Terry Slater immediately ceased their rock'n'roll session and fled. Not so Kooba Tony O'Reilly, who suffered a suspected fractured right foot when a hobnail boot landed on it with great force. Saturday was departure day and

autograph hunters had a field day at the airport.

Fortunately, the plane was chartered solely for our party so there was no need for remaining in the seats and being quiet. Noel discovered the location of the passenger address system and immediately launched Radio Redding by the simple method of plugging the mike in to a tape recorder full of rock music and interrupting the programme now and again with such comments as "Will the man with the beard and the hair keep away from the window?" and "Will Buddy Holly please report to the rear of the plane?"

Detoured Paris

Because of President De Gaulle's little troubles, the plane had to detour Paris, so we were airborne for three hours, during which time the bar ran dry and the air hostesses became singers. Back in London, Jim Capaldi and I spent a pleasant half hour trying to locate our cases and Tony O'Reilly went off to hospital for treatment to his foot.

It would be unfair to say that the trip was not a huge success. Everyone got what they went for — plus a few bonuses thrown in! It is to be hoped that the Spanish police don't try to emulate their Swiss counterparts at the Majorcan festival. If that happens, the outcome could be a disaster!



Taking in the sights of Zurich (l to r) ERIC BURDON, two Koobas — STU LEATHWOOD and KEITH ELLIS, ROY WOOD, JIMI HENDRIX, NOEL REDDING, CARL WAYNE, JOHN MAYALL, STEVIE WINWOOD, TREVOR BURTON and ROY (Kooba) MORRIS.

another smash hit!

MANFRED MANN

My name is Jack



TF 943

KOOBAS & TRAFFIC

Swiss police violence beats all!

ERIC BURDON, the Animals, and Eric's light show versus the rest of the world and Burdon won a resounding victory in Zurich last Thursday, where over 18,000 young Swiss over two days thundered their appreciation of his light show (which eliminates any language barrier) and his musical message of "make love, not war!"

The old clips of film depicting Adolph Hitler at various Nazi gatherings, which goes on behind the groups anti-war song, "Sky Pilot," brought a titanic roar of approving disapproval from the thousands gathered about the base of the 40-foot stage on which the groups played and bought a pallor to the cheeks of some of the hundred green-grey uniformed "unpolite" Politzi.

Zoot Money managed to capitalise on this fervour, by lurching across the stage under the flickering effects of strobe lights, to act out a charade in which he throws a cloth over our anti-war hero's head and apparently throttles him in view of the audience!

says Keith Altham

In spite of some first class work from John Mayall and the Bluesbreakers, the Move, the Traffic and the Jimi Hendrix Experience, who topped the bill, this was a 48-hour "blitzkrieg" by the Animals, who swept all before them on both the Thursday and the Friday.

The over-all effect and incredible atmosphere of the huge stadium just outside the city centre almost defies description. It was obviously used at some time for mammoth indoor cycle "meets" and the wooden banking was still in place — heavily oiled at strategic points to prevent the spectators clambering down from

the surrounding seats and onto the stage!

The police were the one distasteful factor at the concert. I have seen some rough-stuff handed out by harassed British police at some of our bigger events, but nothing to compare with the nastiness of these Swiss police. A good clubbing with a drawn truncheon was their answer to any sign of a disturbance. They emptied the hall by the simple expedient of linking arms and marching the length of the stadium and cracking anyone over the head who got in the way.

The audience showed their appreciation of this action on the Friday night by smashing almost every chair in the place in the wake of the oncoming police.

"I don't know why the police react in this kind of way," said Hendrix when I spoke to him later. "Maybe it's because there is such a low crime rate in this country they have to find something to do. Any kind of action seems to make them over-enthusiastic." And that is probably the understatement of the year!

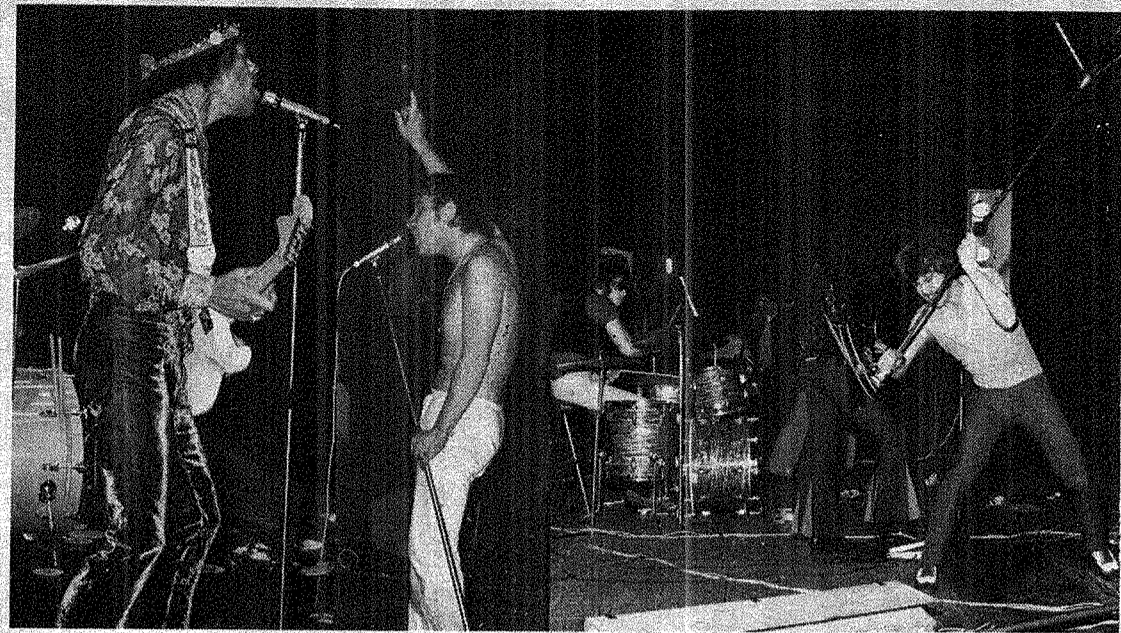
Guitar king

Gentle Jimi is still the king of the guitar and was warmly received at every performance although he struck me as being a little jaded on stage. Hardly surprising when you consider he has just finished an American tour of 47 cities in 37 days! He has two albums high in the best selling album charts in the U.S. and is now one of the highest paid pop artists in the world. He can get \$10,000 for one concert in America now.

"I don't quite know how it happened so suddenly but our albums began to sell at an incredible rate," Jimi told me later at the Hotel Stoller, where we all stayed. "Strange because a lot of people don't know who we are individually."

"We would walk into a Press reception as the three question marks and they would ask which one is which. I guess that emphasises that it is what we have been playing which has got us off the ground."

Jimi was pleased with the two concerts, but disturbed by the projectiles thrown by an over-exuberant crowd, which at one time included pieces of chairs, but while the Ex-



JIMI HENDRIX, ERIC BURDON and CARL WAYNE, of the MOVE, during the show in Zurich.

perience was on consisted mostly of beer mats.

Those things can really hurt if the edge catches you full on," said Jimi. "In America, at one concert I thought they were throwing sugar cubes at us which can be even more dangerous. But they turned out to be marshmallows."

While in the States Jimi recorded enough material at the New York Record Plant to provide material for three new albums. He has also bought a club in the Greenwich Village area which is at present called The Generation.

"How is it in London, anyway?" asked Jimi. "I bet they think we're dead over there, don't they? I'm looking forward to getting back and locking myself in my toilet to play my records. I've forgotten what most of them sound like!"

Late arrival

My arrival in Zurich was some 6 hours late on Thursday (courtesy of a go-slow by BOAC ground staff at London airport) and eventually contacted agent Dick Katz, who conned a free cigar out of me before allowing me into the stadium. Dick was the "trouble-shooter" for the tour and his multi-lingual ability and shrewd business sense helped out on more than one occasion.

Backstage an all-in jam session was in progress with Hendrix (guitar), Dave Mason (bass), Chris Wood (drums) and outside the police (on truncheons)! They seemed to think Mr Hendrix rehearsal was too loud. Mr. Hendrix disagreed and

carried on. The police were issued with special ear-plugs!

I watched some few minutes of Jimi on stage and then retired to our hotel to conserve myself for an all-out appearance tomorrow.

The morning broke and I joined the road managers' guild (the only persons to be up at the unearthly hour of 11 in the morning) downstairs for breakfast. Jimi's "roadie" Gerry Stickle, was laying 10-1 on his group being last down and estimated 3 in the afternoon as a likely time for them to roll out. He was right!

"Noel is the kink-kipper," asserted Gerry. "We were in tropical Miami for ten days and he came away whiter than when he arrived there! He was never up in time to see the sun."

During the course of the morning various artists drifted in and out of the hotel restaurant to sit around the tables and eat, then drift out front to sit around the tables outside and drink. Stevie Winwood materialised in his latest ensemble, an ankle length grey mack, once white, which he found somewhere. So devoted to this coat is he that he refuses to have photographs taken in it least the original owner see it and reclaim it. Traffic, he tells me, are really "together-together" now that Dave Mason has returned to the group.

"We're getting enough material together for a special "double" album later this year," said Stevie. "We're no longer interested in singles."

I noticed that Carl Wayne had arisen from the dead — the only group member to emerge in the

morning and look positively fit, throwing out his chest before him. Were all these reports about Carl leaving the Move untrue?

"It was the way I felt at the time," admitted Carl. "I was fed up with a certain someone associated with the group. But we sorted it out."

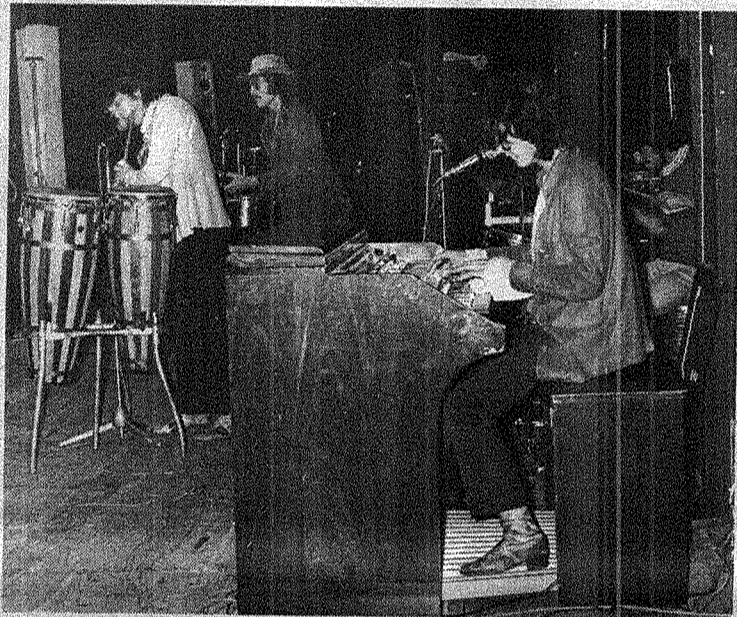
That evening the Animals repeated their storming success of the previous night and later guitarist Vic Briggs kindly gave me a lift out of the stadium. I would have appreciated it more had I not been upside down over his back at the time! But then Vic is too big to argue with and he had decided to appoint himself my honorary bodyguard.

Sit around

We all sat in a restaurant drinking beer and Danny McCullough, the Animals bass player (who looks more like John the Baptist than John the Baptist) and I organised community singing. We took our congregation through "My Old Man's A Dustman," "Maybe It's Because I'm A Londoner" and were well into "I've Got A Lovely Bunch Of Coconuts" before the Politzi arrived to stop us singing "obscene" songs.

Together with Mr. and Mrs. Burdon we adjourned to a small night club and reformed the glee club to sing along with Elvis Presley all the rock'n'roll songs of our youth.

It all gets very hazy after that but I recall waking up on board an aircraft next morning headed for London, feeling slightly the worse for wear. But it was a good outing!



Four TRAFFIC back together again (l to r) CHRIS WOOD, DAVE MASON, STEVIE WINWOOD and JIM CAPALDI.

GOTTA GET THESE!



CILLA BLACK

Where Is Tomorrow
Parlophone R5706



THE SUNSHINE OF LOVE

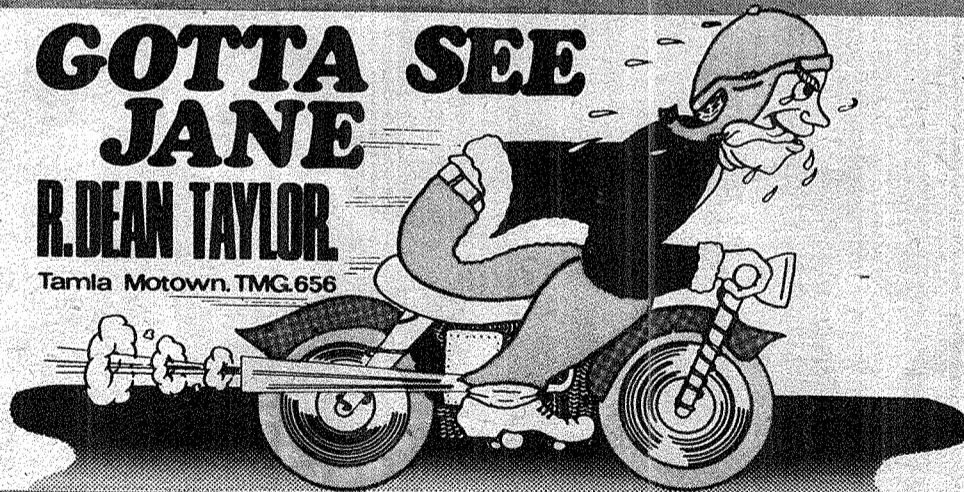
LOUIS ARMSTRONG

make this another 'Wonderful World' For Louis
Stateside SS2116

GOTTA SEE JANE

R. DEAN TAYLOR

Tamla Motown. TMG.656



THE MARVELETTES

Here I Am Baby
Tamla Motown TMG659

THE BARRON KNIGHTS

I Never Will Marry
Columbia DB8423

NORRIE PARAMOR & HIS ORCHESTRA

Soul Coaxing
Columbia DB8430

THE FASHIONS
I.O.U. (A Lifetime Of Love)
Stateside SS2115

THE LEMONADE CHARADE
San Bernardino
Bell BLL 1015

KIM & KELLY BRADEN
Happiness Is
Columbia DB8421

THE WALHAM GREEN EAST
WAPPING CARPET CLEANING RODENT AND BOGGIT EXTERMINATING ASSOCIATION
Sorry Mr. Green
Columbia DB8426

THE SETTLERS
As Long As There's Love
Columbia DB8424

TAGES
There's A Blind Man Playin' Fiddle In The Street
Parlophone R5702



THE GREATEST RECORDING ORGANISATION IN THE WORLD

I FEEL SURE OF THIS 'BOY'!

LIFE is just a bowl of All-Bran. Now you may not agree with that. Or you may. But it is Lulu's philosophy. Fond of philosophising is our Lulu. Things like "Money doesn't necessarily bring you happiness" and "Life is experience."

This sudden rush of profound thoughts was brought on by nothing in particular, except that we were sitting on a roof overlooking Queen's Park Rangers football ground eating fatty beef.

We met for lunch during a break in rehearsals for "Lulu's Back In Town," which looks like zooming to the top of the TAM ratings. Indeed, one BBC-TV

By
Richard
Green

man told me that it could even challenge the immortal "Coronation Street." Which wouldn't be a bad thing.

"The reactions to the show are terrific, aren't they?" she bubbled. "It's appealing to people of all ages. This is what we wanted. I'm lucky because the producer is the same one we worked with on 'Three Of A Kind' and he knows just how to do things."

New disc

Coupled in the popularity stakes with the show may soon be "Boy," Lulu's latest chart contender, which she recorded only three weeks ago.

"It's the first record I've done that I've been sure of," Lulu admitted. "I think it's got a lot of things about it. It's a good subject, one that everyone knows all about. Well, girls anyway."

She laughed, waved through the window to a friend and then told me that she thought "Boy" probably wouldn't be issued in America where she has a very big following.

"They don't think of me in the same way as here. They think of me as a tear-jerker. A young girl with a golden heart who can sing

sadly," she explained, while disposing of the last of her salad.

"Actually, I prefer singing songs like 'To Sir With Love' to things like 'Shout.' 'Shout' was an impact, but 'To Sir' has feeling. I think 'To Sir' would have been a hit if it had been released instead of 'Shout' if the film had been out. But at that time, I had to make the impact and 'Shout' was the best way to do it."

When I asked Lulu what kind of an act she wanted to build up, she replied: "I never think of it as an act. It's not like acting. I want to do more films, the film we're doing next is exciting. The part is very like me."

"In 'To Sir' I wasn't playing a part — the part became me. This is the sort of part I want to do, someone who is natural with natural feelings. In this one I have rows with my grandfather and then I'm sorry."

Wants boy

"We're looking for a boy for me to fall in love with. I fall in love with him because he's strong. He's soft and gentle, but strong. You see, the part is just about a real person. It will be honest but not blatant like 'Por Cow.'"

So I humbly offered to play the part and was rewarded with a gentle kick under the table—not that sort of kick—and a cry of "Oh, you!"

Lulu said that later on, when she's much older, she'd like to play one or two heavy dramatic roles. But not yet awhile.

I remarked that she was a lot quieter than when I knew her first four years ago.

"That's because I've matured," she said seriously. "I've grown up. Life is experience. That's what life is all about. I've been hurt a couple of times. It's all experience. You have to go through emotional stages to learn about life."

"I get very depressed sometimes. I don't know why, I just do. You may not think I'm a serious per-

says LULU

WHO IS ALSO LOOKING
FOR A REAL BOY TO
FALL IN LOVE WITH!



LULU can look most formal when she wants to, but with such shapely legs, who blames her sporting a mini most of the time?



LULU in one of her comedy sketches during her TV series—this time in a burlesque of ballroom dancing, with "Come Dancing" compere PETER WEST.

son, that's because you don't know me. Yes, you do, but I'm not always as lively as I used to be. Anyway, I'm in a happy mood now."

Roll up, for your Green's Instant Happiness Tonic, folks!

Out in sun

We went in out of the sun. As we strolled through the corridors, Lulu sang "Fly Me To The Moon" and I had to pretend to be a double bass. A yell of "Watch aht, Bill 'Aley's back in town" came from behind us.

Lulu turned round and told a beefy worker: "I knew you were a rocker. You've got that rocker smell. Go on, admit you're a rocker." He admitted.

Outside, we got into her car and drove towards the Alexander and Seven Feathers Youth Club, North Kensington, where rehearsals were due to resume. En route, a weird and wonderful conversation developed, which Lulu decided to tape against a background of my tape playing Jerry Lee Lewis album tracks.

Suddenly she talked about happiness and what part money played in people's lives. Money she contended, did not go hand in hand with happiness.

Happiness

"A lot of poor people are happier than people with a lot of money," she mused. "You know what I'd like to do? There's a boy I know who's pretty poor. In fact, he hasn't got two ha'pennies to rub together. I'd like to give him £20,000 and let him live in luxury around the world for two years."

"It'd be great just watching his face. That's what I'd really like to do — if I had enough money."

Then her mood switched again as suddenly and, opposite White City Stadium, she laughed: "Do you know something? Life is a bowl of All-Bran. Let's do a duet." We duetted. Actually, we tri-eted, because friendly road manager Chris Cook joined in with us.

The tape continued to run, recording the abandoned inanity of it all. Now, if only I can get a contract with Columbia Records, that should make an interesting album. Offers?

NEXT WEEK

Davy Jones talks
about Lulu!



Deena Webster
'you're losing'

DISCOTHEQUE RECORD CABINET

WITH ROOM FOR 300 RECORDS 12 & 7
PLUS SPACE FOR PLAYER
PLUS SPACE FOR RADIO TV

ASTONISHING
VALUE AT ONLY
89'6
PLUS 10% CARR.

Soundly made in
Multi-ply with
Teak or Walnut
finish (stain choice)

NOTE: SIZE 35in. long
23in. high, 14in. deep,
sliding doors.

Many other uses, Telephone Table/Seat, etc.

Space for Player, Radio/TV. Ideal for Home or Club

OUR QUALITY AND PRICE DEFY COMPETITION!

Post orders to Dept. ME17

251 DARTMOUTH ROAD, SYDENHAM, LONDON, S.E.26. Callers welcome

Open Monday-Saturday, 9.5.30 (except Wednesdays, 9.11)

CASH REFUND GUARANTEE IF NOT DELIGHTED

50 FIFTY FIFTY



UP 2218 PRODUCED BY MIKE D'ABO

THE TENSIONS THAT HAVE CHANGED DAVY JONES

“WHEN you start getting Monkee pens and Monkee bubble gum,” said Davy Jones, looking through tired, tight eyes, “that’s when all the fun stops.” It was a changed Davy Jones. An occasional four-letter word hit the air. And now the long journey, the occasional beer, the frequent Seven-Up and the rigours of an Economy Flight were beginning to knock ole Jonesy down.

We met against the plush backdrop of the Mayfair offices of his publicists, Tony Barrow International, at a rush before-the-holiday Press conference after Jonesy decided to surprise us all by flying into London to dispel that two-week-old mystery “Where Can Davy Be?”

It turned out he’d spent the last fortnight alone . . . clearing his mind, driving, driving, driving miles from the fumes and the traffic and contracts and fans and studios and problems. He’d been looking for — and found — sunshine and trees and green fields and fresh air and peace of mind.

‘A lotta weird things’

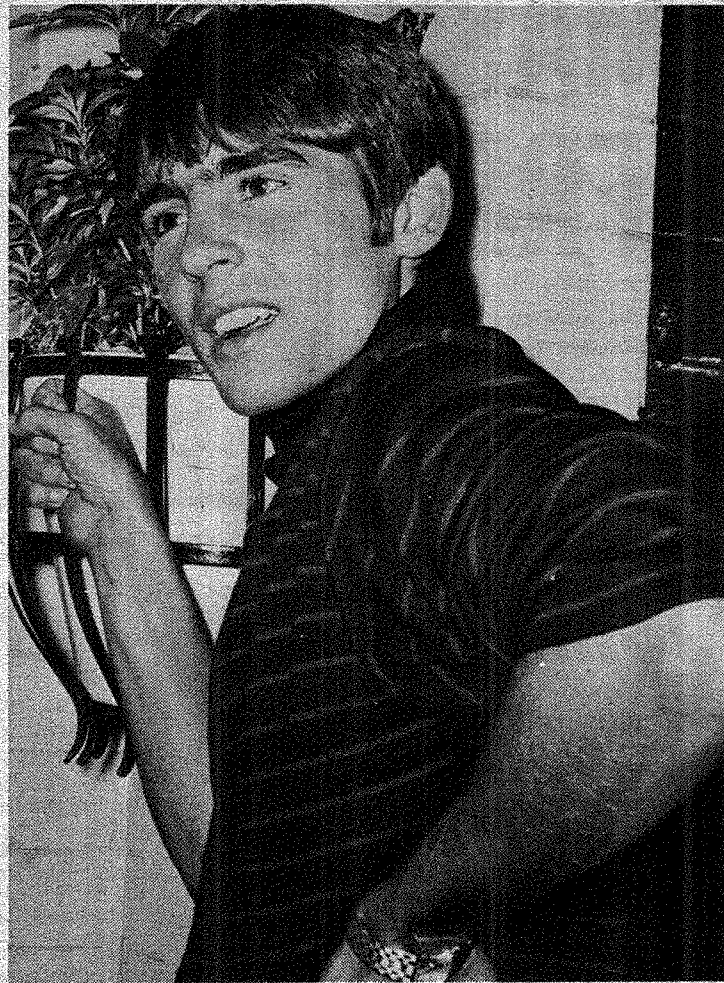
Said Davy: “I just decided to go away. I drove into the country, and I met an old lady with a German Shepherd dog. I stopped at places and met ordinary people and drank tea. I stayed on a houseboat for five days . . . oh, I did a lotta weird things.

“One day I stopped at a place called Oakdale and I just walked into the local school and said hello to the kids. It was nice. It was just something I wanted to do. They’d never meet me or see me any other way. It was, well . . . nice to see their faces.

“I met 15 kids who were mentally disturbed; I went to a place with hippies who move around the country in old vans. I drove along the coast at 30 miles an hour, just drifting along. I stopped and I talked, mostly with adults. It was beautiful. Beautiful.”

“I went away on my own because I had to. There are so many people around me normally that it’s almost like I could get my teeth brushed if I wanted. But I don’t want that, and I’m not going to let it get that way.”

Suddenly he picked up two American magazines by his side and said: “This is the guy you want to find out about . . . this kid Sajit. He doesn’t sing; he’s in a TV series. No, he’s not on my scene” (smiling). “I have my own little scene, man.”



DAVY JONES pictured shortly after he arrived in London last week.

He put down the magazines and walked about for a moment, not really doing anything in particular. He was beginning to lose his tension, his aggressiveness.

I told him the other members of the Monkees now strike me as intellectually complex people, and I was about to ask him about the way his own mind was going when he jumped in with: “That’s because the others had schoolin’, man. I ain’t had no schoolin’!”

We moved on to the TV series.

“Yeah. Micky was still doing his ‘You dirty rats’ thing. I was still

Alan Smith talks to a Monkee showing the strains of success

falling in love with the same girl. We decided to forget it, man. “I’m happy. Sure I’m happy. I’m tired right now, but that’s just for the moment. I believe in God as much as anyone else. I believe in the God my father told me about and the God I heard about at school.

“I wouldn’t say I had strong religious feelings, but a while back I did have this thing of going to different churches on my own.

“I found I was going to the airport a lot, so I started going to this church for something . . . I don’t know, religious science or something. Some times I’d go to a synagogue.”

He looked up. “But you know something . . . they’re all so different. All of them. So different. Now how can that be?, you think. It makes you think. One of them is right, maybe. But they can’t all be right, man. Not all of them.”

Tired, weary traveller

Suddenly, with a slight edge of bitterness: “Yeah, it’s nice to be back in Britain. We’re selling the Queen Mary and London Bridge, and I have trouble with hotels because even though I’m a tired, weary traveller, they say no, they can’t take me in.

“Maybe they do get fed up with fans, but is that the point? It’s the attitude, man. There’s something about this country that’s happened, and is happening, and sometimes these days I get embarrassed about being British.

“I tell you, now I’m here in London, the only cat I’m going to listen to is Vic Lewis, my manager. The only one. For callin’ the shots, he’s the best.”

The Changed Davy Jones (or maybe he was simply The Tired Davy Jones) is now inclined to speak with an American accent and in a fast, aggressive, chip-on-the-shoulder style that (as far as I’m concerned) hides a heck of a lot of personal and career frustration. Maybe the old Other Half of him is buried underneath there somewhere.

NEXT WEEK DAVY TALKS ABOUT . . . the film, Lulu, his future and next tour

RCA

7 mins. 20 secs. of sheer musical experience!

RICHARD HARRIS

“MacArthur Park”

RCA 1699

Sincere, sensitive, sensational—this amazing recording has climbed high into the U.S. charts!

THE SPECTRUM

“London Bridge is Coming Down”

RCA 1700

London’s loss is our gain. A hit—or the Thames’ll run dry!

Fantastic Double-A-side revival!

DUANE EDDY

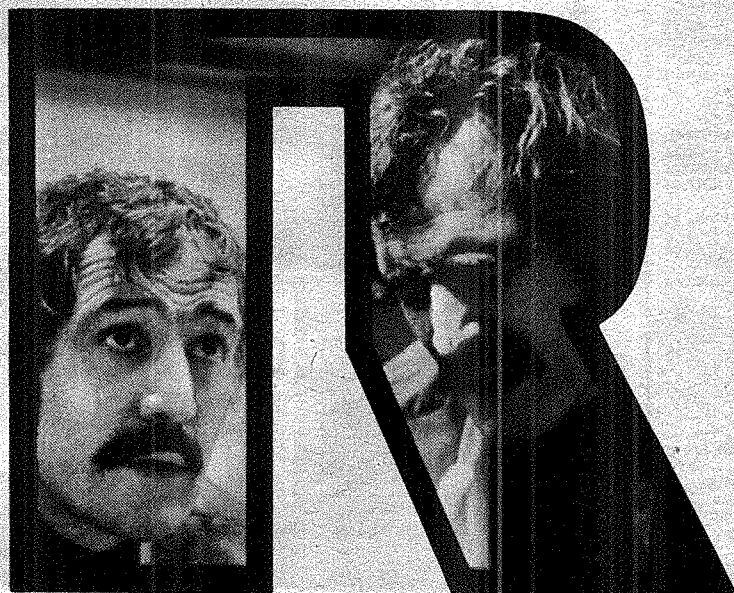
“Dance with the Guitar Man”

SAM COOKE

“Another Saturday Night”

RCA 1701

This will be a race to the charts by two of rock’s all-time greats!



TOP SINGLES REVIEWED BY DEREK JOHNSON

FASCINATING SMASH FOR MANFRED

Son of Simon

1910 FRUITGUM CO
*May I Take A Giant Step (Pye International).

I'M surprised they didn't call this one "Son Of Simon" or "Return Of Simon"—because it's very similar in style to the Fruitgum Co.'s first hit. There's the same sparkling finger-clicking beat, emphasised by wallowing drums—and the organ is again prominent in the backing.

Lead singer handles the vocal, with chanting support from the other boys. The song itself is not unlike "Simon"—it has the same chord structure, but the melody isn't quite as catchy, nor the lyric as gimmicky.

It's the old case of the duplicate never quite being up to the standard of the original. But still sufficiently appealing for the Chart.

DEL SHANNON

Gemini (Liberty).
A deliciously different record, and one that's worthy of hit status—but, after Del Shannon's lengthy Chart absence, I'm not very optimistic. Throbbing beat, with shimmering violins and richly glowing cellos, it's a fascinating rhythmic ballad—movingly and meaningfully performed by Del on deep echo. A record to captivate and to make you listen, but not really possessing mass appeal.

Marvelettes stay Motown

†Here I Am Baby (Tamla Motown).

WITH so many of the Tamla groups flying off at a tangent these days, it's almost a change to find the Marvelettes sticking to the basic Motown sound—complete with rattling tambourine, swirling organ and heavily-accentuated beat.

A showcase for the lead singer, with the other girls humming inconspicuously in the background, it's rather like the poor man's Supremes! Acceptable, but indifferent material.

*My Name is Jack (Fontana).
A NEW Manfred Mann disc is always an event, and this is no exception. A fascinating number that's actually a description of the inmates of "the Greta Garbo Home for Wayward Boys and Girls." An incredibly catchy number, both lyrically and melodically, it struck me as a sort of cross between "Mighty Quinn" and Alan Price's "House That Jack Built."

The falsetto harmonies behind Mike D'Abo's solo are spellbinding, the mid-tempo rhythm is contagious and the song is both commercial and quick to register.

NEIL DIAMOND

Brooklyn Roads (UNI).
A nostalgic look back to childhood days. Opens with an acoustic guitar backing, then gradually builds—and by the time the coda is reached, there's a full orchestral accompaniment and shuffle rhythm.

Absolutely fascinating lyric, but this wistful approach doesn't suit Neil Diamond as well as his up-beat toe-tappers.

BEN E. KING

Don't Take Your Love From Me (Atlantic).

Beseechingly emotive in authentic soul style by Ben E. King, this is an impassioned ballad with a slow plod beat.

Ben's throaty voice is supported by gospel-ish chanting and sighing organ, plus clipped brass. Typical of what we have come to expect from him, though the material isn't really up to scratch.

John Rowles—an intense tear jerker

*Hush . . . Not A Word To Mary (MCA).
THE lyric tells of a clandestine meeting between the singer and one of his old flames—but he quickly gets a guilty conscience about it, and hurries home to the

JOHN MAYALL'S BLUESBREAKERS

No Reply (Decca).

Most of John Mayall's previous singles have been earthy slow blues—commendable for their authenticity and intensity, but with only limited appeal.

This one is a bit wider in scope, with a raw r-and-b flavour—pattering drums, wailing harmonica and a spin-tingling wowing guitar supporting the vocal.

Gripping and compelling—but not really the sort of stuff most youngsters go for.



L to r: Klaus Voorman, Manfred, Tom McGuinness, Mike Hugg and Mike D'Abo.

More magic from Louis

*The Sunshine Of Love (State-side).

THERE are few voices more distinctive in the world of show business than Louis Armstrong's and he employs his gravel tones to superb advantage in this melodic lilt.

Somewhat faster than "Wonderful World," it has an infectious bounce beat, and a catchy melody that's easy to sing along with.

It's always a source of amazement to me that Satchmo has all the wrong attributes for a singer, yet his individuality and personality—not to mention his inherent rhythmic sense—invariably add that little touch of magic.

A very commercial disc—and, coming so hot on the heels of his No 1 hit, should give him another success.

TOPOL

Wonderful Land (MCA).
Nothing to do with the Shadows' No 1 hit of yesteryear, this is an Israeli song with English lyrics by Norman Newell. And a delightful ballad it is, too.

Impressively and convincingly performed by the rich-voiced Topol, who admirably captures the feeling of his people regarding their homeland.

Lushly, stringy backing and heavenly choir, swaying rhythm and attractive tune—but without "Fiddler On The Roof" to boost it, I don't give it much of a chance.

JOHN FRED & HIS PLAYBOY BAND

Shirley (CBS).
Waxed some time before John Fred recorded his "Judy In Disguise" hit, and now re-issued by his former label. Quite frankly, I don't know why CBS bothered, because—apart from a minimal appeal to discotheques, it has little to offer. Apart from a repetitive riff phrase and a dated "swing band" sound.

FATS DOMINO

Walking To New Orleans/Blueberry Hill (Liberty).

Most of the stars from the golden age of rock'n'roll have had their big hits re-issued recently, and I'm surprised it's taken them so long to get around to Fats Domino.

These two tracks aren't really rock—they're fairly slow, and are best described as beat ballads. But veritable classics of their day.

MOJOS

Until My Baby Comes Home (Liberty).

The Mojoes were one of the first of the Merseybeat groups to spring to fame on the crest of the Beatle wave.

They've been out of the limelight for quite a while, but now they're back on a different label. And times haven't changed—this is an insidious r-and-b medium-pacer, peppered with twangs, and soloed in raving style by the leader. Quite a catchy tune, plus an irresistible beat for dancers.

* TIPPED FOR CHARTS
† CHART POSSIBLE

★ Recommended ★

THE Morgan-James invariably make clever, artistic and professionally polished discs, and "The Dreamer" (Philips) is no exception—though the peppy beat makes it more commercial than any of their previous releases.

Erma Franklin's "Open Up Your Soul" (London) is largely self-explanatory—a real sizzler of a disc, with compelling jerk beat.

Freedom is the group formed by two ex-members of Procol Harum, and its debut "Where Will You Be Tonight" (Mercury) spotlights the lead singer with clanking piano and startling backing—an unusual and praiseworthy record.

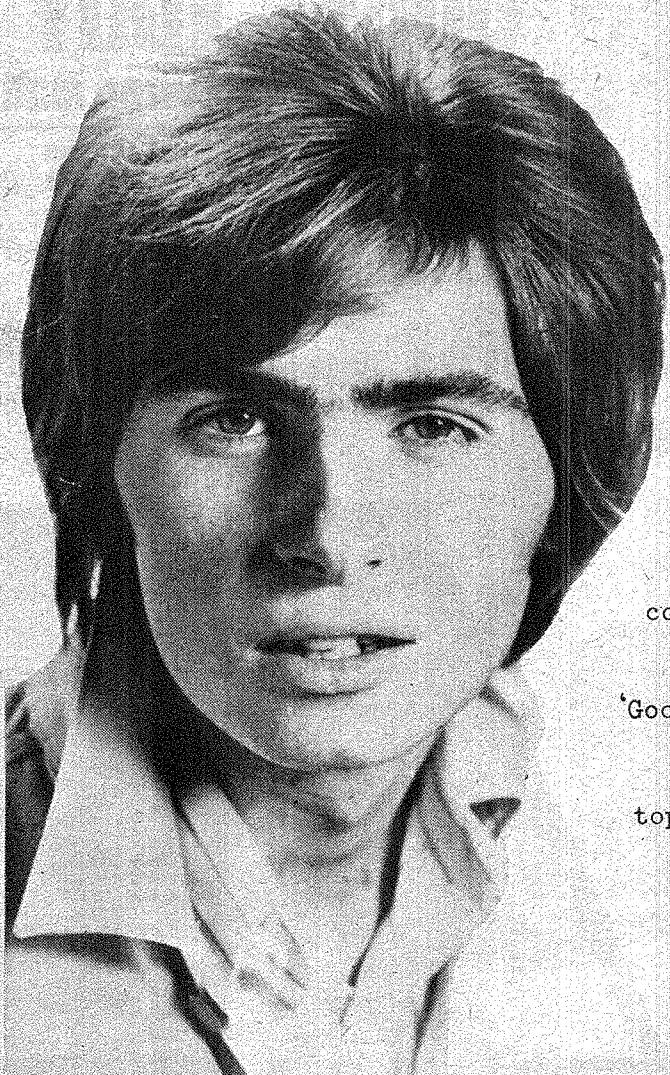
Fiamma Sherman is the group name for four Liberator sisters, and their treatment of "No Need To Explain" (SNB) is just great—it's a beautiful ballad with classical overtones. . . . And I'm equally enthusiastic about the duet "Everyday" (Marmalade) by Kevin Westlake and Gary Farr, which varies between the tenderly enchanting and the powerfully gripping. . . . Dominic Grant is a young man who looks like Davy Jones and sings like Scott Walker, which can't be bad—and the rockballad "I've Been There" (Mercury) is the ideal showcase for him. . . . A punchy rhythmic ballad called "My Clown" (Major Minor) introduces July, a group with a penchant for producing the most incredible sounds from their instruments—catch this one, because it'll really make you sit up and take notice.

MORE REVIEWS ON PAGE 10

DOMINIC GRANT I've Been There



MF 1032



'Dominic Grant has a clearly distinctive voice, deep and emotive and his debut ballad shows considerable promise'.

RM

'Good-looking Mr. Grant has an amazingly deep voiceDominic is on top form, and deserves a high place in the scheme of things'.

MM

A Gentry Production
Agency: Arthur Howes Ltd
01-734 5202
Publisher: Sunbury Music Ltd
01-499 3901

CLIVE WESLAKE

1100 Days (Fontana).

An impressive singing debut by composer Clive Westlake (above). An atmospheric and rather sultry ballad with a descriptive lyric, plus a slowly chugging beat and imaginatively scored strings.

Mainly dual-tracked in a hoarsely appealing voice. Sounds like a Bacharach composition and arrangement—but is, of course, self-penned.

WHISTLING JACK SMITH

Only When I Larf (Deram).

I have always regarded Jack Smith as a one-hit wonder with his "Kaiser Bill" success of last year. But now he pops up with the title melody from a new film, which could prove to be just the exposure he needs to restore him to favour.

It's another bouncy riff jingle, reminiscent of his sole hit—but not quite as catchy. And even with the movie to boost it, I doubt if he can do it again!

TRINI LOPEZ

Mental Journey (Reprise).

A provocative title which made me a bit apprehensive. But not to worry—it's about a bloke indulging in thought transference, and trying to make mental contact with his former girl friend.

Flows along in an endless rhythmic progression, reminiscent of "Evasive Butterfly." But lacks individuality, because it isn't typical Trini Lopez material, and doesn't really sound like him.

INEZ & CHARLIE FOXX

I Ain't Going For That (Direction).

I always think that, when it comes to soul singing, Inez Foxx generates as much excitement and magnetism as Tina Turner.

This is very much like one of the Turners' discs—except that, unlike Ike Turner, Charlie Foxx does at least make his presence felt.

Slightly marred by the muffled recording, but a wonderfully inspired r-and-b duet, with a stimulating beat.

JAMES LAST & HIS ORCHESTRA

Theme from "Elvire Madigan" (Polydor).

Presumably this is the theme from a new film, though I haven't heard of it before. Anyway, it turns out to be a well-known classic by Mozart. Delightfully scored, it sounds like the Mantovani strings set to a plucking Bert Kaempfert beat. Never a hit, but a disc to give infinite pleasure. Great James Last sound.



"PENNY FOR THE WIND"

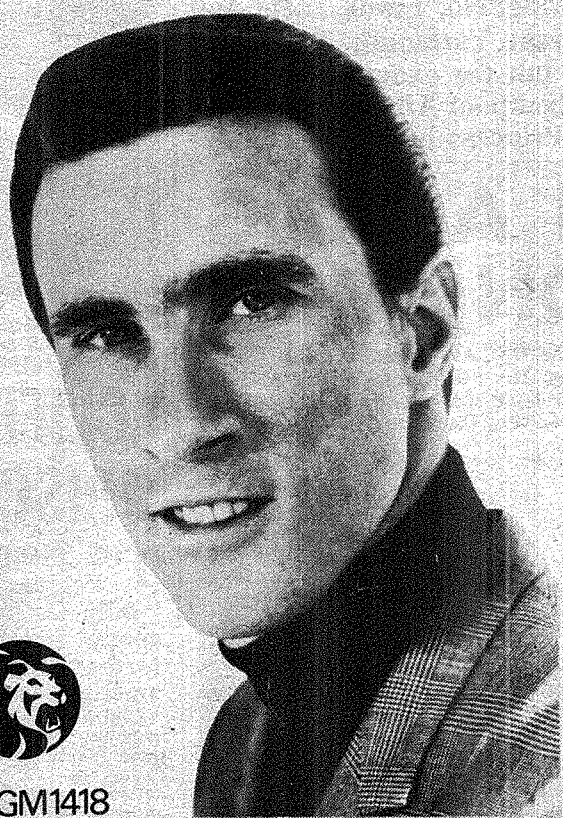
WRITTEN AND RECORDED BY DENIS COULDY

DECCA F12786

APPLE PUBLISHING

BILL MEDLEY

'I can't make it alone'

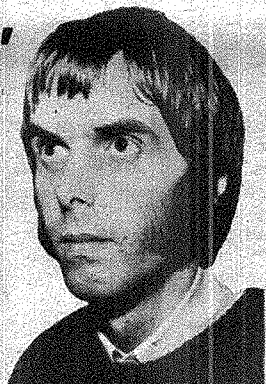


MGM1418

Nicky Hopkins

'Top Pops No. 1'

(Piano medley of hits)



MGM1419

MGM STUDIO ORCHESTRA

'Lara's theme'



(At last on single the original sound track from 'Dr. Zhivago')

MGM1417

MGM Records Ltd 2 Dean Street London W1 REG 8321

NME TOP 30

(Week ending Wednesday, June 5, 1968)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	YOUNG GIRL..... Union Gap (CBS)	6	1
2	2	HONEY..... Bobby Goldsboro (United Artists)	7	2
3	3	A MAN WITHOUT LOVE..... Engelbert Humperdinck (Decca)	7	3
12	4	JUMPIN' JACK FLASH..... Rolling Stones (Decca)	2	4
4	5	I DON'T WANT OUR LOVING TO DIE..... Herd (Fontana)	9	4
7	6	JOANNA..... Scott Walker (Philips)	6	6
6	7	RAINBOW VALLEY..... Love Affair (CBS)	7	6
11	8	THIS WHEEL'S ON FIRE..... Julie Driscoll & the Brian Auger Trinity (Marmalade)	5	8
15	9	DO YOU KNOW THE WAY TO SAN JOSE..... Dionne Warwick (Pye Int.)	5	9
5	10	WHAT A WONDERFUL WORLD..... Louis Armstrong (HMV)	17	1
10	11	HELULE, HELULE..... Tremeloes (CBS)	5	10
8	12	LAZY SUNDAY..... Small Faces (Immediate)	9	3
20	13	BLUE EYES..... Don Partridge (Columbia)	2	13
9	14	SIMON SAYS..... 1910 Fruitgum Co. (Pye Int.)	12	2
24	15	HURDY GURDY MAN..... Donovan (Pye)	2	15
14	16	SLEEPY JOE..... Herm. n's Hermits (Columbia)	6	11
17	17	U.S. MALE..... Elvis Presley (RCA)	4	17
19	18	I PRETEND..... Des O'Connor (Columbia)	3	18
27	19	LOVIN' THINGS..... Marmalade (CBS)	2	19
23	20	BABY COME BACK..... Equals (President)	3	20
13	21	WHITE HORSES..... Jacky (Philips)	8	10
16	22	CAN'T TAKE MY EYES OFF YOU..... Andy Williams (CBS)	11	6
22	23	TIME FOR LIVIN'..... Association (Warner Brothers)	2	22
26	24	WHEN WE WERE YOUNG..... Solomon King (Columbia)	5	22
25	25	ANYONE FOR TENNIS..... Cream (Polydor)	2	25
18	26	IF I ONLY HAD TIME..... John Rowles (MCA)	11	3
26	26	SON OF HICKORY HOLLER'S TRAMP..... O. C. Smith (CBS)	1	26
30	28	THINK..... Aretha Franklin (Atlantic)	2	28
29	29	HAPPY SONG..... Otis Redding (Stax)	1	29
29	30	DELILAH..... Tom Jones (Decca)	15	2

Britain's Top 15 LPs

1	1	THIS IS SOUL..... Various Artistes (Atlantic)	12	1
2	2	SCOTT 2..... Scott Walker (Philips)	9	2
3	3	JOHN WESLEY HARDING..... Bob Dylan (CBS)	15	1
7	4	DOCK OF THE BAY..... Otis Redding (Stax)	3	4
9	5	LOVE ANDY..... Andy Williams (CBS)	3	5
4	6	SOUND OF MUSIC..... Soundtrack (RCA-Victor)	165	1
5	7	HISTORY OF OTIS REDDING..... (Volt)	15	3
6	8	SMASH HITS..... Jimi Hendrix Experience (Track)	6	5
8	8	FLEETWOOD MAC..... Fleetwood Mac (Blue Horizon)	14	5
10	10	TOM JONES AT THE TALK OF THE TOWN..... (Decca)	24	4
11	11	THE HANGMAN'S BEAUTIFUL DAUGHTER..... Incredible String Band (Elektra)	10	8
10	12	JUNGLE BOOK..... Soundtrack (Disneyland)	6	9
12	13	SUPREMES GREATEST HITS..... (Tamla Motown)	21	1
14	14	VALLEY OF THE DOLLS..... Dionne Warwick (Pye)	2	14
15	15	A GIFT FROM A FLOWER TO A GARDEN..... Donovan (Pye)	6	12

New Singles

1910 Fruit Gum Co.

May I Take A Giant Step
(Into Your Heart)
7N 25458

Trini Lopez

Mental Journey
RS 20687

Ethna Campbell

Kiss Tomorrow Goodbye
7N 17539

Scrugg

Lavender Popcorn
7N 17551

Nina Simone

The Other Woman
7N 25466



Sammy Davis Jr.

Sammy Davis Jr.'s Greatest Hits

RLP 6291 (M)



Now appearing in Golden Boy
at the London Palladium

Distributed by Pye Records (Sales) Ltd., A.T.V. House Great Cumberland Place London W.1.

5 YEARS AGO

TOP TEN 1963—Week ending June 7

- 1 DO YOU WANT TO KNOW A SECRET..... Billy J. Kramer (Parlophone)
- 2 FROM ME TO YOU..... Beatles (Parlophone)
- 3 SCARLETT O'HARA..... Jet Harris-Tony Meehan (Decca)
- 4 I LIKE IT..... Jerry and the Pacemakers (Columbia)
- 5 WHEN WILL YOU SAY I LOVE YOU..... Billy Fury (Decca)
- 6 TAKE THESE CHAINS FROM MY HEART..... Ray Charles (HMV)
- 7 LUCKY LIPS..... Cliff Richard (Columbia)
- 8 IN DREAMS..... Roy Orbison (London)
- 9 TWO KINDS OF TEARDROPS..... Del Shannon (London)
- 10 IF YOU GOTTA MAKE A FOOL OF SOMEBODY..... Freddie and the Dreamers (Columbia)

10 YEARS AGO

TOP TEN 1958—Week ending June 6

- 1 WHO'S SORRY NOW?..... Connie Francis (MGM)
- 2 TOM HARK..... Elias and his Zig Zag Jive Flutes (Columbia)
- 3 ON THE STREET WHERE YOU LIVE..... Vic Damone (Philips)
- 4 A WONDERFUL TIME UP THERE..... Pat Boone (London)
- 5 LOLLIPOP..... Mudlarks (Columbia)
- 6 GRAND COOLIE DAM..... Lonnie Donegan (Pye-Nixa)
- 7 TULIPS FROM AMSTERDAM/YOU NEED HANDS..... Max Bygraves (Decca)
- 8 STAIRWAY OF LOVE..... Michael Holliday (Columbia)
- 9 WITCH DOCTOR..... Don Lang (HMV)
- 10 KEWPIE DOLL..... Frankie Vaughan (Philips)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"
Last Tuesday, June 4, 1968

1	MRS. ROBINSON..... Simon & Garfunkel
2	TIGHTEN UP..... Archie Bell & the Drells
3	THIS GUY'S IN LOVE WITH YOU..... Herb Alpert
4	THE GOOD, THE BAD AND THE UGLY..... Hugo Montenegro
5	MONEY..... Tommy James & the Shondells
6	YUMMY, YUMMY..... Ohio Express
7	MACARTHUR PARK..... Richard Harris
8	BEAUTIFUL MORNING..... Rascals
9	THINK..... Aretha Franklin
10	HONEY..... Bobby Goldsboro
11	AIN'T NOTHING LIKE THE REAL THING..... Marvin Gaye and Tammi Terrell
12	COWBOYS TO GIRLS..... Intruders
13	THE LOOK OF LOVE..... Sergio Mendes and Brasil '66
14	ANGEL OF THE MORNING..... Merrilee Rush
15	DELILAH..... Tom Jones
16	SHOO-BE-DOO-BE-DOO..... DA-DAY..... Stevie Wonder
17	LIKE TO GET TO KNOW YOU..... Spanky & Our Gang
18	MASTER JACK..... Four Jacks & a Jill
19	COULD'VE NEVER LOVE ANOTHER..... Temptations
20	IF I WERE A CARPENTER..... Four Tops
21	DO YOU KNOW THE WAY TO SAN JOSE?..... Dionne Warwick
22	I LOVE YOU..... People
23	REACH OUT OF THE DARKNESS..... Friend & Lover
24	TAKE TIME TO KNOW HER..... Percy Sledge
25	LICKING STICK..... James Brown & the Famous Flames
26	I WILL ALWAYS THINK ABOUT YOU..... New Colony Six
27	A MAN WITHOUT LOVE..... Engelbert Humperdinck
28	THE HAPPY SONG..... Otis Redding
29	HOW'D WE EVER GET THIS WAY?..... Andy Kim
30	SHE'S LOOKIN' GOOD..... Wilson Pickett

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

**New
Musical
Express**

Proprietors:
New Musical Express Ltd.

15-17 LONG ACRE, LONDON, W.C.2

Phone (for all Depts.)
01-240 2266 (10 lines)

Cable address:
Newmusex, London

NEW YORK: June Harris
315 West 57th Street, New York
N.Y. 10019.
Phone: 757-7107

HOLLYWOOD: Ann Moses
c/o Tiger Boat, 1800 N. Highland
Avenue, Hollywood, California
90028. Phone: Hollywood 7-3111

© New Musical Express Ltd. Reproduction of any material
without permission is strictly forbidden.

BIG WEEK FOR NEW RELEASES

CLIFF RICHARD's follow-up to "Congratulations" is a song he helped to write. The Who's long-awaited new single has at last been scheduled. Also set are new releases by Sandie Shaw, Andy Williams, the Fortunes and Herb Alpert. A batch of new Tamla Motown albums includes discs by Diana Ross and the Supremes, Gladys Knight and the Pips and Stevie Wonder.

"I'll Love You For Ever Today" is the title of the new Cliff Richard single, issued by Columbia on June 21.

The Who's "Dogs," written by Pete Townshend, is released by Track next Friday (14). Flip side is the group's recent U.S. hit, "Call Me Lightning," and it is proposed to exploit the disc as a "double A-side" release.

Andy Williams' next single, issued by CBS on June 28, is the Bacharach-David composition "The Look of Love." This is the song which Dusty Springfield featured in the film "Casino Royale," and it is taken from the "Love Andy" LP.

Sandie Shaw's "Show Me" (Pye) comes out next Friday, and other singles issued that day include Herb Alpert's "This Guy's In Love With You" (A & M), Mireille Mathieu's "When You Return" (Columbia) and Dorian Gray's "Love Is All It Should Be" (Parlophone). The Fortunes' "Loving Cup," written and produced by Mike D'Abbo, is rush-released by Decca today (Friday).

Tamla Motown issue the Supremes' "Reflections" LP and Gladys Knight's "Tastiest Hits" album next month, with "Stevie Wonder's Greatest Hits" set for August release. A new Herb Alpert LP "The Beat Of The Brass" comes out next Friday on the A & M label.

President Records is to launch a cut-price album label, Joy, next month — it retails at 23s. 4d., and the first supplement includes two Little Richard LPs. President will also be responsible in future for the British release of America's Jubilee label.

The Welsh duo Anan, managed by London solicitor David Jacobs, has its first single "Haze Woman" issued by Pye on June 21.

Actress Sue Nicholls makes her disc debut on Pye on July 21 with a Tony Hatch-Jackie Trent number, titled "Where Will You Be." Sue, who plays Marilyn Gates in ATV's "Crossroads," has already sung the ballad several times in the serial.

AT PRESTIGE we learn that new singles by Diana Ross and the Supremes, Gene Pitney and Gordon Waller have been set. There is also a second re-issue of a Wink Martindale disc.

The Supremes' new single is "Some Things You Never Get Used To" (Tamla Motown) which is released on June 28. Out the same day is Gordon Waller's version of Buddy Holly's former hit "Everyday" (Columbia) and Wink Martindale's two-time best-seller "Deck Of Cards."

The previous week (21), Gene Pitney's newie "Love Grows" (Stateside) is released. Polydor has acquired British distribution rights of America's Kama Sutra label and its subsidiary, Buddah. The deal takes effect from September 1. Artists recording for the two U.S. labels — at present distributed in Britain by Pye — include the Lovin' Spoonful, the 1910 Fruitgum Co. and the Lemon Pipers.

Troggs-Page reunion

The Troggs have rejoined forces with their former record producer, Larry Page, for their next single. Page has produced the group's "You Can Cry If You Want To" (Page One), which will be issued in America next week and in Britain early next month. This move follows two comparatively unsuccessful singles from the Troggs, "Little Girl" and "Surprise Surprise."

★ POPLINERS ★

RADIO LUXEMBOURG is to run a special Elvis Presley Week from Sunday, July 21 — all his disc hits and soundtrack excerpts from his films will be featured in seven nightly programmes titled "206 Salutes The King." Roger Whittaker plays four-week cabaret season in Sydney, Australia, from September 16 — then flies to Holland to star in his own TV series. Tom Jones' own hour-long radio show will be broadcast by Radio 1 and 2 on July 6, not June 6 as reported last week. Pentangle at Norwich St. Andrew's Hall next Tuesday (11). Bobby Shafto represents Britain in Bulgaria's Golden Orpheus Song Festival from June 26 to 30. Peter Knight appointed Artists-and-Repertoire Controller of Polydor Records. Clinton Ford set for eight-week Australian tour starting in January. Spencer Davis Group at Cambridge University May Ball (next Tuesday) and Hull Locarno (Thursday). Marty Wilde considering offer of acting role in a comedy Western, to be shot by major U.S. film company in Texas this autumn.

SEASIDE STAR LINE-UP FOR SUNDAY CONCERTS

ENGELBERT HUMPERDINCK, Solomon King, Frankie Vaughan, Dusty Springfield, Frank Ifield and the Shadows are among star names assembled for Sunday concerts in Great Yarmouth, Blackpool and Torquay this summer. Tom Jones will also play concerts at these venues, but the exact dates of his appearances have not yet been finalised. The shows at Gt. Yarmouth and Blackpool ABC Theatres are being promoted by Leslie Grade, and Bernard Delfont presents the Torquay Princess bills. The concert line-up so far is:

GT. YARMOUTH ABC
Engelbert Humperdinck (June 9 and July 21); Frankie Vaughan (June 16); Solomon King (June 14); Frank Ifield (June 23); Kathy Kirby (September 8); Bruce Forsyth (July 7 and 28, August 4 and 18).

BLACKPOOL ABC
Frankie Vaughan with the Dallas Boys (July 7 and 21); Shadows (July 14); Frank Ifield (July 28); Dusty Springfield (August 18); Kathy Kirby (September 1).

TORQUAY PRINCESS
Solomon King (June 16, July 21 and August 25); Max Bygraves (June 23, July 7 and 14 and August 18); Dickie Henderson (July 28); Bruce Forsyth (August 11 and September 1); Frank Ifield and Dick Emery (September 8).

Joan Regan is on the Solomon King bill at Torquay on June 16. The Eric Delaney Orchestra is an additional attraction at Gt. Yarmouth on June 16; at Blackpool on July 21 and 28; and at Torquay on August 11, September 1 and 8.

Dates for Tom Jones at these venues will be announced shortly. A top American star is being negotiated for the remaining Sundays.

Latest bookings for impresario Harold Fielding's Sunday concerts at Blackpool Opera House include HARRY SECOMBE (July 28), SANDIE SHAW (August 4) and MAX BYGRAVES (September 8). Secombe also appears at Bournemouth Winter Gardens on August 18.

In the holiday mood... open-neck shirted FRANKIE VAUGHAN pictured with JIMMY TARBUCK when they got together at the piano recently. As previously reported in NME, Jimmy is in Bournemouth summer season this year with ANITA HARRIS; while FRANKIE (see above) will play Sunday concerts at Gt. Yarmouth and Blackpool.

Bee Gee Wed?

THE Bee Gees' tour of Japan has been postponed until September. The group will fly there direct at the end of its American tour, and will spend three weeks playing concerts and making TV appearances. The Gees return to Britain in early October to begin work on their movie "Lord Kitchener's Little Drummer Boys."

Reports that group member Colin Petersen had married in the Bahamas last week could not be confirmed in London. A spokesman for the Bee Gees commented: "We have no idea whether or not the report is true." Colin is said to have married secretary Joanne Newfield, once assistant to the late Brian Epstein. The Gees are all due back in London this Sunday.

HERMAN ACTING ROLE ON TV?

HERMAN is negotiating with the BBC to appear in a number of straight plays later this year. His new single is set and the group is likely to fly to America later this month to promote its film, "Mrs. Brown You've Got A Lovely Daughter."

Herman's manager, Harvey Lisberg, told the NME this week that Herman is interested in doing some straight acting and is having talks with the BBC with a view to undertaking some roles in the autumn.

Before he became a singer, Herman appeared under his real name of Peter Noone in several TV programmes, including "Coronation Street" and "Knight Errant."

Herman's Hermits' next single is a Geoff Stephens-John Carter composition, "Sunshine Girl," which was recorded under Mickie Most's supervision in London two weeks ago. It is released by Columbia on July 4.

Though no definite date has been set, Herman's film will open in America sometime later this month, and a short promotional trip is being arranged. The group returns to America on July 20 for its tour, which opens four days later.



Esther, Abi concerts and 'Fella' follow-up

ESTHER and Abi Ofarim are to undertake a major British concert tour, starting later this month and playing ten dates. The duo's follow-up to its No 1 hit "Cinderella Rockefeller" has at last been scheduled, and will be issued next Friday. Several TV appearances have been lined up for the Ofarims to promote their new single.

The tour is being promoted by Harold Davison, who recently took over the Ofarims' agency in this country. Complete itinerary comprises:

LEEDS Odeon (June 24)
BRIGHTON Dome (26)
LONDON Royal Festival Hall (28)
COVENTRY Theatre (29 and 30)
CROYDON Fairfield Hall (July 1)
GLASGOW Odeon (2)
MANCHESTER Free Trade Hall (3)
SHEFFIELD City Hall (4)
PORTSMOUTH Guildhall (5)

Esther and Abi's new single is the comedy waltz "One More Dance," which they have performed on TV on several occasions — and it is largely due to viewers' reaction that Philips is releasing the disc next Friday (14).

The Ofarims will feature the number in ATV's "Des O'Connor Show" tomorrow (8). The following Saturday (15), they promote it in BBC-1's "Dee Time" and Southern-TV's "Time For Blackburn." They are also booked for ATV's "The Golden Shot" on Sunday, June 16, and other TV spots are being set.

AFFAIR TOUR WITH IKE, TINA MOVE AMEN; ALBERT HALL

LOVE AFFAIR is considering an offer to join a major package tour which is being set up for October. The tour — plans for which were exclusively revealed in the NME two weeks ago — is likely to co-star American visitors Ike and Tina Turner with the Move and Amen Corner. Love Affair is being sought to strengthen the package, which would then consist of four bill-topping attractions.

The group's first LP will be released by CBS in late July. Five tracks have already been recorded. The album will include the first-ever vocal track by Lynton Guest, who will be featured in a comedy number.

Following the success of their recent ballroom tour sponsored by the



Yardley cosmetics firm, Love Affair is to star in a special presentation at London's Royal Albert Hall in August. This show — which will also include pop guest artists — will again be promoted by Yardley's.

Meanwhile, the group plays a five-day ballroom tour of Ireland from June 21, and visits Scotland for three days from June 28.

FACES, NICE, P.P. AND PEEL CONCERT DATES

THE Small Faces' bill-topping appearance at Newcastle City Hall tomorrow (Saturday) is likely to be the first of a series of concerts aimed at promoting the artists and activities of the Immediate label. P. P. Arnold and the Nice appear with the Faces at Newcastle, with John Peel as compere.

Hot Grapefruit

Grapefruit is set for a tour of Mediterranean countries starting at the end of July — it lasts three weeks and visits Turkey, Greece, Lebanon, Cyprus and Egypt. The group's next single will be issued by RCA on June 21 — it will probably be another composition by bassist George Alexander, titled "Yesterday's Sunshine."

JIMI, DONOVAN AT FEST.

Jimmi Hendrix and Donovan are this year's bill-toppers at the annual Woburn Abbey Pop Festival, to be staged on July 6 and 7. Also appearing are Peter Green's Fleetwood Mac, Tyrannosaurus Rex, Geno Washington's Ram Jam Band, John Mayall's Bluesbreakers, and Tim Rose.

1 PAGE
SETH SINGS



U.S. singer BOBBIE GENTRY last in the HOLLIES as her star guests. In GRAHAM NASH and ALLAN CLAR

CLIFF, SHAD DRISCOLL TV

THE Rediffusion spectacular February is to be screened "Billy Cotton's Music Hall" special has been scheduled. forthcoming series. Scott Wa among latest bookings for S

Cliff and the Shadows look back over ten years in show business in their 50-minute special "After Ten Fellers — Ten!" which Rediffusion networks next Tuesday (11). Cliff appears without the Shadows in BBC-1's Billy Cotton series on Saturday, June 22.

The 45-minute colour show which Louis Armstrong and the All-Stars record next month will be screened by BBC-2 on Friday, August 2. The three shows which BBC-2 filmed in Stockholm — originally planned for June transmission — will now be shown on August 9 (Gilbert Beaud), 16 (Georgia Brown) and 23 (Massiel). Also set for the Friday-night spot are Jack Benny (August 30) and Tessie O'Shea (September 6).

The Hollies guest in the first edition of Bobbie Gentry's BBC-2 series on Saturday, July 13. Donovan was recording a guest spot for the series yesterday (Thursday), and this is expected to be screened on July 20.

BBC-2's Hollywood musical on Wednesday, June 19 will be the all-Negro classic "Cabin In The Sky" — starring Louis Armstrong, Lena Horne and the Duke Ellington Orchestra. Next week's musical in this spot (12) is "Damn Yankees" with Tab Hunter and Gwen Verdon.

Line-up for Southern-TV's "Time For Blackburn" this weekend includes Scott Walker, Des O'Connor, Julie Driscoll with the Brian Auger Trinity, Simon Dupree and the Big Sound, Mike Batt and guest critic Diana Dors. Appearing in next week's show (15) are the Ofarims, Manfred Mann, P. J. Proby, Georgie Fame, Heath Hampstead and the Fortunes.

U.S. pianist Erroll Garner stars in his own 30-minute BBC-1 show tomorrow (Saturday). This Sunday (9), Pat Boone guests in the same channel's "Andy Williams Show." Also on BBC-1, next Monday (10) sees the start of a new folk series "Degrees Of Folk," with the Corries and Bernadette resident.

WHAT'S THE BIG NEWS FROM DECCA

Lynda Clarke Rain in my heart F 12787 DECCA

Jimmy Powell Sugar Babe F 12793 DECCA

John Mayall's Bluesbreakers No reply F 12792 (from Decca LP BARE WIRES SKULL)

Primo Scala and his Accordion Whistling DECCA



Week tele-recorded the first of her six half-hour BBC-2 colour shows, with our picture, Bobbie joins three of the Hollies—(left to right) TONY HICKS, KE—for a special routine. For transmission date of the show, see below.

OWS, DES, SCOTT, MANN, APPEARANCES COMING UP

For which Cliff Richard and the Shadows tele-recorded in next week and Cliff is set for a guest spot in BBC-1's Transmission date of Louis Armstrong's BBC-2 colour The Hollies and Donovan are to guest in Bobbie Gentry's Walker, Des O'Connor, Julie Driscoll and Manfred Mann are Southern-TV's "Time For Blackburn" series.

Move, Evs, Trens, Fame, Donovan for Radio 1

THE Move, the Symbols, the Alan Price Set, Dickie Valentine and Unit Four Plus Two are among artists appearing in Radio 1's "Jimmy Young Show" every morning from Monday, June 17, to Friday, June 21—and the Everly Brothers, who recorded their contributions during their British visit last month, will also be featured.

The Move also guests in the evening "David Symonds Show" during the same period. Also taking part in this series are the Tremeloes, the Fortunes, the Alan Bown, Joe Cocker, the Episode, the Ferris Wheel, the Idle Race and Wayne Fontana and the Opposition.

Marmalade has been set for three Radio 1 broadcasts within the next two weeks. The group guests in "Radio One O'Clock" (next Monday, 10); "Pete's People" with Matt Monro and the Alex Welsh Band (Saturday, June 15); and "Parade Of The Pops" (Wednesday, June 19).

Line-up for the afternoon "Pete Brady Show" during the week beginning June 17 includes the Seekers, Long John Baldry, Vince Hill, David and Jonathan, David Garrick, the Cymbaline, the Montanas, the Freelanders and the Mirage. This same cast appears in the Saturday-afternoon pop show, hosted by Pete Drummond, on June 15.

Georgie Fame and the Move are booked for the "Jose Loss Show" on Friday, June 21, and Dorian Gray is set for the July 5 edition. Dorian is also set for "Radio One O'Clock" on Monday, June 17, when he is joined by the Troggs.

The Kinks top the bill in "Top Gear" on Sunday, June 30. Other new bookings for this series include the Idle Race and Joe Cocker (this weekend, 9), Donovan and the Nice (16), and Spooky Tooth and the Glass Menagerie (23).

MONKEE CONCERTS: DAVY SAYS AUGUST

THE MONKEES will definitely play concert dates in Britain this year, and, according to Davy Jones, they could take place as early as August at provincial venues as well as in London. The Monkees intend to start their round-the-world trip in July—visiting four different continents—and they are currently planning a brand-new stage act completely different from their presentation in Britain last year.

Davy Jones flew into London last Friday for two weeks of TV interviews and business discussions. He told the NME: "The Monkees will be going out on the road in July. We plan to visit Hawaii, South America, Japan, Australia, New Zealand, Holland, Germany and Sweden, as well as Britain.

"We shall play concerts in London, Glasgow, Edinburgh, Birmingham and my hometown of Manchester. They would be some time in August."

However, promoter Vic Lewis regards August as an unlikely period for the Monkees' British concerts. He commented: "I have heard nothing yet from the group's management in Hollywood—and, in any case, I would think it is now too late to book venues for August concerts."

Lewis considers November as the most probable month for the concerts—and this supports the view expressed by Micky Dolenz when he spoke to the NME last week.

Davy revealed that the Monkees are involved in a lawsuit with Screen Gems over the group's name. He said they would like to break away from Screen Gems—the company to which they are contracted—for all activities apart from films and TV.

With Davy having been expected in Britain for nearly a month, he was asked to explain the mysterious delay in his arrival here. "I went away for two weeks on my own, to think things over and get away from it all," he said. (See also Page 5.)

Davy for Lulu movie?

LULU'S next feature film will be directed by American James Frawley — the man who was largely responsible for launching the Monkees TV series, and who directed the initial episodes. The Lulu picture — as yet untitled — will be a musical set in Blackpool. There is strong speculation that Monkee Davy Jones will take part in the movie, and it is believed he will have discussions on this project during his current British visit.

In the film, Lulu plays the role of an orphan who is raised by her ex-boxer grandfather — Trevor Howard is being sought to take this part. As previously reported, the musical score will be written by Mark London and Don Black, who penned the title song for Lulu's previous picture "To Sir, With Love." There are plans for ten new songs to be featured.

Shooting will begin after Lulu has completed tele-recording her new series of six BBC-TV spectacles, revealed in last week's NME. Much of the filming will take place on location in and around Blackpool.

It is believed that Davy Jones helped to secure James Frawley's services as director. Davy himself is known to be keen to widen the scope of his career, and has for some time been contemplating a solo movie role.

With the Monkees TV series not being reactivated this autumn, Davy would have ample opportunity to appear in the Lulu film — even if only in a cameo role. The fact that the picture is set in Davy's home county of Lancashire is regarded as a further enticement to him.

JOOLS, AUGER FOR AMERICA?

A MASSIVE promotional campaign is being planned in America by the Atlantic-Atco combine to launch the Julie Driscoll-Brian Auger single "This Wheel's On Fire," which is set for release in the States in ten days' time. If the record—currently at No. 8 in the NME Chart—shows signs of making headway in America, Julie and Brian will probably fly there for radio and TV appearances.

Also issued in the States at about the same time—in a cover specially re-designed for the U.S. market—will be the group's "Open" album. Auger and the Trinity will shortly be waxing a jazz-slanted LP for release in America, and Julie is to cut a solo album for the same territory.

After appearing in the Czech Pop Festival next Thursday, Julie and the group guest in the Montreux Jazz Festival the following day (14). While in Switzerland, they play a concert in Geneva (15) and appear in a TV show from Zurich (17). British dates include London Middle Earth (tonight, Friday), Winsford Civic Hall (Saturday), Bexley Black Prince (Sunday) and Cambridge Peterhouse (next Monday).

JOHNNY CASH SHOW RETURN

FIRST dates have now been set for Johnny Cash's autumn tour of Britain, following the country star's highly successful spring tour here. Johnny will again be supported by his wife June Carter and Carl Perkins, and this time the package will include the Statler Brothers.

Promoted by Mervyn Conn, the tour plays Belfast and Dublin before opening at Manchester Odeon on September 25, followed by Liverpool Empire (26) and London Palladium (27). After three days of concerts in Germany, the package returns to Britain to play Glasgow Odeon (October 1), Walthamstow Granada (2) and Birmingham Theatre (3).

MOVE HURT IN CRASH

TREVOR BURTON of the Move was, as we closed for press, waiting to hear whether or not he will be out of action for several weeks! He was involved in a car accident on Whit Monday and sustained a fractured bone in his left shoulder, which was also dislocated.

The Move is not cancelling dates until the specialist's report is available. If it is decided that the injury will mend naturally, Burton should be able to continue working, otherwise he will have to be admitted to hospital.

Another pop casualty is Ronnie Bond of the Troggs, who collapsed last weekend suffering from nervous exhaustion. For their current week in cabaret at Birmingham Dolce Vita, the Troggs have brought in Roger Pope of the Loot as deputy drummer.

DEL-DATES

More dates have now been set for Reparata and the Delrons' second British visit. After opening at Hastings Pier on June 15, the girls play Wellingborough Town Hall (18), Swansea Top Rank (19), Morecambe Pier Pavilion (21), Handsworth and Oldhill Piazas (22), London Blaizes (23), Oxford New College (24), Dagenham Church Elms (25), Peckham Civic Centre (27), Botley Elms Court (28), Market Bosworth (29) and Nottingham University (July 5) and Middlesbrough Excel Bull and West Hartlepool Collingwood (7). The group then leave for an extended tour of Europe before returning to Britain in the late summer.

TIM ROSE NIGHTERS

Tim Rose arrives in Britain June 25 for appearances at Hastings Pier (28), London Samantha's (July 5), Woburn Abbey Pop Festival (7), London Marquee and Scotch (16) and London Middle Earth (20). Other one-nighters and TV bookings are being finalised. The visit is interrupted for Rose to play a week in Yugoslavia from July 8. After appearing in the "Musica '68" Festival in Majorca (July 22-27), he plans to take up permanent residence in Britain.

Hollies Nash, Calvert planning solo albums

HOLLIES Graham Nash and Bern Calvert are both likely to record solo albums this year—Graham would cut a vocal LP with orchestral accompaniment, while Bern's album would be strictly instrumental. But it is emphasised that these solo ventures do not indicate a split in the group, nor will they interfere with the Hollies' heavy schedule for the remainder of this year.

A spokesman for the Hollies told the NME: "We regard this simply as the fulfilment of an ambition on the part of both Graham and Bern. None of the other Hollies has the slightest objection—in fact, it is a good thing that the boys should have an escape valve."

Nash intends to experiment with several of his musical ideas, which he does not consider as suitable for the group as a whole; he is likely to cut his LP in America during the group's U.S. tour. One or two of Calvert's instrumental compositions may be included on the next Hollies LP, in addition to the plan for Bern to wax his own album.

RACE PROTEST HITS NEW MANN RECORD

OWING to a complaint from America, all first pressings of the new Manfred Mann single "My Name Is Jack" have been scrapped after being called in from distributors and retailers. The group was in the studio on Wednesday re-recording the track, which Fontana had planned to issue today (Friday)—but it is unlikely the disc will now be in the shops before next week.

The Manfreds' U.S. outlet had complained about a phrase in the original John Simon lyric—which, it was said, might antagonise race relations in that country. The offending phrase has now been amended.

A spokesman for the group told the NME: "We were told that the record could not possibly be released in the States in its original form. So rather than re-record the disc specially for the U.S. market, we decided to maintain consistency by changing the lyric for Britain."

KIKI CABARET

Kiki Dee is set for a string of provincial cabaret dates. She plays weeks at Sheffield Cavendish (from July 14), Blackburn Cavendish (28) and Newcastle Dolce Vita doubling South Shields Latino (August 4). After a six-day Swedish tour at the end of September, Kiki stars at Birmingham Dolce Vita for the week beginning October 6.

Marty at Knokke

Marty Wilde is to lead the British team at the Knokke Song Contest in Belgium from July 12 to 18. As reported last week, Wayne Fontana and Friday Brown are also in the team. It has now been decided that two artists from Hughie Green's "Opportunity Knocks" TV series will complete the five-strong British line-up.

Top French director for 'experimental' Stones movie

THE Rolling Stones this week began work on their first feature film, "One By One". Shooting began on Tuesday, and the movie is being directed by the celebrated French director Jean-Luc Godard—it is his first English picture. Details of the Stones' long-awaited movie debut were a closely-guarded secret until the NME revealed, four weeks ago, that production was imminent. The picture has two parallel themes—construction and destruction. The construction takes place in a London studio where the Stones are involved in a recording session—and the destruction is represented by a love triangle which ends in suicide. The Stones' performance provides a "musical embroidery" to the plot.

Godard is said to be employing new experimental camera techniques and lighting effects in his direction. The picture is being produced by Cupid Productions, a new company formed by the Hon. Michael Pearson and actor Iain Quarrier.

Commented Mick Jagger: "We are very excited about this. We have been great admirers of Godard's work for a long time, and have a great respect for him."

Brian Jones is due to appear in court next Tuesday on a drugs charge, but his part in the picture is expected to be completed by then. This is because the Stones' contribution to the film is almost entirely musical, and their role is not likely to take more than a few days to shoot.

Blue Skies F 12791
 The Searchers HERE COMES SUMMER SKL 4938
 Erma Franklin Only when (from the Paramount film of the same name) DM 189
 Billy Golden Open up your soul H1Z 10201
 Gene & Debbie A loser makin' good HLB 10202
 Kiki Dee Lovin' Season HLE 10203
 DECCA group records
 The Decca Record Company Limited
 Decca House Albert Embankment London SE1

LPs

**** **BOX TOPS: CRY LIKE A BABY** (Bell 6017).

Alex Chilton sings tunefully with just that bit of wistfulness that makes his voice so attractive. The group keeps a rock-steady rhythm without blasting your ears off. Girl group used to heighten the impact at times, as in *Lost Organ* sound is solid throughout. I liked *Trouble With Sam*, the *Holland-Dozier-Holland* You Keep Me Hanging On, and the Box Tops' single smash, *Cry Like A Baby*.

Other titles: *Deep In Kentucky, I'm The One For You, Weeping Analeah, Everytime, Fields Of Clover, 27, Good Morning, Dear*.

**** **THE BEST OF THE LOVIN' SPOONFUL. Vol. 2** (Kama Sutra, KSLP 405).

This group has a driving backing sound, with insistent guitar music and strong drum work. And all the vocals let you hear very clearly the words of the song. There is no hesitation to add other instruments, such as brass on *Darling Be Home Soon*. They get a great swing to *Lovin' You*, and introduce a Hawaiian guitar sound to *Boredom*. John Sebastian takes vocals well and the whole thing is entertaining, and imaginative.

Other titles: *Six O'Clock, Full Measure, Nashville Cats, She Is Still A Mystery, Rain On The Roof, Old Folks, Darlin' Companion, Money, Younger Generation*.

**** **STARS OF '68** (Marble Arch, MAL 762).

Top value (13s 11d) if you want a lot of artists on one LP. From the Pye stable you can have ten attractions singing ten good numbers, including *Monkee Davy Jones* (It Ain't Me Babe), *Donovan* (Colours), and *Kinks* (Waterloo Sunset).

Other artists and titles: *Foundations* (Baby Now That I've Found You), *Dave Davies* (Death Of A Clown), *Geno Washington* (She Shot A Hole In My Soul), *David Garrick* (I've Found A Love), *Kenny Ball* (When I'm 64), *Anita Harris* (I Don't Know Anymore), *Long John Baldry* (Let The Heartaches Begin).

**** **JAMES & BOBBY PURIFY: PURE SOUND** (Bell SBLL 101).

A raving, sizzling soul sound, these duetting boys from Pensacola, Florida, really got a storm riding. Eleven tracks of good things from the torrid *I Take What I Want* to the slow, restful *Hello There*, and back to the old favourite, *Sixteen Tons*, full of rhythm to get you dancing. These boys could break it big in the



The BOX TOPS (l to r) ALEX CHILTON, JERRY RILEY, BILL CUNNINGHAM, RICK ALLEN and TOM BOGGS.

single market before long. Their *When Something Is Wrong* is really powerful.

Other titles: *I Don't Want To Have To Wait, Let Love Come Between Us, Shake A Tail Feather, Sooth Me, Goodness Gracious, I Love You (Most Of All), You Don't Love Me*.

*** **MIRIAM MAKEBA IN CONCERT** (Reprise RLP 6253).

Apart from the fascinating singing of African *Miriam Makeba*, with her superb rhythm and her remarkable vocal control, she is quite a comedienne when she is explaining the songs she sings, with quite a lot of propaganda thrown in about the "white settlers," specially before *Click Song*. I liked her *Ibalazazi*, *Banoyi*, and *Roza*. And *Jeremy Taylor's Piece Of Ground*, from the hit show "Wait A Minim." Record was recorded at New York's Philharmonic Hall.

Other titles: *Jolinkomo, When I've Passed On, Mommy, Mas Que Nada*.

FOLK ALBUMS

TOM RUSH (Elektra, EKL 4018) sings softly his poetic messages, only two of which are self-written. Tuneful guitar music backs him, and several other musicians and even an orchestra provide support to some numbers. I like the title tune, *The Circle Game*; the verve of *Something In The Way She Moves*; and the jazzy *Glory Of*

Love (with a girl group behind him).

ROD MCKEUN (RCA Victor, RD 7897) titles this LP "Through European Windows" (one of the best tunes) and in it he recalls memories of Paris and the songs he wrote there with *Jacques Brel* and *Gilbert Becaud*. Wistful, with good backing by Hollywood musicians. He sums up the city well in

MORE SINGLES contd from page 6

Third time lucky for Georgie Fame?

†By The Time I Get To Phoenix (CBS).

BY now, everyone will be familiar with this haunting ballad which was originally recorded by Glen Campbell, covered by Marty Wilde, and subsequently waxed as an album track by many international stars—including Andy Williams.

QUICK SPINS

THERE must be a story behind *Tiny Tim's* "Tip-Toe Thru The Tulips" (Reprise) that I don't know about, because it's an awful record and wouldn't normally be issued—sounds like Mrs. Miller. The effervescent *Janie Jones* bubbles with vivacity in the snappy-paced "Nobody's Perfect" (Pye). Scandinavian group *Tages* emulates the English sound to perfection, and despite the obnoxious title I can honestly say that "There's A Blind Man Playin' Fiddle In The Street" (Parlophone) is worth while. "Windows Of The World" is a captivating ballad with a calypso flavour, and it's attractively harmonised in Nina and Frederik style by *Stella and Bambos* on CBS. The old George Formby speciality "The Meditating Hindoo Man" (Electratone) has suddenly become topical again, and *Alan Randall* sounds just like Formby. The bluesy ballad "One More Tear" is dramatically handled by Capitol's *Teddy Neeley*, with a sensational powerhouse backing. You'll enjoy the colourful vocal blend of the *Lemonade Charade* in the haunting and magnificently scored "San Bernardino" (Bell), full of pastel shades and changing tempos. Composer *Bill Martin* sings his own story-in-song "Private Scotty Grant" (Page One), an interest-holding tale of battle escapades set to a martial beat. One of the lesser-known Lennon-McCartney numbers "You Can't Do That" (SNB) is extremely well handled by *Andy Ellison*, with a socking backing of fruity brass and spirited chanting. Sentimental rockaballad "Now I Know" (CBS) is warmly emoted by *Steve Hart*, with a lush scoring of velvety strings and choir.

I can honestly say that *Georgie Fame's* new version is the most sensitive and expressive I've heard to date — he interprets the lyric with a wealth of meaning and sincerity, ably supported by a subtle and atmospheric *Keith Mansfield* backing.

However, I'm not convinced that it's necessarily the most commercial version I've heard—and since the song didn't happen the first time around, I can't be too hopeful of its chances. But "Bonnie And Clyde" will help!

BILL MEDLEY

I Can't Make It Alone (MGM). The unmistakable rich-voiced tones of *Bill Medley*—formerly the low-register half of the *Righteous Brothers*—with a poignant blues ballad, which builds to a pulsating climax. Backed by cascading strings and heavenly choir, it could almost be a *Righteous Bros.* record! An imploring and soulful styling of a song that's not of the most outstanding to come from the Goffin-King team.

HEATH HAMPSTEAD

Tenement Tragedy (Fontana). A new discovery by the Howard-Blaikley team, who also wrote and produced this debut disc. Not as gloomy as the title implies—in fact, it bounds along with a throbbing beat, and is set to an expansive, grippingly-scored backing. The boy positively radiates personality and has a fresh uncomplicated style. Don't like the contrived name of *Heath Hampstead*, though. Stand by for *Common Clapham*!

NEXT WEEK

EQUALS • ARETHA FRANKLIN

by Allen Evans

Paris, and one of its enchantments in *Baby Be My Love*.

FANTASTIC FOLK (Elektra, EUK 259) offers a "sampler" of 12 folk singers on the Elektra label, including *Phil Ochs*, *Tom Rush*, *Judy Collins* and *Tom Paxton*. Mostly American songs, but we have our *Incredible String Band* singing *Maybe Someday*.

TIM HARDIN 2 (Verve Forecast, VLP 6002) is another sleepy-voiced folk singer, with some wonderful musicians helping him on, as in *If I Were A Carpenter*, *Black Sheep Boy*, *Speak Like A Child* and nine other worthwhile and thought-provoking songs he has written.

WORLDWIDE SERIES

The *EMI Columbia* label has brought out seven LPs, each relating to a country in Europe and each giving you memories of that country. **JOURNEY THROUGH ITALY** (SX 6238) gives you various artists singing songs from various parts of the country; **BELGIUM** (SCX 6232) is represented by the *Limonaire* street pipe organ of 1900 playing popular tunes; **MEMORIES OF PARIS** (SCX 6235) includes *Maurice Chevalier*, *Edith Piaf*, *Becaud*, *Aznavour* and many other French stars; and **SOUVENIR OF GERMANY** (SCX 6236) starts at Munich and ends in Berlin, with various local orchestras en route.

SWITZERLAND (SCX 6239) has 25 traditional tunes from all over that country played by local favourites; **GREEK LOVE AFFAIR** (SX 6231) features bouzoukis, many singers and orchestras of Greece; while **HEART OF SPAIN** (SX 6237) takes you on a tour in the sun, even to a bull ring, with its tense music represented by *El Gato Montes*.

BARGAIN BUYS

With birthday cards costing so much, for a little more you can have a **Music For Pleasure LP** (MFP 1232) in a "card" sleeve, which plays *Happy Birthday* and 11 other birthdayish songs, plus party game suggestions on the sleeve. . . . other MFP albums worth having are **RICHARD CHAMBERLAIN** (MFP 1229) sings the Theme From *Dr. Kildare* and nine other love songs with *Jimmie Haskell's* orchestra. **THE FANTABULOUS BRASS AND STRINGS** (MFP 1221) offers stereo mono reproduction and 12 famous orchestra tunes. . . . The *Hollywood Orchestra* offers No. 2 of **GREAT FILM THEMES** (MFP 1218) including *Alfie*, *Man And A Woman* and *Strangers In The Night*. . . . Magic from the past is given by pianist **CARROLL GIBBONS** (MFP 1230) and his *Savoy Hotel Orpheans Band*, with a dozen hits of the thirties and Irish tenor **JOSEF LOCKE** (MFP 1231) invites you to hear his dozen songs, including *Violetta*, *Goodbye* and *Santa Lucia*.

Anita Harris in first summer show

HOLIDAYMAKERS at Great Yarmouth have the unique opportunity of seeing *Anita Harris* in a seaside show, for in "Holiday Startime" at the ABC, she is spending her first summer season outside London.

Review by

Peter Bagshaw

The only girl in the show apart from the dancers, she brings a real breath of freshness to the proceedings, and her solo spot is one of sparkle.

Mini-skirted for the opening, in which she sings her "Twopenny Bus Ride," she changes to a glittering long gown for her main appearance, which begins and finishes with *Anita* among the *Pamela Devis Dancers*.

"Once in a Lifetime" provides a powerful introduction and neatly interwoven into this comes "Downtown." There is a change of mood to "Minnie The Moacher," but this did not produce the audience participation response from Friday's first night audience that it merited. Regardless of this, *Anita's* rendition was superb.

But the audience really loved her hits, "Anniversary Waltz" and "Just Loving You," which were performed with real charm and artistry. "Best Things in Life are Free" brings down the interval curtain on a high note. *Anita* is in for a hit of a season at the seaside.

The *Rockin' Berries*, a great success at this theatre three summers back, again wow the fans with their versatility. "We're the Pattern People" does a lot to get the show off to a rip-roaring start but in their own spot they sing only two numbers, "Beautiful Balloon" and "Poor Side of Town."

For the rest, *Clive Lea*, with appropriate support from his colleagues, takes off *Hughie Green* in introducing a list of his peerless impersonations in an "Opportunity Knocks" interlude. This provides some of the greatest humour of the night.

Jimmy Tarbuck, cheeky and chatty as ever, finds time to sing "Green, Green Grass of Home" (with words of his own), "Release Me" and "Dolly" and *Kenneth McKellar* provides a different style of song in a show which is spectacularly staged and a surefire holiday hit.



GEORGIE FAME in action.

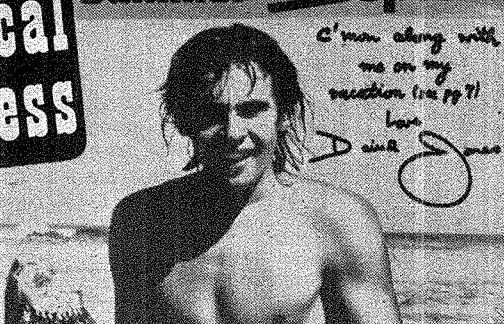
ALL THAT'S MOVING ON THE POP SCENE

- BEATLES Back and Forward Music
- MONKEES' homes—exclusive pics.
- DONOVAN and his Folk
- At home with LULU—pictures
- OTIS REDDING memorial—pic special
- Colour pics of Davy Jones, Rolling Stones, Amen Corner, Cliff, Engelbert, Elvis, Tom Jones, Beach Boys, Tony Blackburn, Bee Gees . . . and lots, lots more!

BEATLES MONKEES BEE GEES ELVIS ENGELBERT TOM JONES

New 3/6 Musical Express

Summer EXTRA Special



HURRY FOR YOURS—OUT NOW

ONLY 6/- DOWN for 3 LPs

(Balance 6/- weekly). After 6/- down, the 3 LPs, fresh from the makers, are posted to you, anywhere in Great Britain. Just send 6/- with a list of Nos. and titles. State your age. Under 17 not accepted. PRINT your full names and HOME address. County Court debtors not supplied. Any popular LP including all BEATLES, STONES, MONKEES, DYLAN, BEACH BOYS, ELVIS, J. HENDRIX, OTIS REDDING, FOUR TOPS, SUPREMES and all TAMLA-MOTOWN STARS.

Here are some suggestions:—History of OTIS REDDING, DIANA ROSS and THE SUPREMES Greatest Hits, HENDRIX Axis Bold as Love, ROLLING STONES Their Satanic Majesties Request, BEATLES Magical Mystery Tour Imported LP, FOUR TOPS Greatest Hits.

THE G. A. LONG PLAY CENTRE

(Dept. A7R), 42-44 CT. CAMBRIDGE RD., LONDON, N.17

FROM YOU TO US

Edited by **TONY BROMLEY**

JOHN J. MARKS (Proprietor, Hatched's, Piccadilly, London): Why is it that so many groups, even some of the best known, insist on over-amplification? Why do they hold this inflexible attitude, which ruins their sound by making it unbearable for listeners—of all age groups?

What is this strange quirk that makes them insist on performing at the same volume level, whether they are playing to three thousand in a huge hall or to three hundred in a pleasant, intimate atmosphere such as ours?

Why are they so reluctant and argumentative when asked to lower their volume, even when patrons leave, because they cannot stand sound at volumes over the pain threshold?

Surely a good performer is as good at reasonable volume as when producing a painful holocaust of sound?

ALF BLACKLER (Sussex): I like to think that I've fairly wide musical tastes and listen happily to the Beatles, Traffic, Doors and top pop names from both sides of the Atlantic.

But for sheer class and perfection, Andy William's concert at the Royal Albert Hall recently was unbeatable.

Like the rest of the seven thousand fans there I thought him superb but, much as I admire him, I felt the real star of the show was Henri Mancini.

The concert sound he produced was absolutely fantastic. If that sounds corny I don't care, because this was a man producing the kind of music that he obviously enjoys playing.

The pleasure it gave me, and I think the rest of the audience, was immeasurable.

I was so enthralled that within 24 hours I had bought his "Encore" LP.

DEREK SNAPE (Fleetwood, Lancs.): How pleasing is it to see Elvis Presley high in the NME Charts once again. While he makes records of the standard of "U.S. Male" and "Guitar Man," the British charts will always hold a place for him.

In these days when so-called "progressive" groups are ten-a-penny it is good to know that there are singers of the standard of Elvis, who do not have to rely on electronic gimmicks to stay popular.

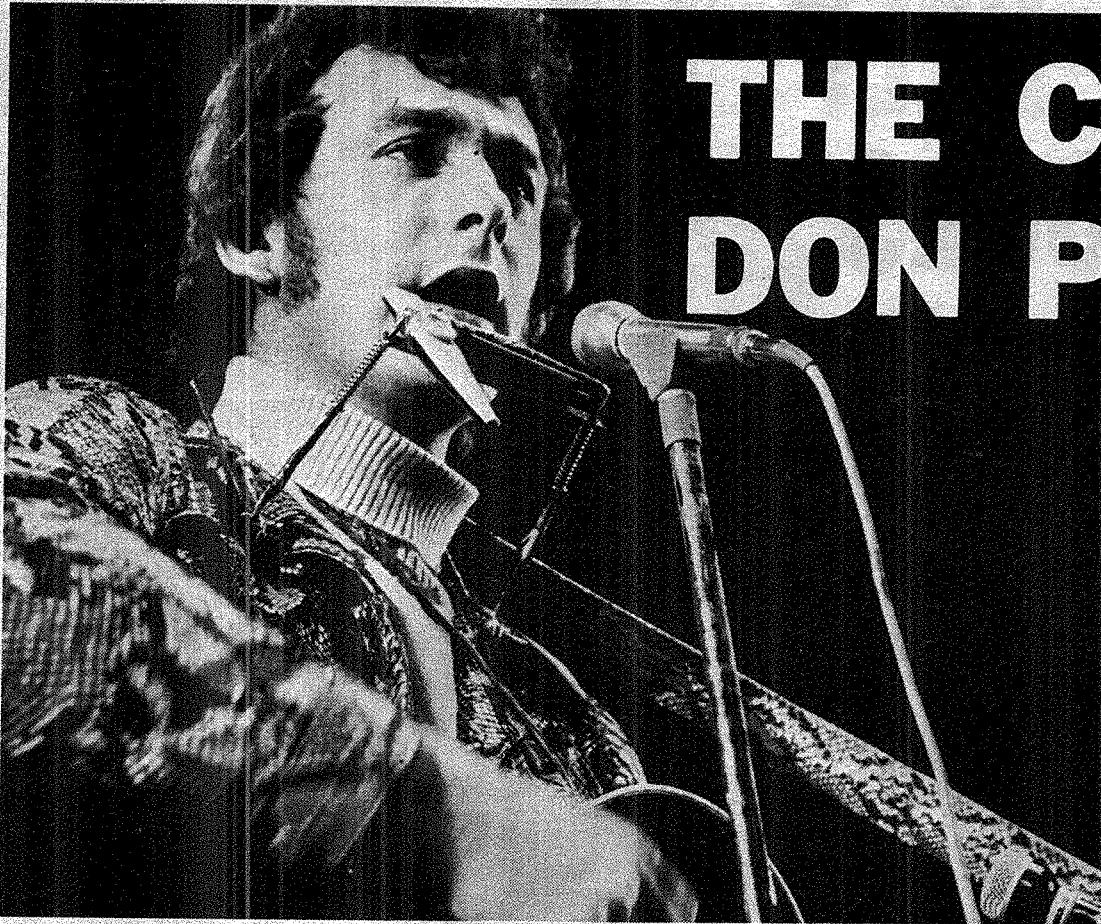
MRS. ELSA J. SMITH, B.A. (Dartford, Kent): I should like to congratulate the NME (and especially Keith Altham) for the fascinating articles on the Stones, and the part you are playing in bringing back this most dynamic and soul-stirring of groups to the position they deserve.

I was unable, through illness, to attend the NME Poll Winners concert this year, but I will never forget the concert of two years ago—I still have a life-size painting of Mick Jagger in his red, white and blue striped blazer, as a souvenir.

DOUGLAS G. MULLINS (Newcastle): Recently I bought a copy of Bill Haley's LP "Rock The Joint." While I readily acknowledge that there are many more exciting and more representative examples, I think that this LP sums up Rock 'n' Roll music. Almost every song has a three-chord basis, the arrangements are predictable and almost identical, and the sound is consistent to the point of monotony.

Closer examination reveals that very often one song is merely another song played in a different key, that every track has the same ending, that the lyrics are ludicrously uninspiring, and that the supposedly steady rhythm fluctuates alarmingly.

Yet it's still great.



THE CONFUSING DON PARTRIDGE

DON PARTRIDGE is one of those engaging people — who I could cheerfully kick in the teeth during an argument — were it not for the fact that his bland self assurance, obstinacy and conceit are only equalled by my own and I am certain he would kick me back.

And so it was we found ourselves in a pub off Maida Vale one recent evening spitting words and arguing the toss about this and that.

We began at the Maida Vale BBC studios where Don was recording his spot on David Symonds show and where I found producer Bev Phillips awaiting Don's arrival with some trepidation.

Bev was rather hoping that he would not want to sing "Wayward Boy" although he admitted they had got away with "airing" it once by nefarious means.

"The record we played before was very hairy and full of electronics so that all the vicars and grandmas switched off," said Bev. "That way there were few complaints over the liberal lyrics."

Don eventually arrived some half-hour late, full of apologies and carrying his latest acquisition, a £40 acoustic guitar. He had also had his ears pierced.

This, he explained to me later with his usual ingenuity, was in order to use the little holes to put ear-rings through!

Best single

"I chose 'Blue Eyes' rather than one of my own songs because it was the best thing I have recorded," said Don. "It was the most commercial thing I had. I like it, but it would have been a lot more easy to sing if it had been called, 'Blue Spectacles'!"

I make no attempt to explain Don Partridge's statements because they confuse me as much as they may you.

Apparently, much to the

By **KEITH ALTHAM**

BBC's relief, Don did not want to do "Wayward Boy" (a pity because I understand it is very funny and Don's manager is considering putting it out on an EP) but threw them into delighted confusion by warbling a little opus written by Big Bill Broonzy (an artist who Don admires very much), which ran: "If you're white — all right, if you're brown — stick around but if you're black — get back."

One of the few ways to dispel colour prejudice is to laugh in its decaying teeth!

"If Enoch Powell's speech did nothing else it made people think!" said Don. "What the Queen says or what Prince Philip says is often of no importance because they cannot be extreme for diplomatic reasons."

"I enjoy making extreme statements, whether I believe in them or not. That's the reason I go around saying how much I dislike the pop business and the phoneyess of it."

"I practise a kind of verbal karate on people and then step back to see the results. I've been doing it for years and I'm quite good at it now. Ridicule may be a poor form of humour but it is an excellent form of abuse."

Accompaniment

Working with Don that night in the recording studios was Don's answer to the Bee Gees' 67-piece orchestra — Brian Brocklehurst — his augmented bass player on "Blue Eyes."

Brian is a large, jolly man who smokes a short curly pipe and appears to be able to play any instrument within reach.

You can usually tell how good a working relationship is between musicians by the amount of leg pulling that goes on.

"I've got a new device I'm working on for my one-man band kit," Don told him at one point. "It fits onto my foot and plays an electric bass—I'm calling it Brian Brocklehurst!"

"That's O.K." grinned Brian. "I should do all right out of the patent with my name on it!"

Don's manager, Don Paul, arrived at this point with one of the young composers of "Blue Eyes" — Richard Kerr. Don the manager is a young, wiry individual with a full beard and expressive hooded eyes which make him look like the little man who always played the deaf-mute opposite Burt Lancaster in his early films.

There is, however, nothing deaf or mute about the enterprising Mr. Paul.

"We've done about eight tracks and the rest will be completed in good time."

One track on the album is a Don Partridge composition which is titled "Talking Cosmological War Time Folk Nothing Blues" ... or something!

While Don did his performance of "Blue Eyes" his manager went into the control room to make sure the result was as good as the disc. Don finished flapping his elbows, tapping his foot, blowing his mouth organ and playing his guitar and looked expectantly toward the studio window.

"Very nice," said Don the manager, "I like the new arrangement."

"I thought I put in a different bit," said Don innocently.

"We can do it better," said the manager.

"Once more with feeling," said Don Partridge with a smile.

After the show we walked down the road with the rest of the BBC team to a nearby pub. Don told me of his first appearance in cabaret in the North recently.

"I enjoyed it," said Don. "We got a few rowdies in on a Saturday night, but I've handled those massive German women who deliver about 18 litres of beer on one tray in a beer cellar, so I could work through all that."

"Getting rapt attention does not particularly concern me. It's no criterion for judging whether an act is good or not artistically — I mean you get enraptured audiences watching strippers don't you?"

Don was able to indulge in some more of his sociological studies and watch to see which gags got the best results. He got a good response from playing the most horrible shriek on his harmonica and then turning it about as if he had been playing it upside down.

In the pub he supped a glass

of lemonade laced with a whisky and talked of cabbages and kings.

"I don't read the newspapers or listen to the news," he said. "I hear about the really important things eventually. I heard about President Kennedy's death a week after it happened but I did not know about the Aberfan disaster until six months later."

Doesn't help

"What's the point in finding out about something you can do absolutely nothing about?"

Don Partridge has an Englishman's attitude towards the underdog.

"I'd like to interview someone like Harold Wilson," he said. "I think he is a bit like me—down to earth. Someone like Winston Churchill was only able to be as great as he was because he had the enormous driving force of the people behind him. All Wilson gets now is criticism and no co-operation."

And from there on in we had a marvellous free-for-all verbal punch-up which, finally finished with Don highly dissatisfied that I had not capitulated. He likes to win arguments.

"Actually it worries me that people should come and ask me questions about politics or religion or something that I really have no right to speak about," said Don. "I'm no expert on these fields. You should go to the specialists for information."

Perhaps you just want to observe you and your attitudes, Don. Anyway we ended up friendly enough to share a taxi back to town and Don dropped off to see some friends in Leicester Square—which was where he came in!

I am looking forward to the re-match.

Why? (The King of Love is Dead)

(RCA 1697)

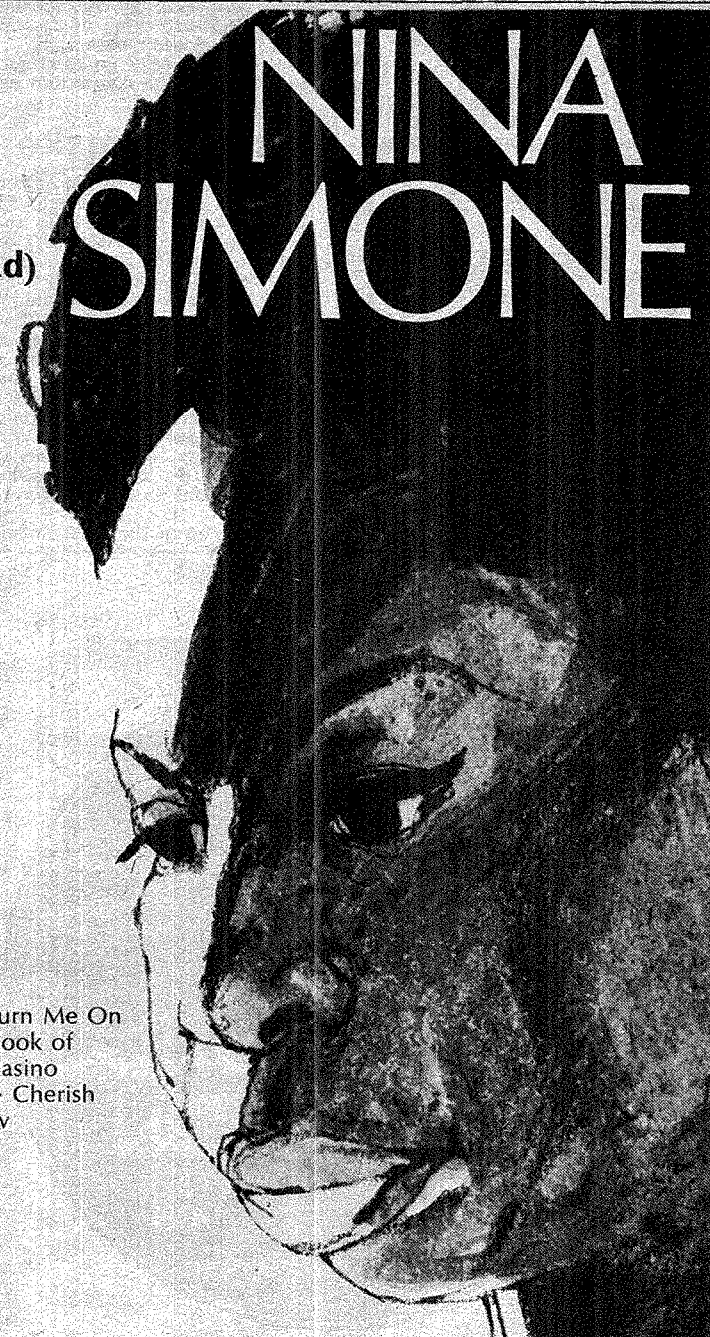
A deeply emotional and sincere tribute to Martin Luther King. Recorded at the Westbury Music Fair just 48 hours after the assassination.

Nina Simone Sings the Blues

(S) SF 7883 (M) RD 7883
Do I Move You? · Day and Night In the Dark · Real Real · My Man's Gone Now · Backlash Blues · Buck I Want a Little Sugar in My Bowl · Since I Fell for You The House of the Rising Sun Blues for Mama

Nina Simone Silk and Soul

(S) SF 7967 (M) RD 7967
Consummation · Turning Point · Turn Me On It Be's That Way Sometime · The Look of Love · (from Columbia Pictures' 'Casino Royale') · Go To Hell · Some Say · Cherish Love O' Love · I Wish I Knew How It Would Feel To Be Free



RCA

release date

May 24

BEAR

IT'S THAT HIT PHILADELPHIA SOUND.

record No. 3102

**LET'S GOOP
A GROOVE
WITH BOBBY WELLS**



331-333 HIGH RD LONDON N.W.10

01-459-2333

NUDITY MAY HELP ME FIND MY REAL SELF, SAYS JOOLS

THOSE who shed a tear at the demise of the famed Julie Driscoll spikes — you couldn't call them locks — should take heart. The fuzz gone, there is now no distraction from what should be the real eye-puller . . . the elegantly angled face, the expressive grey-blue eyes, the arched neck, the high cheekbones accentuated by touches of make up . . . and now with her hair cropped as short as a boy's she looks much younger than her 21 years.

Jools, in person, minus the heavy make up she wears on stage, is even more magnetically breathtaking than she might appear to those unfortunates who only know her from the television screen.

I met her at her Top Of The Pops dressing room and suggested tea. Like a couple of characters out of Dr Who we groped our way through the bewildering maze of corridors and staircases that make up Lime Grove and to our joint surprise actually arrived at the BBC canteen.

WHO'S WHERE

Week beginning June 7
SUMMER SEASONS

- BACHELORS:** Glasgow Alhambra (starts June 8)
- DES O'CONNOR:** Great Yarmouth Wellington Pier Pavilion (starts June 13)
- SEEKERS:** London Talk Of The Town (June 10 for 4 weeks)
- CILLA BLACK:** London Savoy Hotel (June 10 for 3 weeks)
- FORTUNES:** Stockton Fiesta (June 9 for 1 week)
- FRANK IFIELD:** Batley Variety Club (June 9 for 1 week)
- TROGGS:** South Shields Latino and Newcastle Dolce Vita (June 9 for 1 week)
- HOLLIES:** Darwen Cranberry Fold Inn (June 10 for 1 week)
- BOBBY VEE:** Ba Ba Club, Barnsley, and Greasborough Social Club (June 9 for 1 week)
- ONE NIGHTERS**
- LOVE AFFAIR:** Doncaster Top Rank Ballroom (7)
- SEEKERS:** Hanley Odeon (7), Manchester Odeon (8), Liverpool Odeon (9)
- HONEYBUS:** Swansea Top Rank (7), Folkestone Leas Cliff Hall (8), Beckenham Mistrale (9)
- JOHN FRED:** Kelso Corn Exchange and Bonnyrigg (7), Nelson Imperial (8), Warrington Parr Hall (9)
- HERD:** Reading Top Rank (7)
- ENGELBERT HUMPERDINCK:** Gala Cabaret West Ruislip USAAF Base (7), Coventry Theatre (8)
- COASTERS:** Manchester Sloopy's (9)
- RUBY AND THE ROMANTICS:** Purley Orchid (10), Malvern Winter Gardens (11)
- WHO, SCAFFOLD, SPOOKY TOOTH:** Cambridge St. John's College (11).

There too with the same aim in mind are Brian Auger and Trinities Dave Ambrose — nickname Lobs which stands for The Last Of The Big Spenders — and Clive Thacker — nickname Tolly which stands for Take It Or Leave It (the group's summing up of his character), who cheerfully inform us that the canteen is shut.

A swift about turn is manoeuvred and, this time with Jools to the fore, we make our way back to her dressing room, having to content ourselves with pure BBC water from a BBC paper cup for refreshment.

For the "Men In Jools' Life" read Auge, Lobs and Tolly and I ask how she finds working with them. "It is complete and utter lunacy," she smiles madly. "We are all lunatics and have gone through the scenes of throwing rotten mouldy pears at each other. I dig them very much.

"There are no bars between us and if I had a brother I would probably feel for him as I feel for them. I dig them as musicians and I dig them as people."

No social life

This "togetherness" with her working colleagues and with her manager Giorgio Gomelsky is in some way a compensation for the fact that she has no boy friends—not that there is ever any shortage of askers. The situation exists solely because for Jools there is no such thing as a social life.

"Work is my social life," she says. "I am a person and if I am alone I am never lonely. I like to be completely alone and to shut myself off sometimes just to loon around with my guitar.

"It would be unfair for me to have a boyfriend. It would be unfair to him; it would be unfair to me. I would be very selfish in as much that if I ever had a spare minute I should want to get away on my own to work.

"If you look at my schedules you will see why I cannot begin to think of a social life. But that is something that doesn't bother me. I am not a very sociable person. I wouldn't go to clubs and I don't drink much, just the few wines now and again. So that is no hang up for me."

Mind if I make up?

She enquires if I would object to her starting her make up as she is meeting David Frost later that afternoon. Out comes the make up bag and we listen to the sounds of a Trinity jazz session beginning to permeate into us from an adjoining room.

"Isn't it fantastic," she says. "They're rehearsing for the Montreux Jazz Festival. We are desperately trying to find time to rehearse. I am really looking forward to it. It is something new and different among a lot of things that are probably going to be very samey." I start a quest to find the real Julie Driscoll. "I have got so many different characters," she says, "which is pretty confusing because I don't know which one I really am.

"I think the only way you can find out is to take off all your clothes and your make up and walk around in the nude. That is the only way . . . and you can't really do that.

"I flare up in the most unbelievable tempers. I sometimes think that I am going round the bend, sometimes in a funny way, which I enjoy, or sometimes in a way that I could kill myself . . . no not quite like that . . . but I get screwed up.

"A lot depends on the way you dress. When I used to wear my hair in bunches I felt very girlish. When I wear sloppy sweaters and jeans I want to lounge about on the floor—and I do. Other times when I may be done up to the nines I will do the whole bit." Jools' willowy figure is clad in what she describes as a floppy jacket that is really a dress and has maroon crocheted work round the border, black trousers and a pair of reddish shoes that look like they were bought in a man's shop but weren't. Round her neck is the black beaded "collar" she bought in Venice. She looks stunning . . . boyish but at the same time sophisticated and elegant.

Does she think she is a bit of a tom-boy? "Yes I suppose I am in some ways. I am not unbelievably feminine and I don't worry about the way I sit or anything . . . But I'm not butch," she adds, in a hurt tone of voice. "Good Heavens," I protest, "I wasn't suggesting you were."

She continues: "I don't like the word tom-boy anyway, but being tom-boyish may be one of my characters." She had mentioned proudly that



me is when I cannot get round to rehearsing new numbers for the act; when things are stale; when I cannot get round to improving things generally because I do not have the time. Then it is a drag for me.

"The way things are at the moment we are very much in demand . . . and this is how it is going to be for a while. I am trying to look ahead to after the rush."

"I try to get this outlook but things do tend to get on top of me after a while."

More work

With "Wheels" adding new Driscoll-Auger-Trinity fans every day, will they be working more in England now? "Well I suppose we ought to," says Jools. "I don't really know what the plans are. But when we are in England we are working all the time. It's not as if we do tours abroad and then come back here and rest up."

She is a little sad about the fact that now so many people want to see the group wherever they play some of the regulars who have been faithful to them right from the beginning are not able to get in to see them. And she feels too that some of the newcomers may not understand what the group is attempting to do.

"Can I just state something," she asks, turning from the mirror and pointing a sticky black make up brush at me. Of course she can. "It is that a lot of people get the impression that we are permanently smashed to the eyeballs . . . stoned or drugged. It is a complete load of rubbish. We couldn't work like that.

"If we look in any way stoned on stage it is because we are in the music so much. It may be confusing to the people who watch. We get well into the music and it may be that we get so well into it that we frighten them . . . not frighten them so that they run

By NICK LOGAN

away . . . but sort of alarm them."

By now, Auge, Lobs and Tolly are really blasting away and, despite my constant interruptions, the make-up is appearing very nicely.

Jools at the moment has everything going for her. She is well immersed in songwriting—"Writing is an unbelievable release for me," she says. And she hopes to include some of her stuff on a solo album she has planned.

She'd also like to get into acting and when she says she is sure she is capable of it you will believe her. She'd like an emotional role and wouldn't do anything that didn't have something to say or didn't have "the human element" in it.

No time

Due to lack of time she never watches television or goes to the pictures—last films she saw were "Bonnie And Clyde" and "Whatever Happened To Baby Jane?" way back—but she does read as much as she can. "I'm not really educated," she says in a mock "What-about-the-workers?" accent, "so Brian has written out a list of books for me that I should read."

One that really caught her imagination was the Agony And The Ecstasy by Irving Stone about the life of Michaelangelo. "I went to see his stuff when we were in Rome," she says, "and Giorgio bought me a beautiful volume of all his works." Michaelangelo's works that is, not Giorgio's.

Among Giorgio's complete works, however, the brightest star is Miss Julie Driscoll, whose potential is as awesome as her looks . . .

NEW to the charts

Ex-Basie singer makes pop big-time

A FORMER vocalist with the Count Basie Orchestra but a new name to pop fans, O. C. Smith makes his debut in the NME Chart at No. 26 this week with his oddly-titled "Son Of Hickory Holler's Tramp."

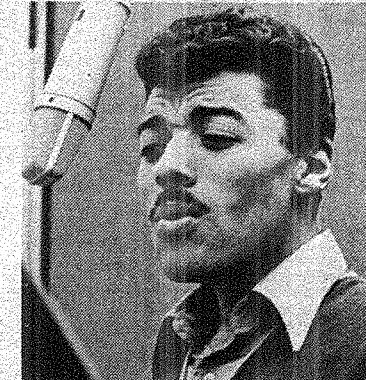
O. C. Smith was born in the American Deep South and was raised in Los Angeles by a musically inclined family. His mother, Ruth Shorter Smith, was his first instructor and accompanist.

He sang whenever he had the chance while at Jefferson High School and Los Angeles City College but his first semi-professional experience was gained during four years he spent in the United States Air Force.

When his service was over, O.C. decided to take up singing professionally, headed for New York and got a job at the Club Baby Grand, where he was spotted by Sy Oliver.

Oliver introduced him to Sid Bernstein who put him into the Concord Resort Hotel and soon afterwards introduced him to Count Basie, who had been scouting for a replacement for Joe Williams.

O.C. stayed with Basie for three years, touring thousands of miles



and making five trips to Europe. Since breaking out on his own he has toured the American night club circuit and early in 1965 settled in Los Angeles.

Besides the single, an LP, "The Dynamic O. C. Smith" is also on release by CBS.—NICK LOGAN

Val wins Torquay's heart

ROUND ten o'clock Friday last the singin' swingin' breath of Oireland himself, Val Doonican in mauve sweater stepped on the Princess stage at Torquay and had the hearts of the first-nighters beating warmly to "The Next Town Up The Road Is Calling Me."

And the personal Doonican style in relaxed song, easy come hither charm, had impacted. In steady tempo followed Irish folk song "Mary Ann Malone" which built up to "Paddy McGinty."

Back in time to soothing "Scarlet Ribbons" — and even the starlit backcloth dimmed its twinkling. Voice was well controlled, phrasing "spot on"! A slow fade out gave more point to the hilarity of "Rafferty's Motor Car" with an invited "guest" pumping Klaxon. "Come The Elusive Butterfly," "The Special Years" and "What Could I Be Without Your Love." Tempo built more and over the footlights rolled "Walk Tall!"

False tabs on stage parted to reveal Val in rocking-chair cross-legged soothing the audience with "If All The World Stopped Lov-

ing." And the guests melted like cream chocs under a heat ray.

Val climaxed with "So Long." And as the energetic Jack Walker baton flashed down on the dot of 10.20 . . . Val's 35 minute spot-on spot closed.

Previously Val teamed with bespectacled Arthur of the Big Heart and both — "Bud" Askey in floor-length grizzly bear wrap and "Chesney" Doonican in Eton-style straw-boater — carolled "Underneath The Arches!"

Also in tip-top singing voice was Barbara Law who can crescendo stylishly and Des Lane who became the Pied Piper of the Penny Whistle. But it was THE Doonican evening. AND VAL belonged to everyone. PAL-ladium style. — KEN ROUND

Send for your free catalogue NOW!!!

If YOU want to know what to wear, you'll want the new KIOSK BROCHURE

Kiosk mail order

47carnaby st., london, w. 1. FREE!

FIRST LP

AYNSLEY DUNBAR

RETALIATION

RELEASED 14TH JUNE ON LIBERTY RECORDS

A BAM BAM RECORDS PRODUCTION

her sister Angie—"I don't think two sisters could be closer than we are"—was married to Blossom Toe Brian Godding and that they have a baby son they have called Donovan.

What about marriage for her? "I don't really want to get married. I would rather just live with someone I dug. Marriage is a tie. I don't want to be a tie to anyone, or to be tied myself. But maybe if I took in into my head to think about children . . . but that would be an awful long way ahead.

"It must take a lot to bring up a child. But as an experiment I'd like to bring up a child solely on health foods and see what a beautiful child it would be."

Health foods

Jools has been on health foods herself for about two and a half years and takes all "me goods" around in a carrier bag when away from home. She feels very strongly about what people eat.

I ask what sort of things get her "screwed up"? "You are speaking to me now at a time when I am not screwed up. I am really together. I feel more relaxed when I learn to accept situations as they are and try to look beyond them.

"I get hung up and strung up when there are things I know I am capable of but will not have the time to do. What is a hang up to

SMALL FACES

by
Neil Smith

LIFE-LINES

of JACKY

Professional name: Jacky.
Real name: Jackie Lee.
Birthday: May 29.
Personal points: 5ft 2ins; 7st; blue eyes; blonde hair.
Parents' names: Mum and Dad.
Present home: Maida Vale, London W.9.
Instruments played: Piano.
Where educated: Ireland (Dublin).
Musical education: Guildhall, England.
Age entered show business: 12.
First public appearance as amateur: Radio show in Ireland (Dublin).
First professional appearance: As above.
Biggest break in career: Recording "White Horses."
Biggest Disappointment in career: My record "Just Like A Man" (under name Emma Rede) not making charts.
TV debut: Palladium Show (with Max Bygraves).
First important public appearance: Palladium.
London theatre or cabaret dates: Victoria Palace, Palladium, Astor.
Current hit: "White Horses."
Latest release: As above.
Albums: "Dr. Doolittle" (special LP for US only).
Current disc label: Philips.
Other labels in past: Columbia, Decca, Polydor and CBS.
Recording manager: Derek Laurence.
Personal manager, Road manager, Musical director: Adrian Rudge.
Biggest influence on career: "White Horses."
Former occupations before show business: Always singing since leaving school.



BIG DATES FOR THE GROUP

Compiled by TONY BROMLEY

1965

Aug. 6: Small Faces first record "Watcha Gonna Do About It" released only four weeks after the group is formed.
 Sept. 3: "Watcha Gonna Do About It" enters the NME chart at No. 27. Reaches No. 15.
 Sept. 10: Small Faces signed for parts in the film "Dateline Diamonds," in which they sing four songs including "Sha La La La Lee."
 Nov. 5: Release of "I've Got Mine." It doesn't make the chart. Organist Jimmy Winston leaves the group. He is replaced by Ian McLagan.
 Dec. 31: Small Faces tour Europe for six day tour of Belgium, Holland, Denmark and Germany.

1966

Jan. 28: Release of "Sha La La La Lee."
 Feb. 11: "Sha La La La Lee" enters the NME chart at No. 20. Reaches No. 2.
 Apr. 1: Small Faces appear on a live "Ready, Steady, Go," from Paris.
 Apr. 8: Start of Small Faces tour with Crispian St. Peters and Lou Christie.
 May 1: Small Faces appear in the NME Poll Concert at Wembley.
 May 6: Release of "Hey Girl" and the group's first LP "Small Faces" including six of their own compositions.
 May 13: "Hey Girl" enters the NME chart at No. 16. Reaches No. 12.
 July 29: Small Faces appear at the Windsor Jazz and Blues Festival.
 Aug. 5: Release of "All Or Nothing."
 Aug. 13: Small Faces' second tour with Crispian St. Peters.
 Aug. 19: "All Or Nothing" enters the NME chart at No. 15.
 Sept. 16: First time at No. 1 for the Small Faces with "All Or Nothing."
 Oct. 17: Small Faces join Paul Jones / Hollies tour.
 Nov. 11: Release of "My Mind's Eye."

1967

Jan. 28: Small Faces win Radio Luxembourg's "Battle Of The Giants" contest.
 Feb. 17: Start of Small Faces tour with Roy Orbison.
 Mar. 4: Release of the double A-side disc "I Can't Make It" and "Just Passing."
 Mar. 11: "I Can't Make It" enters the NME chart at No. 21. It doesn't get any higher.
 May 7: Small Faces appear in NME Poll Concert at Wembley.
 May 27: Small Faces switch from Decca to Andrew Oldham's Immediate label.
 Jun. 2: Release of "Here Comes The Nice."
 Jun. 17: "Here Comes The Nice" enters the NME chart at No. 19. Reaches No. 10.
 Jun. 24: Release of Small Faces LP, their first on the Immediate label. All tracks Small Faces' compositions.
 Jun. 25: Small Faces to Europe for radio and TV promotion tour.

Jul. 1: Small Faces appear in Rhythm-and-Blues Festival at Blackheath.
 Jul. 8: Andrew Oldham takes over the management of the Small Faces from Robert Wace.
 Aug. 4: Release of "Itchycoo Park."
 Aug. 19: "Itchycoo Park" enters NME chart at No. 20. Reaches No. 3.
 Aug. 26: Small Faces appear in the "Festival Of The Flower Children" at Woburn Abbey.
 Sept. 2: Small Faces appear in a TV spectacular for Germany's first-ever colour transmission.
 Dec. 1: "Tin Soldier" released.
 Dec. 9: "Tin Soldier" enters NME Chart at No. 25. Stays 10 weeks, reaching No. 10.

Dec. 31: Sleeve for "Ogden's Nut Gone Flake" conceived in Germany.
 1968
 Jan: Controversial tour of Australia and New Zealand with Who and Paul Jones.
 Jan. 16: "Itchycoo Park" enters U.S. Top 30 at No. 21. Stays 6 weeks, reaching No. 16.
 Mar.: Italian and Scandinavian tours.
 Apr. 5: "Lazy Sunday" released.
 Apr. 13: "Lazy Sunday" enters NME Chart at No. 29. Reaches No. 3.
 May: Small Faces tour Germany and Belgium. "Lazy Sunday" still in NME Chart.
 May 24: "Ogden's Nut Gone Flake" released in circular sleeve.



Hobbies: Riding white horses.
Favourite colour: Pink.
Favourite food: French.
Favourite drink: Champers.
Favourite clothes: None.
Favourite singer: Lana Cantrell.
Favourite actor/actress: Joan Woodward.
Favourite bands: Elastic!
Favourite composer: Sibelius.
Favourite group: Honeybus.
Car: Go-car.
Miscellaneous dislikes: Me singing.
Miscellaneous likes: Sleeping.
Best friend: My Mum.
Most thrilling experience: Being in the NME chart.
Tastes in music: Towards classical.
Forthcoming film projects: Film soundtrack music and singing credits over film "Barbarella"—Roger Vadim's new film.
Origin of stage name: Telephone book.
Pets: Would love a golden labrador.
Personal ambition: To be happy.
Professional ambition: Let's look at this one after "White Horses."

A SWINGING, SINGING FUN SHOW WITH ELVIS & HOPE!

IT'S **ELVIS**
 BREAKING SPEED RECORDS AS HE GO-GOES ON WATER. GO-GOES WITH SONGS AND GO-GOES WILD WITH BIKES, BEACHBIKES AND BIKINIS!!!
 IT'S **ELVIS!**

Be on the lookout for these desperate characters! They're guilty of making people laugh too much!

HOPE ENTERPRISES presents
BOB HOPE
PHYLLIS DILLER
JONATHAN WINTERS
SHIRLEY EATON JILL ST. JOHN
"EIGHT ON THE RUN"
 The Most Wanted Film of the Year

in **"CLAMBAKE"**
 LEVY-GARDNER-LAVEN presents
ELVIS PRESLEY 'CLAMBAKE' TECHNISCOPÉ TECHNICOLOR
 Story and Screenplay by ARTHUR BROWN, JR. - Directed by ARTHUR BROWN, JR. - Music Score by JULES LEVY - ARTHUR GARDNER - ARNOLD LAVEN - JEFF ALLEN
 United Artists Screenplay by ALBERT E. LEWIN & BURT STYLER and BOB FISHER & ARTHUR MARK Story by BOB FISHER & ARTHUR MARK. Directed by GEORGE MARSHALL
 COLOUR by DELUXE

ON GENERAL RELEASE NORTH LONDON JUNE 9th · SOUTH LONDON JUNE 16th

AMERICA CALLING

Stan Kenton visits Nesmith's home

MIKE NESMITH had the nicest press reception-cocktail party I have ever attended to introduce his solo album to the Press and disc jockeys. The affair, held at Mike's mini-mansion in Bel Air, was a lovely, casual get-together, winding up with a Texas-style outdoor barbecue buffet supper.

Stan Kenton was among the invited guests. He heard for the first time "Mike Nesmith Presents The Wichita Train Whistle Sings" album on Dot Records, which is planning the biggest promotion campaign in its history to kick-off the release of the disc.

The "Wichita Train Whistle Sings" has been getting great radio airplay across the country and is being shipped to record stores this week. The album is due for release in England in about one month. Following the party, Mike left for Nashville to do three days of recording with the Monkees.

CREAM MEET GLEN

I was visiting the Cream when they were pre-taping a segment for the "Glen Campbell Summer Show." Later Eric Clapton and I ran into Glen. I introduced the two performers, who had been somehow missing each other all morning in and around the set.

Glen was telling us that he had just returned from a promotional trip to England, which he had enjoyed immensely. "The British people are such a groove," he told us, "that you can't help but have a good time."

One thing I didn't like, however, was the way some of the TV things were handled. I noticed

Europe is being planned for folk singer Tim Buckley for October. At their New York press conference John Lennon and Paul McCartney declared "Nilsson" their favourite American singer and their favourite American group. Nilsson is, in fact, a multi-talented writer-singer on the RCA label! (Editor's note: His LP is released in Britain now.)

June Harris in New York

THE Foundations flew into New York for a short stay last week, interrupting their current tour which takes them through July 17, and attended a questions and answers type Press party in their honour.

Delighted so far with this, their first visit, Eric Allan Dale told me: "America has taught us quite a lot and certainly what to look out for on our next trip because of the different age groups and audiences."

One thing we couldn't understand is what appears to be a certain amount of apathy to touring groups in general. We were told that the recent death of Dr. Martin Luther King has affected the music scene, but I can't believe that it's entirely responsible for the lack of enthusiasm.

We're all hoping that it picks up again soon, perhaps when all schools and colleges break for the summer.

As for the music, I get the impression it's split right down the middle. Now there's no line between teeny bopper and college students in that there seems to be only one or the other. For instance, we went to a brand new place in New York called Space, which has been playing some great groups, and there was hardly anyone there.

Anyway, it's all been fun, and as I said, it's a terrific education. We're really enjoying it.

JUNE 28, Madison Square Garden, is a date all New Yorkers are looking forward to, particularly r-and-b fans when a huge memorial concert will be held for the late Dr. Martin Luther King.



Solomon King and Bobby Goldsboro together in London.

SOLOMON WANTS BOBBY TO JOIN HIS VOICE-DRAIN!

BOBBY GOLDSBORO to settle in England? This is what his friend Solomon King is trying to persuade him to do as a result of Bobby's recent visit here.

Solomon revealed this startling move to me when we met for tea on one of those glorious sunny days that make even London seem worthwhile.

"Bobby heard I was playing when he was in Manchester and he hired a taxi and drove thirty miles to see me," Solomon said. "I really appreciated that. I am so pleased with his success and I told him I thought 'Honey' is the best record this year."

"We get on conversationally because we understand each other's music, both coming from the South. He said how much he was enjoying England and I asked him to settle here with his wife when he returns this summer."

"He said that he will ask his wife how she likes the idea. I think it would be really nice to have Bobby living here."

We had met in the bistro at Miss Selfridge and a steady stream of mini-skirted waitresses were asking Solomon for his autograph. I asked him to tell me about "When We Were Young."

Commissioned

"Actually it was commissioned by Gordon Mills, my manager, to be written by Les Reed and Barry Mason. I think when he commissioned it he said: 'Write something for Solomon's voice, his range and try to have a good story-line in it,'" he began.

"I find that around the country it is very well received. I hope it is the kind of a song that will appeal to all ages. I definitely see a great appeal coming from the mums and dads. This, I think, was predicted by the NME. I believe that the album has helped a great deal."

Gordon commissioned it on a Friday, they wrote it on a Sunday and I heard it on a demo that Wednesday. I heard Les Reed on tape with Les' real low range. Then Gordon played it to Peter Sullivan, who's my recording manager, and then we thought about it.

"We said: 'Well, is it going to be too much for the market? Will it be a situation where it's gonna sound too operatic coming from a low range to a real high range?'"

He paused to sip his iced Coke, then went on: "I thought that it might hurt because, as you know, there has been some discussion on this particular single. The fact that I'm trying to bring an operatic touch to popular music."

"This isn't quite so, I don't believe. What I want to do is be able to bring good music to the listening ears of the public, music they will enjoy listening to."

"I think there is a definite market in all ages, but everybody seems to think that from this new album I'm more or less appealing to the mums and dads, to the middle-aged people."

says RICHARD GREEN

Elvis Presley's "All Shook Up" played softly in the background while below us in the boutique, pretty girls tried on wigs and coats. What type of act, I wondered, did Solomon have?

"I do everything," he replied. "When I say everything, I do rock, I do blues, I do pop, I do country, I do western, I do classic, because I feel this is something I've done all my life. 'I've always tried to be versatile enough that people hear me sing and they don't get bored with one type of music. This has always been my outlook on my whole show business career and this summer, of course, I'll have been twenty years in show business.'"

A 'good egg'

As you read this, Solomon will be in America collecting his wife and children. He has been away from them for a long time now.

"Of course, I'm so excited because I haven't seen my twins walk or talk yet and they've been walking and talking for six months," he explained. "I've been away now for ten months, that's a hard strain on a human being."

"I've a very strong-minded wife, a very good wife, she's a real good egg for letting me come over, for letting me take this big gamble in life which I think the good Lord has paid off because it could have gone the wrong way."

Solomon has been sharing a flat with John Rowles, for whom he is full of admiration. He tips John's next single as a smash hit, and talks highly, also, of his stablemates Engelbert, Tom Jones and Don Partridge.

"I hope that this song does as well as 'She Wears My Ring,'" he mused. "I just heard that it was No. 1 in fourteen countries. I agree it is getting the third hit that counts, but we have a wonderful follow-up ready."

We walked out into the street and Solomon invited me to be his guest in Blackpool for the opening of his summer season.

"Come and see for yourself, don't take my word for it," he smiled.

Ann Moses in Hollywood

Editor of "Tiger Beat"

that there's a great amount of freedom in TV there, much more so than here, but they aren't taking advantage of it at all!

We know exactly how far we can go because the Smothers Brothers have tried just about everything and a lot of it has been censored. But if they were in England they could really say some heavy things!"

SHORT ONES

The Incredible String Band are playing dates at the Fillmore Auditorium in San Francisco, the Troubadour folk club in Hollywood and Fillmore East in New York in June. A tour of

Topping the bill are Aretha Franklin with the Rascals, Sam and Dave, Joe Tex, and Sonny and Cher.

CRAZY WORLD

ALL is well now in the Crazy World of Arthur Brown, following drummer Theaker Drachin's nervous problem which sent him back to England last week. His replacement is Jeff Cutler, who was previously with a Canadian group called the Phoenix, and who will finish up the rest of the tour with Arthur.

Organist Vince Crane told me: "Jeff joined us in New York almost without knowing who we were. He hadn't seen any of our dates and really had no idea how we play. He's working out great — the rapport between him and me is building into something tremendous, and by the end of the tour will probably be unbelievable."

Vince also said that it's quite likely Jeff will stay with the group permanently, and return to England with them. They've all been kicking up quite a storm here, particularly in Detroit where the three dates they played at the Grandee Ballroom were the best, and most riotous yet, on the tour.

Other acts lined up to play the Festival are Ray Charles and Nina Simone (July 3), Gary Puckett and the Union Gap, Lou Rawls (July 4), Louis Armstrong and Sarah Vaughan (10), Box Tops, Rascals, Country Joe and the Fish (July 17), Judy Garland, Count Basie, Jackie Wilson (19), Wilson Pickett, Mitch Ryder Show, Sly and the Family Stone, John Hammond, Magnificent Men (26), the Four Tops, Gladys Knight, Marvin Gaye on July 31.

HIP BUYERS LOVE THIS BAND

SAY Incredible String Band to Britain's more hip record buyers and you will have said the first and last word on what popular music is all about.

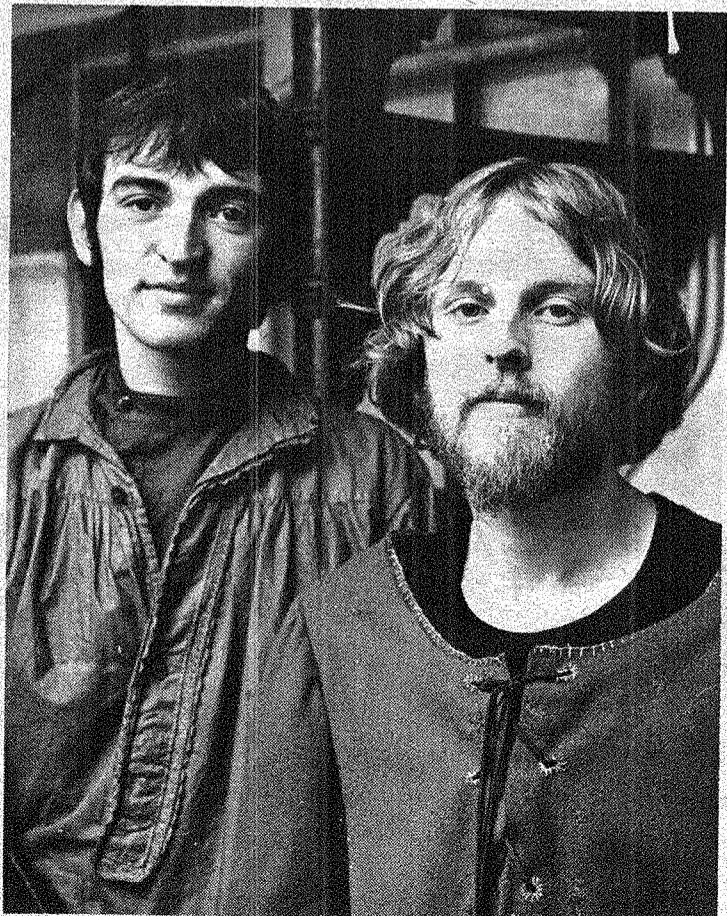
The sad thing is that if you said the same to thousands of others they'd just stare back bewildered. That is a situation which cries out to be rectified, and so it must be in time, for the Incredible String Band is the most potent, unique and dynamic force to brighten our dull existence for a long, long while.

By way of biographical information, the Incredibles are two young Scots: Robin Williamson, who is tall, golden-haired, bearded and how you would imagine the Disciples to have looked, and Mike Heron, who is smaller, dark-haired and looks like someone Shakespeare might have created for A Midsummer Night's Dream.

Each plays a wide variety of instruments: Robin, the oud, mandolin, whistle, guitar, flute, violin, pan pipe, water harp, gimbri, jew's harp, chennai and African drums; Mike the guitar, sitar, harmonica, Hammond organ, harpsichord and hammer dulcimer.

The beginnings of this Incredible twosome can be traced back to a duo called "Robin and Clive," Robin Williamson and Clive Palmer, who had been working the Scottish folk club scene specialising in American country music.

In autumn 1965 they were joined by Mike Heron and the three began doing more and more blues and Jug Band material, and by the spring of 1966 were adding songs which Mike and Robin had started writing. In June that year they made their first LP, consisting mainly of



Incredible String Band — Mike Heron (left) and Robin Williamson.

By NICK LOGAN

original material by Mike and Robin. Later still in 1966 Clive Palmer left to go to Afghanistan and the two who were left began operating under the name the Incredible String Band.

Joe Boyd, who had signed them to Elektra Records, became their manager and in early 1967 they made several tours of English folk clubs, adding a countrywide following to their already strong support in the Glasgow area.

By the release of their second album, "5,000 Spirits Or The Layers Of The Onion," their audience had grown tremendously and many more followers were added by the appearance of the LP in the NME Albums Chart.

But it was their third and current LP, "The Hangman's Beautiful Daughter," that has proved their greatest success, being now in its tenth week in the NME Chart—a considerable feat for a group which has never received major exposure or had singles success.

The attraction of the Incredibles lies in the delicate musical patterns they weave with their vast range of instruments, the meandering vocals which border on musical anarchy and the lyrics that are primarily anti-urban and mainly pleas for a reawakening to nature.

To hear them is to enter a different world, a world of magic and beauty, and a different age, that of a Medieval naivety, and the effect of switching from them to something like "Simon Says" is to discover an ugly pylon amid a beautiful landscape.

Meanwhile the good news is that Mike and Robin have already cut their next album for release sometime this autumn.

WAY OUT

WE'VE GOT JUST ABOUT THE BEST LIST OF IMPORTED, HARD TO GET U.S. LP's. HAVE YOU GOT YOUR COPY YET? IF NOT, WHY NOT?

TANDY (N.200) 273 HAGLEY ROAD WEST BIRMINGHAM 32 (021-429 2190)

ROYAL ALBERT HALL

SATURDAY, JUNE 29th, at 7.30

Roy Guest and James Lloyd present

THE INCREDIBLE STRING BAND

"On a summer evening . . ."

Tickets 3/6, 7/6, 10/6, 15/-, 20/- NOW ON SALE at R.A.H.

SUNDAY, JUNE 9

PERSONAL APPEARANCE OF

THE EQUALS

at the

WAKE ARMS

EPPING ROAD, EPPING (on main A11 road)

EASILY REACHED BY GREEN LINE BUS

FURTHER ATTRACTIONS

June 16 YOUNG OTIS & THE CODAKS

June 23 THE GOOD TIME BAND



FOLLOW THE SUNDAY SCENE!

JOE LOSS LIMITED
MORLEY HOUSE, REGENT ST., LONDON, W.1 01-580 1212/3 2323/4

STAPLETON-LIPTON ARTISTES & MUSIC LTD.
Bands • Orchestras Cabaret Artistes • MAYfair 5036

THE KARLINS Sole representation
THE EW BANK THEATRICAL AGENCY LIMITED
SUITE 7, TOWNSEND HOUSE, 22-25 DEAN STREET, LONDON W.1. TEL: 734 9186 (4 LINES)

THE MOVE SKIP BIFFERTY
EYES OF BLUE ★ THE NASHVILLE TEENS ★ **AMEN CORNER**
LEMON TREE
GALAXY ENTERTAINMENTS LTD.
7 DENMARK ST., LONDON, W.C.2 01-240 1955

OVER 100 TOP GROUPS! BANDS!
POP — ROCK 'N' ROLL — R & B — SOUL
CLAYMAN AGENCY, 247 5531, 7/8 Aldgate High St., E.C.3

RADIO LUXEMBOURG
FULL PROGRAMMES • 208 METRES

SUNDAY
7.00 Sam Costa; 8.00 Paul Burnett; 9.00 Big Screen Scene; 10.00 Jimmy Saville; 11.00 Top Twenty; 12.00 Late Night Final.

MONDAY
7.30 Paul Burnett; 8.30 Jimmy Young; 9.30 Tony Prince Show; 10.30 Peter Murray; 11.30 It's Alan Freeman; 12.40 Late Night Final.

TUESDAY
7.30 Paul Burnett; 8.30 Jimmy Young; 9.30 Tony Prince Show; 10.30 Peter Murray; 11.30 It's Alan Freeman; 12.40 Late Night Final.

WEDNESDAY
7.30 Paul Burnett; 8.30 Jimmy Young; 9.30 Tony Prince Show; 10.30 Peter Murray; 11.30 It's Alan Freeman; 12.40 Late Night Final.

THURSDAY
7.30 Paul Burnett; 8.30 Jimmy Young; 9.30 Jimmy Saville; 10.30 Peter Murray; 11.30 It's Alan Freeman; 12.40 Late Night Final.

FRIDAY
7.30 Paul Burnett; 8.30 Jimmy Young; 9.30 Tony Prince Show; 10.30 Peter Murray; 11.30 It's Alan Freeman; 12.40 After Hours; 1.15 The Late Show; 2.15 Late Night Final.

SATURDAY
7.30 Tony Blackburn; 8.30 Jimmy Young; 9.30 Tony Prince Show; 10.30 David Jacobs Show; 11.30 Alan Freeman; 12.40 Jimmy Naville's Bus Shelter; 1.10 Late Night Final.

NEWS ON THE HOUR THROUGH EVERY EVENING. Close-down 3.00 a.m.

HAVE YOU BOUGHT YOUR 'NME SUMMER EXTRA SPECIAL' YET?
72 pages for 3/6
on sale at newsagents NOW

HAPPINESS IS A JUNE RAVE! UP!

The Herd — are they the best of '68?
Love and the Monkees
Sandie by her husband
Super Summer Swimwear
Fortune-telling made easy!
And lots, lots more in June Rave
GO GET YOURS NOW!

Why not ask your Newsagent to reserve a copy of the NME each week? In the event of any difficulty, complete the subscription form below and send it to us with your remittance. **YOU CAN MAKE SURE OF YOUR COPY EACH FRIDAY BY POST**

NAME

ADDRESS
(BLOCK CAPITALS)

Tick period required: 12 months (£2 10s. Od.); 6 months (£1 5s. Od.). Overseas £2 10s. Od. (surface mail). Post to: "New Musical Express", Tower House, Southampton Street, London, W.C.2

FOR SALE 1/- per word

ARE YOU being stopped? Is someone or something hanging you up? Get the stops and hang-ups out of the way by reading the book: **"SCIENCE OF SURVIVAL"** by L. RON HUBBARD, only 50/-! You'll win and be freer. Send now to: Publication Department, **THE HUBBARD SCIENTOLOGY ORGANISATION IN LONDON**, 37 Fitzroy Street, London, W.1.

PROMOTIONS MEANS SUCCESS! 500 10in x 8in litho's from your 10in x 8in photo for £4 10s.—Walker Reprographic Systems, W.1. 01-636 8550.

INSTRUMENTS FOR SALE 1/- per word

HAMMOND, LOWREY AND PHILICORDA organs — all models — new and secondhand. Part exchanges — Easy payments. Try us first — in deals we are "Ole Squares". **SHARON ORGANS LTD**, 422 Bromley Road, Downham, Bromley, Kent. Telephone 01-698 0915/6.

P.A. SYSTEM, Two column speakers and unit £110 o.n.o. Tel. 01-958 8229.

SITARS—BATISH, 8 Birchington Road, London, N.8.

INSTRUMENT REPAIRS 1/- per word

EXPERT ACCORDION and Chromatic Harmonica Repairs Service. Hohner instruments only. Hohner (NME), 11, 13 Farringdon Road, E.C.1. HOL 3056.

TUITION 1/6 per word

A. BALLAD singing career. Concord School of Singing trains you for a successful career on T.V. Records and Clubs. Tel. RIV 9228 for voice test.

ACKNOWLEDGED as the best, the Ivor Mairants postal course for plectrum and finger-style guitar. Particulars: Ivor Mairants, Musiccentre Ltd., 56 Rathbone Place, London, W.1.

MAURICE BURMAN SCHOOL OF MODERN POP SINGING. Private tuition. Beginners encouraged.—137 Bickenhall Mansions, Baker Street, W.1. HUN 2666.

THE ACTORS FORUM. Learn acting with confidence at London's Experimental Drama School. For particulars write: The Secretary, 42 Sandwich House, Sandwich Street, London, W.C.1. Tel. 01-387 4969.

GROUPS WANTED 1/3 per word

ALL TYPES of groups required for exclusive tours and ballroom dates. 240 1955.

BEAT AND BLUES Groups required for Ballroom gigs. Mr Draper 01 370 3592, Ext. 5.

BOOKINGS LONDON, North and Abroad. Apply Norton York Agency, 86 Turnham Green Terrace, London, W.4. 01-994-4895.

BANDS 1/- per word

A.1. BANDS — 876 4542.

FREDDY GORDON'S International Agency/Management. Egees—Brighton 0273 64773.

GROUPS AVAILABLE. All scenes. Mr. Draper, 01 370 3592. Ext. 5.

HOWARD BAKER and Band. Cabaret. Anywhere. 69 Glenwood Gardens, Ilford, 01 550 4043.

LOU FREAGER'S PRESENTATIONS. Bands, Cabaret, 69 Glenwood Gardens, Ilford, 01 550 4043.

MOBILE DISCOTHEQUE service, the best in town, available for work now. 488 5842.

MOBILE DISCOTHEQUES. Groups, 01 361 9385.

ROD MENDOZA Trio/quartet, 21 doubling instruments/vocals, languages, every type of music. 01-540 5619.

The NEW MUSICAL EXPRESS

CLASSIFIED ADVERTISEMENT RATES

Please allow 2 extra words if Box No. is required and add 3/- for Service charge. All trade announcements 2/6 per word.

Heavy block capitals after first two words are charged at double rate. All classified advertisements must be prepaid and sent to—

CLASSIFIED ADVT. DEPT.
The New Musical Express
15-17 Long Acre, London, W.C.2 01-240 2266 (5 lines)

FAN CLUBS 1/3 per word

BARRA STREISAND Song 5s. to join her Official Fan Club, Frank Harris, 205 Mount Road, Gorton, Manchester.

BARRY RYAN Fan Club, s.a.e. 44 Ernest Grove, Beckenham, Kent.

CREAM ADDICTS ANONYMOUS s.a.e. to Anne Hartzen, 67 Brook Street, London, W.1.

CHRIS FARLOWE Fan Club, 47 Gerrard Street, W.1.

DEL SHANNON National Fan Club, s.a.e. to Diane Shaw, 24 Denmark Street, London, W.C.2.

DO YOU LIKE GRAPEFRUIT? If so send s.a.e. to Dee Meehan, 94 Baker Street, London, W.1.

FOUNDATIONS OFFICIAL Fan Club, S.A.E. to 113 Westbourne Grove, London, W.2.

GEORGIE FAME Fan Club, Sec., 47 Gerrard Street, W.1.

"HUMP FANS" (Stamped, addressed envelope, please) to Engelbert Humperdinck Fan Club, 44 Fontnell Park, Ashford, Middlesex.

JULIE FELIX Club, 28 Hereford Buildings, Old Church Street, S.W.3.

KENNY BALL Appreciation Society, s.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.

PAUL JONES Fan Club, s.a.e. to Pat Jennings, 24 Denmark Street, W.C.2.

PETER AND GORDON FAN CLUB, s.a.e. Penny Graham, 24 Denmark Street, W.C.2.

PLASTIC PENNY Fan Club, s.a.e. to Maureen & Charlotte, c/o Dick James Music, 71-75 New Oxford Street, W.C.1.

ROGER DAY Fan Club, s.a.e. P.O. Box 1, Margate, Kent.

STATUS QUO C/O Jo, 441 Westhorpe Avenue, Eltham, London, S.E.9. Send S.A.E. Membership. 5s. P.O.

SIR JOHNNIE WALKER Fan Club, S.A.E. P.O. Box 17, Southill, Warwickshire.

T.M. JONES Official Fan Club, S.A.E. for details to Jo, 239 Charlton Road, Shepperton.

MUSICAL SERVICES 1/6 per word

ARRANGING/RECORDING, all musical services. Rod Mendoza. 01-540 5819.

COPY AND TRANSPOSING. Pick-up and delivery. Anything, anytime. Sandy, SW1 2421, 10 Hill 6.

EARN MONEY SONGWRITING. Amazing free book tells how. L.S.S. 10-11 X, Dryden Chambers, 119 Oxford Street, London, W.1.

LYRIC WRITER wishes to combine effort with composer with view to commencing partnership. All genuine replies answered. Box No. 2509.

SONGWRITERS. Demonstration recordings made from your manuscripts. City Music, 150 Regent Street, London, W.1.

RECORDS FOR SALE 1/- per word

A BETTER Mail Order Service for all readers. Send now for our new list of U.S. imported L.P.'s by Auto Salvage. Fuos, Orpheus, Steppenwolf, Spirit, etc. Tandy (N.76), 273 Hagley Road West, Birmingham, 32.

A HUNDRED THOUSAND (Unplayed) records send S.A.E. for lists.—12 Winkley Street, London, W.1.

ANOTHER GREAT SALE, L.P.s. Vallens, Zacherley, Rich, Elvis 10in, etc. Lewis—I'm Feelin' Sorry, Gilley—My Babe. Many more, large S.A.E. 827a Warwick Road, Birmingham, 11.

BARGAINS FROM 1/6 S.A.E. for list. Newton B Dingle Road, Clayhanger, Brownhills, Staffs.

ELVIS, Truth About Me, 16s. each. C.W.O. M. J. Williams, Morannedo, Tetfordis Road, Penmaenmawr, Caerns.

FANTABULOUS RECORD SALE. Oldies, Rare American Issues. Large S.A.E. "Records: 120 Moor Drive, Great Crosby, Liverpool 23.

FASCINATIONS. Girls out to get you. **BANDWAGON**. Baby make own sweet music. Send 8/9.—Syd Booth, Queen Street, Mansfield, Notts.

IF THE TEAR was 9.463 hours plus 14 minutes long, it would have time to play all our imported LP's — as it is they only feature a few. So for a complete list write, or better still visit, Musicland, 44 Berwick Street, London, W.1. Tel. 01-734-5626.

IMPORTS: Jim Reeves, Stones, Beatles, USA Catalogues: Schwann 5s 2d. C & W 3s. 6d. Classical 7s. 6d. M. & J. Parkes, 4 Station Parade, Northolt Road, South Harrow, Tel. 01-422-3548.

PAPWORTHS OF NOTTINGHAM operate the world's best export service. Records immediately despatched to any country. Satisfaction guaranteed. Send now for details. Deal with specialists. It costs no more. Papworths, Alfreton Road, Nottingham, England.

RECENT HITS at popular prices. Money returned if not satisfied. Ex Juke box. Send S.A.E.—19a Leeds Road, Huddersfield, Yorkshire.

RECORDS BY RETURN OF POST. Send 6d. in stamps today for our FREE 60-page catalogue listing over 4,000 titles. Then test our service—order record of your choice but send no money for seven days! Write: **HEANOR RECORD CENTRE** (Dept. NME), Heanor, Derbyshire.

"WHY PAY MORE?" Juke Box Records plus unused deleted singles from 1s. 11d. Post free (centres included) Large S.A.E. for lists. Carn, 52 St. Martin's View, Leeds.

1956-68 45s & L.P.s including rare deletions available, overseas inquiries welcome. Send s.a.e. for list to Moore, 73 Mill Road, Leighton Buzzard, Beds, or call at 16 Leighton Road, Linslade, Beds.

RECORDS WANTED 1/- per word

CASH FOR your unwanted records. Send list with S.A.E. for our free estimate.

DUCKWORTH'S RECORDS. **BOTTSFORD, NOTTS. NG13 0EF.**

POP 45s. 78s. L.P.s. (1950-1968) wanted. Up to 5s. paid for your rare 45s. Send any quantity for cash by return. Moore, 16 Leighton Road, Linslade, Bedfordshire.

WANTED. 12in. L.P.'s 15/-, E.P.'s 4/6. 45s 1/6, 7" 2/. Good condition. Send Details "Records", 8 Queen Street, Gravesend, Kent.

E.P.s. 45s. L.P.s. for cash by return. Davids Bookshop, Station Place, Letchworth, Herts.

SITUATIONS VACANT 1/- per word

ATTRACTIVE GIRLS for pop publicity. Send photograph and details to Box 2507.

JOBS ON SHIPS and Trawlers. Guide 2/- (Dept. R2), 209 Ilfley Road, Oxford.

VACANCIES. Experienced Woodwind players. R.A.M.C. Staff Band, Ash Vale. Aldershot.

WANTED falsetto drummer, age between 18-25. No Hang-ups, work waiting. Contact Kennedy Street Artists Limited, 14 Piccadilly, Manchester. 1. Telephone Central 5423 between 11.0 a.m.-4.30 p.m.

ARTISTES WANTED 1/- per word

GO GO DANCERS required for mobile discotheque based in South London area. Tel. 672 3451.

VOCALIST WANTED 1/- per word

NORTON YORK Agency requires vocalists. See "Groups Wanted."

FINEST POSTAL SERVICE AVAILABLE

All orders sent by return post. New releases on release date, singles 8/4. L.P.s 36/8, add 1/6 postage and packing on orders under £2. Send cash with order or write for details to:—

CENTRAL RECORDS
10 Manchester Old Road
Middleton, Manchester

"GROW MAN GROW!"

LADIES, TOO!

Everybody can increase their height, no matter what their age, by inches.

Introducing the "Bergen Method," based on a Swiss scientific method. Spend a few minutes a day and in a couple of weeks you will be amazed at your increase in height. Money refund guaranteed. Fully illustrated step-by-step instructions. Only 20/-. Airmail 30/-.

Rushed to you in plain cover.

M.O. PHYSICAL CULTURE BUREAU
(Dept. EH27), 30 Baker Street, London, W.1

in only 3 Minutes you can play this MARINUCCI CHORD ORGAN

No musical knowledge required. You can play in 3 minutes. Portable and lightweight. Wonderful bargain. Only 43 GNS., or easy terms available over 12, 18, or 24 months. 7 days home trial on receipt of deposit. Satisfaction or money back. Too good to miss. Order NOW whilst stocks last!



BELL MUSIC (Dept. M.O.64)
157/159 Ewell Road, SURBITON, Surrey
Callers Welcomed. Open all day Saturdays.

SPECIALIST EXPORT SERVICE

ALL OVERSEAS READERS MAY TAKE ADVANTAGE OF OUR SPECIAL EXPORT PRICES. SEND NOW FOR DETAILS AND RELEASE INFORMATION TO

CENTRAL RECORDS
10, Manchester Old Road, Middleton, Manchester, England.

ENGAGEMENTS WANTED 9d. per word

A.1 ACCORDIONIST, 876 4542.
A.1 PIANIST, 876 4542.

PREMISES 1/- per word

TO LET on lease. Hall situated in the West End, suitable for Recording Studio, small Film Studio, Large basement. Tel. for appointment to view PAD 2061

SPECIAL NOTICES 1/6 per word

TOTAL MANAGEMENT for discotheques, top pirate D.J.'s, beat, rock, soul groups. 146 Chamberlayne Road, London, N.W.10 (tel 01 969 4368) and 195 Leicester Road, Thurcaston, Leicester. (Tel Anstey 2653).



JULIE ANDREWS as she appears in "Stars," her latest film in which she takes the part of Gertrude Lawrence, one of Britain's yesteryear stars. Already the top album seller—for her singing in the "Sound Of Music" LP and other soundtrack albums—is heard on a single of the title tune, "Star," with "Someone To Watch Over Me" on the flip (first sung by Gertrude Lawrence in 1925 on Broadway). The LP of the film soundtrack will be issued nearer the date of the opening of the film, at the London Dominion on July 18.

ARTISTES WANTED 1/- per word

GO GO DANCERS required for mobile discotheque based in South London area. Tel. 672 3451.

VOCALIST WANTED 1/- per word

NORTON YORK Agency requires vocalists. See "Groups Wanted."

SITUATIONS VACANT 1/- per word

ATTRACTIVE GIRLS for pop publicity. Send photograph and details to Box 2507.

JOBS ON SHIPS and Trawlers. Guide 2/- (Dept. R2), 209 Ilfley Road, Oxford.

VACANCIES. Experienced Woodwind players. R.A.M.C. Staff Band, Ash Vale. Aldershot.

WANTED falsetto drummer, age between 18-25. No Hang-ups, work waiting. Contact Kennedy Street Artists Limited, 14 Piccadilly, Manchester. 1. Telephone Central 5423 between 11.0 a.m.-4.30 p.m.

ARTISTES WANTED 1/- per word

GO GO DANCERS required for mobile discotheque based in South London area. Tel. 672 3451.

VOCALIST WANTED 1/- per word

NORTON YORK Agency requires vocalists. See "Groups Wanted."

SITUATIONS VACANT 1/- per word

ATTRACTIVE GIRLS for pop publicity. Send photograph and details to Box 2507.

JOBS ON SHIPS and Trawlers. Guide 2/- (Dept. R2), 209 Ilfley Road, Oxford.

VACANCIES. Experienced Woodwind players. R.A.M.C. Staff Band, Ash Vale. Aldershot.

WANTED falsetto drummer, age between 18-25. No Hang-ups, work waiting. Contact Kennedy Street Artists Limited, 14 Piccadilly, Manchester. 1. Telephone Central 5423 between 11.0 a.m.-4.30 p.m.

ARTISTES WANTED 1/- per word

GO GO DANCERS required for mobile discotheque based in South London area. Tel. 672 3451.

'I HAVE USED DDD NOW FOR A WEEK AND EVERY SPOT HAS NOW GONE'.



Doreen Holt from Liverpool.

"I asked a friend what would be the best thing to get rid of them. She said try some DDD Balm, so I did". Her friend's good advice helped 16 year old Doreen to clear her spot troubles in only one week. DDD can do it for you too. It's so quick because it has five powerful antiseptics to clear the germs that cause spots. And cooling and soothing agents that stop the itching. DDD Balm also clears unsightly blackheads too. Take this good advice, and try DDD for yourself today.

The DDD Company Limited,
94 Rickmansworth Road, Watford, Herts.

DDD

Balm 3/5, 4/2, 4/5; Liquid 3/5, 5/5, 7/6; Soap 1/9

A FABULOUS NEW HIT!

THE MUSIC PLAYED

MATT MUNRO on CAPITOL CL 15551

BLOSSOM DEARIE on FONTANA TF 934

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

TAIL-PIECES BY THE ALLEY CAT

FOR this year's Royal Variety Show, Bernard Delfont's list must surely be headed by Engelbert Humperdinck... Throughout Europe, tremendous hits for Cliff Richard's "Congratulations" and Tom Jones' "Delilah"... Death in U.S. prison of Little Willie John, 30-year-old composer of Peggy Lee's "Fever"—also a success for Elvis Presley.

In Top 30 soon, Rolling Stones favourites to replace Union Gap at No. 1... Paul McCartney featured in U.S. promotional film of Cilla Black's "Step Inside Love"... Dedicated to John Lennon—song on forthcoming Beach Boys LP.

Their versions of Manfred Mann's "Mighty Quinn" and Beatles' "Lady Madonna" on Gary Puckett and the Union Gap's current LP... Praise for Tony Blackburn's sporting prowess... 208 chief Geoffrey Everitt visiting Hollywood.

Secretary Joanne Newfield (who married Colin Petersen of the Bee Gees last week) is Joe Loss' niece... In her next film, Lena Horne co-stars with Richard Widmark.

Biggest disc sellers since Monkees in America—Simon and Garfunkel.

In "Live A Little" film, Elvis Presley has an affair with Michele Carey... Dinner party for Davy Jones last Friday hosted by Lulu... New singer Leapy Lee (another from Gordon Mills' stable) expected shortly.

Tommy Steele sings "Jack" (by



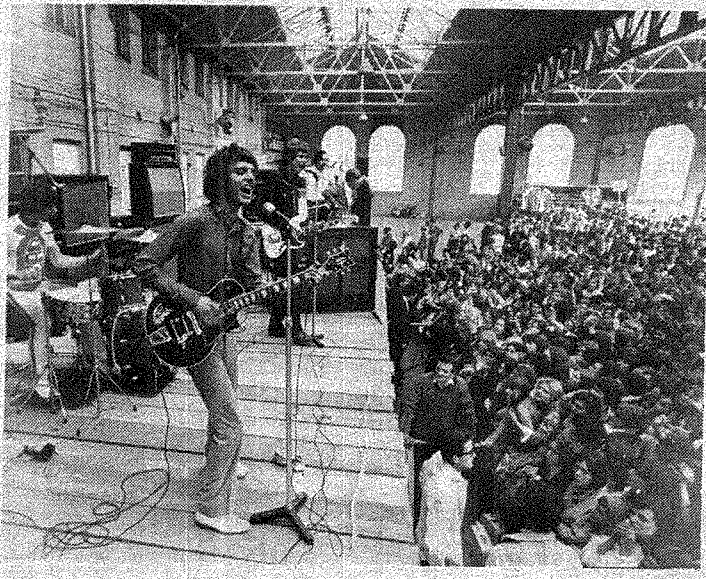
Elmer Bernstein and British lyricist Don Black) in "Where's Jack" film... Before Davy Jones arrived here, he sent Lulu a copy of Nilsson's "Pandemonium Shadow Show" LP... Don Partridge a one-man band, Ivy Benson's a no-man band!

Warner Bros. losing Bill Cosby, label's top LP seller... Barbra Streisand denies coldness towards Sammy Davis... Launching new male singer: Dave Cardwell (manager) and composers Tony Macaulay and John McLeod—team behind Paper Dolls.

Were new Dusty Springfield curls inspired by childhood Shirley Temple?... On Sunday's Eamonn Andrews TV show, Carol Channing looked like a white Diana Ross... British publicist Tony Barrow's new U.S. clients here include Tommy James, the Cowsills and Sandy Posey.

Birthday greetings to Reg Presley (next Wednesday), John Rostill (June 16), Paul McCartney (June 18) and Brian Wilson (June 20)... These days, Davy Jones' hair much shorter... Because Scott Walker's "Joanna" made Top 10, manager Maurice King won £5 bet with Keith Altham—but declined money.

Suggested follow-ups: Herman's Hermits—"So Tired," Jacky—"Ride Your Pony" and Jimmy Young—"You Keep Me Hangin' On"... Scaffold's next single an-



PETER FRAMPTON and the HERD in action at the all-night pop festival in Leeds on Monday.

other Mike McGear song, "1-2-3" Big things breaking for Dionne Warwick in America... Don Costa musical director for Frank Sinatra's next TV special... Surprise U.S. Top 100 entry: Cliff Richard's "Congratulations"... Lulu escorted by Davy Jones at party following Sammy Davis' "Golden Boy" opening... To routine her next record, Petula Clark visited by Tony Hatch in Geneva... Lou Rawls' wife expects twins... Current U.S. Richard Harris hit (another brilliant Jim Webb tune) runs over seven minutes!



Belated honeymoon for Peter Gormley and his wife Audrey Bayley in Spain... At Torquay, John Rowles extra attraction at Seekers' concert last Sunday... Was "Jeannie," composed by Russ Conway and Norman Newell several years ago (which Matt Monro and Danny Williams recorded) forerunner to Tony Hatch and Jackie Trent's "Joanna"?

New group Anan (managed by solicitor David Jacobs) signed for Pye by Louis Benjamin... In "Golden Boy," Sammy Davis' feminine lead Gloria de Haven has co-starred with Frank Sinatra in several films... Your Alley Cat tips MCA chief Berle Adams to outbid rivals for Lawrence Wright music company...

Tony Blackburn enthusiastic about Barry Ryan's first single... Publicist Chris Hutchins guest of Dionne Warwick in Hollywood watching Temptations performance... Secret marriage of Steve Marriott to fashion model Jennifer Rylance last week.

Engelbert Humperdinck's son will be christened Scott Brandon... Compositions of Paul Ryan under consideration by Esther and Abi Ofarim—also the Everly Brothers... Praise to Robin Scott—for introducing composer Barry Mason as Radio 1 disc-jockey...

Obvious reader of Alley Cat's Tailpieces—Bob Monkhouse

Watch the charts!!

eric burdon and the animals

'Anything' 'Monterey' MGM 1412

MGM Records Ltd 2DeanStreet LondonW1 REG8321

Sammy Davis makes this 'Boy' golden

SAMMY DAVIS scores a personal triumph in the difficult title role of "Golden Boy," the first musical to come to the London Palladium for many a long day, and with the first all-American (mostly Negro) cast British Equity has allowed for many moons.

The show itself moves slickly, is well dressed and acted and the dancing is excellent—yet it was boring in parts and makes me say there are two musicals in London I liked better.

Clifford Odet's original play has been changed from a Jewish violinist who turns boxer to a coloured boy who wants to quit being a nobody and be a somebody via the boxing he doesn't like (a dated idea as he could make it quicker in a group today), who falls in love with a white girl who lets him down, who nearly gets killed before he kills his opponent to win the world title.

All this is done with a maximum of drama which Sammy and former film favourite Gloria De Haven sustain well.

A side issue is the boxer's brother, who changes from pacifist freedom worker to black power advocate of violence. Played well by Al Kirk, he has the best number in the show, "No More," a protest song which goes into a torrid dance by the company.

Earlier comes a skit on Harlem, "Don't Forget 127th Street," but some of the words didn't come over. Otherwise the Charles Strouse-Lee Adams score has no song that lingers with you on first hearing.

Surprisingly, too, Sammy Davis does little dancing, but sings a lot, although the final fight scene has a near-ballet quality as Sammy and Tony Catanzaro prance, parry and fall gracefully round the ring.

Producer of week-end Ed Stewart radio programmes is Harry Walters, former assistant to Peter Gormley. Hope follow-up disc by John Rowles wasn't too quick.

How about Don Partridge's hit retitled for Dusty Springfield, "Black Eyes"? New Mireille Mathieu single penned by Paul Mauriat for her... Simon Dee renamed them Tremehelules!

Dramatic close

Sammy closes the show dramatically as the gorey fighter singing "What Became of Me?" a plea for peace and understanding in the world. For me, I ask myself, "What became of Sammy's act?" which is better than the whole show.

Nevertheless, the cast of some 37 works as a smooth-running team, with special mention to Lon Satton (the rich coloured opportunist), Hilda Haynes (the mother), Mark Dawson and Frank Nastasi (fight manager and trainer), and a very sexy colour dancer in gold-lame pants.

Shepard Coleman conducts the hard-working Palladium orchestra, which play through the sixteen musical items with easy skill.

ANDY GRAY.

ALL-NITER, Friday, June 7

THE KATCH 22

Entrance 15/- Girls 10/- 9 p.m. - 7 a.m.

IMPELLA CLUB Chateau Impney Droitwich, Worcs.

THE SCHOOL OF BROADCASTING

invite applications for their courses in D.J. training. Practical discotheque experience is included in the broadcasting syllabus, where students spend two weeks, all expenses paid, at a modern Butlin discotheque.

FOR DETAILS WRITE TO SCHOOL OF BROADCASTING 2/3 NORFOLK ST., STRAND, LONDON, W.C.2 01-836 0368

JOIN THE CHESS CHECKER APPRECIATION SOCIETY NOW

FOR FURTHER DETAILS APPLY TO: JOHN GUNNER PRESIDENT C.C.A.S. 10 STANLEY ROAD LONDON E.18

NME-208 CRICKETERS HAVE FUN RAISING FUNDS

An enormous crowd of over 5,000 enjoyed a magnificent afternoon at the County Ground, Hove on Sunday when the combined NME-Radio Luxembourg team of personalities played the Sussex County XI in aid of Don Bates Benefit Fund, for which £350 was raised.

The NME-208 XI were victorious by four wickets—thanks to some generous bowling from the professionals. Fans were delighted by Tony Blackburn's brilliant fielding, some exhilarating hitting from Simon Dee plus good wicket keeping from Don Charles and all round performances by disc-jockeys Pete Murray and Ed Stewart, Pye Records Alex Everitt and the Chelsea F.C. manager Dave Sexton.



Left to right (above) HERMAN, Chelsea F.C. manager DAVE SEXTON, SIMON DEE, ALEX EVERITT, MAURICE KINN, DON CHARLES, CLARENCE WRIGHT (former radio singer), DON BATES (the Sussex cricketer), GEOFFREY EVERITT (Radio Luxembourg) and MIKE D'ARBO. Below: TONY BLACKBURN, SIMON DEE, HERMAN, DON BATES and PETER MURRAY.



WATCH FOR SETH MARTIN

MIDSUMMER NIGHT'S DREAM

BURTON CONSTABLE HALL, NR. HULL. FRIDAY, JUNE 21st 8 p.m. to 8 a.m.

GENO WASHINGTON

MOVE MARMALADE FAMILY

FAIRPORT CONVENTION

ELMER GANTRY'S VELVET OPERA

SPOOKY TOOTH | TRAMLINE

SAVOY BROWN BLUES BAND

BARON RICHTOFEN | C. G. MORRIS

TICKETS £1 (P.O. and s.a.e.) to: GOLDEN ORANGE 15 Ridge Green, Scarborough, Yorks.

CLIMBING THE CHARTS—FAST!

SON OF HICKORY HOLLER'S TRAMP

Recorded by: O. C. SMITH on CBS 3343

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