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HEY BABY 68
 BRUCE CHANNEL on Sonet Records 2001
 K.P.M., 21 DENMARK STREET, W.C.2 01-836 3856

TAIL-PIECES BY THE ALLEY CAT

IN 1968 U.S. Points Table, Aretha Franklin now replaced in top position by Union Gap... Why is it taking Bernard Delfont so long for return by Tom Jones at Talk Of The Town?... Names your Alley Cat expects in Royal Variety Show... Petula Clark, Cliff Richard, Esther and Abi Ofarim, Engelbert Humperdinck and Sacha Distel.

Composers Alan Blaikley and Ken Howard deserve praise for consistency of Herd hits—also Dave Dee's group... Brilliant Stanley Dorfman production of BBC2's Bobbie Gentry programmes... At closure of Beatles' Apple shop, were they singing Tom Jones' "Help Yourself"?

Work on second Arthur Brown LP starts this month... Elvis Presley's "Speedway" (co-starring Nancy Sinatra) a second-feature film... New Hollies single overdue.

Would they know Scott McKenzie in San Francisco now?... Wonderful Petula Clark's TV show with Harry Belafonte last Sunday... Claimed by composer, Mitch Murray and Peter Callander—100



"Bonnie And Clyde" disc versions

Having already appeared with Tom Jones, September season with Cliff Richard at London Palladium second by Shadows within six months... Geoff Morris (after 8 years) leaves Freddy Bienstock's Karlin Music for MGM Records

Drummer Brian Bennett plans to quit Shadows after their autumn Palladium season... Harpers Bizarre's next release revives Lonnie Donegan's "Battle Of New Orleans"... Pye's Alexander Butterfield is veteran singer Dick Francis... One year since Bachelors' last chart entry... Is Anita Harris dreaming of

A daughter for Vic Damone's wife... In Las Vegas cabaret, Jack Benny plays comedy routine with Matt Monro... Death of Joe Loss' best friend, music publisher John F. Parnis... Adam Faith should buy Beatles' boutique and rename it Adam's Apple... On Barbra Streisand's next LP, three Jim Webb songs... For her cabaret debut, Nancy Sinatra took advice from Bobby Darin... In New York, Four Seasons concert co-starring Bobbie Gentry flopped... Flat-hunting: Cat Stevens and Barry Ryan... On Royal TV Gala, Lulu seemed out of place... On Tuesday Eric Hine of Simon Dupree's Big Sound married Elizabeth Lewis... A daughter for composer Jule Styne's wife... Retitled version of Tommy James hit suggested for Twiggy... "Bony Bony" future Elvis Presley film may co-star Nancy Sinatra again... In October

from you to us

WILLIAM MOTT (Warwickshire): How can the Lovin' Spoonful be allowed to fade away from the pop scene, especially with the deplorable records that make the Top Three?

Surely records like "Daydream," "Younger Girl," "You Didn't Have to Be So Nice," "Summer In The City," "Do You Believe In Magic," Nashville Cats, and "Did You Ever Have To Make Up Your Mind?" show a group of a far greater potential than some of these "one-hit wonders?"

MISS P. LEWIS (Watford, Herts): I went to see a show recently, I was so knocked out with the experience that I feel everyone should know just how good it was. It wasn't just any old show, though.

This show featured a certain artist who gave a thoroughly polished and captivating performance, who sang powerful songs powerfully and gentle songs gently, who held his audience skillfully, and left even its most diehard member shouting for more. The artist in question was Frank Field.

MICK HADDON (Northampton): I doubt if I am the only person who is fed up with reading letters acclaiming the greatness of obscure groups and singers, saying that the public should buy their records.

Probably everyone thinks their favourite group should do better, but does it help to say, "So and so are the greatest?" I think not. Therefore, as such letters cannot make interesting reading, why does Tony Bromley insist on printing them? For that matter what makes the public bother to write them?

P.S. Just to show I am not all critical, the portraits of Esther and Abi were brilliant!

Edited by
TONY BROMLEY

LINDA KATTAN (London): I have just read your article in this week's NME (Aug. 3) on the Hyde Park concert and have an axe to grind.

In case you are unaware of the fact Peter Jenner and Andrew King were the good people responsible for organising the whole affair, yet you gave them no credit in your article. How many promoters could you think of who would do this—and get no financial rewards at the end of it all?

They did this for very good reasons—they wanted people to enjoy themselves without having to pay vast sums of money.



Now it's "The Three Of Us!" Baby MICHELLE YVONNE (weighing in at 5lbs 13ozs) has joined the TONY HATCH-JACKIE TRENT and Abi partnership. Michelle will be two weeks old on Sunday.

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THE EQUALS

AND A GREAT NEW L.P.

SENSATIONAL

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ROY ORBISON indulges his love for old cars, sets off from his hotel for his opening night at London's Talk Of The Town in a 1928 Rolls Royce. See review right.

AIR-O-PLANE RIDE
 by WEATHER FORECAST
SKY
 UP 2234

Orbison needs do no more than sing

IN cabaret at London's Talk Of The Town, all Roy Orbison really does is stand there with hair looking like black PVC and as action-packed as our dining room table. But with Orbison, who needs action?

His philosophy seems to be "Here are my hits; I know you'll like 'em," and it pays off. "Only The Lonely," "Crying," "Dream Baby," "In Dreams," "Running

Scared," "It's Over," and "Pretty Woman" follow in quick succession. But the fact is that his act is one of the punchiest of its kind at this venue for some time. "You'll Never Walk Alone" and "Walk On" weren't too hot, but the rest were full-blooded enough. Orbison at his wildest consisted of a version of "Land Of A Thousand Dances" sung with hardly a quiver. But there was a good solid backing from the Burt Rhodes Orchestra.—ALAN SMITH.



The winners of the 1968 Olympiad Light Song Contest held in Athens, Greece, last week pose on stage of the Olympic Stadium with their medals just after the results were announced. On the left is winner LOUIS NEERS from Belgium whose song "Iris" rumped home. Centre is Britain's twenty-year-old CLODAGH ROGERS whose voice and mini skirt took "Ask Anyone" into third place and right is Italy's JIMMY FONTANA.

Next Week AT HOME WITH MONKEE DAVY

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TOP POP NEWS

Paul Simon
Bee Gees

No. 1126 Week ending August 10, 1968
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 by the light of
 the burning candle
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 barry & maurice gibb
 & robert stigwood

Polydor
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A crazy day in the life of an NME reporter

DAY in the life of . . . got up, got out of bed — mistake. Got back again. There is a little man with a large mallet beating about my brain. Following a two week vacation — a bus-man's holiday with Jimi Hendrix — it takes time for the alcohol to replace the adrenalin and become once more part of the swinging scene.

But that was a good press reception for O. C. Smith at the Royal Garden Hotel but what was Eric Burdon's manager doing there and why did he insist on pouring salt on his melon?

But there they all were (last reporter at the bar is a rotten cissy) DJ Ed Stewart too good to be just a target for the toddlers on "Junior Choice". Mike Raven with his beard and built in integrity and Simon "The Young Gun" Dee bestriding the Buckingham Suite doing his new impression of David Frost.

And the affable O.C. telling all how it took him ten years to become an overnight success.

News day

Today is news day and so to the office.

Make news calls. Try to get Paul Simon's home telephone number from music publisher Alan Paragon who transpires to be in New York looking for Paul who is in Massachusetts. "and the lights all went out."

PR Nancy Lewis rings me from Island Records to tell me traffic are doing free concerts and "yes" I can buy her a large scotch. Kinks manager Grenville Collins confirms that he is not the Greenville Collins in the bankruptcy lists and wants to know why he never gets in Alleycat.

"Ring Mick Jagger in attempt to blackmail him into letting me hear Stones' new album but he gets message and immediately leaves for Ireland looking for "peat" and "bogs" and things."

The rumours begin to roll in — Vince Melouney and Colin Petersen are leaving the Bee Gees again for the fifth time this year. Andrew Steele, Gary Taylor, Peter Frampton and Andy Bown are reported to be leaving the Herd. Jonathan King said he is taking new position at Decca records as "troubleshooter" and joining the Herd.

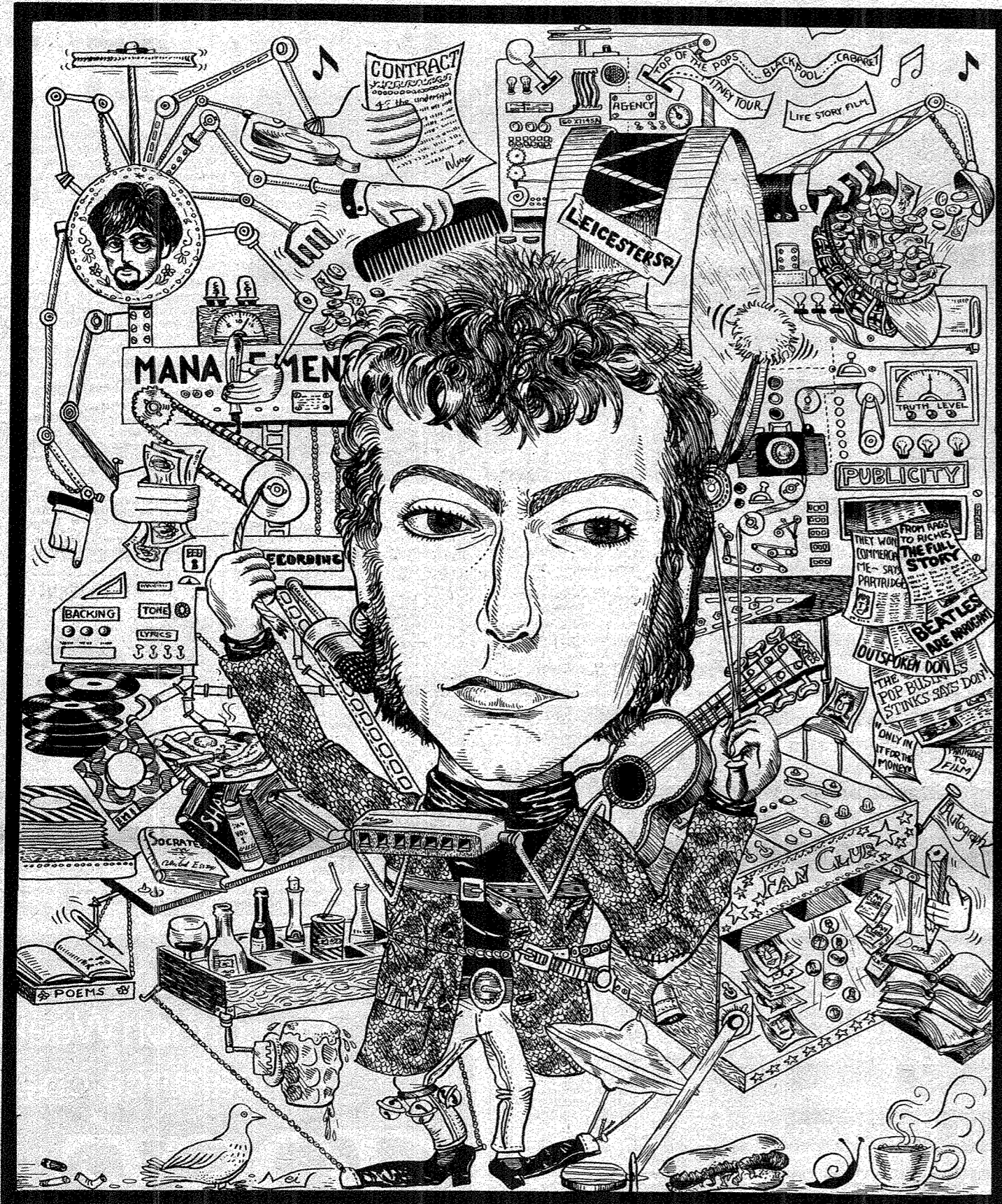
Sea sick

Immediate publicist Paul Thomas informs me that he is launching a new label called "Instant" with narrative albums. Sir Alec Rose Relating "His Round The World Trip With Waves And Seagulls!"

"And so to lunch with Don Partridge's manager Don Paul who informs me that he is bringing John Peel along, whom I stopped listening to after he said "It's all very nice" for the 500th time on the radio and talked about roses smiling at him in the dark.

However, preparing myself to be all beautiful and lovely over half a pint of bitter, I was surprised to find John Peel turned out to be Jonathan Peel, a talented young composer who has been cut off by his family because he had the good sense to do what he wanted with his life.

Don is having some difficulty in persuading the record company to release the first "Don Partridge"



album which apparently bears sleeves notes written by the artist which make "Last Exit To Brooklyn" sound like Enid Blyton.

Apparently they feel that Mr. P.'s claims to being a "convicted rogue and a sexual athlete" might be taken too seriously. Ho ho ho!

"I've really put a tremendous amount of work into this first album," said Don. "All those jokes from people who ring me up to tell me about a blind violinist they have seen in the streets are wearing a bit thin. Don Partridge

is not a circus performer — I believe in him. He is a far better singer than most people give him credit for."

And the proof of that statement is on the album.

By Keith Altham

who also reviews Don's first LP

DOCK OF THE BAY is a beautifully balanced version of the Otis Redding hit with addition of flute and organ but surprising feature for some will be the depth and vocal flexibility from Don.

FOLLOWING YOUR FANCY is an "all things bright and beautiful" opus written by Don which he sings with a great deal of charm and appeal while the addition of cello and oboe break away from the traditional one-man-band sound.

SEVEN DAYS CHOKEY some people will no doubt find rather frivolous but it is rather good. It is written by Richard Kerr and Joy Matland who write "Blue Eyes".

I'M GOING AWAY is a Don Partridge treatment of a traditional folk song which he rattles through like a verbal machine gun and until he makes the mistake of tripping over a brick.

BROWN, WHITE AND BLACK BLUES is an acoustic guitar message for all those who still "look south" with outward appearance.

FIRST GIRL I EVER LOVED is the Incredible String Band composition and one of the star

tracks on the album. There is a brilliant arrangement and production and Don could not sing if he did not feel it. The lyrics should give offence to those who still cannot abide the truth and the harmonies may sound strange until you listen again and again.

WAYWARD BOY is the song with the naughty lyric which Don sings with just the right amount of impish good humour. Like Max Miller he manages to make the suggestive simply cheeky.

MONA'S SONG is the kind of song you can never write unless you believe it and know the person in real life. It is the most revealing self-penned composition on the album because it proves what I have suspected about our tight-lipped, fast talking Englishman — there is a soft centre under the crackle.

CANDYMAN AND KEEP YOUR HANDS OFF HER are two more one-man band styled Partridge originals with the familiar verve and relishing appeal. **ROSIE** and **BLUE EYES** are thrown in for good measure.

Good value. From Mr. P. for his first album (14 tracks) and a portrait of better things to come. Should wipe the smile off faces of those who think he is just a "bit-thumper" when it is issued in three weeks' time.

DON PARTRIDGE by NEIL SMITH

upon the infamous Manfred Mann who politely offered me a lift to Leicester Square in his little black Morris Minor. In spite of the formidable red "L" tied to the grill I accepted.

Manfred, it seems, is not mightily pleased with the cover photo on their "Garvey" album.

"But what can you do?" he sighed. "I used to worry myself to death about these things, but you can't win. I took a holiday on the coast recently to get away from it all."

"Shaved off my beard so no one recognised me and what happened — I've got the radio on and you come on interviewing Michael and asking him if I'm really as 'cynical and sarcastic' as people believe!"

He shot me a withering look from behind the circular glasses and I withered. The day was saved when we spotted Brian Auger going into nearby launderette with his dirty washing.

"Quick, get out and get a photographer," grinned Manfred and drove off in his little black car with his brown paper packages.

"Glowing" Brian, it appears, had been rehearsing with Jools for the forthcoming Jack Good TV spectacular of which he had glowing reports. He also had glowing reports of jazz man Don Ellis at Ronnie Scott's Club who he had been to see the previous night.

Apparently Scott Walker was also there having his neurosis. After a brief excursion to buy electric wire for his hair dryer he invited me to a reception for Don Ellis at Paragon. We never made that — we both got caught in the rain and taxi appeared to have all melted away. So I went home on the train and listened to the city men talking.

"What about Kent all out for 87?"

"Yes, and what about Yorkshire?"

"Yes, but how about Kent? Come on Kent!"

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THE G. A. LONG PLAY CENTRE (Dept. A86), 42-44 GT. CAMBRIDGE RD., LONDON, N.17

FROM DUSK TO DAWN with Paul McCartney

SOME weeks ago I begged to be excused from the full story of Paul McCartney and the village of Harrold, which began in Bradford one hot Sunday afternoon and ended with me staggering home in London in the thin, cold light of the Monday dawn. The Cider had got me.

It was also right there in the middle of my holiday, and I wanted the time to sit down and write about it as it was. And it was, as I still remember vividly, a dusk-to-dawn encounter that taught me a great deal about the inner mind of the Amiable Mr. McCartney and at least a little about myself.

It all started when Paul, Peter Asher, Derek Taylor and Tony Bramwell kindly offered me a lift back to London after the recording of the Black Dyke Mills Band.

One hour and a half later we were still in Bradford, sitting in the deserted hotel, talking to people, drinking tea, being friendly. A BBC TV unit turned up and Paul stood outside in the sun to be filmed chatting up some of the local talent.

We leave. The thermometer inside the Rolls has been at 110, but a touch of the button and the window opens and a nice breeze blows around us via Paul's giant sheepdog Martha.

On and on to the M1. Miles and miles of white concrete. Conversation. Paul pushing buttons on the radio and hearing the Marmalade's "Lovin' Things" with eyes wide open. "Fantastic. Get that bit!"

"Quick, get out and get a photographer," grinned Manfred and drove off in his little black car with his brown paper packages.

"Nice bloke" Alan Freeman's "Pick of the Pops." Des O'Connor's "I Pretend." "but he's a nice bloke," says somebody. Esther and Abi's "One More Dance."

"God," says Paul, "are the charts all like this?" "Sing Something Simple" on Radio 2. Community singing. "we all join in 'Music, Maestro, Please.' and 'Michael Row The Boat.' Well, it's a laugh, isn't it? And there's only that damn concrete, stretching on and on along the M1.

Sudden decision to get away from the M1 and an Asher eye sees the name "Harrold," a Bedfordshire village. We head towards it but "Good Times" is still kicking around in people's heads and the car is stopped and an attempt made to get through to Alan Freeman and say what about putting it on again?

No luck. Choked faces in the car. It's a live show, isn't it, but they won't even put it through to the studio.

All you get is some stuffed-shirt Duty Officer saying it is not possible to make contact with Mr. Freeman during the course of the programme. (And Mr. Freeman, when I tell him later, is choked about it himself. They didn't even give him the message.)

Two scruffy urchins go by, bless 'em, with wet on their faces and their shirts hanging out, and they look up at the big Rolls and then at the famous passenger in the back. But there is no recognition. They walk on their way.

Eventually, Harrold. Early Sunday evening, and only the sound of feet crunching along the road and birds singing and Paul asking: "So where's the Ouse then?"

hadn't Derek said we could find the River Ouse somewhere around there, and what are we doing stumbling around fields when we could be in the local village pub?

Bearded man in garden shows no immediate reaction to request from Paul for whereabouts of local brooder, delivered in heavy Liver-pool accent, but gives Irish-accent directions to the Magpie down the road.

This turns out to be a cosy little place the size of a bedroom, with a Jolly Joker machine in the corner and a dartboard behind the door.

All of us are speakin' like we do in D'Pool, wack, but there is no reaction from the customers to the effect that here is an international star sitting in their pub eating a piece of pie and drinking a beer and dipping into a bag of crisps. They're all British, aren't they? — nobody is going to blow his cool.

The only thing is that from time to time the door opens and somebody is standing there re-faced and gasping for breath as if he's just finished a two-minute mile, and immediately a corner of his eye falls on Paul he forcibly regains his composure and walks casually over to the bar.

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But what I asked myself in one case, is that particular customer doing wearing an "I Love The Beatles" badge on his lapel in his local pub on a Sunday? The Bearded Irishman arrives with his wife Pat, and we get talking to him and he turns out to be a most genial man named Gordon who is the local dentist. I'm not too sure about the rest



Alan Smith finds a new side to the Beatle

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of it (the Cider, you see — it was the Cider), but the memories include a visit to another pleasant pub and Paul at the piano in the half-light, gravelling out Fats Domino songs like "Blueberry Hill" and "Red Sails In The Sun-Set" and then a visit to the home of Gordon and Pat for meat and rice and more cider and wine. The children came downstairs

in their dressing gowns in the wee small hours and play hide and seek, bashful about being seen by their famous guest until he shows one of the little girls some magic tricks and wins her confidence.

Time drifts on. Is it 3 am? Four? The room is almost dark, but Paul sits at the head of the table, head dipped over acoustic guitar singing songs I have never heard before.

The voice aches over words of sadness and power and wish, only wish, I could recall them now.

They have to be from the next LP. I remember thinking, and pulling out a blue book and trying to write some notes on the back. Something went wrong somewhere. All I see now is some faint scribble.

Time to go. Farewells to Pat and Gordon and the family. The crunch of the Rolls on gravel, then out on the road to London and conversations about people and life.

St Johns Wood. The first light of dawn. Farewell to Paul outside the high walls of his home and then on in the car to my part of town.

Tripp over the dustbins. Turn the key. Bed.

At a stop for petrol on the M1 — at Newport Pagnell — we got out to stretch our legs and sat on a grass verge surrounded, but unnoticed, by the great British public. I started the tape-recorder and began an hour-long session of mutual self-analysis with Paul in which we talked of many, many things.

We talked about Me, we talked about Love, we talked about Famine, Vietnam, Apple, Cripples, Sincerity, and much more. See next week's NME.

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THE TEMPTATIONS
The Temptations Wish It Would Rain
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EMI THE GREATEST RECORDING ORGANISATION IN THE WORLD

BE WARNED - ARTHUR BROWN...

IN the event of Arthur Brown, yell "Fire" at the top of your voice and arrange both hands above your head to keep your mind in place. Vacate the immediate vicinity and at all costs avoid panic.

I ignored the warnings — brave of me remembering what happened on our last meeting when the God Of Hellfire put a curse on my tape recorder — and on Thursday ventured to the Soho offices of Track Records where Arthur sat me down in a room containing Terence Stamp and Kit Lambert and declared: "I am mad and I will be considered mad until everyone else is considered sane."

Schizophrenic World of Arthur Brown might be a more apt description than crazy. In one breath Arthur can be involved in a rambling philosophy on the place of pop in the revolution in thought — the next impersonating Chris Stamp on a phone or screaming maniacally at the top of his voice.

His logic can have crazy moments too, as it often works back to front and so can be baffling unless you stay until the end. Finally,

By NICK LOGAN

when you are beginning to doubt your sanity and Arthur's, he will pull together the threads of random thought he has laid behind him and weave them into a sensible web.

We started discussing whether Christ was a mentally together person, which Arthur thought he was, then — after Kit Lambert had ordered tea for "Lord Stamp" and myself, and methylated spirits for Arthur — we got onto the revolutionary character of art, music and literature.

"It is like teaching people by example," said Arthur, exercising great control over the crazy side of his character, but looking as if any minute he might jump to his feet, let out a blood-curdling scream and invoke devils from the pockets of his maroon satin jacket. "That is the best way of teaching people. Like you teach a person to swim by swimming in front of them. Not by saying, look you put one arm over the other like this."

"Like a person may be not quite together but even a maimed finger can point a way. Like that finger is maimed," he said, holding up his hand, "but I can still point with it."

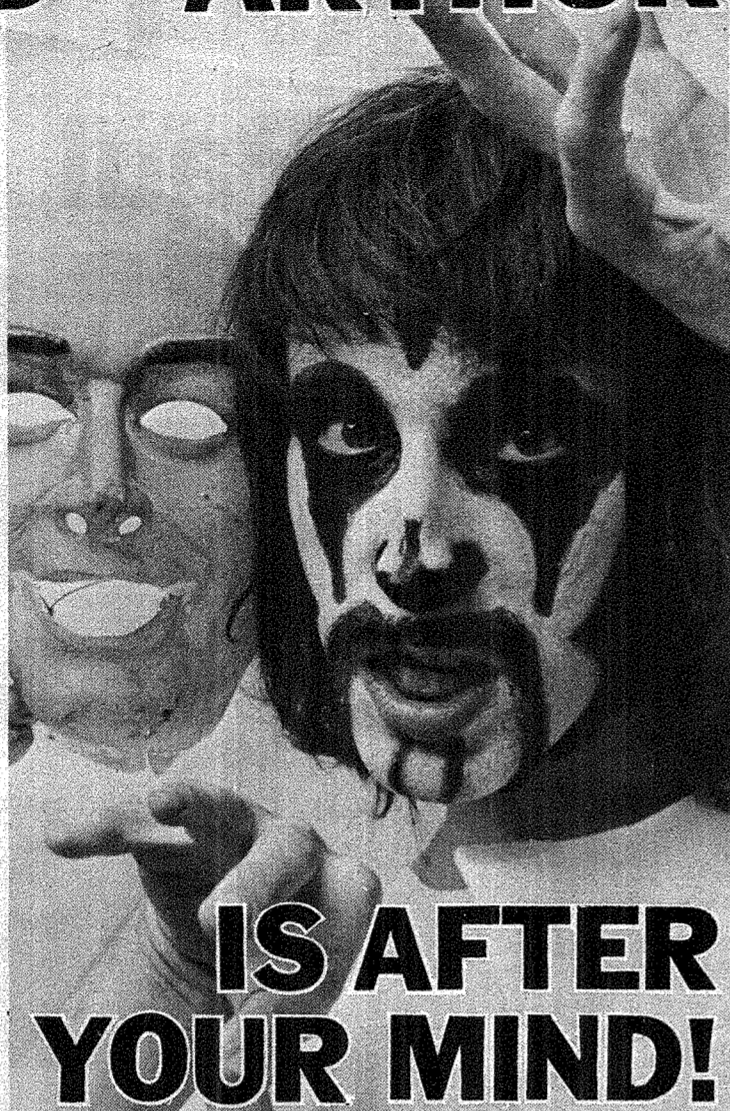
'Pop has an enormous role'

Pop has an enormous part to play. Pop is the most underestimated indicator of modern systems that there is. Because it is the one medium that is not at the moment being used by power people to put over power. I mean they are trying to keep it down and to censor it but they are not basing their election campaigns through pop records, which they could do.

"Like once you've read a book, you may remember some of it, but you've read and finished it. But pop is on every day, every single day. You use records as weapons to get people into your little fold. Then you give them the LPs to put over what you are thinking."

"But we are going even further than that. We'll have singles and LPs and then films and books. If you can appeal to people's minds then you are going to cut through all the age barriers and the class barriers. Like we were in a pub the other night and there was no one person under 35 and they were all putting on our record all the time."

"And okay we're a freaky group, we're filthy, we're dirty, we need a bath, but they are still buying and playing it. Because there's something there in the way we feel, the way our direction is. Maybe not in the words, but something in the record is getting through to them." Arthur suddenly remembered a doctor's appointment for heat treat-



IS AFTER YOUR MIND!

He continued where we had left off at Track. "If people are putting the record on because they find it interesting, what is interesting about it? There must be some reason, some feeling, some structure in it. It is because the company, the artists, the records... we are all infused with the feeling of where we are going. And so the finished product cannot help to convey the feeling."

"Put it this way. We are going to aim for as many people as is possible to get them into our thing, you know. So you get the single out and some of the singles buyers are going to album buyers. Then they are interested in the other things we are going to do."

"Like John Lennon's books. They sell because people think here is another facet of that interesting bloke. So we have our books and films and within two years we will have built or started on our first fun palace. We are just saying this is what we think, the way things are. They'll probably laugh at first and say well this is very grand and very pretentious. But all music is a statement by a person of some feeling or some thought."

'Soul changed sex attitudes'

Arthur's doctor interrupted to ask when his patient would be coming again and when he'd gone I asked Arthur what the aim was. "It is to get people to think, to feel, and to knock down barriers. Like, we want to change the idea of photographs, of fan club magazines. Art, pictures and photographs are being used to say things and why shouldn't they be used to that direction in the pop field. The pop field is the most open to advancement there is. There are no rules."

"Soul music has changed attitudes towards sex. Soul music is all sex... 'I want you. I want you.' So you've got this playing at you all day and you're not going to think should I be saying this. It is all around you, so why should you be ashamed to say it?"

"If our record was saying '???' the Prime Minister' and that was being played five hundred times a day then it's going to influence people. They'll be going out in the streets and saying, 'Yeh. That's right.' ??' the Prime Minister."

"That was what happened in Frisco. They were surrounded by the music saying it and eventually everyone was going around saying it. They were all going round the streets saying 'I'm all ???' the President. ??' the police.' It just needs somebody to put the thoughts into a form. Then other people will react."

Political movement of its own

"I mean how many people can you reach in a church? How many people can you reach as a politician? But in pop, you can go out and have ten thousand listen for however long you are on stage. Pop is every bit as big as the political movement. It's a political movement of its own."

"I look on it as an instrument to get over my views. They're not my original ideas. Like everybody has had some idea before. I'm willing to admit there are people like Screaming Jay Hawkins who was not quite the same as us but he was doing the visual stuff. "Then there was Screaming Lord Sutch — he had this idea of the visual thing. It's like going back to Egyptian music when it was all symbolic. Like someone would come on and sing a song and he would be a tree or nature. He was symbolic of what he was singing."

Out in the street, Arthur searched for a shop to buy a Mars bar for his lunch, and then we found a taxi back to the Track, passing on the way a middle-aged man in an ash-blond wig down to his shoulders and Bee Gee Colin Petersen in his converted yellow mini.

Back at Track, I was regaled with my instant "Get To Know Arthur Brown" kit which includes I-f-line's, "The Legend of Arthur Brown" (son of Necromancer Mordo of Cornwall, Chief Druid of a moon-worship cult, or pub piano player Peter Wilton, from Whitby, Yorkshire, whichever you choose to believe), and the "Thoughts Of The New Dawn," which includes these gems from Arthur Brown:

"Sex is evil, because sex is habit-forming, therefore sex is a drug." Followed by: "Sex is evil but evil is good. So try some now!"

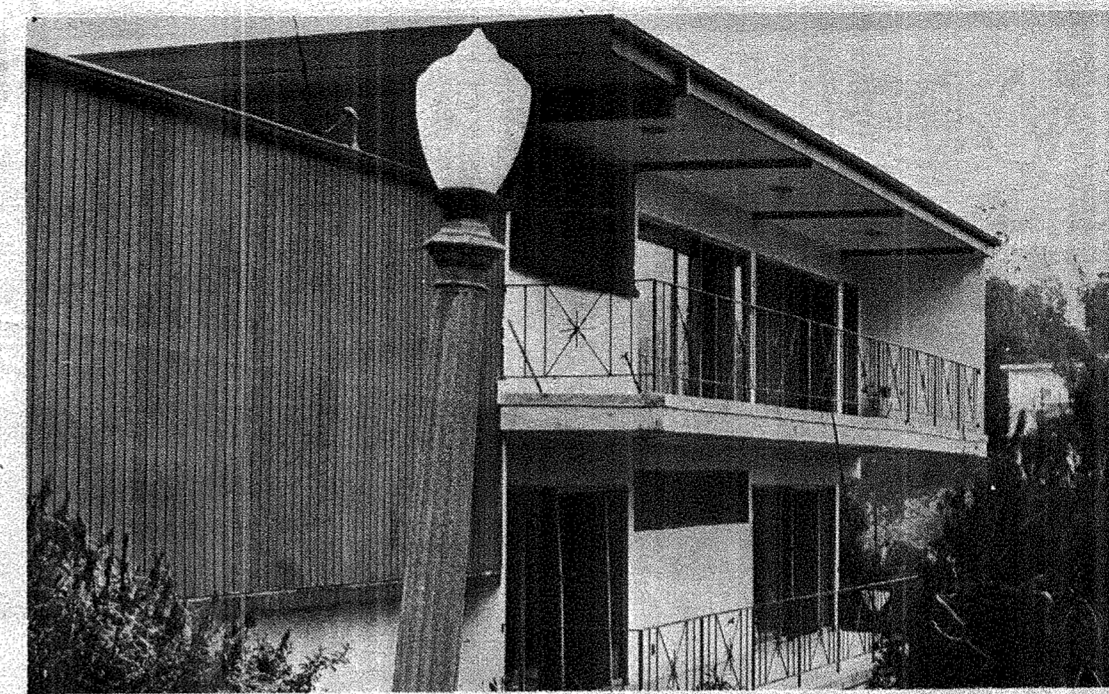
THE NEW SOUND OF PLASTIC PENNY
 "YOUR WAY TO TELL ME GO"
 C/W 'BABY YOU'RE NOT TO BLAME'
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OUT NOW
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"The Moment I Wake Up...
 Before I Put On My Makeup...
 I Say A Little Prayer For You"
ARETHA FRANKLIN
 "I Say A Little Prayer For You"
ATLANTIC 584206
 Distributed by Polydor Records

Peter's Pad - where sometimes you walk on tables!

By ANN MOSES
Editor of "Tiger Beat"

HILLS and cool green trees contribute the surrounding landscape, a small wooden footbridge overgrown with the green shrubs he loves leads up to the ever-open front door... This is Peter Turk's two-storey house perched on stilts in Hollywood Hills and the smallest and the simplest of the four Monkee homes.



The outer view of Peter Turk's two-storey home built on stilts among trees and shrubs in Hollywood Hills.

When Peter went looking for his first home he thought of "hills and cool green." He found them here. Pass through the open front door and you will see the dining room table and the floor-to-ceiling windows that look out the city lights below. Here on the top floor are the living room, dining room and kitchen... and no matter what time of day or night you enter Peter's home, the room is always dimly lit with candles and incense is burning.

The kitchen, currently stocked with health foods, is to the right and to the left is the living room, the main feature of which is the two single beds that fit into the corner and double as sofas. Whereas green dominates the outside, orange is the feature colour indoors because of the candles and incense.

Between the beds is a heavy

coffee table that matches the walnut of the colour television set across the room. You can actually stand on the table—it is so heavy—and when there's a crowd in the room the easiest way to get through is to walk along it.

There is a fireplace against one wall, where a fire is often burning. And the only thing here that

doesn't fit in with Peter's "natural" feel is that he uses artificial logs because they burn more smoothly. The easy chairs in here are sculptured Danish modern and sit next to two huge amplifiers of the stereo system and beside Peter's electric organ.

Behind the sofas, on the wall, is

a series of calendar posters called "13 ways of looking at a Blackbird"—each one has free verse like "on two snow-filled mountains, nothing moved but the eye

of a blackbird." They were a gift of which Peter is very fond. The ground floor lacks the excitement of the upper one, having just two bedrooms and a bathroom. One bedroom is Peter's, the other is for guests, and neither is decorated.

Other bits of info about the house... in the kitchen are walls with paper flowers... there is another favourite poster of Peter's, a present from his friend Steve Stills of Buffalo Springfield, showing a man and a woman hugging on a deserted beach... and as you walk in the front door to the right Davy Jones has spelled out the word "Love" in big letters using "Davy Jones stamps."

Peter said recently that he was looking for a more hidden home, since hundreds of fans have already found their way to his door and because the current house can't accommodate all his friends.

A typical evening at Peter's is spent listening to/or playing music. Group discussions about every thing from music to Eastern religious interest and captivate Peter. His gatherings are usually spur-of-

WHO'S WHERE

ONE-NIGHTERS

NICE: Hemet Hempstead Pavilion (9), National Jazz and Blues Festival, Sunbury-on-Thames (10), Birmingham Top Rank (11), Birmingham Country Club (14)

CUPID'S INSPIRATION

Foelstone Leas Cliff Hall (10), Leeds Mecca (11)

NATIONAL JAZZ AND BLUES FESTIVAL

JERRY LEE LEWIS, HERD, MARMALADE, TIME BOX, TASTE (9); ARTHUR BROWN, JEFF BECK, TEN YEARS AFTER, TYRANNO SAURUS REX, JOE COCKER, GINGER BAKER, JON HENDRICKS, RONNIE SCOTT, QUINCY JAMES HAVEN TRIO (10)

INCREDIBLE STRING BAND

AL STEWART, FAIRPORT CONVENTION, ELECTION, TRAFFIC, SPENCER DAVIS, JOHN MAYALL, CHUCK PARRY, JOHN PRATT, JETHRO TULL (11)

SUNDAY SHOWS, August 11

BRUCE FORSYTH: Torquay Princess TOM JONES: Blackpool ABC ROY ORBISON: Great Yarmouth ABC

CABARET (for one week)

From August 11 FOUNDATIONS: Birmingham La Dolce Vita

DOUBLINERS: Stockton Fiesta

JOHN ROWLES: Greaseborough Soco, Olay

DUSTY SPRINGFIELD: Darwen

Cranberry Fold Inn, from August 12 VARIETY (for two weeks from August 12)

CILLA BLACK: Manchester Opera House

SUMMER SEASONS ENGELBERT HUMPERDINCK, LONNIE DONEGAN, Blackpool ABC

KEN DODD, BLUEBELL GIRLS:

Blackpool Opera House

DON PARTY, SOLOMON KING:

Blackpool Central Pier

VINCE FILL: Blackpool Winter Gardens

BACHELORS: Glasgow Alhambra

DES O'CONNOR: Gt. Yarmouth, Wellington Pier

FRANK IFFIELD: Bournemouth Winter Gardens

AMERICA CALLING
 YOU WON'T BELIEVE THE NEW FILM ELVIS!

If the Elvis fans in England were as disappointed with "Speedway" as I, all I can say is be patient! Last week I attended a sneak preview (unannounced and held in a little theatre in Long Beach to test audience reaction—but I found out) of Elvis' latest film due for November release "Live A Little, Love A Little."
 Just wait! You won't believe what you see! Elvis (like on his TV Special) looks about 21 years old—very slender with groovy new sideburns. His clothes are almost mod and look fantastic. For the first time he plays a man and the feminine lead is played by a woman, instead of boys and girls.
 The songs (which are excellent) blend smoothly into the story line, which is original and very, very funny. The thing that stands out more than anything else about the film is that it's finally believable.
 In it Elvis ever swears and has a love scene in bed with a woman! It may be a shock to some people, but to me it was refreshing to see Elvis as the man he is, instead of the perfect little boy image he's had too long.
 His co-stars are new — Don Porter and Rudy Vallee are two. The extras are an improvement too—they're young, good-looking, hip.
 Another nice feature is that viewers will get a nice look at Southern California because many scenes were shot on location, for instance at Malibu Beach and the Los Angeles Music Center. If I may be so bold as to offer some advice—don't miss this one. It's the best film Elvis has made in years!

'NOT REALLY A GROUP-JAGGER'
THE Cream's farewell tour will open a five week swing across New York, finalising these and Bee Gees dates, told me that several concerts have already been set and the complete itinerary will be announced within a few days.
 It will definitely be the Cream's last tour as a unit, but Stigwood confirmed that Eric Clapton, Jack Bruce and Ginger Baker will form three split off groups, enabling each one of them to play their own kind of music.
 He also said it's not beyond the realms of possibility that all three groups would record together in the future and also play dates as one large package.
 "It's merely an extension of the present Cream," he told me, "but it will give each one of them the opportunity to do what they want."
 In the meantime, the present group will record several of their live shows on the upcoming tour for the possibility of album releases once the changes occur. Beyond this there are no definite plans for a visit to the studio for either a single or LP to follow the unprecedented success of "Wheels Of Fire" or "Sunshine Of Your Love", which is on its way to selling a million.
 According to Atlantic Records all three Cream albums are selling in the region of 25,000 to 50,000 weekly, and they have enough material in the can to put on a new one. However, Stigwood is not prepared to



Ann Moses
Editor of "Tiger Beat"

in Hollywood
 the time now, so I'm all right.
 Pete: Do you enjoy watching other performers on stage?
 Mick: No, not really. I find it very boring. The worst listeners are performers. I just can't watch other people, 'cause I hate not being on

stage. I can't go somewhere, look at the stage and not be on it. And I get so angry that I'm not on the stage that I can't see anybody else. Which is an incredible egocentric view to take, but it's very difficult to watch other people.

When Mick was asked about their live appearance on the NME Poll Winners Show he said, "It was groovy," but when he was asked if he would like to go back to performing he replied, "No I don't like performing."

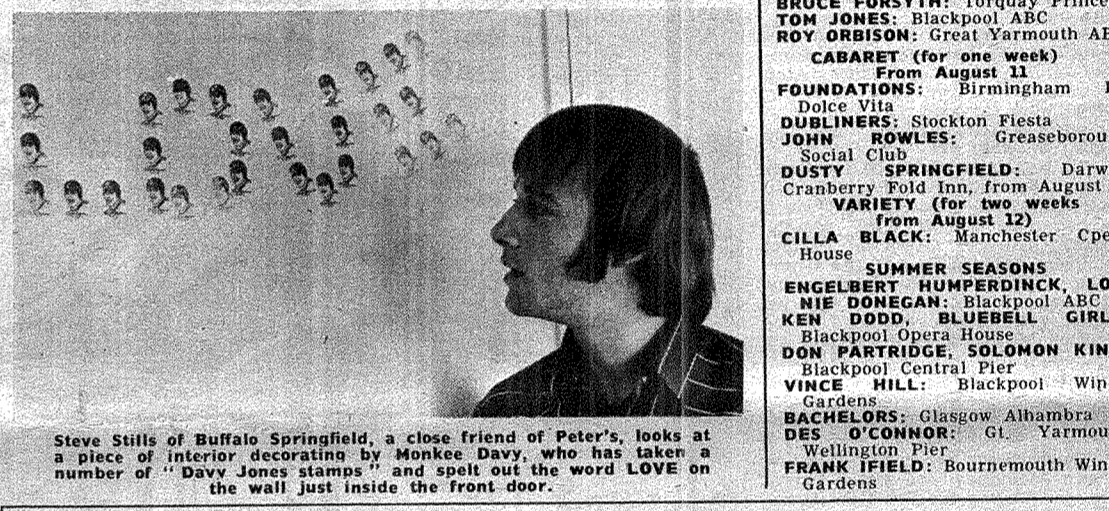
Finally Mick was asked if he wanted to continue being a Rolling Stone for the rest of his life. He replied, "Yeah. For the next thousand incarnations. I'm not a Rolling Stone, though I'll always be part of a group. I am a solo performer. We're not solo performers. We're not really a group."

"A group is a group and they do it together and there's nobody who sticks out and they live in the same dirty apartments and love the same chicks. We do a lot of that but we're not really a group, so it's not a strain."

give the go ahead on this idea. For their farewell tour, the Cream are reported to be receiving \$25,000 a night, and even at the price promoters are clamouring for dates. They will not go out alone, but other acts have not yet been set.

It might be the long awaited success of Arthur Brown in England, that's going it, but suddenly the Crazy World of Arthur Brown has busted wide open here, with the result that there are tons of enquiries coming in from California for dates on his Autumn tour, for which it looks like October will be set.

Prior to that, however, will come the release of their album for which, I understand, Track has done a deal with Liberty, who are hoping to get it out very soon.



Steve Stills of Buffalo Springfield, a close friend of Peter's, looks at a piece of interior decoration by Peter's friend Davy Jones, who has taken a number of "Davy Jones stamps" and spelt out the word LOVE on the wall just inside the front door.

Direct from his London Weekend Television appearance on August 10th
JOSÉ FERRER
 sings
"Mama"
 This beautiful recording is now available on **MAJOR MINOR MM576**
 MAJOR MINOR RECORDS LIMITED 58/59 GT. MARLBOROUGH STREET LONDON W.1

BARRY: 'IMPORTANT WE HAVE RESPECT'

By NICK LOGAN

ROUND a conference table in the basement of the Robert Stigwood Organisation in Brook Street, Mayfair, a meeting was in progress. Members present: Colin Petersen, Barry, Maurice and Robin Gibb. Apologies for absence were received from Vince Melouney.

On the agenda was the contention that the Bee Gees are at a critical phase in their career and the question—have their fans deserted them since the flop of "Jumbo" and their recent British tour, which was not as warmly received as was expected? A question that has since been answered by the arrival of "I've Gotta Get A Message To You" in the NME Chart at No. 21 this week.

Messrs Petersen, Gibb, Gibb and Gibb interrupted their campaign for the reconstruction of Great Britain. "We feel it is time for Nelson to be removed from his column. He must be freezing to death" — to put their heads together in debate.

"This is no more critical than any other period," said Barry confidently. "I think every period is critical." And Colin added in support: "Our career was critical when we went on stage at Bridlington."

Robin entered the discussion with a reference to "Jumbo." "I can only lay it down to one reason — not because it was the wrong choice of song, it wasn't the wrong choice and could easily have been a hit. But (a) because we released it while "Words" was still in the Top Thirty and (b) because we were releasing too many singles far too fast, which gets people confused."

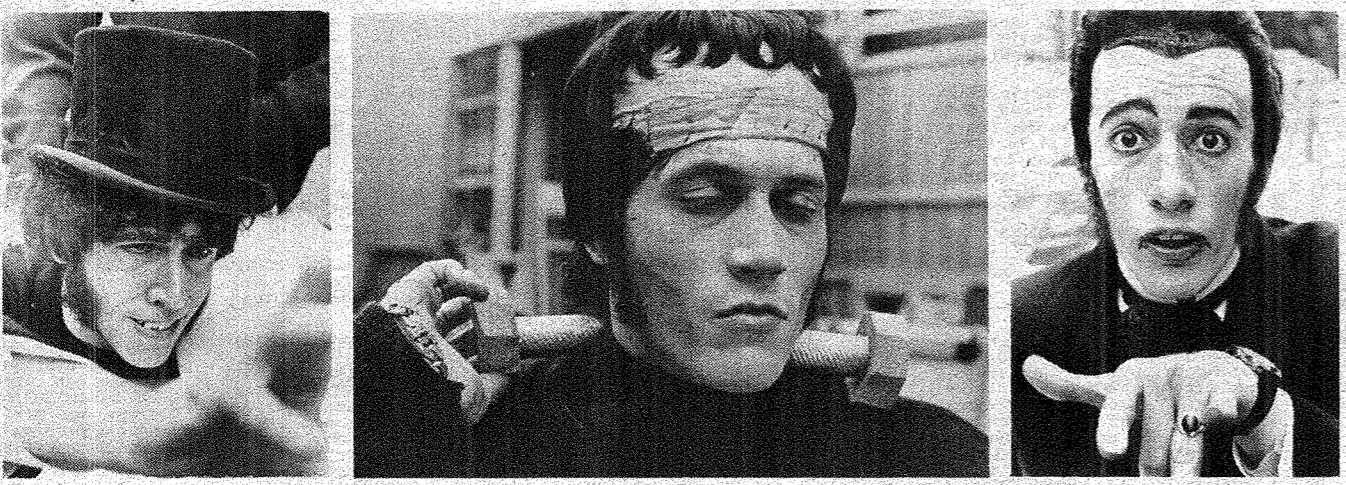
"Take for instance Manfred Mann. When 'Mighty Quinn' was No. 1 they released 'Up The Junction' and nobody ever heard it. Yet their next single, 'My Name Is Jack,' was an instant hit. You could have said that Manfred Mann was at a critical point, yet the one before 'Quinn' was a flop as well."

Excused

Robin excused himself to answer one of the several phones placed at strategic points in the room and Colin took over. "You can put a record out and the timing can be out by a week or two weeks. If 'Jumbo' had been released three weeks later it could have been a smash."

Robin was quickly back: "Say we had released 'Jumbo' now. Then it might have done better because people have not heard so much from us and the less you hear from a person, the more the interest grows and starts to build up again — we hope."

Maurice mentioned Petula Clark who was still "right up there" even though she hadn't had a hit recently, and Barry said that he was surprised there hadn't been



The BEE GEE Gibb boys dress up as Monsters for a TV special. MAURICE as a Mr Hyde act, BARRY is Frankenstein's Monster, and ROBIN is Dracula!!

BEE GEES talking frankly about the hit that wasn't

more nasty remarks when "Jumbo" flopped. "They passed it over as saying alright they've missed with a record but let's not dismiss them too hastily. It knocked us out that a lot of people still had respect for us instead of jumping down our throats as soon as we had a flop record."

"I and I think that is the most important thing, that we still have respect in the business and people are still waiting for the next record."

"Yeah. We only made Jumbo so the kids could feel sorry for us," joked Colin, which brought the retort from a "hurt" Maurice: "Well, I wish somebody had told me that."

Phones started ringing from all points of the compass now and it was Maurice this time who left to take a call.

Pushed into

"Robert (the group's manager) was pushed into releasing 'Jumbo' by the American market because they preferred it to the other side. We preferred the other side," said Barry.

Colin thought lack of exposure was mainly to blame. "I don't think 'Jumbo' died by itself. With exposure it could have been a bigger record."

Maurice mentioned Petula Clark who was still "right up there" even though she hadn't had a hit recently, and Barry said that he was surprised there hadn't been

"If it had been flipped and

were trying to do something that wasn't us. This new one is us."

Colin agreed the new single, "I've Gotta Get A Message To You," was obviously more commercial but added he didn't think "Jumbo" had done them any harm.

"It hasn't," said Barry, "from the kids that we've spoken to... There are usually dozens of kids around our door and those kids haven't flattered in any way. They haven't sort of drifted away because we've had one record that hasn't done well. They're still there and they're waiting for the new single."

"You see, people like the Beatles and other groups... It's great for these people because they can't miss. They have an established following and millions of fans who will automatically buy their record whether it's good or bad, although the Beatles are always good."

"But it's a bit more involved than that," said Colin. "You see,

the Beatles will put out a record which isn't obviously commercial and takes a lot of plays. People feel obliged to play it and play it until it clicks.

"For other groups, us included, if a record isn't obviously commercial at first they won't play it again and again until it is commercial. And that is why the charts are full of obviously commercial songs."

And with Barry again: "I think something's changed in the past year as regards groups or any artists because you can have a flop record and still retain the popularity you had in the first place."

Popularity

"Once you get to a certain popularity you can keep that even if you have a flop record. Because the kids now pick a group they like and then buy the song if they like it. If they don't like it, it doesn't mean they don't like the group. Nowadays it's the group they like more than the record."

The Gibb brothers departed and I stayed on chatting with Colin for several minutes. On my arrival in Brook Street I had seen evidence of the fang Barry had said were still faithful to them and, when I left, the group's white Rolls was still parked in the road-way while Maurice, Robin and Barry obliged the surrounding autograph hunters.

The Bee Gees, I can report, are not over-worried about what the future may hold — and I don't think they need to be.

BRUCE TELLS OF KNOCKS

[T has taken Bruce Channel six years to successfully follow up "Hey Baby" and, this time, he is determined not to make another mistake when it comes to his next single.

BY RICHARD GREEN



We talked first about "Keep On" and Bruce told me he had recorded "Bus Driver" which Wayne Carson wrote. He wrote "Cry Like A Baby" for the Box Tops and "Bus Driver" was going to be their follow-up.

"We had a good success with it in the States and I listened to some more of his tapes and heard 'Keep On' which we liked, so we made a demo of it. That turned out fine, so we went into a full session."

"This being a very danceable record, what I wondered, did Bruce think about the current spate of gimmicky records and what was his attitude toward recording generally."

Good feeling

"I'm interested in capturing a good feeling on it, rather than stressing the importance of the words," he replied. "The 'two-bop' bit just worked in well. People do a lot of dancing in the States. The whole record thing turned around: people used to dig into the lyrics but now it's more where they listen to a record and not concentrate on it."

And his next single? "They say the follow-up is ready, but I'm not so sure," he admitted. "We made a mistake before with 'Come On Baby' which followed 'Hey Baby' — it was a disastrous follow-up. I want to listen to some of the people who know the market before deciding."

"It's nice to get into the position where you have a following and people identify with the personality and say 'These lyrics don't fit.' That way you don't do

the wrong thing and can be more certain of what you are doing."

After "Hey Baby," Bruce went through a stage where the hits just wouldn't come. He told me frankly that was a bad period for him.

"As much as I love this business and as long as I've been in it, I don't ever again want to forget myself and quit living," he informed me. "For a single artist like myself in the cabaret scene who has the house band and stay for like two weeks in one place. The groups do the auditoriums."

Bootlegging

"We have a thing, especially in Texas, everything has to be like a private club, but you can join for the night or the whole year. You pay for a shot of liquor and it's called a service charge. It's really legalised bootlegging!"

"If liquor could be served over the bar it would be better for the musician, it puts people off, nobody wants to go through the whole bit of signing to join a club."

Who are the really big people in America at the moment, I asked him to try his hand at records. "Of all the people that I've talked to, it's neck and neck between the Beatles and Bob Dylan," he said after a moment's thought. "He has got to be the man of this era. He's a fantastic songwriter. He dropped out for a year after his motor cycle accident. For anyone else it would be hard to come back again, but he did it."

FACES SHATTER COUNTRY CALM

AN elderly rustic nods sleepily upon the seat of his wagon, piled high with hay, while "Dobbin" clops slowly homeward along the peaceful, twisty lane in the heart of the Buckinghamshire countryside. Then it happens!



In garden of their house SMALL FACES "pose" for photographer (l to r) STEVE MARRIOTT, IAN MCLAGAN, PLONK LANE and "outsider" KENNY JONES.

Hurling around the bend on one wheel of his brand-new machine bearing a huge red "L" (like the shield of some intrepid Crusader) he flashes past with long hair flowing in his slip-stream and a hearty cry of "Hi Ho Honda" floats back along the breeze.

That was Steve Marriott that was! And you have stumbled upon the Small Faces hideaway house built some hundred years ago by Jerome K. Jerome, who wrote "Three Men In A Boat" and is now inhabited by Lane and Marriott who wrote "Universal," and organist Ian McLagan.

The house has a number of interesting features including a "rake-eating fir tree" (more of that later), low beamed ceilings, leaded windows, rambling roses and a sunken rambling garden surrounded by rambling fens.

They are unlike any fans that Mr Marriott has come across before and even when he stops to say "Hello" they just stare at him agog. He has a theory that they are androids sent by the "Enemy."

Also resident in the house are Mrs Marriott (Jenny), Mrs Lane (Sue) and Mrs McLagan (Sandy), who is a great favourite with the road managers because she gets Ian well organised and packed before his gigs abroad.

Resident in the upper right-hand drawer of the kitchen unit is Murphy and HIS three kittens! Steve is not too hot on sexing cats and a certain Toby also gave birth recently necessitating a name change.

Sex change

Murphy is now more respectfully referred to by the entire household as Mrs Murphy although one of her kittens has been baptised Bonzo to confuse the issue.

"It's a steaming love farm down here," says Ronnie of all the new and expectant animal life about them. Smelly Arfur, a healthy black tom, is held to be the main culprit for the subsequent litters although he is exonerated in the case of Lucy the alsatian who is expecting pups.

private Zoo include a sleek, black bitch called Love and the two collies, Rufus (Ian's dog), and Shamus who is the indisputable leader of the pack.

The huge upstairs lounge has a picture of Napoleon on one wall, a poster of Georgie Fame on another and a large round clock with painted Roman numerals. There you may find Sue weaving at her 20th Century loom, beneath the wooden beams and the Faces leaning about the room, placing "sounds" upon the stereo from the copious selection of albums and singles scattered about the room.

The main reason for the groups' retreat into the country, is that this is where it all comes naturally. They find they have room to breathe without anyone breathing down their backs or wanting to pry into their marriages or hindering their composing.

Mac had an electric organ moved in downstairs which is duly borrowed by the other two and guitars and recording cassettes are all the music equipment they need for getting new ideas together.

"Universal" was really the most natural thing in the world," said Steve. "I recorded it there in the garden with the dogs about me, and you can even hear Jenny shouting 'Hello Steve,' as she came back through the gate from shopping."

The song was supposed to be called 'Hello The Universal' but it escaped before we could put

We returned to the garden to indulge in flying some of the little model aeroplanes which take up almost an entire room of the house. It's the Faces' new relaxing kick—there is one monster "Brabazon" like model of some five foot in length which Steve has high hopes of getting off the ground. I chose a modest elastic-band driven effort and wound it experimentally.

"You know we'd really like to do some of those free concerts in Hyde Park that the Traffic have been doing recently; but we'd get all toughest" from Finchley who would come along to start a fight. "I remember the last club

Plonk shows NME's KEITH ALTHAM the ropes. But their planes invariably ended up in the rake-eating fir tree!

"No one really knows what we are going to do next but I know it will be nice. We want to do some things with a film company we are hoping to set up with Alexis Kanner (Kanner played the fantastic 'hippy' character in the last episode of Patrick McGeehan's 'Prisoner' TV series) who produced the film of 'The Universal' which was shown on 'Come Here Often'."

"We played because it makes us high," said Ron. "Not druggy druggy high, but high! We enjoy it. We like what we are doing—the charts don't mean a thing really. We would still be doing what we are if none of our records made the charts."

Contd on page 10

KEMPTON PARK RACECOURSE
Staines Road (A308)
SUNBURY
Previously held at Richmond & Windsor

8th NATIONAL JAZZ-POP-BALLADS & BLUES FESTIVAL
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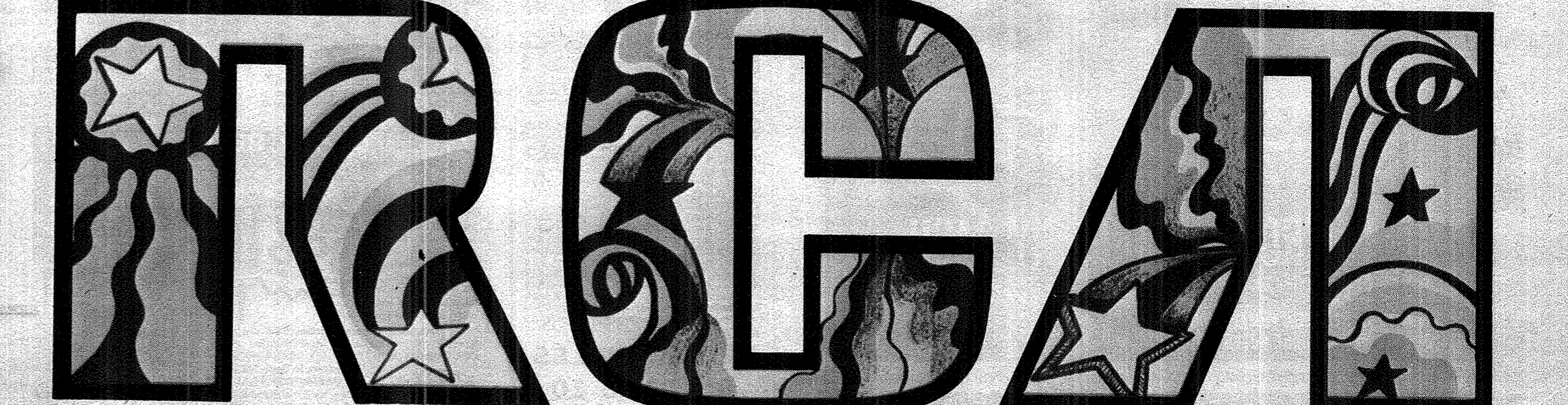
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RCA

The genuine big hit version—
Mama Cass
RCA 1726
"Dream a Little Dream of Me"
c/w "Midnight Voyage"

Ulysses Smith
RCA 1728
"Jet Aeroplane"
c/w "The Next Train in the Morning"

Great instrumental from the U.S. No. 1 spot!
Hugo Montenegro
RCA 1727
"The Good, The Bad and the Ugly"
c/w "There's Got to be a Better Way"



TOP SINGLES REVIEWED BY DEREK JOHNSON

Mama's Dream has the edge

MAMA CASS with the Mamas and Papas: "Dream A Little Dream Of Me" (RCA).

A COUPLE of weeks ago, I reviewed Anita Harris' version of this haunting Sammy Kahn number — and having now heard Mama Cass' recording, which is a big hit in America, I find that the two discs are very similar. The main difference is that, whereas Mama sticks to a piano-and-rhythm backing with humming from the rest of the group, Anita is joined mid-way through by strings and muted trumpet.

And as it's such a gorgeous smoochy song with an intimate lyric and a cosy lull—ideal for late-night listening—I can't help thinking that the uncluttered simplicity of Cass' disc is slightly preferable.

But both are excellent, and it's really a case of—you pay your money and you takes yer choice. With TV promotion on her side, I've already tipped Anita for a hit—but Cass is quite clearly in the running as well.

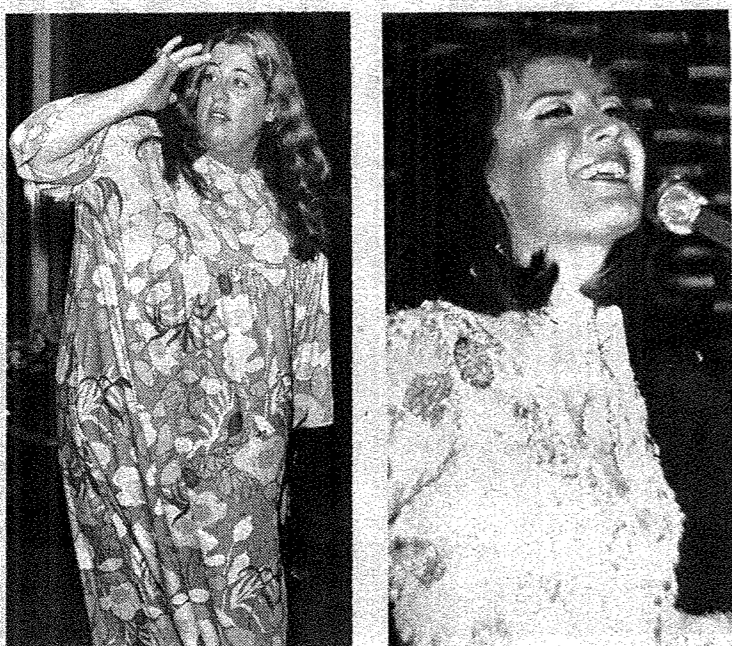
Happenings update old Neil Sedaka hit

* TIPPED FOR CHARTS 1 CHART POSSIBLE

Breaking Up Is Hard To Do (B.T. Puppy).

A REVIVAL of the Neil Sedaka hit, from the same vintage as Billy Fury's "Halfway To Paradise" (see Bobby Vinton review). And this has been completely updated in West Coast style, with the Happenings employing copious counter harmonies and falsettos, making them sound—very much like the Four Seasons.

Set to a driving beat—except for an unexpected slower passage in the middle—it has an enveloping orchestral backing. A very commercial disc and, as the material is still as good as ever, could well get a touch.



MAMA CASS

SANDIE TAKES CHART RISK

SANDIE SHAW: Together (Pye).

SANDIE SHAW'S last release was a dismal flop — which rather surprised me, because it wasn't all that bad, and at least it was novel. But now, in an attempt to regain Chart recognition, Sandie breaks away from Chris Andrews material in favour of a song by that promising newcomer Harry Nilsson.

It's a song that doesn't have immediate impact, if only because it's more complex and substantial than all her recent discs. A rhythmic ballad, it's one of those songs in which the words tumble out in a torrent, and you're surprised when they manage to fit the line!

The orchestral scoring is delightful, and Sandie's interpretation is mature and expressive. But I can't be too hopeful about the outcome, because it's rather an unusual number for someone who's slightly out of chart favour. With exposure, though, it could deservedly make it!

Suburban Mindbenders

Uncle Joe, The Ice Cream Man (Fontana).

WRITTEN by Graham Gouldman, this is a song about suburban life that's bound to have widespread appeal. It's a story-song, with a touch of nostalgia in the lyric, almost like an excerpt from the "Teenage Opera"—except, of course, that the backing isn't as massive.

Nevertheless, the Mindbenders are augmented by strings in this number, which jogs merrily along with a bouncy beat — and it showcases some very attractive and ear-catching harmonies from the group.

It's an undemanding disc, not difficult to digest—and in view of this, a slightly stronger melody might probably have been beneficial. First-class performance. Stands an outside chance.

FRESHMEN Go Granny Go (Pye).

This is sub-titled "The Little Old Lady From Pasadena," which might have been a bit off-putting if it was the main title. And it harks back to the early days of West Coast surfing, in a style that owes just about everything to the Beach Boys.

A fast-moving shuffle beat, contrapuntal harmonies and falsettos, and a youthful spirit and enthusiasm in the vocal, and drag-car effects. A happy disc, ideal for energetic dancers, but essentially a wess-bit dated.

MIREILLE MATHIEU Sweet Souvenirs of Stefan (Columbia).

This little enchantress has a strong vibrant voice that belies her size. At times it borders on harshness and, in consequence, melody suited to the drama and expressiveness of her native French language. But to my ears, it doesn't take so kindly to the English tongue.

All the same, Mireille Mathieu here has the advantage of a captivating and fitting Les Reed rock ballad, which she emotes warmly and movingly.

The tune is hummable, and there's a smooth backing of lush strings. Pleasantly appealing.

BOB LUMAN Ain't Got Time To Be Unhappy (CBS).

Readers sometimes suggest that I don't like country music. Don't know why, because it ain't true, folks. Like most other styles, I like it if it's good of its kind. And this disc is!

It's one of the gayest C-B discs I've heard for ages—a sort of barn-dance roundelay, with Bob Luman leading a join-in chorus, while everyone claps hands and the fiddler goes berserk.

It's a catchy tune, too. A splendid disc to have around when you're giving a party.

KIPPINGTON LODGE Tell Me A Story (Parlophone).

One of the most enterprising of today's batch of up-and-coming groups, Kippington Lodge infuse bags of life and guts into this beauty item.

The boys blend well vocally, and on this disc they make with a solid infectious beat. I like the rich organ sound, too. Despite the lack of chorus which encourages the listener to join in, it's quite strong enough for the Chart. But it's a nice clean sound from a group with a lot of potential.

ANOTHER HAPPY HIT FOR THE EQUALS

Laurel And Hardy (President). I've always been a sucker for Laurel and Hardy films. I mean, of course, the old ones they show on telly — the original cinema versions were a shade before my time! So I approached this disc with a degree of in-built affection. I needn't have bothered, because the fact that it happens to mention the names of Stan and Ollie is largely irrelevant.

The Equals might just as well have called it "Abbott And Costello" or "The Marx Brothers," except that they wouldn't fit the metre. This, however, is not intended as a criticism—it's just

to put you in the picture, if you'll pardon the pun! Because this is a wonderfully happy record that's instantly commercial—it's a blend of samba, calypso, blue beat and r-and-b, with the Latin-American influence the most prominent. The tune is simple, repetitive and catchy, and there's a gay whistling chorus you can all join in. A thumping great hit!



BOBBY VINTON CAN'T BETTER BILLY FURY

Halfway To Paradise (CBS).

This Goffin-King song was a smash hit for Billy Fury about seven years ago, and now it's revived by Bobby Vinton, a balladeer who is seldom out of the U.S. charts. This is the vast majority of his discs have fallen by the wayside in Britain.

I regard this as one of the best numbers ever written by Goffin and King, a throbbing ballad with a beautiful melody and a heartfelt lyric.

Bobby handles it extremely well, supported by a backing that swells to a pulsating climax. I still prefer the Fury version, but we must remember that this new generation of disc-buyers has arrived on the scene since then.

ALBERT KING (Stax). The Stax label has a reputation for genuine out-and-out soul, and this Albert King disc is no exception. He has a hoarse voice and an inherent sense of rhythm, and both are displayed to full advantage.

The lyric is half-sung, half-spoken—and spotlights some penetrating strident guitar work behind the vocal.

LPs reviewed by ALLEN EVANS

HOLLIES GREATEST

(Parlophone PCS 7057). The Hollies have been at the top for a long time now and it says a lot for them that they have stayed there without having to change their distinctive style too much. This album features all their best records, going back as far as Stay in 1963. Most fans will know the 14 tracks, all of which got into the hit parade. It only remains for you to pick your favourite. I plump for a 1966 hit On a Carousel. Really good value from the Hollies.

Other titles: I Promise To Wait My Love, Leave It In The Hands Of Love, Love Bug Leave My Heart Alone, I'm In Love, Forget Me Not, Honey Love, I Say A Little Prayer, Without You, Show Me The Way.

JIM WEBB SINGS

(CBS 6335). The current wonder boy of American pop composing sings ten of his own songs here. He does this in a natural, un inhibited, country style, which means his phrasing, diction, and tunefulness are sometimes faulty, and he often isn't quite with the orchestral backing of Hank Levine. Nevertheless, he imparts a spirit into this LP, specially Run Run Run and I Need You.

Other titles: I Can't Let Go, Bus Stop, We've Through, Carrie Anne, Here Go Again, King Midas In Reverse, Yes I Will, I'm Alive, Just One Look, Look Through Any Window, Stop Stop Stop, Jennifer Eccles.

MARTHA AND THE VANDALAS

(Tama Melwan STML 1108). Twelve tracks all up to Martha's high standard and, as always, great to dance to. On this album she pays tribute to Sandie Shaw with Always Somewhere There, which I would have preferred a little slower, and Lulu's No. 1, To Sit With Love, which has never

knocked me out and Martha's doesn't either. Best track is the '66 hit Honey Chile. Vandellas give great support vocally and there's the usual rock-steady T-M backing.

Other titles: I Keep It Hid, You're So Young, I'll Be Back, Life Is Hard, Our Time Is Running Out, I Can Do It On My Own, Then, I'm In Need.

RAY CONNIF: HONEY

(CBS 6334). Ray Conniff, his singers through another swerving set of his and there are few who can compare with his choral production in the modern manner. I liked the title tune, By The Time I Get To Phoenix, and Love Is Blue, but all the tracks are good.

Other titles: I Say A Little Prayer, Look Of Love, Kiss Me Goodbye, Gentle On My Mind, Spanish Eyes, Theme From "Valley Of Dolls", Sounds Of Silence, Going Out Of My Head.

PINK FLOYD: SAUCERFUL OF SECRETS

(Columbia SX625). The Floyd have, through continual electronic experimentation both in the studio and on stage, evolved a distinctive sound. Let There Be More Light fully exploits this, and is as superior to the other tracks as Side One is, in my opinion, to the rest of which the title tune Saucerful Of Secrets is long and boring and has little to warrant its not-

orious duration. See Saw, which is better, is somewhat unimaginative nevertheless, and Jugland Blues has nothing new.

Other tracks: Remember A Day, Set The Controls For The Heart Of The Sun, Corporal Clegg.

DAVID ACHLES

(Elektra EKS 74023). Here is another singer-composer in the now familiar Elektra folk idiom. This label can normally be counted on to produce good and interesting albums and this one will not let you down. He has an expressive, though not a distinctive voice, which brings out his poetry well. I thought perhaps the pace of the songs could have been more varied. The lyrics are interesting.

Other tracks: I Could Never Love Another, Cindy, Please Return Your Love To Me, Fan The Flame, Who Picks A Rose, I Truly Truly Believe, Gonna Give Her All The Love I've Got, Bluebeard's Ghost, M.F.P. Like, No Man Can Love Her Like I Do.

LUIZ BONFA (Verve VLP 9299) is the composer, singer and pianist of BOSSA NOVA, with Lalo Schifrin and Oscar Castro-Neves. Delightful 13 tracks, particularly Bossa Nova, Cha Cha, and Samba De Dua Noas.

AL JOHNSON is reissued on two RCA albums, singing 15 of his songs on SONNY BOY (MUP 527) and 14 songs on YOU MADE ME LOVE YOU (MUP 324), in which Bing Crosby films on two tracks and the Mills Brothers on one. For punching over a song, no one has since emerged to compete with the late Al.

MUSIC FOR PLEASURE label, producers of good albums for 13/11, turn out some interesting film sound track discs, including Peter Ustinov narrating BLUEBEARD'S GHOST (MFP 1249); Music from the movie THE BIBLE (MFP 1217); Howard Keel in two albums — KISMET (MFP 1248) with Vic Damone and Dolores Gray; and SHOWBOAT (MFP 1244) with Kathryn Grayson and Ava Gardner; Gene Kelly, Debbie Reynolds and Donald O'Connor in SINGING IN THE RAIN (MFP 1247); and two Themes from film albums — featuring Grand Prix, Doctor Zhivago and Born Free, etc. and MFP 1250 including Shadow Of Your Smile, Moon River, Laura, etc.

STAR! The new film featuring Gene Andrews, has originated two good LPs, one of the sound track and featuring JULE ANDREWS herself, and music arranged and conducted by Lonnie Hayton (Stateside, SSI 10233) and A BRIGHT PARTICULAR STAR: GERTRUDE LAWRENCE (MCA MUP 356) which features 11 songs sung by Gertrude, the fabulous musical comedy star on which the film is based.

Tyrannosaurus Rex, pop monster in the making

ONE of the more pleasing trends in recent months — and a healthy one for pop in general — has been the appearance in the NME Albums Chart of more and more groups and artists who have still to enjoy singles success.

Those who solely consult the singles placings as a guide to popularity should cast their minds to the albums chart at the foot of page seven where recent visitors have included the Incredible String Band, Chicken Shack, Pink Floyd, Moody Blues, John Mayall and Fleetwood Mac.

Apart from the Floyd and Moodies, none of the others have won singles buyers, and even for these two groups the measure and length of time since their hits makes an LP entry quite a feat.

Marc, who is still only 20 and looks younger than that, had previously been a month with John's Children when they made Desdemona and had spent a couple of years before that attempting to fulfill an ambition to be a pop star.

He met Steve at a friend's flat, teamed up with him and as Tyrannosaurus Rex — "I just couldn't believe a creature that big actually walked on the earth" — they began giving free concerts in Hyde Park.

Four or five Middle Earth dates followed, all done for free, before Steve and Marc earned their first "bread," a five-for-a-week fee. Then along came John Peel. "In 1965 I had a record out called 'The Wizard,'" said Marc, "and one called 'Hippy Gummy,' a copy of which John got hold of and started playing on his Perfumed Garden show. We also sent him some acetates which he played. This was about a week before Radio London closed down."

When Peel returned to land he took an active interest in Tyrannosaurus Rex, booking them into his Radio 1 Top Gear for three appearances and plugging the group as much as he could.

Then came their single, "Deborah," which sold well, despite a dirge of radio plays, and really surprised Steve and Marc.

Marc is the vocalist and songwriter of the group, also playing guitar, while Steve supplies vocals, bongos, Chinese gong, pixiephone and assorted percussion.

Their attraction lies in the simplicity of their music. Marc's lyrics and the pair's unique vocalising, which didn't realise it was unique; it always says like that really," says Marc. "I suppose we are trying to imitate the instruments."

It's just a development of my mind, I never used to like singing but now it is a great fulfilment thing, I think it mirrors what I feel inside."



TYRANNOSAURUS REX are MARC BOLAN (right) and STEVE PEREGRINE TOOK.

Rex as of now—the first LP contained material Marc had on the shelf since a year and a half ago. All the new album is from the last three months."

In addition, Marc hopes to have a book of poems and stories out soon, and on August 23, they will be releasing their second single, "One Inch Rock," which is about a seductress who tempts a young man back to her flat, gives him a drink which reduces him to one inch in height and puts him in a bottle with a girl.

Before our rendezvous, I looked through the Marc Bolan file and found an article from 1965 in which he stated, among other things, that he wanted to be a pop star and make millions. It wasn't a very complimentary piece.

I won't embarrass Marc by quoting any further—but I asked him how the Marc Bolan of now compared with the one of '65. "I'm just three years older and that is all," said Marc, who remained calm in the question. "Money doesn't interest me now. I write solely because I enjoy it."

Marc has no thoughts on how the group will develop. He answers in the hippy vogue for vagueness: "It is like a tree. It can grow and grow or it might get struck down by lightning. It will do what it will do. And it could grow into a pop monster as big as its namesake!"

Fascination

He has a fascination for words and open air is a prolific writer, can turn out a new song in twenty minutes, writing music first and words after, and says that every week there are three or four new numbers in the act.

"My Guardian Angel does all the writing, I'm sure it's not me," he says. At about 17, his influence was Bob Dylan; later, he included Picasso, Dalí, all experiences, C. S. Lewis and a Lebanese prophet whose name didn't rise above the sound of Simon and Garfunkel's "Mrs Robinson" from the jukebox. Marc, incidentally, adjudged that a gas.

The group has completed its second LP, which is different. How? "It's six months older," answered Marc. "We use a lot of different instruments, there's a nicer technique and soundwise it is better."



MARC BOLAN

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THE MINDBENDERS

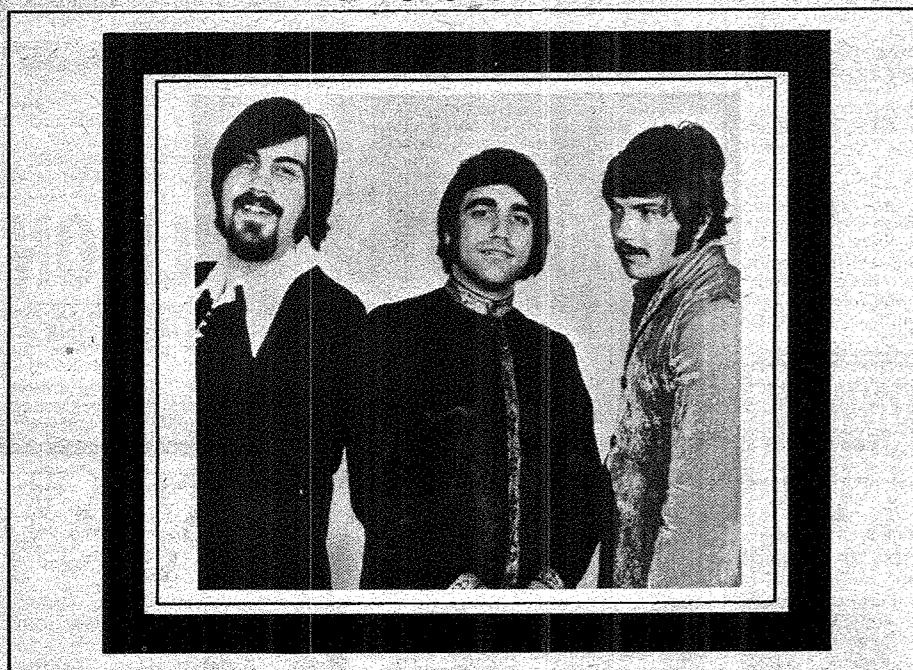


UNCLE JOE

TF 961



APHRODITE'S CHILD



RAIN AND TEARS

MF 1039



NEW to the charts

SHORTY LONG EX INKSPOT

ONE night, the regular pianist at a night club in Birmingham, Alabama, fell ill and Shorty Long was hired as a replacement at the princely sum of four dollars. Three years later, he was still there, though his salary had been raised several times by then.

The Inkspots were quite big at that time and Shorty — whose real name is Fred — joined them. He stayed with the group for eighteen months before leaving to become a solo singer.

A succession of records sold well in America and until this week his most popular in Britain has been "Function At The Junction." But that all changes this week as the second version of "I Am The Judge" enters the NME chart at No. 29.

Five foot one inch Shorty was a fan of Little Willie John and Johnny Ace as a youngster and began singing at parties and socials, continuing on through high school and the Birmingham Baptist Church.

He joined his school's dramatic society and choir in an attempt to further his singing ambitions and took up professional training under W. C. Handy and Alvin Robinson.

Singing, though, wasn't his only love and Shorty learned to play the organ, drums, trumpet and harmonica as well as piano. In 1957, he got his own radio show,



By RICHARD GREEN

then moved house to Detroit and joined the Tamla stable, recording for Soul.

He has toured across the States

with the Motown revue and played a succession of cabaret dates. Shorty, who is married, is interested in history and enjoys listening to Marvin Gaye, Billy Eckstine, Nancy Wilson and Brenda Hollaway.

MORE SINGLE REVIEWS Contd from page 6

BILLY J. KRAMER
World Without Love (Nems)

Billy J. Kramer came close to the Chart with his recent disc "1941," but didn't quite make it. This, however, is a complete contrast—a plaintive ballad with a gentle rhythm, written by Teddy Randazzo.

Bill has a natural wistful quality in the timbre of his voice, and I must credit him with an admirably sensitive intonation, bringing out all the pathos and yearning that the words demand.

The scoring is moody and atmospheric, and enhances Bill's styling to perfection.

It is a very good record indeed—but having said that, I must regretfully add that I shall be very surprised if it is a hit. It's too deep, emotive and orchestrally classy for the average teenager.

WILSON PICKETT
I'm A Midnight Mover (Atlantic)

The title suggests a sequel to "In The Midnight Hour" and, to a large extent, that's what it is. Wilson Pickett's hoarse-throated voice is stretched to the limits, as he shouts and screams his way through this funky soul routine.

There's an infectious mid-tempo jerk-beat, a punchy brass backing and gospelish chanting from a girl group.

It's typical Atlantic-label stuff, with Wilson at his most fiery and spirited.

Principal drawback is that the melody is insignificant and not a match on "Midnight Hour." But if you like your r-and-b stamped with authenticity, this is for you.

NEIL DIAMOND
Two-Bit Manchild (MCA)

Neil Diamond is best-known in this country as the composer of the early Monkees hits—and this disc opens like a Monkees track with a strumming guitar and handclaps.

It sizzles along at a cracking pace, with an uninhibited styling from Neil, a scorching beat that owes quite a lot to the Mexican influence, and a blockbusting brass backing.

Must confess I'm not quite sure what the lyrics are all about, but the overall effect is both stimulating and satisfying.

I can imagine the Monkees doing this number to perfection, and they'd obviously stand a much better chance with it!

★ Recommended ★

Bristol group **Force West** generates a storming beat and an air of vibrancy and vitality in the up-beat "I Walk In The Rain" (CBS), into which producer Mike Hurst has injected a rich sound of flowing strings. That "Coronation Street" character **Bill Kenwright** warbles the lilting single along "Love's Black And White" (MGM), a disc that's bound to appeal to all addicts of the TV series. Two boys and two girls comprise the **Johnstons**, who blend harmoniously in the snappy folk-beat number "Both Sides Now" (Big T), enjoying an approach that a cross between the Seekers and the Mamas and Papas. An appealing ballad with a steady beat, "Sally" is engagingly handled by RCA's **Malcolm John Holland**, who also wrote it—an impressive disc in every respect except the melody, which might have been a bit stronger. A sparkling carefree record that's overflowing with zest and a slap-happy party spirit—that's "All Over Now" (Soul City) by the Valentines, a disc that's basically and-b with "good-time" overtones. **Francoise Pascal** is a delicious French poppet with a voice not unlike that of Francoise Hardy, and she positively oozes appeal as she busily breathes the rhythmic ballad "When It Comes To Love" (SNB). **Patsy Maclean**, whom you may have heard singing in BBC's "Sunday Night Takeaway," warbles the number she's performing at the Polish Song Festival this month. "The Boy" (Columbia)—a lilting fast waltz that sounds like a show tune, but isn't!

Next week PAUL MCCARTNEY TODAY

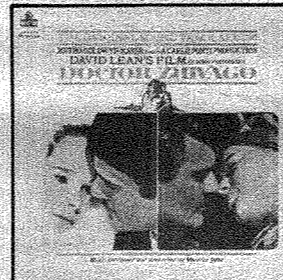
Bill Kenwright Love's Black & White

As featured in Granada's 'Coronation Street'

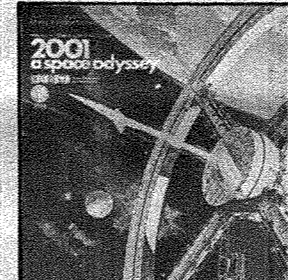


MGM 1430

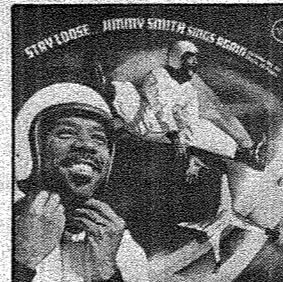
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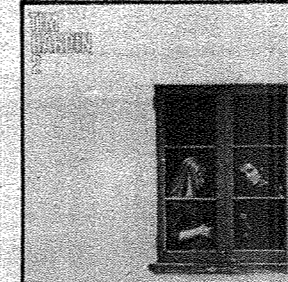
3. JIMMY SMITH, STAY LOOSE (VLP 9218 SVLP 9218)



4. MOTHERS OF INVENTION WE'RE ONLY IN IT FOR THE MONEY (VLP 9199 SVLP 9199)



5. ODETTA (VLP 6006 SVLP 6006)



6. TIM HARDIN, TIM HARDIN 2 (VLP 6002 SVLP 6002)

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5 YEARS AGO

- 1 1 SWEETS FOR MY SWEET Searchers (Pye)
- 2 2 I'M CONFESSIN' Frank Ifield (Columbia)
- 3 3 DEVIL IN DISGUISE Elvis Presley (RCA)
- 4 4 TWIST AND SHOUT (EP) Beatles (Parlophone)
- 5 5 DA DOO RON RON The Tremeloes
- 6 6 DA DOO RON RON The Tremeloes
- 7 7 BAD TO ME Billy J. Kramer (Parlophone)
- 8 8 IN SUMMER Billy Fury (Decca)
- 9 9 SUKIYAKI Kyu Sakamoto (HMV)
- 10 10 WIPE OUT Surfariis (London)

10 YEARS AGO

- 1 1 ALL I HAVE TO DO IS DREAM/CLAUDETTE Everly Brothers (London)
- 2 2 HARD HEADED WOMAN Elvis Presley (RCA)
- 3 3 WHEN Kalin Twins (Brunswick)
- 4 4 BIG MAN Four Preps (Capitol)
- 5 5 RETURN TO ME Dean Martin (Capitol)
- 6 6 TULIPS FROM AMSTERDAM/ YOU NEED HANDS Max Bygraves (Decca)
- 7 7 ENDLESS SLEEP Marty Wild (Phillips)
- 8 8 RAVE ON Buddy Holly (Coral)
- 9 9 TWILIGHT TIME Platters (Mercury)
- 10 10 SUGAR MOON Pat Boone (London)

BEST SELLING POP RECORDS IN U.S.

- 1 1 HELLO, I LOVE YOU Doors
- 2 2 CLASSICAL GAS Mason Williams
- 3 3 STONED SOUL PICTURES 5th Dimension
- 4 4 GRAZING IN THE GRASS Huey Meakell
- 5 5 PEOPLE GOT TO BE FREE Huey Meakell
- 6 6 HURDY GURDY Donovan
- 7 7 LADY WILLPOWER Gary Puckett & The Union Gap
- 8 8 TURN AROUND, LOOK AT ME THE WHITENESS
- 9 9 LOVE ME LIKE A CREAM
- 10 10 JUMPIN', JACK FLASH Rolling Stones
- 11 11 BORN TO BE WILD Steppenwolf
- 12 12 THE HORSE CLIFF Nobles & Co.
- 13 13 STAY IN MY CORNER Dilla
- 14 14 PICTURES OF MATCH- STICK MEN STATUS QUO
- 15 15 HANGIN' ON Vanilla Fudge
- 16 16 THIS GUY'S IN LOVE WITH YOU Herb Alpert & The CENTRE OF MY MIND Amby Dukes
- 17 17 DREAM A LITTLE DREAM OF ME Mama Cass with the Mamas and Papas
- 18 18 AUTUMN OF MY LIFE Sergio Mendes & Brasil '66
- 19 19 LIGHT MY FIRE Goldboro
- 20 20 SOUL LIMBO Booker T. & the MGs
- 21 21 SKY PILOT Eric Burdon & the Animals
- 22 22 CAN'T STOP DANCING A SEALED WITH A KISS Gary Lewis & the Playboys
- 23 23 INDIAN LAKE Cowells
- 24 24 REACH OUT OF THE DARKNESS Friend & Lover
- 25 25 HALFWAY THROUGH THE MORNING Merrilee Rush
- 26 26 ANGEL OF LOVE Sergio Mendes & Brasil '66
- 27 27 THE LOOK OF LOVE
- 28 28 BASEBALL GAME
- 29 29 INTRUDERS

New Singles



Nancy Sinatra happy

reprise
RS 20756



Sandie Shaw together

7N 17587

NME TOP 30

(Week ending Wednesday, August 7, 1968)

WEEK	THIS WEEK	TITLE	ARTIST	LAST WEEK
1	1	MONEY MONY	Tommy James & the Shondells (Major Minor)	7
2	2	FIRE	Arthur Brown (Track)	6
3	3	I PRETEND	Des O'Connor (Columbia)	12
4	4	HELP YOURSELF	Tom Jones (Decca)	5
5	5	MRS. ROBINSON	Simon and Garfunkel (CBS)	5
6	6	I CLOSE MY EYES AND COUNT TO TEN	Dusty Springfield (Philips)	6
7	7	THIS GUY'S IN LOVE WITH YOU	Herb Alpert (A & M)	5
8	8	LAST NIGHT IN SOHO	Dave Dee, Dozy, Beaky Mick and Tich (Fontana)	5
9	9	MacARTHUR PARK	Richard Harris (RCA)	7
10	10	SUNSHINE GIRL	Herman's Hermits (Columbia)	3
11	11	DANCE TO THE MUSIC	Sly and the Family Stone (Direction)	3
12	12	BABY COME BACK	Equels (President)	12
13	13	YUMMY YUMMY YUMMY	Ohio Express (Pye)	8
14	14	DAYS	Kinks (Pye)	4
15	15	SON OF HICKORY HOLLER'S TRAMP	O. C. Smith (CBS)	10
16	16	KEEP ON	Bruce Channel (Bell)	4
17	17	DO IT AGAIN	Beach Boys (Capitol)	4
18	18	UNIVERSAL	Small Faces (Immediate)	4
19	19	YESTERDAY HAS GONE	Cupid's Inspiration (Nems)	8
20	20	WHERE WILL YOU BE	Sue Nicholls (Pye)	7
21	21	I'VE GOTTA GET A MESSAGE TO YOU	Bee Gees (Polydor)	1
22	22	HIGH IN THE SKY	Amen Corner (Deram)	1
23	23	HERE COMES THE JUDGE	Pigment Markham (Pye Int.)	3
24	24	HARD TO HANDLE	Otis Redding (Polydor)	1
25	25	MY NAME IS JACK	Munfred Mann (Fontana)	9
26	26	HUSH - NOT A WORD TO MARY	John Rowles (MCA)	8
27	27	YOUR TIME HASN'T COME YET BABY	Elvis Presley (RCA)	2
28	28	AMERICA	Nice (Immediate)	4
29	29	HERE COMES THE JUDGE	Shorty Long (Tamla Motown)	1
30	30	GOTTA SEE JANE	R. Dean Taylor (Tamla Motown)	6

Britain's Top 15 LPs

1	1	DELILAH	Tom Jones (Decca)	3
2	2	BOOKENDS	Simon and Garfunkel (CBS)	3
3	3	A MAN WITHOUT LOVE	Engelbert Humperdinck (Decca)	3
4	4	CRAZY WORLD OF ARTHUR BROWN	(Track)	7
5	5	OGDEN'S HUT GONE FLAKE	Small Faces (Immediate)	9
6	6	THIS IS SOUL	Various Artists (Atlantic)	21
7	7	SOUND OF MUSIC	Soundtrack (RCA)	174
8	8	BARE WIRES	John Mayall (Decca)	4
9	9	THE ROCK MACHINE TURNS YOU ON	Various Artists (CBS)	2
10	10	JUNGLE BOOK	Soundtrack (Disneyland)	15
11	11	A SAUCERFUL OF SECRETS	Pink Floyd (Columbia)	4
12	12	SMASH HITS	Jimi Hendrix Experience (Track)	15
13	13	IN SEARCH OF THE LOST CHORD	Moody Blues (Deram)	2
14	14	FLEETWOOD MAC	Fleetwood Mac (Blue Horizon)	23
15	15	HONEY	Andy Williams (CBS)	6

SCOTT LULU TOUR DATES With Tommy James and Love Affair

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THE autumn concert tour co-starring Scott Walker and Lulu is definitely ON! Principal supporting attractions on the package will be Tommy James and the Shondells—who retain their No. 1 spot in this week's NME Chart—and the Love Affair. The tour, promoted by the Harold Davison Organisation, will play 14 major venues, details of which were exclusively revealed to the NME this week. The plan for Scott and Lulu to top a package tour and the possibility of the Shondells also appearing on the bill were reported in last week's NME. Venue for the final date on the itinerary on October 20 has not yet been clinched—it will probably be Coventry Theatre—but the remainder of the schedule is:



LONDON Finsbury Park Astoria (October 4); MANCHESTER Odeon (5); BRADFORD Gaumont (6); EDINBURGH ABC (6); NEWCASTLE City Hall (10); BIRMINGHAM Odeon (11); CHESTERFIELD ABC (12); LIVERPOOL Empire (13); BRISTOL Odeon Hall (14); CARDIFF Odeon (16); SLOUGH Adelphi (17); IPSWICH Gaumont (18); TOOTING Granada (19).
 Tommy James and the Shondells had originally planned to arrive in Britain on September 2 for a three-week promotional visit, but in view of subsequent developments this project has now been scrapped. Instead, the group will now arrive here on or about September 23, and will spend ten days making TV and radio appearances before starting its tour with Scott and Lulu. During their European visit, the Shondells will also play TV dates in Germany and Scandinavia. At the end of October they fly to Japan for five days followed by concerts in the Philippines and a tour of Mexico.



NEW SINGLES SURPRISES

A SINGLE by Jim Webb, composer of the current Richard Harris hit, is being issued this month. Also scheduled are new discs by Stevie Wonder, Paul Jones and Tyrannosaurus Rex—as well as albums by Sly and the Family Stone, Tony Bennett and the Byrds. But Traffic's much-delayed single "You Can All Join In" has now definitely been cancelled. Jim Webb's self-penned "I Keep It Hid" is issued by CBS on August 30. Out the previous Friday (29) are Stevie Wonder's "You Met Your Match" (Tamla Motown), Paul Jones' "The Weight" (Columbia) and Tyrannosaurus Rex's "One Inch Rock" (Regal Zonophone). Sly and the Family Stone's "Dance To The Music" album is released by Direction at the beginning of next month. Simultaneous LP issues on the CBS label are Tony Bennett's "Yesterday I Heard The Rain" and the Byrds' "Three In A Cell". Jimmy Duncan, producer of the Cupids' Inspiration hit single, has produced the debut disc for new group Charlie Woolf, titled "Dance, Dance, Dance." It is issued by Nems on August 30. Traffic's projected single "You Can All Join In," originally planned for July 12 release and then cancelled altogether, has now been cancelled altogether. The track will now be included on the group's new LP, titled simply "Traffic," for release by Island next month. No alternate LP plans are planned for the Cupids. Manfred Mann has been completing mixes on a new Bob Dylan composition, which is strongly tipped as the group's next single—"Please Mrs. Henry". A statement issued this week by Pye says: "The Manfred Mann group has entered into an agreement with MGM Records, by which they were appointed as MGM's exclusive agents for the pressing, promotion and distribution of the group's recordings throughout the United Kingdom. Pye Records intends to continue to distribute and promote the group's recordings under this agreement, and MGM has agreed to continue to distribute and promote the group's recordings under this agreement. This agreement has no effect on the group's existing contractual obligations to other companies." A spokesman for MGM, who proceeds to state: "We can make no comment at the moment."

PARTRIDGE IN LULU'S MOVIE

DON PARTRIDGE HAS BEEN SIGNED FOR A ROLE IN LULU'S NEXT FEATURE FILM. AS PREVIOUSLY REPORTED, IT GOES INTO PRODUCTION NEXT MARCH, AND WILL BE SHOT ON LOCATION IN BLACKPOOL.

DONOVAN U.S. PLANS SET

DONOVAN'S extensive autumn tour of America and Canada has now been finalised. He opens at the San Francisco Civic Auditorium on September 27, and the following day plays the famed Hollywood Bowl. Highlights of the itinerary include visits to Chicago (October 1), New Orleans (17), Houston (18), Ottawa (22), Montreal (23) and Toronto (24). Donovan starts at New York's celebrated Carnegie Hall on October 25, and guests in U.S. TV's "Hollywood Palace" on November 1. The tour ends with a concert in San Diego on November 3. Also being lined up for Donovan is a German tour in December, but details have not yet been announced.

HERMAN SET FOR CABARET DEBUT

HERMAN'S Hermits have been set for their British cabaret debut. They are to open the new Middlesborough Astoria with their weekly engagement from November 17. This will be followed immediately by another week in cabaret, at a venue still to be set.

END OF AN AFFAIR

LOVE AFFAIR'S 17-year-old organist Lynton Guest has left the group, and has been replaced by Morgan Fisher—who was one of the original founder members of the quintet when it was formed two years ago. A spokesman for the group explained that Lynton has always been regarded as only a temporary replacement for Morgan, while he was completing his education and taking his "A" levels. A deputy organist was needed ten months ago, when the group decided to turn professional. It was at this time that Lynton agreed to take over, on the understanding that he would stand down as soon as Morgan was available. Love Affair is spending all this week rehearsing its routines with Fisher. The group's revised line-up makes its debut at Weston-super-Mare Winter Gardens tomorrow (Saturday).

TREMS U.S., ISRAEL, S. AMERICA, CANADA, PLANS; NEW SINGLE SET

THE Tremeloes next single—their follow-up to "Helene"—will be an Italian song, co-written by group members Alan Blakely and Chip Hawkes. Details of the group's second visit to America and first tour of Canada are set. The Tremeloes are almost certain to make their debut tour of Israel next month—their manager Peter Walsh flew to Haifa this week to finalise arrangements. Other ambitious world plans for the group include the Tremeloes' return to South America, previously reported, which is to be brought forward to late October because of heavy demand.

BBC REPEAT BEST OF ANDY BURDON, TRAFFIC, BALDRY TV

BBC-1 is to repeat three of the best editions from the last series of the "Andy Williams Show." They will be screened on Sunday evenings at 7.25 pm, starting this weekend. Peter, Paul and Mary, Eddie Fisher, Nancy Ames and Buddy Hackett guest in this Sunday's show (1), and Shirley Bassey is showcased the following week (18). The group hopes to return to Britain on Christmas Eve, but may star in the States until the New Year if necessary. The second South America tour—originally scheduled for November and December—is now due to start on October 30. The Tremeloes will return to Buenos Aires in the Argentine for seven days, then play 10 days in Brazil—their first tour in South America—in Chile for the first time. Other countries in the South American schedule are Uruguay and Venezuela. New home bookings for the Tremeloes include Scottish Venues Stranraer Kinema today (Friday), Lambert (10), Dundee Palais doubling Montrose Locom (11) and Aviemore Ski Centre (12). The group will play Bournemouth Milton (14) and Lyme Regis (15), and flies to Barcelona for a concert on October 21. Title of the group's next single is "Little Lady," and it will be released in the first week of November. Peter Walsh, who manages Marmalade as well as the Tremeloes, has been appointed personal manager for Spencer Davis—whose own management agency continues independently.

AMEN CORNER High in the sky

DERAM DM 197

CLYDE McPHATTER Only a fool

DERAM DM 202

MOODY BLUES Voices in the sky

DERAM DM 196

TRAFFIC FLY TO AMERICA Traffic flies to America on September 18 for its four-week U.S. tour which, if the contract option is taken up, may be extended to November. The group opens on September 20 at New York's Fillmore East, where it shares billing with Spooky Tooth—whose U.S. tour starts on August 23 and continues until September 30.

U.S. d-j's back British

THE Beatles, Lulu, Petula Clark and Engelbert Humperdinck are well placed in this year's Disc Jockey Poll staged annually by the influential U.S. magazine "Record World." The Beatles are voted Top Male Vocal Group, and their "Sgt. Pepper" LP was runner-up to Simon and Garfunkel's "The Graduate" as Top Album. Petula Clark comes third in the Top Female Vocalist category, in which she is beaten only by Aretha Franklin and Dionne Warwick. Lulu is second to Bobbie Gentry as Most Promising Female Vocalist. Engelbert is placed at No. 5 in the Top Male Vocalist section—below Frank Sinatra, Bobby Goldsboro, Glen Campbell and Dean Martin—and is runner-up to Glen Campbell as Most Promising Male Vocalist. Other winners in the poll, which combines the votes of several hundred d-j's throughout America, include Paul Mauriat's "Love Is Blue" and Bobby Goldsboro's "Frankie" (tie for Top Record of the Year); Diana Ross and the Supremes (Top Female Vocal Group); Gary Puckett and the Union Gap (Most Promising Male Vocal Group); Herb Alpert and Paul Mauriat (tie as Top Band and Top Instrumentalist) and Simon and Garfunkel (Top Duo).

BLACKBURN TV HITCH

SOUTHERN-TV's "Time For Blackburn" was severely hit by the technicians' dispute this week. The show due for screening tomorrow (Saturday) has already been telecast, and—provided there are no hitches on actual transmission—should be seen as planned. But the August 17 and 24 editions were due to have been recorded on Thursday and Friday of this week, as director Mike Mansfield and his crew then spend on holiday. However, unless the dispute is resolved, production of these two shows will not be able to go ahead.

Cupid America trip?

Agent Vic Lewis is at present negotiating for Cupid's inspiration to make a trip to America in late summer or early autumn. The group was spending most of this week in the recording studios, cutting tracks from which its next single will be selected. EASYBEATS PARIS TV The Easybeats fly to Paris today (Friday) to film a 40-minute documentary for French-TV, which depicts a typical day in the life of a group. While in Paris, the Easybeats will be interviewed by Emperor Kosko for his Radio 1 show.

NEW BEATLE DISC TITLE Film chief slams bad-business claim

THE next Beatles single will be a song titled "Hey Jude," featuring Paul McCartney on lead vocal—it is a slow blues with a soul sound and a 40-piece orchestral accompaniment. Flip is the track which the NME named five weeks ago as a likely title for the new disc; "Revolution"—this is a slow rocker, with John Lennon as vocalist. The record is scheduled for release on the Apple label on Friday, August 30—two weeks later than originally planned. Other initial Apple releases—by Jackie Lomax, Mary Hopkin and the Black Dyke Mills Band—have also been put back to this date.

AIRMAN SAVILE



BBC's "Ton Of The Pons" crew took location shots of JIMMY SAVILE lying for inclusion in this week's edition of the show. Jimmy is seen here in his aeronaut's outfit, while DAVE DEE tries out the auxiliary equipment.

GRAPEFRUIT TV THEME

GRAPEFRUIT bassist George Alexander has written the new theme music for Southern-TV's "Time For Blackburn" series—he was specially commissioned by director Mike Mansfield, after he had heard George's score for the documentary film about Twiggy. Grapefruit has already recorded the opening music for the Blackburn show, which will be introduced in this weekend's edition. Another Alexander composition, "Breakin' Up A Dream," is being recorded by Tommy James and the Shondells specifically for the British market—it will probably be issued as their next British single, or the following one. Grapefruit is booked for a 15-day promotional tour of Europe from September 9, comprising TV dates in Austria, Switzerland and Germany. The group then returns to Britain to spend two weeks promoting its new LP "Around Grapefruit," scheduled for release by RCA at the end of September. Also lined up for the group is a South American tour in mid-October, with new members for Grapefruit take it to Billerica, Archer Hall (August 23) and Weston-super-Mare Pavilion (24) and (26).

Jack Good sets 'History of Rock'—but strike threat

THE first of the beat spectaculars which Jack Good is producing for the new Yorkshire TV company is titled "Innocence, Anarchy And Soul." Described as "three chapters from the history of rock," it is a one-hour show divided into three phases—nostalgic; a satirical sketch on the present pop scene; and a wild guess at the future. The programme—which, as exclusively reported in the NME seven weeks ago, is planned as the first of a series of Jack Good specials—will be screened on the full ITV network in October.

ROBIN BETTER; GEES TO U.S.

THE Bee Gees flew to America on Tuesday to pick up their U.S. tour—the start of which had been delayed by Robin Gibb's "mystery" illness. He was admitted to a London nursing home on July 28, then subsequently moved to a Sussex health farm, from which he was discharged last weekend—having recovered far more quickly than had originally been expected. The group will now open its U.S. itinerary at New York's Forest Hills Stadium tomorrow (Saturday).

Most of the early August dates, which have had to be cancelled, are now being slotted into the Bee Gees' schedule later in the month on what were to have been free days. After New York concert, the group flies to Chicago, where it spends the early part of next week in the recording studios. Because of Robin's speedy recovery, the Bee Gees—who return to the NME Chart this week with their new single "I've Gotta Get a Message To You"—will not now have to re-arrange their commitments for later in the year. These include a European tour and filming on their first movie.

STATUS QUO NOTCH MILLION

STATUS QUO has won a Gold Disc for its single "Pictures Of Matchstick Men" which—having reached No. 6 in the NME Chart in March—now stands at No. 14 in the U.S. hit parade. The award was made by Jimmy Savile in last week's edition of "Top Of The Pops." The group's latest single "Ice In The Sun" is being issued in America on August 23 to tie in with its first U.S. tour—beginning on September 27 and comprising a five-week schedule of college and concert dates. After completing its U.S. engagements, Status Quo will—if negotiations are finalised—fly to Canada for eight days of concerts, followed by three weeks in Australia and New Zealand. More immediate overseas bookings for the group include two days of TV and club dates in Holland from next Monday (12); three days of TV and club dates in Belgium from next August 23; a visit to Belgium for appearances in the Brussels Festival of Popular Music for three days from August 30; and a guest spot in German-TV's "Beat Club" from Frankfurt on September 6. The group's first British LP will be issued by Pye in mid-September, titled "Picturesque Matchstick Men: Messages From Status Quo." A newly-booked broadcast for the group is Radio 1's "Pop North" on September 5.

AMEN FOR U.S. IN '69

AMEN CORNER'S agent Don Arden flew to America this week to finalise negotiations for the group to undertake its first U.S. tour next spring—it would be a six-week college itinerary commencing in March and incorporating a few major TV dates. The Corner is to record an LP specifically for the U.S. market, which will be released there early next year in advance of the group's visit. Also being set is a two-week Swedish tour in November, which would be followed by a brief visit to Belgium—where Amen's "High In The Sky" single is currently in the charts.

BONZOES ACT

The members of the Bonzo Dog Doo-Dah Band make their acting debut in Thames-TV's "Captain Fantastic" on Thursday, August 15. The group flies to Switzerland on September 12 to star in its own one-hour spectacular, which will open a new TV station in Zurich.

THE FLIRTATIONS Someone out there

DERAM DM 195

BILLIE DAVIS Angel of the morning

DECCA F 12696

WILLIE MITCHELL Prayer meetin'

LONDON HLU 10215

DECCA group records 45 rpm records

PLUS this week's new releases

ROBERTO MANN Are you lonesome tonight?

DERAM DM 204 From the Deram LP "More great waltzes" DML/SML 1024

FRANK CHACKSFIELD Along about now

DECCA F 12820 From the film "The Biggest Bundle of Them All"

DECCA F 12820 From the film "The Biggest Bundle of Them All"

STONES TO USE NEW STUDIOS

THE Rolling Stones are to make regular use of new recording studios in South-East London, which are being run by their road manager Ian Stewart. The studios—which opened this week at 47 Bernoldsey Street—have every available recording facility, including instruments and amplifying equipment. The studios will be open to amateur and professional artists at the rate of £5 per hour, and a 24-hour round-the-clock service is planned. Stewart told the NME: "The idea is that groups will be able to routine their numbers at their leisure in this relatively inexpensive studio, before moving on to more expensive premises for their actual recording sessions. Even the Stones are aware of the need to conserve costs in preparing routines." Mick Jagger and Marianne Faithfull are expected back in London next week, following their holiday in Ireland. The Rolling Stones' new album "Beggars Banquet" is now completely finished, and is scheduled for release by Decca in mid-September.

Geno band changes

Three personnel changes have been made in Geno Washington's Ram Jam Band. New members are drummer Colin Davey, John Culley (lead guitarist), and keyboardist Gordon Scott. They replace Hans Herbert, Pat Higgs and Dave Stone who have left with other groups. The new line-up will be in action at the Brighton Festival (tomorrow), Portsmouth Guildhall (Monday), Bristol Locarno (Thursday), Torquay Town Hall (16), Weston-super-Mare Winter Gardens (17), Scarborough Scene Two (23) and Archer Hall (August 23) and Weston-super-Mare Pavilion (24) and (26).

CASH DELAYED

Country singer Johnny Cash now arrives in Britain on October 22—one month late, after the originally planned. He will be heading a C-B-W package tour which will now play Manchester Odeon (October 23), Liverpool Empire (26), London Palladium (27), Glasgow Odeon (November 3), Walthamstow Granada (2), and Birmingham Empire (3). The package was telecast as a spectacular for Thames Television, to be screened during November.

WORLD-WIDE BARRIER

Fontana group Barrier whose "The Tide Is Turning" debut disc is a current Chart contender, is set for a round-the-world trip. It flies to Japan on September 12 for three concerts and a TV show, followed by dates in the Philippines, New Zealand and Australia. Barrier returns home via America, where it plays three days in New York, and is due back in Britain on October 8.

FLOYD-Rex U.S. dates

Following its current successful U.S. tour, the Pink Floyd returns to America in late September to play dates on the college circuit with Tyrannosaurus Rex. The group is due back in Britain on August 18, and is being lined up for two London concerts—it will also play TV dates in Holland, Austria and Sweden, as well as work on its third LP.

FLOYD-Rex U.S. dates

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