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CALIFORNIAN UNION GAP SPURN THE PSYSCHEDELIC



THE UNION GAP on TV (l to r) GARRY PUCKETT, KERRY CHATER, DWIGHT BEMENT, GARY WITHEM and PAUL WHEATBREAD.

reports JUNE HARRIS from New York

GARY PUCKETT and the Union Gap flew into New York this week for a four day stay of recording and promotion. They might come from California, but any coincidence with whatever else is happening out there stops the first time you look at them.

Musically, the Union Gap is as far away from the psychedelic bag as Louis Armstrong is from the rock revival. And they like it that way.

"No, we're not into any of that psychedelic stuff," said rather gorgeous lead singer Gary Puckett, who looks surprisingly like the Who's Keith Moon, and sounds like a cross between Tom Jones and Engelbert Humperdinck, and who gets solo billing now. "And we're not interested in it. It's not for us, anyway."

The way Gary made that statement also indicated that the Union Gap is definitely not high on LSD or pot either, but are very much into their own trip with their music.

"We do get carried away sometimes," said drummer Paul Wheatbread, who has recently grown a droopy handlebar moustache, "but never to the point of getting out of touch. That means when we're on stage we're get right into our performance. Once or twice I've smashed up the skins on my drums. But that's cool — it shows we're enjoying ourselves and the audience dig us as too."

The Union Gap — Generay Gary Puckett, Corporal Kerry Chatter, Sergeant Dwight Bement and Privates Paul Wheatbread and Gary Withem — have come a long way in an awfully short time. They started the ball rolling last year with a smash entitled "Woman, Woman." The ball hasn't stopped yet. Their latest single is titled "Lady Willpower," and a new album is titled "Young Girl," after their second U.S. hit and first in England.

Naturally, the group is terribly excited about the success of "Young Girl" in England. But they aren't planning a trip overseas just yet.

"We just sent over a film of us doing 'Young Girl,'" said Gary, "which we hope will be used to promote the record. We've had offers, and very much want to go to Britain, but we don't think it's wise at this point to go just on the strength of one disc. We'd rather wait until another makes the charts, and if it does, we'll be much stronger."

Happening

"Besides, right now, there's so much happening here. We have a lot of commitments that we have to fulfill."

Among those things is a college concert tour which is now underway and the waxing of some new tracks for both upcoming singles and albums.

The official press release says that the group took their name from the "historic town of Union Gap, Washington."

"It's actually a little more complicated than that," Gary, told me, "but that seemed to be the simplest explanation. Our name does stem from the Civil War and there was a Union Gap outside of Washington. I believe it was a fort, though it has much deeper history which, over the years, has become somewhat confusing."

"I'm not a bug on American history, though I find it a fascinating subject and like to read about it when I have time. This is still a young country and there's a tremendous amount to learn just digging in the archives."

"Anyway, we got our name and on stage we wear the outfits to go with it. I know it's fashionable right now to wear flared military jackets, but we do to be authentic more than fashionable."

Gary and the group have a very clean-cut appearance both on stage and off, which could loosely be termed as what the California-look was all about before it went on its recent and present day trip into the psychedelic.

"We like to appeal to all ages," said Gary "and since our music is simple there's no need to appear in person. You know, not every group out of California has to look like the Grateful Dead or sound like Jefferson Airplane."

Garry 'Mutha' Withem (of the Benjamin Franklin specs) has something to say about fashion

Want second hit before trip here

He digs what's happening today, especially all the new looks which have been coming out of England.

"I'm crazy about all the new shirts and matching ties," he told me, "particularly in all shades of blue. When I get to London, I intend to wander around the shops."

His success changed the lives of the Union Gap? "It has to a little bit," explained Kerry Chatter.

"You know, like we go home for five minutes and then we're out on the road again. Suddenly, you wonder where you're at and where's your house and you begin to miss it. But all the travelling is very exciting giving us the chance to see places we've never been before."

Bus is out!

"Right now, we travel by plane and try to arrange it so that our equipment goes ahead of us. I know it's very much the thing to have your own private bus these days, all fitted out with beds, etc., like Elvis. But somehow, the five of us living together in cramped quarters just doesn't make it."

"We don't fight. In fact, we get on pretty well together, but too much closeness is not a good thing among guys!"

Does Gary Puckett mind being told he sounds like Tom Jones? Not at all! He happens to like the Jones boy, and agrees that "Woman Woman" and "Young Girl" might have been very good songs for Tom to record.

"It's hard enough finding hit material when you're a group," he told me, "but I would think it's worse for a solo singer. I admire people like Tom Jones, who can keep coming up with hits. His sound isn't altogether different from ours, but we just have more people to play it."

And play it they do! With both singles earning Gary Puckett and the Union Gap Gold Discs and two smash albums, they are one of the hottest sounds in America today.



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DUANE EDDY THEN & NOW



DUANE EDDY, who has brought his twangy guitar back to us, has had his Lifelines printed in NME twice — in May, 1966, and August, 1967. We have now received updated Lifelines from Tony Barrow International, his UK Press agents.

It is interesting to note some changes in outlook with the passage of time. His favourite actor has changed from Richard Boone (he was making a film with him in 1963) to Gary Cooper and John Wayne and actress from Doris Day to Julie Christie and Katharine Hepburn. He remains faithful to his favourite guitarists Segovia and Chet Atkins, but his favourite singers have altered from Elvis Presley, Ray Charles and Frank Sinatra to Brenda Lee, with Ella Fitzgerald (who was also named in 1963).

He still likes hot, spicy Mexican dishes, but also adds Italian, Chinese and steaks among his favourite foods. In 1963 the groups were just starting, but now his favourites are Bee Gees and Beatles.

At 22, his ambition was to "make more films, to make a success of his own TV show and return to Britain for another tour" (all achieved), in 1963, to keep on improving his guitar playing and find new sounds, "and today: " to be very rich."

Cadillac has always been his car, and his hobbies have "reading" in all three lifelines, with "suntanning" becoming record collecting in 1960 and '63, and "movies, water skiing, riding and photography" in 1968. He liked being able to wander unrecognised in 1963, and likes good art, women, bars, philosophy (specially Ayn Rand), horses, dogs, cats today. Dislikes were noisy people and streets and

just noise, and are today socialism, incompetence, injustice, dishonesty, disloyalty and mysticism.

He still lists Lee Hazelwood as his biggest influence, and now lives in Beverly Hills, California, instead of Phoenix, Arizona. And he still plays various guitars and banjo.

His birthplace and date remain the same — Corning, N.Y., on April 26, 1938, but he's grown 42 and weighs 193 lbs. weight: 170 lbs.—has never been given before.

Duane, who was World Vocal Personality in the NME 1960 Poll and runner-up to Elvis in 1959, '61 and '62, has lost none of his guitar-playing zing and it's great to have him back again.

ANDY GRAY

On the eve of the 'Jumpin' Jack Flash' release -

MICK SAYS

● I don't think the success of this single is any more important than the last one... I shall be pleased if it is a hit, but that applies at any time ●

in this **NME exclusive** interview with **KEITH ALTHAM**



Unusual shot of MICK JAGGER playing a guitar in the Studio. On right: portrait of MICK taken at the NME. Poll Concert by Napier Russell. (See also page 6).

super-"express" secretary to the Stones; and Maggie Philips, with nice legs, and a nice smile, who formerly worked for nice Kenny Lynch before becoming personal secretary to the group.

Jo sits at her desk in a re-designed invalid chair on wheels. The desk itself is a converted pre-war Singer sewing machine. Her telephone directories and pads are piled upon a huge travelling trunk, the late property of the late Fusilier S. E. W. Waller, who soldiered in the Crimea. Her favourite phrases are "outsite," "neat" and "too much." She is an American.

Sometimes she loses Mick, who is wont to roll around the world looking for the sunshine in remote spots of South America, which is neither "neat," "outsite" or "too much." But she is overjoyed when he finally turns up in some obscure county of Northern Ireland on a hiking expedition!

Occasionally someone like Tom Keylock — the Stones' chauffeur and a good man to have on your

side — will appear out of the "Board Room" and regale you with an anecdote about the time he saved Bob Dylan's life when someone pulled a knife on him in a club up North, or tell you what Keith Richard hit in the Bentley recently. Then there is Sue Cox, a fugitive from KRLA, an American West Coast radio station. She never managed to get out of the office and so became an employee. On radio she was known as Princess of Razmatazz. Other additions include Theodore the Toledo Turtle and Clarence, the coffee machine.

Smiling

When I arrive at the office Mick is sitting on a chair with a dark blue cape clasped about his neck. He is smiling into a phone. Later he asks if I would like to hear the single and when I assent, shows me into the Board Room. The dominating feature of this room is a huge wooden dresser stacked with jars of dried fruit, currants, apricots, raisins and pumpkin seeds for guests to nibble upon. He places "Jumpin' Jack Flash" on the player and retires to the other side of the room while I listen.

He is obviously concerned about this single but just as obviously is not going to let anyone know how concerned he is.

"I don't feel the success of this single is any more important than the last one," says Mick. "I shall be pleased if it is a hit, but that applies at any time. I think it is a good record but I'm not going to turn round and say people are out of their skulls if they don't buy it."

"It has a nice catchy chorus line and it's a good performance number. I think it's..." At this point he got a little suspicious of my line of questioning as to whether the success or failure of this disc would be significant for them. "Look, what do you want me to say?" he asked. "Do you want me to say it would be a big thrill and very groovy if it made No 1? All right, it would be groovy!"

"We've had some lousy records which have gone to No 1, and some funny ones—I think this disc is better than those. 'Little Red Rooster' was funny because it just didn't sound like a No 1 record, and 'Get Off My Cloud' was not very groovy."

I said I liked the record (it has since taken another four hearings (Continued on page 14))



THE most revealing things about the Stones are usually learnt while they are not aware you are watching them. So it was when I ambled downtown recently to observe Michael Philip Jagger at work in their new London offices, which, as you might expect, are beautifully bizarre.

Rolling Stones Ltd. are situated six floors up, one floor above Issy Bonn Ltd. Issy, singing "Every Thing Is Hunky Dory" to war-time audiences on BBC radio before Mick had become a little pebble, might find the goings-on above his head above his head!

The two chief Stone rollers are little, lovable Jo Bergmann, formerly a Beatles' Press officer and then a publicist for Harpers Bizarre group before becoming a

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Part of my Past
Parlophone R5697



LULU Boy

Columbia DB8425



MELLOW FRUITFULNESS
Music for Meditation
Columbia SX6247 M SCX6242 M

DAVID & MARIANNE DALMOUR
As They Are
Columbia SX6240 M SCX6240 M

LALO SCHIFRIN
Mission Impossible
Dot LPD503 M SLPD 503 M

BOBBIE GENTRY
The Delta Sweete
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HANS CHRISTIAN
(The Autobiography of)
Mississippi Hobo
Parlophone R5698

OSCAR TONEY JNR
No Sad Song
Bell B LL 1011

MERRILEE RUSH
Angel Of The Morning
Bell B LL 1013

The English scene is a load of old rubbish geared to one market, the mums and dads

WITHOUT doubt the most explosive appearance on the popular music scene for "yorks" are the Brian Auger Trinity and the greatest audio-visual aid to imagination since childhood — Julie Driscoll. She is destined to become the emine fashion cult of '68 by dint of her original beauty and refreshing personality.

It is to be hoped that her awesome image will not overshadow her own vocal ability, which is considerable, or dim the musical potential of a group which, Auge claims, could only be followed by something like Chuck Berry and the Glasgow Orpheus Choir, Jimi Hendrix and the Cyril Tapleton Experience, or Princess Margaret and the Vandellast!

On stage at the Elstree film studios last week, where they were shooting an insert for a TV series, Julie (as she is called) was weaving her own personal mystique as organist Auge played musical patterns of Donovan's composition, "Season of the Witch" about her.

Her hair is a startling combination of past Harpo Marx, early Joe Brown and present Jimi Hendrix — a mass of permed curls and terrifying spikes. The face beneath, however, is breathtakingly beautiful. She was wearing a faded blue, frilly blouse with the kind of lace and ruffles which so delicately adorned Victorian costumes, and in sharp contrast, a pair of bluish bell-bottom trousers. Around her neck she had heavy silver pendant inset with large blood-red one.

Her waving arm movements have peculiar, fascinating, snake-like arm and she punctuates a song with a widening of her dark, insouciant eyes, or affecting a theatrical out. There is the kind of wild excitement about her features which is the hallmark of the great mad Harpo.

"I'm not conscious of having evolved any kind of an act," she told me later. "It's just the way I feel towards the music playing that makes me move that way."

Still lives in Vauxhall

Julie — a prime specimen of the London "bird" (I hope she will regard this as a compliment) still lives in Vauxhall, where she has spent most of her life. She still uses a selection of rich Anglo-Saxon invectives for the sake of emphasis.

"When they played me the demo of this 'Wheels On Fire,' I thought what a groovy record, what drag — it's x?x?x awful! It really was a terrible demo by Alan. But after about three or



JULIE DRISCOLL with the TRINITY. CLIVE THACKER, DAVE AMBROSE and BRIAN AUGER.

Brian, as he is not known to his friends, became an organist shortly after discovering the difference between Sandy McPherson and Jimmy McGriff. He is undoubtedly one of the most talented young musicians on the scene and has been regarded as "the organist" by in-pop-circles for some years.

Prior to the success of "This Wheel's On Fire," his only other claim to hit parade fame was to play organ on the Yardbirds' "For Your Love" single.

He cares passionately about the apathy and apparent lack of perception by the Authorities to popular music. "Let's face it, this country is politically on its 'benders' in almost every department except two," Auge declared. "The two things in which we still lead the world, where everyone pinches our ideas and rushes to buy our products, are fashions and pop music. And yet there is still a feeling among the Establishment that we are not an industry to be taken seriously."

GIVE THE YOUNGSTERS A BREAK, SAYS JOOLS

By KEITH ALTHAM

four plays the song began to get through to me, rather in the way some Beatles' songs do."

Jools' rise to fame has hardly been an overnight success, she claims to have been singing with her father (a trumpeter) since the age of 12 and made her debut at London's Churchill's club with her father's band at the age of 16, while pretending to be 20.

About four years ago I first met her at a Yardbirds' party. She was working for the group's fan club while waiting for the break.

At that time Giorgio Gomelsky claimed to me that this girl was a "fantastic blues singer, and would one day be very big." We really should pay more attention to Giorgio: he was the first to find the Rolling Stones and the Yardbirds and now manages Jools and Auge.

"Giorgio is the gunner," Julie told me. "He's the only manager on the scene who is really human

and cares about his artists. He's got a good head and a good mind and I wouldn't have stayed with him this long if I did not have complete faith and trust in him."

Giorgio is something of a father figure on the English pop music scene and regarded by some as a kind of combination of Rasputin and Santa Claus. He has great charm, a thick mid-European accent and is the nearest I have encountered to an intellectual among pop managers. A man to be reckoned with in the success of Julie Driscoll and the Brian Auger Trinity.

thing new musically. She is such a good singer compared with me but they give her these old standard songs and nothing happens. The Beatles started something which has just not been followed through. We must start to think young again."

Meanwhile Jools is taking her new-found fame with characteristic feminine sang-froid as she tears from engagement to engagement, and sobs inwardly when make-up assistants ask her to adjust a make-up it took an hour to prepare herself.

"I'm just going quietly out of my XX?XX! head," she smiles. "But it's nice, in it?"

Reluctantly leaving Miss Driscoll to re-fix her make-up, I retired to the studio canteen with Clive, who looks like Hilton Valentine with a moustache, and Auge, who is a personable combination of Zoot Money ("my best friend") and the vociferous Steve Marriott (who also punctuates his sentences with exclamatory "Waaahs!").

"You can't get any exposure before you get in the charts and you cannot get in the charts unless you get the exposure," protests Auge. "What kind of vicious circle is that?"

They're holding back progress

Jools is just as vocal in her criticism of the state of current pop affairs: "The whole scene in England at present is a load of old rubbish geared to one market — the mums and dads — with very few exceptions. It's just this one XXIXX? market getting all the attention. Everyone is so dead. XXXX! they are even going back to rock and roll. The good groups are going out of the country and the new young ones are not being encouraged to progress. "I love singers like Kiki Dee, for example, but why don't they give her the chance to do some-

Assisting the country

"I don't know exactly how much money we have brought back into the country from the Continent but it's not bad; and if you work out what the big groups have contributed to our economy it must be enormous. "We could clean up in the world market with just a little more encouragement. Look, we've just done the Rome Festival and I know there are virtually unknown groups in the London clubs who could blow groups like Captain Beefheart and those other American units off the face of the earth."

Not enough assistance to young people trying to introduce progressive music is Brian's biggest gripe and he quoted one example of lack of perception by recounting how he recently went into a shop to buy one of the best records of the year — Lorraine Ellison's "Stay With Me Baby" — to find it had been deleted. He is appalled!

Perhaps the most important thing about the emergence of Jools and Auge is that they are both young, ambitious and care about what they are doing! And they have a manager who is older, wiser and also cares.

Reluctant departure

Reluctantly leaving Miss Driscoll to re-fix her make-up, I retired to the studio canteen with Clive, who looks like Hilton Valentine with a moustache, and Auge, who is a personable combination of Zoot Money ("my best friend") and the vociferous Steve Marriott (who also punctuates his sentences with exclamatory "Waaahs!").

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David Essex
DAVID ESSEX

P.S. The Flip Side is 'Higher than High', and the catalogue number is UN 502



FOR SCOTT: WALKER IS DEAD, ENGEL LIVES!

SCOTT WALKER is dead — long life to **Scott Engel** — only the name remains the same to protect the image. The new Scott Walker with the wonder ingredient — “confidence” — swept into a London pub to meet me last week in broad daylight, without so much as a pair of dark glasses to conceal “the face” with a stereotape pack of Sibelius' Symphony No. 4 tucked underneath his arm and what looked suspiciously like a large happy grin over his usually anguished features.

Among the more obvious reasons for this happier and relaxed state of mind are the considerable accomplishments of having what must be one of the finest quality singles, “Joanna” ever to make the NME Top Ten and an album “Scott II” rocketing toward the number one spot in our best selling album charts and within my opinion his most professional and nervous TV performance on a recent “Dusty Springfield” show behind him.

Also moving out of mind if not out of sight goes his interests in jazz — which is in danger of becoming unmusical — in Scott's opinion. He is working on a “Tenement Suite” which he hopes to introduce on the next album and there is still a shadow of his former self which induces him to make morose statements like, “All the do-gooders in the World are motivated by self-drive and the only person who could really do no evil is the Devil!”

But the sun is shining through I am here to tell you people, and no one is more aware of the changing face as the man himself who put to me his case for what he feels has been a “misrepresentation of Scott Walker” and what has been to a large extent responsible for his reluctance to talk to the Press.

Changed

“The impression that the papers gave of me when I was a member of Walker Brothers was fair enough because it was a reflection of my state of mind at the time. But I've changed and some of the reports about me have not,” said Scott.

“This is my first time back in the Top Twenty since ‘Sun Ain't Gonna Shine Anymore’ so I felt that until I was back in the charts — of which the trade papers are a reflection — I had nothing significant to say.

“I stopped reading the trade press some months ago when I started getting a lot of ‘schmide’ remarks and petty things written about me which bore no relation to what I am doing. I have got to get on with the business in hand and I don't have time for someone writing in about my colour of bloomers!

“I don't have time to waste with people who come up to me when I am having a very heavy day and say ‘Do you know what they wrote about you in such and such a column last week?’ I can't afford for people to get in my way. I am trying to do something,” he added with a

By KEITH ALTHAM

drawled emphasis that would have done credit to James Cagney delivering the death sentence in one of his old gangster movies.

Scott's idea of a perfect interview seemed to be that which is almost a straightforward selection of questions and verbatim quotes but I put to him the position that a writer is essentially a writer because of his impressions and opinions of the person and what is said.

We warmed to the argument as Bill Haley's “Shake Rattle and Roll” blared out of the “muzak” speakers and Eric Burdon provided an interlude by breezing into the bar in checkscutter and jeans straight from his long run in San Francisco's Handshakes all round and cries of “See you later. Meanwhile back at the Brain Trust!”

“I have nothing against you personally,” said Scott. “I found your articles interesting and you have never criticised me unfairly, besides which you are not anti-Scott Walker yet!”

“But there are things in the papers which are petty and bigoted. Now a mass public can be swayed by pettiness. Now if you really believe that I'm the same person I was back in the Walker Brothers doing the same things you must print it but if you believe as I know that I have changed direction, you must print that!”

“Was Scott against the whole idea of a personality publicising him self with pin-up pictures and fan appeal material?”

“I am selling what I hope is a talent,” said Scott “but I'm quite prepared to sell the personality if it will help a public to the product. I don't do photo sessions now — there are a number of magazines who have colour pictures of me on file

and I don't object to them being used if it means someone is going to notice my face and go to my records but that is what I want them to evaluate.”

Does it please Scott more to read a dishonest piece of flattery rather than an honest piece of adverse criticism?

“It pleases me to read the truth,” said Scott. “There was a guy called Nick Cooke in Queen Magazine who wrote some unfavourable things about me and my first album. He said I was ‘self indulgent and self pitying and this stood in the way of my talent’. I carry that feature about with me because it was well written. He also wrote that my music bored him — but the feature was artfully written and I would be delighted to do an interview with him.”

Nonsense

“On the other hand there was a reporter from a national paper who came to see me and was friendly and charming and went away and wrote the most incredible nonsense. There is a general impression of what someone is trying to get over in an interview and if you miss that you miss everything.”

We progressed to other less “Press”ing matters and I said that I was surprised to see he was doing concerts with the Herd which were likely to bring in a “scream-er” audience which he has tried to avoid.

“I'm getting a lot of money for those concerts,” smiled Scott. “And as I do not like to work a lot this will sustain me in order to concentrate on other things.”

At this juncture Scott called lightheartedly for his dinner to be sent over and a bed for the night as the “interview looked like being a long one.” The recipient of this order was his new road manager “Mike” who looks more like a pop star than Scott.

“In fact he went to ‘Talk of the Town’ to see Lulu the other evening and the doorman said, ‘Right this way Mr. Proby. You're late. We were expecting you.’ I think Proby got refused admission. Then we both went to pick up some award I had won the other day and they let him in and kept me out. People who are stars never look like what they are supposed to,” said Scott soberly.

And so with a few more pleasant-

ries, Scott Walker exited out into the sunlight. Sometime when I pass his apartment — which I must not even allude to by a compass direction — I must look to see if the curtains have been drawn back. I would be nice to think they had.

WHO'S WHERE

Week beginning May 24

FRANKIE VAUGHAN: Darwen Cranberry Fold (May 27 for 2 weeks)

ONE NIGHTERS

LOVE AFFAIR: Leicester Top Rank Ballroom (24), Hanley Top Rank Ballroom (27), Sheffield Top Rank Ballroom (29)

SEEKERS: Birmingham Odeon (24), Worcester Gaumont (25), Leicester De Montfort Hall (26)

HOLLIES, PAUL JONES, SCAFFOLD: Lewisham Odeon (24), East Hat Granada (25), Coventry Theatre (26), Gloucester ABC (27), Salisbury Odeon (28), Derby Odeon (29)

BILL HALEY: Manchester Prince and Domino (24), Folkestone Top (25)

EDWIN STARR: Plymouth Top Rank (24), Norwich Gala and Cram Pavilion (25), Greenford Starline and Market Harborough Frolickin' Kneecap (26), Tunstall Goldie Torch (27), Portsmouth Brave New World and London Hatchells (28), Beckenham Mistral (29)

COASTERS: Southport Casino (24), Walsall Tower (25), Loughton Walk Arms (26), Swindon Locarno (27), Malvern Winter Gardens (28), Shrewsbury Music Hall (29), Soho Whiskey-A-Go-Go (30)

JULIE DRISCOLL, BRIAN AUGER, LONG JOHN BOLDY, MING BENDERS, GARY WALKER and RAIN: Bosworth Park, Mark Bosworth

PETER NERO: Royal Albert Hall (27)

CHRIS BARBER: London Blaises (28)

TOM JONES: Manchester Piccadilly Hall (29)

SIMON and GARFUNKEL: Birmingham Town Hall (30)

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Paul must stand fair chance

When I Was Six Years Old/You Have No Idea (Columbia)

ONE of the biggest pop mysteries of recent months was the failure of Paul Jones' last release to make the Chart — personally I considered "And The Sun Will Shine" to be one of the best singles of 1968 to date. However, the fans' indifference must make any reviewer cautious about this new one, irrespective of how good it may be.

But I'm going to stick my neck out and suggest that this could well be a hit — if only because it's more blatantly commercial and gimmicky than its predecessor.

Opens with audience screams — then breaks into a punch-packed beat opus, with a pounding rhythm, blaring brass and chirping girls. Paul sings with spirit and venom—and the tune's quite catchy too. Must stand a pretty fair chance.

FLIP: One of Paul's own songs. Opens quietly with a bluesy feel, then explodes into an infectious mid-tempo item. Fascinating organ sound, and an impressive performance from Mr Jones.

GARNETT MIMMS

I Can Hear My Baby Crying (Verve) A heartfelt soul ballad, with a nagging slow jerk beat, girl group, and fruity brass. Garnett Mimms is blessed with that genuine coloured feel, and this record comes closer to the Redding-Pickett-Solomon Burke category than anything he's done in the past.

Blues and soul fans will latch on to it with relish—but Garnett has yet to register in this country, so I don't envisage mass support for this disc.

OSCAR TONEY JNR

Mad Sad Song (Bell) Only two minutes in duration, but a disc that's cram full of bustling, supercharged dynamism. Oscar Toney's ripe croaking tones are encased in a solid framework of chanting girls, attacking brass and throbbing beat. In the so-called "commercialised r-and-b" idiom, this is another good 'un from Bell.



ROLLING STONES (l to r) BRIAN JONES, MICK JAGGER, CHARLIE WATTS, KEITH RICHARD and BILL WYMAN.

"Jumpin' Jack Flash/Child Of The Moon (Decca).

WELL, this is the one you've been waiting for, folks! And I guarantee you won't be disappointed, because it's vintage Rolling Stones. All the familiar ingredients are there — urgent beat, juddering twangs, wailing harmonica, maracas, and Mick indulging in his mind-bending vocal pyrotechnics.

EARTHY STONES MUST HAVE A GIGANTIC HIT!

Don't know why it is, but the Stones have a unique flair for taking a basically simple formula, and turning it into a miniature epic!

This isn't the Stones' progressive image—if anything, they've taken a step backwards to the earthy ~~swampy~~ that made their early discs come alive.

But in keeping with current trends, that would seem to be a shrewd move.

It's a disc that's pungent, galvanic, insistent, utterly compelling and vital. And what's more, it's a thundering great hit!

FLIP: A much more thoughtful track, and one that demands attention. The lyric is wholly fascinating, and Mick's unmistakable delivery is framed in an equally absorbing backing. Incredible sound!

CHANGE FOR SATCHMO

The Life Of The Party/You Are Woman, I Am Man (London).

NOT on the same label as Satchmo's "Wonderful World," so it can't really be regarded as the follow-up to his No. 1 hit. It's a completely different type of number, too—in the commercialised Dixie vein; like "Cabaret" or "Mame."

Louis' gravel tones are as appealing as ever, and the effervescent backing includes brass, banjo, xylophone, clarinet obligato and vocal group. It's a personality disc that's tailor-made for parties, though the tune is a bit lacking in substance and isn't particularly catchy.

I wouldn't have thought it was Top Thirty stuff, but with "World" going so strongly you never know!

TIM ROSE

Guess It's Over (CBS) A folk-blues item with a driving feel. Tim Rose's gutsy voice roars at the lyric, and is carried along by a wave of twangs and strumming guitars.

A self-penned number and the first he has recorded in London, it's really hard-hitting sizzler. But I'd have welcomed a stronger melodic intent, because the absence of any line is a major handicap.

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Groovy Martha swings like crazy

I Promise To Wait My Love/Forget Me Not (Tamla Motown) GREAT stuff from Martha and the girls! And the surprising thing about it is that the sound is more like the Stax-Atlantic output than Tamla Motown.

It's all very well for a label to have its own distinctive hallmark, but this does become somewhat restrictive after a while—and it's gratifying to find this group breaking away from those limitations. An up-beat number which swings

along like crazy, it spotlights some superb soul singing from Martha, which is very much in the Aretha Franklin tradition. The Vandellas chip in with their own brand of enthusiastic gospel chanting. The whole effect is exciting and groovy!

FLIP: A gal saying goodbye to her man who's just off to war—that's the lyrical idea of this song. And it's the basic Motown sound dovetailed to a semi-martial beat.

SINATRA'S LOST LOVE

I Can't Believe I'm Losing You/How Old Am I? (Reprise) HERE'S Frank Sinatra at his most poignant. You can almost picture the gov'nor sitting alone in a deserted bar, raincoat slung over his shoulder and cigarette smouldering in his fingers, as he sadly reminisces about his lost love.

It's dreamy and relaxing. Ideal for late-night listening. But pop fans will doubtless regard the backing as unnecessarily thin and weedy, while the tempo does seem to drag a bit. So, although his countless fans will look upon this as vintage Sinatra, I can't see it as a commercial prospect for the hit parade.

FLIP: This is even more sombre—reminiscent of "It Was A Very Good Year." A much fuller string section on this track, which might have been better placed on an LP.

TIMI YURO

Something Bad On My Mind (Liberty) A product of her first British recording session, Timi Yuro — primarily known as a soul singer — employs her rich dark brown tones to excellent effect in this Les Reed-Burly Mason beat ballad.

It's not one of the duo's most memorable compositions — maybe because they were writing specially for Timi — and had to adapt their basic style to her requirements. But a disc that's well worth hearing.

BLUESY SIMON DUPREE

Part Of My Past/This Story Never Ends (Parlophone)

A BLUESY rhythmic ballad — intensely and passionately handled by Simon Dupree, supported by one of those colourful and imaginative scorings that we have come to associate with the Big Sound.

Organ, a delicious string sound, flute and subtle brass blend effectively in this absorbing arrangement which achieves a hauntingly wistful quality, in keeping with the plaintive nature of the lyric.

The material is fairly strong—I suspect it's a tune that grows on you after several spins. And while the disc doesn't measure up to the delightful enchantment of "Kites," it does have a fascination of its own, which could well put it in the running for Chart honours. A possible

FLIP: A more forceful beat on this track—the brooding rhythm, rattling tambourine and clanking piano. Plus Simon's uninhibited vocal. Above average for a "B" side.

* TIPPED FOR CHARTS

† CHART POSSIBLE

BOBBY VEE

My Girl and Hey Girl (medley)/Take Good Care Of My Baby (Liberty) It's been quite a while since Bobby Vee last hit the British Charts, but this disc is as promising as anything he's waxed for the last couple of years.

Top side comprises a couple of rhythmic ballads, and Bobby injects plenty of personality into the come-kisser lyrics — aided by a solid, but not overpowering, backing of brass and chanting.

The flip is a revival of his Goffin-King hit. With Bobby due in Britain early next month, he might get away with this disc — if he gets some TV promotion on it.

WAYNE FONTANA

The Words Of Bartholomew (Fontana) The tale of a factory worker who's actually a frustrated author, but has to do a manual job to earn his keep. And as he endlessly drills holes in bits of metal, he thinks of the time when the world will acknowledge his genius.

Opens with a bouncy beat and folk-like flavour, then expands into an epic-style choral production. An unusual disc, and Wayne Fontana puts it over with flair and authority.

Very cleverly done, though I found the sudden contrasts slightly off-putting. But it could conceivably register as a novelty disc.

Deena Webster 'you're losing'

release date May 24

DEENA

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NME TOP 30

(Week ending Wednesday, May 22, 1968)

LAST WEEK	THIS WEEK	ARTIST	RECORD LABEL	WEEKS IN CHART	POSITION
1	1	YOUNG GIRL	Union Gap (CBS)	4	1
3	2	HONEY	Bobby Goldsboro (United Artists)	5	2
4	3	A MAN WITHOUT LOVE	Engelbert Humperdinck (Decca)	5	3
2	4	WHAT A WONDERFUL WORLD	Louis Armstrong (HMV)	15	1
7	5	I DON'T WANT OUR LOVING TO DIE	Herd (Fontana)	7	5
5	6	LAZY SUNDAY	Small Faces (Immediate)	7	3
12	7	JOANNA	Scott Walker (Philips)	4	7
11	8	RAINBOW VALLEY	Love Affair (CBS)	4	8
6	9	SIMON SAYS	1910 Fruitgum Co. (Pye Int.)	10	2
10	10	WHITE HORSES	Jacky (Philips)	6	10
13	11	SLEEPY JOE	Herman's Hermits (Columbia)	4	11
15	12	HELULE, HELULE	Tremeloes (CBS)	3	12
8	13	CAN'T TAKE MY EYES OFF YOU	Andy Williams (CBS)	9	6
9	14	IF I ONLY HAD TIME	John Rowles (MCA)	9	3
20	15	THIS WHEEL'S ON FIRE	Julie Driscoll & the Brian Auger Trinity (Marmalade)	3	15
29	16	DO YOU KNOW THE WAY TO SAN JOSE	Dionne Warwick (Pye Int.)	3	16
27	17	U.S. MALE	Elvis Presley (RCA)	2	17
14	18	CONGRATULATIONS	Cliff Richard (Columbia)	10	1
16	19	AIN'T NOTHIN' BUT A HOUSEPARTY	Show Stoppers (Beacon)	9	9
18	20	CRY LIKE A BABY	Box Tops (Bell)	8	14
22	21	HELLO, HOW ARE YOU	Easybeats (United Artists)	6	20
23	22	DELLAH	Tom Jones (Decca)	13	2
26	23	WHEN WE WERE YOUNG	Solomon King (Columbia)	3	22
21	24	SOMETHING HERE IN MY HEART	Paper Dolls (Pye)	8	10
17	25	JENNIFER ECCLES	Hollies (Parlophone)	8	5
24	26	SOMEWHERE IN THE COUNTRY	Gene Pitney (Stateside)	8	19
26	27	I PRETEND	Des O'Connor (Columbia)	1	26
28	28	ANY OLD TIME YOU'RE LONELY AND SAD	Foundations (Pye)	1	26
19	29	I CAN'T LET MAGGIE GO	Honeybus (Deram)	8	11
30	30	BABY COME BACK	Equals (President)	1	30

Britain's Top 15 LPs

1	1	THIS IS SOUL	Various Artists (Atlantic)	10	1
2	2	JOHN WESLEY HARDING	Bob Dylan (CBS)	13	1
3	3	SCOTT 2	Scott Walker (Philips)	7	3
4	4	HISTORY OF OTIS REDDING	(Volt)	13	3
6	5	SMASH HITS	Jimi Hendrix Experience (Track)	4	5
5	6	SOUND OF MUSIC	Soundtrack (RCA-Victor)	163	1
7	7	SUPREMES GREATEST HITS	(Tamla Motown)	19	1
10	8	FLEETWOOD MAC	Fleetwood Mac (Blue Horizon)	12	5
9	9	DOCK OF THE BAY	Otis Redding (Stax)	1	9
8	10	JUNGLE BOOK	Soundtrack (Disneyland)	4	9
12	11	THE HANGMAN'S BEAUTIFUL DAUGHTER	Incredible String Band (Elektra)	8	8
11	12	A GIFT FROM A FLOWER TO A GARDEN	Danovan (Pye)	4	12
13	13	FOUR TOPS GREATEST HITS	(Tamla Motown)	19	2
14	14	LOVE ANDY	Andy Williams (CBS)	1	13
15	15	BUDDY HOLLY'S GREATEST HITS	(Ace Of Hearts)	1	15

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"

Last Tuesday, May 21, 1968

Week

1 1 TIGHTEN UP

2 2 MRS. ROBINSON

3 3 BEAUTIFUL MORNING

4 4 THE COOD, THE BAD AND THE UGLY

5 5 HONEY

6 6 COWBOYS TO GIRLS

7 7 THE UNICORN

8 8 AIN'T NOTHING LIKE THE REAL THING

9 9 SHOO-BE-DOO-BE-DOO-DA-DAY

10 10 DO YOU KNOW THE WAY TO SAN JOSE?

11 11 TAKE TIME TO KNOW ME

12 12 MONEY MONY MONY

13 13 YOU'RE A GIRL AGAIN

14 14 LOVE IS ALL AROUND

15 15 SHE'S LOOKIN' GOOD

16 16 THINK

17 17 I GOT THE FEELIN'

18 18 FUNKY STREET

19 19 CRY LIKE A BABY

20 20 LIKE TO GET TO KNOW YOU

21 21 DELLAH

22 22 I COULD NEVER LOVE ANOTHER

23 23 SOUL SERENADE

24 24 YUMMY

25 25 THE HAPPY SONG

26 26 IF I WERE A CARPENTER

27 27 THE GUY'S HIS LOVE

28 28 I WILL ALWAYS THINK ABOUT YOU

29 29 DOES YOUR MAMA KNOW ABOUT ME

30 30 BABY TAYLOR & VANCECOVERS

5 YEARS AGO

TOP TEN 1963—Week ending May 24

- 1 FROM ME TO YOU (Beatles) (Parlophone)
- 2 SCARLET O'HARA (Jet Harris/Tony Martin) (Decca)
- 3 DO YOU WANT TO KNOW A SECRET (Billy J. Kramer) (Parlophone)
- 4 LUCKY LIPS (Cliff Richard) (Columbia)
- 5 CAN'T GET USED TO LOSING YOU (Andy Williams) (CBS)
- 6 TWO KINDS OF TEARDROPS (Pat Shannon) (London)
- 7 IN DREAMS (Roy Orbison) (London)
- 8 HOW DO YOU DO IT (Gerry and the Pacemakers) (Columbia)
- 9 NOBODY'S DARLIN' BUT MINE (Frank Ifield) (Columbia)
- 10 TAKE THESE CHAINS FROM MY HEART (Ray Charles) (HMV)

10 YEARS AGO

TOP TEN 1958—Week ending May 23

- 1 WHO'S SORRY NOW? (Curtis Mayfield) (MGM)
- 2 TOM HARK (Elias and His Zig Zag Jive) (Flutes) (Columbia)
- 3 WEAR MY RING (Elvis Presley) (RCA)
- 4 A WONDERFUL TIME UP THERE (Pat Boone) (London)
- 4 LOLLIPOP (Mudjarks) (Columbia)
- 6 WHOLE LOTTA WOMAN (Marvin Rainwater) (MGM)
- 7 GRAND COOLIE DAM (Lionie Donnegan) (Pye-Nixa)
- 8 LULLIPOP (Gerry and the Pacemakers) (Columbia)
- 9 ON THE STREET WHERE YOU LIVE (Vic Damone) (Philips)
- 10 KEWPIE DOLL (Perry Como) (RCA)

new singles



Frank Sinatra
I Can't Believe I'm Losing You
RS 20677

Captain Beefheart & His Magic Band
Moonchild
AMS 725

Salt Water Taffy
Finders Keepers
7N 25461

The Bystanders
This World Is My World
7N 17540

fantastic new single from Donovan

Hurdy Gurdy Man

7N 17537



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Davy goes diving
The coloured covers feature DAVY JONES diving in the blue Pacific, and the BEE GEES in the London sun. Inside in colour are the LING STONES, the AMEN CORNER, ELVIS, TOM JONES, CLIFF RICHARD, ENGELBERT HOPFERDINCK, TONY BLACKBURN and the CH BOYS.

Among the NME exclusive features are "Hooray for the BEATLES Back-and-Forward Music," "A Holiday With DAVY JONES," "Pop Queen STY and Pop King ELVIS," "Popland's Wonderful Twosomes," "LULU'S New Home," "How Go Groups? DONOVAN on his music," "40 First Stars," "ENGELBERT, The Hit Marvel," "The ROLLING STONES, What Now?" "Male Stars Still On Top" and "Our Girl Singers in Us Happy."

Bee Gees featured
Their sparkling features are "BEE GEES Prove Allad Can Be Moving Without Being Sick," "The Pirate Radio DJs Drowned Ashore?," "They The Discs To Fame" (a d) round-up), "Missed," a tribute to OTIS REDDING, special pictures of his funeral; "At Home with the MONKEES," offering pictures of the kees' homes; "Multi-million Dollar Tamla To Record The SUPREMES In The Gents," amazing story of early days at Tamla; tales on TOM JONES and CLIFF RICHARD, the Wanted BEACH BOYS."

Raving beach party
Here are also pages of fun for you—concertist Smith's RAVING POP BEACH PARTY will have your eyes; POP BRAIN BUSTERS will have guessing; WHERE IT'S AT THIS SUMMER give you information on seaside shows, fun in-spots, foreign festivals; a new game R UP AND THREE DOWN will give you of fun and test your pop knowledge as well; there is a special feature, WHERE TO WRITE THE STARS ON THEIR BIRTHDAY which gives addresses and long-range fortune-telling for the stars; and you... these are just some of the attractions of this re-packed super pop package, which costs 3s. 6d.

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HOLLIES RECORD LIVE TONIGHT, PACKAGE SHOW FOR WEST END?

BECAUSE of the tremendous success of its current British tour, the Hollies-Paul Jones-Scaffold package is likely to play a week's engagement in London's West End, and it will be re-activated in the autumn for further provincial concert dates. The entire show is to visit America for a college tour in September — and later that month will play principal European cities, including Stockholm during British Week. The Hollies are being recorded in live performance at Lewisham Odeon tonight (Friday), and their next single will probably emerge from this session.

It is hoped to bring the Hollies-Paul Jones-Scaffold show into London's West End as soon as possible after the completion of its present tour itinerary. A spokesman told the NME: "We are looking for an intimate theatre of about 1,000-capacity, and plan to put the package in for a week's run."

The tour visits Lewisham Odeon tonight, and EMI technicians will be present to record the Hollies' act in full. Several of the numbers will be used on a forthcoming LP and it is probable the group's live version of Bob Dylan's "Blowin' In The Wind" will be issued as its next single.

The package is also to visit America in September for a short tour of U.S. colleges after the summer vacation. Musical director Mike Vickers will accompany the artists, and will employ an orchestra of U.S. musicians.

It is now proposed that the entire show will fly to Sweden to take part in Stockholm's British Week beginning on September 25, superseding the original plan for the Hollies and Paul Jones to go there as individual artists.

The package would subsequently play concerts in Helsinki, Copenhagen, Amsterdam, Brussels and a major German city.

CILLA, HERD, ROWLES, DOLLS, SINATRAS OFARIMS, HERMAN, VAUGHAN: BBC-TV

JACKY, the Herd, John Rowles, Cilla Black, the Paper Dolls, Esther and Abi Ofarim, Frankie Vaughan and Herman's Hermits are all newly-booked for TV guest spots within the next few weeks. Just announced are full details of ATV's Sunday-night variety shows until the end of July. BBC-1 is to repeat the Nancy Sinatra special, with Frank Sinatra and Sammy Davis guesting. A BBC-TV production unit has flown to Sweden to film three colour shows—with Georgina Brown, Gilbert Beaud and Massiel as bill-toppers.

AUGUST LITTLE RICHARD VISIT

LATEST U.S. rock'n'roll star to be confirmed for a British visit is Little Richard, who arrives on August 17 for a month of TV, club and ballroom dates. He will be bringing a backing group of five musicians.

BBC-1

John Rowles and Bobbie Gentry guest in "Billy Cotton's Music Hall" on Saturday, June 8, and Cilla Black is set for the following week's edition (15). There is no Cotton show on June 1, as BBC-1 is then screening the "Movin' With Nancy" spectacular (previously seen on BBC-2) which features Nancy and Frank Sinatra, Sammy Davis and Dean Martin. Frankie Vaughan tops the bill in "The Good Old Days" on Friday, May 31. Val Doonican guests in "Dee Time tomorrow (Saturday)," with Don Partridge and Herman's Hermits.

Stuart Henry is to join the resident team of comedians in "Top Of The Pops." He will introduce the show every four weeks, operating on a rota system with Jimmy Saville, Pete Murray and Alan Freeman.

Running order of guests in the "Lulu's Back In Town" series has been changed. The first two shows are unchanged, but the guest list for the remaining editions now includes Peter Nero (June 4), the Everly Brothers (11), Frankie Vaughan (18), Lou Rawls (25) and Georgie Fame (July 2).

ATV

Running order of guests in ATV's Sunday-night "Big Show" has now been finalised to the end of the series. Details of shows to June 23 have already been printed in the NME and the remaining line-up is: Georgina Brown, Kenneth McKellar and the Peddlers (30); the Four Freshmen and Kathy Kirby (July 7); Juliet Prowse, the Dave Clark Five, Buddy Greco and Bruce Forsyth (14); Esther and Abi Ofarim, Millicent Martin and Allan Sherman (21); Lonnie Donegan, Erroll Garner and Julie London (28).

Jacky and the Herd appear in "The Golden Show" this Sunday (26), and the Paper Dolls are set for the June 16 edition.

Esther and Abi Ofarim, guest in the "Des O'Connor Show" on Saturday, June 8. Julie Felix and Tom Springfield are booked for the fifth

show of Dusty Springfield's series — screened on either June 5 or 7, according to region.

● Guesting in Southern TV's "Time for Blackburn" this weekend are Bobby Goldsboro, Paul Jones, the Troggs, Anita Harris, Unit Four Plus Two and the Episde.

BBC-2

A BBC-TV team has flown to Sweden to film three 45-minute cabaret-type colour shows at Berne's Restaurant in Stockholm. They will be screened both in Sweden and Britain, and BBC-2 viewers will see them in the Friday night spot in the following order: Georgina Brown and Morgan James (June 21), Gilbert Beaud (28) and Massiel (July 5).

Cliff Richard tele-records his one-man show for BBC-2 this Sunday at London's Talk of The Town. Probable transmission date is Friday, August 2.

Also being recorded this Sunday is the "Jimmy Tarbuck Show," with Herman's Hermits and Bobbie Gentry guesting. It will be screened in the "Show Of The Week" spot on Sunday, July 14.

Scott Walker is the special guest in tomorrow's edition (25) of the Esther and Abi Ofarim series. Duane Eddy appears in "Late Night Line-Up" next Tuesday (28).

Donovan—manager split

THE NME understands a rift has occurred between Donovan's long-time manager Ashley Kozak, and that the singer is now managed by his father Donald Leitch with Vic Lewis of Nems E remaining as his agent. Donovan was discovered and originally by composer Geoff Stephens, and Kozak took him over three years and has subsequently guided his career.

MOVE MAN MOVING?

Reports that Carl Wayne is to leave the Move were strongly denied this week by the group's manager Tony Secunda. Although Carl announced his intention to quit, Secunda commented: "There is no truth in it." It was only last month that Ace Kefford left the Move, reducing the group to a quartet.

Stars

AN all-star chart featuring 16 to be released on a special cut price Faces' new LP is released today. A next album will in compositions by Blaikely team. Title heads' new LP is Recording by the roll band formed Nesmith are to be Britain through EM Cliff Richard, Cll Hollies, Shirley Bas Seekers are amon showcased on a sp LP, which EMI issue in aid of the Un Children's Fund. A and publishers has forged their royalties assist the cause. T

NEW

A new Dusty Springfield has been selected, although scheduled. Singles b Band on two differ shortly. Also set ar fold, the Box Top Pips, Duane Eddy a Dusty's new disc. And Count To Ten " lake composition and John Fred's "We Ppy-International n with his British visi

MASO

DAVE MASON concentrate o turned to Traffic on York, which Dave Traffic, was invited

Dave played with Traffic recording session in New York, which was returned to Br the group, which is now to a four-piece unit. It is occupied in completing its next LP, for which written several tracks, a is planned for late-summer. During Mason's absence has been operating in. He has had one solo single, Island, on which he was panned by Traffic — whose single he produced. The N stands he may continue dices for other artists, a quired for work with the

COLOURED cover to watch for

BEATLES MONKEES BEE GEES ELVIS ENGELBERT TOM JONES

New Musical Express
36
Summer EXTRA SPECIAL

WHERE YOU CAN WRITE TO THE STARS

C'mon along with me on my vacation (1st pp 7)

Love
D. with Jones

POPLINERS

THE world premiere of Cilla Black's first full-length dramatic movie "Work... Is A Four Letter Word" — co-starring David Warner — is now confirmed for London's Carlton Theatre on Thursday, June 8. ● Spencer Davis Group returns from current Scandinavian tour on next Monday (27). ● P. P. Arnold, Tim Rose, Skatalles and d.j. John Peel in Hastings College all-nighter on June 28. ● Move at Southern Kursaal (tonight, Friday) and Margate Dreamland (Saturday). ● Honeybus, Madeline Bell, Breakaways, Pete Murray and Joe Loss Orchestra in charity dance function at Hammersmith Palais next Monday (27). ● Crispian St. Peters in Malta's International Song Festival (July 26-August 1) and Poland's Festival of Light Music (August 20-25). ● Spooky Tooth at Hamburg Star Club for three days from May 31. ● Settlers, Lyn and Graham McCarthy and Alex Campbell in Folk Prom at Glasgow Kelvin Hall on Whit Sunday (June 2).

GREAT NEW SOUNDS ON

Rolling Stones
Jumpin' Jack Flash F 12782

Lou Reed
The life of the

Edwin Bee
I've been loving you F 12781

DECCA
The impossib (From the mus

LP; Nesmith, Faces albums

ch sells at 22s 6d—also in-
 dex tracks by Paul Jones, the
 dows, Matt Monro, Acker
 . Mrs Mills, Peter and Gor-
 . Roll Harris, Ken Dodd,
 ce Hill, Frank Ifield and Russ
 way—with a commentary by
 Dell.
 he Small Faces' "Ogdens' Nut
 e Flake" LP is issued today.
 Immediate and fuller details
 be found on page 10. Lulu's
 album—like her new single
 is titled "Boy," and the
 beats' new LP is called "I
 g!" both discs will be re-
 ed next month.
 onkee Mike Nesmith's 37-

piece rock'n'roll orchestra has
 been signed to the Dot label in
 America, and will be distributed
 in this country through EMI. As
 reported in the NME in February,
 Nesmith's band is called the
 Wichita Train Whistle—and
 Mike himself conceived, wrote,
 produced and financed the initial
 recording session. The first LP,
 titled "Wichita Train Whistle
 Sings," is issued in America next
 week—with British release to
 follow in the near future. The
 album is based upon a blend of
 rock music and big swing bands.
 In America, the Dot company
 has taken over the Stax label and
 its subsidiary Volt—thus ending
 Stax's distribution deal with
 Atlantic. In this country, how-
 ever, Stax will continue to be
 distributed by Polydor in the
 foreseeable future.

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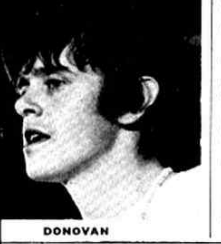
mer label CBS releases an old recording by the
 band titled "Shirley."
 June 14 issues include the Box Tops' "Choo
 Choo Train" (Bell), the Scaffold's "One Two
 Three" (Parlophone), Gladys Knight's "Should've
 Been Me" (Tama Motown) and David and
 Jonathan's "You Ought to Meet My Baby"
 (Columbia). A brand new waxing by Duane Eddy
 "Niki Hoeky" is released by Reprise next
 Friday (31).
 As we close for press, we learn that a new
 Manfred Mann single is to be issued by Fontana
 on June 7—it is a Paul Simon composition
 titled "My Name Is Jack."

EJOINS TRAFFIC

traffic! He left the group at the end of last year to
 as a record producer and singer, but has now re-
 turned. The reunion took place three weeks ago in New
 connection with his production activities. He met
 ranks—and immediately accepted.

BC WINS BID FOR RACE ROW' PET TV

TV has won its battle with the new London Weekend-TV com-
 ny to secure the British screening rights of Petula Clark's hour-
 .S.-TV colour spectacular. It will be screened by BBC-2 as a
 ht of its autumn schedules, and subsequently repeated by BBC-1
 k-and-white. The show—titled "This Is Petula Clark"—was filmed
 Angeles earlier this year, and created a furore in the States.
 Pet took the arm of her Negro guest, Harry Belafonte! Pet has
 accepted an offer to film a second spectacular in America early
 next year.



Petula arrives in Britain on June
 20 to pre-record the soundtrack songs
 for her MGM film "Goodbye Mr.
 Chips," which is now in rehearsal
 in Paris. She spends the previous
 ten days in Dublin, being fitted for
 costumes.
 Location shooting on the movie
 begins at Sherbourne in Dorset on
 July 15. After six weeks it moves to
 Pompeii in Italy for a further six
 weeks, and will subsequently be
 completed at MGM's Elstree studios.
 Pet plans to record a new single in
 London next month, between her
 film music sessions.
 The world premiere of Pet's
 "Finnian's Rainbow" picture, co-
 starring Tommy Steele and Fred
 Astaire, will take place in New York
 on October 6. It will open in London
 later that month.

group records

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 tions

LONDON

Joe Simon
 (You keep me) Hangin' on
 MON 1019

**Tony Osborne's
 Three Brass Buttons**
 Sunspot
 DM 192 (From the Deram Sound System album
 "BRASS IN THE NIGHT" SML DML 704)

**Roberto Mann
 & His Orchestra**
 Wonderful one DM 193
 (From the Deram album
 "THE GREAT LOVE THEMES" SML DML 1019)

DERAM

AMERICAN STARS IN BIG 1968 TOUR 'INVASION'

THE SHOW STOPPERS, Aretha Franklin, the Association and Glen Campbell—all of whom have
 visited Britain this month—are returning to this country later in the year for lengthier tours. The
 Beach Boys are now virtually certain to play British concert dates in November, as are the Four Sea-
 sons. Andy Williams will be back here for more concerts early next year. Bill Haley and the Comets
 are expected to return for additional dates after their lengthy June-July European tour. A project for
 Amen Corner to undertake an autumn concert tour with Ike and Tina Turner is in negotiation. British
 visits have also been set up for Jr. Walker and the All-Stars, Liberace and Patti LaBelle.

The SHOW STOPPERS—who completed their recent British
 tour at the NME Pop concert on May 12—will return here for an
 extended concert, club and ballroom tour in the autumn. The
 group's "Houseparty" hit—currently at No. 19 in the NME Chart—
 has now been released in Belgium, Holland, France, Germany, Scan-
 dinavia and Japan, as well as in America.

ARETHA FRANKLIN returns to this country in the autumn for
 more concerts and, on this occasion, will play provincial dates in addition
 to London appearances. Promoter Arthur Howes has also clinched
 the BEACH BOYS for a November concert tour, with the FOUR SEA-
 SONS—whose projected April visit was postponed owing to illness—
 set for about the same period. Also being finalised by Howes are
 autumn tours by the ASSOCIATION, LIBERACE, VICTOR BORGE and
 the STAX soul revue.

GLEN CAMPBELL returns to Britain on July 1 to be the first guest
 in Bobbie Gentry's forthcoming BBC-2 series—he will also undertake
 club and concert dates. Glen is currently starring in his own series of
 13 U.S. TV specials for which the guest list includes Lulu, Nancy
 Sinatra and Roger Miller.

Owing to the enormous success of his London concerts this week,
 ANDY WILLIAMS will return to Britain "as soon as possible" for
 further dates. He told the NME that U.S. commitments would probably
 prevent him from returning this year, but he is hopeful that a visit can
 be arranged for early 1969—in which case, he would like also to play
 provincial cities.

Final dates in Britain for BILL HALEY and the COMETS are at
 Leeds Queen's Hall and London Cromwellian and Pantiles (all on June
 3), and Dudley Zoo and Birmingham Town Hall (4). The group then
 sets out on extensive 6-8 week tour of Austria, Germany, Denmark
 and Scandinavia. But discussions are well advanced with a view to
 Haley returning to Britain for several weeks in the July-August period.

An ambitious plan to team AMEN CORNER with the IKE and
 TINA TURNER REVUE seems highly probable for October. The pack-
 age would play a lengthy tour of British theatres and may also include
 the MOVE and another top American group. Also being set up is a two-
 week Hungarian tour for Amen Corner in early September, which they
 would play with Skip Bifferty.

JR. WALKER and the ALL STARS arrive in Britain during the
 last week of July for a four-week tour of clubs and ballrooms. Also be-
 ing set up is a tour by Patti LaBelle and the Belles from July 5. Both
 these visits are promoted by Henry Sellers and Danny O'Donovan.

Hit U.S. group TOMMY JAMES and the SHONDELLS arrive in
 Britain on June 19 for a brief promotional visit.

YOUR WHITSUN POP RADIO - 1

JOHN ROWLES, The Equals, Madeline Bell and Unit Four Plus
 Two guest in a special Radio 1 early evening Bank Holiday show
 on Whit Monday (June 3), introduced by Keith Skues. Latest book-
 ings for regular radio pop series include:

PLASTIC SPLIT

Plastic Penny and its lead vocalist,
 Brian Keith, have parted company!
 Brian—who sang on the group's
 "Everything I Am" hit—has his
 first solo disc "In The Shelter Of
 Your Arms" released by Page One
 on June 7. Meanwhile, Plastic Penny
 record their own new single this
 weekend, with guitarist Paul Ray-
 mond as lead singer.

HARUM AWAY UNTIL AUGUST

Procol Harum will not now be
 returning to Britain until August 4.
 The group's next American tour is
 due to begin on June 27, and all its
 members will remain in the States
 until then concentrating on rehear-
 sing and composing.

DAVID SYMONDS SHOW

Don Partridge, Julie Driscoll with the Brian
 Auger Trinity, Marmalade, Wayne
 Fontana, the Episode, Brian Poole
 and the Herby Wheel (June 3-7
 daily).

SATURDAY CLUB

Simon Dupree and the Big Sound (tomorrow, 25);
 Lulu, the Episode and Elmer
 Gantry's Velvet Opera (June 1).

PIE TE BRADY SHOW

The Alan Price Set, The Move, the Fortunes,
 the Barron Knights, the Orange
 Bicycle, Katch 22 and the Acker Bilk
 Band (June 3-7 daily).

JOE LOSS SHOW

Marmalade (Fri-
 day), The Tremeloes and
 Don Partridge (June 7).

TOP GEAR

Captain Beefheart and
 his Magic Band (Sunday, June 9);
 the Chicken Shack and Gilbert (10).

JIMMY YOUNG SHOW

Grapefruit,
 the Bystanders, the Peddlers, the
 Treectops, the Western Union and
 Kenny Ball's Jazzmen (June 3-7
 daily).

RADIO ONE O'CLOCK

The Tremeloes (next Monday, 27); Julie Driscoll
 and the Brian Auger Trinity
 (June 3).

POP NORTH

The Herd and Don
 Partridge (Thursday, June 6).
 PETE'S PEOPLE: The Alan Price
 Set (Saturday, June 1).

PARADE OF THE POPS

Russ Con-
 way (next Wednesday, 29).

SCOTT: NEW CONCERTS

SCOTT WALKER stars in
 two Sunday concerts at
 Bournemouth Pavilion next
 month. On June 16, he is
 supported by the Dave Dee
 group and the Rockin'
 Berries. The following week
 (23) the bill includes the
 Easybeats, the Mindbenders
 and Margo and the Mar-
 vettes.
 Scott will also co-star in a
 few selected autumn concerts
 with America's famous Buddy
 Rich Big Band. This is in
 addition to the autumn pack-
 age tour which he will head.

Tremeloes big U.S. deal —disc with Brian

THE Tremeloes this week signed contracts for two month-long American
 tours, including four major U.S. TV appearances. The deal—
 guaranteed to earn them a minimum 250,000 dollars—was set up by the
 group's management and American agent Ashley Famous. The first
 tour takes place in October, and the second in March of next year. The
 Tremeloes are also booked for a guest spot in a coast-to-coast TV
 spectacular "College Queen," being screened in the States on June 15.



Last week, the Tremeloes were
 temporarily reunited with their
 former leader, Brian Poole. They
 produced Brian and accompanied
 him on his new single "A Reason
 To Believe," to be issued by CBS
 on June 21.
 The group flies to Italy to appear
 in a one-day pop festival in Cam-
 pion on June 21—the event is
 being screened by Eurovision and
 also features Aretha Franklin,
 George Fame, Wilson Pickett and
 Brigitte Bardot.

GORDON MILLS TO LAUNCH NEW STAR

GORDON MILLS, manager
 of Tom Jones and
 Engelbert Humperdinck, is
 to launch a new singer. He
 is Steve Montgomery, cur-
 rently working with Eng-
 elbert in cabaret at Batley
 Variety Club. His first big
 break is a summer season
 with Solomon King and Don
 Partridge at Blackpool.
 Steve's first single, to be
 selected from 14 numbers, will
 be released by Decca next
 month—with an album to
 follow soon afterwards.
 He is at present based in Shef-
 field, but is Liverpool-born.

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ANDY GRAY conducts a

QUESTION-TIME with ANDY WILLIAMS

It was breakfast with Andy Williams last Friday to get this Question-time for you. Over coffee and rolls (Andy had a glass of milk), he chatted amiably, sitting easily on a deep settee in his Savoy hotel suite, wearing a brown sweater (what else) and slacks.

He looks still very boyish, yet a little more solid than last time we met, way back in 1959, when I went to Belgium with him, the Everly Brothers and other Cadence Record stars. "Boy, you have a memory," I told him it went back farther, because the first page I ever supervised as editor of the NME was about Andy and his "Butterfly" hit in April, 1957.

That started "way-back" memories, one of which shocked Andy's personal press agent, Sheldon Saltman. I asked Andy if he had ever sung a song he hadn't liked, and Sheldon on hand with CBS's Rodney Burbeck, jumped in with: "Never. He has never..."

Andy kninked up his eyes, broke into a big smile and said: "Yes, I have. I have sung songs I didn't like." Sheldon looked shocked. "You mean what I have been saying to the Press for years about you is untrue. I could cry."

Andy went on to say that in the early days, with Archie Bleyer at Cadence, he hadn't liked "Butterfly" much, even though it was a hit, and "I Like Your Kind Of Love" he didn't like at all.

"My third number with Archie was 'Are You Sincere' and this I liked because it was country music, which was what I was brought up on," he told me, adding: "I don't sing songs I don't like any more." Sheldon cheered up.

Andy really started talking easily after that. Here are answers to some of my questions...

Q When did you record "Can't Take My Eyes Off You"?
A About a year ago. It was just an album track from my "Love Andy" LP. I did it in California, but I didn't like it. So I re-did it in New York. "Can't Take" is the sort of song that turns girls on. Like "Sunny." There's a great song, "Sunny." I remember I went to Tony Newley's house. He has a juke box in the hall and we played this "Sunny" maybe thirty times. "Can't Take" is similar. It gets you on.

Q Did you think it would make a single hit?
A No. It was just an album track. Frankie Valli had the hit in America and it didn't happen here. As I was coming over I guess CBS thought they'd pull it out of the LP. Glad they did.

Q Have you a follow-up single?
A I don't know. I have a new album called "Honey" in the States and it will be out here soon. I see Bobby Goldsboro has the "Honey" hit, but there are other tracks to pick.

Q What do you look for in a song?
A Something that turns girls on... and turns me on.

Q Which song would you say was your favourite?
A "Somewhere."

Q How do you choose your TV guests?
A I think of the type of show first. For my weekly show,

which I don't do any more, I got the top talent or anyone who was hot.

Q You never put any English groups on. Why?
A It wasn't discrimination (he smiled). I guess they weren't around. The Beatles we didn't ask because we felt they wouldn't do it. The Rolling Stones never were around. We had the Beach Boys, the Association on... and oh, from England, Chad and Jeremy, and Noel Harrison. But the show went out from 10 to 11 p.m. in the States and most of the groups were in bed and adults weren't interested.

But for my own TV shows, one which I have just finished called "H. Andrews Williams Kaleidoscope Company," I cast it to suit the style of the show. I have Ray

Charles in it. He's great. I produced the show myself and I like it. I hope others do, too.

Q Do your children influence your choice of guest or song?
A No, they are too young.

Q Do you supervise your wife's career?
A No, Claudine (Longet) is on her own. She records for a rival company and her albums sell very well in the States. 450,000 copies of her last LP.

Q You live three doors (or should it be acres) from Sinatra. Do you ever see him?
A We used to wave occasionally before he moved to Palm

Spring after he married Mia. I've never sung with Sinatra. Someday, maybe.

Q Do you mind having other good singers on your shows?
A I'm not scared to sing with other singers or have them on my show. It's fun. Mind you, we have to choose numbers carefully that we all can sing.

Q Have you any favourites you like to sing with?
A Ella Fitzgerald Jack Jones, Peggy Lee, Tony Bennett they are great. They make anyone sing better.

Q Will you be making more trips to Britain?
A I hope so. I have more time now that I have no weekly TV. I'd like to tour here.



I showed ANDY WILLIAMS these three pictures from his TV shows and asked him to comment. He laughed loudly at his make-up as a Mexican bandit and, showing personal manager Alan Barnard, he said in pidgin Spanish: "You gotta be rent?" He praised the work of TENNESSEE ERNIE and CONNIE FRANCIS. He pointed to ROGER MILLER and said: "There is someone with a lot of talent. My brother Don handles the show. We report the injury to Roger's hand is healing now. And the be-wigged picture brought more laughs." That was one of my favourite shows. EDDIE (FISHER) is such a good singer and that BOBBY DARIN is a real bright guy. He's just naturally and honestly concocted and he storms in and takes the show over. I get lots of laughs out of him.



The star duo of the memorable London concert — ANDY WILLIAMS and HENRY MANCINI. On the left, ANDY with his single wife CLAUDINE LONGET.

Superb musical evening with ANDY and HENRY

By ANDY GRAY

A MUSICAL triumph... a night of tuneful, exciting music which sent us away singing and humming. That's how I sum up the three-hour concert of Andy Williams and Henry Mancini at London's Royal Albert Hall on Sunday.

Andy in person, in the huge, round auditorium — "I feel like I'm in Harry Secombe's stomach" — is just as intimate and appealing as on your TV screens. For 90 minutes he delighted us with fine songs finely sung, his vocal control at all times as near to perfect as could possibly be, especially on the slow, difficult tunes, like "Danny Boy," "More," "Almost There" and a new charmer from the film "The Graduate," a folksy, olde English sounding ballad, "Scarborough Fair," which brought to the fore the Mike Sammes Singers, who gave other vocal support during the evening.

Twenty songs
Andy sang through twenty songs with a minimum of fuss and none of the gimmicks of taking off his jacket and tie and undoing his shirt. His numbers included his current hit, "Can't Take My Eyes Off You" (for which he had to read the words at times), powered versions of "Born Free," "Somewhere," a tender "By The Time I Get To Phoenix" tribute to 22-year-old Jim Webb (a favourite composer of Andy's), and two compelling medleys — of Mancini tunes and bossa nova songs, including a haunting "Girl From Ipanema." Andy did a comedy bit with Henry Mancini, where he plays the piano while Henry has the orchestra drown out his bad playing, an amusing break. And later, Andy presented his wife, Claudine Longet, to the

audience. In black mini dress and knee-length stockings, she looked more like a schoolgirl than the mother of two children! But his most popular item came second last of all — "Cause You Don't Want My Love," an early (London label, March 1961, B-side of "Don't Go To Strangers") recording, a swinging hill-billy tune with the violins turning to fiddles and nearly every one of the some 7,000 audience clapping in time, and having a hoedown ball. Andy gave eight choruses in English and one in Japanese before he was through with the audience still wanting more.

A tribute
The show ran until after 11.30 pm and Sunday transport stops early in London, yet few left. They would rather walk home than miss anything! The British concert orchestra was superb all night, under the baton of greybeard Jack Elliot, a most businesslike professor, for Andy Williams, and earlier they worked their magic for Henry Mancini. Mancini, elegant and immaculate, frequently applauded solo musicians and the whole orchestra at the end of 80 minutes of superbly spirited playing, for which he must take most credit as the arranger-conductor. His conducting, surprisingly, left him quite breathless, but he managed to amuse with several dilly humorous introductions to various numbers and including the old gag about one of the musician's having a new baby boy and would the proud father stand up — whereupon the whole orchestra rises. Highlights were the majestically melodic medley of six Lennon and McCartney compositions (from

their earth period"), including "All My Loving," "Michelle" and "Yesterday" (and a snatch of "Rule Britannia"); an Academy Award selection of seven winners, including his own "Moon River," some terrific jazz from his early "peter Gunn" hit, when we knew him as Hank.

Other magical Mancini compositions were warmly received — "Two For The Road," "Baby Elephant Walk," "Charade," "Pink Panther" and "Days Of Wine And Roses," for which he played the piano solo. And as American composer David Rose was in the audience, he slipped

in Rose's "The Stripper," a tribute to all mums present! Yes, it was a great night for everyone... and let's hope that Andy and Henry can come back to play a tour before long. Britain needs the kind of tonic they have to offer.

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'you're losing'

White Horses bring excitement to Jacky

JACKY eased herself into a comfortable position on the sofa, aimed a big, round-eyed stare at me and asked: "D'you like me better with long hair, or short?" But suddenly added: "Mind you, don't look at it now, I haven't had it done yet."

She is petite, with a very faint Irish accent. Practically every sentence ends either with a quizzical look or a little high-pitched laugh. Her flat, in Maida Vale, London, faces onto a small garden which she tends between listening to the radio or playing through her huge collection of LPs.

"People must know I'm over 25 now, I mean, mustn't they?" she asked me anxiously.

"Lots of exciting things are coming my way now, because of 'White Horses'," she said. "There's a big TV commercial, and some cabaret at a northern club. I can't talk about them because they aren't settled yet."

"I mean, if I told you all about them and then something went wrong, I'd look an awful Charlie wouldn't I?"

"I've been offered quite a few things, but I'm a very lazy person, so I just sift through the offers and see which is best."

"My life has changed a little bit, I think differently from the way I did before. I'm more interested in what's going on around me."

"Business-wise, you know, I was quite content to live the rest of my life doing sessions because I was happy, but now this thing has happened, I want to know what my sales are and everything."

"Now I want to do everything. I'm more interested in my life, it's your know, a sort of re-opening."

"I'm doing an album as well. It's going to be songs like 'I Don't Want to Play in Your Yard' and 'I Think I Like You' (from the film 'Doctor Doolittle') and 'Scarlet Ribbons'—things like that. And two or three songs I've written



By ROWAN BERKELEY

with one of the session singers.

"I think they're very good songs. I only started writing last week, and I love it now." Jackie has recorded an LP of songs from 'Doctor Doolittle' which will probably be released in Britain soon.

"I've done the theme song for a film as well, Roger Vadim's 'Barbarella'. I haven't heard anything from the film people since I recorded the song in Paris recently so it must be all right."

"The film isn't being released till September, and I'll be releasing the

song as a single to coincide with it."

"My follow-up to 'White Horses' is going to be terribly difficult. The song has been bought by children, and I don't know if I should do another one like that or go on with the sort of stuff I was doing before."

"Did you hear 'Just Like A Man'? I think that was the best thing I've ever done."

"I'd like to do another single from a TV show; I'm a bit of a coward really, and I don't want to do one on my own, but I think I'll have to."

But Jacky has been in the business so long and is such a professional that her stay in the Charts looks like being a long one — I hope so.



From YOU to US

VALERIE FUNNELL (Brighton): I would like to thank everyone concerned with the NME Poll Winners' Concert for making it possible for me, and for thousands of other fans, to go to this wonderful occasion.

All the stars taking part were really great, and for those of us like myself lucky enough to have seats right in front, it was a knockout.

I hope that in the future NME will give us more opportunities to go and see shows as good as this one.

BYRON PHILLIPS (Glamorgan): In last week's NME Dusty Springfield expressed concern for her fans but said that she couldn't find the right material for a new single.

May I just say, Dusty, that if you recorded "Come Into The Garden, Maud" in Latin, we, your true fans, would love it. So please don't be too particular, give us something to carry on with.

S. GRIFFIN (Cardiff): After all the publicity given to the Love Affair, I must say they've certainly proved they can play. I saw them in Cardiff a couple of nights ago and their performance was really good.

Edited by TONY BROMLEY

Maybe it was wrong not to play on their record, but now that they are doing so, let's hope they can keep up their high standards.

JUNE B. AMOS (Stoke-on-Trent): At last a pop concert that fulfilled its purpose, to give full value to its audience. This is exactly what the Hollies, Paul Jones, Scaffold and the Mike Vickers Orchestra did at their recent concert in Manchester.

Each group gave a faultless performance—surely other pop stars are concerned enough about their reputation to do what these artists have done and give us a really excellent show. I'm sure we fans deserve it.

DAVID LIMB (Lincs): It makes me mad when I see that most of the Top 30 has been taken over by American groups. I agree that some of their records are good, but I would like to know why the record buying public are ignoring records by British groups such as Procol

Harum, Traffic, Spencer Davis, and the Moody Blues?

What the British pop scene needs at the moment is someone to come up with a type of record with a completely different approach. Groups which are progressing all the time on their records are the Small Faces, Traffic, the Who, the Stones or the Beatles, who seem to be the only ones capable or courageous enough to try.

ALISON BROWN (Lincoln): Records today cost enough as it is, so surely it isn't asking too much to receive them in good condition. At the moment I'm trying to get hold of a decent copy of "Rare, Precious And Beautiful" issued by Polydor. So far I've had three copies, all in bad condition.

I know I can't be the only one who has trouble with records, as record shops say that they often have people returning defective copies.

A recent example of this was Esther and Abi Ofarim's "Cinderella Rockafella".

Isn't it about time the record companies bucked their ideas up — it seems to me they're more concerned with quantity.

And after all the time and trouble that the stars take to record songs they deserve to have members of quality copies of them put on the market.

YOU asked US

Could you tell me the address of Julie Driscoll's Fan Club? The address is: 17-19 Stratford Place, London, W1.

Have the Herd issued any LPs? The Herd have one LP out, "Paradise Lost," on Fontana. Another is in preparation.

Has Jack Bruce ever been a member of Manfred Mann? He was with the Manfreds from April 1966 to July of the same year, when Cream was formed.

Who is the girl singer on the Love Affair's "Rainbow Valley?" There are two, named Sue and Sunny; they are members of the group, the Stocking Tops.

When is Donovan's birthday; and how high have each of his singles reached in the NME Chart? Donovan was born on May 10, 1946. Of his singles, "Catch The Wind" reached No. 6 in March, 1965. "Colours" No. 5 in June, the "Universal Soldier" LP No. 12 in August. "Turquoise" No. 30 in November. Then in December the following year, "Sunshine Superman" reached No. 4. Last year, "Mellow Yellow" made No. 9 in February, and "There Is A Mountain" No. 8 in October. This year, "Jennifer Juniper" reached No. 6.

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THE TRINITY
ARE ON FIRE!

BEATLE TRIP HERE STILL A MYSTERY

WHY did John Lennon and Paul McCartney come to New York? It seems an odd question, since they were apparently here to promote their Apple Corporation, but despite a heavily attended press conference and a television appearance the same night on the Johnny Carson Show, they were still not given the opportunity to explain their visit.

Arriving late on Saturday night, there were a reported 1,000 fans ready to greet John and Paul at the airport. The next day, Paul said they were able to take a walk in Central Park without being recognised, and the pair spent Sunday night at the Scene.

On Tuesday, Capitol threw a buffet lunch press reception. It was mobbed, but not as much as previous Beatle conferences, and the only thing that really materialised was their statement that as far as the Maharishi is concerned, "we made a mistake, he's human like the rest of us," which probably just sealed the coffin for him and all followers of Transcendental Meditation in the United States.

John and Paul were able to explain very briefly that they're now businessmen and that's what Apple is all about. However, their visit did serve

June Harris
in New York



a purpose. Whether they planned it that way or not, the four days that John Lennon and Paul McCartney spent in New York was a tremendous ego booster for the Beatles' image as a whole.

They may not be back to tour for a long time, and "Lady Madonna" didn't hit the top slot in the U.S. charts.

They needed to come in and tell us they still think of us and all is well. And that purpose they achieved — even if they did cancel plans to go out to the West Coast following their East Coast trip.

AMERICA CALLING

THE BOX TOPS came into New York last week, and were feted by a massive press reception, which was also used as a launching pad for their new single, "Choo Choo Train," which has been given a "pick of the week" on WMCA in New York, and looks like being another instant smash.

With "Cry Like A Baby" heading up the British charts, they have opened negotiations for a European visit. But as of this writing, hadn't set anything definite.

They're all mulling over several offers, but are interested in a Fall tour of England, with the possibility of dates in Scandinavia to follow that.

Scott Walker's "Joanna" is due for release here this week, and there are plans to bring in the solo Walker Brother during July for two weeks of promotion, etc.

Lou Rawls followed his brief trip to England with an even briefer visit to Scandinavia where he lapped two colour specials.

Eric Clapton a Mother

THE CREAM spent a restful weekend in Hollywood last week before leaving for dates in the Seattle area. JACK BRUCE made his way to the most abominable of the rock showplaces, The Cheetah, to see one of the finest groups around, the ELECTRIC FLAG.



Ann Moses
Editor of "Tiger Beat"

in Hollywood

Meanwhile, Eric Clapton showed up to see The Mothers Of Invention at their Shrine Auditorium concert and ended up doing a guest set with them that set the audience wild.

The group returned the following week to play two sell-out, super successful concerts at the Anaheim Convention Centre.

Even the Bee Gees, who were preceded by five hit singles, couldn't pack the Centre for two shows, but the Cream continue to break attendance and in-demand records wherever they go.

Besides keeping a heavy schedule of live appearances around the States, the Cream recorded the theme song for the latest American International picture "The Savage Seven" called "The Savage Seven (Anyone For Tennis?)" They have also recorded a series of commercials for the Falstaff Brewing Company.

DIONNE WARWICK — a hot item recently in single and album sales, singing little songs to movies, and getting numerous offers for movie roles — had to cancel a scheduled performance in Philadelphia due to the death of her older brother in an auto accident.

MICK JAGGER SPEAKS



MICK JAGGER carries the cup won by the ROLLING STONES in the NME Poll (Best R-and-B group), while MARIANNE FAITHFULL takes BRIAN JONES' arm as they leave the Empire Pool, Wembley.

Contd from page 3

for me to love it). It has that big vulgar Stones sound which is just what is needed to put some guts back into the present pop mediocrity.

We returned to the main office and Mick mentioned that he was concerned about Brian's proposed interest in a dairy farm.

"I think it will make him happy and he should have it," said Jo from her sewing machine.

"I want him to be happy too, but I want to make sure he is getting his money's worth," said Mick. "Fifty acres is not really that much when you go and look at it. I've got forty-eight acres and it's just a few fields when you look out the window." Jo mentioned that accountant in the outer office knew all about these things.

kind-hearted person. But he just as instinctively defends himself by attacking — the result of meeting too many less kind-hearted people who are only too happy to kick him in the teeth (metaphorically) at the first sign of a soft spot.

One emotive reaction he could not disguise, however, was his delight at the reception accorded the Stones on their first live appearance for 18 months at last week's NME Poll concert.

"It was just like old times," smiled Mick. "In fact, it is better than old times — one of the best receptions we have ever got. We were all delighted. We intended doing 'Jumpin' Jack Flash' only and then just accept our Poll award, unless there was a worthwhile reaction, in which case we would also do 'Satisfaction.' We played 'Satisfaction'!"

With a definite demand for more exciting sounds and more danceable music being demanded by youngsters at present the Stones are re-emerging at just the right time. They went (metaphorically) through a live production of "Jumpin' Jack Flash" and

"Child Of The Moon" at Olympic Studios, Barnes.

The recording studios were so full of film equipment it caused a bewildered Charlie Watts, expecting just a couple of cameras, to say to a friend later: "It's like bleeding Paramount in there!" You should be seeing the results of this on BBC-TV's "Top of the Pops" shortly.

As office hours drew to a close we spent some minutes discussing Marianne Faithfull's culinary ability, over which I will draw an indiscreet veil, and the staff began to put their heads round the door to say goodnight. Mick remained hunched in his chair and to each withdrawal wished them a "Good night," adding, like some Machiavellian Uncle "Mac": "Children everywhere" under his breath. He obviously thought this hugely amusing.

Finally the chauffeur arrived to take Mick home and from there we were to go to a recording session, but that is another story, about which I'll tell you next week.

Go talk

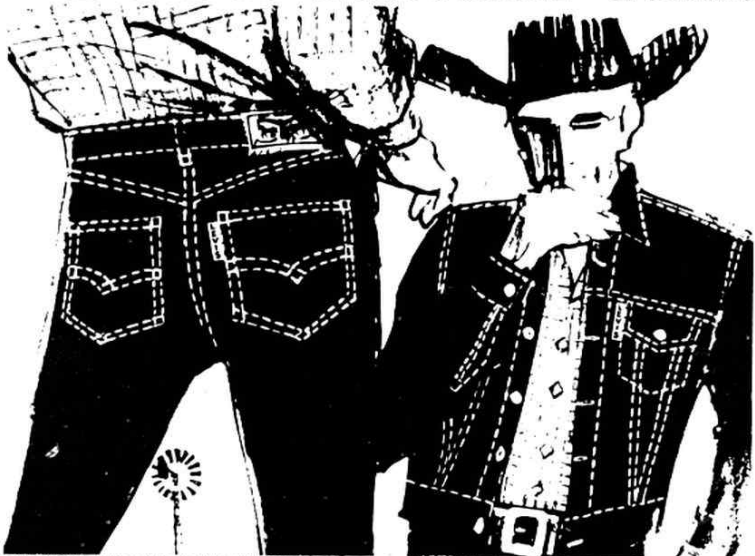
"Right," declared Mick, "I'll go and talk to him."

In the course of the afternoon I gleaned other little pieces of information. For example, Mick has acquired a small, round Napoleon table and some Charles II furniture for his house. He has also bought a beautiful antique bed for £200, which was used in the Liz Taylor and Mia Farrow film, "The Secret Ceremony."

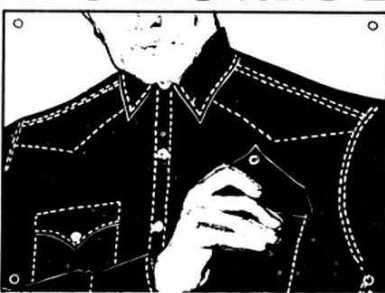
Mick returns to the room and sits in a chair alongside a round kitchen table, on which sits a vase full of elegant, long-stemmed, red roses. He growls his displeasure of one recent report that the Stones hope this new single will be a hit because they have no money left. He threatens to throw a bucket of water over the offending journalist on their next meeting. Of course he does not really mean it but it is all a part of being the big bad Rolling Stone.

The strange thing about Jagger is that he is instinctively a gentle,

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TAIL-PIECES BY THE ALLEY CAT

ON Sunday's Royal TV variety show, superb Tom Jones performance—but Dusty Springfield disappointing; surprisingly good Long John Baldry opening number and brilliant Mike Yarwood impersonations of Ken Dodd and Bruce Forsyth... Believe it or not, Massiel ousted from No. 1 by Cliff Richard—in Spain! Bobby Goldsboro's "Honey" title song of next Andy Williams LP, including his version of Petula Clark's "This Is My Song"...

Leslie Grade considering variety season by Esther and Abi Ofarim at London Palladium, after Sammy Davis' "Golden Boy"...

How does Dick James feel about growth of Beatles' Apple organisation? Richard Burton should dedicate Solomon King's "She Wears My Ring" to Elizabeth Taylor!

One year since Procol Harum's chart debut... Your Alley Cat forecasts Top 30 bow by Association and return of P. J. Proby... On Tuesday Paul McCartney and Jane Asher lunched with Mr and Mrs. Andy Williams...

"Observer" critic Tony Palmer gave rave review to Mick Jagger's Pell concert performance... Digestable: Roger Miller's "Little Green Apples"... Roy Boulting should be whistling Union Gap's hit...

Chelsea home cost Mick Jagger 50,000... In America, Phil Everly's two-year-old son Phillip Jason making TV commercials... on Hendricks (founder of Lambrini, Hendricks and Ross vocal trio) recording under Donovan's direction...

Liberty executive Ron Kass has



joined Beatles' Apple company... Ella Fitzgerald appointed chairman of Martin Luther King Foundation... In U.S. charts, Simon and Garfunkel have top single and LP... On Sunday, personalities at Andy Williams' concert included Sandie Shaw, the Shadows, David Frost, Tony Blackburn, Susan Maughan, Marlon Montgomery, Valerie Masters, Pete Murray, Jimmy Tarbuck, Pete Brady, Dickie Henderson and David Rose... Six weeks after release Des O'Connor's chart return... Flipside of Matt Mohr's

next single penned by Dennis King of the King Brothers with comedian John Junkin... In Germany, Tom Jones' "Delliah" No. 1... Massiel here recording LP under Stephen James' direction... Wouldn't Julie Driscoll's hit suit Honeybus?...

Superb professionalism: Anthony Newley and Bobby Darin joining forces with Andy Williams (BBC-TV recently)... U.S. popularity of Cream far greater than here... Composers of Jacky's "White Horses" (Michael Carr and Ben Nisbet) should clean up!...

Delightful: Donovan's duet with Esther Ofarim (BBC 2, Saturday)... First Burl Ives CBS release a Bob Dylan composition... Stylish singing from Lou Rawls on Sunday's ABC-TV "Eamonn Andrews Show"...

On Monday, CBS chief Ken Glancy hosted midnight party for Andy Williams... Came from Bruce Johnston—thanking NME for wonderful Beach Boys articles... expect re-entry of Don Partridge in hit parade... From Liverpool, Mrs Queenie Epstein (mother of late Brian

Epstein, moving to London... At Sarolta's Hungarian Embassy party—P. J. Proby and Long John Baldry, but Maurice Gibb out of town... Ike and Tina Turner can hurry back here... Latest: Gordon Mills discovery, singer-comedian Steve Montgomery... In advertisements for Beatles' Apple company, Alistair Taylor is one-man band... Larry Page launching new singer Seth Martin, co-writer of Billy Fury's "In Thoughts Of You"...

At Talk Of The Town, Breakaways hardly match Cliff Richard's image... Progress of new Kinks single unusually slow... Cracked Geoffrey Everitt to Pye chief Louis Benjamin: "Your label is suitable for the Singing Dustman—you've already got so much rubbish!"...

EQUALS—A HIT LP FIRST

THERE are few groups around the Chart scene who get themselves a best-selling album then a hit single... but the Equals have done it with "Baby Come Back", which enters the NME Top Thirty this week at No. 30.

Back in December, this part-Negro, part-British group with the sad-souful sound had good cause to leap around with joy when it saw its "Unequaled" LP zip into our list of album best-sellers. Now, all that good solid groundwork is beginning to pay off. "Baby Come Back" was released as a single some time ago, but just recently fans started to talk about it and the Equals' go-getting President label decided to make the record available again. Result: good plugging of the number and that long-awaited hit. Not that singles success is unknown to the Equals. At the weekend they popped over to Belgium

NEW to the charts

to pick up a gold Disc for local sales of "Baby Come Back". Line-up of the Equals (who are very likeable guys) is: Guyana-born songwriter lead guitarist Eddie Grant (who wrote the new hit); Lincoln Gordon and Pat Lloyd on rhythm; John Hall on drums, and lead singer Derv Gordon. Lincoln and Derv are twins from Jamaica, and Pat and John come from "Appy" Olowuway in North London. ALAN SMITH

Next week: NANCY SINATRA tells about Having a ball with ELVIS

Hump cabaret triumph

IF the act he is presenting this week and next at Batley Variety Club is anything to go by, then Engelbert Humperdinck should prove a huge success in America when he goes for cabaret work there early next year.

In just over a year at the top, his stage presence has improved immensely. Here was a man who could switch from one type of number to another with immaculate ease, employing just the right amount of comedy in between. For the capacity audience, he could do no wrong at Sunday's opening performance, and even the men stood up and cheered.

Besides his hits, we were treated to such variations as "Quando, Quando," Stevie Wonder's "There's A Place In The Sun" and "That's Life," a powerful song of the type usually associated with Tom Jones. An impersonation of Frankie Vaughan, complete with straw hat and kicking movements, on "Give Me The Moonlight," was particularly well done.

Engel drew plenty of reaction from the girls by continually threatening to step off the stage and holding his hand out. He was ably backed by his own nine-piece group, the Band of Men, and presented all his chart successes. Along with Bobby Darin's "Things," in which the audience participated as they did on some of his hits, his closing number, "A Man Without Love," was in response to their calls for more.

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