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TAIL-PIECES BY THE ALLEY CAT

BIGGEST-EVER scoop of Simon Dee's BBC-TV series—revelation last Saturday by Jane Asher of her broken engagement to Paul McCartney... On recent Hollywood visit, Lulu did not meet Davy Jones once... Guests on U.S. TV Jim Webb spectacular will include Richard Harris, Nancy Sinatra, Ed Ames and the Fifth Dimension... Gordon Mills formed group to cover Hugh Masekela's big U.S. hit... In Hollywood, Cliff Richard and personal manager Peter Gormley will meet MCA chief Berle Adams for film talks... Big opportunity by Leslie Grade missed—not booking Des O'Connor for London Palladium pantomime... Another version of Jim Webb's "Phoenix" on first Burl Ives CBS album... Las Vegas returns by Shirley Bassey next month... Your Alley Cat tips Top 30 entry for P. P. Arnold's "Angel Of The Morning" and Petula Clark doesn't star in Mel Ferrer's "Peter Pan" film. Mia Farrow will... At London Palladium, Sammy Davis back in "Golden Boy"... U.S. record

WHO'S WHERE

ONE-NIGHTERS
P. P. ARNOLD: The Factory, Birmingham (26).
CRYSTALS: Plymouth Top Rank (26).
Chester Clockwork Orange (27).
Sloopy's, Manchester, (28).
Barrow Club, 29. (29).
Whiskey-A-Go-Go and Scotch of St. James (30).
Great Farnmouth Towers (31).
Liverpool Victoria (1).
CUPID'S INSPIRATION: Torquay Town Hall (27).
Pearly Orchid (29).
FOOLS: Camberley Agincourt (27).
Birmingham Top Rank (28).
Coventry Chesterford Grove (29).
Leicester Top Rank (31).
Worthing Assembly Rooms (1).
HERD: London Marquee (30).
TIM ROSE: Hampstead Country Club (31).
TRAFFIC: London Middle Earth (26).
FESTIVALS
CAMBRIDGE FOLK FESTIVAL: Gelta, Tom Rush, Pentangle (26-28).
CABARET (For One Week)
KIKI DEE: Blackburn Cavendish.
LULU: Doubling Baitley Variety Club and Grasseborough Social Club.
ROY ORBISON: Stockton Fiesta.
SUNDAY CONCERTS (July 28)
FREDDIE AND THE DREAMERS: Cardiff Sophie Gardens.
BRUCE FORSYTH SHOW: Great Yarmouth ABC.
FRANK FIELD: Blackpool ABC.

HATCHETS PLAYGROUND

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PRESENTS

TWO OF EACH

BIRDS & FELLA'S

SATURDAY, 27th—BACK AGAIN BECAUSE THEY ARE SO GOOD

TWO OF EACH

SUNDAY, 28th—AN EXCITING NEW GROUP

THE 4th FLOOR

MONDAY, 29th—STRAWBERRY JAM

TUESDAY, 30th

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WEDNESDAY, 31st—MOONSTRAIN

THURSDAY, 1st

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NEWS FLASH! MONDAY, AUGUST 5th

THE ONLY LONDON APPEARANCE OF

BRUCE CHANNEL (Keep on) Soaring up the charts



Small Face STEVIE MARRIOTT and his wife JENNY, hand-in-hand at the new Drug Store in Chelsea, which has two pubs, a restaurant, snack bar, chemist, bookstall, record shop, fashion and beauty boutique under one roof.

For sale: Adam Faith's £35,000 Kensington house...
MCA supplied Beatles with four sets of Buddy Holly albums...
Current hit published by Tom Jones' own company...
Small Faces' drummer Kenny Jones' gorgeous girl-friend Jan Osborne is orchestra leader Tony Osbourne's daughter...
In his youth, Des O'Connor played soccer with Northampton F.C...
For Irving Berlin's "Say It With Music" film, Julie Andrews may co-star with Frank Sinatra...
During film break, Petula Clark holidaying in Northern France...
Peggy Lee's cabaret act includes Jonathan King's "Everyone's Gone To The Moon"...
Bobby Darin has reworked his Ray Charles impression...
Sung by Vince Melouney: his own tune on Bee Gees' next LP...
Hall Engelbert Humperdinck accept one-time Rudolph Valentino screen role in Larry Forrester's "Blood And Sand"?...
Does Roy Orbison reportedly breaking all Batley records... Michael

Co-written with Richard Harris, stage musical planned by Jim Webb...
Esher cottage for "Moody Blues" current hit on Sacha Distel's next LP...
Roy Orbison reportedly breaking all Batley records... Michael

NEXT WEEK

VISIT MONKEE MICKY'S HOLLYWOOD HOME WITH ANN MOSES

JIMI HENDRIX (Cont. from page 2)

the track by an innocent young girl, ending up ignominiously among a heap of rubber tyres.

"I kept trying to play it fair and not bump any of the other cars off the track," he told me later. He was still there an hour after Mitch, Noel and I left.

The pay-off to this experience was next day when I met Jimi with a lump out of his back and a badly grazed thigh. Apparently he was under the impression that he was back in the para-troopers and had tried an ejector-seat release from his go-kart, but the chute had not opened! We were all sorry we missed that one.

That night Jimi made an impromptu return to the club with Mitch and Noel and they let loose a "never-to-be-forgotten rock and roll" session including numbers like "Lucille" and "Johnny B. Good." Jimi broke a string on his guitar but played better on five than most do on six.

His final remark about the visit to Majorca was to Chas: "I wish I had listened to you two years ago about this place!" It was a highly enjoyable working holiday and Majorca is likely to be being seen in me of Hendrix at Sergeant Peppers.



SAME FORMULA FOR JULIE IN 'STAR'

THE recipe for any Julie Andrews movie is invariably the same—oodles of sentimentality, lashings of nostalgia, a liberal quantity of hummable melodies, and a dash of comedy. The fact that this tried-and-trusted formula never becomes tedious, and always emerges sparkling fresh, is a tribute to the supreme versatility and star quality of Miss Andrews.

"Star", which opened last week at London's Dominion, is no exception to the golden rule. Yet, although it is a screen biography of the type we have seen scores of times before, it is still a remarkably palatable dish to set before the entire family. It's the story of Gertrude Lawrence, the toast of Broadway and the darling of London's Westland in the years between the two World Wars.

It is also the excuse for introducing 17 songs, many of them production numbers, like "Piccadilly", "Someone Like You", "Limehouse Blues", "Do, Do, Do" and "Jenny".

Julie's immense talent has never before been so fully exposed. She is given the opportunity to display her ability as a genuine dramatic actress, her flair for light comedy—and even slapstick, and her brilliance as an individualistic interpreter of stage routines. Some of her musical sequences—particularly "Burlington Bertie" and the colourful "Jenny" finale—are positively dazzling.

Make no mistake, this is a Julie Andrews spectacular—and the fact that she is ostensibly portraying another artist is of little consequence. Julie far outshines the Gertrude Lawrence image—probably because she has now developed into a greater star than Gertrude ever was. In this respect, the film is very aptly named—if you relate the title to Julie herself.

Daniel Massey is superbly cast as Noel Coward, whose songs, incidentally, are heavily featured in the picture. Bruce Forsyth and Beryl Reid have cameo roles early on in the movie, which is especially worthy for its authentic re-creation of film adits up to three hours of wholesome and thoroughly enjoyable entertainment.—DEREK JOHNSON

ELVIS (Continued from page 4)

The set was ready. It was a black box some 25 feet long and as high and wide as a room. At one end there were flashing coloured lights darting in all directions. At the open end was our platform and the microphone.

Elvis returned, but things were not quite ready. The mike was on now. Someone asked "How's your daughter?" "Oh, about this long," he held his hands out about a foot apart as he smiled broadly.

"How long have I got?" he questioned the director, "I'm getting embarrassed."

There was no answer, so he began singing "Tiptoe Through The Tulips" in Tiptoe's style. It was hilarious and even he couldn't help breaking into laughter.

"Well, how about in the someone left the cake out in the rain".

"He was now mimicking, in an extra-deep voice, Richard Harris' hit record "MacArthur Park". Again he laughed. Everything was ready now. He took that special stance and glared at the camera. The music started... "If you're lookin' for trouble, you come to the right place." Rough and tough, he was singing "Trouble," twitching lip and all! But then he called,

"wait, wait... and the tape stopped."

"He looked at us and said: "Did you see that?" He was laughing again. "I got my lip caught on the microphone!"

He'd goofed the famous lip twitch. Of course, it had to be right. It all started again and this time it was perfect.

In the middle of "Trouble" the tape broke into "Guitar Man" with Elvis singing as well. "I've come a long way from the car wash" and he sings about heading back down the road with a guitar slung over his back. He picks up his guitar, slings it over his back and walks off down the black corridor into the flashing lights symbolizing the future.

The audience was hysterical and that's good because the reaction is all on tape too. It was so spontaneous and so beautiful. What I gather the special is all about is sort of a life story of Elvis through his music, ending of course, with him walking into the unknown future, that for him can only get better. All I can say is I didn't sleep for two nights and I'm still having dreams. I guess that's what can happen when you're touched by magic! — ANN MOSES.

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THEY'RE MARRIED! After a courtship of 17 months, Monkee MICKY DOLENZ and former "Top Of The Pops" girl SAMANTHA JUSTE were quietly married at Micky's Hollywood home on July 17. Their parents were at the ceremony (see page 6).

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And here is the house they were married in...

Here is MICKY DOLENZ' Hollywood home where he and SAMANTHA JUSTE were married. Read more about this house next week in the first of a special series of Monkee Homes articles by Ann Moses. Don't miss this...

INSIDE

TOMMY JAMES interview

BEATLES night out

ON TV with ELVIS

ARTHUR BROWN ???

Majorca and JIMI

TOMMY JAMES AND THE SHONDELLS

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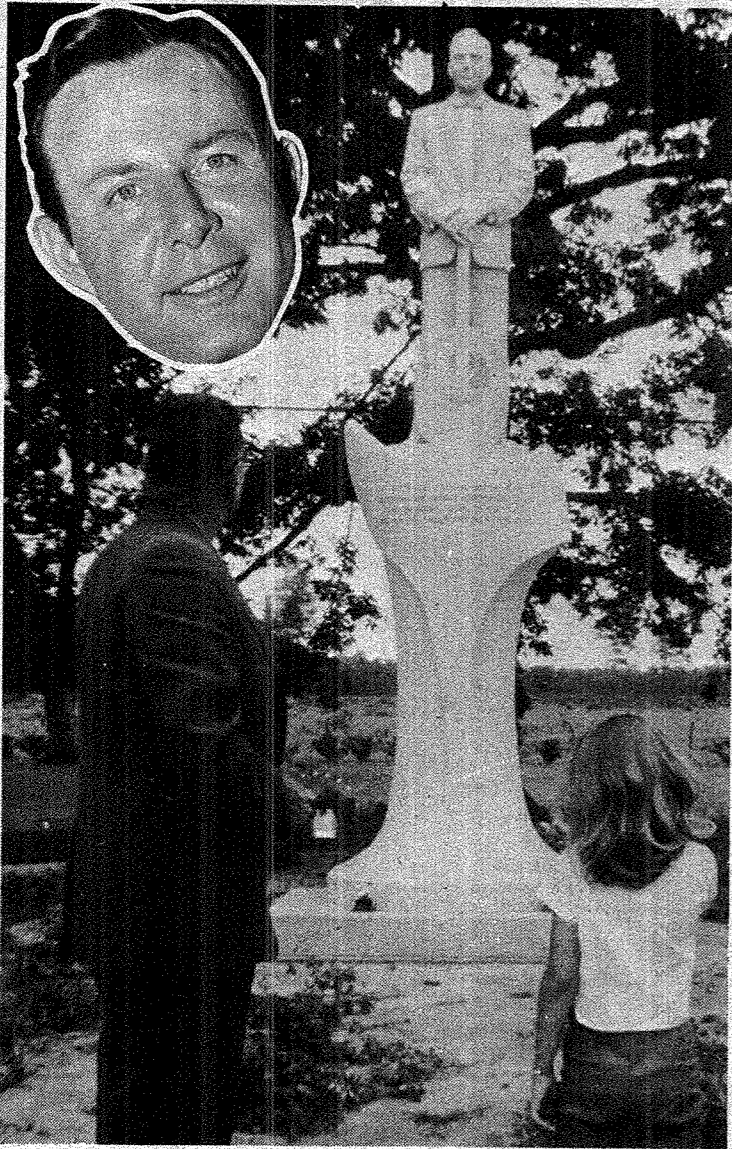
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JIM REEVES SONGS—AND MEMORIES—LIVE ON

JIM REEVES, who died four years ago next Wednesday, is still remembered in many fans' hearts and minds. NME has had many requests not to forget the anniversary of his death and thought it fitting to publish a picture of Jim's memorial over his grave at Carthage, East Texas, where he was born. The picture was taken by Texas Jim Cooper and is reproduced by courtesy of America's "Country Song Round-up" magazine.



Jim, who made the NME Charts briefly with "Pretty Brown Eyes" in April of this year, has also had a tribute article penned by MAUREEN MARSH, of Southampton, which begins:

A fine example of the helpful nature of Jim Reeves was in March, 1960, when Elvis Presley made his first post-Army recordings. To avoid a rush of people at the studio, the session was set-up in Jim's name, fooling even the musicians and singers who innocently thought they were to back Jim.

El said thanks

So successful was the hush-hush session that later Elvis sent Jim a letter saying: "I have long admired your talent and abilities and feel humble with the knowledge that an artist of your standing should be willing to help me in my career, too."

Jim was enthusiastic when talking of his hobbies. "Many folks must wonder if I get any relaxation! But I do, I have a collection of antique automobiles of which I am very proud. Over the years I've gotten a few rare models. The same applies to my collection of guns. I have so many old and antique guns you could call me a big shot!

"I also take a lot of interest in golf, a wonderful form of relaxation."

Kindness

Kindness and consideration were qualities Jim had, as executives from a South American magazine reveal: Emil Nofal, director of "Kimberly Jim" (the film Jim made just before he died) recalls: "We finished the last scene a bare four hours before he was due to fly back to the States. For three gruelling weeks Jim had worked up to 20 hours a day and he definitely had no time for shopping. Yet when the final scene ended and just before he was rushed to the airport, he had a suitable present for every single member of the cast."

And he once said about fans: "If people have the courtesy to write they deserve a reply. I

JIM REEVES' memorial in its own park at Carthage, East Texas, where Jim was born.

know they're fans because they probably laid out a good bit of money to buy a record of mine... we can at least say thank you by answering them."

Finally, a beautiful description of Jim Reeves as written by songwriter Gilbert Gilson: "Jim Reeves was a man of rare integrity, great charm, sincere honesty and gentle warmth. Kind words which I'm sure you'll agree were well deserved." — MAUREEN MARSH.

AMONG THE STARS



He spotted O.C. before hit...

It helps quite a bit when you know something about the entertainer you're writing about, but this is not a necessity when you have a few good things to say about a performer. You just tell everybody that you dig the guy and let it go at that!

I just dig O. C. Smith! I first heard about him when he recorded "That's Life," the tune that did more for Frank Sinatra than it did for O. C. Smith. But, the philosophy of the recorded hit must have let Smitty know that when he recorded and sold a million and his didn't, that was the kind of "life" he sang about! It was tragic!

Met up

Then, I met the guy at a now-defunct club on Chicago's Southside and it dawned on me just how ridiculous a "know-it-all" writer can sometimes be. O. C. Smith is a real guy, both musically and personally. I found myself feeling sorry for him because his record was covered by Sinatra.

I patiently waited to see if the nation's disc jockeys would be quick to pick up O. C. Smith's "Son of Hickory Holler's Tramp" which I always knew was Gentry's "Ode to Billy Joe." Smitty had one of the rare sociological gems of music now on wax and it is completely out-of-sight!

AMERICA CALLING

Beck's Windsor Festival date angers American agent

A YEAR or so ago, when the Cream first happened, their agency, GAC said they could keep them here for several months and there still wouldn't be enough time for all the dates they were offered.

The same thing is now beginning to happen with Jeff Beck. Agent Frank Barsalona is screaming blue murder that Jeff and the group have to return to England at the beginning of August for the Windsor Jazz Festival.

"It's amazing how Jeff has taken off in this country," he told me, after I heard in reports from Cleveland and Detroit that the promoters wanted to kidnap the act and keep them there as long as possible. "I've been offered several dates for Jeff to stay, but because he can't be bringing him back in September."

"The Jeff Beck boys are going to be superstars in America. It's already happening without a record to back them up. Once their album is released that's it for them."

The Jeff Beck LP, "Truth," will be issued the first week in August. On the final leg of his present tour, Jeff will be given the same date that launched from Cleveland and Detroit that the promoters wanted to kidnap the act and keep them there as long as possible.

"The rabbits are pets, just like the cats and dogs, and run freely in and out of the house. One day the smallest grey and white bunny got his leg caught in the sliding glass door and broke it."

Davy just couldn't stand to see him suffer, so he took him to the veterinary surgeon to have the leg in the cast. Each bunny cost his \$2.50 originally to buy. The bill for the broken leg—\$60! It has to be a true love!

Change for Association

When I arrived at the Sunset Strip offices of the Association, I found Terry Kirkinan and Jim Yester marvelling at an advertisement in "Look" magazine. It was an ad for an authentic plastic model of a Japanese kamikaze plane.

Both seemed a bit distraught at the idea of war toys. What broke the relatively serious atmosphere was Jim's admitting he and his wife play "war" with their own model airplanes at home. It had everyone laughing, but I still think he was joking.

When we dug down to talking, I was curious to ask the guys about their plans for a bigger European tour in the fall. Both Terry and Jim admitted the show they would bring to England and Europe would not be the same show they'd been doing in America.

Different

Jim said: "The thing is that the humour in England is so different from ours. And since much of our act has been political satire in the past year, I don't think that the English would identify with it."

Terry added: "When we went to England this time we realised that we had nothing in our rehearsed patter that would be applicable to those people. While we can make jokes about George Wallace or LBJ here, though I know about Winston, I have no idea what his personality is like nor do I have any idea of how the people feel about them."

"What we'll probably do is work with a European who has a pretty good knowledge of that type of humour and then build an act for that audience."

Since their success in America over the past two years is greatly due to the well-planned and expertly executed stage show, it's inevitable that they re-plan for England.

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June Harris in New York



Talking of Pink Floyd, they arrived in New York recently for their first promotional tour and Tower Records threw a reception for them.

The group is now appearing in New York before heading out on a series of one nighters which will keep them on the West Coast from August 2 through 17. They'll come back in the fall for another tour of colleges which are currently being lined up.

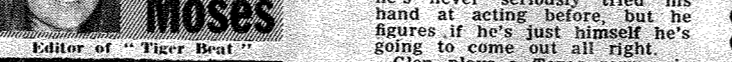
Also in were Fleetwood Mac, who wound up a quick tour with dates at New York's Space during the second week in July. And Lula came East for some concerts following a slew of major television show tapings in Hollywood.

Glen Campbell, whose "Summer Brothers Smother" replacement show is an absolute smash, has been signed by Paramount to co-star with John Wayne in "True Grit," which starts shooting in September.

Glen's terribly excited about the part even though he says he's not seriously trying his hand at acting before, but he figures if he's just himself he's going to come out all right.

Glen plays a Texas ranger in the film and says that he hopes his country background will give him a good insight into the role!

Ann Moses in Hollywood



Editor of "Tiger Beat!"

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TOMMY JAMES AND THE SHONDELLS

NMExclusive

By RICHARD GREEN

TOMMY JAMES and the Shondells are going into the studios this week to record some new Beatle songs and one of them may be their next British single. Tommy revealed this to me exclusively when he phoned from New York recently.

We were chatting about the group's first British success and what was being done about a follow-up when Tommy got round to mentioning the Beatles.

"The Beatles sent a song over that I dug very much about two months ago," Tommy revealed. "I wasn't able to record it then, but we're doing a lot now and that'll be included."

"When John Lennon and Paul McCartney were in New York recently, they were approached by my record company and they said they had written a few more with me in mind. That sounds nice if it's true."

In America Tommy James and the Shondells have been one of the most consistently hit-making groups over a long period. It has taken a very long time for them to register here, however, and I asked Tommy if he had any idea why this was.

"We've had eleven hits in the United States, but not a lot of action internationally," he replied. "We've had four million sellers and we're doing fairly well, I can't complain."

"I think it's possibly the type of record we've been doing that has been responsible for our lack of success in Britain. Even in the United States the taste varies from coast to coast and it's pretty impossible to have a national top five record."

"I'm very excited about 'Mony Mony' becoming a hit in Britain. It's just one of those songs that happen. To tell the truth, I wouldn't have picked this one to go over there. I thought 'Mirage' would have gone, it had an r-and-b feel to it."

"A lot of our records have been teeny bop and the only record we've had that did well internationally was 'Hanky Panky'. It was very big in Japan and now it's big again there by another artist."

Tommy told me that he co-wrote "Mony Mony" in his flat with Richard Cordell, a song-writing friend of his.

"One night, we were writing and we happened to look out of the window," Tommy explained. "Outside my apartment is a sign that says 'Mutual Of New York' and when it's lit up, it spells MONY. That was just the type of title we wanted."

In America, the group already has a follow-up out. It's called "Somebody Cares" and is making headway in the various charts. It was written by two Roulette composers for Tommy.

There's also a "Mony Mony" album which, in two weeks, has sold quite a lot of copies.

In his publicist's handout, Tommy is described as being very pro-American groups and, in fact, preferring them to their British counterparts.

When I put this to him, Tommy laughed and replied: "That's not



No 1 this week — TOMMY JAMES (extreme right) and SHONDELLS (l to r) EDDIE GRAY, MIKE VASILE, PETER LUCIA and RONNIE ROSMAN.



SHONDELLS the chart-toppers phone NME from New York

At all, there are a lot of things I have to explain in my handouts. I have a very high regard for British performers, they are very groovy and have a big knowledge of the music business.

"We've played with a number of British acts, some big and some that haven't made it so much, and most of them I've found to be very professional."

What about Tommy's personal favourite? "I dig the Beatles to death," he commented. "I know that's what people always say and it sounds corny, but I consider the Beatles to be just the most talented group in terms of music, creativity and composing in the world."

The group was due to visit here last month, but there were hang ups and the trip was called off at the last minute. Now they hope to come over next month instead.

"I'm looking forward to coming over and showing people what we can do," Tommy said. "We have three shows that we do, we see what kind of audience we have before we decide which one to do."

"It's pretty difficult to explain what our act is because of that. We do a version of 'What The World Needs Now is Love,' some standards, some Four Tops numbers and some r-and-b things."

"This is why we want to come over and perform. People will be able to see for themselves then what we do."

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You've Had Better Times
Columbia DB8451

JOHNNY NASH
Hold Me Tight
Regal Zonophone RZ3010

THE BEACH BOYS
Do It Again
Capitol CL15554

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JOHNNY NASH
Hold Me Tight
Regal Zonophone RZ3010

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DIANA ROSS AND THE SUPREMES
Reflections
Tamla Motown TML 11073 STML 11073

The continuing story of ELVIS and ANN MOSES (Editor of TIGER BEAT) ELVIS TAKES OFF TINY TIM AND RICHARD HARRIS

LAST week I told you how I was chosen to sit on the steps of the stage when Elvis was performing before the tele-film cameras in Burbank. They were recording the hour-long Spectacular to be seen in America on December 3 (writes Ann Moses).

I promised to tell you about my further encounters with Elvis this week, so here goes...

As Elvis left the stage, his face dripping with perspiration, his straight hair hanging over his eyes after such an energetic half-hour workout, everyone expected the end had—too soon—arrived.

Wrong! After a few moments the executive producer appeared to inform us that this had been a dress rehearsal and Elvis would be back as soon as his leather suit dried out, and go through it all again.

Great news

It was great news, because to have a small taste of greatness would have been cruel. The first set whet our appetites and the gathering was openly happy that the appetite might now be satisfied (if that's possible).

During the half-hour break, Priscilla Presley, Elvis' wife, descended from the seats where she was watching him and glided backstage

to see her husband. She did not return.

Meantime, the executive producer stayed on stage to entertain the audience by answering questions about El. I asked how much he had contributed to the creation of the TV Special. The producer said El had done about 75 per cent of the creating. He also said El was easy to work with and his professionalism had cut the time allowed for filming.

To fill time and keep us occupied, as if we weren't content to merely sit and wait for him to return, the producer called the Blossoms on stage to do a song. This Negro girl trio, who performed on the old "Shindig" show and have aided the Righteous Brothers on their tours, backed up Elvis vocally in the Special.

"We'd like to sing a gospel song for you," one of the girls said.

"You know, Elvis really loves gospel songs. Every time we've had a break in the past two

and gives press conference

IN connection with his TV special, Elvis held the first Press conference he has had for several years. Asked at it why he was doing the TV show, he drawled: "We figured it was about time. Besides, I thought I had better do it before I got too old." He chuckled as he said this. Colonel Parker was present and was a bit more serious. "We had a very good deal," he added, "and NBC, who do the TV, also are making a picture with Elvis starring." Asked what he mostly did in the TV special, Elvis said: "I sing almost exclusively, and I sing the songs I'm known for." "Hell, if he sang the songs he's known for," interrupted the Colonel, "that would take a couple of hours, NBC only gave us an hour. He is going to sing some of the songs he's famous for." Elvis said he thought his fans had changed some. "Now my fans are young mothers and girls about to get married." He said he insisted the cameras keep on him most of the time in the special. When asked if he wrote songs, he answered: "All I've written is two lines of 'Love Me Tender', and that was a while ago." And finally to the question "Was Priscilla expecting another child?" he answers a definite: "No."

weeks he drags us off to some corner to sing gospel tunes. Isn't that a groove?" she went on. Then they sang a gospel tune and it was a groove too. I would have loved to hear Elvis join with them, but anyway...

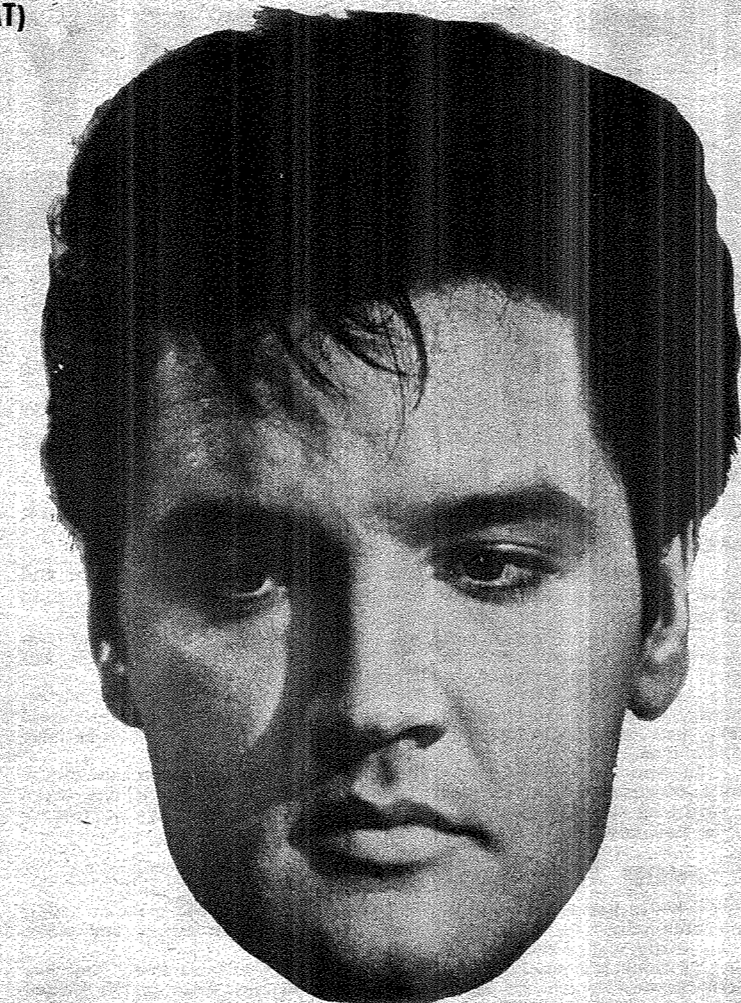
A few more minutes, in which the executive producer introduced all of Elvis' buddies and then he was back. This time he was much more at ease in front of the audience. He began to joke with those of us close by, sitting on the platform.

"I hope you don't mind if we do a few of those numbers again," he smiled. "I really goofed up some of them the last time."

The band was ready and it began again. But this time seemed even more exciting because it was like we knew him better. That may seem hard to comprehend, since we'd only been there a couple of hours, but that's the way he makes you feel!

Some new twists

Some of the songs had been recorded previously and when he'd get to them in the medley, he just cut up the original lyric. Like when "Love Me Tender" came around again he sang: "... you have made my life a wreck and I hate you so..." Then he'd laugh and go on to the next tune.



ELVIS glared angrily...

Once through the whole medley and everything stopped for a prop change. A special set had to be set up for the finale.

Instead of leaving this time, Elvis bent down to me (are you ready for that — me!) and said, "What would you like to hear?"

I blurted out, "You're Time Hasn't Come Yet, Baby." He gave me an inquisitive look and I said: "The new single."

"Right," he said and started singing the song. The microphone was turned off. He called to have someone turn it on. Another girl said, "Sing 'U.S. Male,'" and he said in a

deep voice "I'm a U.S. Male..." but still the mike was off.

Others were calling out songs now and while he waited for someone to turn on the mike he bent down to sign some autographs. He got back up and strummed the electric guitar and tried again, but still no sound. So he left.

It's really awful to complain in light of what we were all experiencing, but to think we would have had a private little 15-minute concert except for that rotten dead-mike, well... it would have been groovy.

Continued on page 16



ELVIS and NANCY SINATRA in a dance sequence during "Speedway."

GARY PUCKETT AND THE UNION GAP

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THWARTED FANS THREATEN EQUALS WITH BOMB!

TAKE three distinct styles of music — out-and-out Soul, happy-to-be-in-de-sunshine Calypso, and straight commercial Pop — and the chances are you'll find three distinct sets of fans. The reason being that most Soul brothers turn up their noses at the average pop tune. And that most Calypso enthusiasts are somewhere else altogether.

Alan Smith

Now, the multi-racial Equals have decided to try and do something about bridging the gaps between these various forms of music. On their records and in person, they're trying to fuse Soul Calypso Pop into a special sound all of their own. Said Derv, when he came into the NME this week escorting an attractively dusky young lady named Beverly: "I suppose we're halfway there already, seeing as



The EQUALS (l to r) JOHN HALL, PAT LLOYD (front), DERV GORDON, LINCOLN GORDON and EDDIE GRANT.

Edie comes from Guyana and Lincoln and I come from the West Indies, and John Hall and Pat Lloyd are Londoners. We can't 'ELP but 'ave a mixed-up sound!

"Mind you, you won't catch us doing any moody stuff on our singles. A happy sound, that's what we want. 'Baby Come Back' is about a girl going away, but it's still happy. And our follow-up 'Laurel and Hardy' — it's out on August 10 — is happier still. I think it's going to get us over to a really big audience."

In one way, success is proving it brings problems for Derv — for instance, he finds he gets very upset when hundreds of fans have to be turned away from the ball-rooms at which they appear.

He told me: "It happened again at the weekend. We've bin having terrific turn-outs, and we were at Dunstable in a place with room for about 1,400.

"Anyway, about seven or eight hundred more people turned up — which is fantastic for our ego —



Great-to-be-alive Sue just bubbles with fun

"GOODBYE, Heartface," said the lovely Sue Nicholls when we parted company after coffee and biscuits the other morning. I glowed a warm glow — hadn't I been told how only Sue's special friends got this exclusive piece of endearment? I would have loved her anyway, because Sue is one of those come-alive people with a bubbly sense of humour and a zest for living.

THE MERSEYS

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She needs it, too—being one of the stars of ATV's "Crossroads" series takes up six days of her normal week, what with transmission and rehearsals, and in between she's been trying to fit in some extra promotion on her first hit "Where Will You Be."

She told me: "I'm basically an actress, who likes to sing. West End musicals and things would suit me down to the ground — and I've always said this — because then I'd have the opportunity to act and sing at the same time."

Working as hard as she does, Sue frankly admits to not being so hot when it comes to detail and the "organisational" side of her career.

She told me: "I rely on David" (her manager, the ever-cheerful and friendly Mr David Davyong), "to point me in the right direction and take me by the hand and say: 'You're doing this today.'"

'As well as I can'

"I would like to combine an acting and singing career, but if there's one thing I'm determined about, it's that I'll do both things as well as I can.

"I don't want to pack so much into my career that one half or all of it begins to suffer, and then people start saying: 'Oo, 'asn't she gone off lately?'"

Sue bubbles very happily indeed, once she gets going, and I have to confess that very unprofessionally, I spent some of the time I was with her just laughing instead of religiously making notes of her every word.

But I did catch these gems: "I've got a special Wilting Hour that hits me every day.

"It can come at any time... I'm a ball of energy, then suddenly I'll have me wilt, then suddenly I'm O.K. again! ... I bet I'll die at an early age, Heartface..."

"Yes, I'm looking forward to my first LP. I've already knitted the sleeve.

And finally: "Yes, I was in a film, once.

"I did a 'Look At Life' when I was doing ballet lessons, and this funny old man did a close-up on my bottom. That was all you saw: my bottom.

"I should have been nominated The Film Face of the Year."

—ALAN SMITH

but a bit rough for all the people who've got themselves ready for a night out.

"It was nobody's fault, really. But I can understand why people got upset.

There was a lot of complaining and someone decided to get their own back by phoning up the police and saying there was a bomb in the place.

"We were in the middle of an instrumental when our road manager called over to me and said: 'As soon as you finish this number, drop everything and get out.'

"He wouldn't tell me why and I said: 'You're joking, I refused to get off till he told me. We were brave, though... we did two more numbers before we left.'"

Posh car

I mumbled some gab about the act going down a bomb, but Derv commendably chose to ignore it and went on to tell me how the Equals have now bought a posh £3,000 Bentley in which to travel around the country.

"We don't want to be flash," he said, "but when you travel so much, it can be very rough squashed up in a van. We were travelling like that till a few days ago, but now we can stretch our feet a bit.

"I still don't drive myself, and I'm not sure that I want to. I think I got put off the day I bought a scooter and went out in the rain, against my dad's advice, and crashed it up completely within a couple of hours.

"I pushed it all the way home and hid it, but he found the scooter the next morning and gave me hell. He's still a bit cool, is my dad. He's sort of modest and quiet, and he doesn't let on what he's thinking.

"My mum, now, she's different. She's really interested in the pop scene, and she's always asking

what I've been doing. She gets a bit nervous when I'm away a lot, too, so that's why I still live at home and I haven't got a flat.

"I still don't spend a lot of money or do flash things, either. I've got very simple tastes."

Roy Orbison packs 'em in

ROY ORBISON may be behind the out of the charts for a while, but this has not in any way affected his popularity. Batley Variety Club, where he is appearing this week, was packed to capacity for his opening night.

The people wanted his hits and the "Big O" — dressed in a black tuxedo, obliged.

All his powerful ballads were there, but this time there was a surprise item in an all-out rock treatment of "Land of 1,000 Dances", which had everyone clapping and stamping.

The American visitor, who had slick vocal and instrumental backing from four-piece group the Art Movement, strummed his guitar and remained almost motionless.

He had little to say and let the introductions speak for themselves. Picking a highlight was not easy from so many Orbison classics. But particularly well received were the "Don Gibson standard," "It's Too Soon To Know", the ever-popular "Running Scared", with its dramatic climax, and Roy's first major success here, "Only the Lonely".

"Mean Woman Blues", "Lana" and his finisher, "Oh, Pretty Woman" provided contrasts to the big ballads. The only disappointment was that with everyone shouting for more, Roy didn't do an encore.—GORDON SAMPSON.

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NEW to the charts

Clubs give Sly and Family

first hit

ANOTHER example of disco-theques and clubs turning a little-known group into a hit outfit comes in the shape of Sly and the Family Stone who enter the NME Chart this week at No. 19 with "Dance To The Music".

For months now, advance copies of the record have been getting lots of plays in the clubs and copies have been changing hands for as much as fifteen shillings each.

CBS heard of the demand and released the record on its Discoloration label. It has already been a hit in America where it reached fifth position in April.

The seven-piece group was formed by Sly Stone in San Francisco just over a year ago and they rehearsed in his basement before appearing on the club circuit locally. They appeared at the Fillmore Auditorium, then spread to New York, Los Angeles, Chicago and Las Vegas.

Sly and Family Stone have already had two best-selling LPs in America and one is being lined up for release here soon.

Twenty-four year-old Sly describes the group as a "dance and concert combination" and adds "what looks like choreography when you see us perform is really the spontaneous feelings of people who just naturally belong to-



SLY (second from left) AND THE FAMILY STONE (l. to r.) FREDDIE STONE, ROSEMARY STONE, LARRY GRAHAM, CYNTHIA ROBINSON, JERRY MARTINI and GREG ERRICO.

gether".

The other members of the group are Sly's brother Freddie "Pyhotee" Stone (guitar and vocals), his sister Rosemary (electric piano, organ and vocals), Cynthia "Ecco" Robinson (trumpet), Larry Graham (bass guitar and vocals), Jerry Martini (saxophone) and Greg "Handfeet" Errico (drums).

Freddie commented: "It seemed like a little miracle the way we all got together, it was as if fate had a hand in the situation."

Of the group's formation, Sly states: "I just looked around at the people I knew and sought the best musicians I could find among them. It turned out very well and

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FROM YOU TO US

Edited by TONY BROMLEY

KEN SHEENAN (Dublin, Ireland): Although it would be very interesting to have "Free Radio" operating from Dornish Island, off County Mayo, I'm afraid John Emond (FTU, 13/7/68) is going to be disappointed for two reasons. Firstly, the Irish authorities are as much opposed to this type of venture as their British counterparts, and, secondly—I'm open to contradiction on this point—I don't imagine the location would be a practical one for covering Britain, even with high-power transmission. In this connection it might interest your readers to know that the reception of Radio 1, on 247 metres, is very poor here.

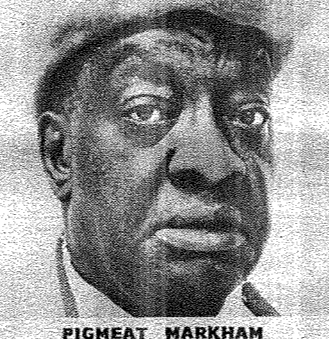
GRAHAM COOK (Henbury, Bristol): Lately, groups who had hit after hit just aren't anything these days. This is due to a lack of releases and big gaps between records. Take, for instance, the Who, Troggs, Traffic, Jimi Hendrix, Beach Boys, to mention just a few. You can understand why they lose popularity. Can't something be done about this?

D. ROWDELL (Hutton, Essex): When is the stunning vocal talent of P. J. Proby to be realised by the record buying public? Are people afraid of Jim, because of grossly exaggerated press articles, which are now in the past?

I have just bought "Believe It Or Not," P. J.'s latest LP. It is beautiful and contains something for all tastes of music.

Please, people, wake up to a great artist and a wonderful person. We ourselves want to see them in spite of the London disappointment and we are sure we speak for many others on this point.

DEREK SNAPE (Fleetwood, Lancs.): Many thanks for publishing the fantastic article on Elvis, by Ann Moses. It was so well written and gave me facts. Also the promise of more to come next week means something to look forward to, after reading the Convention at Leicester. Thanks for the letter, Derek, and to all the other people who wrote to me. I'm sure we speak for many others on Elvis. See Page 4.



UNUSUAL MARKHAM

PIGMEAT MARKHAM is an unusual man in many ways. Not only is he well out of the running for the title of Best Looking Pop Artist, he has an unlikely-sounding name and has been in show business for fifty-one years!

His record "Here Comes The Judge", which enters the NME chart at No. 28 this week, is a weird mixture of beat, comedy, laughter and screams.

Pigmeat worked as a comedian with Bessie Smith on one night stands and has done burlesque shows with Milton Berle, Red Buttons, Eddie Cantor and Ed Wynn in America.

A veteran of the American variety scene, Pigmeat signed with Chess Records a few years ago and built up a name as an album artist. Many of his shows were recorded "live" and issued on LPs.

In recent years, he has made no fewer than ten guest appearances on the famed "Ed Sullivan Show" and is a big favourite among audiences on the Negro circuit, including Harlem's Apollo, Washington's Howard and Chicago's Regal.

He is currently being lined up for a series of American TV shows which will include national, syndicated and regional programmes.—R.G.

NOT A FIRE-EATING CONTORTIONIST ALL DAY, SAYS ARTHUR

NOT since the dawn of the Daleks or the day Jimi Hendrix first breathed his own distinct brand of hellfire down the cathode tubes into the homes of Great Britain can the country's toddlers have spent such uneasy nights as those they must have endured during the past week or so due to the tele-visual mind assaults of the Crazy World of Arthur Brown.

By NICK LOGAN

The self-appointed God Of Hellfire, however, is not a fire-eating contortionist all the time as he puts it — and under the greatest pain, the smoke-screens and the head of fire there lies a gentle, witty and intelligent being whose idea of the perfect world is far from the crazy one his act suggests.

I met him on Thursday last down at the BBC Television Centre, White City, where in a control room above the "How It Is" studio a paiste-shirted Tony Palmer was haranguing his staff to feats of technical brilliance. The object: to translate the hysterics and gymnastics of "Fire" on to film for last Friday's programme.

Tony had just requested a re-run when a vocal lament rose from the studio below. "They won't let us use the fire," said a voice from the direction of the God Of Hellfire himself. "There's a fireman down here says it's unsafe."

BROWN JINX

"I HOPE your page was working after all that," joked Arthur, at the conclusion of the hour-long interview I taped with him on Thursday. "Otherwise you will have to leave the whole page blank and say this is what Arthur Brown said, or rather didn't," he added with a smile, doubtless concealing his evil intent beneath a mask of amiability.

For it was in that instant that the curse of Arthur Brown struck!

On the train back to town what should I discover but that my tape was in an utter shambles, the entire interview screwed up and torn like someone's discarded Christmas decorations.

But the prophesied blank page was not to be — gathering the shattered remains together I hurried on down to the tape recorder hospital where a kind gentleman proved to me that the powers of good always triumph over the powers of evil.

But of cutting here, a bit sticking there, and all was well. But it will teach me not to take the Finnish powers of the God Of Hellfire lightly in future!

"Job's worth"

The "job's-worth" brigade had struck again — and a stream of well-chosen words turned the air blue over Tony Palmer's head.

When it was over I caught the one-man circus leaving the studio — beads of sweat fighting for a way out from underneath the black and white paint — and we made our way back to the group's dressing room, where I discovered a hand-held fire extinguisher reclining ominously on one of the couches.

While the Crazy World joked among themselves and discussed the availability in this country of

refuge from a William Blake horror painting.

Clean-up completed, Arthur and I picked up signs pointing to Way Out Restaurants and after an impromptu tour of the Television Centre, we eventually found somewhere to eat and drink, taking our purchases outside to a small lawn where we sat on some steps and let conversation ensue.

A common link was established from the fact that Arthur used to teach at the East London school which I went to. In fact he kept the job for only four weeks because objection was taken to the length of his hair. "They told me, you come in like that and they'll all want to be looking like the Beatles," he commented.

Hellfire indeed!

"The whole idea of schools is wrong. If you've got a child in a pool, you can tell him how to swim but you can't force him. He's gotta learn. In a school they are trying to force you — but if they would only leave you alone until you are ready."

Arthur broke off to ask for a light — God Of Hellfire indeed! — lit his cigarette, then promptly stubbed it out on a plate in order to eat his fruit gâteau.

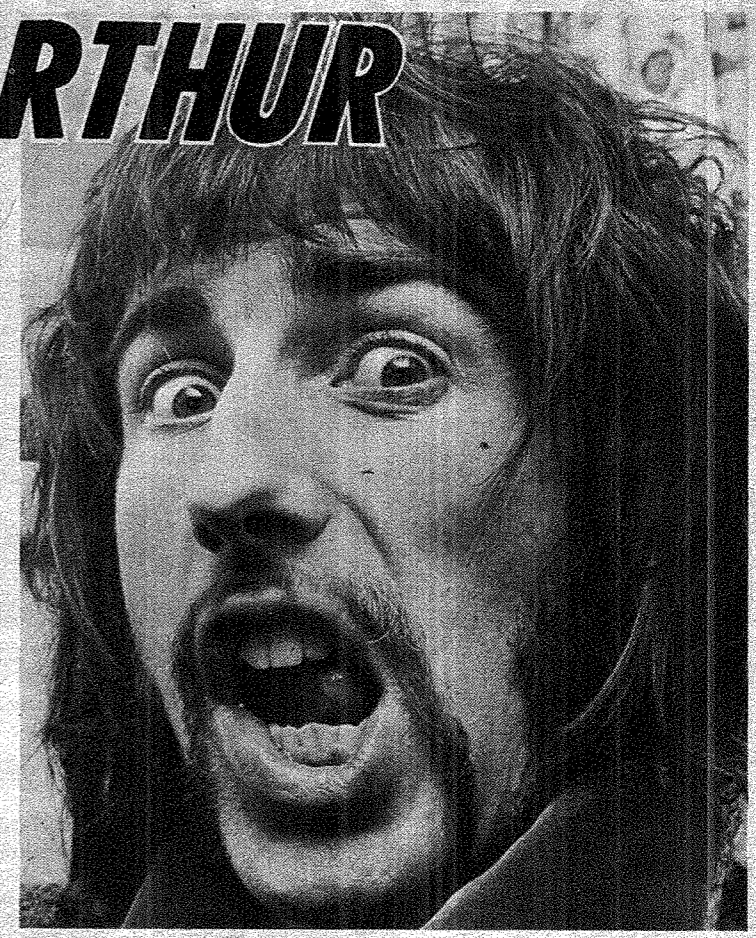
University educated, Arthur is an intelligent person but, unlike some, does not try to cram his intelligence down your throat. He is

also inclined to insert a bit of the absurd into his logic.

I asked him what his aims were when starting the Crazy World. "Well," he said after a pause, "I'd seen how Courtaulds were manoeuvring in the economic market and somehow I felt that's not the way to go about it."

"They are not really enjoying it. So I thought the way to do it and to enjoy making a living is by performing."

Observers have said that, like Frank Zappa's Mothers, the Crazy World of Arthur Brown is an assault on apathy. Arthur himself prefers to let others put what in-



ture; nobody takes it the same way. I think people underestimate pop very badly.

"In America there were quite a few people who attached themselves to us, and personally to me. They wanted me to teach them how to live, you know. Which is something you can't do to anybody. They were attaching themselves to us and thinking, well they must know about things."

"Then they'd come and ask you and realise that there are different facets to you, that you are not necessarily a fire-eating contortionist all day, you know, but may be you are doing all that because you understand something else. They'd sort of hang around the hotels and if people respond in that way we are obviously getting something through."

Spiritual things

The conversation roamed onward — to coloured people who, Arthur feels, are a lot more together because they are not afraid to be happy; the fact that in Los Angeles you can go and see a witchdoctor about your lumbago; the strength of the English to face up to things without collapsing; and the philosophy of the American Indians.

"The Indians, you know, take their kids away for the first five years of their lives and they're taught the spiritual things and their own relationship to the earth and the world."

"They come out of it balanced. And although their leader takes the decisions they follow him because he is a great man and he is embodying all their principles. Why do we obey Wilson? Not because he's a great man. It's just because he's there and we can't question him."

"Most people don't question and that is really terrifying. You know, I can see so many people I know leading public schools to the gas chamber, rockers to the gas chamber or mods to the gas chamber and saying well it's the only thing I can do."

"People aren't basically weak if they know what they are about. If you know what you are about, you can die happy. But if you don't you are afraid to die."

RCA

SKIP BIFFERTY
 RCA 1720 "Man in Black"
 c/w "Mr. Moneyman"

BUTTONS
 RCA 1722
 "My Little Dog"
 c/w "Completely"

THE HINGE
 RCA 1721
 "The Village Postman"
 c/w "You'd Better Go Home"



TOP SINGLES REVIEWED BY DEREK JOHNSON

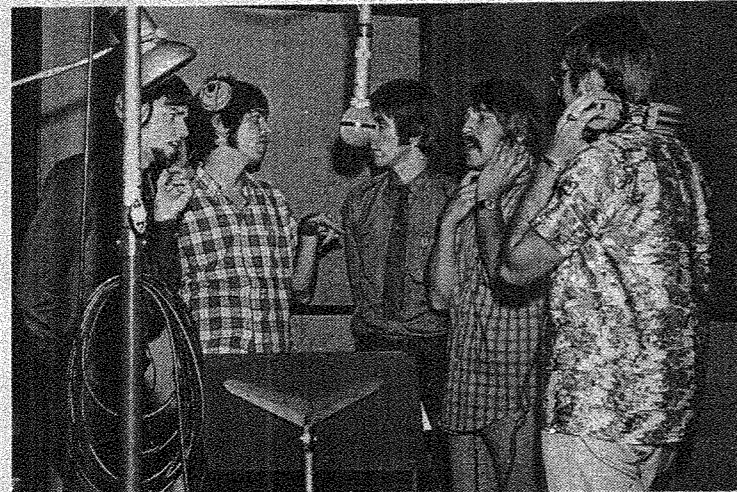
CARBON COPY MISTAKE BY UNION GAP?

GARY PUCKETT & THE UNION GAP: "Lady Willpower" (CBS).
CAN the Union Gap do it again, and emulate the chart-topping success of "Young Girl"? I'm sure that question is uppermost in most fans' minds — and it's very difficult to answer. Depends really on whether the majority of disc-buyers are prepared to lay out their cash for a carbon copy — because that's what this disc amounts to.

Happy Jacky

In places, the melody is identical to "Young Girl," though admittedly it deviates slightly in the main chorus. The treatment is also similar — driving rhythmic ballad, with Gary Puckett handling the solo authoritatively, and an expansive orchestral arrangement soaring away behind him. Make no mistake, this is an excellent commercial recording — and with the group's popularity now established, it should do well. But because it so closely resembles the last one, I don't see it as a No. 1.

FRIENDS
"Piccolo Man" (Decca).
 In case you didn't read the NME news page last week, Friends is the new name for the group formerly known as the Flowerpot Men. It's a gay martial number with an oompah beat and a carnival flavour — plus a la-la chorus that everyone can join in. Very much in the pattern of Marty Wilde's "Abergavenny" — except that this is laced with West Coast-type harmonies. A blues-chasing disc and good fun.



UNION GAP during recent recording session (l to r) KERRY CHATER, PAUL WHEATHEAD, GARY PUCKETT, DWIGHT BEMENT and GARY "MUTHA" WITHEM.

Soul plus fun from Otis
OTIS REDDING: "Hard To Handle" (Atlantic).
MAGNIFICENT spine-tingling soul, as only the late great Otis Redding could dispense it! The thing I always admired about his work was the manner in which he so often injected a good-humoured cheekiness into his singing, proving that soul doesn't have to be intense and impassioned; it can also be good fun. And this is one of those discs. It's a lively item with a shuffle-jerk beat, plus a groovy brassy backing. Otis warbles spiritedly, then breaks off to chat the punch-line. Not very strong melodically, but with the fans displaying so much sentiment towards Otis right now, it should register specially as the value-for-money flip in a superb version of the traditional "Amen."

Anita — gorgeous cover of Cass

ANITA HARRIS: "Dream A Little Dream of Me" (CBS).
THIS is a cover version Mama Cass Elliott's first solo disc, which hasn't yet been released in Britain. And a gorgeous record it is, too, by the equally delectable Anita Harris.

*** TIPPED FOR CHARTS**
↑ CHART POSSIBLE

JERRY JEFF WALKER: "Mr. Tambourine Man" (Atlantic).
BOBBY COLE: "Mr. Tambourine Man" (CBS).
 This is a song laden with pathos and unfulfilled ambitions — it's the tale of a Chaplinesque clown who, when analysed, is really rather a pathetic little character. It's wistfully related by its composer Jerry Jeff Walker, who seems like he might have been considerably influenced by Paul Simon and Jim Webb. Thoroughly appealing! The Bobby Cole version is very similar, except that the harmonium in the backing is more pronounced. I think I just prefer the original.

PEGGY SCOTT & JO JO BENSON: "Lover's Holiday" (Polydor).
JON & JEANNIE: "Lover's Holiday" (Beacon).
 An impassioned boy-and-girl soul duet, with an infectious thumping jerk beat. The Polydor disc is authentic soul, and Jo Jo's throaty growling blends admirably with Peggy's fervent Aretha-type delivery. Jon & Jeannie are a British couple who come remarkably close to the real soul sound, though their treatment is slightly more moderate than the rival disc. It's a catchy song, and both records generate a solid beat that's almost impossible to resist.

FANTASTIC JOHNNY C: "Hitch Hike To The Moon" (London).
 An artist who's enjoyed a fair amount of success in the U.S. charts, but hasn't yet caught on over here. It's one of those fast-moving re-and-b items, with a blockbusting beat and a scorching punchy backing to compensate for its melodic deficiencies. Johnny C storms through the "come-on-let's-dance" lyric in uninhibited style. Okay for dancing, but — unlike the singer's name — not fantastic.



ANITA HARRIS

BRUCE CHANNELL: "Hey Baby '68" (Sone).
 Six years ago, Bruce Channel had a smash hit on both sides of the Atlantic with "Hey Baby." And this up-dated version of the same song coincides with his Chart return with "Keep On". I use the description "up-dated," because that is what one presupposes from the inclusion of this year's date in the title. In fact, it's very similar to the original — except that the wailing harmonica obligato, which was such a major sales factor on the early disc, doesn't seem as startling here. Doubt very much if Bruce will do it again.

DRIFTERS: "Still Burning In My Heart" (Atlantic).
 A soul-decked rhythmic ballad, with a driving mid-tempo jerk beat. The dark brown voice of the leader is framed in falsetto chanting, and there's a busy backing of twangs, brass and harmonica. The song itself is only average, but the Drifters' inspired rendition lends a stamp of quality to it. All the same, I think this group is more distinctive on the slower, melodic numbers.

HANK SNOW: "The Late And Great Love" (RCA).
 Veteran country singer Hank Snow with a ballad that couldn't possibly have come from anywhere other than Nashville. A jag-along mid-tempo rhythm, an ear-catching steel guitar sound, background humming — and Hank drawing the sorrowful heart-searching lyric. Sentimental and easy-going, but probably too genuinely contrived for the British market.

SKIP BIFFERTY: "Man In Black" (RCA).
 Arranged by Steve Marriot and produced by Ronnie Lane — both of the Small Faces, of course. And it's not difficult to detect the Faces' influence in this fast-moving number. The lyric is absorbing, and it showcases a fascinating vocal blend from Skip Bifferty. Backing comprises clanking piano, copious twangs and maracas — and it all adds up to a commendable disc in the commercial r-and-b idiom.

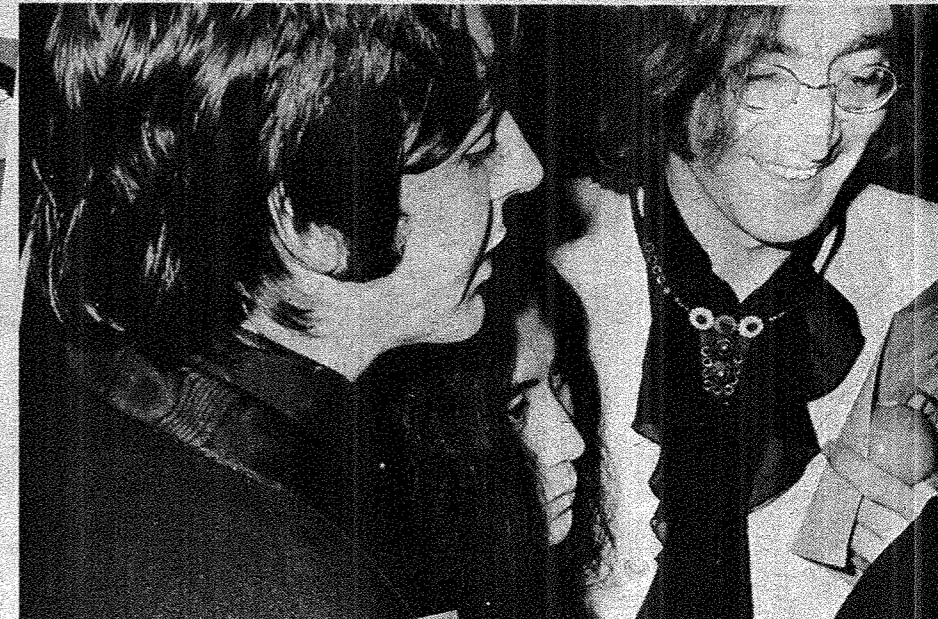
ALEXANDER BUTTERFIELD: "Just Till Tomorrow" (Pye).
 This is the new singing discovery about whom Pye have been ecstatically raving for the past two months. So I've been eagerly awaiting the advent of this new sensation. And does Alexander Butterfield live up to his advance reputation? Well, almost — obviously here is a talent of great potential. He is in the Humphreys mould, though his style is rather more intimate and tender than the round open-voiced approach of Engelbert. He's been very lucky in that this beautiful Latin-flavoured rockaballad by the Macaulay-Macleod team is good enough to give anyone a hit, so Alex must stand a good chance.

*** Recommended ***
 The Mirettes are a girl trio drawn from the original Ikettes, and I was most impressed by their powerful soul treatment of the Detroit-tinged "The Real Thing" (Dun). A title like "Soul Poppin'" (MCA) more or less speaks for itself, but let me add that it's an up-beat punch-packed instrumental, ideal for the more energetic dancers, and it's by Johnny Jones and the King Casuals. A rhythmic ballad with a bouncy joy beat and a philosophical lyric — that's "Do Unto Others" by Decca's Elastic Band, featuring hoarse-voiced soloist with chanting support. Latest talent to emerge from Liverpool is Susan Shirley, who makes a promising debut with the sparkling Tony Hatch-Jackie Trent toe-tapper "The Sun Shines Out Of Your Shoes" (Mercury). A bubbling up-tempo number, with a catchy la-la chorus in the Tremeloes' style. "Little Red Bucket" (Philips) by the Bubblegum is written by two of the Easybeats. The surprising combination of soloist Tim Andrews and recording manager Paul Korda makes a highly distinctive duo in their self-penned "Smile" (Polydor). "You Want To" (Parlophone) — a disc that makes quite an impact. Another Easybeat composition in their self-penned "I'm Making It Together" (Polydor) — a hauntingly melodic ballad introducing new Pye group, Pepper — whose performance is really outstanding for a relatively unknown team. "Aretha" (Polydor) by Marten Speakeasy is a fast-moving item with a captivating Latin flavour, reminiscent of an up-tempo version of the Drifters — the song's nothing to do with Miss Franklin, by the way. Pattern People is a British group with an attractive line in West Coast harmonies, and it seems to have drawn heavily from the Beach Boys and the Association in "Love Is A Lover Loving To Be Loved" (MGM).

CROWDS CHEER BEATLES AGAIN



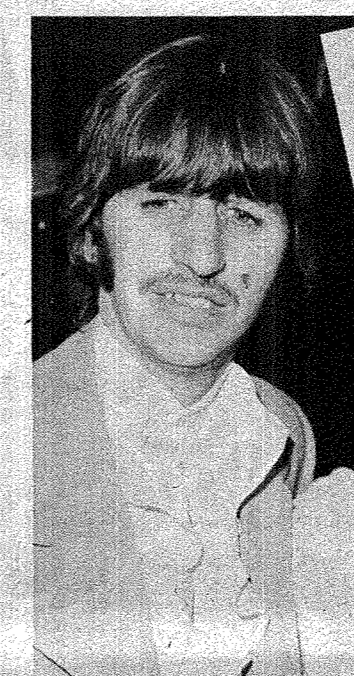
Big crowds cheered the BEATLES when they arrived for the premiere of "Yellow Submarine" in Piccadilly, London. We photographed them arriving, too, and put their film cartoon images beside them.



Japanese artist YOKO ONO with Paul McCartney and her friend, JOHN LENNON.



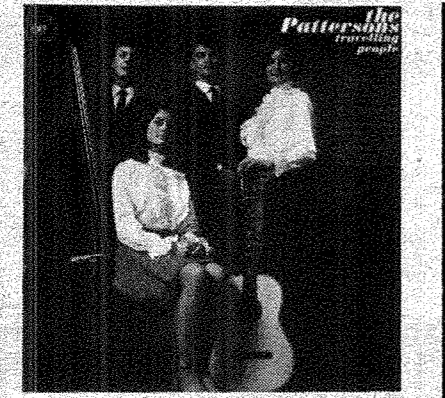
AND OTHER STARS AT 'YELLOW SUBMARINE' PREMIERE



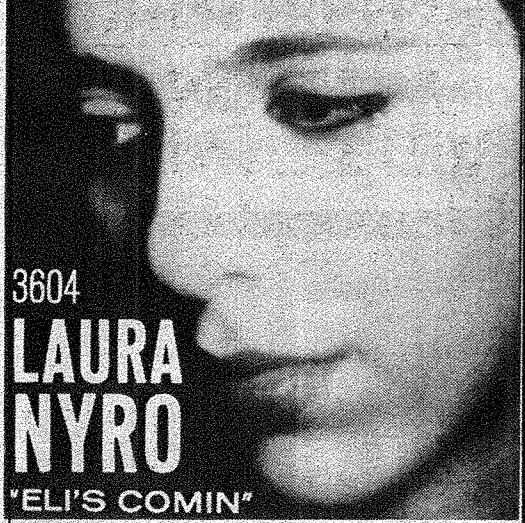
KEITH RICHARD brought ANITA PALLENBURG, and newly divorced JUSTIN PRICE brought TWICCY. ALAN PRICE has trouble getting through the police barrier. Too orthodox in dress!

CBS RECORDS
NEW SOUNDS
CBS

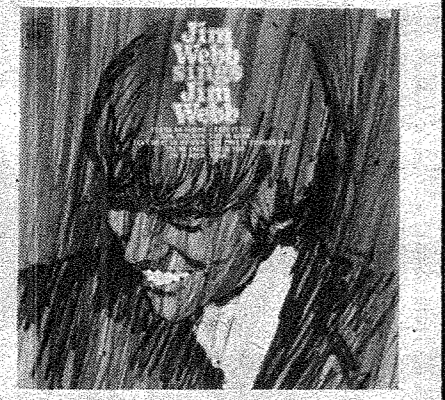
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3604 **LAURA NYRO**
 'ELI'S COMIN'
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 3551 Gary Puckett & The Union Gap: "Lady Willpower" ○ 3605 Alan Tew Orchestra: "Rosie" ○ 58-3606 Squibby & The Reflections: "Loving you has made my life worthwhile" ○ 58-3603 Palmer Jones: "The great magic of love"

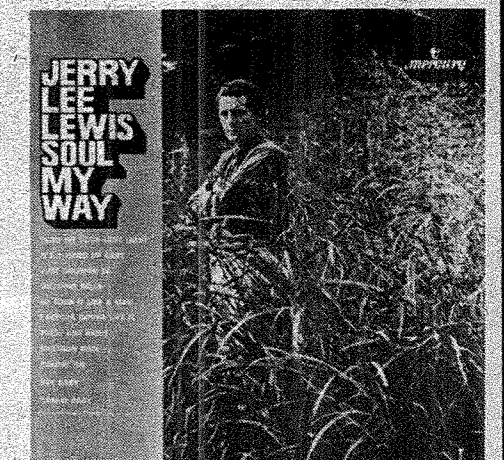


JIM WEBB SINGS JIM WEBB (S) 63355
 America's most successful young composer, who wrote "Up, up & away", "MacArthur Park" etc., sings his own songs.

MORE SINGLES ON PAGE 10

JERRY LEE LEWIS
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two re-released hit singles on one record
Great Balls of Fire/ Whole Lotta Shakin' Goin' On MF1024
 and his much acclaimed LP
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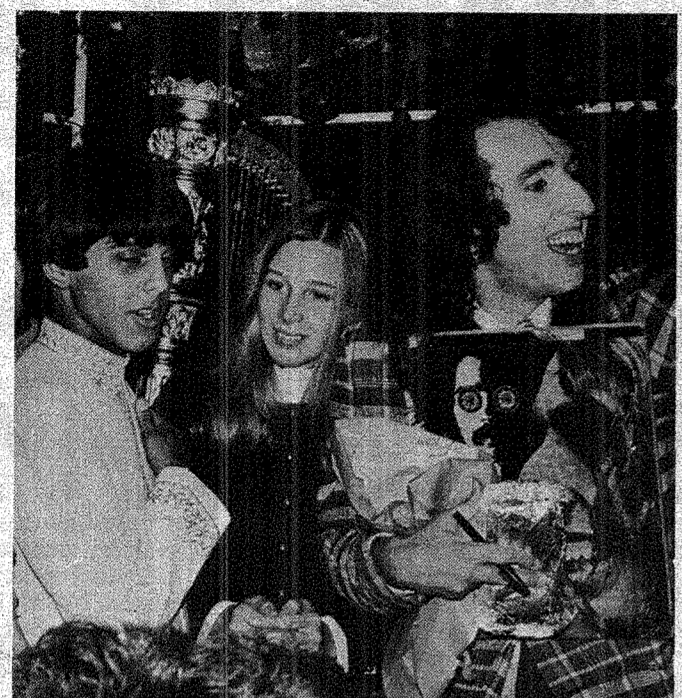
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 Country Songs For City Folks BL7686
 Golden Hits BL7622

LPs reviewed by ALLEN EVANS

TINY TIM BIG FUN: MOODIES MOVE ON

GOD BLESS TINY TIM (Reprise, NSLP 6232) Here is Tiny Tim (Herbert Kautz), beaky-nosed, toothy, long-haired American who is taking the kids by storm "over there" as a sort of one-man Vaudeville Band. He has a versatile voice, sometimes low, then middle-register and then again a falsetto that makes Yma Sumac sound like a bass! Could be Ken Dodd's Yankee cousin. He sings tunefully enough and gives you camp commentaries between numbers. Obviously having a lot of fun taking the mickey, as in "Then I'd Be Satisfied With Love, Tip-Toe, Thrill, The Tulips, and Daddy Daddy What Is Heaven Like? Another Liberate-type of attraction, and you must admit he's fun, too.

Other titles: Welcome To My Dreams, Livin' In The Sunlight Lovin' In The Moonlight, On The Old Front Porch, The Viper, Slay Down Here, Where You Belong, Strawberry Tea, The Other Side, Ever Since You Told Me That You Love Me (I'm A Nut), The Coming Home Party, Fill Your Heart, I Got You Babe, This Is All I Ask.



TINY TIM with the Indian star who is so popular with American teenagers, SAJJID KHAN, and PHYLLIS NESMITH, Monkee Mike's wife.

DIANA ROSS AND THE SUPREMES: REFLECTIONS (TAMLA MOTOWN, STML 11073) Two numbers recorded last year and ten this year, Diana Ross really lets her primitive-sounding, no-holds-barred vocalising rip through these dozen numbers, with plenty of FM music behind her from the Supremes and a beat-filled band. Liked her Misery Makes Its Home In My Heart, Up Up And Away, Ode To Billie Joe, and their swinging In And Out Of Love.

Other titles: Reflections, I'm Gonna Make It (I Will Wait For You), Forever Came Today, I Can't Make It Alone, Bah-Bah-Bah, What The World Needs Now Is Love, Love (Make Me Do Foolish Things), Then.

Tony Osborne and Alan Braden: Titles: Hello Young Lovers, The Sweetest Sounds, A Fellow Needs A Girl, It Might As Well Be Spring, No Other Love, This Nearly Was Mine, Climb Ev'ry Mountain Out Of My Dreams, Look Look Away, All At Once You Love Her, Do I Love You, Soliloquy (from "Carousel").

VINCE HILL: SWEETEST SOUNDS OF RODGERS & HAMMERSTEIN (Columbia, SCX 4252) A set of twelve top tunes by two song magicians is given an energetic vocal approach by versatile Vince Hill, who has a lush orchestral backing and rich arrangements by Ralph Dollimore, Johnnie Spence, Harry Robinson,

Ain't Gonna Worry No More; and Bob Cort on his former hit, Don't You Rock Me Daddy O. **Other artists and titles:** Ray Bush (This Little Light Of Mine, How Long Blues, Green Corn), Ken Colyer (Midnight Hour Blues, Take This Hammer), Liz Winters and Bob Cort (Freight Train), City Ramblers (Good Morning Blues, Down By The Riverside).

JEANNIE CARSON (Decca, SKL 4934) sings her way easily through eleven catchy tunes, including Rose Of Washington Square, I Love A Piano, and Sing Happy. **Harry Robinson** gives one of our best musical comedy actresses a fitting back.

MOODY BLUES IN SEARCH OF THE LOST CHORD (SML 712) Powerful and eerie sound from this excellent quintet who have always gone forward with their torrid, sometimes overpowering, music. This is an expedition into the outer atmospheres, specially Ride My See-Saw, Voices In The Sky, The Best Way To Travel, and the Dr. Livingstone I Presume (about famous explorers and how they are looking for someone, too). All the numbers are written within the group by Justin Hayward (lead guitar and nine other instruments), Mike Pinder (melotrons and six other instruments), John Lodge (bass guitar and four other instruments), Ray Thomas (drums, sax) and Graeme Edge (drums, etc.) with Justin, John and Ray taking the various vocals. A most impressive album with arresting Philip Travers painting on the sleeve cover.

Other titles: Departure, House Of Four Bedrooms (parts 1 and 2), Legend Of The Mind, Visions Of Paradise, The Actor, The Word, Om.

MOBY GRAPE (CBS, 45271) are a rich-sounding American group, who have a lot of beat and sometimes use strings to augment their guitar-and-drum music and on some tracks sound pyrotechnic and on others Nashville. On Funky they have fun with a Donald Duck sound vocal and a solid beat. They make more noise on Miller's Blues, with a definite jazz slant. Murder In My Heart For The Judge is a dramatic piece and their Just Like Gene Autry A Postol, is old-time dance music and you must give it 18 rpm speed to make it out.

ELMER GANTRY'S VELVET OPERA (Direction, 8-53300) is a British group that starts at a dramatic rate through Mother Writes, slow down to sing about Mary Jane a ghostly version of Bill Bailey, drummer Hud

Hudson plays sitar on the Air track, and Elmer Gantry takes the vocals well on Flares. Now She's Gone and Long Nights Of Summer. Versatile playing and versatile composing by the group (others bass John Ford, lead guitar Paul Brett) produced by Barry Kingston. Thirteen tracks in all.

FIREBALLS (Stateside, SSL 10237) is Norman Petty's group and is heard augmenting the sound on re-issued Buddy Holly LPs. On its own here, they pump out a good beat and have former solo singer Jimmy Gilmer in the quartet. Some of their vocal sound a bit on the pony side, more like the Bachelors than a rock group.

HESSIONS (London, SHR 8360) are an American coloured group of seven, who pound out vocal and sing intricate, Tania-sounding harmonies, with a soulful lead singer. A raving dozen songs with Born Free the title tune.

AFTER TEA (Ace of Clubs, SCL-R 100) are a British group based in The Hague and built round

vocalist-organist Hans van Eijck, who wrote or co-wrote 12 of the 14 titles here (the other two are by the then lead guitarist, Englishman Ray Fenwick, who has since joined Spencer Davis). Group has a good sound.

FRANKIE VAUGHAN: SECOND TIME AROUND (Columbia, SCX 6234) Golden corn from Frankie Vaughan, who is heard singing a dozen numbers you all know and can sing along with him. On The Little refers not to a re-recording of numbers he's waxed before, but to the fact that this is Frank's second LP for Columbia. Nevertheless, Second Time Around and I'll Walk Alone are three that I liked best. He has three orchestras — of Johnny Douglas, Geoff Love and Alyn Ainsworth — backing him, and Norman Newell producing. **Other titles:** Rose For A Blue Lady, Music To Watch Girls By, But Beautiful, A Little On The Lonely Side, The Best Is Yet To Come, Games That Lovers Play, If I Had My Way, Girl Talk, The More I See You.

NEXT WEEK

Take a trip with NME to a REVOLUTION IN - PARTY

MORE SINGLE REVIEWS Contd from page 6

PETER THOROGOOD Haunted (Pye). Written by the Howard-Blaikley team, composers of the Dave Dee hits — which, in itself, should be a hallmark of commercialism and quality. And it is a fascinating disc, with Peter Thorogood dual-tracking the intriguing lyric, while all sorts of spell-binding things are going on in the backing — notably a rich organ sound, mid-tempo beat and a strange rippling effect.

HUGH MASEKELA Grazing In The Grass (UNIC). Hugh Masekela's original version of this instrumental is proving a big hit in the States, though whether it will have the same impact over here is doubtful.

It's jazz-slanted with a pronounced African influence (Hugh hails from Johannesburg). Has a fat gutty sound, with spotlight on lead trumpet, and a nagging, insistent rhythm. Certainly lives up to the assessment I've heard that "Masekela's music is as black as night". The British cover disc — directed by Ivor Raymonde, and produced by Gordon Mills — is identically the same arrangement, but without the earthy authenticity of the original.

JIMMY RUFFIN Don't Let Him Take Your Love From Me (Tamla Motown). Typical Tamla material — with a heavy pulsating beat, plucking bass, biting brass and slurr chanting. Jimmy Ruffin injects a strong blues feel into his convincing treatment of this mid-tempo ballad.

I can't help feeling that, in order to succeed these days, a Tamla disc needs to be different from the usual patterns — or exceptionally strong material. And this is neither. Well worth while, and wholly acceptable—but there's nothing outstanding about it.

BLUE CHEER Just A Little Bit (Philips). A San Franciscan group, whose main preoccupation seems to be to make the loudest possible noise, and create the most frenzied beat you've ever heard.

The lead singer sounds like a paranoid, Mick Jagger's drummer seems to have gone out of his mind, and the frangs are raucous beyond belief. It's like the Stones gone berserk, and completely breath-taking! But apart from sheer exhibitionism, it has very little substance.

MAGIC LANTERNS Shame, Shame (Camp). A solid gutsy sound—with thumping drums, crisp brass, tambourine and a reverberating solo guitar — that has the feel of a never lets up from start to finish.

The Magic Lanterns feature their lead singer, with the others supplying some rich-voiced harmony chanting. None too sure about the material, which struck me as rather ordinary, but the performance lifts it way out of the rut.

RUDIES Train To Vietnam (Nu Beat). A blue-beat record and make no mistake, this is authentic ska. The beat is hypnotic in its insistence, almost to the point of monotony. And the lyric is spoken, rather than sung.

So, so good — if you like Caribbean music. But I just fail to see the point of the sick references to Vietnam. There's a time and place to make anti-war protests, and pop music isn't one of them.

PLASTIC PENNY Your Way To Tell Me To Go (Page One). Now that Plastic Penny have changed their lead singer, they've also changed their style for this new single. Gone is the gripping blues-ballad approach, and in its place we have a forceful, medium-paced with a socking beat.

Despite the pace, it happens also to be quite tuneful, and I found myself whistling it immediately after I'd removed it from the turntable. Colourful performance, with the soloist aided by some appealing harmonies—and I liked the vibrant solo guitar that was continually making its presence felt.

JAMES BROWN & THE FAMOUS FLAMES Licking Stick—Parts I and II (Polygram).

I darsay that James Brown fans will know what to expect from this double-sided, it's mean, earthy, insistent r-and-b, with the king indulging in all his vocal fireworks—shouting, screaming, chatting and honest-to-goodness blues singing.

The tune is non-existent, but the beat is insistent and nagging—and it should do down well at record hops. Tremendous atmosphere of authenticity.

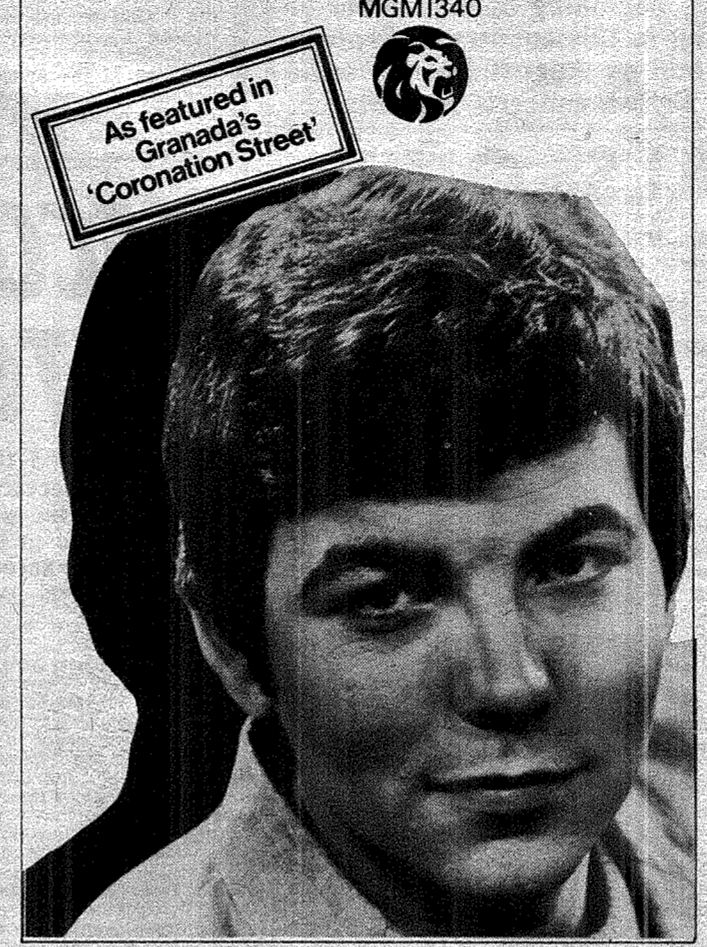
ROYAL GUARDSMEN Snoopy For President (London). If you have followed Snoopy's heroic adventures in battle against the Red Baron, you won't be surprised to learn that he's standing for president in the forthcoming U.S. elections—and he's using his trusty Sopwith Camel plane on his campaign.

Characteristic Royal Guardsmen stuff, with a marching beat and a novelty lyric, but not such a catchy chorus as in the past. Quite obviously, this is going to prove much more topical in America than here.

CLYDE McPHATTER Only A Fool (Deram). The U.S. r-and-b singer with a disc waxed in Britain. It's a bluesy ballad with the plaintive lyric sensitively handled by Clyde McPhatter.

Splendid unobtrusive backing of imaginatively scored strings and brass, plus a steady underlying beat. A disc deserving of top marks, but probably lacking in Chart magic.

Bill Kenwright Love's Black & White



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NME TOP 30

(Week ending Wednesday, July 24, 1968)

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
5	1	MONEY MONY	Tommy James & the Shondells (Major Minor)	5	1
2	2	BABY COME BACK	..... Equals (President)	10	1
3	3	I PRETEND	..... Des O'Connor (Columbia)	10	3
4	4	SON OF HICKORY HOLLER'S TRAMP	..... O. C. Smith (CBS)	8	2
6	5	FIRE	..... Arthur Brown (Track)	4	5
9	6	YUMMY YUMMY YUMMY	..... Ohio Express (Pye)	6	6
7	7	MACARTHUR PARK	..... Richard Harris (RCA)	5	4
4	8	YESTERDAY HAS GONE	..... Cupid's Inspiration (Nems)	6	4
13	9	THIS GUY'S IN LOVE WITH YOU	..... Herb Alpert (A & M)	3	9
16	10	MRS. ROBINSON	..... Simon and Garfunkel (CBS)	3	10
22	11	HELP YOURSELF	..... Tom Jones (Decca)	3	11
14	12	I CLOSE MY EYES AND COUNT TO TEN	..... Dusty Springfield (Philips)	4	12
8	13	MY NAME IS JACK	..... Manfred Mann (Fontana)	7	8
21	14	LAST NIGHT IN SOHO	..... Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	3	14
17	15	HUSH... NOT A WORD TO MARY	..... John Rawles (MCA)	6	13
11	16	JUMPIN' JACK FLASH	..... Rolling Stones (Decca)	9	1
19	17	WHERE WILL YOU BE	..... Sue Nichols (Pye)	5	17
10	18	LOVIN' THINGS	..... Marmalade (CBS)	9	8
19	19	DANCE TO THE MUSIC	..... Sly & the Family Stone (Direction)	1	19
20	20	ONE MORE DANCE	..... Esther and Abi Ofarim (Philips)	6	15
25	21	SUNSHINE GIRL	..... Herman's Hermits (Columbia)	1	21
25	22	DAYS	..... Kinks (Pye)	2	22
27	23	UNIVERSAL	..... Small Faces (Immediate)	2	23
26	24	KEEP ON	..... Bruce Channel (Bell)	2	24
15	25	BLUE EYES	..... Don Partridge (Columbia)	9	4
22	26	HURDY GURDY MAN	..... Donovan (Pye)	9	3
12	27	GOTTA SEE JANE	..... R. Dean Taylor (Tamla Motown)	4	27
28	28	HERE COMES THE JUDGE	..... Pigmeat Markham (Pye Int.)	1	28
28	29	SOME THINGS YOU NEVER GET USED TO	..... Diana Ross & the Supremes (Tamla Motown)	3	28
18	30	YOUNG GIRL	..... Union Gap (CBS)	13	1

Britain's Top 15 LPs

1	ODGENS NUT GONE FLAKE	..... Small Faces (Immediate)	7	1
2	THIS IS SOUL	..... Various Artists (Atlantic)	19	1
3	CRAZY WORLD OF ARTHUR BROWN	..... (Track)	5	3
4	DELILAN	..... Tom Jones (Decca)	1	4
5	BOOKENDS	..... Simon and Garfunkel (CBS)	1	5
6	SOUND OF MUSIC	..... Soundtrack (RCA-Victor)	17	1
7	A MAN WITHOUT LOVE	..... Engelbert Humperdinck (Decca)	1	7
4	HONEY	..... Andy Williams (CBS)	4	4
7	THE BIRDS, THE BEES AND THE MONKEES	..... Monkees (RCA)	3	7
10	BARE WIRES	..... John Mayall (Columbia)	2	10
14	A SAUCERFUL OF SECRETS	..... Pink Floyd (Columbia)	2	11
6	JUNGLE BOOK	..... Soundtrack (Disneyland)	13	6
11	FLEETWOOD MAC	..... Fleetwood Mac (Blue Horizon)	21	5
10	LOVE ANDY	..... Andy Williams (CBS)	10	3
8	SMASH HITS	..... Jimi Hendrix Experience (Track)	13	5
15	TYRANNOSAURUS REX	..... (Regal Zonophone)	1	15

NEW SINGLES

ALEXANDER BUTTERFIELD

Just 'Til Tomorrow
7N 17576

CLINTON FORD

Give A Little Take A Little
7N 17572

THE STATUS QUO

Ice In The Sun
7N 17581

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5 YEARS AGO

TOP TEN 1963—Week ending July 25

- 1 I'M CONFESSIN' Frank Ifield (Columbia)
- 2 DEVIL IN DISGUISE Elvis Presley (RCA)
- 3 SWEETS FOR MY SWEET Searchers (Pye)
- 4 DA DOD RON RON Crystals (London)
- 5 TWIST AND SHOUT Brian Poole and the Tremeloes (Mercury)
- 6 I LIKE IT Gerry and the Pacemakers (Columbia)
- 7 ATLANTIS Shadows (Columbia)
- 8 TWIST AND SHOUT (EP) Beatles (Parlophone)
- 9 IT'S MY PARTY Lesley Gore (Mercury)
- 10 TAKE THESE CHAINS FROM MY HEART Ray Charles (HMV)

10 YEARS AGO

TOP TEN 1958—Week ending July 25

- 1 ALL I HAVE TO DO IS DREAM CLAUDETTE Everly Brothers (London)
- 2 BIG MAN Four Preps (Capitol)
- 3 TULIPS FROM AMSTERDAM/ YOU NEED HANDS Max Bygraves (Decca)
- 4 STREET WHERE YOU LIVE Vic Damone (Philips)
- 5 TWILIGHT TIME (Platters (Mercury)
- 6 HARD HEADED WOMAN Elvis Presley (RCA)
- 7 RAVE ON Buddy Holly (Coral)
- 8 SUGAR MOON Pat Boone (Columbia)
- 9 ENDLESS SLEEP Marty Wilde (Mercury)
- 10 WHO'S SORRY NOW? Connie Francis (MGM)

BEST SELLING POP RECORDS IN U.S.

(By courtesy of "Billboard" (Tuesday, July 23, 1968)

Last Week	This Week	ARTIST	TITLE	WEEKS ON CHART
1	1	GRAZING IN THE GRASS	Hugh Masekela	1
2	2	LADY WILLOWPOWER	Gary Puckett and the Coup	1
3	3	STONED SOUL PUNCH	5th Dimension	1
4	4	JUMPIN' JACK FLASH	Rolling Stones	1
5	5	THE HORSE	Giff Nobles and Co.	1
6	6	HURDY GURDY MAN	Mason Williams	1
7	7	THIS GUY'S IN LOVE WITH YOU	Herb Alpert	1
8	8	CLASSICAL GAS	Mason Williams	1
9	9	HELLO, I LOVE YOU	Doon	1
10	10	INDIAN LAKE	Cowling	1
11	11	TURN AROUND	LOOK	1
12	12	HERE COMES THE JUDGE	Shorty Long	1
13	13	REACH OUT OF THE DARKNESS	Friend & Lover	1
14	14	SKY PILOT	Eric Burdon & the Animals	1
15	15	STICKLEBUSH	Eric Burdon & the Animals	1
16	16	THE LOOK OF LOVE	Phyllis Hyman	1
17	17	ANGEL OF THE MORN'ING	Sergio Mendes & Brasil '66	1
18	18	SUNSHINE OF YOUR INC	Merrilee Rush	1
19	19	SOME COMES THE DRUM	Johnnie "Blue Boy" Johnson	1
20	20	HERE COMES THE HEARTBREAKER	Phyllis Hyman	1
21	21	AUTUMN OF MY LIFE	Gene Pitney	1
22	22	LOVE YOU PARK	Bobby Goldboro	1
23	23	MACARTHUR PARK	Richard Harris	1
24	24	MOVER	A. Wilson	1
25	25	STAY IN MY CORNER	Pickett	1
26	26	NEVER GIVE YOU UP	Della	1
27	27	DON'T TAKE IT SO HARD	Jerry Butler	1
28	28	YUMMY	Phyllis Hyman	1
29	29	FACE IT	Ohio Express	1
30	30	OVER A LITTLE DREAM	Nancy Wilson	1
		OF ME	Cass with the Mamas & the Papas	1

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O.C., CHANNEL DATES SET Shondells, Ohio due in September

DETAILS of O.C. Smith's British promotional visit have now been finalised. Bruce Channel arrives here tomorrow (Saturday) for a three-week tour which includes one-nighters and TV dates. Tommy James and the Shondells, who top the NME Chart this week, fly into Britain at the beginning of September — and are likely to play a string of concerts here. Ohio Express is now coming to this country in September, one month earlier than originally planned. Richard Harris is due in Britain on August 19—the same day Felice Taylor arrives for an extensive tour. Simon and Garfunkel play British concerts next March.

O.C. SMITH HERE THIS SUNDAY

Several dates have now been set for O. C. Smith, who arrives in Britain this Sunday (28) for a ten-day promotional visit. Next Wednesday, he telecasts a sequence for BBC-2's "Late Night Line-Up." The following day (Thursday) he guests in BBC-1's "Top Of The Pops" and plays a one-nighter at Streatham Locarno. Subsequent dates include Radio 1's "Joe Loss Show" (August 2), BBC-1's "Dee Time" (3), BBC-1's "Monday Show" (5), London Revolution Club (7) and a concert at Worthing Assembly Hall (8).

CHANNEL: TV, RADIO, CLUBS

Bruce Channel, whose British visit was exclusively forecast in last week's NME, guests in three TV and five radio shows, as well as playing six one-nighters. TV dates include BBC-1's "Top Of The Pops" (August 1 and 8) and BBC-1's "Dee Time" (10). Radio 1 appearances are in "Disc-Jockey Derby" (July 30), "Pop North" (August 1), "Radio One O'Clock" (5), "Saturday Club" (10) and the "Stuart Henry Show" (18). Ballroom dates for Channel are Bournemouth Pavilion (August 2), Brentwood St. Thomas' Hall (3), London Hatchett's (4), Purley Orchid (5), Stevenage Locarno (7) and Tottenham Royal (9). He will be backed on all these dates by Dr. Marigold's Prescription. Promoter Arthur Flowers is also planning dates in Switzerland, Germany, Holland and Sweden, which Bruce will fulfil on completion of his British tour.

TOMMY JAMES CONCERT TOUR?

Tommy James and the Shondells may undertake a string of nine concert dates, with the Foundations and the Flirtations, during their three-week British visit from September 2. The group's trip is primarily a promotional one, for TV and radio appearances—but its British representative Barry Class, is at present discussing the possibility of a limited concert schedule at the same time. The group's manager Leonard Stogel told the NME the Shondells were recording a follow-up single specially for release in Britain at the end of August—this will be issued here instead of its current U.S. hit "Somebody Cares." An album will follow in early September. A film of the Shondells performing "Mony Mony" was flown to Britain this week for inclusion in BBC-1's "Top Of The Pops."

OHIO VISIT BROUGHT FORWARD

It now seems almost certain that Ohio Express will visit Britain for a club and ballroom tour during September. Promoter Danny Betesh flew to America on Sunday to finalise the group's tour, which would replace plans for it to join the Tremeloes-Marmalade package in October. Betesh told the NME that Ohio Express would also devote several days of its visit to radio and TV appearances. Latest bookings for the Sunday afternoon "Top Gear" series include Tim Rose (August 11), the Bonzo Dog Doo Dah Band, Skip Bifferty and Ten Years After (19) and the Moody Blues (23). Also set for Radio 1 appearances are Manfred Mann, Salena Jones and the Byrds (next Wednesday, 31); "Parade Of The Pops" (tomorrow, Saturday); "Equals in the Crazy World of Arthur Brown, Saturday Club" (August 3); the Symbols and the Timebox in "The Saturday Club" (Saturday); and Mike Stuart in the "Stuart Henry Show" (Sunday, 4).

RICHARD HARRIS HERE AUG. 19

Richard Harris is now expected to arrive in London on or about August 19 for a promotional visit, which will include major TV appearances among them BBC-1's "Dee Time" on Saturday, August 24. Harris stars with Henry Mancini in a concert at the celebrated Hollywood Bowl on August 17, and plans to leave for Britain immediately afterwards.

FELICE TAYLOR RETURNING

Felice Taylor, who had a Top Ten hit at the beginning of this year with "I Feel Love Coming On," arrives in Britain on August 19 for a ten-week stay. The following day she cuts a new single in London, for rush-release to coincide with the start of her club and ballroom tour beginning September 1. The tour will occupy the whole of September and October, and Felice will be backed by President recording-group, the Reaction.

SIMON, GARFUNKEL SPRING VISIT

Simon and Garfunkel will visit Britain next March for a string of concert dates including three appearances at London's Royal Albert Hall. It is not possible for the duo to undertake British dates before March owing to pressure of commitments in America. The two singers are already fully booked for college and concert dates in the States until well into 1969. Tim Hardin, whose British tour has been cancelled because he is suffering from pleurisy, will return to this country "at the earliest possible date" to play the venues from which he had to withdraw. Tim fulfilled his opening date at London's Royal Albert Hall last week but was unable to play the remainder of his itinerary, which should have ended at Sunderland this Sunday (28). After playing concerts in Copenhagen and Stockholm at the end of August, Jefferson Airplane joins forces with the Doors for two London concerts on September 6 and 7—venues have not yet been finalised. The 5th Dimension flies into London to guest in the first of Tom Jones' TV spectaculars, which are being taped primarily for the U.S. market—limiting takes place on September 1. Tim Buckley plays a solo concert at London's Queen Elizabeth Hall on October 7, and will also make two TV appearances during his visit.

ANIMALS QUIT

TWO members of Eric Burdon's backing group have quit the Animals to pursue solo careers—they are bassist Danny McCulloch and guitarist Vic Briggs. Burdon—who is holidaying in Britain this week, but returns to America tomorrow (Saturday)—has so far named ex-Soft Machine guitarist Andy Sommers as Briggs' replacement. McCulloch is already cutting his first album, which is now nearing completion and is expected to be released in September. The LP, which features Danny singing his own compositions, was arranged and produced by Vic Briggs. Burdon and the re-shaped Animals have been invited to film a pilot show for Bing Crosby Productions, which is scheduled to air on the CBS-TV series. Eric's next visit to Britain is timed for the autumn, when he plans to undertake a few selected concert dates accompanied by a big band.

MARATHON MOVE —AMEN PACKAGE RUNS 42 DAYS

THE package tour in which the Move and Amen Corner are to co-star this autumn will—according to promoter Don Arden—be the longest ever undertaken in this country. It will open on October 15 and run for 42 days, with a schedule which takes the tour to all four home countries.

DUSTY YES TO AUSTRALIA

Dusty Springfield's return to Australia next spring is now confirmed. She will play a three-week cabaret season at Sydney's Chevron Hotel from March to April, followed by a tour to all four home countries, as originally planned.

DEE GROUP U.S. TRIP ON

The Dave Dee group's projected visit to America in the autumn, which was cancelled last week, has now been confirmed. It arrives in the States on October 10, and will play a hectic five-week schedule of club concert and TV dates until November 16.

MORE ALBERT HALL CHARITY SHOWS—WITH TOP U.S. STARS

FOLLOWING the success of the recent "Sounds '68" charity concert at London's Royal Albert Hall, three more concerts have been set at the same venue by the organisers—the Keystone Committee of the National Association of Boys' Clubs. The first of these is scheduled for October 30, with the other two on January 11 and April 11 next year. Organiser Michael Whitehall has ambitious plans for the next concert, involving the appearance of several major American artists. Negotiations are being opened on Whitehall's behalf by Larry Spektor, manager of the Byrds, who flew in from California specially for "Sounds '68" and gave their services free.

Whitehall flies to America next month for interviews—set up for him by Spektor—with the managements of Elvis Presley, Frank Sinatra, Bob Dylan and Davy Jones. He commented: "It may seem over-optimistic, but it's surprising what some of these big names will do for charity."

It is hoped to arrange a similar concert in conjunction with the U.S. Federation of Boys' Clubs. This would involve sending British stars to the States, in exchange for American artists appearing in the simultaneous London concert.

Jagger film role delay, Stones LP in September

MICK JAGGER will not now start shooting his lead role in the Warner Brothers-Seven Arts movie "Performance" until mid-September. The picture, in which he co-stars with James Fox, goes into production as scheduled next Monday—but the first few weeks will be devoted to exterior shooting, for which Jagger will not be required. Mick, Keith Richard, Charlie Watts and disc producer Jimmy Miller are at present in Los Angeles, where they are completing the mixing process and over-dubbing on the Rolling Stones' forthcoming album—which it has now been decided to release in September. Whilst in the States, Mick—who does not expect to return to London for some weeks—is working on the sleeve of the new LP. He is designing it with Tom Wills, who is responsible for all the album covers on the A & M label.



SECOND LOUIS SPEC, HATCH-TRENT SERIES

IT was revealed this week that Louis Armstrong and the All-Stars recorded a second BBC-TV spectacular during their recent visit to this country. As already reported, their first special is being transmitted by BBC-2 on Friday, August 2. The second show, which is also in colour and of 50 minutes' duration—was filmed on the same evening, and will be screened during the autumn, probably in late September.

Donovan, Jools, Traffic, Fame for 'Pete-Dud' TV

SIX big-name pop attractions have been booked to guest in ATV's short series of Peter Cook and Dudley Moore shows, titled "Goodbye Again," which begin a three-week run on September 14. The guest stars are Donovan, Ike and Tina Turner with the Ikeettes, Julie Driscoll with the Brian Auger Trinity, Traffic, George Fame and Salena Jones. Two of these guests will appear in each edition, but it has not yet been decided in which order they will be featured. Provided discussions are successful, the husband-and-wife team of Tony Hatch and Jackie Trent will star in their own BBC-TV series later this year. The shows would feature the full Hatch Orchestra, solo spots by the two stars, and duet routines. There would also be two pop guests in each edition. The Rockin' Berries and Shirley Abicair are in the first show, and subsequent editions will feature Don Partridge, Joe Brown and Susan Maughan. Line-up for Southern TV's "Time For Blackburn" this weekend is the Dave Dee group, Crazy World of Arthur Brown, Long John Baldry, the Easybeats, P. P. Arnold and Billie Davis. The Election and the Flirtations now move back one week to the August 3 show, when they are joined by Rosetta Hightower. The "Frankie Howard Meets the Bee Gees" spectacular—which Thames TV had originally planned to screen on its opening night next Tuesday (30)—has been put back until the autumn, instead. A Tommy Cooper special is being shown next Monday—with several pop guests making surprise appearances. Anita Harris is the special guest star in Thursday's spectacular starring the Bachelors, which is fully networked next Wednesday (31).

IT'S NOT NICE!

THE NICE has asked its record company to withdraw the controversial poster advertising its single "America"—because, the group claims, its bookings and record sales are suffering as a result of the poster's adverse effect on the public. The Nice has requested a written undertaking from Immediate that in future no more of the posters will be distributed. The poster shows the group members with small boys on their knees—and superimposed on the children are the heads of the late President Kennedy, Senator Robert Kennedy and Dr. Martin Luther King. A spokesman for the Nice commented: "Several record stores have refused to stock our current disc, and some promoters will not book us, for fear of offending the public. The Nice feels that if the posters are issued in America, they will do considerable harm. The group has been offered a U.S. college and TV tour in September and it has no wish to create ill-will from the outset."

'MRS ROBINSON' GUESTS

A host of show business stars is being invited to the premiere of the United Artists' film "The Graduate"—which features the Simon and Garfunkel recording "Mrs Robinson"—at the London Pavilion on August 7. From the following day, the movie will also be seen at two other London cinemas—Kensington Odeon and the New Victoria. General release of the film is on the Rank circuit on October 20. General release of the film is on the Rank circuit on October 20.

NEW MUSICAL

Impresario Leslie Simmons is to present, in collaboration with CBS, the new musical "Please Mr. Postman" in London's West End later this year. The show—based on the life of Dr. Barnardo—will subsequently be staged on Broadway. Simmons then plans to produce a screen adaptation, to be directed by Bryan Forbes.

After the Palladium show—'SUNDAY NIGHT AT THE BATLEY VARIETY CLUB'

WITH the end of ATV's long-running weekly variety series from the London Palladium, a plan to screen a regular live Sunday show from Britain's largest niterie—the Batley Variety Club, near Leeds—is at present under discussion. Negotiations are taking place between the club's owner, James Corrigan, and the new Yorkshire TV Company, with a view to a star-studded spectacular being transmitted from this venue—it would be seen on the full ITV network every third week. Among artists booked for cabaret seasons at Batley are Frankie Vaughan, Des O'Connor, the Hollies, Lulu and the Paper Dolls.

Tops, 1910, Lovin' singles; Traffic date, MGM shock

NEW singles by the Four Tops, the 1910 Fruitgum Co. and Billy Fury have been scheduled for release. A revised date has now been set for the Traffic single, and Long John Baldry's new disc has been put back by one week. A track waxed by the Lovin' Spoonful before the group disbanded is issued next week. Also coming out are new discs by the Mindbenders and the Happenings. MGM Records has broken off its distribution deal with EMI, and will in future be distributed in this country by Pye.

CLIFF NORTHERN CABARET



CLIFF RICHARD—pictured here singing at a recent revivalist gathering in Bradford—will play his first ever provincial cabaret date when he stars in two separate shows at Stockton next on Monday, September 9.

LULU MOVIE DELAY

LULU will not now make her next picture until the spring. Reason for the delay is that the film is set in Blackpool, and as the winter months are considered ideal for location shooting, the production will now begin in March. As previously reported, Don Black and Mark London have been commissioned to write 12 new songs for the movie, and these have already been completed. The NME understands Trevor Howard is now "almost certain" to portray Lulu's grandfather in the picture, which is still untitled.

SCOTT 'NEUROSIS'—NO JAPAN TRIP

SCOTT WALKER has had to withdraw from his concert tour of Japan on doctor's orders. He was due to have flown to Tokyo yesterday (Thursday) but has been certified as "suffering from psycho-neurosis" and is forbidden to travel. The tour's promoters include the Mindbenders' "Uncle Joe the Icecream Man (Pontana), Ben E. King's "Yes We Can Make It (Atlantic) and Jerry Lee Lewis' "What Made Milwaukee Famous (Mercury). The tour was set to be distributed in Britain by Pye with effect from August 1. The American company last year set up its own headquarters in London and clinched a deal with EMI for the distribution of its product here, but MGM is not satisfied with the amount of penetration it has achieved in Britain and is therefore terminating its agreement with EMI.

MATT CABARET RETURN

Matt Monro returns to Britain in September for a lengthy string of Northern cabaret dates, taking him up to Christmas. He then visits Australia in January, before flying back to America in February. This week Matt opened in cabaret at Las Vegas Sahara, after which he is taking to America in February. Los Angeles and plays a three-week cabaret season in San Francisco.

AFFAIR LAUNCH EURO-INVASION

I LOVE AFFAIR is to undertake an extensive tour of Europe early next year, starting in mid-February and playing a week of concert and club dates in Germany, then spends four days in Austria recording two TV shows. This is followed by a two-week club tour of Scandinavia, and a visit to Belgium to film a 30-minute colour TV special. After another concert date in Sweden, the group then returns to Britain.

MAEVE MULVANNY

Only a fool DM 202

MAEVE MULVANNY

Will the angels play their harps for me MD 1105

STEVE & KEN

Hey there water boy HLU 10213

45 rpm records

NEW RELEASES

Tan White
Amy F12803

The Royal Guardsmen
Snoopy for President HLP10211

The Endevers
Remember when we were young F12817

Country Smith
Low bad hurting F12818

Steve & Ken
Hey there water boy HLU10213

DECCA group records

Clyde McPhatter
Only a fool DM 202

DECCA

Maeve Mulvanny
Will the angels play their harps for me MD 1105

emerald

Steve & Ken
Hey there water boy HLU10213

DECCA group records

GRAPEFRUIT WAX
TWIGGY SCORE

GRAPEFRUIT has recorded the entire musical score for Twigg's first film, which is a 20-minute documentary for cinema screening. As previously reported, the group's bass player George Alexander was commissioned to write the music. The group has itself received a film offer, which it has had to decline owing to other commitments. Grapefruit was invited to perform in a party scene in Woodfall Films production "Laughter In The Dark"—the movie from which Richard Burton was dropped.

HOW TO STEAL THE WORLD

AS NAPOLEON SOLO
AS DAVID McCALLUM
AS ILYVA KURYKIAN
AS M G M'S

HOW TO STEAL THE WORLD

Barry Eleanor Leslie
Sullivan-Parker-Nielsen
Daniel O'Herlihy

ELVIS PRESLEY
NANCY SINATRA
'SPEEDWAY'

ABO and other leading cinemas

NORTH LONDON • JULY 28
SOUTH LONDON • AUG. 4
AND MAJOR PROVINCIAL CINEMAS

ROCKINGHAM RIDES AGAIN

Lord Rockingham's XI—the group originally formed in 1965 by producer Jack Good for his famous "Oh Boy!" TV show—is being re-formed for Good's forthcoming series of Yorkshire-TV pop spectaculars. It will also record an album and several singles for the new Finito company, owned and run by Tony Palmer and Adrian Rudge. Harry Robinson, who was Rockingham's musical director ten years ago, will again be in charge of the group and is at present recruiting personnel. It is not yet clear whether the unit is being re-formed on a permanent basis, or simply for the duration of the TV series. The Rockingham group recorded for Decca in 1958, and had a No. 1 hit that year with "Hoots Mon." This was followed by another Top Ten entry with "Wee Tom." The team was noted for its giddy organ-and-saxes sound at the height of the rock 'n' roll era.

RADIO 1 STARS

MANFRED MANN, Herman's Hermits and John Rowles guest in Radio 1's "Jimmy Young Show" every morning from Monday, August 5, to Friday, August 9. They are joined by Simon Dupree and the Big Sound, the Rockin' Berries, Wout Steenhuis, the Glass Menagerie, Lois Lane and the Chris Barber Band.

Booked for the afternoon "Dave Cash Show" during the same period are the Dave Dee group, the Marmalade, the Swinging Blue Jeans, the Ray Davies and the Button-Down Brass. This same line-up also appears in the Saturday afternoon pop show, hosted by Tom Edwards, on August 3.

Among artists set for the "David Symonds Show" during the week beginning August 5 are Gene Pitney, the Alan Price Set, Plastic Penny, Gene Washington's Ram Jam Band, Spooky Tooth, the Flirtations, the Family, the Montanas, the Epics and the West Coast Consortium. Latest bookings for the Sunday afternoon "Top Gear" series include Tim Rose (August 11), the Bonzo Dog Doo Dah Band, Skip Bifferty and Ten Years After (19) and the Moody Blues (23). Also set for Radio 1 appearances are Manfred Mann, Salena Jones and the Byrds (next Wednesday, 31); "Parade Of The Pops" (tomorrow, Saturday); "Equals in the Crazy World of Arthur Brown, Saturday Club" (August 3); the Symbols and the Timebox in "The Saturday Club" (Saturday); and Mike Stuart in the "Stuart Henry Show" (Sunday, 4).

MICKY, SAMMY WED

MONKEE Micky Dolenz and British fashion model Samantha Jane have at last "taken the plunge." After months of speculation, they were secretly married in Micky's Hollywood home on Friday, July 12. The ceremony was performed by the groom's clergyman father. The best man was Ric Klein, and the maid-of-honour was Micky's sister Coco. The wedding was attended only by a few close friends, including the other three Monkees. Samantha first met Micky 16 months ago when he appeared on BBC's "Top Of The Pops," for which Sam's father was then the regular hostess.

Paul pens Foundations song

BEATLE Paul McCartney has offered to write a song for the Foundations, and the group hopes to release it as its next single. The offer was made to lead singer Clem Curtis when he and Paul met at last week's "Yellow Submarine" premiere in London. Curtis told the NME: "Paul and I had a long discussion after the film, during which he said he would like to write a number for us. We had a song in mind for our next single but he shall now wait and see what Paul provides."

★ POPLINERS ★

BRITAIN—represented by Marty Wilde, Wayne Fontana, Friday Brown, Allan Davies and Brenda Marsh—was placed third in the finals of this year's European Song Cup contest at Knokke in Belgium. ● Change of venue for Equals takes them to Nantwich Civic Hall tomorrow (Saturday). ● Marmalade and Mike Stuart span in Horsham Capitol concert on September 27. ● Appearing at newly opened "Club W" tomorrow, are the Amen Corner (tonight, Friday) and P. J. Proby (tomorrow). ● Gene Washington Ram Jam Band and the Shredders play at the Saturday, Shrewsbury Music Hall (August 2) and Haverfordwest Market Hall (3). ● John Rowles plays three days of concerts in Ireland from September 6.