

Record Mirror ► **INSIDE** ELVIS, THE MOVE, WEST COAST USA

**BREAKAWAYS
AND LULU IN
COLOUR PLUS
R&B and C&W**



THE CREAM (RM Pic).



TOM JONES (Dezo Hoffmann RM Pic).

Largest selling colour pop weekly newspaper. 6d. No. 334 Every Thursday. Week ending August 5, 1967

Record Mirror

YOUR PAGE

...want to let off steam? Any questions about the scene? Then just drop a line to JAMES CRAIG, LETTERS EDITOR.

Soul and R&B—the critics lash out...



SAM COOKE—a hitherto unpublished photo of the late great soul star when he visited Britain. See lead letters.

SOMEONE please tell me when the current idiom of "commercial" soul is likely to come to an end. We're fed up with the disc-type stuff which almost controls the R and B charts in these times. I'm not knocking these records as some are by my favourite artists, but it's time the record companies which used to deal in the real aspects of soul started thinking about the other half of the public who would appreciate a bit more of the real thing. We rarely hear the more soulful numbers being plugged and they are lost in the mass of singles out each week. For instance, when did we last have a goodie from the Tops, Temptations and many others who once gave us something worth waiting for? At least Stax has kept up the standards but this is one company out of many. If the companies have decided to cater only for the "ravers", then will some of these people widen their choice of artists and take notice of real soul. Then we'll get more soulful goodies from Tamla. And also hear more of such people as Maxine Brown, Irma Thomas, James Carr and Jimmy Holiday. — Kathy Thompson, 55 Humphrey Road, Old Trafford, Manchester 16.

I'M sick to death of the rave reviews and comments on the so-called almighty soulsters on Tamla, Atlantic, Stax — notably Redding, The Tops, Temptations, Conley, Pickett, Dorsy, James Brown, Stevie Wonder and Joe Tex. They are nothing more than a poor commercialisation of when the word "Soul" was justly applied. The late Sam Cooke, Ben E. King, The Original Drifters, Shirelles, Little Richard and the blues greats like Burdon and Domino. They are the foundations of all soul music. The rest is unprincipled, imitative, manufactured and "in-crowd" — padded garbage. Just a contrived load of money-hooking cons. — Roddie the Rocker, 24a County Road, Walton, Liverpool.

FAME SITUATION

GEORGIE Fame is now in the same sort of situation as he was before the release of his "Yeh Yeh" a few years back. Before it was released, everyone was raving over his fantastic authentic blues yet he never seemed to get a commercial hit until "Yeh Yeh". Then followed a string of chart successes, "In The Meantime", "Something", "Getaway", "Sunny", "Sitting In The Park". Then when he parted from the Blue Flames to reform his new band, his chart status seemed on the wane again. "Because I Love You" was a comparative flop. With the album "The Two Faces Of Fame", there are many unturned facets of his incredible talent. His interpretations of jazz numbers are great, especially "Bluesology" and he does a tremendous job on Percy Mayfield's "River's Invitation". All I now hope is that Georgie Fame is re-accepted by the general public and not just left to be appreciated by his long-standing fans. — Terence Redpath, 55 Bermondsey Wall East, London, S.E.16.

MINI-ANITA

GLAD to see that at long last the fantastic Anita Harris has a hit record. She must easily be the best-looking girl singer in this country — and it won't be long before she's an even bigger international name than Cilla, Dusty, Sandie. At long last, England has a female singer who really looks good in a mini-skirt and shows how well a pair of nylon stockings can be filled. — George Sterling, Roneo Corner, Romford, Essex.

BEST TO 'P'

I'VE read the letter from your anonymous reader who signed himself simply "P". It is a very well written story in itself and I'm

sure this reader must be extremely relieved to have been cured of his terrible addiction to drugs. It is a pity that a copy of this letter cannot be distributed to all the coffee bars and discotheques where much of this drug-peddling is done and not always done by people who could be described as still in their youth — simply people out to get-rich-quick by pushing dangerous drugs to teenagers unaware of the consequences. I know many will join me in wishing "P" all the best in the future. — David E. Strawbridge, 21 Laurel Avenue, Mansfield, Notts.

RITCHIE MEMORIES

AS the words say in the tribute record "Three Stars" "Ritchie Valens was a young boy, just seventeen" when he died in that tragic and now historic air disaster of 1959. Some people have heard his name via the crash with Buddy Holly and Big Bopper, but how many have studied his great talent or even heard his records? On his way to being an international singer, Ritchie was a prolific songwriter. Covers of "Donna" and "C'mon Let's Go" were hits here for Marty Wilde and Tommy Steele. Only two Valens singles were issued here before his death. "Donna" and "Blue Birds Over The Mountains" — his "Bamba" was the first commercial arrangement of the South American folk-song, since copied over and over again. I'm lucky enough to have a copy of his only LP—one of the best and most original half-hours of pop ever released. The only singles issued here since his death were two re-releases of "La Bamba". But why not issue, say, the LP track "Come On Let's Go"? Buy the few Valens tracks available for they are truly cherished memories. — Simon E. Myers, 76 Brookfield Avenue, Poynton, Stockport, Cheshire

Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.
Telephones GERard 7942/3/4

In brief ...

Dave Williams, President, Frankie Laine Int. Fan Club, 31 Hornsey Street, Holloway Road, London, N.7: So nice to read a review, by Peter Jones, on Frankie Laine... without the old clichés: "Thought he retired," or "Good to hear him AGAIN." Frankie is constantly having new discs reviewed. All his new singles are well up the American charts and his latest album went high in the LP chart. Thanks, Peter Jones, for an honest and fair review.

Lisa Meissner (aged 12), 12 Alleyn Park, London, S.E.21: How dare you insult my favourite Monkee. You spell Micky "Mickle" twice, then on another page you've put "Mickey". Micky will be hurt if you keep on insulting his name.

Miss J. A. Greenslade, 26 Craven Avenue, St. Jude's, Plymouth, Devon: To date I have a scrapbook on the Walkers (singly and as a group) which has 370 pages measuring 13 in. by 8 in., with real pictures and autographs and numerous cuttings. Anyone equal or beat this?

Mike "Mohair Sam" Kelly, 39 Long Grove Avenue, Dalton, Huddersfield, Yorks: Can anyone help me obtain numbers seven and eight "Rock 'n' Roll News" — will pay anything. Keep your paper rockin'!

Ann Swanborough, 12A Cambridge Crescent, Stapleford, Nottingham: Why have people deserted the Dave Clark Five? How can a group make a comeback when nobody seems willing to support them. Even when they had a minor hit with "You Got What It Takes", there was barely a word of encouragement or praise from anyone. James Craig, EXCEPT in Record Mirror, Anne!

Alan J. Bates, Pendellswood, Netherne Hospital, Coulsdon, Surrey: Any American reader a copy of the two-disc LP "The Beatles Story" they wish to sell? I'll pay anything. Incidentally, it was released in the States to commemorate the Beatles' first anniversary there and subsequently sold a million.

Heather J. Stenhouse, 12 Sunart Gardens, Woodhill, Bishopbriggs, Glasgow: Would any male readers in London like to write to me? I am 17 years old and I'm 5ft. 11 in. tall — so I like males over six feet.

Miss J. Oakley, 25 Briery Close, Cradley Heath, Staffs: Can anyone help me get a copy of "Jealousy" by Billy Fury, or "Twinkletoes" by Roy Orbison — I'm desperate for them. Any Price.

GROUP ABILITY

CAN'T see how recording manager John Burgess knows what he is talking about. He says that the best way to judge a singer who had made a demo or tape was to hear the singer with some sort of backing... "At least a piano". Rubbish! No matter how good or bad the singer, a backing enhances the overall performance only and does not improve the singer's voice. Surely the best way to judge a singer is to hear him singing without a backing. If a person needs an instrument to enable him to stay in tune or in time, he doesn't deserve credit at all. Nowadays, with vocal harmonies playing an important part in records, surely it is better to judge a vocal group's ability without a backing. If Mr. Burgess's view is typical, then it's no wonder that so many records are released on which the quality of singing is pathetic. Sad to think that good singers and groups are missed just because their tapes have only voices on them.—G. S. M. Reynolds (one half of the Bright Ideas), 86 Burton Road, Flinders, Near Derby.

ROCKER HATER

CAN'T you shut up all the blithering rock fans for five minutes and let someone else get a word in edgeways? Every week you have letters from rockers raving about Helen Shapiro, Fury, Vincent, Holly, etc. etc. Why not face up to the fact that the majority of record-buyers are too young or too old to have heard of these artists. The same goes for the proposed TV shows. Half were from rockers. Fourteen-year-olds don't want to see and hear out-dated, dredged-up rock singers however good (or bad) and these singers no longer appeal to a mass audience. A final word: try listening to Elmore James' "Dust My Blues" or Buster Brown's "Sugar

Barry Parkin, George and Dragon, West Deeping, Peterborough: I protest about the lack of Bob Dylan recordings. Recently we had "Leopard - skin Pill - Box Hat" — why not a live version of "If You Gotta Go Go Now" or "John Birch Society Blues", or the Dutch single "Mixed-up Confusion". Bob has at least 20 songs unreleased by himself.

Gary Bachmann, 1 Hillside, Talaton, Exeter, Devon. In Memoriam, the Late Great Jim Reeves, July 31, 1964.

William Gwynn, 6 Greenbank, Penzance, Cornwall: If the Flowerpot Men, Bill and Ben, want to make a come-back, they oughta do it now...

Gaby, 253 Beverley Drive, Edgware, Middlesex: Anyone help me get "Zoot Suit" by the High Numbers, "Circles" by the Fleur-de-Lys; "It's Alright", by the Rockin' Vickers; "Run, Run, Run" by the Cat... think the last is the "B" side of "Club of Lights".

K. Vaughan, Station Hotel, Alfreton, Derbyshire: So Alan Bown is at last mentioned in RM — to say he's "no longer with Pye". Blimey, is that the most you could rake up? Keep your Geno Washingtons 'cos when Jess sings, with the most phenomenal act on the scene today, it's heaven.

Diana Cox, 15 Bazehill Road, Rottingdean, Brighton, Sussex: Billy Joe Royal is a very underrated singer. His new record, "The Greatest Love" is really beautiful and should be a hit — buy it! Love to hear from any other Billy Joe fans.

Dawn Enbelbrecht, 804 Connought Flat, Jacob Mare's Street, Pretoria, South Africa: Any of your readers like to write to South Africa? Any letters will be passed to my friends out here.

Gill Moore, 37 Monument Road, Woking, Surrey: Thanks to Derek Boltwood for the nice article on Wishful Thinking. They have a large following, despite no hit yet, but I hope their chart times will be here soon.

Righteous Rick Winkley, 30 Terry Street, Nelson, Lancs: We've had polls for instrumentalists and singers and sons. How about one for the ten most important American record labels... my choice: Columbia, Tamla, Atlantic, Capitol, RCA, Kapp, Philips, Mercury, Philips and Liberty.

Babe! If you want a rave-up. And Meade Lux Lewis's piano playing beats Jerry Lee Lewis any day. I'm not knocking rock singers or their fans, nor am I a mod. I'm just asking rock fans to wake up and think a bit.—B. Splink, 15 Cumbrae Avenue, Putson, Hereford.

RADIO GAN

I'M A MEMBER of the Radio Gan broadcasting service. At the moment I am searching for information on the Beatles so we can eventually get a summary of their life history. I hope to produce a weekly programme, introducing their records with facts on their life, individually, as well as a group. My geographical position and the fact that I'm serving on a one-year tour here prevents me from obtaining the information myself. I'd be very grateful if any readers can help me.—R 194871, T. Banks SAC, Radio Gan, Royal Air Force, Gan, BFPO 180.

FINLAND POLL

HERE are the results of a recent "Stump" magazine poll here in Finland and it shows how we lead the world in appreciating real pop talent. 1. Cream; 2. Beatles; 3. Who; 4. Jimi Hendrix Experience; 5. Hollies; 6. Beach Boys; 7. Spencer Davis; 8. Stones; 9. John Mayall's Bluesbreakers; 10. Move; 11. Monkees; 12. Moody Blues; 13. Kinks; 14. Cat Stevens; 15. Traffic. A few notes: We've had the Monkees show since Christmas but none of their records got to number one... Jimi's LP high in the charts (singles)... Recent visitors Dave Dee, Cat Stevens, Moody Blues appreciated here... every single group performs "Happy Together" nowadays... cover by local group beat "Penny Lane" — Sonny and Cher's recent "Little Man" top for three months... anybody interested in our scene, write to me: Mr. Jukka Wallenius, Kirjaskatu, 2D72 Valkeakoski, Finland.

Kenny (with a near accidental trad hit) talks about jazz sounds, Beatles & New Orleans

KENNY BALL'S jazz gentry have clicked big with the Beatle song, "When I'm 64"... yet it was a record made almost by accident. Here, talking to Peter Jones, the trad favourite talks about the link between John and Paul and Le Jazz Hot.

"We had a session, just to put down ideas for a new single. Then Les Cocks of Pye popped in and flipped over 'When I'm 64'... so we postponed what we were doing and inside 30 minutes had a record. Les, never one to hang around, rush-released it—it was in the shops within three days.

"Now people are surprised that we recorded a Beatle tune. Why this should be I just don't know. I've never contributed to the idea that some jazz folk have—that anything written after 1920 is automatically rubbish. What they fail to remember is that when jazz first found its feet in New Orleans, most of the early music was based on tunes brought in by immigrants and sailors from all over the world.

"Our past hit records have come from a variety of sources. 'Midnight In Moscow' from behind the Iron Curtain; 'Sukiyaki' from Japan; 'March

Of The Siamese Children'; 'Green Leaves Of Summer' from a Western film; 'So Do I', based on a German tune. So why not a British tune—and one by the team I imagine are our top writers?

"The Beatles have progressed in so many directions it was only a matter of time before they wrote a tune with a Dixieland flavour. As it is, we're one up on the Beatles here—our version was recorded using only my own Jazzmen, so we can perform the number live. As for Beatle writing: brilliant, specially in numbers with a folk feel like 'Eleanor Rigby' or 'Penny Lane'.

"Certainly the present disc scene is very healthy, with people like Tom Jones, Vicki Carr, Sinatra and Vince Hill popping up now and again, along with great group pieces from the Hollies, Kinks, Tremeloes and Beatles and Small Faces. One thing which does concern me is that I hope we do not go back to the not-so-old days when the label 'American' meant that the artiste automatically got on TV and radio, while much better British artistes were never given a chance. This situation is still very much with us via TV companies, I'm sorry to say.



KENNY BALL'S JAZZMEN

"A big hit is a wonderful thing, and naturally the best form of advertising. But it doesn't mean that we would work harder—we couldn't. We had only two days off last month; and have only two days off this. One-nighters still make up most of our work, though we're playing more and more, weeks in cabaret. We also still pay visits to various parts of the world—taking off in September for appearances in America, Canada, Fiji (our first visit there), New Zealand and Australia.

"But a big hit is certainly a wonderful thing."

PETER JONES

Is he still 'the King'?

RM ENQUIRY ON ELVIS PRESLEY

ELVIS Presley makes a film — (his actual tally is now twenty-six which is a lot of celluloid). He makes a lot of money on each. He makes, even more important, a lot of fans happy on each. And he also makes a lot of critics angry.

Elvis reads all the criticisms, therefore he knows that his acting efforts leave a lot of people, if not disgruntled, then far from grunted! He also reads the box-office receipts and therefore knows that he pleases millions of his fans.

RM'S Peter Jones believes in taking an Elvis film at its face value, which means on its entertainment value. He accepts that the basic formula doesn't change much. But adds that these films virtually replace world tours by Elvis — and how many touring artistes actually change their stage performances all that much?

Typical of the anti-Presley mood is this letter from Ron Turnbull, of Edinburgh. "After reading your review of 'Double Trouble' and the subsequent remark at the end of it, I think it is time that Elvis fans, and the

reviewer, laid off the Elvis knockers! Every time someone has the courage to speak a few home truths about the so-called 'King', they're subjected to everything from threats on their life to requests to do something to themselves that is physically impossible.

BRAINWASHED

"Who are the fans and your reviewer trying to kid, anyway? Can they honestly deny that Elvis has very little acting ability? Do they really think people, apart from Elvis fans, enjoy watching the same story-line in every picture?"

"Quite apart from these minor points, are Presley fans so brainwashed in their acceptance of everything he does that they have no desire to see their hero progress on to something with more depth than the normal Presley film? I do not accept your reviewer's contention that bad acting, bad script, contrived songs and unoriginal story-line make up for good entertainment.

"Maybe for Presley fans,

but for absolutely no one else. If your reviewer further contends that 'Elvis and his advisers know exactly what they're doing', I can only feel pity for them, for anybody who is satisfied to do the same thing over and over with no broadening of the horizons or progression, must have a pretty tiny mind.

"Finally one doesn't have to be 'super-smart' or 'hyper-critical' to pick holes in a Presley film. All one has to be is a thinking human being."

End of message.

Start of Peter Jones' reply: "I'll give Mr. Turnbull the benefit of the doubt and assume that he has actually seen 'Double Trouble'. That he went with great doubts about Elvis is apparent in his phrase 'so-called King'... on the grounds that even inside the business this title is lavished on Presley for the achievements he has to his credit in establishing the whole modern pop scene. Popularity polls prove that Elvis remains top-voted world male star — after a career roughly four times longer than most of those around now.

now. There's time, in the Presley career, for all things...

If one applied top critical judgement to virtually all pop-based films, none of them would come out with any cinematic credit. If, however, Elvis and his management announced that his next film was a serious drama, aimed at the Academy Award field, then we'd all be justified in judging it at that level.

FAN'S VIEW

And it certainly seems to me that critics sail more heavily into an Elvis film than those made by equally big pop names. Elvis films, basically, should be judged from the fan's point of view... not a high-brow intellectual level. Proof of a movie's appeal and success (as entertainment, not an art-form) is in the box-office "take". If you don't like Elvis, don't go to his films. If you don't like his films, don't go. But millions do go.

By all means let Elvis-baiters say and think what they like. I'm all for controversy. But let them not hammer the entertainment values of those who follow the "King" with loyalty and affection.

Or does someone wanna make something out of that!

—PETER JONES



ELVIS—his last single didn't do so well—how will his "Long Legged Girl" fare?

HIS FANS

El's fans range from the very young, newly latching on to a fine talent, to the near middle-aged, who have remained loyally with him. As Elvis, almost alone among Top Tennesseers, does NOT undertake personal appearance tours, his films have to be of a common denominator. I mean, he COULD make an X-certificate film if you like, except that half his fans couldn't get in to see it. A-certificate dramas? All right, except that the same thing applies.

"So an Elvis film aims to be amusing, colourful, song-studded, entertaining, and with as many changes of location as possible. The film is, in short, a backcloth to a personal appearance by the star — with the difference that he plays a character and is involved in situations. If he makes three films in a year, this is the equivalent of three world tours in a year. Except that he is seen by more people than he could personally play to in maybe five years.

FROM SINATRA

"Of course we'd like to see Elvis tackle a major dramatic role. So probably would Elvis. According to experts associated with his films, he is improving all the time as an actor... and they probably know more about it than we do. I happen to like Jerry Lewis but I'm perfectly happy seeing him exercise his talents in similar-type movies. If he turns straight, then I turn off..."

Reader Brian Murrell, an Elvis-addict, says, in fairness, that El might learn something from Sinatra, whose "films nearly always have a good story and are extremely professional." I agree. But then Frank is not dependent on the charts, is very much an older man — he launched himself into the high dramas of "From Here To Eternity" etc. when actually older than Elvis is

disc info. USA

FIRST of all, I should like to thank all those who wrote in after the initial edition of "Disc/Info USA". As the deejays say — "Keep those cards and letters coming in" — Okay? Address as always is Disc/Info USA, Record Mirror, 116 Shaftesbury Avenue, London, W.1.

- 16 Mr. Charlie Gillett (Stockwell, S.W.9) has sent in a string of interesting queries, so let's start with some of them. The late Jesse Belvin sang in several groups, under several pseudonyms and for several labels. Does anyone have any details?
- 17 Who were the original members of Billy Ward's Dominoes when he formed the group in 1956, apart from Clyde McPhatter?
- 18 Who sang with the Five Royales, who had several hits for Apollo and Kink including the original of "Dedicated To The One I Love"?
- 19 Which records by The Moonglows did Marvin Gaye sing on?
- 20 Are any of the many singers called Williams related to each other? And what is Tony Williams, formerly of the Platters, doing now?
- 21 (refers No. 9/8 July 67) The guitarist behind Bobby Bland with Joe Scott's band is named Wayne Bennett. This information was supplied by Charlie Gillett (Stockwell, S.W.9), Robert Briel (Leiden, Holland), and Stuart Deighton (Sheffield).
- 22 (refers No. 7/8 July 67) Seems everyone knows about "Every day I Have The Blues" except me! The album is released on Starday's cheap subsidiary Nashville NLP 2030 and contains the following: "Everyday", "Guitar Shuffle", "Low Society Blues", "Blues With A Feeling" (Lowell Fulson) "In The Clay", "Don't Leave Me", "Do The Best I Can", "No Good Blues" (Charles Brown), "Chico Boo", "Old Time Shuffle" (Lloyd Glenn), "Blues For The People", "It's Alright" (Jimmy McCracklin). Thanks to Robert Briel (Leiden, Holland), Derek Lynes (Chiswick), Arne H. Aarnes (Oslo, Norway), John Holliday (Bishop Auckland), and Hernan H. J. Tonus (Utrecht, Holland). William Flood (Glasgow) tells me of another LP with tracks by Ray Charles, Jimmy McCracklin, Lloyd Glenn, Lowell Fulson, Charles Brown and Jesse Belvin, called "All The Hits Vol. 3" on Wyncote W 9079 (Cameo/Parkway's cheap line). The album "Merry Christmas Baby" which reappears each Christmas, is also on a Starday subsidiary, Hollywood. Anyone know track listage for this please?
- 23 (refers No. 3/8 July 67) Here are the Eddie Floyd singles on Saffce: "Never Get Enough Of Your Love"/"Baby Bye" — Saffce 334; "I'll Be Home For Christmas"/"Can This Be Christmas" — Saffce 336; "Make Up Your Mind"/"No No No" — Saffce 338. Eddie's single on Lupine was a solo effort after all. Also he had a single "Hush Hush" on Atlantic 2275. Info here came from Stuart Deighton (Sheffield), Tony Hargan (Middlesbrough), Paul Harrington (Harrow) and Jim Shanley (London, W.6).
- 24 (refers No. 5/8 July 67) Although Stuart Deighton (Sheffield) didn't know of titles on the Riverside LP he did mention that the Four Tops had recorded for Chess, followed by Red Top (Red Top tracks still unissued), then a single on Columbia — "Ain't That Love"/"Lonely Summer", Columbia 41755.
- 25 (refers No. 15/8 July 67) Now here's a switch! Stuart Deighton (Sheffield) states that Ike Turner told him, when he and Tina visited Britain last year, that it wasn't Mickey Baker playing guitar on "It's Gonna Work Out Fine" but Sylvia Robbins (the other half of the Mickey and Sylvia team) who was recording solos for Sue at that time! The mystery gets deeper.
- 26 (refers No. 14/8 July 67) Had a surprise reading letter from George Kerr (Lewisham, S.E.13), when he stated that the Isley Brothers made two singles before the Gone tracks. They were "The Cow Jumped Over The Moon"/"Angels Cried" on Teenage 1004 (in 1957) and "This Is The End"/"Don't Be Jealous" on Cindy 3009. I stand corrected — and thanks! Surprised also the Gone tracks were made as late as 1959 though.
- 27 Tony Hargan (Middlesbrough) wants to know of anything else on Jotis besides "I'm Missing You" Loretta Williams, "The Sloopy" Billy Young, "Where You Lead Me" and "Who's Foolin' Who" by Arthur Conley. Incidentally how many releases did Arthur Conley have on Fame — I know of only one, "Take Me (Just As I Am)" on Fame 1009. Any more?
- 28 James T. Bardley (Guildford) would be interested to know of any recordings made by James Brown or Hank Ballard before they joined King. I've heard that there is allegedly a James Brown album on Crown, which would presumably contain Modern recordings.
- 29 Arne H. Aarnes (Oslo, Norway) asks if anyone could give any information of a group called Jo Ann and Troy who once made "I Found A Love" for Atlantic.

ROY SIMONDS

WATCH OUT!!

for the great
RM pop poll
coming soon



SHARON TANDY

SOUTH African female artiste SHARON TANDY had been singing with a band in S.A. for a few years when she was discovered by FRANK FENTER who signed her to a management contract and brought her to England where she is now settled in — in a flat with pop group FLEUR DES LYS and her four pet cats ALFIE, WENDY, OY OY and LITTLE.

She became the first non-U.S. artiste to record for Atlantic Records when she flew to Memphis to record several numbers including "Toe Hold", a recent British release. She says: "I was in Memphis for ten days and it was an incredible set-up. Everyone was so casual and the artistes



are in the studios from the moment they wake up. They record and record, have a happy session — and the studios are very un-clinical, quite small, have a relaxed atmosphere and don't have white walls like we have — they are dark green. Their equipment is magnificent.

"I never really had time to look about the city because I had to learn nine songs in one and a half days and record them all. I was backed by THE MAR KEYS — and the bass player drove me around ELVIS PRESLEY'S house."

Sharon is a bit concerned about her latest release "Stay With Me", which Frank Fenter recorded in this country — and which is her first disc on which she doesn't have full orchestral backing. Concerned — only because it is so difficult for a female artiste to have chart success here. Papers may publicise female artistes because they provide attractive picture stories — but there are so few girl singers in the charts.

"A girl singer can't cause hysteria amongst men — but the boys do it with the girls and the girls can fall in love with the men. I think it'll always be like that, too. There's no solution to that problem — I've just got to make better records, find better songs and try to get an image which will appeal to both boys and girls. But it is a difficult thing."

Sharon will have her own 45 minute TV show in Holland in September which she received as a result of her successful appearance with the Stax tour earlier this year.

She says: "I think this is going to be a better year than I've had. I've got that feeling and my stars tell me. The last few years have been a bit of hell!"

THE ACTION

Was it eighteen months or two years ago when THE ACTION seemed all set to make a big impact on our charts? They had built up a massive following in London clubs and were appearing regularly on programmes such as "Ready Steady Go" — then, they seemed to completely disappear from the limelight.

I met the boys in a London pub recently and they told me they had a new organist — IAN WHITE-MAN, a former member of BOZ'S group. "We played music that was very popular in the clubs but our fans have changed a bit because we've changed our music. Lots of groups began playing the same numbers so we decided to be a bit more of ourselves and started to write our own material. We think we went as far as we could with that sort of music, although we could have kept on playing it and kept our following."

As the group stand at the moment they say, "We are still very much at the rehearsal stage, but we've got lots of ideas. We appeared at the Electric Garden recently and gave a 100 whistles to the audience — and they all blew them when we had a drum solo. We did the same thing at the Marquee, but no one blew a single whistle. But we believe in audience participation."

KOOBAS

THE KOOBAS are currently touring Europe. They are now in Denmark following appearances in Holland and Germany where they created what the Continentals call "jazz beat". On August 24th they leave for West Berlin and then go on to Switzerland where they provide the Cabaret at no International Fashion show and appear on TV's "Hits A Go Go". The group's next British single "Woe Is Love, My Dear" is released here on September 15. The group's manager TONY STRATTON SMITH writes to me: "As we started flowered trousers in Pop we have gone back to them for this Continental tour. I think it was a mistake ever to stop

wearing them! The new ones are great, and going down — in the sense of effect! — a bomb!"

AUNT SALLY



Whilst BRIAN MATTHEW is on holiday, D. J. KEITH SKUES will host "Saturday Club" on August 26. TONY HALL ENTERPRISES now promotion consultant to Track Records, who have THE JIMI HENDRIX EXPERIENCE, THE WHO and THE CRAZY WORLD OF ARTHUR BROWN TRAFFIC, LONG JOHN BALDRY, CLIFF BENNETT now handled by The Gunnell Agency.

Due to success of latest release, proposed AMEN CORNER trip to the States has been postponed. TRULY SMITH appears on "Easy Beat" (August 6), "Saturday Club" (12) and "Pop North" (31). Still no plans for a SEEKERS British single, although TOM SPRINGFIELD is in the studios recording an album with the group this week. Next Tuesday Tom will be recording THE NEW CHRISTY MINSTRELS next single, his own composition "Roots" and he has also penned "Open Your Heart" the KIKI DEE September release. Currently in Ireland, CAT STEPHENS will be buying a White horse over there. He appears on "Monday Monday" (August 7), "Dee Time" (8) and "Saturday Club" (9).

BURDON has bought a house in St. John's Wood and CHRIS FARLOWE has bought a house in Dulwich which he will let off into flats. Promotional dates for ALAN PRICE'S "The House That Jack Built" include "Top Of The Pops" (August 2), "Dee Time" (3), "Saturday Club" (5), "Swingalong" (14), "Pop North" (17), "Gangway" (21). He appears for a week's Cabaret at the Cavendish, Sheffield from August 6. P. J. PROBY in Britain for Cabaret appearances in October. ALEX HARVEY doing so much college work that he's thinking of applying for a grant. Will UNIT 4 PLUS 2 ever make a better record than "Butterfly"?

LOOT lead singer CHRIS BATES in jail in Sweden because he bopped some youths who called him names. ROULETTES begin a week's Cabaret in Blackburn and Burnley on August 20. ROD BUCKLE has taken over THEMSELVES, changed their name to THE VIRGIN SLEEP and has recorded them with the Tibetan Buddhist flower power chant "Ohm Mane Padme Hum" — Thank you ROBBIE DALE — you are once again my favourite Admiral.



Next GEORGIE FAME single likely to be self-penned number. This Saturday (5th), Georgie appears at the Civic Hall, Nantwich. BEACH BOY BRUCE JOHNSON arrives at London Airport at 8.45 p.m. this Friday on Flight TWA 706 from New York.

ROY WOOD has penned "Flowers In The Rain" c/w "Here We Go Round The Lemon Tree", THE MOVE'S next single — the disc will be released by a different label than Deram. The group are likely to appear at Avalon Ballroom, San Francisco from October 2-8. Next ROGER WHITTAKER disc being released by Columbia on August 25 entitled "A Handful Of Dreams". As a result of his recent Knokke Le Zoute success his "If I Were A Rich Man" entered Dutch charts within two days and he has been booked as special guest at a Gala at Ostend Casino on August 19, appears on Brussels TV on August 21 and opens The Bird's Club, Amsterdam on August 28. He appears on "Pop North" on August 19 and begins a season at Quaglino's, London on August 29.

ROBERT HURST & THE BIG TASTE, currently at the Star Club, Hamburg, have their first disc released here in September. THE BEE GEES appear on "Dee Time" on August 8 and on "Pop North" on August 10. This week they are recording their next single and have already begun recording their next album. They are making a half hour television show based on their album, shooting of which begins in August.

RICHARD SHERMAN of THE ATTACK and RAY PHILLIPS of THE NASHVILLE TEENS judged a Miss United Kingdom competition last week. DAVE CASH making a single for Stateside release only. MANFRED MANN

THE EASYBEATS commence their GENE PITNEY U.S. tour this Friday (4). Following completion of the tour their recording manager GLYNN JOHNS will fly to the States to record the group in Los Angeles. WHISTLING JACK SMITH spent 14 solid hours in a van travelling to Scotland last week. DAVE DEE, DOZY, BEAKY, MICK & TICH commence a short tour of Ireland this Friday. BRIAN AUGER and JULIE DRISCOLL off to Milan for a TV spectacular on August 11. Incidentally, Julie is quite a spectacular herself when she performs hypnotic Indian-influenced dance at London clubs. THE ACTION off to Switzerland on August 29 for TV, Radio and fashion show. Their current release is "Shadows & Reflections". THE BLOSSOM-TONES made their first public appearance at the weirdie love-in at Alexandra Palace last Saturday and as a result have received a whole year's bookings in several Continental countries. New group NIRVANA are described as "MUFF WINWOOD'S sculpture in sound". Likely that new DAVID GARRICK record will not be released in Britain until October.



and MIKE HUGG are writing the film music for the "Up The Junction" movie, which stars SUZY KENDALL. Fontana have asked BLOSSOM DEARIE to

remain in Britain for a further three weeks to complete an album.

CBS releasing ONE MOBY GRAPE single here on August 11 — in the U.S. they released FIVE singles on the one day. ERIC BURDON & THE ANIMALS open Wardour Street's new-look PINK FLAMINGO on August 28. New dates for the group include: U.F.O., Tottenham Court Road — August 4; Upper Cut, Forest Gate, 5; Marquee, 8; Speakeasy, 10; Windsor Jazz Festival, 11; Imperial Ballroom, Nelson, 12; County Club, Kiklevington, 13; Corn Exchange, Chelmsford, 19; Douglas House, London, 20; "Top Of The Pops", 24. September dates include Cloud 7, Leicester, 1; Winter Gardens Pavilion, Weston-Super-Mare, 2. The group appear in Cabaret for a week at the Fiesta, Stockton commencing September 24. D. J. MIKE QUINN appears on "Juke Box Jury" this Saturday. Rediffusion Television have also filmed "A Day In The Life Of Mike Quinn" for showing later this month. "Somewhere My Love" the hit THE MIKE SAMMES SINGERS recorded a year ago keeps popping up in the charts, cutting down sale of their latest release "A Man & A Woman". DAVID MASON of TRAFFIC penned the group's August 25 release "Hole In My Head". Flipside is entitled "Smiling Phases". ERIC



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STOLEN SOUL

NEARLY £3,000 worth of records were stolen from the 'Soul City' top soul shop, in 21 Deptford High Street, E8 this week. Owner David Geddin told the RM — "Most of the LP's were stolen without covers, so if any readers are offered cheap soul records — then they'll know where they come from!" Dave hopes that business will be continuing as usual.

Shads to Yugoslavia for Split Contest



THE Shadows left London on Wednesday (August 2) for the Split Song Contest, in Yugoslavia, which takes place on August 4, 5 and 6. They were accompanied by Norrie Paramor, head of EMI International Pop Music Division, who will conduct a 40-piece Yugoslav orchestra to back the Shads. The orchestra will also be under Norrie's supervision for other EMI artistes competing from the rest of Europe. All of the songs are Yugoslav-penned, but the ones sung by Western artistes have lyrics in the appropriate language. Don Black wrote the lyrics for the two Shadows numbers — "I Can't Forget" and "Running Out Of World" (Don is also collaborating with Henry Mancini on music for the new Peter Sellers film "The Party"). Other nations competing will be Denmark, Spain, France, Holland, Germany and Italy. The Shads return on the seventh.

Newies from Monkees, Sinatra, Cliff plus a Hendrix oldie

AMONG the new releases for the week ending August 11th is a Hendrix single, made with Curtis Knight (and also a Curtis Knight composition) recorded before Hendrix formed the Experience. Other new releases for that week include newies from the Monkees, Cliff Richard, and Frank Sinatra.

All the records to be released on the 11th are as follows: DECCA, Jimi Hendrix and Curtis Knight — How Would You Feel; Denny D'El — A Woman Called Sorrow; Casey Alan — My Thanks To You; The Chocolate Watch Band — The Sound Of Summer; Dave Berry — Forever. R.C.A. the Monkees — Pleasant Valley Sunday; Skip Bifferty — On Love; MONUMENT, Robert Knight — Everlasting Love. COLUMBIA, Scott Peters — Go Tell The World; Cliff Richard — The Day I Met Marie. C.B.S. Moby Grape — Omaha; Kenny Bernard — Somebody; Danny Street — My Love Of A Lifetime; MLO O'Shea — Jarveyin'; GO, Our Plastic Dream — A Little Bit Of Shangri-La. ATLANTIC, Willey Amos Hunt — Would You Believe. POLYDOR, Lynn Holland — May God Help You; Ikettes — I'm So Thankful; Rainy Daze — Blood Of Oblivion. PHILIPS, Karen Young — The Hurt Won't Go Away; Brian Hyland — Get The Message. FONTANA, The Herd — From The Underworld; Leon Ashley — Laura. WARNER BROS. The Tokens — It's A Happening World. REPRISE, Frank Sinatra — The World We Knew. A&M, Chris Montez — Foolin' Around.

Country Music Chart

COUNTRY SINGLES

- 1 **EVERYTHING** (1) Engelbert Humperdinck (Decca)
- 2 **TRYING TO FORGET** (3) Jim Reeves (RCA)
- 3 **HAFTA LUEGO** (2) Hank Locklin (RCA)
- 4 **FUNNY, FAMILIAR FORGOTTEN FEELINGS** (4) Tom Jones (Decca)
- 5 **LITTLE OLD WINE DRINKER ME** (5) Robert Mitchum (Monument)
- 6 **JUST BETWEEN YOU AND ME** — Charlie Pride (RCA)
- 7 **SAM'S PLACE** (6) Buck Owens (Capitol)
- 8 **MISTY BLUE** — Eddie Arnold (RCA)
- 9 **YOU'VE STILL GOT A PLACE IN MY HEART** — Jamle, Jon & Jerry (Decca)
- 10 **CHARLESTON RAILROAD TAVERN** (8) Bobby Bare (RCA)

COUNTRY ALBUMS

- 1 **GREEN, GREEN GRASS OF HOME** (1) Tom Jones (Decca)
- 2 **THE STREETS OF BALTIMORE** (2) Bobby Bare (RCA)
- 3 **DOWN HOME** (3) Merle Travis (MFP)
- 4 **MY KIND OF COUNTRY** (5) Marty Robbins (CBS)
- 5 **COUNTRY MUSIC HALL OF FAME VOL. 9** — Various (London)
- 6 **COUNTRY MUSIC HALL OF FAME VOL. 10** — Various (London)
- 7 **BUCK OWENS AT CARNEGIE HALL** (6) Buck Owens (Capitol)
- 8 **THE BEST OF JEAN SHEPARD** (7) Jean Shepard (Capitol)
- 9 **WELCOME TO MUSIC CITY USA** (8) Various Artistes (CBS)
- 10 **ROY ORBISON SINGS DON GIBSON** (9) Roy Orbison (London)

MORE LETTERS PROGRESS?

FINALLY after years and years of rebellion and pointless ridicule, pop music has found paths along which it can spread its kospel. On the U.S. West Coast, singers and musicians have united because their philosophies have coincided. They've found a musical way through the tangled cotweb of life. In Memphis, Detroit and New York, the coloured artistes struggle against an almost overwhelming power of hate and intolerance. Pop music has become a vital part of their lives. In England, the Beatles and Dusty Springfield are all the time helping to improve the image of pop, but on different levels. Then along comes reader R. K. Cannings-Bushell with disparaging remarks about the record-buying public not giving enough recognition to this so-called new wave of psychedelic music. I mean, psychedelic music is nothing but noise, isn't it like all music? Then where-in lies the attraction? Nude birds? Amplified scissors? Distorted transistor-radios? Cascades of binding lights? Some of it I learned to stand, some of it I even got to like. But to mention "progress" in connection with Jimi Hendrix! My mind has been blown, man, blown. If this is progress, long live Bill Haley. — Lars Gillberg, Linnegatan 7, Gothenburg S.W., Sweden.

ROCK ALBUMS

JUST spun two knockout albums. Gene Vincent's latest LP is out now in France and Decca are releasing it here in September. The rock maestro really breaks new ground, singing better than ever. I urge anyone who thinks of him simply as that "chap in black leather who sings 'Be Bop A-Lula' to hear this. And the other is a cat named Merrill E. Moore, who combines Haley-type vocals and a torrid boogie style of "A Bellyful of Blue Thunder", on Ember. — Harry Dodds, Gene Vincent Fan Club, 9 Lumsden Terrace, Catchgate, Stanley, County Durham.

VARIETY SHOWS

SURELY the reason most of the pop tours are constantly flopping is the lack of variety in the package. Too many groups, or no quality singer, or not enough glamour in a show must affect attendances. The recent Beach Boys' tour was a worthy exception, with the clever instrumental and vocal performances in the delicate mould of the Beach Boys; a wildly swinging act from Helen Shapiro, looking dazzling; and competent join-in performances from Simon Dupree and the Big Sound, plus Terry Reid. Tour promoters remember — variety is important. — Harry Morrison, 62 Sinclair Road, London W.14.

AMEN PRAISES

AFTER seven years of singing the praises of vintage rock and roll and knocking the British scene, I've just heard a sound that rates among anything that is being imported from the States today. The sound: that of the most swinging and most groovy band in the land, the Amen Corner and "Gin House". The last UK groups to make me take any notice were the Nashville Teens and the Animals but Amen Corner leave them streets behind. They don't need lighting effects and destruction to put over their act. Anyway, Peter Jones gave them a good review and we can't both be wrong. — Russ Allsopp, 20 Allensbank Crescent, The Heath, Cardiff.

FLOWER PAD

SO the teenage-rave-boppers have latched on to their new scene, with the Flower-Power People. They even hold their own little love-in in Hyde Park, listening to the profundities of Allen Ginsberg. Twelve months ago, these pseudo-intellectuals were shouting the praises of Dylan, soon dropped in favour of the next in-fave-rave idol. It's laughable, if one is capable of surveying the scene as a whole, to see little boys and girls running round shouting "love" and hailing the new generation. It's not new at all. It is the scene that Kerouac wrote about in the '50's, that Dylan has become so much a part of. But let's be thankful that each new phase produces at least a couple of good sounds as well as a glut of hankers-on. Praise be to Kerouac, Dylan, Ginsberg, Byrds, Love, Jefferson Airplane and the New Beautiful People, the Beatles. — F. W. Cringe, 93 Cottingham Street, Goole, Yorks.

BRENDA FAN?

HERE'S how to spell Brenda Lee: B: bright, bouncy, breathtaking; R: regal, rich, refined; E: everlasting, enchanting, earthy; N: natural, noble, necessary; D: dynamic, dependable, detectable; A: all these and more; L: lovable, lively, lyrical; E: exciting, explosive, emotional; E: electric, elegant, everything. — Cuthbert J. Murphy, 31 Greystone Place, Cleator Moor, Cumberland.

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“WE LOVE TO MAKE A HAPPY SOUND...” SAY TREMS



‘SURE we're happy," said Tremeloe Alan Blakely, in reply to my rather mundane question. "We're a happy group, and we love to make a happy sound. That's what we're all about. It's great to be back at the top again, and we really enjoy every minute of it."

We were sitting in the Tremeloes dressing-room, Lorraine and I. Oh—perhaps I should explain. Larry is a 12-year-old Canadian girl who was in England at the time the Tremeloes were in Canada, and who will be returning there on Saturday, thus missing the Trems. So, to save disappointment I took her along to meet them at Top of the Pops—a mistake. They spent all the time talking to her about Canada, and I had a job trying to get a word in! But seriously, they were as pleased to meet one of their young fans as she was to meet them. Well, almost.

But, back to business. "What," I asked, "about America?" "Not as good as England" was the chorused reply. "I mean, we have a record in the charts over there, and we were well received. But we had to work hard to get ourselves across to the audience—perhaps they're a lot cooler or something, but it was a matter of starting off with a completely cold audience and having to knock ourselves out to get them to enjoy themselves. But in the end we went down well. But they're very different over there—all the girls seem to be wearing those long Bermuda shorts, and bobby-sox. At one place we played two nights running. The first night we said how much we disliked what they were dressed in. The next night, all the girls arrived wearing skirts and things. It was fantastic.

"On the whole we preferred Canada—it was much more like England over there—it was more playing to the sort of audiences we are used to. But I think we'll find it a lot easier when we go back to the States in September.

"We had a great time over there, though. Except for when we first arrived, of course, and we had all that trouble about the undercarriage of our plane. We had to circle the airport for hours and do this sort of crash-landing bit. But we got down safely, amid all these fire-engines and ambulances and things, and when we got out of the plane, all the pressmen were saying how worried everyone was. It wasn't until then that we realised how dangerous the whole thing was.

"We toured America in this large 41-seater coach, which was rather good, and every time the sun came out we stopped the coach, ripped off our shirts and things and lay out on the grass sunbathing. I think this was one of the most enjoyable parts of the trip.

"But the greatest thing was that we passed our road-manager Dave, off as an English lord. Lord Kewball. And everywhere we went all the Americans were fantastically impressed. In fact, at one place we were doing a show, Dave was humping all our gear off the bus, and we mentioned that he was really Lord Kewball, and the local sheriff, complete with star and gun, insisted on carrying all the stuff for him. Dave just sat back and this Sheriff and his deputies did all the work!

"What really surprised us was the group scene over in the States. Most of the groups that we saw weren't nearly as good as we expected, they seemed to be playing just straight R & B, and not particularly brilliant either. The groups over in Canada are much better, on the whole. Though we did see this one fantastic group, The Mothers Of Invention. They played for about 40 minutes, and they just did two numbers in that time! And while the music was playing they were doing all these weird things. For example, there was this large piano on the stage, and one of the members of the group went behind it and started throwing odd things like bits of wood, scraps of paper, and so on, over the top. Then when he'd finished throwing everything over, he came round to the front of the piano, and started throwing everything back again. Really crazy.

"But it's great to be back in England again, and now we've got a bit of success once more we're going to do our best to keep it. We've been writing our own material for a while now, but we haven't come up with anything strong enough for a single. Although we do write most of the 'B' sides of our records. And of course, there's a lot of our own stuff on our new album which we're in the process of recording at the moment. We're hoping that it won't be too long before we start writing the sort of songs that can be released as 'A' sides.

"But at least now we are playing the sort of music that we've always wanted to play. I mean, that's the reason we split with Brian Poole originally—we just weren't doing what we wanted to. But now it's all happening. We're happy, we're making happy music, and what's more, we are having a fair bit of success."

DEREK BOLTWOOD

MORE LETTERS

'MOD MANAGER'

I N answer to reader Wilson's open letter to Andrew Oldham, may I ask Andrew to ignore it. I'd sooner Gene Vincent wasn't recorded at all than by the mod manager of the Strolling Groans getting at him and spoiling him. My advice to Gene is to get Dickie Be-Bop Harrell and Gallop'n' Cliff Gallup together again and once more produce real rock'n' wax like we had in the great fifties. But thanks to you, James Craig, for mentioning Gene so frequently in your fine paper.—Elaine Sheppard, 18 Hazel Grove, Horfield, Bristol 7.

BRAINWASHED?

S O the record-buying public here have not yet got used to 'psychedelic' music. People don't go out and buy progressive records just so they can be put into the Top Ten. They go out and buy records simply because they like them, NOT because they are frightened by "little green men with atomic water pistols." As for Elvis still singing rock though it went out five years ago, that shows that some people still like rock and don't try to keep up with fashion even though they don't like it. I admire the Beatles and Hollies, etc. for trying to get ahead. But must we all be brainwashed to like and go out and buy psychedelic music?—Linda Pavey, 81 Friern Watch Avenue, Friern Barnet, London, N.12.

N.Z. OPINION

J UST a few observations, based on a recent working holiday in London. We in New Zealand wonder at the way you people take yourselves and pop music itself so seriously. It's the way members of pop groups talk such a load of pretentious rubbish, both verbally and in print, pronouncing certain singles "works of art". In our part of the world, pop is regarded as entertainment and enjoyed as such. And there is the partisan attitude where anything British, no matter how bad, stands a good chance in the charts, whereas a biggie like "Kind Of A Drag" from the States gets nowhere—that record by the Buckingham made number one here. You claim that American groups like the Blues Magoos and Paul Revere copy the Beatles and Stones... but who did the Beatles and Stones copy? U.S. R and B artists like Waters, Berry, Diddley, Coasters etc. And your self-supposed "hipness" of pop people, with their talk of digging Motown, Stax etc. yet people like Aretha Franklin, Stevie Wonder, Aaron Neville and so on get hits here. Yet some U.K. groups have toured here and call us "Victorian."—Ross Paton, 125 Aotea Street, Auckland 5, New Zealand.

TOM JONES TOUR

G REAT—so Tom Jones is at last doing another tour. It'll be a marvellous opportunity for his fans, who recently have not been able to see Tom perform, due to the fact that he has been spending his time in the plush clubs. I've seen Tom capture the hearts of the "Talk Of The Town" audiences and can't wait to see him live on a stage in a less intimate atmosphere. But what of his supporting bill? I'd say Helen Shapiro—with her vibrant sexy voice and fantastic stage presence. But could the amplifiers stand so much vocal power such as Tom and Maggie coming through them?—Maggie Williams, 80 Beaufort Road, Ashton-under-Lyne, Lancashire.

DYLAN NEWS

N EWS of Bob Dylan has been almost non-existent in recent months but I have gleaned some from the States. It seems he is still quite ill, mostly having difficulty in moving his neck. He has some scars on his face and has grown a beard, maybe because he feels self-conscious about those scars. A report in Woodstock said that his wife was following him in a car when the accident happened and she rushed him to a doctor. Talking of the accident, it seems the rear wheel locked and he swerved from left to right many times before he was thrown to the ground. Another report says he has not done any recording since the accident and may not do so for a year or so. A few months ago, a New York paper reported that Dylan has a five-year-old step daughter from Sara's first marriage. And a happy note to close with: Sara is now expecting another child.—Valerie Price, 23 Lyndworth Road, Stinchley, Birmingham, 30.

PALE MIXTURE

T HE Procol Harum have been criticised for copying other groups yet getting all the praise for their number one hit. One reader said that Procol Harum had copied the Spencer Davis sound. In a way, that is true. I'd like to hear Stevie Winwood and his new group tackle "A Whiter Shade Of Pale", for Stevie's voice and musical ability equals that of Procol Harum. I like Stevie singing the old Sledge number "When A Man Loves A Woman" and I'm in favour of his organ pieces in "Gimme Some Lovin'" and "I'm A Man". Combine and re-arrange the two and you get a sound very much like "Whiter Shade".—David Simpson, 7 Milton Road, Welling, Kent.



DENNY CORDELL (on the right) talks to RM's Derek Boltwood about record production—a subject on which he is an authority.

The Man

behind Procol Harum, the Move, Georgie Fame and Denny Laine talks about why he is a record producer

"I'm only as good as the artist—I try to seek out what's in someone, and bring it to the forefront." Thus spake Denny Cordell, the man who is probably the most go-ahead and inventive of all the record producers on the scene at the moment. Denny is the guy behind the sounds of Procol Harum, Georgie Fame, The Move and Denny Laine—all people who make a very distinctive sound on record, as well as being some of the more progressive artistes going, musically.

It all started with the Moody Blues — a group who, in 1965, were one of the most rated groups in the country, Denny, at that time comparatively unknown, heard them, liked what they were doing, and offered to do their recording for them. Then came Georgie Fame, and then . . . recognition.

"I more or less stumbled into record production. I tend to lead a day-to-day existence. One morning I woke up, and found that I was a record producer — and here I am.

"I never think 'I must record that group — they're going to make it big'. I like to record people who I feel I can work with, and of course, they have to be happy to work with me as well.

"I enjoy studio work — I like to try to create a good atmosphere, with everybody feeling good. You know, joy creates success — it's like Andy Oldham says, we're all part of the 'happiness industry'. Personally, I'm trying to sell a piece of emotion — something a bit deeper than you get from, for example, Whistling Jack Smith. That's just frivolous.

"Getaway by Georgie Fame is a good frinstance. It had wide sort of suburban appeal, but underneath this there were some nice tastes. I always try to include nice tastes for people who dig sounds — they're the key factors. Like the fade of 'Getaway'. I dig fades. The one in 'Whiter Shade of Pale' is one of my favourites.

"You know, someone like Micky Most, for example, records with a completely different set of values. But his are as good as mine — I hope mine are as good as his. I like to make GOOD records, good sounds, and not just catchy tunes. I never think that I mustn't put something in a record because it's uncommercial. If I like it, it goes in. Recording for me is like doing a gig — it's a matter of working at what I'm good at — I try and have my blow by making records.

"Producing a record is a form of communication. I like people to like what I am doing, but I don't make any concessions — if they don't like it, it doesn't matter. It's just basically that I like them to like it.

"Records should be an extension of the people who make them — they should be very natural.

That's what I like about the Stones and the Beatles. You know, the Beatles really made me aware. The great thing about the Beatles is their tastes on record. Like 'A Day In The Life' — the tastes in that are ridiculous. That dog-whistle. I think that's a knockout — but my dog doesn't — he reckons that's the squarest thing the Beatles have done. The sound's just not hippy enough for him! A record that really knocks my dog out is 'I Can Hear The Grass Grow'. You know, that has three short whistles in it — my dog has the craziest scenes playing this disc to his friends!

"But tastes must always be secondary — if they start off as the important thing, then they lose the whole taste of the record. I like the Pink Floyd — they're a knockout. 'See Emily Play' is one of the greatest records I've heard for ages, with some beautiful tastes. It's just too much. The Beach Boys have some nice tastes, but I don't dig their sound.

"I like most of the American West Coast sounds — but I don't really rave over them. The Mamas and Papas are great, but that one of theirs, 'Creeque Alley' is like about five songs in one. 'California Dreaming', on the other hand, is just too much.

"On the whole, though, I prefer British sounds. I think listening to a record should be like overhearing someone playing at his best, and this is more how British records sound. There are some U.S. groups that really are a knockout. For example the Byrds, and the Lovin' Spoonful. I dig the sound of the Four Tops, but I feel they're just sinking songs — like it's just a job to them. I dislike songs that are just dedicated to the charts.

"The Jefferson Airplane are nice, but they're not relaxed enough. Musically they are very nice, but little of their personality comes over. Country Joe and the Fish are another great American group.

"I like groups to have the sort of philosophy of 'This is what I have to say' rather than just worry about the charts. At the moment, this sort of scene is quite healthy over in the States — but over there the tribe is so vast that I think most people have to work hard at being themselves. Here, everyone knows everyone else, and there is a great aura of respect. For example, group A dig group B who dig group C who in turn dig group A. There is also the natural British pride, in that groups are unwilling to do anything that is too obvious. And we also have, on the whole, good taste — sometimes impeccable, and then there's this great British sense of humour. You know, I'm really glad the Beatles laughed at the end of 'Within You, Without You' — they sort of brought themselves down. The only time the Beatles have disappointed me was when Paul McCartney made that George Washington type statement of his about 'I can't tell a lie, yes I do take drugs.' That I didn't like.

"There is a lot of rubbish talked about groups being on the way out. That's nonsense. As far as I can see, groups have never been stronger — music has advanced so much, and some of the groups around are producing a really incredible sound. Their music is just getting better all the time, and there are new groups appearing on the scene with really knockout sounds. And people are prepared to experiment.

"One person who is really experimenting with new sounds is Denny Laine. You know, when he makes it, he is going to be so big — his only trouble is that he has so much to say, he really doesn't know where to begin. And because of this his ideas don't come across all the time — but as soon as he starts he's going to knock everyone out with his sounds. He's really too much.

"Yes, I think we have a very healthy scene in this country, and I think it's just going to improve all the time. I hope so."

Well, I hope so as well. And I think with people like Denny Cordell on the scene, and all the others who think in the same way — people who are not only working hard at advancing pop music, but who also gain a lot of respect for their ideas — the sort of sounds we'll be hearing will just get better and better.

DEREK BOLTWOOD



Creativity

—THAT is why the American scene is superior to the British, says RM's David Gooch . . .

THREE months have elapsed since coming to the Golden State. Now is as good a time as any to take stock of the difference between British and American attitudes to pop and rock; differences that may only be hinted at by casual observation, but which become focused when looked at any length of time. In a word the difference is creativity.

Bart & Novello

The most successful acts in the world are those which have used creativity to its fullest advantage, tailoring the glove to fit the hand, not the reverse as so often is the case. This is a truism that fits nearly if not every walk of life, but none more especially than show biz. The success of Ivor Novello as opposed to Lionel Bart was that Novello tailored his scripts and songs to a cast of hand-picked talents. Since that time it has become commonplace for the script to be written and THEN to find the players. So it is with rock, pop, folk and the entire gamut of popular music.

Most successful

The two most successful groups remain the Beatles and the Beach Boys. In both cases their continued success can be directly attributed to their own writing, and, to some extent, production talents. It would be foolish to say it is only the self-sufficient who can make the grade — the Turtles' successes have been penned by outsiders, likewise Paul Revere and the Raiders, not to mention the Monkees — in these cases the producer has found material suitable and stamped an indelible personality on it. But the fact remains that the English performer as opposed to the American does not have the drive or in many cases the talent to arrive at something original.

In the course of seeing talent whilst pro-

NEIL DIAMO

Thank the Lord for the night time

HLZ 10151

THE SPECTRUM

Portobello Road

RCA 1619



Lulu (who toured with them) tells what Davy, Mike, Peter and Micky are like as people . . .

LULU has always been a tremendous extrovert, ready to face an audience with confidence. Which is doubtless why she has found herself, during her three-year career, on concert bills with top-ranking male artistes — a potentially dangerous situation because fans are likely to be impatient to see and hear their idols. For a girl singer to face a predominantly girl audience takes a lot of nerve. Lulu has it.

"I toured with the Walker Brothers at the height of their fame with two number ones to their credit. I toured with Gene Pitney, who'd had a string of hits. And I was with the Beach Boys when they were riding high with 'Good Vibrations,'" said Lulu. "And now I've appeared with The Monkees — who are a bit more of a phenomenon than the others!"

"The prospect of going on before The Monkees didn't bother me at first. But so many people in the pop business started asking 'Are you frightened?' 'What do you think will happen?' and 'Do you think it will be OK?' I suppose these remarks were well meaning enough but I must admit that the fussing started to make me nervous, especially when I thought that you can't predict what Monkee fans — the teeny boppers — will do.

"Fortunately, I reckoned I have a young image, I'm one of them, but I was still a bit worried about my reception until the very first night when I heard Jimmy Savile introducing me. The whole place went wild be-

fore I went on — screams, yells, everything. That was all I needed to hear, I knew there'd be no problems and I went on in a mood of expectation, waving and saying hello. It continued like that at every show.

"Peter Tork said they'd never worked with another artiste on the bill who'd got such a marvellous reaction. Yes, it was astonishing — when I sang 'Let's Pretend' it was so quiet you could have heard a pin drop. And there were six thousand people listening!"

She spent a good deal of her time with The Monkees and the more she saw of them the more she liked them. Lulu's impressions: "Davy Jones is very eager to be nice, to be liked and to make people happy. Underneath it all he seemed rather sad. I get that way sometimes and perhaps that's why I got on very well with him.

"Micky Dolenz is completely mad. A terrific artiste who never seems to stop performing. Don't know where he gets his energy from.

"Mike Nesmith was supposed to be the hard, rude one who could be unpleasant. I never saw any sign of that, I guess it's just his publicity image. He is serious and quiet and terribly sweet.

"Peter Tork is very outgoing and friendly. He goes up to people and talks to them when the others can't be bothered. He does it for the sake of the group, like Paul McCartney did for The Beatles. But he's more than The Monkees' public relations man. Peter does it because he is basically kind and helpful. All four make an excellent team."

DAVID GRIFFITHS

LULU—in the news recently.

ducing in Britain there would only be a small percent of writing talent available. Here writers abound, writing not only prolifically but well. Even those groups which have not as yet recorded so much as a demonstration tape pen enough material to keep any publisher happy. It can be assumed that all this is in the cause of the American God: Competition.

Competition pervades the stateside scene in every facet of life — or death. It is not for nothing that Forest Lawn Cemetery takes Piccadilly-sized billboards to advertise its services. Every child is brought up in competitive surroundings, striving to be best. Whatever your field there is a rival. However, within Great Britain there is not this nagging call to be better than the next. American actors have to be able to sing, dance, look good — as well as act. Their British counterpart acts or sings, rarely dances. A digression from rock, but which illustrates the point that is so obvious to the Americans: try harder. And the groups, singers and record companies epitomise this.

Motown have made their fantastic success by originality. Every song, every arrangement is tailored to the artiste. The Supremes reign

supreme because of their undoubted talent coupled with the originality of their product. To Tony Hatch's eternal credit he gave Pet Clark original material written for her. No other singer has the success that he has given her. It was not until the time that songs were written with her in mind that she did once more have the success of her somewhat younger days.

Mitch Murray

This reads as if no artiste can possibly hope for success by recording songs submitted to him by publishers. This, of course, is not so. However, the chances of success are greater by writing a contract writer to pen something for a particular singer. Mitch Murray gave writing success to Billy J. Kramer and Gerry Marsden. These two are good examples of the lack of self-contained talent. They were as popular as their stablemates, now they are, at least, for the moment, over. Lulu made a remarkable comeback after a period in the doldrums, originality was the key. Only by finding original

material tailored to the act, or by giving an oldie a new twist will success be obtained. Competition is the catalyst for it. Whilst Britain has as many potential stars, they and those around them are not prepared to stimulate competition. The thinking of the record companies is basically different. Disregarding world sales and taking territory by territory, the two counterparts in London and New York vary in their approach to the markets which are basically similar. The Americans major attitude to advertising is to make its artiste famous. If the artiste is popular then the sale of records goes up. The same with original cast albums. If the show is well-known the same applies. Barbra Streisand was made directly by the effort of her recording executives. Before her phenomenal success she had a small but showy part in "I Can Get It For You Wholesale". In co-operation with her representatives, the waxerie made her into a star of the first magnitude. Would an English concern do that — if it would, then has it? The same corporation recently paid \$25,000 (nearly £10,000) for the four month old Moby Grape in face of competition from other waxeries. It is

rumoured that one established act is demanding \$300,000 to resign. Doubtless they will get their way.

Moby Grape, Jefferson Airplane, Doors or Seeds — all write and record their own material. The record companies sustain their artistes and producers on the precept that a happy man works better. Not only is there competition between artistes, but great corporate competition, in advertising, promotion and even royalty rates.

Awareness

In addition to this aggressive spirit, there is an awareness of young people which is generally un-noticable in Britain. This formed the basis of Flower Power, of which a considerable lot has been written here. However, awareness of the world around them, and betterment of their work makes for better product. It is unlikely that British children will grow up in the uncertainty of their American cousins. However the compensation for the aware, worried, uncertain breed of new American is Success.

Twenty-one LP's—and now Johnny has a hit single!

EVENTUALLY the voice of Johnny Mann came through loud and clear, up, up and away over the Atlantic. This young, good-looking "veteran" of the American chorus business sounded more than happy. After twenty-one big-selling albums, covering just about every aspect of popular music, he's suddenly way up there in the charts with a commercial single.

Said Johnny: "This really is a wonderful thing to happen. You can't believe the pleasure it gives all the singers here. If it sells even more, then we'll certainly be thinking of a visit to Britain. I'd probably bring a chorus of fourteen singers, plan a full concert programme and use your musicians by way of accompaniment."

"But we do have a lot going for us in the States. Right now I'm musical director, with the singers, on a Joey Bishop late-night television show which goes out five nights a week. Maybe I sing a number, or chat with the guests, that kind of informal thing. Then we have our recording sessions. And we do radio commercials which go out coast to coast. And there are other television things."

"Sure it's a tiring and hectic schedule. But I guess I'm lucky in that I can get by with only four hours' sleep a night. I can remember times when I didn't sleep in four days. But success is there to be enjoyed. Work brings the success.

"You hear some guys kicking against the sheer hard work of maintaining success. Well, I say: 'Remember the days when things weren't too good — and be grateful'. Right now, when we finish talking, I have to start on four scores and arrangements for 26 singers and a thirty-piece orchestra. My deadline is in two days' time — and there are other things to do. So I guess I'll be down to just two hours' in bed tonight."

"Running a choir is an interesting job. We've worked with stars like Danny Kaye, Bing Crosby, Frank Sinatra, Nat Cole, Julie London, Eddie Fisher — and the young rock and roll stars like Bobby Vee and Gene McDaniels. Handling singers is not like handling musicians. If you upset a horn-player . . . well, he blows the same notes and nothing shows through."

"But if you scream at a singer, then all the happiness goes out of the voice. We're in business to make happy sounds. So we are much more a big family unit. My singers are also my closest personal friends. That's the basis of the sound we make — it's gotta be happy and bubbling and thrilling. You don't get people singing like that if you're raising hell all the time."

"And I'm also against the critics who believe that some records have no right to be in the charts. Everything has a right to be there if it is popular enough with the fans. No Top Forty chart is created



JOHNNY MANN

solely for the benefit of one kind of music."

On "Up Up And Away", there were four girls and six men. Johnny as ever directed, arranged and conducted. He can't explain why this particular single of many should have registered so big in Britain. He just basks in the "happiness" of being up there in the big-sellers.

Johnny was born in Baltimore, Maryland, and studied piano, trombone and bass. He worked with Charlie Ventura's orchestra for a while and then did two years in the U.S. Army Field Band, which included a trip to London. "I'd just love to see London again," he said.

But Johnny Mann is genuinely and wholeheartedly enjoying every moment of his trek up and away.

PETER JONES

new from
DECCA group records
this week
45 rpm records

TRULY SMITH
I wanna go back there again

F 12645

DECCA

THE FLOWER POT MEN

Let's go to San Francisco

DM 142

DERAM

THE FAIRYTALE

Guess I was dreaming

F 12644

DECCA

new albums reviewed by Norman Joplin and Peter Jones new albums reviewed by Norman Joplin and

Recommended Vikki Carr album, plus great new Andy Williams. And some fine soul releases from the Sue label.



VIKKI CARR—her LP is tagged after her single biggie. (RM pic Dezo Hoffman)

VIKKI CARR: "It Must Be Him". — It Must Be Him; None But The Lonely Heart; Her Little Heart Went To Loveland; Laia Ladaia (Reza); Look Again; Forget You; Cuando Caliente El Sol; How Does The Wine Taste; Should I Follow; May I Come In; Toys; San Francisco (Liberty 83037).

THE girl with the built-in vocal sob is now, deservedly, a hit parade name. On this set, built round her current hit, she sings in both Spanish and English—and to say that she shows utmost respect for the lyrics is to understate the whole thing. Her voice has a chameleon-like quality in that it completely changes with each change of song. I like her in belting mood; but then I also like her when she is purringly soft. To be honest, one or two of the songs go on a bit too long but that's an arrangement fault; nothing to do with Vikki. This album will help establish her even further. Specially commended: "It Must Be Him", "Toys", "Forget You".

★ ★ ★ ★

STANLEY BLACK ORCHESTRA: "Broadway Blockbusters" (Decca Stereo Phase Four 4114)

GREAT recording process, this. The impeccable Black orchestra and chorus (the London Festival aggregation) move through such evergreens as "Hello Dolly", "Look Me Over", "Everything's Coming Up Roses" . . . and there is a lot of imagination in the arrangements.

★ ★ ★ ★

THE WERNER MULLER ORCHESTRA: "Spectacular Tangos" (Decca LK 4869)

FOR lovers of the tempestuous tango rhythm, there's a lot to look forward in this set. The orchestra certainly has a ball on titles like "La Cumparasa", "The Pearl Fishers", "Fernando's Hideaway", with some positively breathtaking brass passages. Roll up the carpet, then, and tango the night away.

★ ★ ★ ★

ANDY WILLIAMS "Born Free"—Born Free; Somewhere My Love; Spanish Eyes; Strangers In The Night; Sherry; Music To Watch Girls By; I Want To Be Free; Alfie; Then You Can Tell Me Goodbye; Sunny; I Will Wait For You; You Are Where Everything Is (CBS 63027).

YOU can probably tell by the titles that this is an exquisite album. All of the songs are among the best adult ballads of recent months, and Andy's distinctive vocals just about suit everything on here. His version of "Then You Can Tell Me Goodbye" is tender, while his "Strangers In The Night" is somewhat drier than Sinatra's. Worth buying.

★ ★ ★ ★

ROBERT GOULET "On Broadway Volume Two" (CBS 63031).

MORE big hits from the big hit shows. Robert (who looks like Roger Moore) has a big voiced style which is pleasant and effective. Songs include items like "My Cup Runneth Over", "Summertime" and "Real Live Girl".

★ ★ ★ ★

THE GRATEFUL DEAD "Grateful Dead"—The Golden Road (To Unlimited Devotion); Beat It On Down The Line; Good Mornin' Little Schoolgirl; Cold Rain And Snow; Sittin' On Top Of The World; Cream Puff War; Morning Dew; New New Minglewood Blues; Viola Lee Blues (Warner W 1689).

ID HAVE thought the Grateful Dead's music would have been much more insidious and acidy—but it turns out to be more in the vein of the Rolling Stones—or perhaps the Electric Prunes! The R & B influence is heavy—apart from the obvious blues "Good Mornin' Little Schoolgirl", "Morning Dew" is given a quasi "House Of The Rising Sun Treatment"—effective, too. The climax item, a ten-minute version of their "Viola Lee Blues" has some good phases of excitement, and is reminiscent of Jimi Hendrix. Sorry about all the comparisons.

★ ★ ★ ★

BOB AND EARL "Harlem Shuffle"—Baby It's Over; Dancin' Everywhere; Your Time Is My Time; Baby I'm Satisfied; I'll Keep Running Back; Harlem Shuffle; My Woman, My Woman; The Sissy; Your Lovin' Goes A Long Long Way; Puppet On A String; Don't Ever Leave Me; Fancy Free (Sue ILP 951).

THE beautiful vocal duets of Bob and Earl are so underrated—they are as good as Sam and Dave or James and Bobby Purify—just listen to the soul on "Baby I'm Satisfied" or their new single "Baby It's Over." And of course the dance hit "Harlem Shuffle," much-imitated but never bettered, is a fine side one closer. A must LP for all soul fans. Play this a lot.

★ ★ ★ ★

SWINGIN' GENTRY SINGERS: "Pop Goes The Country" (London HAE 8320)

IDEA here is to treat the all-time great Country songs with a big choral arrangement. The purists may already be throwing up their arms in horror, but in general terms it comes off well. Nashville—sounding rhythm and a whole host of voices joined on songs like "Can't Stop Loving You", "Cold, Cold Heart", "Tennessee Waltz" and "Jambalaya". Fair enough but nothing startling.

★ ★ ★ ★

BARBARA LYNN "The Barbara Lynn Story"—Oh Baby (We Got A Good Thing Goin'); Jealous Love; You Can't Buy My Love; You're Gonna Be Sorry; Don't Be Cruel; Everybody Loves Somebody; You Don't Have To Go; You'll Lose A Good Thing; Letter To Mommy And Daddy; Don't Spread It Around; It's Better To Have It; Dedicate The Blues To Me; Money; All I Need Is Your Love (Sue ILP 949).

ABOUT this someone gave us a decent slab of Barbara Lynn. Sue comes up with a collection of titles which have mostly been unissued U.S. singles. Just listen to her bubbling exciting treatment of Presley's "Don't Be Cruel," or the sophisticated blues treatment on the haunting "You Don't Have To Go." And of course the classic biggie "You'll Lose A Good Thing." I found the way the saxes had been used a bit dated (unlike Tamla), but apart from that, this is a superb LP.

★ ★ ★ ★

VARIOUS ARTISTES "Dr. Kitch" (Istand ILP 954).

LIKE the covers says, this is a collection of ribald calypsos, sung by Lord Kitchener, Mighty Sparrow, Mighty Douga, Lord Creator and Lord Christo. They're not all as strong as "Dr. Kitch" but they'll raise many a laugh.

★ ★ ★ ★

rapid reviews

LIVERPOOL is at the present moment the centre of the consciousness of the human universe" so said Allen Ginsberg—the "Incredible New Liverpool Scene" LP with ADRIAN HENRI and ROGER MCCOUGH, the Liverpool poets, is part of what he meant. On CBS 63045. There are excerpts from "Porgy And Bess" on Music For Pleasure MFP 1154—good value-for-money stuff. JACK PAYNE'S "Say it With Music" LP on the same label (MFP 1156) has his old hits re-recorded for EMI and they'll bring memories back for many many people. A 1959 record from JOE 'FINGERS' CARR re-creating the music of the twenties is re-issued on MFP 1157 and comes across very well. On the Studio One label is "Rock Steady", a selection of gentler ska items. Quite listenable—on ILP SOL 9000.

THE WALLACE BROTHERS "Soul Connection" (Sue ILP 950).

THE gospel-influenced harmonising of the Wallace Brothers has produced some soul gems like "Precious Words" and "Lover's Prayer"—this sixteen track LP from Sue is an example of beauty in soul music. Good sleeve notes from Guy Stevens.

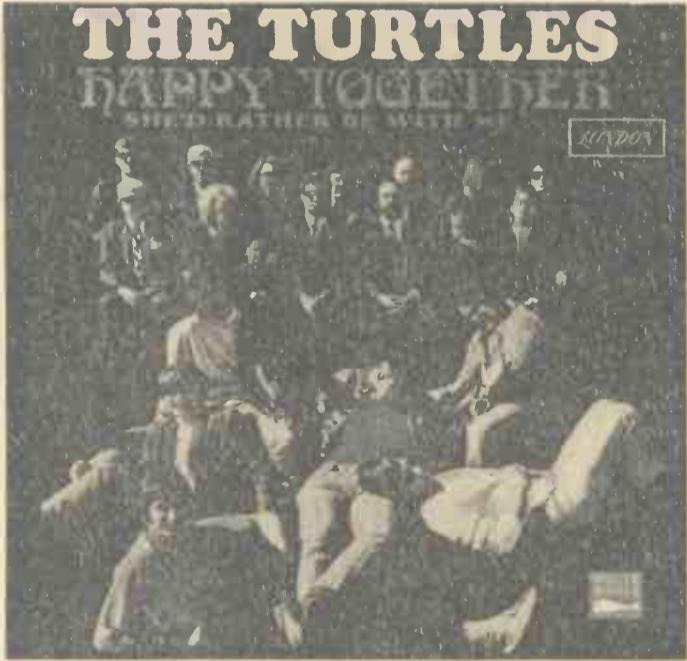
★ ★ ★ ★

JAMES LAST "Love, This Is My Song" (Polydor 583 553).

THE beautiful sound of James Last on a selection of familiar tunes, most of which have been pop hits at some time or another. A sophisticated, yet often very swinging sound, reminiscent of Bert Kaempfert—and there are some of James's own songs here for good measure.

★ ★ ★ ★

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SF 7880 RD 7880 12" stereo or mono LP record



reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter

YOUR GUIDE TO THIS WEEK'S NEW SINGLES



Some of this week's hit potentials—the Small Faces are next to the Warm Sounds, while there are the Young Rascals neighbouring Neil Diamond. Finally a bonus pic of none other than Little Richard.

THE SPECTRUM

Portobello Road; Comes The Dawn (RCA Victor 1619) Lots of things happening for this group, so hence the chance-taking tip for them. This is a strong song, though a bit predictable—a hymn of praise to one of the best-known market streets in London. It has zest and freshness, a fair old beat and if it gets enough air-play support will make it. Organ strong. Flip: An okay song but nothing different.

TOP FIFTY TIP

THE YOUNG RASCALS

A Girl Like You; It's Love (Atlantic 584128) Must say I like this better than "Groovin'" and it could be an even bigger hit. Starts, verse-style, in subdued mood, but then it explodes into action. High-flying lead voice over the rest of the group and a catchy approach to the song. Plenty happening behind, including a bashing brass scene. Flip: Clever, instrumentally, but goes on a bit.

TOP FIFTY TIP

THE DOORS

Light My Fire; The Crystal Ship (Electra 45014) Bit late on reviewing this but it's top in the States and should make considerable impact right here. Starts off in routine style, but it gets better fast—and the lyrics are worth studying. A simple repetitive sort of composition. Crisp drumming and organ; massive-sounding instrumental bridge. Strong stuff. Flip: Good song but not so commercial.

TOP FIFTY TIP

rapid reviews

THE SHIRALEE, a more-than-useful group, tackle "I'll Stay By Your Side" (Fontana TF 855) with a full orchestra and a most expressively haunting lead voice. That fine song-writer **HUBERT PATTON** sings on his own "My Home's In My Pocket" (Fontana TF 859), a rather throaty piece of good-time selling-catchy. From **PETER LAW**: "Linger On" (Major Minor MM 522), a shimmering continental-slanted ballad of considerable appeal. "Funny Man", by **JOHNNY McAVOY** (Pye 17365), a country-styled performance with a curiously compelling sliding sense of phrasing. "For Brandy" (Polydor 56185) features **DAVE JUSTIN** on a fairly strong song but it's not terribly different.

"I Get The Fever" sings **JACK RUANE JR.** (Pye 17359), a beaty sort of routine item, a bit corny in parts with an off-sounding vocal group. "Sailor From Gibraltar", by the **CHARLES BLACKWELL ORCHESTRA** (United Artists UP 1187) is musically and suitable atmospheric. I rather liked "Guess I Was Dreaming" by **THE FAIRY-TALE** (Decca F 12644), a slow-builer but worth waiting for — good harmonies. **THE RED SQUARES** with "True Love Story" (Columbia DB 8247) get a commercial bluesy sound going but it's not really hit material. "If I Should Ever Lose Your Love", by **JOHN CORTEZ** (President PT 146) is a big-voiced romantic ballad which the older folk will love.

LEE LYNCH, on "I'll Hold You In My Heart" (Pye 17363), is string-backed, plus piano, and gently ballady. **JAY AND THE TECHNIQUES** (Phillips BF 1597) tackle "Apples, Peaches, Pumpkin Pie" with a rather jerky and disconnected style but it moves well. From **DOC CARROLL AND THE ROYAL BLUES**: "There Goes (My Heart Again)" (Pye 17360), a pacy near countryish-beat-ballad—amiable. "Night And Day", the old Cole Porter ballad, is neatly up-dated by **THE GIBSONS** (Major Minor MM524), with some really fine harmonies.

NEXT WEEK PINK FLOYD IN COLOUR

JOHNNIE YOUNG

Craze Finton Kirk; I Am The World (Polydor 58186) Bee Gee tune with a plaintive sound, build-and-build beat and solid backdrop. Good lyric and melody with a haunting strain running through it. His voice is young-sounding but comes across well. A very commercial top side. Flip is another Bee Gee tune and features harp, strings and a solid ballad sound. This should give Johnnie his first hit here.

TOP FIFTY TIP

THE FLOWER POT MEN

Let's Go To San Francisco (Parts One And Two) (Deram DM 142) I like this a lot. Atmospheric, easy to remember, beautifully sung and arranged. I know that double-partners don't often make it but the top deck here is strong enough to stand alone. Play it a couple of times and I guarantee it'll be with you mentally, for ages. Big sound, yet starkly simple somehow. Very beautiful and so on.

TOP FIFTY TIP

NEIL DIAMOND

Thank The Lord For The Night Time; The Long Way Home (London HLZ 10151) This is built on gospel lines and I'd say is the talent's best bet yet to make the charts here. Spiritual-hand-clapping gear, with simple guitar backing and a strong-sounding vocal group. Could be wrong about it, but there are plenty fans of this darkly-dressed good-looker. This is rather exciting. Flip: All right but nothing special.

TOP FIFTY TIP

THE WARM SOUNDS

Sticks and Stones, Angelina; (Immediate IM 058) "The Birds And The Bees" did this outfit a favour and this, whistling and all, could prove stronger yet. It's certainly darned catchy, in the good-time vein, with odd off-beat instrumental gimmicks. Oddly dated in some ways, but on reflection rather clever. The chorus is easy on the ear. Liked this one a lot. Flip: A nice song but nothing much happening.

TOP FIFTY TIP

THE ELECTRIC PRUNES

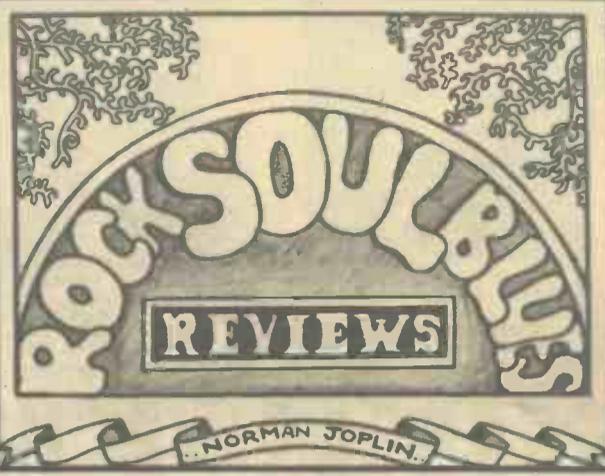
The Great Banana Hoax; Wind-up Toys (Reprise 20067) What with sound-effects and all, this is a bit on the messy side. But the group have registered, in minor ways, here before — and this is clever without being over-concocted. Rather jerky and staccato but with a distinctive atmosphere. Flip: Gimmicky and ponderous but with fair appeal.

TOP FIFTY TIP

SMALL FACES

Itchycoo Park; I'm Only Dreaming (Immediate IM 057) This'll click okay — no trouble at all. Relaxed sort of opening, then we are involved in some bluesy hollering. Answering bits, group-wise, and the "It's all too beautiful" phrase is somewhat overworked. Foot-tapper, tempo-wise, and this imprinted itself on me in double-quick time. Yes, a big hit. Flip: Slower, but sung in a sort of remote-control way. Good, and different.

TOP FIFTY TIP



THE VANILLA FUDGE

You Keep Me Hanging On; Take Me For A Little While (Atlantic 584123). Slow piping organ intro which quickly speeds up to a funky R & B arrangement of the recent Supremes biggie — blues guitar work and a male vocal, slower than the original. It's a Shadow Morton production and very very commercial. Vocal is reminiscent of Paul Jones, and from the blues beginning it develops into an acidy-psychedelic sound with everything happening. An excellent record. Bubbly sound on the flip, another oldie which isn't as exciting as the top side. I'm not really sure whether or not this should have been included in this section, but I like it a lot.

TOP FIFTY TIP

SOLOMON BURKE Just As I Am; I Stayed Away Too Long (Atlantic 584122). His biggest U.S. hit for ages — it's a slow soul item, a Penn-Oldham organ-backed item with semi-talking lyrics. It's real. ★★★★★

LITTLE RICHARD A Little Bit Of Something (Beats A Whole Lot of Nothing); Money (Columbia DB 8240). A Larry Williams rocker number here — modern-sounding philosophical lyric and a compelling yet slightly subdued driving beat. R & B type sax and femme backdrop and typical Richard vocals. ★★★★★

DIONNE WARWICK The Windows Of The World; Walk Little Dolly (Pye Int. 7N 25428). A pretty Bacharach David ballad from Dionne — a sad sort of atmosphere pervades but the vocal is lovely that this must be one of the best records this week. ★★★★★

"John Lennon has soul" SAYS STEVIE WONDER...

FOR some strange reason, Tamla Motown have suddenly started calling Stevie Wonder "The Prophet Of Soul" which seems to be a somewhat corny catch-name for someone of Stevie's ability.

Still, I doubt if Stevie cares. His latest record "I Was Made To Love Her" is at number two in the American charts, and shooting up the British lists, and looks like surpassing sales-wise his "Uptight", which of course was his previous really big hit back in February 1966. Since then Stevie has had hits like "Blowin' In The Wind" and "A Place In The Sun", but nothing as dynamic or exciting as his new record.

In case you want to know why Stevie Wonder isn't Little Stevie Wonder anymore, the answer is that he's six foot one tall. Okay? In addition he's 17 years old and is currently having a romance with Marguerita (Rita) Ross, teen-age sister of Diana Ross of the Supremes. As a Tamla handout says coyly — "No matter how discrete Stevie and Rita try to keep their romance, they are often seen together on the campus of Wayne State University; in the library; sharing a malt or under a shade tree with a book of poetry". I like the "sharing a malt" bit.

Anyway, here's a pic of Stevie and Rita strolling across the Wayne State University campus. Rita is very attractive, and taller, one would imagine than her older sister. Oh yes — more quotes from the handout. "Almost everyone is wondering whether Rita is the childhood sweetheart that Stevie sings about in the lyrics of 'I Was Made To Love Her'. Neither Stevie nor Rita will talk about their blossoming romance, but Rita was noticeably sitting starry-eyed watching Stevie perform at Leo's Casino in Cleveland last week."

Actually I don't think anyone thinks Stevie is singing about Rita, partly because he's singing about Susie.

As you can guess, there will shortly be a Tamla album called "I Was Made To Love Her", which may well include "Lovely Rita". Especially considering what Stevie said about soul. Read on.

"Soul is a feeling," said Stevie, "it's not soul music, it's music that has soul in it. John Lennon and the Beatles have soul in what they are doing. It's not Rhythm and Blues, but it is English soul. Soul goes back, back, back."

Last week Stevie appeared with his great hero Ray Charles at the Baltimore arena, and that was probably a show worth watching. Before the show Stevie said "Man, it will be fantastic".

Stevie is now seventeen and has been a top record star, in the States at least, since he was twelve. Then, he had a million-selling record called "Fingertips" which was issued here on the Oriole label. His subsequent hits



STEVIE—above with Rita, and below at a recording session with W. Cosby and Sylvia Moy.



have included "Hey Harmonica Man", "Castles In The Sand", "High Heel Sneakers" and "Nothing's Too Good For My Baby", as well as those already mentioned.

I met Stevie once when he was last here, and he was very pleasant indeed. And despite the fact that he is a blind, he would start playing various instruments scattered around, during the press reception, which rather livened things up.

His record is one of the best in the charts and deserves to go to number one — I just hope the follow-up isn't too similar.

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Gunn E. Haugen, 15, Sinsenvelen 18, Oslo 5, Norway. Stars—Jimi Hendrix, Cream, Who, Blues-breakers, Otis Redding. Hobby and interests—Dance, boys, pop, records, theatre (plays).



Adolphe Jaeggi, 23, c/o Mrs. Whetham, 8a Daleham Gardens, London N.W.3. Stars—Stones, Small Faces, Animals, Spencer Davis, Manfred Mann. Hobby and interests—Cinema, dancing, skating, travelling.

READERS' CLUB



Mark McDonald, 18, 34 Smaleswell Road, Pudsey, nr. Leeds, Yorks. Stars—Dionne Warwick, Esther Phillips, Maxine Brown, Ben E. King, Shirelles. Hobby and interests—Clothes, travelling, Soul, Dionne Warwick.



Miss Janet Middleton, 16, 5 School Lane, Edenham, nr. Bourne, Lincolnshire. Stars—Small Faces, Spencer Davis Group, Beatles, Stones, Walkers. Hobby and interests—Collecting postcards, sport, penfriends please, records and dancing.



Miss Maria Fensome, 18, 113 Brighthurst Road, New Parks Estate, Leicester. Stars—P. J. Proby and many others. Hobby and interests—Songwriting, pop scene, girl penfriend in London or America, will answer all letters.



Jan Heerdink, 17, J. de Reygerstraat 20, Delden (o.v.), Holland. Stars—Del Shannon, Gene Pitney, Beach Boys and Stones. Hobby and interests—Listening to records, reading RM, collecting records.



Peter Holm Sørensen, 16, Sandageralvej and Odder, Denmark. Stars—Rolling Stones, Kinks, Del Shannon, Defenders, Orchids. Hobby and interests—Listening to R and B, girls and listening to Radio Luxembourg.



Berry Wilson, 19, 2114 "Q" Street, Belleville, Kansas, 66935, U.S.A. Stars—Dave Dee, Dozy, Beaky, Mick and Tich, Artwoods, Cream, Zoot Money, Monkees, Who, Birds, Beat Stalkers, Paul Crane. Hobby and interests—Playing drums in all girl group, travelling, records.



Christine Westmacott, 15, 22 Devonshire Road, Tottenham N.17. Stars—Monkees, Dave Clark Five, Elvis, Cliff, Hermans Hermits. Hobby and interests—Dancing, records, boys, money.



Sommer Daniel, 16, Hopital de Hoerd, Bas Rhin, France. Stars—Beach Boys, Lovin' Spoonful, Pinkerton's Colours, Monkees, Turtles. Hobby and interests—Playing guitar with my cousins, sport (athletics pl.), England.



Trevor Cook, 18, 107 Queen Alex Road West, North Shields, Northumberland. Stars—All Tamla and Soul (1,000 Dances), Mamas and Papas, P. J. Proby, Beatles. Hobby and interests—Dancing, listening to Soul, travelling on trains, girls, pen-pals???



Zina Bracha, 17, Belth Bar Shishat, Kiriyath Shmuel, Tiberias, Israel. Stars—Cliff and the Shadows. Hobby and interests—Buying records.



MEET David Brooks, a Surrey man educated at Charterhouse. A most amiable chap who started in show business when he formed a dance band to play at clubs near his home. Later he enrolled at a London Drama School and worked in repertory. Then he moved to America and earned guest spots on the nationally popular Lawrence Welk TV shows. He had a straight part in "The Munsters", won parts in "Von Ryan's Express" and "The Bible". He tested for Sinatra for the role of the Irish Lieutenant in "General Custer" — got the co-starring part with Frank, but the film was shelved! But more good luck came along. Television, radio, everything from "Crackerjack" to "Mickey Dunne". And now his record "Wanderlust", out on Pye — it's from a movie of the same name in which David stars as Big Jeff Murray, an Australian cowboy. Says David: "My ambition is to get good music into the charts." His own record is . . . good 'n' excellent!



PETER JONES



HAILED as "something new and exciting" on the Dutch pop scene—Daddy's Act, out here with a VERY different version of the Beatles' "Eight Days A Week" on Columbia. They've been together for about six months—formerly members of other groups in the Hague. Between them, they'd actually made 134 records. On drums is Pieter Bart Terlaak; John Jonkman plays guitar; lead singer is Allan Ellis; Lenny Bouman is on bass; and Ronald Westerbeek fills between organ, piano, guitar, harpsichord and vibes. Disc-jockey Tony Windsor helped them break through in Britain; Harry Walters signed them to a disc contract. The boys were due to visit Britain recently, but the trip had to be postponed for a few weeks.



IAN "Sammy" Samwell used to be one of the Shadows and wrote hits like "Move It" for Cliff. He's now on an enthusiastic talent-discovering kick and his latest contender for stardom is 16-year-old Linda Lewis. He says: "She was still at school when I first heard her. But I was terribly impressed with her style and delivery. I don't expect overnight success, and I don't want it, but I feel this girl really can present a serious challenge to stars like Dusty, Cilla, Sand and Lulu". Linda (debut disc "You Turned My Bitter Into Sweet" on Polydor) was introduced to Sammy by American blues singer John Lee Hooker and she has worked with Herbie Goins and the Night-timers and the Ronnie Jones Q-Set. She's been singing since she was five and has been in such films as "Hard Day's Night", "Violent Playground" and "Taste of Honey".



MARY McCarthy has worked in the underpaid group scene—a few bob here and not much work. After three years' waiting, her own debut record ("The Folk I Love", CBS) came out. Mary thought it her last chance—and she couldn't stand the waiting. So she borrowed the fare and slipped off to Germany. But . . . her disc was heavily praised by deejays like Don Moss ("Top Twenty cert") and Peter Murray—and it got a lot of plugs. Mary heard the glad tidings. She returned, much more optimistic, to Britain. As she stepped off the train in London, she was signed by agent Colin Berlin, who handles big-money boys like T. Jones and E. Humperdinck. The days in the pop wilderness now seem over for vivacious Mary.



SINCE the release a couple of weeks or so ago of "I Can Make It With You", by Robb and Dean Douglas, there's been near pandemonium in the area of the switchboard at Arthur Howes' offices in London. Reason has been a flood of calls asking for information about the two personable boys. So receptionist Laurie Sibun took the sensible way out — she called Robb and Dean up to the office so they could answer fan enquiries about themselves by themselves. Hence the accompanying picture. Okay?



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Owing to the fantastic success of Readers' Club and the rate at which your photos have been pouring in, it would have been impossible to keep pace with them in the paper. Therefore, we are not printing the coupon anymore, until we rid ourselves of the enormous backlog which has accumulated. So, hard luck anyone who hasn't yet written—but in a couple of months (we hope) the coupon will be back again. Until then, we'll print as many photos as we can. . . .

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 LIGHT MY FIRE* (7) Doors (Elektra)
- 2 I WAS MADE TO LOVE HER* (7) Stevie Wonder (Tamla)
- 3 ALL YOU NEED IS LOVE* (2) Beatles (Capitol)
- 4 CAN'T TAKE MY EYES OFF YOU* (11) Frankie Valli (Phillips)
- 5 WINDY* (10) The Association (Warner Bros.)
- 6 A WHITER SHADE OF PALE* (8) Procol Harum (Deram)
- 7 COME ON DOWN TO MY BOAT* (10) Every Mother's Son (MGM)
- 8 WHITE RABBIT (11) Jefferson Airplane (RCA)
- 9 MERCY, MERCY, MERCY* (7) Buckingham (Columbia)
- 10 CARRIE ANNE* (6) Hollies (Epic)
- 11 SILENCE IS GOLDEN* (5) Tremelees (Epic)
- 12 A GIRL LIKE YOU YOU (4) Young Rascals (Atlantic)
- 13 JACKSON* (5) Nancy Sinatra and Lee Hazlewood (Reprise)
- 14 SOCIETY'S CHILD* (8) Janis Ian (Verve)
- 15 PLEASANT VALLEY SUNDAY (2) Monkees (Colgems)
- 16 UP, UP AND AWAY (9) 5th Dimension (Soul City)
- 17 I TAKE IT BACK* (6) Sandy Posey (MGM)
- 18 BABY I LOVE YOU (2) Aretha Franklin (Atlantic)
- 19 SOUL FINGER* (7) Bar-Kays (Vot)
- 20 MAMMY* (3) Happenings (B.T. Popp)
- 21 WORDS (2) Monkees (Colgems)
- 22 MAKE ME YOURS (7) Betty Swann Money
- 23 MORE LOVE* (7) Smokey Robinson & Miracles (Tamla)
- 24 THERE GOES MY EVERYTHING* (5) Engelbert Humperdinck (Parrot)
- 25 A LITTLE BIT OF SOUL* (10) Music Explosion (Laurie)
- 26 SAN FRANCISCO—FLOWERS IN YOUR HAIR* (9) Scot McKenzie (Ode)
- 27 COLD SWEAT (2) James Brown (King)
- 28 TESTIFY (3) Parliaments (Revlon)
- 29 HYPNOTIZED (3) Linda Jones (Loma)
- 30 CHAPEL IN THE MOONLIGHT* (4) Dean Martin (Reprise)
- 31 I LIKE THE WAY (3) Tommy James & Shondells (Roulette)
- 32 THANK THE LORD FOR THE NIGHT-TIME (2) Neil Diamond (Bang)
- 33 FOR YOUR LOVE* (5) Peaches and Herb (Date)
- 34 YOUR UNCHANGING LOVE (4) Marvin Gaye (Tamla)
- 35 TO LOVE SOMEBODY* (2) Bee Gees (Atco)
- 36 THE HAPPENING* (3) Herb Alpert and the Tijuana Brass (A&M)
- 37 LET THE GOOD TIMES ROLL & FEEL SO GOOD (3) Bunny Siler (Parkway)
- 38 DON'T GO OUT INTO THE RAIN (6) Herman's Hermits (MGM)
- 39 C'MON MARIANNE* (8) Four Seasons (Phillips)
- 40 LET'S LIVE FOR TODAY* (11) Grass Roots (Dunhill)
- 41 HEROES AND VILLAINS (1) Beach Boys (Brother)
- 42 DON'T SLEEP IN THE SUBWAY* (9) Petula Clark (Warner Bros.)
- 43 HERE WE GO AGAIN* (7) Ray Charles (ABC)
- 44 THE RIVER IS WIDE* (2) The Forum (Mira)
- 45 AIN'T NO MOUNTAIN HIGH ENOUGH* (10) Marvin Gaye and Tammi Terrell (Tamla)
- 46 GLORY OF LOVE (9) Otis Redding (Vot)
- 47 TRACKS OF MY TEARS* (9) Johnny Rivers (Imperial)
- 48 STEP OUT OF YOUR MIND* (6) American Breed (Acta)
- 49 OUT AND ABOUT (1) Tommy Boyce and Bobby Hart (A & M)
- 50 THE WORLD WE KNEW (1) Frank Sinatra (Reprise)

TOP L.P.'s

- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND 1 Beatles (Parlophone)
- 2 HEADQUARTERS 2 The Monkees (RCA Victor)
- 3 SOUND OF MUSIC 3 Soundtrack (RCA)
- 4 FIDDLER ON THE ROOF 6 London Cast (CBS)
- 5 ARE YOU EXPERIENCED 4 Jimi Hendrix (Track)
- 6 MAMAS & PAPAS DELIVER 9 Mamas & Papas (RCA Victor)
- 7 BEST OF THE BEACH BOYS 11 Beach Boys (Capitol)
- 8 MORE OF THE MONKEES 8 Monkees (RCA)
- 9 MONKEES 12 The Monkees (RCA)
- 10 RELEASE ME 15 Engelbert Humperdinck (Decca)
- 11 THIS IS JAMES LAST 7 Various Artists (Stax)
- 12 SMALL FACES 23 Small Faces (Immediate)
- 13 DOCTOR ZHIVAGO 13 Soundtrack (MGM)
- 14 JIGSAW 18 Shadows (Columbia)
- 15 TOM JONES LIVE AT THE TALK OF THE TOWN 10 Tom Jones (Decca)
- 16 BUDDY HOLLY'S GREATEST HITS 22 Buddy Holly (Ace of Hearts)
- 17 GOING PLACES 5 Herb Alpert (Pye)
- 18 A DROP OF HARD STUFF 20 The Dubliners (Major Minor)
- 19 FOUR TOPS (LIVE) 25 Four Tops (Tamla Motown)
- 20 GREEN, GREEN GRASS OF HOME 17 Tom Jones (Decca)

BOB DYLAN'S GREATEST HITS

- Bob Dylan (CBS)
- 23 HAPPY TOGETHER — Turtles (London)
- 24 EVOLUTION 19 The Hollies (Parlophone)
- 24 THRILL TO SENSATIONAL 28 Super Stereo
- 25 SOUNDS LIKE 30 Herb Alpert and the Tijuana Brass (A&M)
- 26 TONY'S GREATEST HITS 14 Tony Bennett (CBS)
- 27 GOLDEN ALL TIME HITS 27 Bachelors (Decca)
- 28 SUNSHINE SUPERMAN 26 Donovan (Pye)
- 29 A COLLECTION OF 16 BIG HITS, VOL. 5 16 Various Artists (Tamla Motown)
- COME THE DAY — Seekers (Columbia)

TOP E.P.'s

- 1 EASY COME, EASY GO 4 Elvis Presley (RCA)
- 2 GEORGIE FAME 7 Georgie Fame (CBS)
- 3 FOUR TOP HITS 11 Four Tops (Tamla Motown)
- 4 PRIVILEGE 2 Paul Jones (HMV)
- 5 BEACH BOYS HITS 6 Beach Boys (Capitol)
- 6 BEST OF BENNETT 5 Tony Bennett (CBS)
- 7 FOUR TOPS 7 Four Tops (Tamla Motown)
- 8 HITS FROM THE SEEKERS 10 The Seekers (Columbia)
- 9 HI — Geno Washington (Pye)
- 10 MORNINGTOWN RIDE 9 Seekers (Columbia)

We regret that owing to non-availability of the EP and LP charts at press time, last week's charts have been repeated.

5 YEARS AGO

- 1 I REMEMBER YOU 1 Frank Ifield (Columbia)
- 2 SPEEDY GONZALES 3 Pat Boone (London)
- 3 I CAN'T STOP LOVING YOU 2 Ray Charles (HMV)
- 4 A PICTURE OF YOU 4 Joe Brown (Piccadilly)
- 5 DON'T EVER CHANGE 5 The Crickets (Liberty)
- 6 HERE COMES THAT FEELING 7 Brenda Lee (Brunswick)
- 7 GUITAR TANGO — Shadows (Columbia)
- 8 THINGS 16 Bobby Darin (London)
- 9 COME OUTSIDE 6 Mike Sarne
- 10 LITTLE MISS LONELY 8 Helen Shapiro (Columbia)
- ONCE UPON A DREAM — Billy Fury (Decca)
- 12 LET THERE BE LOVE 11 Nat King Cole and George Shearing (Capitol)
- 13 RIGHT, SAID FRED 10 Bernard Cribbins (Parlophone)
- 14 ENGLISH COUNTRY GARDEN 9 Jimmy Rodgers (Columbia)
- 15 YA YA TWIST 14 Petula Clark (Pye)
- 16 I'M JUST A BABY — Louis Cordet (Decca)
- 17 BREAKING UP IS HARD TO DO — Neil Sedaka (RCA)
- 18 OUR FAVOURITE MELODIES 12 Craig Douglas (Columbia)
- 19 STRANGER ON THE SHORE 20 Acker Bilk
- 20 SHARING YOU 15 Bobby Vee (Liberty)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 ALL YOU NEED IS LOVE 1 (3) Beatles (Parlophone)
- 2 SAN FRANCISCO (FLOWERS IN YOUR HAIR) 2 (4) Scott McKenzie (CBS)
- 3 DEATH OF A CLOWN 10 (3) Dave Davies (Pye)
- 4 IT MUST BE HIM 4 (10) Vikki Carr (Liberty)
- 5 ALTERNATE TITLE 5 (7) Monkees (RCA)
- 6 I'LL NEVER FALL IN LOVE AGAIN 21 (2) Tom Jones (Decca)
- 7 SHE'D RATHER BE WITH ME 5 (8) Turtles (London)
- 8 I WAS MADE TO LOVE HER 28 (2) Stevie Wonder (Tamla Motown)
- 9 SEE EMILY PLAY 6 (7) Pink Floyd (Columbia)
- 10 A WHITER SHADE OF PALE 7 (11) Procol Harum (Deram)
- 11 UP, UP AND AWAY 9 (4) Johnnie Mann Singers (Liberty)
- 12 THERE GOES MY EVERYTHING 8 (11) Engelbert Humperdinck (Decca)
- 13 LET'S PRETEND 11 (6) Lulu (Columbia)
- 14 JUST LOVING YOU 20 (6) Anita Harris (CBS)
- 15 RESPECT 12 (9) Aretha Franklin (Atlantic)
- 16 GROOVIN' 45 (11) Young Rascals (Atlantic)
- 17 CREEQUE ALLEY 39 (3) Mamas & Papas
- 18 TAKE ME IN YOUR ARMS AND LOVE ME 13 (8) Gladys Knight and the Pips (Tamla Motown)
- 19 007 14 (4) Desmond Dekker (Pyramid)
- 20 YOU ONLY LIVE TWICE 17 (5) Nancy Sinatra (Reprise)
- 21 TRAMP 26 (3) Otis Redding and Carla Thomas (Stax)
- 22 MARTA 28 (5) Bachelors (Decca)
- 23 TONIGHT IN TOKYO 22 (4) Sandie Shaw (Pye)
- 24 ANNABELLA 25 (3) John Walker (Phillips)
- 25 IF I WERE A RICH MAN 27 (18) Topoi (CBS)
- 26 CARRIE ANNE 16 (10) The Hollies (Parlophone)
- 27 GIN HOUSE 47 (2) Amen Corner (Deram)
- 28 SEVEN ROOMS OF GLOOM 19 (8) Four Tops (Tamla Motown)
- 29 HERE COMES THE NICE 18 (12) Small Faces (Immediate)
- 30 DON'T SLEEP IN THE SUBWAY 38 (11) Petula Clark (Pye)
- 31 SOMEBODY MY LOVE 31 (4) Michael Sammes Singers (HMV)
- 32 WHEN YOU'RE YOUNG AND IN LOVE 24 (8) Marvelettes (Tamla Motown)
- 33 SHAKE 35 (8) Otis Redding (Stax)
- 34 RELEASE ME 35 (17) Engelbert Humperdinck (Decca)
- 35 STRANGE BREW 29 (8) Cream (Reaction)
- 36 TRYING TO FORGET 41 (2) Jim Reeves (RCA)
- 37 THE HOUSE THAT JACK BUILT — (1) Alan Price Set (Decca)
- 38 EVEN THE BAD TIMES ARE GOOD — (1) Tremelees (CBS)
- 39 PAPER SUN 32 (10) The Traffic (Island)
- 40 SILENCE IS GOLDEN 38 (15) Tremelees (CBS)
- 41 WITH A LITTLE HELP FROM MY FRIENDS 34 (4) Young Idea (Columbia)
- 42 HI HI HAZEL 48 (2) Trogs (Page One)
- 43 TALLY MAN — (1) Jeff Beck (Columbia)
- 44 THE LAST TIME 46 (3) Who (Immediate)
- 45 MORE AND MORE — (1) Andy Williams (CBS)
- 46 TO LOVE SOMEBODY 34 (3) Bee Gees (Polydor)
- 47 THE TIME HAS COME — (1) P. P. Arnold (Immediate)
- 48 GREEN STREET GREEN — (1) New Vandeville Band (Fontana)
- 49 A BAD NIGHT — (1) Cat Stevens (Deram)
- 50 BYE BYE BABY — (1) Sings (President)

A blue dot denotes new entry.

BUBBLING UNDER

- Shake, Rattle and Roll — Arthur Conley (Atlantic)
- When The World Is Ready — Vince Hill (Columbia)
- Long Legged Girl — Elvis Presley (RCA)
- Five Little Fingers — Frankie McBride (Emerald)
- Time Seller — Spencer Davis (Fontana)
- She Shot A Hole In My Soul — Geno Washington (Piccadilly)
- Dr. Kitch — Lord Kitchener (Jump)
- Reflections of Charles Brown — Rupert's People (Columbia)
- Morning Dew — Tim Rose (CBS)
- My Mammy — The Happenings (Pye)
- Soul Finger — Bar Keys (Stax)

BRITAIN'S TOP R & B SINGLES

- 1 TRAMP 2 Otis Redding and Carla Thomas (Stax 601012)
- 2 RESPECT 1 Aretha Franklin (Atlantic 544915)
- 3 007 SHANTY TOWN 3 Desmond Dekker, (Pyramid PYR 6004)
- 4 I WAS MADE TO LOVE HER 5 Stevie Wonder (Tamla Motown TMG 613)
- 5 THINGS GET BETTER 15 Eddie Floyd (Stax 601016)
- 6 TAKE ME IN YOUR ARMS AND LOVE ME 11 Gladys Knight and the Pips (Tamla Motown TMG 604)
- 7 SWEET SOUL MUSIC 6 Arthur Conley (Atlantic 544963)
- 8 FOR YOUR PRECIOUS LOVE 4 Oscar Toney Jr. (Stateside SS 2023)
- 9 GROOVIN' 7 Young Rascals (Atlantic 544111)
- 10 SEVEN ROOMS OF GLOOM 14 The Four Tops (Tamla Motown TMG 612)

BRITAIN'S TOP R & B ALBUMS

- 1 KING AND QUEEN 1 Otis & Carla (Stax 589007)
- 2 SWEET SOUL MUSIC 2 Arthur Conley (Atlantic 587009)
- 3 CLUB SKA '67 4 Various Artists (Island WIRL LP348)
- 4 NEVER LOVED A MAN (THE WAY I LOVE YOU) 7 Aretha Franklin (Atlantic 587004)
- 5 CLUB SKA '67 Vol. 2 — Various Artists (Island WIRL LP 354)
- 6 DOUBLE DYNAMITE 3 Sam and Dave (Stax 589003)
- 7 ARE YOU EXPERIENCED 9 Jimi Hendrix (Track 612001)
- 8 LIVE 10 The Temptations (Tamla Motown TML11053)
- 9 SPANISH HARLEM — Ben E. King (Atlantic Special 590 001)
- 10 YOU'VE GOT MY MIND MESSED UP 5 James Carr (Stateside SL 10265)

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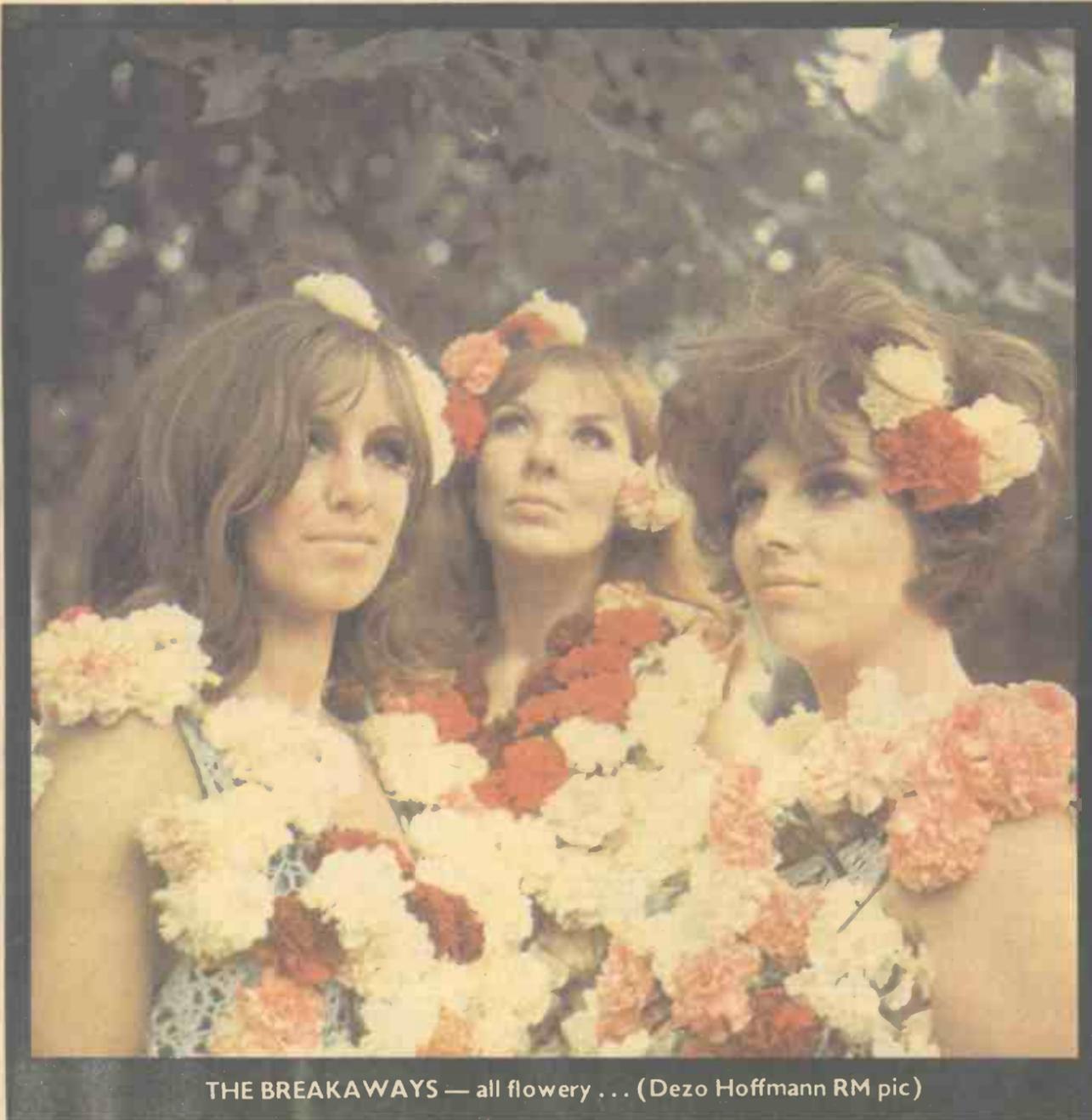
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HOME OF THE BLUES

No. 11 JULY, 1967

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THE BREAKAWAYS — all flowery ... (Dezo Hoffmann RM pic)



& THE MOVE

THOSE one-time gangsters, Carl, Trevor, Chris, Bev and Roy are MOVE-ing in on us again, with a single due for release in a week or two, and an LP to follow as soon as the boys feel it's ready—they've recorded most of the tracks already, and they're spending a lot of time improving and adding to what they've done.

Said Roy, who writes the group's material: "Every track is different to the last—there's quite a wide variety of stuff on it. The trouble is that the LP won't be completely up to date because every time we record something, although at the time we put everything into it, when it's done we move on to something new."

"Our new single," added Carl, "is very different to our previous records. It's a lot calmer—a lot cooler. I think it's better than anything we've done so far. It's another of Roy's songs."

As I've said, Roy is the group's songwriter. "Eventually — when the Move are right up in the first division — I hope I'll be able to be the real back-room boy of the group. Just write their material, and record their songs and so on. I'd be quite happy to let someone else take my place in the group, but I'd still be a part of it."

"I write mostly at night — at about 12 when my parents have gone to bed, and when it's nice and quiet."

It surprised me to learn that most of the boys in the group live at home with their parents.

"When our first record came out," said Carl, "we came up to London, and everyone said 'Oh — you'll have to live up here'. We tried it but we soon decided to move back to Birmingham. In London, everyone that meets us sort of says 'Hello, you're with the Move, aren't you'. But back in Birmingham we've still got our own friends — you know, we feel more at home there, and we can be accepted for what we are. And I don't like going to the clubs either — on the whole the people there are very false. I don't like it when a guy comes up to talk to you just because you've got some sort of a name. So we tend to keep away from the 'scene'. Anyway, I prefer living in Birmingham — I think we all do. There are some great things going up there at the moment, and some of the groups are really very good. But it's difficult to make it unless you come to London. Birmingham is about a month behind London—we've started going to the late-night movies. We don't go to watch the film, just to see all the yobs whistling and jeering and ripping up the seats and things. They're just too much."

"You know, when people first meet us, they are really surprised to see that we're not aggressive. They don't realize that what we did on stage was just an act — we had to have something new so that we would be noticed. But people got the impression that we are always like that. As far as I'm concerned the other boys in the group are some of the nicest guys in the business."

"When we started out we used to think of all the things we'd do when we made it — you know, money, clubs, hundreds of birds and things. But then when we had our hits, we thought — what's it all about. You know, we sort of



THE MOVE—talk about their career and their new LP.

settled down a bit. The only thing that stays constant is the need to earn money. When you first start off you have this drive to earn money, and then when you start getting it you have to keep going after it. People think that when you have a hit record it makes you rich — but believe me it doesn't. I like to think that there are four divisions in the Pop industry, like in football. The fourth division is where most of the groups in the country are, the groups who haven't yet had a hit. Then the third division is where we are, the people who have had a hit or two, but still aren't at the stage of being almost sure that every disc they bring out will go into the charts. The second division is for the really popular groups whose records rarely seem to fail — and then there's the first division. That's where we want to be. That's for people like the Beatles, the Stones and the Hollies — the groups who have time to sit back and experiment, and really do some good stuff, without having to worry too much about the charts.

"The Beatles are really too much. And they're such shrewd guys as well. They could see that they were losing their grip on the younger audience, and they realized that the Monkees were there to take their place — so they changed their image completely. I'm not saying that they changed just for publicity, but they certainly publicised their change. And now — you know, they're just like Gods. And George Martin — he's incredible, he really knows what it's all about."

"Denny Cordell, who records us, is great as well. He's a fantastic guy, and he has some really great ideas. His only trouble is that he's not really a musician — if he knew a bit more about music, then he'd be almost unbeatable. But he gets a great atmosphere going in the studio, and we can really work with him."

So there we are. Out of this great atmosphere will shortly emerge a new Move single, totally different, and a new LP. — to be called, according to Carl, "Lawnmower!"

DEREK BOLTWOOD



Charlie Pride — America's coloured cowboy



CHARLIE PRIDE

ASK anybody who knows anything about Country Music to name an artiste with a bright future in this field and you'll hear the name Charlie Pride with monotonous regularity.

But Charlie is a Country star with a difference. He is the only negro to successfully sing this particular brand of music.

Born just 30 years ago in Sledge, Mississippi, he has lived for the past seven years in the north-west State of Montana, having spent several years in Memphis. He has always had more of a flair for C&W than Rhythm & Blues. But Charlie's early dreams were to be a baseball player. After leaving the service in 1958, he played in the Negro-American League for Memphis Red-Sox and later the Birmingham Black Barons. In 1961 he joined the California Angels in the National League but just missed out. Fortunately for Country Music lovers he turned his hand to singing seriously.

After leaving the West Coast, he went back to Montana, where he began working in a zinc smelter whilst singing in the local clubs in the evening. Whilst appearing at a local club in Helena in 1963, Red Foley and Red Sovine heard Charlie singing and suggested he should come down to Nashville and get an audition.

Charlie did just this. On a trip home to Mississippi, he went via the Music City and auditioned for Jack Johnson, then a Public Relations man and now his manager. Johnson liked what he heard and took some tapes of Charlie. But not until 1965, when he had a break from his work, was Johnson able to record Charlie properly.

It was August 1965 when "Snakes Crawl At Night" and "Atlantic Coastal Line" were cut. After a short period RCA Victor took up the tracks and issued them as a single. Both sides were well-received and so Charlie returned to Nashville to cut his debut album — titled "Country Charlie Pride" and another success for the promising artiste. In May 1966, "Before I Met You" was issued and improved on its predecessor. Before last Autumn saw the release of "Just Between You And Me" which went high into the C&W Top 20 and set the scene for his current chart rider, "I Know One" which is currently placed at No. 6 on its way up in the C&W list. There is also another LP available in the States, titled "Country Charlie Pride" which might be released over here depending on the success of his current two-sided offering over here, "Just Between You And Me" and "I Know One".

That is the professional history of Charlie Pride.

He is married to a charming young lady who also hails from Mississippi. Charlie and Rozene have three children, Kraig, Dion and Angela, ranging from nine years to two years in that order!

Pride, as his wife affectionately calls him, is an individualist who does everything his own way and succeeds. He is a quiet, yet confident young man who, although aware of his great promise, is very human. With his wife, he recently called in to London whilst returning home from Germany, where he entertained the troops with great success.

JOHN E. ABBEY



DYLAN re-signed for U.S. Columbia label (CBS here) interesting 'twenties and 'thirties' LP release from Music For Pleasure this month — includes "The Debonaire JACK BUCHANAN" and the only AL BOWLBY LP on the market — worth the wait — "Heroes And Villains" — KENNY BALL seemed anything but happy playing "When I'm 64" on "Dee Time" — next DONOVAN single could be "There Is A Mountain" — dee jays PAUL KRAMER and IAN MACRAE taking their opportunity to make their first full-length feature film, now that the stations are closing down — KINKS "Waterloo Sunset" not given a chart tip by 'Cash Box' — Q31: Which of the following TV series titles was also the name of a mammoth hit disc — "Z-Cars", "Softly Softly", "No Hiding Place", "Danger Man", "It's Dark Outside"?

According to press handout, MAMAS AND PAPAS "California Dreamin'" set the scene for the FLOWER POWER movement — TV quote from MR. RONALD DUNCAN (noted supporter of pirate radio): "Pop music is musical vomit" — imaginative soul LP release this month from Sue — British discs bubbling under the U.S. top hundred include — "Ha Ha Said The Clown" — YARDBIRDS, "Marta" — BACHELORS, "Out Of Nowhere" — FRANK IFIELD, and "Paper Sun" — TRAFFIC — A30 — JULIE NEWMAR — other discs to have used the French National Anthem as their intro include FRANK SINATRA'S "French Foreign Legion" and MARILYN MONROE'S "Diamonds Are A Girl's Best Friend" — "Time" magazine heading above their article on Atlantic label success read—"The Turkish Tycoons Of Soul" (referring to AHMET and NESHUI ERTEGUN) — would the BBC have plugged "Up-Up and Away" so much if they had looked a little deeper into the lyric? (song is a U.S. hit for coloured psychedelic group the FIFTH DIMENSION).

Interesting how everyone recorded BERRY GORDY's great "I Wanna Go Back There Again" at the same time — amazing how a couple of pop newspapers managed to write several features last week on Flower Power without once mentioning LSD — Diana DORS visited the Speakeasy for the first time, on Friday — in ten years ELVIS has had 68 chart entries — T-M fact: in spite of Tamla's fabulous recent chart successes here, not one of its big hit acts has so far set foot in Britain this year — not much chance of the FIFTH DIMENSION'S "Up-Up and Away" being issued — It's on Liberty, who also have the JOHNNY MANN version

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