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No. 1116 Week ending June 1, 1968
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MONKEE MICKY

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by NANCY

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Monkee MICKY DOLENZ with his long-time girlfriend, SAMANTHA JUSTE, who appeared together on BBC-TV's "Top Of The Pops" last week.



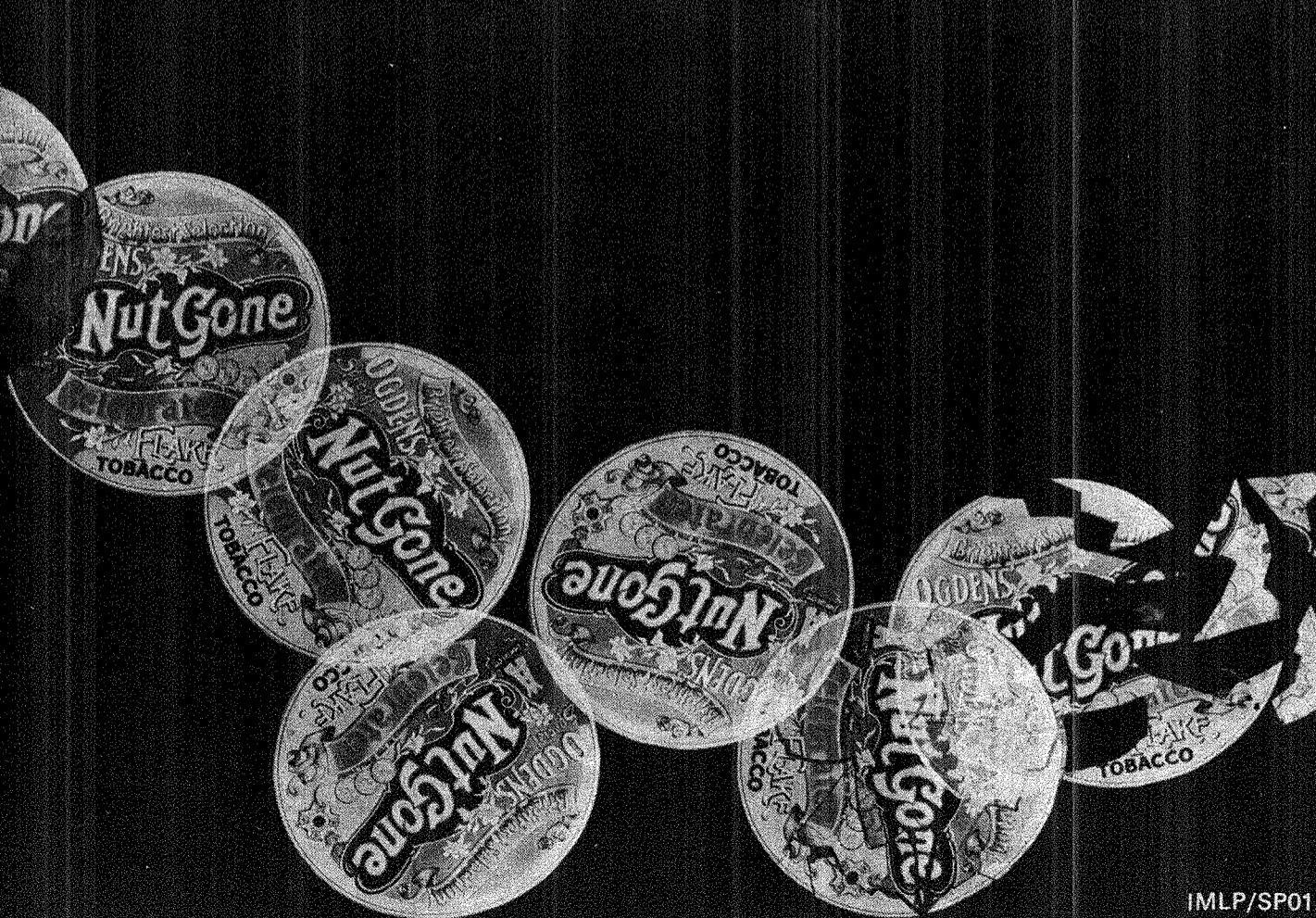
Beatles JOHN LENNON and GEORGE HARRISON made one of their rare public appearances at the opening of the Beatles' latest venture, Apple Tailoring, in Chelsea's Kings Road. Between them is their designer — JOHN CRITTLÉ. (See page 11).



ANDY WILLIAMS meets PAUL McCARTNEY. They lunched together and after Andy's last concert, Paul went backstage at the Royal Albert Hall to congratulate Andy.

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IMMEDIATE



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A summery Whitsun Beatle feature — PAUL and JANE ON THE FARM

Pics and words
by **FREDDY
GILLIES**

THIS is the most peaceful spot I've ever come across in the world — that's how Paul McCartney described his High Park Farm, tucked away in a lonely corner of the Kintyre hills in Scotland.

Quite recently he was living there again, where he and his girl friend Jane Asher find peace and stillness after the bustle of London. Here Paul can find the quiet he wants to write songs and collect his thoughts. As Jane says: "We can get away from it all here."

Locally, however, it was the biggest wave of excitement to sweep Kintyre, Argyllshire, for many a long day. **A BEATLE WAS GOING TO LIVE THERE!** The news spread like wildfire.

In streets, shops, cafes, offices and pubs there was just one topic of conversation — Paul McCartney had bought High Park, four-and-a-half miles north-west of Campbeltown, a Scottish holiday resort.

Small place

Nestling in the remoteness of the Kintyre hills, the farm is a small steading with traditional grey dry-stane stone buildings, pens and paddocks, with sheds and barns surrounding the traditional farmhouse, the centre-piece of the 55 acres of hill pasture. Grazing contently on the slopes of this land are Paul's 90 sheep and several beef cattle.

When he bought High Park in June, 1966, Paul paid only a flying visit, but later trips have resulted in longer stays.

Would-be autograph hunters found they were up against it when they tried to get to Paul at the inaccessible farm. Ian McDougall, a neighbouring farmer, bars the way of any unauthorised persons trying to see the Beatle, for you must go over his land to get to Paul's. Intruders are usually exhausted when they reach Mr. McDougall's place, for the road leading to it is one of the worst in the British Isles.

Paul and Jane were lucky during one of their stays — for nine days — as the sun shone incessantly. During this time, Paul, helped by Jane and NEMS general manager, Alistair Taylor, climbed the hills near the farm, which turn from lush green pasture to rough, heather-covered ground as you climb. He also went out in a boat to do some fishing on a nearby reservoir. And he got quite interested in the various farm duties, helped by his giant, shaggy English sheepdog, Martha, who had a wonderful time on the farm. Paul got a kick out of driving an old tractor, too.

Casual garb

With a friend, I was the only "outsider" to see Paul at his farm. I found him in an American football shirt with a "22" on his chest, muddy jeans and stout brogue shoes. He spoke of the weather, about Beatles discs and that he might make some changes on the farm. But he seemed very happy with it as it was.

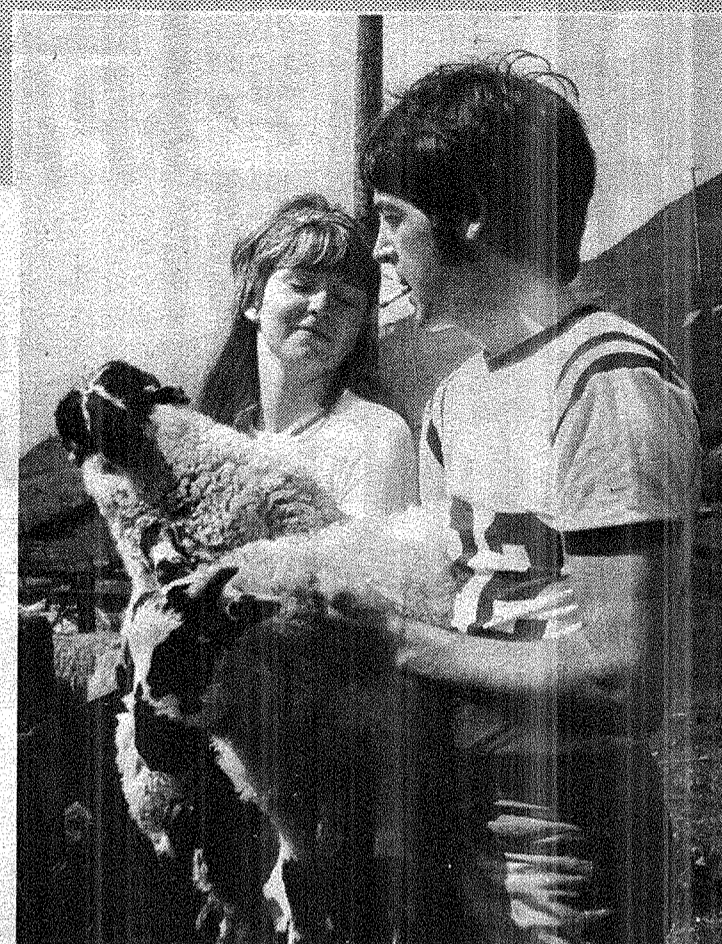
Inside the farm house, Jane did all the cooking on a Rayburn solid fuel cooker and told me she enjoyed cooking for two hungry men. She even baked some bread.

Compared to London standards, the farmhouse was very rural and primitive. Furniture was sparse and littered round the place. Paul had made a couch from potato boxes and sacks, which was quite comfortable. But the house inside is a bit dingy and Paul felt he might make bigger windows. He might extend the building, too, as there is only a small sitting-room, a living room-kitchen, a bedroom and w.c.

Made appeal

Paul appealed in our local Campbeltown paper to the people not to mob him if he came to town. "I want the day to come when I can stroll through your town and shop, have a pint at the local, and so on," he told me.

Paul and Jane returned to the farm in December, a brave decision as the weather can be cruel and the roads impassable. Paul drove in his Aston Martin. He kept warmly clad in a tattered flying jacket, with "padded" jeans and wellington boots. Like local farmers he drove in to Campbeltown in his landrover. He was mobbed despite his appeal, but he took it well and signed many autographs. Humour was added by one old soul remarking: "He's nae cream cookie, is he?" which meant to look at he was nothing special.



PAUL and JANE with the lambs.

He's nae cream cookie!

This is exactly what Paul was hoping for. He wants to be treated just like any other farmer coming to town for his stores and not to be pinned against walls by screaming teenagers. But next day Paul and Jane were back to Campbeltown, but this time they were left alone. I saw him chatting with one teenager as if he had known her for years.

At dance

The night before he left, Paul accepted an invitation from a local club to be guest of honour at a dinner-dance. Sure enough he and Jane arrived—Paul still in his flying jacket, boots and jeans! He made quite a few friends.

Paul likes coming to his farm now, because the more he does the more he is accepted as a farmer, not a Beatle.

As a person I found Paul intelli-

gent and courteous (he opened a gate for me at his farm) and refreshing to meet.

Paul told me he hopes to bring John, George and Ringo and their families for a vacation at High Park, but he'll have to extend his farmhouse, or get some tents up for them (after India it won't be so different, anyway). But they will see a new Paul in Scotland, Paul the farmer.

He was so proud that at a recent sale of lambs and sheep, some of Paul's animals brought a good price of £5 each. Whether this was because they were Paul's or not, nobody can say, but Paul would like to think they were bought because they were better sheep than others.

Who knows—some day Paul McCartney MBE may turn full-time farmer (turning out a few songs on the side), scraping a living from High Park, where he can find a million pounds worth of peace!

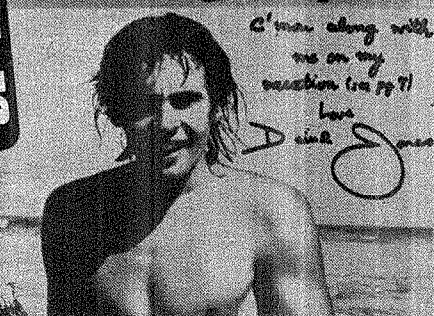
ALL THAT'S MOVING ON THE POP SCENE

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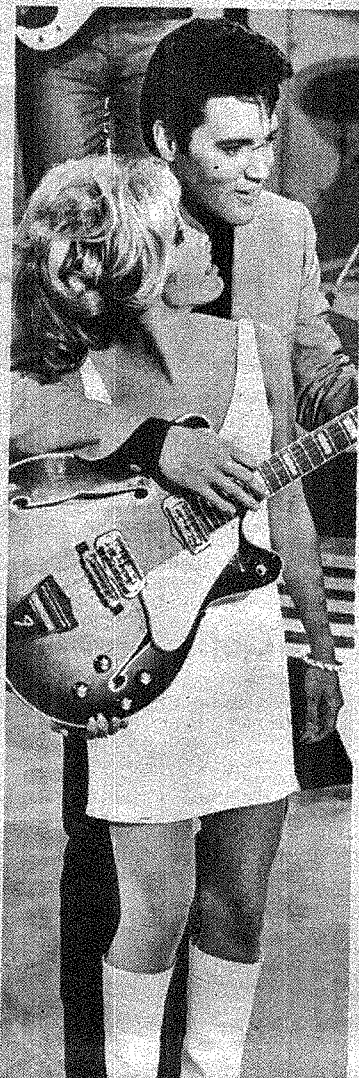
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Flag-waving **NANCY SINATRA** admits **CHEMISTRY BETWEEN ELVIS AND ME IS GREAT!**



ELVIS and NANCY have been good pals for ten years. Making "Speedway" together was a hilarious time for them.

NANCY SINATRA is a flag waver and you know it the minute you walk into her brand new Boots Enterprises office above the Sunset Strip. The big sofas are in red and white print, the carpeting is deep white pile, there's a huge American-flag behind the bar and American-flag glasses to match, a blue table, and if all this isn't enough to get the idea across, behind her little round spectacles sits little Nancy in a terry-cloth red, white and blue mini-dress!

I walked in and spent the first few minutes eyeing the room while Nancy finished signing contracts. When she finished she greeted me warmly and explained that she'd just done a photo session and that this was the dress she always wore on her tours in Vietnam.

"I'm a flag waver," she admitted. "I like everything in red, white and blue. I get tired of this anti-American stuff. I decided anyone who walks in here is going to know where I stand!"

After her secretary served us diet-colas from the bar, we began talking about her forthcoming film, "Speedway," in which she stars with Elvis Presley.

Said no

"It's funny," she laughed, "but I've done seven pictures and each one my agent has told me I shouldn't do it. Actually, Elvis and I knew nothing about doing this film together until MGM called my agent and asked if I would do the next Elvis picture. As usual, my agent advised me against it, because he says I should be doing movies like 'Darling.' But I really wanted to do it because I knew the chemistry would be great between Elvis and me!"

"I've known Elvis for over ten years now. We did my dad's 'Welcome Elvis Back' TV show together and after that it was like

NMExclusive

interview by ANN MOSES

Editor of 'Tiger Beat'

running into him here and there, phone calls, notes, wires — continual contact over the years. It was a friendship that built to the point that when we worked together it was such a great thing for both of us."

It seemed odd to me, since everything in Elvis' life has always been blown up, that at some time the movie magazines hadn't linked Nancy and Elvis romantically.

I found that was hardly the case when she told me: "You must remember our friendship started when my ex-husband (Tommy Sands) and Elvis were both managed by Colonel Tom Parker. They were very dear friends. It was sort of a family situation and it's grown that way over the years."

Their obvious closeness was not always appreciated by the director of "Speedway." Nancy recalled to me: "We'd got so hysterical over things that we couldn't get through a scene for laughing so hard. One day the director got furious and threw everybody out and made us go home. We were unpro-

fessional, I admit, but we couldn't help it!"

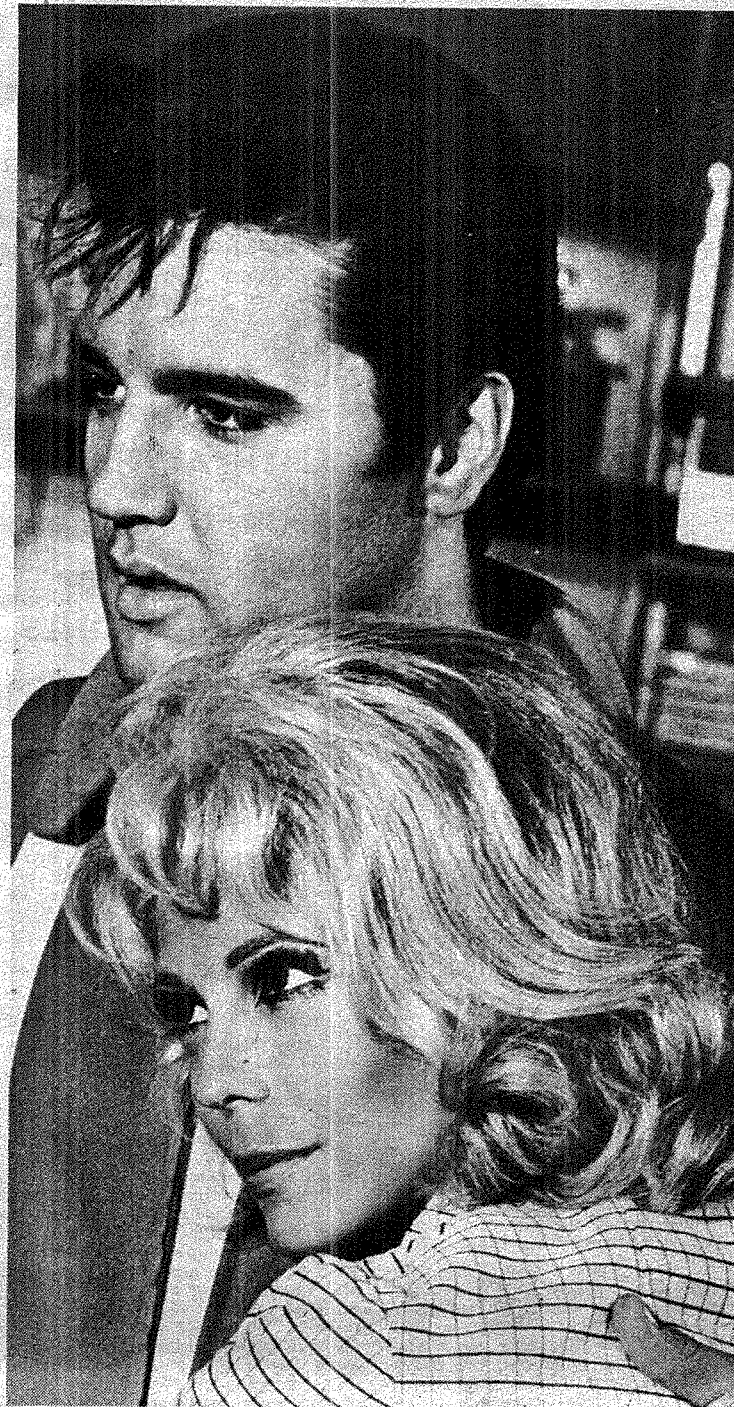
The hysterical moments didn't stop when the cameras stopped rolling, either. "Sometimes there would be hysterical scenes off the set when my stand-in and I would wrestle Elvis and his eight buddies! We'd be killing each other, romping all over the sound stage, laughing and screaming!"

"And the practical jokes they'd play on me! Once they locked me in my dressing room and I'd hear the director calling for me for a shot and I couldn't get out. Very funny things like that. Marvellous!"

Into the hole

"Another time Elvis and his buddies picked me up and threw me inside the hole under the make-up table. Then they took the cushions from the studio couches and stuffed them in front of me. I couldn't move and I could hardly breathe! I was screaming and yelling... funny practical jokes like that!" She couldn't help but laugh recalling it.

"The other way I met with Elvis was we'd have very serious talks about religion, meditation and things like that. He's more aware than any person I know. No, I take that back, because my father is really more aware than any person I know, but Elvis is very much like my father. I don't mean aware of facts so much as I mean aware



They look dramatic enough, but love scenes like this in "Speedway" usually ended in uncontrolled laughter for NANCY and ELVIS.

Continued on page 12

EXCITING NEW LPs

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Columbia SX6250

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CHUCK JACKSON
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Deena Webster
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SMOKEY ROBINSON & THE MIRACLES
Tamla Motown TML11072

THE AMERICAN BREED

Ready, Willing And Able
Dot 106



REPARATA AND THE DELRONS

Saturday Night Didn't Happen
Bell BLL1014



JEAN CARTER
and The Centrepieces
No Good Jim
Stateside SS 2114

THE TEMPTATIONS
I Could Never Love Another (After Loving You)
Tamla Motown TMG 658

FLORENCE BALLARD
It Doesn't Matter How I Say It
Stateside SS 2113

RAINBOW FFOLLY
Drive My Car
Parlophone R 5701

THE EXOTICS
I Don't Want Nobody (To Lead Me On)
Columbia DB 8418

THE AQUARIAN AGE
10,000 Words In A Cardboard Box
Parlophone R 5700

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THE STONES IN-SESSION

OUTSIDE the recording studio there were two little teeny-boppers from a by-gone age, sheltering from the rain in a shop doorway in the hope of speaking to their idols. Meanwhile, inside the studio the 'idles' were getting it all together in their usual apparently haphazard, but highly effective, manner. The Stones were in session.

Keith Richard sat cross-legged upon the floor, extracting inspiration from his guitar, upon which you looked and found it looking back at you because he had pasted two cut-out eyes on it which were so photographed that they gave the impression of moving and following you about the room.

Bill Wyman, all in black, is exercising his lower mandible in preparation for another of his "action man" appearances and experimenting with a melettron. His hair is longer than usual but he is considering having it cut — the problem being to decide which one.

Mick is patrolling the area to and from the control room with such enthusiasm that he seems to have lost a stone in weight but later informs me that this is due to the fact that he has given everything up for health reasons — eating, drinking and smoking.

He reports acidly he has never felt worse. He looks remarkably healthy.

Rehearsal

Charlie Watts is also preparing for a return to live appearances and in one of his inspirational moments of dead-pan comedy does a practise run-out off an imaginary stage, from his drum kit, waving one stick to the imaginary crowd. It deserved a bigger laugh than it got.

Brian Jones arrives in the control room to consult with Jimmy Miller about the present stage of their new album and whether there might be room for him to include some of his special electronic-music on the album.

"I'm very hung-up on electronic music at present," says Brian. "If there is not room to include it on our album I would like to do something separately."

At one stage Brian was convinced that "Child of the Moon" was the more commercial of their sides on the current single and took some considerable time and trouble in working out the saxophone effect on this number which turns out sounding like a trumpet! "But the more I hear 'Jumping Jack' the more I realise I was

Part two of KEITH ALTHAM'S up-to-the-minute report on the ROLLING STONES

wrong," smiles Brian. "It has that same appeal as 'Satisfaction' and now I'm really getting to love it — it really is a gas, gas, gas!"

He talks briefly about his disillusion with pop music of late and how he stopped listening to it as of six months ago when, "the really groovy and interesting things stopped happening!" Brian also refers to their film which begins shortly as having a theme of "destruction and creativeness."

"We create," he adds with a wry grin.

On drums

Jimmy Miller goes down in the studio and sits in on a part of the jam session on drums. He works himself into such a lather that the mane of black and grey hair flies in all directions and he sweats profusely — if Keith Moon ever needs a replacement!

This "playtime-like" approach by Jimmy has more significance than some might realise, for he believes in complete identification with the artists he is working with, and in absorbing as much of their musical identity as he can. Consequently you will see him even doing a little cod-impression "Jagger's jig" during a run-through.

"I don't want to impress any of my musical ideas or attitudes upon the Stones," says Jimmy. "I just want to bring out all the



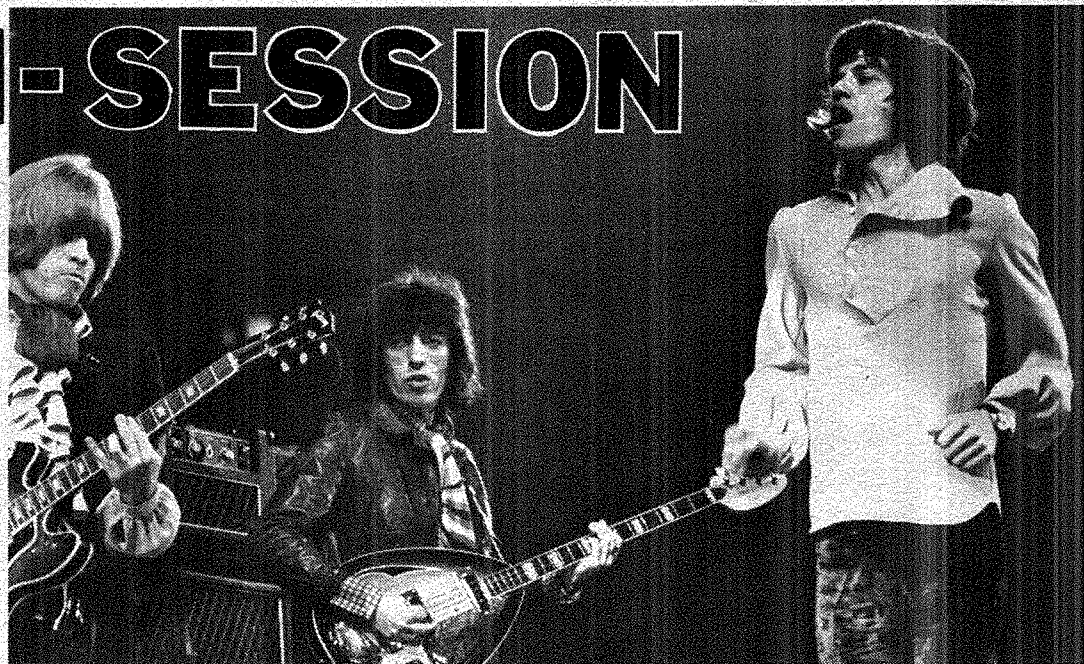
CHARLIE WATTS . . . dead-pan drummer.

natural talent they have. I want the Stones being the Stones and that's what we think, 'Jumping Jack Flash' is. The Stones really sell sounds. You're in the studios with them and everything seems to be drifting to no purpose and then it all comes together quite suddenly."

While Keith and Brian are working out a guitar-thing Bill sits in the control room and interests himself in a trade paper. He is hugely amused by an advert for a DJ called Jerry Conway who has a picture of himself in one paper with the heading, "Recognise Him?" and continuing, "Direct from his fantastic disc-jockeying success in the Strand." Bill had apparently missed out.

Jimmy is playing a tape back of an earlier recording cut by the Stones in which there is a fine piece of piano bashing.

"Who's playing piano?" I ask, committing the cardinal sin of ex-



BRIAN JONES, BILL WYMAN and MICK JAGGER during the NME Poll concert, which gave the STONES an urge to do live shows again.

pecting Mick to reply to pedestrian questions.

"Charlie!" says Mick immediately without flinching. Lulled into a sense of false security I get as far as writing "CH" in my note book before falling in and finding my informant regarding me out of the corner of his eye with a derisive grin. Jaggered again!

Questions?

Having watched me wander about the studio for some minutes Mick finally takes pity on me and suggests, "Maybe you would like to ask me some questions?"

"That would be nice," I agree and we retire to a small sound proof room which is half way between the studios and the control room — a kind of no-man's-land. Mick is in one of his let's-be-cooperative but not too co-operative moods.

"Child of the Moon" is probably the more original of the two numbers we have cut for a single," said Mick. "It's a pretty song. I think it will do well in America — it's more for the American market."

"Why?"

"It has a country and western influence," replied Mick with touching straight-faced sincerity. Was their new album likely to be a reversion to form. The kind of thing we expected before "Satanic Majesties."

"There will be some simple



KEITH RICHARD . . . guitar with eyes.

things and some complex ones," said Mick.

"Would there be any love songs?" "Oh yes plenty of that," agreed Mick fervently. "Lots of that!"

I meant songs dealing with boy-girl relationships?

"Well there's 'Parachute Woman'," offered Mick.

Plenty of good solid beat numbers?

Mick shakes his head and nods violently indicating much beat with a stamping of his foot.

Other Stones were drifting into the room and sat to listen to the cross-fire. I attempted to give him a hard time with one question — some chance. Why had he decided to accept the role of pop star in his first film when he had always stated he would not play that kind of character before?

Collapsed

Keith Richard made an aside which collapsed Charlie.

"Did you hear that," smiled Charlie. "He said, 'On behalf of the Board I should like to hear that reply.'"

"No the role is not like that anyway," said Mick defensively. "It's no use my saying it is good until you see the result, but it's not the conventional idea of a pop star."

"Why had the early excitement of pop music apparently cooled — was it due to so many top groups like the Stones doing fewer live appearances?"

"All these things go in cycles," said Charlie. "You can't bring back an era that is dead. If the Beatles went back to Liverpool now there would be no need to cordon off blocks to prevent the thousands of fans getting at them. The times have changed and its going to be a long time till they change again. Outside these studios now there are two kids. A year ago there were ten and year before that twenty or more."

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Association deserve first entry

AT LAST the Association! And "Time For Livin'" which sweeps them handsomely in to the NME Chart at No. 22 this week to give them what is surprisingly their first British hit.

Surprising, when you consider that the Association is one of America's top established chart outfits and that they have enjoyed a string of US hits, among them such beautifully constructed offerings as "Cherish," "Along Came Mary," "Windy," "Never My Love," and "Everything That Touches You," none of which made the slightest impression on the NME Charts.

But with "Time For Livin'" their first single for Pye's Warner Brothers label, they are in at last — they being Ted Bluechel Jnr, their bearded drummer, Russ Giguere, mainly vocalist sometimes guitarist, Jim Yester, rhythm guitarist,

NEW to the charts

Brian Cole, bass guitarist, Terry Kirkman, recorder, flugel horn, sometimes drummer and creator of "Cherish," and Larry Ramos, Hawaiian-born lead guitarist and the newest addition to the group.

However, these are only glimpses at the bewildering talents of the versatile Association. All can play other instruments, help with the writing and arranging and, of

course, all contribute to the sweet-sounding vocal harmonies that have become the group's unique trademark.

Perhaps in some part of their current chart success can be attributed to their appearance three weeks ago at the NME Poll Winners Concert when, up against a formidable array of homegrown talent, they made an impressive British concert debut and won themselves many new fans.

That appearance was part of only a short visit by the group but the good news is that they are hoping to return for a longer British visit sometime this autumn.

And now the initial breakthrough has been made, the Association must really start to happen big!

NICK LOGAN.
(See "America Calling," page 11)

POWERFUL ERIC

ERIC BURDON and the Animals with Zoot Money at the Revolution on midnight last Wednesday was the wrong time and the wrong place. However, with an incredible light-film show behind them (which gets their act off to a bizarre start depicting drummer Barry Jenkins as a Christ-like figure, being booted about and crucified by the Animals dressed as German and American soldiers) and guitarists like John Weider (who doubles more than effectively on electric violin) and Vic Briggs, now augmented by Money's electric organ — they have an exciting, thundering sound only equalled by groups like the Stones.

The group were much too powerful for an intimate club atmosphere and it was rather like sitting two feet away from a cinemascope epic with the stereo going full blast in your ears.

Some Burdon themes of "Race Problems," "Love" and "Religion" are reflected throughout "No More," "I Get So Excited," "When Things Go Wrong," "San Franciscan Nights," "Paint It Black" and "Monterey." Zoot performed two solos, "Landscapes" and "Gemeni," both with beautiful words — both wasted on an inattentive audience.

KEITH ALTHAM.



America's ASSOCIATION pictured during their recent European visit (l to r) JIM YESTER, BRIAN COLE, TED BLUECHEL, TERRY KIRKMAN, and RUSS GIGUERE and Hawaiian-born LARRY RAMOS.

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TOP SINGLES REVIEWED BY DEREK JOHNSON

LULU CHASES AWAY THE BLUES

* Boy (Columbia).

WRITTEN by the Howard-Blakley team in partnership with Geoff Ctephens, this is a snappy up-beat item of the kind that seems to appeal to British fans much more than Lulu's ballad offerings. It swings along like crazy, with a lively backing of guitars, organ and sizzling percussion — and the lass sounds as vibrant and effervescent as

ever.

New Temps

†† Could Never Love Another (Tamla Motown).

THE Temptations are the latest group to branch out from the rigid confines of the accepted Tamla sound.

This is a fascinating disc. The score reminded me of one of those Hollywood epics about the vast open spaces of the Mid-West — with soaring strings, a galloping clip-clop beat, and a flavour of the vast outdoors.

But this, of course, is only the setting for the unmistakable hoarse tones of the group's soloist, and the enthusiastic chanting of the other boys. Could make it!

NINA SIMONE

Why? (RCA).

Subtitled "The King Of Love Is dead," this is a double-sider from the great blues artist Nina Simone. First side has just piano accompaniment, with the rhythm section entering on the flip.

A slow bluesy ballad with religious connotations, it's strictly for the specialists. Inspired performance but limited appeal.

The tune is every bit as catchy as "Me, The Peaceful Heart" — indeed, I found myself whistling it after the very first spin. This, coupled with Lulu's current TV series, is guaranteed to give her a big hit. Upper half of the Top Thirty, I would think. A real blues-chaser!

BOBBY WELLS

Let's Copp A Groove (Beacon).

From the label that gave you the Show Stoppers, folks, here's another dose of that pungent and uninhibited Philadelphia sound.

Bobby Wells has a high-pitched voice like Smokey Robinson — while the earthy dynamic backing and insistent jerk beat make this a compulsive foot-tapper. Repetitive riff tune.

CASUALS

Jesamine (Decca).

An under-rated group with easily the best record they've made to date. An exceptionally good version of this appealing and very melodic ballad.

A delicate scoring of violins and deep-throated cellos blends effectively with the basic beat-group sound of the Casuals. Well handled by the soloist. Nice!

Zingy Reparata—and visit here will help

REPARATA AND THE DELRONS

* Saturday Night Didn't Happen (Stateside).

OPENS with a slow dreamy beat, a reflective lyric and some subtle and extremely colourful harmonies. And I thought to myself: "Ho, ho! Much more artistic than the girls' last one, but not nearly as commercial."

But just at that point, the beat intensified, Reparata slipped into that distinctive megaphone technique she employed to such good effect in "Captain Of Your Ship," and the Delrons started giving out with spirit and zing.

The fact remains that it isn't as beaty as their recent hit, even though it's more mature. Still, with the group's current popularity and impending visit, they should make it.

DUANE EDDY

Niki Hoeky (Reprise).

Not a re-issue, but a brand new recording from the King of Twang! But it's very much the mixture as before — Duane's guitar emits those reverberating judders for which he's so famous, and he's backed by a chanting girl group and a solid beat, plus punchy brass. Not much tune to it, but plenty of excitement.

MATT MONRO

The Music Played (Capitol).

It goes without saying that Matt Monro invariably presents a song with an authority, smoothness and polish that are second-to-none. And his latest disc is no exception.

A lilting ballad with a poignant lyric, enclosed in a glossy Johnnie Spence scoring of sweeping strings and concerto-type piano. Without doubt, a quality disc.

On Fontana, Blossom Dearie offers the same song. Hers, too, is delightful — with a rather more solid beat than Matt's.

VITAL BREED

† Ready, Willing And Able (Bell).

ANOTHER stormer from the American Breed — sung with fire and urgency by the leader, and laced with some really delightful West Coast harmonies. Tears along at a frantic pace, with the socking beat emphasised by handclaps and rattling tambourine, and biting brass adding depth and pungency to the score.

A disc that's full of life and vitality, and the sort of stuff that today's pop music is all about. Regrettably, the tune isn't as catchy as "Bend Me, Shape Me" — but it's still a strong enough performance to challenge for a Chart placing.

★ TIPPED FOR CHARTS
† CHART POSSIBLE

JOHNNY MANN SINGERS

Never My Love (Liberty).

A beautiful vocal blend on this soothing romantic ballad, with a gentle rhythm and captivating lilt. The boys and girls exchange harmonies with artistry and dexterity — though mainly it's the boys who take the melody line, with the girls supplying the vocal variations.

CUPID'S INSPIRATION

Yesterday Has Gone (Nems).

The second release on the new Nems label (the first was Billy J. Kramer), this is a really thrilling sound that makes your spine tingle. A soul-filled Teddy Randazzo rhythmic ballad, with an expansive orchestral backing.

A wonderfully alive disc, with Cupid's Inspiration establishing themselves as a force to be reckoned with.

BYSTANDERS

This World Is My World (Pye).

I've always had a great admiration for this under-rated group, though I doubt if this song has the magic or individuality necessary for a Chart debut. It savours slightly of the Bee Gees — but maybe that's the constant reference to "world" in the lyric. Mid-tempo, it receives a dramatic styling from the Bystanders' lead singer, with a busy backing and cascading strings.

HORST JANKOWSKI QUARTET

Un Homme Et Une Femme (Mercury)

The "Walk In The Black Forest" piano star, supported by his own rhythm section, with a silky smooth interpretation of the exotic title number from the film (screened in this country as "A Man And A Woman"). Gentle bossa nova rhythm supports Jankowski's keyboard wizardry. Easy listening, but never a hit.

TIMEBOX

Beggin' (Deram).

A group that's very popular around the London club scene, Timebox make a tremendous impact with this up-beat number. Fast-moving, with a bustling beat, vibes and background strings — plus a powerfully delivered vocal by Mike Patto, aided by harmonic chanting.

Good, but a pity the melody isn't a bit stronger.

★ Recommended ★

Not a hit at this late stage, but the Herb Alpert-like treatment of "Captain Of Your Ship" (Pye) by the John Schroeder Orchestra is a sparkler. The Beacon Street Union have a lead singer who could almost be Elvis' twin brother in their revival of the rock classic "Blue Suede Shoes" (MGM). Chris McClure warbles a haunting philosophic ballad "The Answer To Everything" (Polydor) with conviction and sensitivity. I'd have thought it a hopeless task to convert that magnificent ballad "The Impossible Dream" into a soulful medium-pacer, but the Hesitations' adaptation on London is most impressive. For breath-taking frenzy and an energetic beat, try the Memphis Three's twangy and exhilarating revival of "Wild Thing" (Page One). Worthy of consideration is Joe Simon's intense and impassioned rendition of the blues ballad "Hangin' On" (Monument). "Mr. Poem" is a very creditable debut disc from Liberty's Mike Batt — it's lively, beautifully scored and has an absorbing lyric. A belting mixture of r-and-b and pop, ideal for discotheques and equally suited to singing along with — that's "Pretty Red Balloons" (Toast) by Rosetta Hightower. A delectable Chip Taylor ballad "Angel Of The Morning" is warmly husked, partly in dual-track, by a sensitive newcomer called Merrilee Rush on Stateside.



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MARTY WILDE

†Abergavenny (Philips).

The best record Marty Wilde has made for ages — even better than his version of "By The Time I Get To Phoenix." It's a bubbling, sparkling, happy-go-lucky number with a brassy martial beat.

Marty sings it with gusto and obvious enjoyment — and Peter Knight's brass-band scoring of piccolos, big bass drum and tallgate trombones adds to the carnival flavour. It's a catchy tune that registers immediately, and the whole thing is instantly commercial. Must stand a chance.

FLORENCE BALLARD

It Doesn't Matter How I Say It (Stateside).

The first solo disc from the ex-Supreme — and it's immediately evident that she's learned a lot from Diana Ross in technique and delivery, even though her vocal timbre is considerably deeper.

The Motown influence is obvious, with slurr chanting from a girl group supporting Florence, plus a heavily-accentuated up-tempo beat. It's snappy and finger-clicking, but the song itself is hardly memorable.

JOHNNY AND THE HURRICANES

Rocking Goose/Beatnik Fly (London)

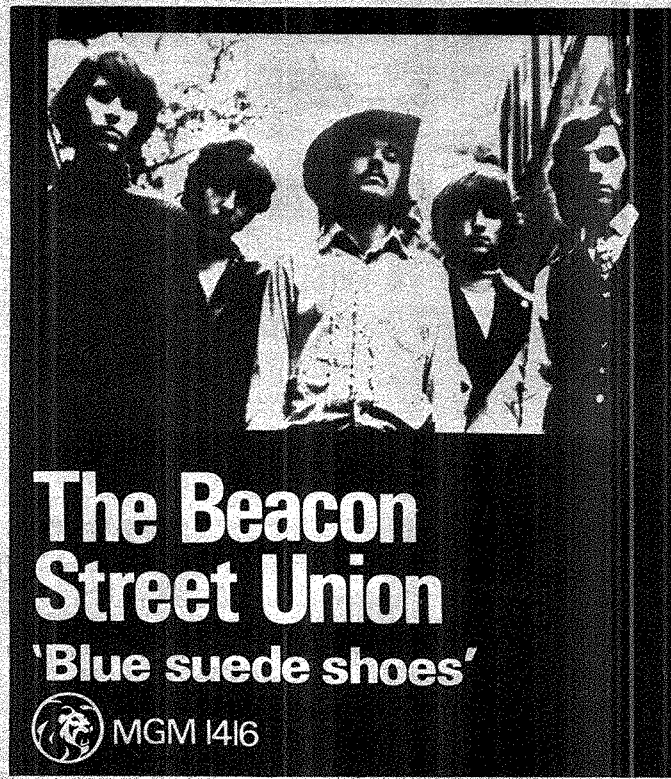
One of the top instrumental groups from the vintage rock 'n' roll period — and these two tracks, now re-issued on one single, were among Johnny and the Hurricanes' biggest hits. Today, they sound terribly basic — with twangs, honking sax and pipe-organ. But the rock beat is gay and infectious, and is still as good as ever for dancing. The "Fly" track, by the way, is a rock styling of "Gimme Crack Corn."

Quick spins

IN his own inimitable personality style, Max Bygraves warbles that lovely Broadway show ballad "My Cup Runneth Over" (Pye). Derek Martin's "Soul Power" (Stax) is a sizzling hunk of jerk-beat r-and-b, complete with audience encouragement. Grab a listen to the enchanting "Rain, Rain, Rain" (Decca) by Threshold Of Pleasure, with tinkling celeste, tambourine and steady beat. Another version of the peppy "Finders Keepers" (Camp) features Gospel Garden sounding like the poor man's Four Seasons. Amusing lyric, gimmicks galore and a pounding beat combine in "Sorry Mr. Green" (Columbia), but the biggest novelty is in the title of the group — the Walham Green East Wapping Carpet Cleaning Rodent And Boggit Exterminating Association. The exotic jungle-flavoured theme music from the TV series "Daktari" is performed by its composer Shelly Manne on Atlantic. To his everlasting credit, Allan Jeffers sounds not unlike Scott Walker in the reflective ballad "Turn Back The Time" (Philips).

friend and lover

A great
American hit!
'Reach out of
the darkness'



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Street Union
'Blue suede shoes'



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NME TOP 30

(Week ending Wednesday, May 29, 1968)

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

Britain's Top 15 LPs

1	1	THIS IS SOUL..... Various Artistes (Atlantic)	11	1
3	2	SCOTT 2..... Scott Walker (Philips)	8	2
2	3	JOHN WESLEY HARDING..... Bob Dylan (CBS)	14	1
6	4	SOUND OF MUSIC..... Soundtrack (RCA-Victor)	164	1
4	5	HISTORY OF OTIS REDDING..... (Volt)	14	3
5	6	SMASH HITS..... Jimi Hendrix Experience (Track)	5	5
9	7	DOCK OF THE BAY..... Otis Redding (Stax)	2	7
8	8	FLEETWOOD MAC..... Fleetwood Mac (Blue Horizon)	13	5
13	9	LOVE ANDY..... Andy Williams (CBS)	2	9
10	10	JUNGLE BOOK..... Soundtrack (Disneyland)	5	9
11	11	THE HANGMAN'S BEAUTIFUL DAUGHTER Incredible String Band (Elektra)	9	8
7	12	SUPREMES GREATEST HITS..... (Tamla Motown)	20	1
13	13	FOUR TOPS GREATEST HITS..... (Tamla Motown)	20	2
14	14	VALLEY OF THE DOLLS..... Dionne Warwick (Pye)	1	14
12	15	A GIFT FROM A FLOWER TO A GARDEN..... Donovan (Pye)	5	12

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"

(Tuesday, May 28, 1968)

1	MRS. ROBINSON	Simon & Garfunkel
2	THE GOOD, THE BAD AND THE UGLY	Hugo Montenegro
3	BEAUTIFUL MORNING	Rascals
4	TIGHTEN UP	Archie Bell & the Drells
5	HONEY	Bobby Goldsboro
6	YUMMY, YUMMY, YUMMY	Ohio Express
7	MONEY MONY	Tommy James & the Shondells
8	AIN'T NOTHING LIKE THE REAL THING	Marvin Gaye & Tammi Terrell
9	COWBOYS TO GIRLS	Intruders
10	DO YOU KNOW THE WAY TO SAN JOSE?	Dionne Warwick
11	THIS GUY'S IN LOVE WITH YOU	Herb Alpert
12	MACARTHUR PARK	Richard Harris
13	THINK	Aretha Franklin
14	LOVE IS ALL AROUND	Troggs
15	SHE'S LOOKIN' GOOD	Wilson Pickett
16	SHOO-BE-DOO-BE-DOO-DA-DAY	Stevie Wonder
17	YOUNG GIRL	Union Gap
18	THE UNICORN	Irish Rovers
19	LIKE TO GET TO KNOW YOU	Spanky & Our Gang
20	I COULD NEVER LOVE ANOTHER	Temptations
21	DELILAH	Tom Jones
22	WILL ALWAYS THINK ABOUT YOU	New Colony Six
23	MASTER JACK	Four Jacks & A Jill
24	TAKE TIME TO KNOW HER	Percy Sladger
25	IF I WERE A CARPENTER	Four Tops
26	SOUL SERENADE	Willie Mitchell
27	CRY LIKE A BABY	Box Tops
28	THE HAPPY SONG	Otis Redding
29	HOW'D WE EVER GET THIS WAY?	Andy Kim
30	ANGEL OF THE MORNING	Merrilee Rush

5 YEARS AGO

TOP TEN 1963—Week ending May 31

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	LUCKY LIPS	Cliff Richard (Columbia)
5	IN DREAMS	Roy Orbison (London)
6	WHEN WILL YOU SAY I LOVE YOU	Billy Fury (Decca)
7	CAN'T GET USED TO LOSING YOU	Andy Williams (CBS)
8	TWO KINDS OF TEARDROPS	Del Shannon (London)
9	TAKE THESE CHAINS FROM MY HEART	Ray Charles (HMV)
10	I LIKE IT	Gerry and the Pacemakers (Columbia)

10 YEARS AGO

TOP TEN 1958—Week ending May 30

1	WHO'S SORRY NOW?	Connie Francis (MGM)
2	TOM HARK	Elias and his Zig Zag Jive Flutes (Columbia)
3	LOLLIPOP	Mudlarks (Columbia)
4	WEAR MY RING	Elvis Presley (RCA)
5	A WONDERFUL TIME UP THERE	Pat Boone (London)
6	GRAND COOLIE DAM	Lonnie Donegan (Pye-Nixa)
7	WHOLE LOTTA WOMAN	Marvin Rainwater (MGM)
8	ON THE STREET WHERE YOU LIVE	Vic Damone (Philips)
9	KEWPIE DOLL	Perry Como (RCA)
10	TULIPS FROM AMSTERDAM/ YOU NEED HANDS	Max Bygraves (Decca)

★ NEW SINGLES ★



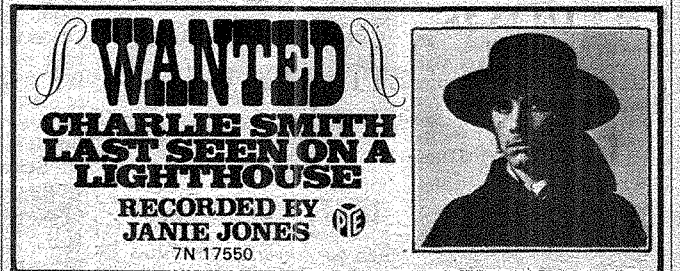
★ TINY TIM
Tip-Toe Thru' The Tulips
RS 23258



John Fred & His Playboy Band
We Played Games
7N 25462



★ DEAN MARTIN
Bumming Around
RS 23259



WANTED
CHARLIE SMITH
LAST SEEN ON A LIGHTHOUSE
RECORDED BY JANIE JONES
7N 17550

Duane Eddy Niki Hoeky RS 20690	J.S.O. Captain Of Your Ship 7N 17545
Max Bygraves My Cup Runneth Over 7N 17562	Vampires Do You Wanna Dance 7N 17553
Rising Sons Just A Little While Longer 7N 17554	

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New 45's from Rowles, Gum, Pipers—Association LP

NEW singles by John Rowles, the 1910 Fruitgum Co., the Lemon Pipers, Topol and Sam and Dave are scheduled for release. An old Otis Redding track is being re-issued in a fortnight's time. Also set are albums by Andy Williams, the Association, the Symbols and the Equals.

John Rowle's follow-up has been specially penned by the Mitch Murray-Peter Callander team, writers of George Fame's "Bonnie And Clyde" hit. Titled "Hush... Not A Word To Mary," it is issued by MCA next Friday (June 7).

Out the same day are the 1910 Fruitgum Co's "May I Take A Giant Step" (Pye International), John Mayall's "Bluesbreakers" "No Reply" (Decca) and Whistling Jack Smith's "Only When I Larf" (Deram).

Topol's first release on the MCA label is "Wonderful Land," produced by Norman Newell — it is issued next Friday. The Israeli star was arriving in Britain on Wednesday night for promotional TV appearances on his new disc. The Lemon Pipers' "Jelly Jungle Of Orange Marmalade" and Otis Redding's "She's Alright" are both issued by Pye International on June 14. Releases the following Friday (21) include Sam and Dave's "You Don't Know What You Mean To Me" (Atlantic), Smokey Robinson and the Miracles' "Yester Love" (Tama Motown) and a still untitled Dave Dee single.

Among albums out next month are Andy Williams' "Honey" (CBS), the Association's "Birth-day" (Warner Brothers) and the Equals' "Sensational" and "The Best Part Of The Symbols" (both on President).

LULU: SECOND TV SERIES

Screening plans for Cliff, Sammy Davis shows

AFTER the completion of her current BBC-1 series, Lulu is to star in six 45-minute specials for the same channel. They will be filmed in the summer, for transmission during the autumn schedules. The NME understands that, unlike Lulu's present series, this will take the form of spectaculars similar to the Cilla Black shows screened earlier this year. BBC executives are said to be "extremely pleased" with the Lulu shows now running on BBC-1, and have immediately taken up the option on her contract.

Beatles and many more in mighty BBC-TV pop music documentary

THE Beatles are to appear in an ambitious BBC-TV documentary about the current pop scene. The hour-long programme—plans for which were exclusively revealed in the NME in February—is being produced and directed by Tony Palmer. It will be screened by BBC-1 in September, with a colour repeat by BBC-2 shortly afterwards. Title of the show is "All My Loving."

Also taking part in the production are Donovan, the Who, Eric Burdon and the Animals, Jimi Hendrix, Lulu, Manfred Mann, Cream, the Pink Floyd and Simon Dupree and the Big Sound. Several of these artists were filmed in America, when Tony Palmer and a camera crew visited the States in March.

The Beatles' contribution to the programme is in the form of lengthy interviews, in which they give their opinions of recent developments in pop. They are not seen performing in the show—but all the other artists have been filmed in action.

Tony Palmer told the NME that plans for his projected "My Generation" BBC-1 series, in which the Who will be resident, have now been completed. "The series could well be scheduled for screening in the very near future," he added.

● The Beatles have acquired new London headquarters for their Apple business ventures. They have purchased a five-storey building in Savile Row—formerly owned by impresario Jack Hylton—at a reputed cost of £500,000.

MORE RADIO 1 STARS IN BRADY SHOW

THE Tremeloes, John Rowles, Freddie and the Dreamers, Billy Fury, the Peddlers, Kenny Ball's Jazzmen and the Button Down Brass are among artists appearing in Radio 1's "Pete Brady Show" every afternoon from Monday, June 10, to Friday, June 14. This same cast is also featured in the Saturday afternoon pop show, hosted by Alan Freeman, on June 8.

Dolls western?

The Paper Dolls have been offered a film contract by a major US company, under which the girls would appear in a Western movie to be shot on location near Rome in September. The girls are currently considering the offer, in the light of a possible clash with their forthcoming TV series.

Line-up for the evening "David Symonds Show" during the week beginning June 10 includes Don Partridge, the Troggs, the Symbols, the Spectrum, the Orange Bicycle and Elmer Gantry's Velvet Opera. Set for the morning "Jimmy Young Show" during the same period are John Rowles, the Barron Knights, the Montanas, Kiki Dee, Brian Poole, Katch 22 and the Alex Welsh Band.

Manfred Mann and the Fortunes guest in "Saturday Club" on June 8, and late additions to tomorrow's bill (1) are Marty Wilde, Terry Reid and the Episode. Other new Radio 1 bookings include the Tremeloes and the Acker Bilk Band in "Pete's People" (Saturday, June 8) and the Shadows in the "Joe Loss Show" (Friday, June 14).

● Stuart Henry's new Sunday morning series—which begins on June 16 (10 a.m.-noon)—will take the form of a pop party, with a teenage audience dancing to discs and live groups. Stuart's "Midday Spin" show on Fridays has been extended until early August.

Jimi Hendrix to Majorca

The Jimi Hendrix Experience returned to London last week after its triumphant U.S. tour, estimated to have grossed over half-a-million dollars. The group flies to Majorca on Sunday (2) to open a new night club named Sergeant Pepper's owned by Jimi's manager—Hendrix himself is to manage a boutique and coffee-bar above the club.

The Experience then flies back to London for its guest spot in ATV's Dusty Springfield show, before returning to Majorca for a lengthy holiday. Manager Chas. Chandler told the NME the group recorded sufficient material in New York for three albums.

Sammy Davis begins his previously-reported BBC-1 series on Sunday, June 9. The 13 weekly shows are each scheduled for 45 minutes duration, but have been timed for 10.45 pm so that they may over-run if necessary. They are being transmitted live.

Don Partridge guests in the final edition of BBC-1's "Whistle Stop" on Friday, June 7. The following week, a new series begins starring puppet Basil Brush, and guest pop stars will appear in each edition.

Line-up for BBC-1's "Dee Time" tomorrow (Saturday) includes Donovan, the Tremeloes, Duane Eddy and Deena Webster.

The film classic "Jazz On A Summer Day" is to be screened by BBC-2 on Monday, June 10. Shot at the Newport Jazz Festival in 1960, it showcases such artists as Louis Armstrong, Thelonius Monk, George Shearing, Dinah Washington and Mahalia Jackson.

Bobbie Gentry's series of six half-hour colour shows is now scheduled to begin on BBC-2 on Saturday, July 13.

Screening date of BBC-2's "Jimmy Tarbuck Show," with Herman's Hermits and Bobbie Gentry guesting, has been brought forward by two weeks—it will now be seen in the "Show Of The Week" spot on Sunday, June 30. The one-man show which Cliff Richard tele-recorded last weekend at London's Talk Of The Town is transmitted on Friday, June 28—and the previous week's show (21) showcases Gilbert Becaud.

P. J. Proby joins the Paper Dolls in ATV's "The Golden Shot" on Sunday, June 16, and Kiki Dee is added to this weekend's edition (2). Mireille Mathieu guests in the final show of ATV's current Des O'Connor series on Saturday, June 15.

New Chart entrants Marmalade appear in Southern-TV's "Time For Blackburn" this weekend. Other guests include the Satin Bells and d-j Chris Denning, and host Tony Blackburn will perform a track from his new LP.

● Bill Haley and the Comets were dropped from BBC-2's "Roy Hudd Show" last Sunday, because it was found their work permits enabled them to make only two TV appearances—which they had already made—on their current British visit.

OPPORTUNITY KNOCKES

Wayne Fontana and Friday Brown are included in the British team at this year's Knokke Song Contest in Belgium, from July 12 to 18. Two more names have still to be announced by Philips Records, who are sponsoring this year's British entry. Fifth member of the team will be the winner of Hughie Green's current "Opportunity Knocks" TV series.

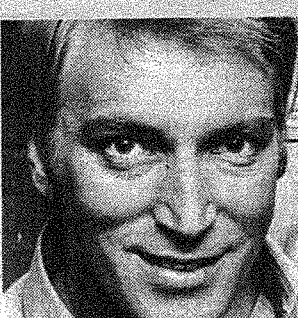
FLEETWOOD TO FRISCO

Peter Green's Fleetwood Mac—currently at No. 8 in the LP Chart—is set for a 24-day visit to America in June. The group opens at San Francisco Carousel Club on June 7, and plays five days at this venue. Also set are four days at Los Angeles Shrine Club, two TV appearances and a concert at San Francisco Fillmore Auditorium. Other dates are being finalised.

STARS in the NEWS

FRANK IFIELD

is set for another six weeks in provincial cabaret before commencing his summer season at Bournemouth Winter Gardens on August 6. He plays Batley Variety Club (June 9 week), Blackburn Cavendish Club (June 30 week), Sheffield Cavendish Club (July 7 week), Birmingham Dolce Vita (July 14 for two weeks) and Stockton Fiesta (July 28 week). He is at Gt. Yarmouth ABC (June 23).



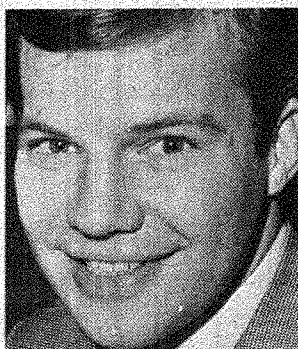
Georgie Fame

returns to America next month to play more concert and club dates there. He flies to Los Angeles on June 12, and spends several days selecting a group of US musicians to accompany him on the tour. His opening date is an appearance at the Epic Records Sales Convention in Los Angeles on June 19. Georgie returns to Britain in July.



DUSTY SPRINGFIELD

flies to America on June 14 for a week of concentrated business discussions. She will be accompanied on the visit by her agent, Harold Davison. They will finalise autumn cabaret appearances for Dusty in Los Angeles, New York, San Francisco and Chicago. As previously reported, Dusty opens a don's Talk Of The Town on July 8.



BOBBY VEE

will play three cabaret engagements simultaneously during his forthcoming British visit—throughout the week of June 30 he appears at Spennymoor Top Hat, Stockton Fiesta and Whitley Bay Sands! He also plays cabaret at Barnsley Baba doubling Greaseborough Social Club (June 9 week) and Darwen Cranberry Fold Inn (July 8). Vee arrives next Thursday (6) for a five-week visit including TV.

BARRY RYAN

is to follow a solo singing career in future. His first solo disc—a Clive Westlake composition titled "Goodbye"—is issued by MGM on June 21, and Barry introduces it in ATV's "The Golden Shot" two days later (23). With the Ryan twins splitting up after three years, Paul Ryan—who is currently recovering from a nervous breakdown—will in future concentrate his activities on song-writing and record production.



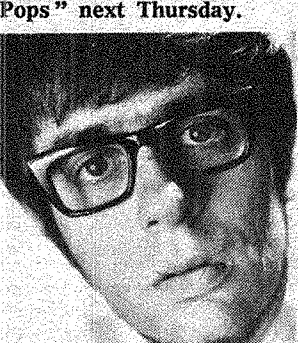
CILLA BLACK

has a new single issued by Parlophone on June 7. Titled "Where Is Tomorrow?", it was penned by Umberto Bindi—the writer of "You're My World"—with English lyrics by Barry Mason. Coupling is the title song from her film "Work... Is A Four Letter Word," composed by Don Black. Cilla introduces the disc in BBC-1's "Top Of The Pops" next Thursday.



TOM JONES

is to star in his own hour-long radio show on Saturday, June 6. It will be broadcast simultaneously on Radio 1 and 2. Bobbie Gentry and the Moody Blues guest in the programme, which also features the Ted Heath Orchestra. Producer John Billingham intends it as the first of a series showcasing top international stars.



Manfred Mann

is featured in BBC-2's "Late Night Line-Up" on Friday, June 14, when the group will perform five numbers—including its new single, and four tracks from its new "Mighty Garvey" album. The Manfreds also promote their "My Name Is Jack" single in BBC-1's "Dee Time" on Saturday, June 8, and the same channel's "Basil Brush Show" on Friday, June 14. A string of Radio 1 dates is being lined up for the group during June.

MONKEES MOVIE HERE AT XMAS

THE Monkees' first full-length feature film will open in Britain early in December, and is expected to go on general release during the Christmas period. The movie will be premiered in America in November—probably during Thanksgiving holiday week.

Micky Dolenz arrived in Britain unexpectedly on Wednesday of last week, and is now spending a short fishing holiday with girlfriend Samantha Juste in Scotland. At press-time, Davy Jones was still expected "any day" for a three-week stay in this country.

BBC-TV this week dismissed reports that the Monkees' series is being deliberately axed next month. A spokesman commented: "The series is coming to an end, and we simply have no more shows to screen."

SYMBOLS TO U.S.

The Symbols third U.S. tour now confirmed—it lasts from September 15 to October 28 and includes three week-long cabaret engagements. The group is currently being negotiated for a two-week appearance in Jersey in the summer.

MOODIES SINGLE, LP

The Moody Blues are booked for a six-week tour of France from June 13 including ten days of appearances in Riviera Casinos. The group this week began an extensive series of recording sessions to complete its next LP and a new single.

Spence plugs Hungarian

Hungary's top beat group is to tour Britain during June. Known in native land as Omega, it will be billed in this country as Red Star. Promoted by Spencer Davis, the group begins a ballroom tour at Sutton Coldfield Belfry on June 15 and radio dates are being lined up.

Herman a cricketers

SEVERAL musical and sports stars are to appear in a combined NME and against the Sussex County XI. The team includes pop star Herman's Hermits, Simon Dee and Pete Murray, Charles, and Pye's Alex Everett.

The team's sporting figures include George Cohen (Fulham and England World Cup soccer star), and Chel F.C. manager, Dave Sexton, former Sussex and England bowler Thomson—plus a well-known Chelsea footballer.

The Sussex XI comprises English county stars, including England cricketers Jim Parks and John Snow; former Test players A. Oakman and Don Smith; best ex-Cambridge University captain Mike Griffith.

All proceeds from the afternoon will be donated to the Ben Fund of Sussex cricketer, former Brighton footballer, Bates. Admission to the ground free of charge, and readers in south of England and London are guaranteed an exciting event.

DECCA group records

THE CASUALS

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I want to be happy

(from Decca album 'LOOK OF LOVE' SKL/LK 4894)
F 12788

ROCKET UP THE CH

THRESHOLD OF PLEAS

Rain, rain, rain F

THE CHAMBER POP ENSEMBLE

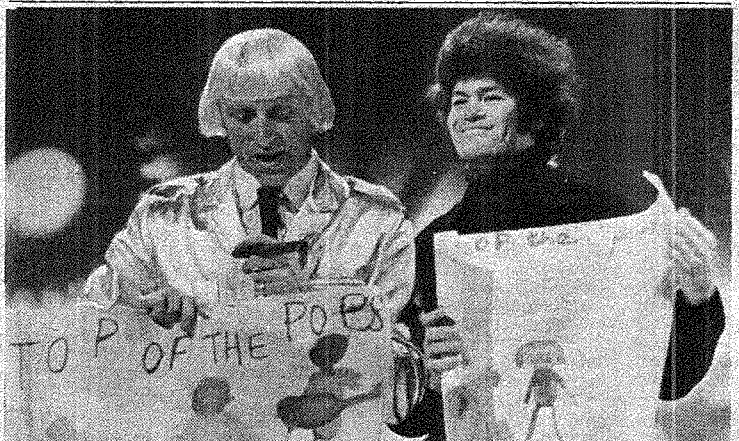
Walk away, Rene
(from Decca album
THE CHAMBER POP ENSEMBLE
F 12789)

ROLLING STONES BANQUET ALBUM ISSUED JULY 26

THE Rolling Stones' next LP will be titled "Beggars Banquet," it was officially revealed to the NME this week. Eight tracks have now been completed, a further two numbers are ready for recording next week, and the final two are in the process of being written. It is hoped to issue the disc on July 26, to coincide with Mick Jagger's birthday. An unusual aspect of the album — which will consist entirely of compositions by the Jagger-Richard team — is that Mick is featured strongly on guitar.

Jagger left for a short holiday in Ireland on Monday, and is expected to finish writing the two outstanding songs during his absence. The group—whose new single jumps into the NME Chart at No. 12 this week—plans to have the album completed by next weekend.

It is not clear how the Rolling Stones' film project will be affected by the drugs charge against Brian Jones, on which he was remanded on £2,000 bail last week. The NME revealed three weeks ago that the group planned to begin work on its long-awaited movie in the near future, but at press-time, no news was available regarding subsequent developments. Jones has been remanded until June 11.



JIMMY SAVILE and Monkee MICKY DOLENZ pictured during BBC-TV's "TOP OF THE POPS" last week, admiring paintings submitted by young viewers in Bristol Children's Hospital.

and top d-j's for NME!

Next week LULU and Solomon

ing personalities have been assembled Radio Luxembourg team to play cricket at the County Ground, Eaton Road, commencing at 2.15 p.m. The NME-208, three noted disc jockeys—Tony Black-murray — singers Mike D'Abbo and Don

TROGGS IN CABARET

THE TROGGS are set for three weeks in provincial cabaret. They play Birmingham Dolce Vita for the following week (9) double South Vita. Also set is a week at Sheffield Cavendish from July 7.

The group has been in the recording studio all this week cutting its new single. It plays three days in Scotland from June 28, and appears at the Warwick Royal Agricultural Show on July 5.

The Troggs begin a lengthy return tour of America on July 18 lasting until August 25. During this tour they will play several dates with Herman's Hermits and a few others with the Who.

HUMP ROYAL DATE

ENGLBERT HUMPERDINCK WILL PLAY A DOUBLE CONCERT AT COVENTRY THEATRE ON SATURDAY, JUNE 8. THE PREVIOUS DAY (7) HE STARS IN A GALA CABARET AT THE WEST RUISLIP USAAF BASE, ATTENDED BY THE QUEEN MOTHER.

SEASONS TRIP NOW IN JULY

THE Four Seasons are now expected to visit Britain in July. They would make promotional TV and radio appearances on their "Father's Day" single, to be issued by Philips during that month. The group may return here in the autumn for concerts.

Jr. Walker and the All Stars now begin their three-week British ballroom tour on August 2. During their visit, they will film a 45-minute colour-TV show—both on location and in the studio—for an American company.

James and Bobby Purify will return to Britain for another three-week tour in October. Meanwhile, Oscar Toney Jr. opens his British visit at Dunstable California tonight (Friday).

POP AT SEA!

Marmalade tops the bill next Wednesday (5) in the first of a series of "beat cruises" from Portsmouth, organised by British Rail. The cruises take place every Wednesday until September and among groups so far booked are the Creation, the Mike Stuart Span, the Nite People, the Human Instinct and Pete Kelly's Solution.

Move EP in LP style!

A UNIQUE FEATURE of the Move's "Somethin' Else" EP — to be issued by Regal-Zonophone on June 28 — is that it will play at 33 rpm instead of the usual 45 rpm. This will give an extended playing time of 18 minutes, although the record will sell at the normal EP price. As previously reported, the disc was recorded live at London's Marquee Club.

The group's U.S. tour of college and concert dates is now confirmed to begin on July 29. The final three days of its American visit (from August 28) will be spent in the A&M studios in Los Angeles, cutting tracks for a new LP and single. Recording manager Denny Cordell will fly to Hollywood to supervise the sessions.

It was announced this week that Carl Wayne is definitely to remain with the Move. The NME understands that there has been some unrest within the group, but that this is now completely settled. "The Move is the first British group booked to play concerts in Greenland — they play U.S. bases there for three days from June 23. Meanwhile the group's "Fire Brigade" single has been banned in some Australian and American cities as "too suggestive."

Bown U.S. movie

The Alan Bown has postponed its projected U.S. tour in order to concentrate on promoting its next single—"We Can Help You," penned by Nirvana—which is being issued in late June. The group now intends to visit America later in the year, when it will take up an offer to appear in a film musical to be made in Hollywood by Universal International.

Foundations to axe world tour to push hit record

THE Foundations have cancelled their world tour! They are currently in America, from which they were due to set out on an extensive trip to nine other countries on June 21. Instead, the group will now terminate its itinerary in San Francisco on June 15, and fly back to London soon afterwards to cut a new single and LP.

BEE GEES HOLLYWOOD BOWL DATE IN 'MILLION-DOLLAR' U.S. TOUR

PLANS are now finalised for the Bee Gees' million-dollar tour of America this summer. Their itinerary comprises some of the biggest venues in principal cities throughout the country — including the famed Hollywood Bowl, and New York's equally celebrated Forest Hills Stadium. The group will also star in two top U.S. TV networked shows during the tour.

The Bee Gees leave Britain on July 31, after completing their two TV spectaculars in Europe — one for Thames TV with Frankie Howerd, and the other for French director Jean Christophe Averti in Paris.

The U.S. tour opens on August 1 in Sacramento, and the following night plays the Hollywood Bowl. It then moves to San Francisco (3) and San Diego (4).

After guesting in a special edition of Jerry Lewis' TV series, the Bee Gees star at the Forest Hills Stadium — where the Beatles appeared four summers ago. Other dates take them to Rhode Island, Boston, Iowa, Minneapolis, Detroit, Chicago, the Ohio State Fair and Philadelphia.

The Bee Gees spend four days from September 3 rehearsing and filming a "Hollywood Palace" TV show. Two more concert dates have still to be set, and the Gees are due back in Britain on or about September 12.

The Bee Gees' next single will be recorded in London on June 10, at the end of their current holiday. It will have world-wide release in late June, at about the same time as their next album "Idea."

Herd to U.S., too

THE Herd is also in line for a major U.S. tour this summer.

The group will open its first American visit with a three-day stint at San Francisco Fillmore from July 19. Another three-day booking is at Los Angeles Whisky A-Gogo from July 26. The Herd will spend a total of two weeks in the States, and its itinerary also includes four West Coast TV shows.

The group's current British hit single is being released in America next week on the Mercury label. It spends the second half of June cutting a new LP and single, and these will be released to coincide with the Herd's return from America. Meanwhile, the group plans a ten-day holiday in early July.

Looking further ahead, the Herd will play a string of concerts in Swedish folkparks in the late summer. Almost finalised is a month-long tour of Australia in January of next year—this will be followed by a week in New Zealand, and the group will return to Britain via Japan and Singapore.

Affair TV documentary

AN hour-long documentary film starring the Love Affair — produced by the Yardley's cosmetics firm, for whom the group is currently undertaking a ballroom tour — was shot in Leicester last Friday. It depicts a typical day in the life of the Love Affair, and culminates with the group in action at Leicester Top Rank.

The film was originally intended as part of Yardley's own promotional campaign. It has, however, proved so successful that negotiations have been opened with a view to it being screened by an ITV company.

Group member Maurice Bacon has been ordered by his doctor to rest, and he is spending five days at a health farm. He plans to fulfil the group's final date on the Yardley's tour at Swansea Top Rank next Wednesday (5).

QUO GOES WEST

Status Quo is set for its first trip to Eastern Europe. The group plays four days in Poland from July 16, followed by two concerts in Czechoslovakia. It begins a week's cabaret at Spatz in Bulgaria on July 22, and during this engagement will also appear on Bulgarian TV.

Campbell movie deal

American singer Glen Campbell — who recently completed a promotional visit to Britain — has been signed by Paramount Pictures to co-star with John Wayne in a Western movie. Glen is currently starring in his own U.S. TV networked series. If negotiations are successfully finalised he will appear in a major TV series when he returns to this country in the summer.

POPLINERS

MARTY Wilde is writing a stage musical built around his new Philips single "Abergavenny" (reviewed on page 6). Duane Eddy cabaret week at Leigh Garrick from June 23. Famous Flames, formerly James Brown's backing group, tour British clubs and ballrooms from July 6. D-J Alan Freeman has stage acting role in Noel Coward play "Private Lives" opening East Grinstead Genee on June 10. Lena Martell cabaret at Doncaster Scala all next week. Ex-Radio Caroline d-j Roger Day signed by Radio Luxembourg to present 208's late-night show. Joe Loss vocalist Ross McManus straight acting role in London Weekend TV play "Time For The Funny Walk," for late summer transmission. Bill Haley and the Comets' final appearance of their current tour on June 4 is switched to West Bromwich Adelphi.

Seekers return to West End

THE SEEKERS have been booked for their second starring appearance at London's Talk Of The Town theatre-restaurant. They open a four-week cabaret season at this venue on Monday, June 10, the day after the end of their current concert tour with Russ Conway.

Dubliners away

The Dubliners depart on Sunday at the start of their month-long Australasian tour. They open at Sydney Town Hall next Wednesday (8), followed by two days of concerts at Melbourne Town Hall, then tour New Zealand for three weeks. During the group's absence, Major Minor issues the LP "Dubliners At It Again" on June 15.

The hour-long colour TV show "Seekers Down Under" which the group filmed in Australia during its visit there last year is to be screened by BBC-2 on Monday, June 24. It is a semi-documentary in which the Seekers are seen travelling around the country, as well as appearing in concert in Melbourne. Yesterday (Thursday), the Seekers began recording their new LP under Mickie Most's supervision. The sessions will continue during their Talk Of The Town engagement.

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PATRICK O'HAGAN

I've just been back to Erin's Isle R 11033



A spokesman for the group's management told the NME "To a certain extent, we are disappointed with the movement on the Foundations' current single. We feel it would have fared better if they had been here to promote it." It is now anticipated the group will undertake its world tour in the early autumn, before flying to Mexico City to perform there during the Olympic Games in mid-October. Countries due to be visited are Japan, Australia, Hong Kong, the Philippines, Singapore, Ceylon, Cyprus, Israel and the Lebanon.

Crystals tour here

The Crystals is the latest U.S. group to be booked for a British tour this summer. It arrives in late July, and dates so far set include Plymouth Top Rank (26), Chester Clockwork Orange (27), Manchester Sloopy's (28), Barrow Club 99 (29), London Whisky A-Gogo and Scotch of St. James (30), Gt. Yarmouth Towers (31), Liverpool Victoriana (August 1), Manchester Princess and Domino (2), Manchester New Century (3), Derby Clouds (4), Purley Orchid (5) and London Whisky A-Gogo (6).



LPs Page

DAVE DEE GOES SAD TO GLAD!

THE latest album from DAVE DEE, DOZY, BEAKY, MICK and TICH: IF NO ONE SANG (Fontana TL 5471) starts and ends with a sad, sad song about the world without any music, and sandwiches between these two tracks plenty of variety to make us glad we do have rhythm and harmony on the earth!

Producer Steve Rowland has put plenty of rousing Latin-American sound in it, and Dave Dee, who takes most of the vocals, proves his versatility by going from soul to rock to dramatic ballad. Comedy is not forgotten, either. And if you missed their two recent hits, you can get them on this LP too. Here is a track-by-track rundown:

SIDE ONE

IF NO ONE SANG: A Howard-Blaikley number, inspired by the title of a poem from a young girl fan, with desolate wind noises leading to Dave Dee singing and playing solo acoustic guitar. It's a sad sound and the song asks what would the world be without music.

WHERE FROM WHERE TO, with solo by Dozy, a philosophic song asking what life really means. Is it making love and money, waking up cold and growing old... is it a dream? It has a churchy instrumental finish.

I'VE GOT A FEELING has a Spanish market sound about it, with some Brazilian brass coming through. A jerky rhythm and fast Samba which really gets you moving. Song is about a feeling that drives one insane. Added sound effects are by Dave's dog, Oliver, having a bark.

IN A MATTER OF A MOMENT is Italian in flavour, with appealing mandolin playing by Tich, acoustic guitars and intentionally slightly out of tune trumpets. The Howard-Blaikley song is about how quickly love can happen. Could be Neapolitan or Venice with gondolas.

by Allen Evans

MRS. THURSDAY is written by Dave Dee and is a satire on a hen's tea party, with chicken-coop noises over the chatter. Boys use their country accents in a comedy routine, with a bright tune and a lyric about gossips and a band on a stand, which the boys impersonate.

ZABADAK you know, but if you get the stereo LP you will hear wild animal noises from the jungles of Malaya as an extra.

MAMA MAMA is a bluesy rocker, written by Amory Kane, with piano and drums to the fore. Dozy's lead vocal is given a Geno Vincent echo effect, and I hear everyone joined in, producer Steve Rowland included.

SIDE TWO

IF I WERE A CARPENTER is Dave Dee's own arrangement and has been a hit on tour. Dave sings plaintively with distinct diction, with Zooley and Sue of the Family Dogg behind him and some Tijuana brass.

LEGEND OF XANADU you know, with Dave whipping up excitement. **LOOK AT ME** was written by Brian Morris for Shirley Bassey. It is a dramatic number well sung by Dave, about a clown who makes people laugh but can't face him-

self or find love, so he takes to drink. Soft, yet driving, organ-accented backing.



DAVE DEE has the whip hand, but the other four don't seem alarmed. BEAKY, MICK and TICH, with DOZY in front, are more interested in the photographer, NME's Napier Russell.

THE TIDE IS TURNING was originally written by Howard and Blaikley for the Fortunes, a descriptive piece about a walk by the sea. Song marches along and has good harmony singing. Has an inspirational message about all changing for the better.

BREAKOUT is a soul song, with gospel undertones, written by Gary Illingsworth, Aretha Franklin's pianist. Dave put a lot of work into the vocal, which he recorded at 4 a.m. after an all-night session.

The Family Dogg group is also on this band vocally, and instrumentally it is an insistent throbber. The call is to be free!

TIME TO TAKE OFF is sung by Dave. Specially written for the LP by Albert Hammond (Lazie of Family Dogg), it incorporates an airport flight announcement to Los Angeles and then has a Spanish sound to it, indicating the international travelling ways of the group — from Spain to America. From the gaiety we go back to the opening dirge.

IF NO ONE SANG to complete another very good DDBMT album.

NEW to the charts



MARMALADE (l to r) ALAN WHITEHEAD, GRAHAM KNIGHT, DEAN FORD, PATRICK FAIRLEY and JUNIOR CAMPBELL.

Marmalade a year to spread!

MARMALADE is spreading—South. From their native Scotland, the group has taken up residence in London and now finds itself in the NME chart for the first time this week at No. 27 with "Lovin' Things."

Voted Scotland's No. 1 group from 1964-1966 when they were called the Gaylords, they decided to cross the Border as there was little left for them to do in their own country.

At last year's Windsor Jazz Festival, which was the meeting place for star names from Britain and America, Marmalade all but stole the show on their night. Such was the reaction that they were given a regular Thursday night residency at London's Marquee Club.

It was from that club that Manfred Mann, the Yardbirds, Traffic, the Spencer Davis Group, the Herd, the Stones and the Animals sprang to fame. Now

Marmalade look like following in their footsteps.

"Lovin' Things" was produced by Mike Smith who has given the Tremeloes, Georgie Fame and the Love Affair Top Ten hits recently. Though they have had hits in Holland and certain American States, it has taken them all this time to make it over here.

The line-up of Marmalade is: Alan Whitehead (drums), Graham Knight (bass guitar), Patrick Fairley (six-string bass and rhythm guitar), Dean Ford (lead vocals) and Junior Campbell (guitar).

Alan, by the way, is the only Sassenach in the group!

RICHARD GREEN.

LPs by Allen Evans

***GARY PUCKETT & UNION GAP: YOUNG GIRL (CBS 63342). The chart-toppers feature their No. 1 hit, Young Girl, here and add to it 11 other top-class numbers, with Gary Puckett proving himself a remarkably rhythmic and clear-voiced vocalist, with

four tuneful, yet beaty, musicians behind him. Lady Madonna, The Pleasure Of You I'm Losing You, Woman Woman, Mighty Quinn, Since You've Been Gone, and Say You Don't Need Me are all big voiced numbers, mostly on a rock kick. More wistful, and none-

theless effective, are Dreams Of The Everyday Housewife (what a Housewives' Choice!) and Honey. A very good LP.

Other titles: Kiss Me Goodbye, Wait Till The Sun Shines On You.

***EDDIE COCHRAN: MY WAY (Liberty, LBL 83104).

It is eight years since the sad, untimely passing of likeable Eddie Cochran, but this LP of rock numbers he left behind proves that he is acceptable now as in his living stardom days of the late '50s. His guitar work on Eddie's Blues is really dynamic, and his singing of such numbers as Little Angel, Blue Suede Shoes and Long Tall Sally are enough to get the rock revival way over the hill.

Other numbers: Love Again, I Almost Lost My Mind, Jam Sandwich, Little Lou, Lonely Hammy Blues, My Love To Remember, Milk Cow Blues, Guybo.

***MOTHERS OF INVENTION: WE'RE ONLY IN IT FOR THE MONEY (Verve, VLP 9199).

If your bad taste is bad enough, it becomes grotesquely appealing. I should think that is why the Mothers Of Invention are so popular. I enjoyed this LP more than their live performance in London. Mind you, it is quite mad but there are some tuneful breaks and they do sing together quite well. The words are printed inside the rather elaborate sleeve, one picture copying the Beatles' Sgt Pepper sleeve. The lyrics are about hippies, cops, a bow tie daddy, the ugliest part of your body, disincorporation (leaving one's body), and Mother people. I suppose there is some philosophy about it all if you stay with it long enough. And it's all quite amusing.

Titles: Who Needs The Peace Corps, Mon And Dad, Bow Tie Daddy, Harry You're A Beast, What's The Ugliest Part Of Your Body, Absolutely Free, Boin-n-n-n-g, Flower Punk, Nasal Retentive Calliope Music, Let's Make The Water Turn Black, Idiot Bastard Son, Mothers People, Chrome Plated Megaphone Of Destiny.

***P. J. PROBY: BELIEVE IT OR NOT (Liberty LBS 83087). Jim Proby is a great song-artist, who can take a number and do it four different ways and each one will be attractive. On When Love Has Passed You By he sounds a bit like Johnnie Ray and he gives the big-voiced

treatment to Give Me Time. With lush arrangements by Les Reed, who conducts the large British orchestra, Jim turns in an exciting performance, specially on Mary In The Morning, Why Baby Why and I've Got My Eyes On You. He even adds a rocker he produced himself, Judy In The Junkyard.

Other titles: I'm Coming Home, Turn Her Away, It's Your Day Today, I Shall Be Released, Cry Baby, I Apologise Baby.

***COWSILLS: WE CAN FLY (MGM C8077).

Backed by an augmented orchestra, the instrumental and vocal family group—mum, four sons and a little daughter—harmonise pleasantly, and inject a mild, pleasing beat to such numbers as Gray Sunny Day, Gotta Get Away From It All, What Is Happy Baby, Beautiful Beige (a particularly strong beat song), and Mister Flynn. Crisp, clear-voiced vocals throughout.

Other titles: We Can Fly, Heaven Held, A Time For Remembrance, I Need A Friend, Yesterday's Girl, One Man Show.

AMERICAN GROUPS

MUSIC EXPLOSION (London, SHP 8352) is an Ohio Valley quintet who specialise in a blues sound, reminiscent of early Stones sound. Their LP is called "Little Bit Of Soul" and the lead singer, James Lyons, has the right shouting insistence in his voice.

ROTARY CONNECTION (Chess CRL 4538) is a powerful group, strong on the song side, with four men and two girls slamming over the vocals with a great deal of imagination and variation. They stick to the blues, but give them a hysterical feel, specially Soul Man. Like A Rollin' Stone, Turn Me On. The intersperse with short instrumental effects which are quite fascinating. 13 tracks.

VELVET UNDERGROUND (Verve, VLP 9201) have a raving, out-of-tune, distorted sound on their long tracks—I Heard Her Call My Name, and Sister Ray take up a whole side. The flip has only four numbers, and the vocal-guitar-piano leader Lou Reed of the quartet takes composing credits for all six. Weirde stuff.

ORPHEUS (MGM C8072) is a quartet with augmented musicians behind their guitars and drums. They sing well, both solo and in concert, and have a lighter tone than most blues groups. Standout of the nine tracks is I'll Stay With You.

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BEATLE GEORGE TODAY HAPPIER, CALMER AND MELLOW

By Alan Smith

CLEAR smile. Open eyes. Tapestry jacket. White wine. Arm affectionately around his ever-attractive wife, occasionally drawing her close for a photograph . . . letting her go . . . sitting on the edge of a hard-backed chair in earnest conversation with an earnest John Lennon.

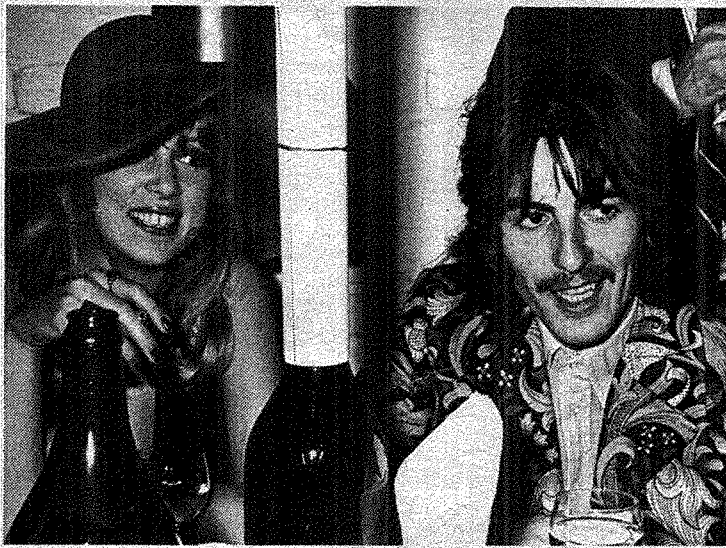
The room rumbles with chat at the movement of guests looking around for famous faces, and dancing along a piece of clear floor space is a male model in an orange shirt and a coloured scarf to match.

This is the George Harrison of late May, 1968, sitting against the background of a Chelsea reception at the weekend, far from the Indian scene and all the trappings of life with the Guru.

The occasion is a launching party for Apple Tailoring, a new Beatles' venture in the Kings Road, featuring men's and women's clothing designed by a Beatles friend, John Crittle.

Explains George: "We bought a few things from him, and the next thing I knew, we owned the place!"

The conversation moves briefly on to some happy chat between George and a friend about them designing a flower-covered dustbin. Then we talk.



GEORGE HARRISON and wife PATTI BOYD at the Beatle reception to launch their Apple Tailoring.

Says George: "We're still involved in a hectic recording scene at the moment, although I've spent this week at the office. All that paper-work."

"There's about 35 songs we've got already, and a few of them are mine. God knows which one will be the next single. You never know, not till you go right through them. I suppose we've got a vague idea of the overall conception of the kind of album we want to do, but it takes time to work out."

"We could do a double album, I suppose . . . or maybe a triple album. There's enough stuff there."

I tell George I hate to bring up the topic, but . . .

"Yeah, I know," he smiles, "what about the Maharishi?"

He guessed the question

"The thing is, we just went off him. I'm not against spreading the word of meditation — I still believe in it as deeply as I ever did — but he started to go about it the wrong way and make the whole thing seem a drag. That Beach Boys thing, for instance . . ."

George is almost obsessively sincere about meditation, in spite of his obvious let-down Yogi-wise. And it's given him almost that look of holy inner calm (together with a nice, mellow sense of humour) that wouldn't disgrace the most devout of monks.

I'm not sure whether it's done anything at all for John. He still looks like the old gum-chewing 'ard case to me. And the way he always seems ready to clobber his enemies, with a few well-chosen words of vitriol, still frightens me off the way it used to. Maybe I'm the one who needs the meditation.

AMERICA CALLING

Association had fun

TERRY KIRKMAN, of the Association, rang me when the group returned from their first European jaunt to tell me about some of their more memorable moments during the 10-day stay.

The NME Pollwinners concert was the first thing he mentioned. "We thought the crowd reaction was exceptional considering we were one of 20 acts and that we hadn't been seen before. It was a fun show to do."

"I must say the most rewarding experience we had in London was doing 'Top Of The Pops.' The way they handled our presentation was beautiful. And they looked after us so well."

"We recorded 'Time For Living' live, which is something we're very leary to do in America. But we worked with their house band and they were so much fun, so courteous and enthusiastic we really enjoyed ourselves. Actually I liked the way 'Time For Living' turned out on the show better than I like our single of it!"

They all found London a charming city, and also enjoyed seeing Holland, Germany and Belgium where they did promotional TV shows before returning to America. They are currently playing a week's engagement headlining the bill at Melodyland theatre in Anaheim.

Motown TV spec

The Motown label, currently a near-monopoly in the sound of soul, is eager to branch out into television and movies.

Kicking off their first effort in August, the Motown label will back a television special featuring the Supremes and Temptations.

In town this week, with dates all over town, were the Temptations, Martha and the Vandellas, the Four Tops, the Impressions, and Gladys Knight and the Pips. Tamla certainly took over Los Angeles.

Davy to rescue

Davy Jones played good samaritan last week when he heard about a fan in trouble. Rhonda Cook, of Phoenix, Arizona,



Ann Moses
Editor of "Tiger Beat"

in Hollywood
and her friend (both seven years old) were on their way to a store to pick up Rhonda's record player, which was being repaired

for her birthday, when they were both struck by a pick-up truck.

When Rhonda was hit she was clutching a Monkee album, her favourite being Davy. When the story appeared in the newspaper in Phoenix, the Monkees' head tours security man gave Davy a call.

To cheer Rhonda up (she lost her left leg and her friend was being treated for severe burns) Davy flew to Phoenix and visited her in the hospital. He could not see her friend because she was in intensive care and could receive no visitors.

Davy gave Rhonda a new stereo record player and a collection of stereo Monkee albums. He also gave her his home telephone number. "I don't know what I'll ever be able to do for her," Davy said, "but if she ever needs me, or if she ever wants to say hello, all she has to do is call me collect."

Who says Monkees can't be people, too?

Herman's gear catches on

PETER NOONE (Herman) will probably be delighted to learn that his New York boutique, called Zoo, for which he flew in to attend the opening two weeks ago, is taking off very well, with lots of American groups already showing an interest in it, and grooving over the British imported clothes.

It won't be too long now before he finds out for himself what's doing with the Hermits' summer tour, scheduled to begin in Monroe, Louisiana, on July 25, and so far stretching through August 24, in a succession of glorious summer festival dates, many of them in outdoor places.

"Sleepy Joe" may not be doing as well here as it is in England, but Herman is one of those lucky people who doesn't have to rely on his last hit to sustain his enormous following.

Boys with Tops

THE Beach Boys are certainly not vegetating following their disaster with the Maharishi (who has now returned to India and peace in the mountains).

They're all set for a series of dates both in late June and August.

First tour is set for the last two weeks in June when they'll go out with the **Box Tops**, who



June Harris
in New York

will also accompany them on their August dates.

THE Tremeloes, who are due for another tour here in the fall, will fly to America the second week in June.

This is specially to take part in the National College Queen Beauty Pageant, which will be held in West Palm Beach, Florida, on June 17, and to be televised nationally on the NBC Network.

Following this one shot, the group may stay on for the Epic Records convention in Las Vegas two days later, and then make a quick trip to Los Angeles.

Sometimes it takes years to become an overnight success.

O.C.'s that kind of singer. He becomes an overnight success and you ask how come you didn't know about him.

Except his kind of overnight is three years as Count Basie's lead singer. Tony Bennett calls him a singer's singer.

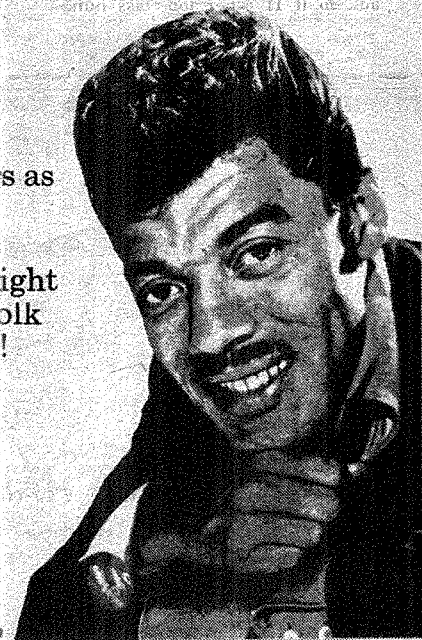
Now comes his smash new single, heading straight up the charts. So what's three years? Some folk would gladly wait a lifetime for a hit like this!

O. C. SMITH sings
"SON OF HICKORY HOLLER'S TRAMP"

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is an *enfant terrible*, we simply cannot label her. She plays folk on a stool, burns it up with a group, swings with strings and cuts a groovy ballad too. Wait for her June L.P. 'Tuesday's Child'. In the meantime, hear from this great little problem child 'You're Losing'.

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'you're losing'



ALAN SMITH CHATS TO

MONKEE MICKY

AFTER 2 YEARS WE'RE FREE!

● We ended the TV series because we wanted to ●



THE Great Davy Jones Mystery was in the air. Where could Little Davy be? Was he lost without trace? Had the dreaded Screen Gems spirited him away? Was he being kept filming in a small dinghy out in the middle of the Pacific, or chained up in Sing-Sing to complete vital prison sequences of the Monkees forthcoming movie?

All these questions were uppermost in every Monkee fan's mind at the weekend, when Davy's promised visit to Britain ended up with no Davy... but with a very Micky Dolenz-looking Micky here instead.

Micky didn't know where Davy had vanished to, either. "Have you seen him?" he enquired when I met him at the BBC's "Top of the Pops" studio in London's British West Shepherds Bush. "I haven't."

The mystery remained a mystery for the moment, because Micky was trying desperately to sort out some lucid details for me of the Monkees' movie plot.

"There really is no plot," he said with a gentle smile, seeming to be a quieter and more mature person than on his last visit. The hair didn't stand up so much; he wore a dark, distinguished jacket; and only a slight flair to his pin-stripe trousers breathed "1968."

Explained Micky: "Part of the story concerns an itinerant parrot salesman in Florida who tries to get us to buy a warehouse. And it also involves square basketballs."

He went on to talk about the style of humour in the film, and said that more and more lately he was beginning to think that all humour concerned laughing at someone else's misery... "you know, banana skins and all that."

Didn't agree

I told Micky I didn't agree with him entirely, and he stopped to think and said: "Yeah, maybe you're right. Exaggeration is another form of humour." It could have turned into quite a nice discussion about gags-through-the-ages, except that at any time Micky was expecting to be summoned before the cameras with J. Savile Esq.

Pressed on Micky: "Anyway, we're hoping to have the movie out in August in the States — I don't know when it will be out here, I notice they often seem to release our stuff later in Britain; I wonder why?—but we're still undecided about the title."

"Originally we were going to call it 'Changes,' but I'm trying to stick out for an idea of my own. I'd like to see it called 'The Monkee Movie Starring Victor Mature, Annette Funicello and Sonny Liston.'"

"I'm not particularly distressed

at the ending of our TV series as it stood... we ended it ourselves, because we wanted to. Davy was still in love with the same little girl... it wasn't changing. We wanted the show to be different every week. It was a question of format.

"We wanted to be fresh and inventive, and just to come up with new things without having to consult the sponsors and everybody else. But it just couldn't be done. We came up against the Establishment."

Couldn't go on

"They just couldn't understand how we couldn't go on doing the same thing. The kids aren't fools. A tree doesn't stop growing."

"Another thing is that the Monkees never existed as a group like the Beatles. That's why we don't socialise very much outside of our work. We were always much more individuals from the start, in four different directions."

"We take this situation one step further on our next album. Each track is individually produced by one of us. Also, all of us are moving more and more into our own separate scenes."

"Mike is on the big band scene,

STAND BY FOR NEW IDEAS

Peter is into hard rock, and Davy is doing what Davy likes... ballads, and orientating again towards Broadway shows. I am heading towards electronics. In the past, none of us has been free. But it's getting different."

I asked Micky to tell me more about his electronics interest, and he came up with the startling—but, I believe, sincere—announcement that he'd like to become a research scientist specialising on laser work.

The laser, for those of us non-technically minded, is a highly-developed form of light which can cut and burn and can be used in everything from delicate brain surgery to deadly warfare.

Micky was talking about using lasers in three-dimensional light

projection when I asked him if he didn't think the whole laser scene was a bit too dangerous for him to be dabbling with?

"Of course it can be dangerous," he said, with that famous Dolenz smile which raises the mouth without baring the teeth... "but so can an ash-tray, if it's used the wrong way." Point taken.

Other Micky Monkee topics in our necessarily quick-fire session covered "Valleri"—"We weren't happy with it, it was recorded about two years ago"—and the group's difficulty in progressing when it has to battle against its early image.

Said Micky: "The TV show was the greatest thing that ever happened to us, but it's like taking snapshots of me now that somebody could still be using in 10 years."

"People could still see it was me. But I'd be different."

WHO'S WHERE

Week beginning May 31
SUMMER SEASONS

VAL DOONICAN: Torquay Princess (starts May 31)

ANITA HARRIS, JIMMY TARBUCK, ROCKIN' BERRIES: Gt. Yarmouth ABC (starts June 1)

TOM JONES: Bournemouth Winter Gardens (starts June 6)

ONE-NIGHTERS

COASTERS: Liverpool Mardo Gras (31), Manchester Princess and Domino (June 1), Barrow Club 99 (3), London Scotch Of St. James (4), Birmingham Cedar (5), Shrewsbury Music Hall (6)

JOHN FRED PLAYBOY BAND: Morecombe Central Pier (31), Nantwich Civic Hall and Chester Clockwork Orange (June 1), Dunfirmline Kinema (2), Hemel Hempstead Pavilion (6)

EDWIN STARR: Grimsby Southbank (31), Leicester University and Nottingham Beachcomber (June 1), Redcar Coatham Hotel (2)

LOVE AFFAIR: Plymouth Top Rank Ballroom (31), Swansea Top Rank Ballroom (June 5)

SEEKERS: Exeter ABC (June 1), Torquay Princess (2), Bournemouth Winter Gardens (3)

HONEYBUS: Newquay Blue Lagoon (June 1), Plymouth Park Ballroom (2)

TOM JONES: Coventry Theatre (June 1, 2, 3)

BACHELORS: Blackpool Opera House (June 2)

DONOVAN, JOHN MAYALL, FAIRPORT CONVENTION, BLOSSOM TOES: Whittlesea (nr. Peterborough) (June 2)

FLEETWOOD MAC, MOVE, JAMES AND BOBBY PURIFY, AMEN CORNER: Whittlesea (June 3)

SMALL FACES, HERD, BILL HALEY, ALAN BOWN, EDWIN STARR, AMBOY DUKES: Leeds Queen's Hall (June 3)

ROY HARPER, TYRRANOSAURUS REX: Royal Festival Hall (June 3)

BILL HALEY: Leeds Queen's Hall, London Cromwellian and Pantiles (June 3), Dudley Zoo and Birmingham Town Hall (4)

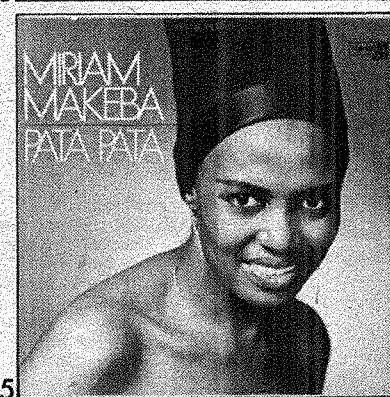
AMEN CORNER: Doncaster Co-operative and Hull Skyline (6)

DON PARTRIDGE: Ilford Town Hall (6)

SIMON AND GARFUNKEL: Royal Albert Hall (31)

MARVELLETTES: Dunstable California (31)

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KSLP 405 (S)
- 4 **The First Edition**
RSLP 6276 (S)
- 5 **Miriam Makeba**
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HERD OF THE FUTURE?...band leader ..balladeer...actor...jazz guitarist

YOU can kiss goodbye to the multi-headed group, playing, working and even thinking as one. Today the tendency is for those in a successful group to pursue their own individual, sometimes conflicting passions. The Beatles, Stones and Monkees were the trendsetters.

Now comes the Herd. And future billing might have them in lights as Gary Taylor, actor and big ballad singer, Peter Frampton, world ranked jazz guitarist, Andy Bown, comedy actor, and Andrew Steele, drummer and big band leader.

Such were the intriguing possibilities that emerged from an afternoon over the tea cups on Friday with gangling, good looking Gary "I'd have loved to have played Romeo" Taylor.

We started talking about the next Herd single, as yet undecided, and Gary expressed the desire for a big orchestral backing — if he was the Herd singing it. He points out that he is first a singer, secondly a guitarist.

"My main love is singing — the big orchestra and ballad thing," says Gary. "The others are very wrapped up in their jazz and sometimes I like to sing to what they play. But I am not really that involved with jazz. I suppose I am a square really."

Did that mean he might think of leaving the Herd to go his own musical way. "At the moment I can happily carry on within the framework of the group, but maybe in two or three years time..."

He corrected himself: "No, as soon as it is possible but not until the time is right... I could make records still with the group and also make singles on my own."

Admires...

So who are his own personal favourites, his "fave raves?" "People I admire... let's see. As a singer I admire Tom Jones very much, and Scott Walker... but no, you'd better not say that."

Dropping his calm disposition for an instant, Gary explained that he was getting a little tired of comparisons between him and Scott.

"That is something I would like to knock on the head right now. I have never even seen Scott Walker on stage. I admire him very much as a singer but I don't think I look like him or sing like him and if anyone listened they would realise that."

"Anyway if I had black hair I don't think the comparison would have ever arisen."

That little matter duly "knocked on the head," we talked about the next Herd LP which could provide a fortaste of how the group will develop in the future.

"We are all going to do the things we want to do," said Gary. "I will be doing some tracks with an orchestra and the others will be doing some on their own."

"If they do jazz stuff then I won't be playing because I am not good enough as a jazz musician. It is as simple as that. But there will be group things as well."

"At the moment I would say



The HERD (l to r) GARY TAYLOR, who talks in depth about the group's future, ANDREW STEELE, ANDY BOWN and PETER FRAMPTON who right pleads: "Take me seriously as a guitarist."

THEIR MUSIC MAY ONE DAY SPLIT HERD

By NICK LOGAN

that Peter is progressing fantastically as a jazz guitarist considering that he has had so little time to practice. In the time since he joined us the improvement has been unbelievable and there are few guitarists in pop, let alone of his age, who could touch him.

"I don't know much about drumming. I just know a good one from a bad one. But I think eventually Andrew would like to work with a big band."

"In fact I think the three of them in the not too distant future will emerge as more of a jazz trio."

I wondered if Andy, Peter and Andrew felt a sense of frustration at being unable to play as much

about a year ago and we spent a lot of time tidying it up. "We have all got our own individual thing we do on stage and they all seem to work. I pick out a section of the audience with my eyes and work on them. "Andrew said once that there are two Gary Taylors: The in control one and the uncontrolled one. I can be two different people. On stage I am pretty sure of myself, off stage I am probably a mess. There was something Freudian in all that we were thinking, when the other half of Gary Taylor commented: "I like getting away from pop people because all this hip man crazy hippie talk tends to get

on my nerves." That left us gazing thoughtfully at the tea leaves. Eventually we came up with the solution — our cups were empty. A waitress was dispatched to get two more and we got round to another possible direction for the Herd of the future — films.

"We don't want to do a 'Ferry Cross The Mersey' or 'Catch Us If You Can' type film," said Gary. How did he see their individual screen roles? "If he was a bit taller I could see Peter playing a romantic role. Though maybe they could get a short bird."

"But I don't think Peter wants to be an actor. Andy wants to be an actor and I want to be an actor. I would like to be very romantic and would love to have played Romeo in the film."

We chatted on about various things... about Gary's nerves before the NME Poll Winners Concert... about him being the best worst joke teller in the Herd despite what the others said... how he'd like to go to Japan... and how the group had replaced the banana bit in their act.

"It's amazing what people will do for a banana," said Gary earnestly. "I don't know what they do with them!" And that must be the quote of the week.

TAKE ME SERIOUSLY PLEADS PETER to Alan Smith

PETER FRAMPTON placed a pastel-coloured hat on the chair next to him and looked, sorrowfully, at the fork he'd buried somewhere in the middle of a blackcurrant flan.

He was guarded for a while, and we skated around some conventional topics before we established a mutual rapport on the grounds of both being tired because we'd gone to bed in the wee small hours of the morning.

The conversation with Peter then moved on to the astrology table mats in Fortes on the M6 ("I'm Taurus"), and an admission from him that he was one of the world's biggest hypochondriacs.

According to Peter: "I really thought I had an ulcer last night. Then I found out it was indigestion!"

All wrong

But about those table mats... "I found out I was Taurus when I looked at one and saw a description that said I could keep cool in moments of drama. That, and everything else it said, couldn't have been more wrong."

"What I do realise about myself now is that I've matured far, far more quickly than if I'd stayed at school. You do. If I was still at school, I wouldn't know how hard it is possible to work, or what it's like to be really tired or filthy from hours of travelling."

"I get tense and edgy about everything to do with my career — still — and I know it affects my health. I can't loon about when it comes to work. It's not a laugh to me, it's a very serious business."

The Real Peter Frampton was beginning to emerge.

Passion

Within minutes, he was telling me about the consuming passion of his life: The Guitar. He was choked that so many people see him simply as "a face," or think of him as a pop baby who should count himself lucky to be a favourite of the teenyboppers, thank you.

Said Peter, his eyes trying to disguise the understandable bitterness: "I live for the guitar. I've been playing since I was eight, I've dabbled in jazz, I did Spanish guitar for three years, and I've been interested in classical."

"I'm interested in the work of Kenny Browne, Les Montgomery and George Benson, among others, and at home I must have at least 50 guitar LPs. So I like to feel I know my scene."

Then he revealed, surprisingly: "Some times I just react against everything and take my guitar to a small club and play on my own. It gives me a kind of satisfaction."

TO THOSE WHO APPRECIATE THE MUSICAL TALENTS OF

The Moody Blues

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YOU asked US

What is the release date of the new VANILLA FUDGE album, "The Beat Goes On?" Polydor, who handle Atco Records in this country, have not yet scheduled the album for release; however, there are imported copies from the States on sale.

Could you tell me how many albums and singles the WHO have released in England? Singles — "I Can't Explain," "My Generation," "Substitute," "I'm A Boy," "Happy Jack," "The Last Time," "Pictures Of Lily," "I Can See For Miles." Their albums are "My Generation," "Quick One" and "Sell Out."

What positions have the FOUR SEASONS' records reached in the NME Charts? "Sherry" got to 7 in October 1962; "Big Girls Don't Cry" 14 (Jan. '63); "Walk Like A Man" 12 (March '63); "Ain't That A Shame" 26 (June '63); "Rag Doll" 3 (Aug. '64); "Let's Hang On" 5 (Nov. '65); "Opus 17" 21 (June '66); "I've Got You Under My Skin" 12 (Oct. '66); and "Tell It To The Rain" 30 in January of last year.

Is it true that GINGER BAKER was born in Ipswich? No. He was born in Lewisham, London.

Are there any albums of electronic music on current release? Although a large number of "serious" composers have works of electronic music available, no pop group has yet produced anything of this sort. The Byrds, however, have announced that they are planning to do so.

What singles have the EVERLY BROTHERS released? The only currently available 45s are "Mary Jane," "Bowling Green," "Love Of The Common People" and "It's My Time," all on Warner Bros. Now deleted are the following: "Always It's You," "So Sad," "Walk Right Back," "Temptation," "Don't Blame Me," "Crying In The Rain," "How Can I Meet Her?" "No One Can Make My Sunshine Smile," "So It Always Will Be," "It's Been Nice," "The Girl Sang The Blues," "Ain't That Loving You Baby" and "The Ferris Wheel." Deleted records are now available only from second-hand dealers. Got a question? Send it to "You Asked Us," New Musical Express, 15-17 Long Acre, London, W.C.2.

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Backstage at the Lewisham Odeon on Friday last it was all happening! The **HOLLIES** got together with the **SCAFFOLD** while Paul Jones was on stage. That's Scaffolding **JOHN GORMAN** drinking the water out of the flower vase while **MIKE MCGEAR** (on his left) ignores him. The third Scaffolding, **ROGER MCGOUGH**, takes on bearded **GRAHAM NASH** in a duel of arms. Other Hollies are (l to r) **TONY HICKS**, **BOBBY ELLIOTT**, **ALLAN CLARKE** and **BERN CALVERT**. The entire show was recorded by EMI's Ron Richards and a possible LP and single for the Hollies may result. In the audience were many celebrities, including Paul McCartney, Jane and Peter Asher, Micky Dolenz and Samantha Juste, David Frost, Sir Joseph Lockwood, Bobbie Gentry, Status Quo and deejay Tony Brandon.

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Great Alan Price performance on Tuesday's Lulu BBC-TV show... A daughter for Beach Boy Brian Wilson's wife... Dedicated to Maharishi, how about John Lennon and Paul McCartney writing "Indian Rope Trick" for Beatles to record?!

In July, Vic Damone's wife expects twins... Long John Baldry now manager of Stuart A. Brown, lead vocalist of Bluesology U.S. Gold Disc for Cream's "Disraeli Gears" LP...

"Jezamine" (new Decca Casuals single) penned by Marty Wilde... In Davis Cup, will Cream represent Britain? In time, Tony Hatch and Jackie Trent's composition for current Scott Walker hit will become a standard.

Is new Donovan hit dedicated to Don Partridge? Disc debut by composer Clive Westlake next month... How about Frank Sinatra's hit retitled for Gary Puckett and the Union Gap: "Puckettful of Miracles"?

New Amen Corner handler is Don Arden — who replaces Ron

King and co-manager Tony Burfield... Current hits for Love Affair and the Marmalade both backed by Keith Mansfield orchestra... Esther and Abi Ofarim now signed to Harold Davison's agency.

Eric Cook (a Leicester reader) suggests Sarah Vaughan combines with Nancy Sinatra to wax "Sarah-natra"!! New Nina Simone single moving tribute to Dr. Martin Luther King, "Why"... Easily Les Reed and Barry Mason's biggest-ever success, Tom Jones' "Delilah".

Andy Williams keen to record John Lennon-Paul McCartney "Step Inside Love"... New Sacha Distel single has little chance against Val Doonican's version... London reader P. J. Pratt suggests current Rolling Stones' hit should be retitled "Jumpin' Jack Dash".

Screen star Dean Jones signed by Dot... In U.S., Lesley Gore has covered Massiel's Eurovision winner... Julie Driscoll's hair looks how Louis Armstrong's voice sounds!

TAIL-PIECES BY THE ALLEY CAT



WORLD sales rapidly approaching four million by Tom Jones' "Delilah"... U.S. Screen Gems (who own Monkees) launching new group, the Nazz... According to columnist Jim Bacon (in "Hollywood Reporter") Esther and Abi Ofarim are bigger than Beatles in Britain!

Their next singles: Gary Puckett and the Union Gap "Lady Willpower," Ray Charles "Eleanor Rigby," Vikki Carr "Don't Break My Pretty Balloons," Diana Ross and the Supremes "Some Things You Never Get Used To" and Moody Blues "Tuesday Afternoon"... Current Scott Walker hit ideal song for Frank Sinatra... Take-over bid for Rik Gunnell's Organisation planned by Robert Stigwood?...

Records for Ken Dodd now produced by John Burgess—who replaces Norman Newell... For MCA label, Mike Sloman has signed Topol... Kensington reader R. T. Kehoe makes the suggestion: Paper Dolls should revise Sue Thompson's "Paper Tiger," dedicated to Suzie Mathis.

U.S. sales of Bobby Goldsboro's "Honey" now two million... Ken East (EMI Records managing director) appoints John Fruin and Ron White new directors. Agent Lee Gabler signed to represent Tremeloes in America.

For newly-married Pete Townshend of the Who, £16,500 Twickenham house... When Solomon King speaks he sounds like Liberace... "Life" magazine serialising Hunter Davies' book on Beatles.

Planned by Arthur Howes: London concert by Nana Mouskouri... New chart entries for Association, Marmalade and the Cream tipped by NME's Derek Johnson... These days, why are Sonny and Cher so quiet?

Visiting U.S. on Monkee business: Screen Gems' Cyril Black... On his TV show, Tony Blackburn not favourable to Paul Jones' new single... What did NME's Richard Green receive from Lulu on his birthday?

Letters by Mike Nesmith addressed from Hollyweird... Don Partridge's new hit penned by Joyce Maitland and RCA recording manager Richard Kerr... On last "Top Of The Pops," Rolling

Stones appeared after earlier cancellation.

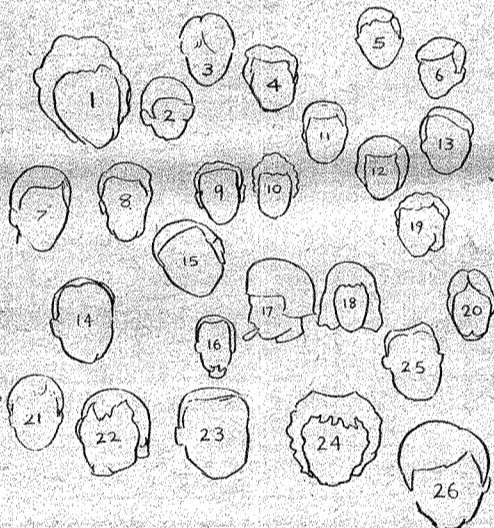
On new John Rowles single, he sounds like Engelbert Humperdinck combined with Tom Jones! Hollywood home of Anthony Newley and Joan Collins rented by Barbra Streisand... In English, Massiel's first LP includes four John Lennon-Paul McCartney compositions...

Rising British U.S. hits: Herman Hermits' "Sleepy Joe," Eric Burdon and the Animals' "Sky Pilot," Status Quo's "Matchstick Men," Cream's "Anyone For Tennis" and Dave Clark Five's "Please Stay" First single from Supremes' former singer Florence Ballard, "It

Doesn't Matter"... Isn't Julie Driscoll's hair rather dis-Auger-nised?!

Sutton reader Patrick O'Dwyer considers current Elvis Presley hit reminiscent of Bill Parsons' "All American Boy"... Isn't Hank Marvin of the Shadows having matrimonial problems? Jacky should consider waxing "Scott".

Key to DJ cartoon on page 12



- 1 Emperor Rosko
- 2 David Rider
- 3 Mike A'Hern
- 4 Johnny Moran
- 5 Keith Skues
- 6 Ed Stewart
- 7 Simon Dee
- 8 Peter Murray
- 9 Duncan Johnson
- 10 Mike Lennox
- 11 Chris Denning
- 12 Pete Drummond
- 13 Pete Brady
- 14 David Jacobs
- 15 Alan Freeman
- 16 Mike Raven
- 17 Jimmy Savile
- 18 Stuart Henry
- 19 Dave Cash
- 20 Jonathan King
- 21 David Symonds
- 22 John Peel
- 23 Jimmy Young
- 24 Kenny Everett
- 25 Robin Scott
- 26 Tony Blackburn

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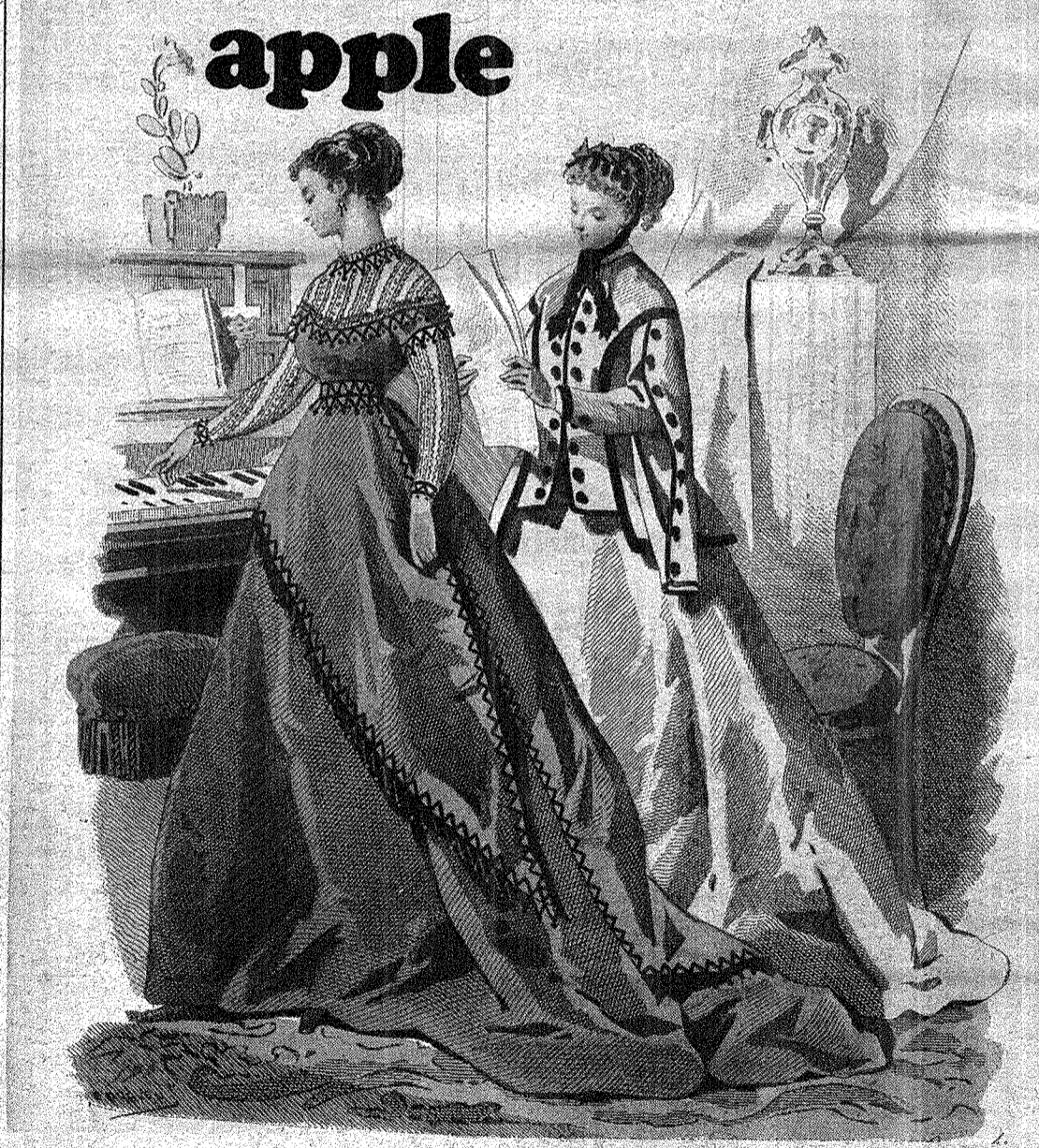
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