

RECORD MIRROR

Largest selling colour pop
weekly newspaper. 6d.
No. 360 Every Thursday.
Week ending Feb. 3, 1968



THE TREMELOES



This is a big day for
Wendy Peters

her first record on a
NEW LABEL
is out today

MORNING DEW b/w I DON'T UNDERSTAND

New **SAGA** Opp

OPP 1

Saga Salesman has it or ring us at 01-969 6651 (LONDON) Deansgate 2355/6/7 (MANCHESTER)

YOUR PAGE

... want to let off steam? Any questions on the scene? Any problems? Then drop a line to MOIRA or JAMES, letters dept.

RECORD MIRROR-EVERY THURSDAY-116 SHAFTESBURY AVE, LONDON, W.1. GER 7942/3/4

THE SINGING DEE JAYS

A Reader Complains

I READ with a sinking heart that a whole spate of records featuring the singing voices of various D.J.s are to be let loose on the long-suffering public. I have no doubt, after hearing Tony Blackburn's effort on every second programme — including the 'B' side which was played on Saturday Club — that these recordings will be allowed to consume vast quantities of precious needle-time on Radio One. How Tony Blackburn, in these circumstances, can say that he doesn't play the recent records by such artistes as Elvis, etc. because they don't reach the required standard — Well!!!!!! I don't know whether to laugh or cry. Elizabeth Brown, West Hill, Wandsworth, S.W.

DUSTY K.O.!

MY FRIENDS and I were lucky enough to see and meet Dusty during her final appearance at Birmingham's Castaways Club. What a complete K.O.!!! For both shows that night Dusty won over the sophisticated audience. She was wearing shimmering gowns and a fantastic long curly wig and swept through both ballads and ravers, including a Charleston-type number that called for some nifty footwork, and which was, undoubtedly, the show stopper. She told funny stories that really were funny, and fol-

lowed them up with actions and accents that had us in hysterics. All-in-all, she proved most conclusively what a fantastic personality she is. She must have been exhausted after the show, but she still found time to chat and pose for photos backstage. I'd like to thank Dusty for being so nice and friendly; the same goes for The Echoes and Peppi. They're all terrific people and other stars could help themselves by taking a leaf out of their book. — Carole Cooke, 45 Lord Street, Kearsley, Bolton.

RAY OF HOPE?

DEVALUATION, prescription charges, foot-and-mouth, floods, price increases and likelihood of further tax increases in the Budget. Are we to become a nation of undernourished individuals too ill and poor to buy fresh meat, clothes, records, or have hair-cuts — just waiting for death? Only rays of hope being the possible abolition of RPM on records and the mushrooming of the many "cheapie" labels — Gene Vincent on MFP, Jerry Lee Lewis on Wins, Buddy Holly on Ace of Hearts, and Merrill Moore & Bill Haley on Ember. Life might be worth living after all!!!! — Chris "Bike-Chain" Bell, 10 Queensborough Terrace, Bayswater, W.2.

PLUGGING SYSTEM

IF YOU are not scaredy-scaredy-custard please print this letter under the title of TRUTH! Beatings, brilliant lights, nail and teeth extractions and only then will the record-buying sucker learn the truth why certain records receive preferential Press and radio treatment. Don't blame the D.J. The Producer selects the majority of

records. Song publishers and disc companies employ "pluggers" who spend their misbegotten lives wooing the programme producers. Expensive advertising campaigns are borne jointly by publishers and record companies, and the public, (sheep), will accept anything provided they hear and see it often enough. (Hence, no rock discs in charts or rock letters in RM). You don't believe me? Slide-rule, please — see what I mean? Sewn, wrapped and labelled! — Skid Rowe, "Cobweb Villa", 9 Stennett Road, Ruislip, Middlesex.

THE SOUL SISTERS

I'M a bit mystified why some people rate Aretha Franklin as "Soul Sister" No. 1 and others Carla Thomas. There are many other female artists on record who pack just as much feeling into their records. For instance; people like Etta James, Betty Everett, Timi Yuro, and "Claudette" of the Miracles. Could it be that the explanation lies in the fact that certain artistes get more exposure than others? If so, let's have an end to self-appointed monarchs by record companies, Dee-jays, and brainwashed mod-sheep! — Peter Nightingale, 32 Bagnage Road, Halesowen, Worcestershire.

EL'S BIGGEST?

WE were both very excited to read that Elvis' new American single is 'Guitar Man'. This track is taken from his new U.S. album called "Clambake", which we are lucky enough to have already. 'Guitar Man', is, in our opinion, just about the best rocker that Elvis has recorded for about six years. If this record is given a fair chance and not dismissed as 'just another Presley record' it could become Elvis' biggest seller for years. — Mr. and Mrs. Hetherington, 16 Hartland Road, Hampton Hill, Middlesex.

ROCK FACTS

HI Hairies, What am I doing here? Mentioning one or two newsy items the RM's club-visiting, ale-swilling scribes may overlook. If the intense interest so far generated by rock mags is any guide then the April issue of Merrill Moore's "Roughhouse 88" means it'll take off like an Apollo rocket and provide Ember Records with a massive sales boost. Elvis

Presley's latest disc "Guitar Man" penned by Jerry Reed, whose "Tupelo Mississippi Flash" is pencilled in for Tom Jones to record. Charlie Rich, now signed by Epic Records. First release under new banner will be "Set Me Free"/"I'll Just Go Away". Heck! Where's my perishing bike? ... I'm peddlin' out of here. Cheerio. — Blood Reid, Merrill's Marauder's, 121, Brighton Road, Plaistow, E.13.

MORE OF MITTY

THE disgraceful way that Pye Records overlooks many of the great discs that are being produced by the Chess Record Corporation in the States does not go unnoticed on this side of the pond. I am therefore organising a petition for the release of the tremendous new disc in America by Mitty Collier titled 'Git Out/That'll Be Good Enough For Me'. Will anybody who would like to see this disc released in the U.K. collect as many signatures as possible and send them to me. It is many moons since Mitty's one and only British release 'I Had A Talk With My Man', and this new disc could easily re-establish her at the top of our R 'n' B charts; so don't procrastinate, start collecting signatures today!!! — John Gunner, 2, Trevoze Road, Waltham Forest, London, E.17.

RIDICULOUS PRICES

I FEEL that it is time a protest was made about the ridiculous prices which rare "rock" records now fetch at the various auctions. I know the bids are made by keen fans, but these rich people, (they must be rich to pay £8 for a Burnette Trio single), are completely ruining the chances of average earning fans like myself of obtaining good rock records. The master copies of these discs must still be available to the record companies and I would have thought that complete deletion could be avoided because of the obvious demand for these platters. Surely specialist buyers could write direct to the company concerned, both here and in the States, to get copies of any records required. To pay even twice the original price would be decidedly cheaper than trying to out-bid one another in auctions with only a single copy available.—D. E. Grice, 10 Gladstone Street, Market Harborough, Leicestershire.



WHILE not agreeing with reader C. D. Bailey's opinion of the new Billy Fury record (Readers' Page w/e 20.1.68), we would like to inform him that we had the record in stock and on sale on Thursday, December 28. We do, in fact, stock every new single released in this country. We would like to point out, however, that it is impossible for many record dealers to do this, considering that there are somewhere between 40 and 90 different singles issued per week. If readers find that they have trouble in obtaining new releases, we suggest that they write to us and we will send them details of our postal service.—MICHAEL ASHWELL, Director—One Stop Records Ltd., 40 South Molton Street (Oxford Street), London, W.1.

In brief...

Tina Godolphin, 4, Hazitt Close, Llanrumney, Cardiff, CF3 9PG. — I've got loads of photos of nearly every top group and singer, but especially of the Monkees, Tremeloes, Procol Harum, Who, Hendrix etc. I'll swap for articles and photos of the Pink Floyd and/or the Move. Also, I've got the first four Beatles' E.P.'s and a spare copy of their latest Christmas record, which I'll sell or swap. Any offers?

R. F. Heads, 25 St. Peter's St., Tunbridge Wells, Kent. — I have a collection of lovingly cut out articles and pictures of Beatles, Stones, Searchers, Manfreds, etc. which I want to get rid of, but haven't the heart to throw away. Anyone who cares to write and ask is welcome to the lot.

Lesley Paterson, 71 Netherby Drive, Newcastle-on-Tyne, NE5 2RU. — I have any Australian readers cuttings and pictures (old or new) of the fantastic Bee Gees that they do not want? I will send the same of any British groups in exchange. I'm also interested in pics. of Vince and Colin when they weren't members of the Bee Gees. Hope someone can help.

David Long, 90 Wynford Road., Islington, London N.1.—Would any R.M. readers, male or female, be interested in joining a Folk group, as I am thinking of starting a small trio or quartet. There is already my brother and myself who both play folk guitar, and we would like a banjo player if this is possible. Anyone interested should call after six p.m. any day. (Age-group 13-30). Singers, guitarists etc. welcome but definitely NO electric guitars!

Donald Nicholls, Browne House, St. Paul's St., Stamford, Lincs. — I wish to swap "Wonderful Life" L.P. by Cliff and two Kinks L.P.'s: "Kontroversy" and "Face to Face", all in very good condition, for any Young Rascals L.P.'s, the first two Byrds L.P.'s or "Magnificent Moodies" L.P.

Nicky Wise, Westrop House, Highworth, Wills. — If any readers would like to know pop stars Fan Club addresses, write to me enclosing a S.A.E. for a reply.

K. Gordon, 18 Boyd St., Durham City. — I have over 2,000 pictures news cuttings, books etc. of the Beatles, which I would like to sell. Any offers? Please write to the above address.

Diane Meller, 19, Burnwell Ave., Greenford, Middlesex. — Does anybody want almost unplayed Monkee L.P. "More Of The Monkees". I only want £1 for it. Contact me at the above address.

Karen Spreadbury, St. Michael's Lodge, Newtown, Uckfield, Sussex. — Announcing the opening of the Official Four Tops' Fan Club of Great Britain. Membership is 5/- a year, for which members will receive photo, autographs, membership card, Four Tops' facts, and monthly newsletters, containing information and news of the Tops plus members' letters and comments. Please write to me at the above address, enclosing a 5/- postal order, and you will receive prompt attention — which is the aim at all times.

Denny Hallovan, 24, Strathbrook Road, Streatham, London, S.W. 16. — I'm hoping to start a Fan Club for Tim Hardin in the near future, so if anyone is interested please drop me a line and I'll explain at greater length. (Also, please enclose S.A.E.).

Trevor Williams, 25, Caroline Road, Llandudno. — Owing to lack of space for storage, I'm being forced to sell most of my private record collection which contains records by Elvis, Buddy Holly, Eddie Cochran, the Shadows and many more, all at cheap prices. If any reader would care to drop me a line with an S.A.E. I'll send them a list.

THE CHICKEN SHACK



 57-3135

IT'S OKAY WITH ME BABY C/W. When My Left Eye Jumps Produced by Mike Vernon Blue Horizon Records

The girl who started singing with 'My Old Man Said Follow The Van'...

NEW girl singer; new pop label. The first is named Wendy Peters; the second Saga Opp. The first is very good indeed; the second a double 'A', featuring that fine song "Morning Dew" and a rather squarer ballad-type piece called "I Don't Understand".

New girl singers are reckoned to be about twelve a penny and we all know that they have a toughish time getting into the charts. But Wendy, 20, Bedford-born, is different enough in style and talent to merit special attention.

At Canterbury Grammar School she appeared in school plays, which fired her ambition to perform professionally. Trouble was that she didn't know how to go about it. She's a straight-spoken girl. "I just wanted to perform — in front of an audience," she says. "As long as there was an audience I didn't care what I did! I'd have swept the stage, only people won't pay to come and see you do it."

She then took a job at the John Lewis Department store in Oxford Street and joined the dramatic society, the choral society, the operatic society and the folk group, all of which gave lunchtime concerts over the pie-and-mash in the canteen. Until this happened, Wendy hadn't realised that she could sing.

"It started with the old time music hall at Lewis's," she says. "They gave me the lyrics of 'My Old Man Said Follow The Van' and said for me to



WENDY PETERS—tiny figure, big voice

singer that hasn't been said before? Her father isn't an oil millionaire or an exiled Austrian prince. She's never dated Elvis Presley and she wasn't accidentally discovered by Paul McCartney during a sing-song on a coach tour.

Why a double 'A'-sider? Ah, well, the acetates were played to friends, relatives, people in the business, newspaper vendors, milkmen, perfect strangers dragged in off the streets, and the occasional travelling circus. And a pattern began to emerge.

Most people actually liked both sides. But pressed into a corner for an opinion, the younger folk tended to go for "Morning Dew", whereas the slightly squarer element went for the new song, "I Don't Understand". So out comes a double 'A' sided debut disc, appealing, 'tis hoped, on two separate levels.

One expert opinion states: "Wendy is so talented as a performer that we rate her the biggest potential since Petula Clark grew up. She has that same sort of quality.

Pretty face, tiny figure, big voice. A lot of folk are banking on that little lot adding up to potent chemistry, even in what is essentially a crowded part of show business.

And that is why we're having this little page two rave about Wendy Peters.

What can one say about a new girl

sing them. I did. They seemed pleased."

Time lapse which takes us over three years of amateur productions. Enter next Ben Hawthorne, who was called in to take over the direction of a Lewis old-time music-hall. John Lewis lost a secretary and Wendy gained a singing contract.

What can one say about a new girl

PETER JONES

JUNGLE BOOK TO BEE GEES

The story of a typical (?) day in the life of David Griffiths and Lon Goddard



BEE GEES—as seen in their jungle habitat by LON GODDARD

THE sequence began in the most beautiful, joyful way—with a trip to the cinema to see "The Jungle Book". This was the last movie personally produced by Walt Disney, a spectacular, perfect climax to his distinguished career: let's hope he died the happy man he deserved to be after bringing so much pleasure to so many.

I can't think of anything that would have improved "The Jungle Book". It has everything. It's a jolly, romping entertainment with very funny characters and riotously swinging music. The vocal casting is exquisite—Phil Harris as the daft, easy-going, beat-crazed bear; Louis Prima as the ecstatically rocking King of the Apes who aspires to become a man; Sterling Holloway as the sly, sibilant python with hypnotic eyes; Sebastian Cabot as the dignified, responsible panther who tries to take care of the man-cub Mowgli; J. Pat O'Malley as the pompous, militaristic elephant who heads up the Pachyderm Patrol; George Sanders as the villainous tiger. There's even a group of singing vultures with voices provided by Chad Stuart (who presumably contributes the hilarious imitation of J. Lennon) and Lord Timothy Hudson (whom Lon Goddard remembers as a Los Angeles disc jockey).

ASSORTMENT OF DISCS

The technical ingenuity of the film is beyond belief, particularly the production number "I Wanna Be Like You" with monkeys doing different dances all over the screen, superbly synchronised to the blissful beat. The background paintings of the jungle are works of art throughout — the ultimate in flower power splendour. "The Jungle Book" communicates to all kinds of people on every level. And happily the Disneyland record company has put out an assortment of LPs and EPs to enable us to re-experience in sound the grooviest moments from this life-enhancing masterpiece. Well, after gushing away like that it will come as no surprise to you when I say I've never enjoyed a picture more than "The Jungle Book".

On now to an appointment with the Bee Gees in the jungly pad of their manager. Surrounded by pelts and stuffed animals' heads, we argued. You can rely on Bee Gees to get a good argument going — they're always putting forward varying viewpoints and contradicting each other. Because they are so open and eagerly talkative they make excellent interviewees for a journalist. Some popsters have nothing much to say for themselves, others babble away and still don't come up with anything interesting, others think too carefully, calculating what they ought to say — which makes them overcautious. But the Bee Gees just let rip, talking how they feel, letting anybody make what they will of their remarks. Terrific!

Our meeting started calmly enough, as usual. Lon Goddard (who'd come along with me to peer closely at the group; see his cartoon on this page) sat quietly on his best behaviour. While the other Bee Gees wandered about, Robin talked about how they'd written a whole LPs-worth of songs in

the last few days—"In our spare time we write, it's our hobby, it's how we relax." I said how much I admired the bright cover picture on their Bee Gees First album. "Yes, it was done by Klaus Voorman who did 'Revolver' for The Beatles."

On the table in front of us was Sgt. Pepper's LP, no less, and I picked it up while offering the opinion that this one could have been more attractively packaged.

"I agree," said Robin. "I expect The Beatles supervised most of the artwork themselves. They're taking too much of other people's business in their own hands."

I murmured that I rather admired them for having a go and seeing what they could do. This led into a discussion of "Magical Mystery Tour" with all Bee Gees contributing their opinions.

Robin: "I sat down prepared to enjoy it and it was all right for a while and then I got bored and gave up."

Barry: "It was badly directed and edited." You can't direct yourself properly, you're not in a position to judge how things are going."

Maurice: "I liked it."

Robin: "But it was so dated — that sort of thing had all been done in 'Help'. Look at that 'I Am The Walrus' scene. Flower power went out months ago. They're behind their own trends."

Vince: "The Beatles have been around for five years now — they've gone so far, how far can they go? Everybody's got to have some sort of flop. They were at least trying a new thing. On the whole, I liked it — except for the abrupt ending."

Colin: "Doing it for themselves is the only way they'll get to know anything about it. I enjoyed little parts of the film but there was no unity..."

Barry: "No actual plot. Well, it obviously failed in some respect." (Perhaps it did, but I honestly don't think "Magical Mystery Tour" was anything for the producers to be ashamed of; I didn't expect anything smooth and glossily professional; it received a farcical excess of inane abuse and McCartney seemed far too ready to apologise for inadequacy; there were many merry touches).

What about the Bee Gees' film plans? "We're about to make two," answered Barry. "The first is 'Cucumber Castle', an hour's show for television based on the Knights of the Round Table. We've just finished writing the script."

NOT THEIR OWN MONEY

Hold on! Isn't that getting like The Beatles — taking other people's jobs, "I don't think so," replied Barry. "We are, after all, song WRITERS."

Well, after what you've said about The Beatles you can't complain if your scriptwriting efforts get put down.

"We're expecting to be slammed," confessed Barry. "But if it doesn't work out it won't be released. Anyway, two top professional comedy writers — Galton and Simpson — have read it and said it's very funny."

"And we'll have a top director and top cameramen," added Maurice.

"We're not going to go out and do things that aren't our jobs," pointed out Robin.

Unlike The Beatles, the Bee Gees are not putting any of their own money into this television film — or into their forthcoming cinema film vehicle, "Lord Kitchener's Little Drummer Boys." And Barry was insistent that if they did venture some of their own capital in a movie they'd make all the more sure of having the services of a skilled director.

So we talked of other matters — of how their first number one record in USA had been in Boston, Massachusetts. The song was "I Can't See Nobody", though it was the flipside, "New York Mining Disaster", that attracted more attention elsewhere. In gratitude to the good record buyers of Boston the Gibb brothers wrote "Massachusetts", which was a top seller in many parts of the world. But not in Boston, Mass.

And we talked of how really sick and sleepless with worry the Bee Gees were when it looked as though Vince and Colin weren't going to get work permits and were going to have to return to Australia, thus breaking up the group just when it had struck it rich. (They couldn't go on to USA because they'd be liable to be drafted into the armed forces).

"It looks as though we got our permits, at the last minute, because we were earning a lot of foreign currency," said Vince.

"We're Backing Britain," commented Robin.

There followed a discussion of the effects of the amount of work they're doing these days. "It doesn't seem hard at all," admitted Colin, "yet six months ago it would have seemed ridiculous. We've just got used to the pace but I reckon we're getting near the limit. We haven't much time for anything."

Vince: "I worked harder in Australia than I did here." (He was with the down-under top group, Billy Thorpe and the Aztecs). "Now we're involved in interviews, picture sessions, TV shows with little or no playing. I'm not playing as much as I'd like."

Robin: "Still, there are compensations."

Vince: "On sure, money and success. But playing is what I like best."

Colin: "Yes, I'd like to play more than we do."

Robin: "Of course, I feel differently because of the writing. If we played a lot more I'd feel too tired to write."

Vince: "Another trouble is that we mostly play to teeny-boppers and they might know a good guitar solo from a bad one but they don't know enough to recognise a really good solo. It's discouraging."

By this time Barry and Maurice had resumed their wandering about. There was a certain tension in the air. Robin began accusing Vince of being insulting about his fans. He challenged Vince to name guitarists and blues artistes he greatly admired. Vince obliged and Robin dismissed at least one of these artistes as a load of rubbish. Outraged, Colin stormed away to the other side of the room, shouting to Robin that he was a fool who shouldn't shoot his mouth off. All hell was breaking loose around the peace-loving heads of Lon and myself; we tried to lower the temperature by making flippant suggestions, such as pointing out what a newsworthy exclusive it would make for the RM if Colin were to express his disagreement by hurling Robin through the huge plate-glass window. Robin chortled, thoroughly enjoying the situation.

As the drama subsided I took my leave, along with Lon — who'd been delighted at an opportunity to observe Bee Gees faces registering all kinds of emotions from laughter to fury.

The next day was Saturday. I was expecting to work over the weekend because I'd asked for an interview with Lulu who was about to leave for Cannes. Also in my immediate future, though I didn't know it, lay a bizarre encounter with the cultists' idol, Captain Beefheart himself. Watch this space next week.

DAVID GRIFFITHS

POP SHORTS

PETULA CLARK

PETULA CLARK, who last week became the first British solo artiste to win Playboy magazine's International Poll, has a new single due for release on the Pye label on February 2 — a Les Reed and Barry Mason composition called "Kiss Me Goodbye".

Next week she flies to America to film her own one-woman, colour TV spectacular for world-wide showing. Part of it will be filmed aboard the liner Queen Mary, now afloat off California. She returns to London in March to prepare for the start of her next film "Good-bye Mr. Chips", in which she stars with Peter O'Toole.

HERD

AN extensive world-wide promotional campaign is being launched by Double-R Productions, who own Warland Music and Quorum Music (publishers of the Herd's songs), to promote Andy Bown and Peter Frampton's compositions. Reaction to their songs at the Midem Festival is already, apparently, quite fantastic, and similar reports are being received from representatives in America, where major promotion is also being done on Bown-Frampton songs.

FREEDOM

JONATHAN WESTON'S group Freedom, founded by two ex-members of Procol Harum, have just signed a long-term world-wide recording contract with Mercury Records, which are distributed by Philips.

Ex-Procol manager Jonathan Weston also signed an exclusive production contract with Mercury, and his company New Breed Music will be responsible for finding and recording artistes for Mercury. He flies to Rome later this month for negotiations for Freedom's film "Attraction", produced by Dino di Laurentis, to be shown in the U.K.

JEWEL

MELODISC launch their new label, Jewel, on February 16, with a record by the Mike Stuart Span, called "Children Of Tomorrow". The new label is Melodisc's first departure into pop music — they have employed Trevor Burger to run Jewel, and will be doing everything from promotion to A and R.

The records are to be pressed by CBS, and will be distributed through all the major outlets.

LOVE AFFAIR

SCREAMING teenagers brought traffic to a halt when the Love Affair made a personal appearance at the A.I. Stores, Tottenham. Police cars raced to the scene, and the shop's manager, Ray Levy, was asked to clear the shop as traffic outside was at a standstill.

FRANK IFIELD

FRANK IFIELD has been in Canada all this week working on a television spectacular for the Canadian Broadcasting Corporation.

HIS new single, "Some Sweet Day" is to be released on Friday February 9 — and on Sunday, March 3, he will be appearing in television's "Piccadilly Palace" with Millicent Martin.

U.S. TOUR

FIVE groups: the Jimi Hendrix Experience, Eric Burdon and the Animals, the Alan Price Set, the Soft Machine, and the Eire Apparent, are to go on a two month tour of the United States. The tour should be worth over half-a-million dollars.

Eric Burdon and Jimi Hendrix top the bill at the Paris Olympia on January 29. They then fly to London to meet the others on the 30th, and fly straight out to the U.S. They will be touring extensively in America, and Jimi will be doing a lot of College dates. Eric Burdon will be spending eight days in Los Angeles, recording.

The Jimi Hendrix Experience is to be presented with a gold disc on their arrival in the U.S. for their album "Are You Experienced". Their follow-up L.P., "Axis, Bold As Love" which was released last Monday, sold over half-a-million dollars worth in the first four days of its release.

Alan Price will not be flying over with the other members of the tour. He will leave from Southampton aboard the United States on February 27, and will open his part of the tour in Canada, where various T.V. dates have been lined up for him. He returns on the Queen Elizabeth on March 28.

DAVE DAVIES

DAVE DAVIES is definitely NOT leaving the Kinks, although sole dates for him for February include a tour of Germany, Scandinavia, Belgium and France.

Backed by his own four-piece group, Dave will be playing similar dates in this country in February and March.

According to Robert Wac, co-manager of the Kinks, there is a strong possibility that the Kinks are to headline a package tour in England in March and April, to tie in with Dave's solo dates.

Pop shorts

JETHRO TULL

NEW British Blues group, Jethro Tull, have signed a £50,000 contract with the Ellis-Wright Agency, and have also negotiated a five year recording deal with MGM Records.

Their first record, an original composition called "Sunshine Day", is to be released on February 16, on MGM in Britain, and on the Music Factory label in America. They also have an L.P. for release in the U.S. in March.

The group is at the Marquee on February 2 and 9, and at the Speakeasy on February 5.

AMEN CORNER

NEGOTIATIONS are now in hand between Ron King, co-manager of the Amen Corner, and Danny Betsch, for the Amen Corner to undertake a joint bill-topping concert tour with Herman's Hermits, for about three weeks in the Spring.

The group were in the recording studios between 11 p.m. on Tuesday, and 4 a.m. on Wednesday, to complete their 1st L.P., called "Bend Me Shape Me", to be rush-released by Deram on February 23.

Andy Fairweather-Lowe has also produced his first single, in conjunction with Trevor Burton of the Move. The record, written by Trevor Burton, Chris Kefford, and Noel Redding, is by a new Birmingham group called the Lemon Tree, and is to be released in late February.

CLOUDS

CLOUDS are to appear in cabaret for three weeks at Le Balcon Club in Paris, starting on March 4. They have also been offered an engagement entertaining U.S. troops in South Vietnam and South Korea — they are considering the offer.

TEN YEARS AFTER

ALVIN LEE, lead guitarist with Ten Years After, has been commissioned to write all the music for "Blues Internationale", a French-German film to be shot in clubs in Paris, New Orleans, and London in July.

The film is a full-length feature, tracing the rebirth of the Blues and Folk music over the last ten years. Ten Years After will be making a 12-minute appearance in the film, and one of the songs they will sing will be their new release "Portable People" — due out on Deram on February 16. Release date in America is February 23, and in Norway, Sweden and Denmark, February 9.

The group go to Sweden for seven days from February 10, where they will also be appearing on television and radio. They return via Oslo, where they make a television appearance on February 18.

IVY LEAGUE

SCHADEL, the most recent member of the Ivy League, is leaving the group this week, and is to be replaced by Patrick Kerr, former Ready Steady Go compere and dancer. Apart from singing with the group, Patrick will also be doing the choreography for their dance routines.

The Ivy League's next single is to be released in late February, and on March 4 the group start an 18 day tour of the Continent.

SONS AND LOVERS

SONS AND LOVERS will become, in mid-February, the first Midlands group to be broadcast live to Russia. They will be singing six numbers, all of them their own compositions.

They will start their first recording session at about midnight on February 12, after their appearance at the Playboy Club.

SYMBOLS

THE SYMBOLS, whose record "The Best Part Of Breaking Up" was released in America two weeks ago, will be going to the States as planned on February 9, on the encouragement of their U.S. agents who confirmed that the disc looks like being a big seller.

The Symbols will be appearing on, among others, the Smothers' Brothers show, and the Ed Sullivan Show on U.S. television.

Basically they will be making a college tour, starting in Boston on February 9. On February 14 they will be appearing in Charlotte, South Carolina, for a college conference. At this conference, every large booking agency in America is invited to present a half-hour act — being a form of audition for the following year's college bookings. The Symbols are the first British group to appear at this conference.

From February 21 to 25 they will be appearing in cabaret at the Shrewsbury Motor Inn. Then for three days from the 26th, they will be appearing on radio and television in New York. There is also a strong possibility that the group will be recording a new single, for U.S. release only, on the Laurie label.

Their next British single will be released early in March, and they are at present recording their L.P. which is due for release in mid-March.

EIRE APPARENT

PRIOR to their trip to America to tour with Jimi Hendrix, Eric Burdon, and Alan Price, the Eire Apparent made a special film last Monday to promote their first Track Records release, "Follow Me", for use on British television.

Following their U.S. tour, it is likely that the group will appear in Honolulu and Japan before returning to Britain.

RCA VICTOR

RCA VICTOR are to have a special Country and Western promotional drive in the near future. RCA executive Terry Oates told RM: "It is likely that our campaign will be underway at the end of March. To begin with we intend to issue a special series of 16-track albums by the world's major C & W names. The records will be in special sleeves."

JASON CREST

JASON CREST, who are in the recording studios all this week, have signed a 5-year contract with agent Terry Young.

The group fly to Germany in the near future for television promotion.

KIKI DEE

AS a direct result of the Miden Festival, Kiki Dee is to undertake an 18-day tour of France in mid-August. She will be visiting Toulon, Lyons, Dijon, Reims, Grenoble, and Paris, appearing in cabaret for three days in each city. She is also to appear in her own thirty-minute television show, "Ici Kiki Dee", and will be guesting in a French feature film; to be shot in the French Riviera in July. She will be singing in the film, and the songs will probably constitute her first French release.

PAUL JONES, WHO and SMALL FACES

PAUL JONES, the Who, and Small Faces were escorted off their airliner at Melbourne Airport by Police and Security guards because of a series of incidents involving the groups on board the plane.

They were all accompanied to Sydney by two Security guards — they then boarded a flight for New Zealand.



CAPTAIN BEEFHEART (centre) with the MAGIC BAND — seen at Pye Records with Managing Director LOUIS BENJAMIN. Pye issue the group's records here.

THE MAGIC MUSIC FROM THE DESERT

CAPTAIN Beefheart (real name Don Van Vliet) and his Magic Band are a group of 'progressive blues' musicians, whose unusual rock-blues format is starting to take off in Britain — as you may have noticed!

The Captain possesses an incredible voice, throatily gutsy, and it is often used more as an instrumental factor with the rest of the sound, rather than a vehicle for putting over lyrics.

There is certainly something very magic about this band when it comes to creating an impact in group-sodden Britain. The group's LP "Safe As Milk" has been issued in America for nine months — and has sold over five thousand imported copies at nearly three pounds each. Their single, which has been taken from the LP "Yellow Brick Road", was bubbling under in last week's top fifty.

Yet until this splurge of interest in Beefheart, nothing happened commercially for the band either in Britain or the States. The music is not blatantly commercial, nor is it immediately catchy. But record producer Peter Meaden who runs New Wave Productions heard the LP early last summer and began to take an interest in the Captain. The interest culminated in Meaden organising Beefheart's visit here, and two vastly successful dates in London clubs, several radio dates, plus the release of a single, and the release of the first album — both on Pye. A second LP, the double-album set "Censored" is on the way to U.S. release via Buddah records.

All was not smooth sailing getting the Magic Band into the country. No trouble occurred when fellow Buddah stars Anders and Poncia and Penny Nichols arrived, but at the appearance of the Magic Band, all confusion broke loose at London Airport. The officials were put off by the bizarre appearance of the band (see pic above) and the fact that group only had about ten dollars between them, called themselves the 25th Century Quakers, didn't help much. Also here were work permit difficulties. But these things were cleared up, customs officials were pacified and the Captain entered Britain.

Unlike many promotion campaigns, this one was justified by the unique product. Credit must go to Bob Krasnow who produced the LP, which is certainly one of the pop music gems of last year.

The Captain and two original members of the Magic Band had left their homes some two years ago to live in the California desert. They lived with their music and conceived "Safe As Milk". It was recorded a year ago and released shortly afterwards by Buddah, a U.S. subsidiary of Kamu Sutra. Before, Beefheart had been living in suburban California and had known Frank Zappa from some eight years back when the two of them would experiment with unusual musical sounds, reverse tape effects, and other advanced ideas. Beefheart had previously only been brought up on a diet of classical music and even now has not heard of many other pop groups — their music is strictly original.

But the psychological side of the music of Captain Beefheart and the Magic Band must not be underestimated. Their power and drive, comparable to early Rock 'n' roll records, is matched by insidious and subtle cross-rhythms and complicated vocal patterns, making the record incredibly interesting and able to be heard over and over again, always with new nuances coming through.

For a group with no compromise towards pop trends or commerciality to come through so strongly is some achievement — but it remains to be seen whether the public will accept Beefheart as a unique musician, or merely a passing fad.

WESLEY LAINE

CILLA BLACK

CILLA BLACK is to top the bill for two weeks, in a show called "Startime", at the Glasgow Alhambra from April 22. Rehearsals for her TV show "Cilla" have so far prevented her from recording, but she will be in the studio in the near future. The signature tune, for her programme written by Paul McCartney and originally called "Come Inside Luv" has had its name changed to "Step Inside Love" — it is to be rush-released as a single in February.

JAMES AND BOBBY PURIFY

JAMES AND BOBBY PURIFY arrive in England on Friday, February 2 for their second ballroom and club tour promoted by the Sellers and O'Donovan Organisation.

They have been booked to appear on Southern Television's New Releases on Friday February 9, to promote their new British release "Do Unto Me". Other television and radio appearances are still under negotiation.

M.C.A. label soon

THE MUSIC CORPORATION of America, with the formation of M.C.A. Records (Great Britain) Ltd., is entering the British recording field.

Already in the final stages of formation, MCA will start with an initial release of three singles on the MCA label on February 16. The company will also have another label, UNI, which will issue in Britain exclusively material which is released in America under the same mark.

MCA's purpose will be to acquire, record and exploit British talent both in the U.K. and the U.S., and to market recordings of MCA's U.S. subsidiary, American Decca.

The company's U.K. policy will be to accept whatever talent is available in Britain — no artist will ever be turned down without a hearing, and no independent producer without an opportunity to show his worth.

MCA Records will be pressed by British Decca and distributed in England, Scotland and Wales by Selectra, and in Ireland by Solomon and Peres and Irish Record Factors.

British operations will be headed by Brian Brolly, a director of Universal Pictures and MCATV — and apart from two outstanding commitments, Mike Leander will be producing exclusively for MCA Records.

First releases are "If I Only Had Time" by John Rowles, "That's Alright" by Brenda Lee, and "Daffodil Days" by the Hobbits — all to appear on February 26.

ROGER WHITTAKER

ROGER WHITTAKER appears in Crackerjack on February 2 and 16, and on the Pete Brady show for a week from February 17. On February 8 he is to record songs for the ATV programme "Today". His own show, "Whistle Stop" starts on February 23.

Roger is currently recording a set of songs from the Shows for release on the Continent.

TEN YEARS AFTER... CORRECTION

OWING to a printing error, a story in last week's RM appeared to state that Alvin Lee was part of the Plastic Penny, and that Chris Wright was their manager. Alvin is, of course, lead guitarist with Ten Years After, and Chris Wright is their manager.

ATTACK

THE ATTACK's first L.P., "Roman God Of War", is to be released on Decca on March 15. All the tracks are original compositions, and the record was produced by the group — who will in future produce all their own discs.

On February 10 and 11, the Attack go to Holland for T.V. and radio, and they begin their two-week Swedish tour in Stockholm on February 15.

DAVE BERRY

DAVE BERRY'S new single, "Just As Much As Ever" is due to be released on February 9. On February 7 he appears on All Systems Freeman, on the 9th, on New Releases, and on March 4, the Tyne Tees TV show "A Girl Called Friday".

Dave goes on a tour of the Scottish Universities from April 8-23.

SIMON DUPREE

PHILIP DUPREE, Simon's elder brother, has had his trumpet stolen, and would be very grateful for its return, as it has great sentimental value.

The trumpet used to belong to their father, a jazz-trumpeter, who died in 1965.

KASSNER MUSIC

THE Edward Kassner Music Co. Ltd. has taken out an injunction against Melodic Records, restraining them from selling or distributing their Fab recordings, Fab 25, containing "Give Love A Try" and "Train To Girl City" by Prince Buster which they claim is an infringement of their copyrights.

The case is to be heard on February 20 following an undertaking being received from Melodic Records that until after that date they would not sell or distribute this record.

MARK WIRTZ

THE third Teenage Opera single, "The Weather Man" is to be released on February 23 — it will be sung by the writer and producer of the disc, Mark Wirtz, and features massed cuckoo clocks, a kazoo, and the O'Briens — a children's choir.

B-side of the disc is called "The Possum's Dance", by the Mark Wirtz Orchestra.

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Continued on page 11

KEITH WEST

THE fact that the new Teenage Opera single is being sung by Mark Wirtz does not mean that Keith West is no longer involved in the opera — Keith still has a major role as both writer and singer. It was never intended that Keith should sing the whole opera — and it was decided that this new song "The Weather Man" was better suited to Mark than Keith, and other people will be called in to sing other excerpts.

Keith West flies to Germany on February 12 to record a song in German, called "Dorssvidanya", to follow up the success in that country of his previous two singles.

He is to record his new British release on returning to this country.

Newies from Baldry, Rolf, Dave Dee, Purify Brothers

AMONG the new singles to be released on the week ending February 9th are ones from Dave Berry, Inez and Charlie Foxx, James and Bobby Purify, Frank Ifield, Rolf Harris, Lesley Gore, Dave Dee, Dozy, etc., The Cowells, Max Bygraves, and Long John Baldry. All the new singles to be released that week are as follows:

- DECCA John Mayall — "Jenny"; Bobby Hanna — "Too Much Love"; Dave Berry — "Just As Much As Ever"; The Questions — "We Got Love"; DERAM The Roberto Mann Singers — "Monya"; MONUMENT Don Cherry — "Theme from 'Will Penny' (Lonely Rider); R.C.A. Eddy Arnold — "Here Comes The Rain, Baby"; Al Hirt — "Keep The Ball Rollin'"; C.B.S. The Will-O-Bees — "It's Not Easy"; The Flugel Knights — "Cabaret"; Johnny Cash — "Rosanna's Goin' Wild" DIRECTION Lavell Hardy — "Don't Loose Your Groove"; Inez and Charlie Foxx — "(1, 2, 3, 7) Count The Days"; TAMLA MOTOWN Elgins — "Put Yourself In My Place"; COLUMBIA Still Life — "What Did We Miss"; Bobby Vinton — "Just As Much As Ever"; Frank Ifield — "Some Sweet Day"; Rolf Harris — "Hurry Home"; PARLOPHONE The O'Briens — "Anything Goes"; Love Sculpture — "River To Another Day"; CAPITOL Al Martino — "Love Is Blue"; STATE-SIDE The Soul Survivors — "Explosion"; Tyrone Davis — "What If A Man"; James and Bobby Purify — "Do Unto Me"; Frankie Lane — "To Each His Own"; PHILIPS H. P. Lovetroft — "The White Ship"; Esther and Abi Ofarim — "Cinderella Rockafella"; FONTANA Dave Dee, Dozy etc., "The Legend Of Xanadu"; Legay — "No One"; MERCURY Lesley Gore — "Magic Colours"; Horst Jankowski — "The Glory Of Love"; M.G.M. The Cowells — "We Can Fly"; Kim Weston — "Nobody"; FORECAST The Paupers — "Think I Care"; PYE POPULAR Max Bygraves — "Cabaret"; Long John Baldry — "Hold Back The Daybreak"; CHESS Billy Stewart — "Cross My Heart" REPRISE Miriam Makeba — "Malaysha"; HISPAVOX Pic-Nic — "Blamin's Not Hard To Do".



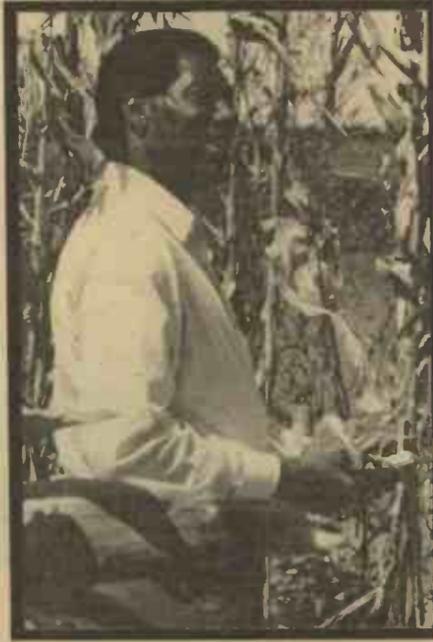
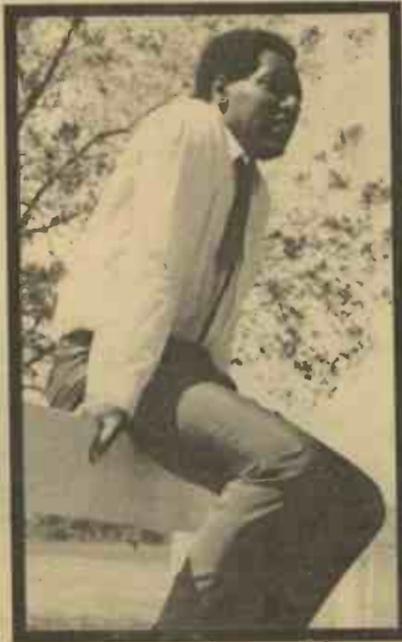
Otis - last photos and tribute disc

These pictures of Otis Redding are part of the last photographic session of the late soul singer. They were taken at his farm where he lived with his family. A tribute LP, "The History Of Otis Redding" is reviewed here—a fine souvenir of the singer.

OTIS REDDING "History Of Otis Redding" — I've Been Loving You Too Long; Try A Little Tenderness; These Arms Of Mine; Pain In My Heart; My Lover's Prayer; Shake; Fa-Fa-Fa-Fa-Fa; Respect; Satisfaction; Mr. Pitiful; Security; I Can't Turn You Loose (Volt 418).

For Redding fans and admirers — this specially imported LP containing a dozen of his best known numbers. And don't complain that many of his biggest hits are missing—that's because there's BOUND to be an equally good volume two. A nicely packed item too — it includes his most soulful ("I've Been Loving You Too Long", "Pain In My Heart") and his most up-beat ("Respect", "Mr. Pitiful"). His very first hit is here — "These Arms Of Mine" and so are his revivals and cover versions which were a subject of such controversy.

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MIKE CURTIS

PLASTIC PENNY: NO MORE RAGTIME MUSIC...

WHEN I spoke to Brian Kelth it was a few days before the Plastic Penny were due to give their first live performance as a group, and he was a bit nervous about it.

"... well, not exactly nervous—just a bit worried. You know, when you're rehearsing on your own you can't really tell what a thing would sound like to an audience. We could be absolutely knocked out by a number, but that's no indication of how an audience would react—they may not like it at all. So we've very little idea of what to expect from our first appearance."

Brian needn't have worried at all—I spoke to Mick Graham, the group's guitarist, shortly after the worrisome gig.

"When we first went on, it was just O.K. The audience were a bit cool, and there wasn't much reaction. But by the end it was great. We did 'Everything I Am' as the second to last number, and the crowd went wild—it's surprising what a hit number can do, and the reaction was fantastic by the time we reached the end of the act."

"We did a lot of our own numbers, you know—original material, and the audience were a bit cool about that. But Brian, our singer, is a very good bridge between us and the audience, and he always holds things together."

"I was very nervous before the performance, but I was really pleased with the way things went—we're all happy about it."

It's very difficult for a group to make a first appearance before the public when they have a record in the charts already. They have to reach the standard of a hit group with their very first performance—and at the same time they have to prove themselves, because nobody knows what they're all about.

"I think we have to give the public time to get used to us," said Brian, "that's why we feature a lot of standard numbers in our stage act, even though we write our own material. The audience don't want to hear a group they don't really know, playing a lot of numbers they don't know—we play standard numbers in our own style, and we throw in some of our own material, and that's the best way to do it."

"When the public get used to us, we'll start using more of our own material. I was a songwriter originally—I teamed up with another member of the Universals—a group I was with for a long while. But we didn't really get on too well, and he left the group anyway. So I started writing with Paul Raymond—we were signed by Dick James Music as



THE PLASTIC PENNY—no longer so nervous...

songwriters—and then we decided to get another group going, so Nigel Olsson, another ex-member of the Universals, joined us. Then Tony Murray and Mick Graham were recommended to us as bass and lead guitarists—and we became the Plastic Penny.

"That was quite amusing, because when Tony and Mick joined us, I told our manager that we were now a group, so he took us out and spent a few hundred pounds on equipment. Then, having bought everything, he took me aside and said: 'By the way, what are Tony and Mick like—are they any good? I told him that I hadn't actually heard them play—and in fact I hadn't, although I'd been told that they were both very good."

"My reply brought quite an immediate reaction."

"He fainted!"
"Anyway he recovered from the shock when he heard them play—in fact we were very pleased, because not only are Tony and Mick good musicians, they also think in much the same way as the rest of us. So now we make a very good team—we're a co-op group, and everyone has an interest in it. There's no real leader or anything. We all work together—which is the best way."

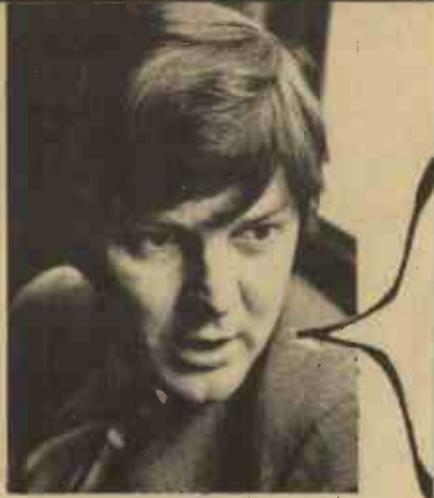
BOX TOPS NUMBER

"Then we heard the number 'Everything I Am' on the B-side of a Box Tops' record—we liked it, recorded it, and... it became a hit."

"I've been waiting for something like this to happen for a long time. You know, I originally started off in the business playing trombone with a big band. Then I joined the Universals, and we were doing the club scene up North—which was a bit of a drag. You know, having to play things like 'Alexander's Ragtime Band' because that was what the customers wanted."

"But now—we've got a great group going, with plenty of opportunity of writing and performing our own numbers. And we have a hit record. This is the sort of thing I've wanted for ages—I'm really happy."

"There'll be no more playing 'Alexander's Ragtime Band' for me..."
DEREK BOLTWOOD



DAVID CUMMING (RM Pic)

YES, it's true. The Prime Minister was involved in imposing prescription charges for drugs and other medicines prescribed by N.H.S. doctors. I've cheated again, but if you've read this far, it worked. Please read on.

FORECAST FOR 1968

The Bonnie and Clyde thing has really caught on, Flower Power is definitely out. Instead of a love-in this year, Woburn Abbey will stage a shoot-up. Instead of bells and beads it's berets and bullets.

The gangster thing will catch on with groups and singers. After "The St. Valentine's Day Massacre" will come groups called "Alka Pone" and "Machine Gun Kelly and his Irish Showband". There will be singers with names like Robin Banks and Maxie Skirtz.

Discotheques will change their names. Along with the Speakeasy we'll have The Bourbon of St. James, The Bootleg Gin Agogo, and Blaise's will become Blazes. Edelweiss will change to Idle Vice, and to get more in tune with the twenties period, Tiles will be rechristened Lino.

DAVID CUMMING'S INTERVIEW-IN-DEPTH

Now that the fuss has died down, I can reveal that I.T.V. have decided not to show the T.V. film written, produced and directed by that fantastic group The Elastic Gooseberry Bush. Entitled "A Streetcar Named Enigma", it showed the boys taking a tramride along the Golden Mile at Blackpool, the home town of the four man group (except for three of them who come from other places).

I talked to the group's lead singer Jody MacDoogie about the ban.

Jody: They said that the general public would not understand the film, but there's nothing magical or mysterious about it. I mean, when you're on a tram you know exactly where you're going. We tried to make it along the right lines, so to speak.

D.C.: What gave you the idea for this film?

Jody: Well, I was sitting in my bath contemplating my naval fleet—I always play ships in the bath—and suddenly I had the idea. "Shirley," I said to my girlfriend. (I have a phone in my bathroom). "I've got an idea." Quick as a flash she said, "I'm not coming round to scrub your back."

D.C.: So what was the outcome of that?

Jody: I ended up with a great idea and a dirty back.

D.C.: What other cast did you have in the film?

Jody: Well, we thought a fat lady and a midget would be pretty hilarious. But then we found another group had done that in their film, so we had a fat man and a lady midget. Pretty cunning, eh?

D.C.: Indeed. I've always felt that human deformity was the height of original wit and

ANDY FORRAY

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GENESIS

The silent sun F 12735

MIKE LENNOX

Images of you F 12736

DENIS COULDRY

James in the basement F 12734

THE CASUALS

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humour.

Jody: And we had a stripper . . .

D.C.: But didn't the other group have a stripper in their film?

Jody: Ah, but this was different. In our film she started undressed and put her clothes on. Her act had a lousy climax, but a sensational beginning.

D.C.: How would you describe the story of the film?

Jody: With apologies to Dick Lester and The Marx Brothers.

D.C. But it has got a story hasn't it? Not like the other one.

Jody: Oh yes. Me and the lads get on the tram, we have a ride and we get off.

D.C.: That's a story?

Jody: It's got a beginning, a middle and an end. It progresses. It goes somewhere. What more do you want?

D.C.: One last question Jody. Truthfully, why do you think I.T.V. have refused to show this film?

Jody: Because they're afraid that the viewers might switch off in the middle anyway.

I'M BACKING BRITAIN—ARE YOU?

I hear that Bruce Forsythe has not only recorded a number called "I'm Backing Britain", but he's working overtime too. Now his pantomime at Wimbledon runs half an hour longer . . . and the people in the audience are missing their last buses home . . . is it true that P. J. Proby is jumping on the publicity bandwagon with a number called "I'm Backing In Britain"? . . . met a Volkswagen dealer the other day who is backing Britain by knocking off half an hour earlier . . . memo to Mr. Wilson: the record buyers of this country are backing Britain. There are only (two) American records in the current Top Ten . . . Rumour has it that patriotic Peter Sellers is putting up all the money for an English produced movie starring his wife, Mr. Sellers was modest. "It's just a film," he said, "that I'm backing Britt in."

A FAILURE REMEMBERS

Decided to be nice to someone this week as well. Marty Wilde to be precise. "By The Time I Get To Phoenix" is a great song, and he sings it lovely. I hope it's a big smash hit for him. I haven't heard the other version, but I have a special affection for Marty, because I once did an audition for Larry Parnes where the pianist didn't turn up, and Marty accompanied me on his guitar. I failed the audition, by the way. (Put that bit in just to prove that I'm extremely humble really). It's not true that my wife tried to divorce me, naming my dressing-table mirror as co-respondent. Next week I'll be telling you about the Official Elastic Gooseberry Bush Fan Club and how to make an electric sundial out of paper clips and several old bus tickets. Don't be late.



DIANA ROSS AND THE SUPREMES (RM pic by Dezo Hoffmann)

SUPREMES MOBBED AT EMI

RM's PETER JONES TRIES TO INTERVIEW THE TRIO'S RETURN

THOSE Supremes turned up, were mobbed by everybody in sight, were questioned about everything from the colour of their pyjamas to their EXACT vital statistics. Few people actually talked to them about their incredible record of consistency of the beyond-dispute position as top girl group in the world.

Getting a word in edgeways was impossible. Even getting a word in through a third, or fourth, or fifth person was out of the question. Three gorgeous birds who actually sing as well as they look, or possibly vice versa.

So this ends up a simple tribute piece to the Supremes, who live up to their name. True Diana Ross . . . phew! . . . had a few things to say. She's now been a professional singer for 10 years, and is only 23. She was 13 when she started out with Mary and Florence . . . Flo has since been replaced by Cindy Birdsong, to whom the epithet phew! also applies.

Diana is, perhaps predictably, a great supporter of the Tamla sound. Her view is that critics who suggest the whole thing is being played out are wrong. She holds the view that it is up to the Supremes to travel the world now, so that people who buy the records can actually see the artistes concerned. She says: "Hearing a record is one thing. If you can follow up that record-player sound with a good personal appearance then you take on a new lease of life."

In any case, attacking Tamla Motown face-to-face with the Supremes is a waste of time. They regard the authorities at the Label as being members of the family . . . a family dedicated to creating good records and maintaining consistency.

Diana also talked about any possible change of record image. Her view simply is that the Supremes record what is best. Sure, she said, they'd like to do some standards and try to come up with different

readings of evergreen songs. But as long as the Tamla team of Holland-Dozier-Holland keep coming up with first-class material she wondered why there should be any change. A flutter of the Ross eyelashes and my view was that she could literally read the London AD telephone directory with no handicap to her chart potential! If she got to the E-K department and happened to read MY name, I'd regard it as a number one with no doubts at all!

Somebody ran a story recently saying that with their looks the Supremes don't even have to sing . . . and that about sums it up. They really do look that good. But Diana recalls that once Berry Gordon said to the girls that they didn't have to worry about being pretty—he reckoned that there was character also in their respective faces and he regarded that as being much more important than anything else!

They take themselves lightly, these Supremes. But in questions of racial problems and in the old man-living-with-man scenes, they grow very serious. Fact is that they're not only hitmakers—they are also deep thinkers about the world in which they are undisputed stars.

Diana is unmarried, which makes her the most eligible spinster in the business . . . and the word spinster hardly seems to cover her "presence" at all. Her view simply is: "We all love this business and we'd give up most things to be in it. Marriage is fine, but not when it would mean splitting our interest in pop music up with something else. Marriage can wait. What can't wait is the fact that we owe so much to all our fans, and we want each record to be regarded in a kindly light."

That's all we managed to hear. I just give you the Supremes, ladies and gents. Just three girls who have carved out a great scene for themselves. Three girls who are, right now . . . just SUPREME. P. J.

TONY CASO
Shadow on the ground HL 10178

GENE & DEBBE
Playboy HLE 10179

HENSON CARGILL
Skip a rope MON 1015

JACK JONES
There comes a time (from 'The Four Musketeers') c/w *Live for life* (from the United Artists' film 'Live for Life') RCA 1660

LEON ASHLEY
Anna, I'm taking you home MD 1090

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new albums reviewed by Norman Jopling and Peter Jones
 r Jones new albums reviewed by Norman Jopling and

BIG L.P. NAMES

Jimi with
 Curtis Knight
 Ravi Shankar
 Dubliners
 Brenton Wood



JIMI HENDRIX AND CURTIS KNIGHT "Get That Feeling" — Ballad Of Jimi; No Business; Future Trip; Gotta Have A New Dress; Hornet's Nest; Don't Accuse Me; Flashing; Hush Now; Knock Yourself Out; Happy Birthday (London HA 8349).

MOST of these songs were written by Curtis — and I can't tell on which tracks Curtis or Jimi sing. But despite the fact that the LP was recorded before "Hey Joe", most of the tracks have that power and rhythm which marks Jimi's later work. The guitar noises come through strongly and for the kids who dig the LOUD music with an R & B-cum-psychedelic base, this is it. But not fully representative of Jimi's current style.

★★★★

THE DUBLINERS "Drinkin' And Courtin'" — Dirty Old Town; Quare Bungle Rye; Peggy Gordon; Rattling Roaring Willie; Carolin Concerto; The Herring; The Parting Glass; Maids When You're Young Never Wed An Old Man; Gentleman Soldier; Hand Me Down Me Petticoat; Donkey Reel; I Know My Love; Mrs. McGrath; Maid Of Sweet Browne Knowe; My Little Son (Major Minor MMLP 14).

THE hard-drinking Dubliners' image is given another boost by this value-for-money fifteen track album which contains their last single, and their next ("Dirty Old Town"). Their banjo-fiddle backings and their normally raucous, yet appealing vocals wrap themselves around some good traditional folk numbers which are never watered down for the mass consumption which they enjoy.

★★★★

ARTHUR PRYSOCK "Love Me" — What A Difference A Day Makes; If She Walked Into My Life; Love Me; I'm Glad There Is You; Little Girl Blue; You Played The Game Unfair; Before You Break My Heart; She's A Woman; Bewitched; I Concentrate On You; My Mother's Eyes (Verve VLP 9194).

ICANNOT categorise Arthur Prysock (pigeon-holing is a despicable reviewers vice) except to say he is one of my current favourite singers. I could have done without some of the backings here which distracted slightly from his soulful and mellow voice but the backings are gems in themselves so this is a selfish complaint. A collection of emotional songs, perfectly performed by this masculine singer who really has no equivalent or who cannot be put into any compartment.

★★★★

PHIL OCHS "Pleasures Of The Harbour" — Cross My Heart; Flower Lady; Outside Of A Small Circle Of Friends; I've Had Her; Miranda; The Party; Pleasures Of The Harbour; The Crucifixion (A & M AML 913).

FOLK singer Phil Ochs has begun to call himself a pop singer, and the guitar backing has been subdued beneath haunting strings and delicate piano. His old fans will think twice before buying this, but nevertheless the songs are interesting and meaningful as ever. Try "Miranda" or the title track. Good value, with over fifty minutes of playing time, but unfortunately the proof readers forgot to spell "Harbour" correctly.

★★★★

SANTO AND JOHNNY "Over The Rainbow" — Over The Rainbow; School Day; Tenderly Raunchy; Dream; Venus; Blue Moon; Harbour Lights; Summer-time; The Breeze And I; Deep Purple; Sleep Walk (Phillips SBL 7817).

THIS LP contains many attractions. The first and most obvious is the picture of a young lady's bare midriff on the cover. The second is the original version of "Sleepwalk", which is now available in stereo. The third is the total effective nostalgia which comes out of your record player. These two boys play steel guitar, usually steel guitar which is rarely used effectively outside country music. Obviously an old recording, but an historical slab of instrumental beat.

★★★★

RAVI SHANKAR "Improvisations" — Music From Panther Panchali; Fire-Night; Karntaki; Raga Rageshri; Pt. 1 (Slap); Pt. 2 (Jor); Pt. 3 (Gat) (Liberty LBL 8307 E). "In Concert" — Madhuvanti; Dhum In Mishra Man (Liberty LBL 83077E).

IREMEMBER several years back when I was unable to order Ravi Shankar records from the various record companies that handled his product (he did in fact have LP's issued years back). The reason? He came under the section "Classical Music" and Record Mirror is not sent classical music to review. Now the interest in sitar has been sparked off, chiefly by George Harrison, and has been vulgarly exploited to the full by inferior musicians, I am able to bring you reviews of his two latest LP's, not categorised as "Classical". But the music is the same — obviously. The entrancing sounds which carry you out of this world (if you are in a receptive mood) are omnipresent and there isn't much to associate this sound with the "Paper Sun" or "Paint It, Black" brigade.

★★★★

BRENTON WOOD "Gimme Little Sign" — I Think You've Got Your Fools Mixed Up; A Little Bit Of Love; Best Thing I Ever Had; Runnin' Wild; Take A Chance; The Oogum Boogum Song; Gimme Little Sign; Psycho-tic Reaction; I'm The One Who Knows; Come Here Girl; Birdman; I Like The Way You Love Me (Liberty LBL 83088 E).

TAGGED after his current chug-along R & B hit, Brenton's LP is choc-a-bloc full of the same kind of staccato sounds, maybe rather dated but beautifully produced and performed. A very attractive LP including his million-selling U.S. hit "Oogum Boogum Song". He could sell many copies of this.

★★★★

BO DIDDLEY "Surfin'" — What Did I Say; White Silver Sands; Surf Board Cha Cha; Surf, Sink Or Swim; Surfers Love Call; Wishy Washy Hucklebuck; Old Man River; Ooops He Slipped; Low Tide (Marble Arch MAL 751).

SOME time ago I remember coveting a copy of this rare LP which had to be imported (that was at the time of the big Bo Diddley-Chuck Berry, R & B craze). Now it has been humbly issued on the cheap Marble Arch label — all instrumental tracks, and nearly every tune sounds like something you've heard before somewhere. But it's an efficiently played and produced rock LP, without much connection with either surfing, R & B or even Bo Diddley who once confessed to playing on about two of these tracks.

★★★★

THE VENTURES "Million Dollar Weekend" — Ode To Billy Joe; Sunny; Windy; Groovin'; Respect; Georgy Girl; Sealed With A Kiss; To Sir, With Love; Yesterday; Music To Watch Girls By; Uplight (Everything's Alright); What Now My Love (Liberty LBL 83092E).

PERHAPS this isn't the strongest Ventures album — they've taken a dozen songs and with their customary thoroughness have given them all a professional rock guitar treatment. The power of their last few albums, which was getting stronger has slightly receded here — one tends to think they've put technical perfection before excitement. This is definitely more of a background, than a rock dance album, which their LP's should be for. But I don't think their fervent fans will be too disappointed.

★★★★

SOUNDS ORCHESTRAL "Meets Henry Mancini" — Moon River; How Soon; Lonely Princess; Pink Panther; I Love You And Don't You Forget It; Panther Cocktail (Medley from "Pink Panther"); Baby Elephant Walk; Mr. Lucky; Dear Heart; Two For The Road; The Sweet Heart Tree; Charade (Pye NPL 18202).

PRODUCED and directed by John Pearson, featuring Johnny Pearson on piano. This is another nice jazz-tinged piano-led LP from the successful sound. Nice cover again, good late night music.

★★★★

an exciting
 new LP:
 Ballad of Jimi;
 No business;
 Future trip;
 Gotta have a new dress;
 Hornets nest;
 Don't accuse me;
 Flashing;
 Hush now;
 Knock yourself out;
 Happy birthday.

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 12" stereo or mono LP record

LONDON

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES



ERIC BURDON—"Sky Pilot" his best yet

ERIC BURDON AND THE ANIMALS

Sky Pilot Part Two; Sky Pilot Parts One and Two (MGM 1373). Not mad about the bagpipes on the opening but that apart this is the best yet from Eric. It must be a massive hit. Story of men going into war... the sky-pilot is actually a chaplain, building up morale but bearing in the mind that "thou shalt not kill" is a good dictum to live by. Strongly anti-war, beautifully (may, brilliantly) produced and extreme value. Some have knocked it, I knock their judgement. **MASSIVE SELLER.**

THE EQUALS

I Get So Excited; The Skies Above (President PT 180). Now established via their big-selling album, this could be the time for the Equals to make the singles' chart. This isn't particularly adventurous, I'd say — but there's an intriguing bass figure which helps it commercially. A repetitive song and performed with a lot of excitement. Flip: Similarly pugnacious big-beat material. **CHART POSSIBILITY**



NINA SHAW, on "Woven In My Soul" (CBS 3239), is clearly a find — soulful but gently so, and very competent on phrasing and note-hitting. From THE SILVERS: "Where Has Love Gone" (CBS 3217), sung clearly and smoothly by a new trio with the now-usual string backing. Pretty big — soaring performance from HOAGY LANDS on the oldie "I'm Yours" (Stateside SS 2085), nicely updated. THE DREAMERS, minus Freddie apparently, do "The Maybe Song", a novelty number of some charm, with obvious confidence (Columbia DB 8340). Group NOT to avoid, despite their name: THE PLAGUE, whose "Looking For The Sun" (Decca F 12730) is done stylishly and with control.

JOHNNY MATHIS veers away from his usual slow-burning style for "Among The First To Know" (CBS 3236), pacey romantic ballad. Outfit actually known as THE STEEL TOED BIG BROWN BOOT BAND turn up with "The Hodum Brigade" (Major Minor MM 550), a whistle-along-with sort of instrumental. From THE OSCAR BICYCLE: "On A Quiet Night" (CBS 3237), a Mike Hurst production of all-round professionalism... group used to be known as Force West and are now in the Kinks' stable. PETER LAW (Major Minor MM 545) sings "The Long Black Veil" in Western style, doing well with a spooky sort of ballad.

JANE MORGAN enters the "Masquerade" (Stateside SS 2082) scene a bit late but better late than never because she does it very well. Another "experienced" performer is to the fore again this week: BING CROSBY on a knock-out "Step To The Rear" (Reprise 20645), most brisk and businesslike. Pretty wild stuff from THE MARVELS on "Keep On Searching" (Columbia DB 8341), Latin-y in parts—could prove a hit song. "Give You Anything" by THE STARLITES (Mercury MF 1016), fairly routine group material, done in high-pitched style. Novelty about a travelling salesman "Dr. J. Wallace-Browne" (Columbia DB 8339), lyrics delivered mo'ly by a very deep voice of THE SUNDOWNERS.

PAUL MAURIAT AND HIS ORCHESTRA treat "Love Is Blue"

PETULA CLARK

Kiss Me Goodbye; I've Got Love Going For Me (Pye 17466). Another change of style for Pet and to be truthful I'm not so keen on this song because it takes too long to "warm up". But then the chorus starts and that really is very commercial. A mite patchy, then, is the summing up. But well sung, of course. Flip: More in the sing-along style and a good song, adult-appeal big. **CHART CERTAINTY**

MIKE LENNOX

Images Of You; Words I Like (Decca F 12736). Popular disc-jockey on a rather good debut disc. First point: his voice comes over very well, with a rather gentle touch to it. Second point: the backing, specially the girls, is well done and the arrangement clever. Third point: the song is basically on strong commercial lines. If deejays play other deejays' records, then the plugging will ensure success. A very strong contender. Flip: Bit long, bit rambling but again a good production. **CHART PROBABILITY**

THE LOVIN' SPOONFUL

Money; Close Your Eyes (Kama Sutra MAS 211). Should justice prevail, this will be a monster smash of a hit. Very simple, melodically and in treatment, with banjo filling in most of the backing. Not the old R & B "Money", but an ultra-current sound, song and style. What's more there is a typewriter used to help the sound, believe it or not, Short but sweet. Flip: Mm, not really for me. Still the top deck is worth double the price. **CHART CERTAINTY**

(Philips BF 1637) in tinkling style, fully orchestral, mostly strings. From THE GIBSONS: "Only When You're Lonely" (Major Minor MM 547), which emerges as a very strong and very well arranged ballad, most harmonious as the man said — really very good. As for RONNIE DOVE, well, I rate him very highly and regard his "Dancin' Out Of My Heart" (Stateside SS 2086) as being worthy of your closest attention — so there! More promise on the new CBS Direction label (58-3235): CATS PYJAMAS and "Baby I Love You", a new-angled version of the Ronettes' oldie — only a brief review, alas, but one of the best singles of the week.

From FERRE GRIGNARD: "Yellow You Yellow Me" (Atlantic 584158), a gimmicky instrumental sound behind a curiously-drawn vocal front line. THE LETTERMEN, who've had a fair share of hits, fit in two top numbers on one side with their latest (Capitol CL 15526)—"Goin' Out Of My Head" and "Can't Take My Eyes Off You", harmoniously done.

CINDY STARR, feelingly right for the ska scene, does "Pain Of Love" (Columbia Blue Beat DB 107) with a sharp injection of showmanship. Another fine release from DON CHARLES: "If I Had The Chance" (Parlophone R 5659), nicely sung and nicely arranged—and most melodic. "The Bird Song", by BERGEN WHITE (Monument MON 1012), comes out as a very gentle song, with a jangling sort of backing but rather routine. THE CEDARS on "For Your Information" (Decca F 22720), get a fat group sound going with a tough rhythm backing, but it'll probably miss out. "Don't Change It" sing and play FEARNES BRASS FOUNDRY (Decca F 12721) with spirit and enthusiasm, and I was impressed by the lead voice and the brass punchiness.

THE TEMPTATIONS

I Wish It Would Rain; I Truly, Truly Believe (Tamla Motown TMG 641). Currently very big in the States — this features a soulful vocal with an initially compressed backing and a build-up sound throughout. Medium pace with everything thrown in sometime, including strings, for an effective middle break. Certainly a powerful sound. Flip was produced by Henry Cosby, unlike side one which is a Norman Whitfield production. It's a gentle, gimmicky item with the accent on the bass vocal and high vocal backdrop. Interesting and dated. **TOP FIFTY TIP**



THE ROYALETTES: Something Wonderful; River Of Tears (Big T BIG 106). The pretty-voiced five strong girlie group without the Teddy Randazzo set-up. This has been done before, many times, and this is nice but isn't the best version. **★ ★ ★**

RUFUS THOMAS: Down To My House; Steady Holding On (Stax 601028). From the long-time blues and R & B man, comes a powerful danceable item, without much else to recommend it. Corny. **★ ★ ★**

BILLY STEWART: Cross My Heart; Why (Do I Love You So) (Chess CRS 8067). One would have thought that with the success of Brenton Wood, Billy would have attracted more attention. This is an ordinary song, with Billy's staccato vocal sound coming through — but the whole thing doesn't add up to much. **★ ★ ★**

ALBERT KING: Cold Feet; You Sure Drive A Hard Bargain (Stax 601029). The veteran blues man and a slow beater which is a showcase for his guitar work — which is very exciting. The talking vocal work fits in nicely too. **★ ★ ★**

BOBBI LYNN: Earthquake; Opportunity Street (Stateside SS 2088). Teen beat femme item here, with a powerful discotheque beat. One of those happy-sounding songs with a miserable lyric. Not for me, or for Martha and Vandellas fans either. **★ ★ ★**

PHIL OCHS: Miranda; Outside Of A Small Circle Of Friends (A & M AMS 716). The wisful voice of Phil Ochs on a ballad with a good lyric and a trad backing which naturally enough, fits in ideally with the lyric. But he is more acceptable in LP form. **★ ★ ★**

RUBY WINTERS: I Want Action; Better (Stateside SS 2090). Soul lark Ruby and a beat item which builds up powerfully and features a strong backdrop. **★ ★ ★**

HOWARD TATE: Stop; Sheet 'Em All Down (Verve VS 565). Bubbly dance item from Howard, with nice piano work and catchy tune. This is one of the better discs of the week and could do well with the soul set. **★ ★ ★**

THE IMPRESSIONS: We're A Winner; You've Got Me Runnin' (Stateside SS 2083). Can't think of very much to say about this. One of their worst records—phrases like "Sock It To Me," "Lord Have Mercy," "Keep On Pushing" are thrown around, there are various shouts, etc.—but this is disappointing. Flip is better. **★ ★ ★**

VIOLA WILLS: You're Out Of My Mind; Any Time (President PT 154). Busy strings open this, which features a pleasant femme vocal from the thrush, who adds a lot of appeal to this song, which isn't too strong. Not a hit, but with the right material, she could be very strong. **★ ★ ★**

BIG BOY PETE: Cold Turkey; My Love Is A Spaceship (602005). Sounds like road drills have been used on the backing to this. Powerful dance-beat and quite appealing vocal work—but rather dated, and VERY noisy. **★ ★ ★**

EXCITING ATLANTIC RE-ISSUES REVIEWED

The second series of the Atlantic Golden Oldies, put out through Polydor, should now be in your shops. Again, they give you a chance to obtain on brand-new singles some interesting and deleted material. Here are the reviews, without stars.

DORIS TROY Just On Look; What 'Cha Gonna Do About It (Atlantic 584148). Heavy moody piano opens Doris' classic item, covered so successfully by the Hollies — flip was her only British hit. Nice double sider.

BEN E. KING Seven Letters; Goodnight My Love (Pleasant Dreams) (Atlantic 584149). Ben's last big U.S. hit — this is a country styled self-penned ballad with femme backdrop and the soul is wrung-out of every groove. Flip, a recent Caroline theme is a gentle go-to-sleep item.

WILSON PICKETT In The Midnight Hour; Danger Zone (Atlantic 584150). Pickett's best-ever seller and one of the classic R & B tunes. The basic simplicity and genuine musical quality has been obviously missing in recent Pickett releases. Still a fabulous sound.

NINO TEMPO AND APRIL STEVENS Deep Purple; Sweet And Lovely (Atlantic 584151). The weird harmonica-filled million-selling duet — a very nostalgic sound. Flip is a powerful backbeater with funky mid-tempo sounds that was also a big U.S. hit.

THE DRIFTERS I'll Take You Where The Music's Playing; On Broadway (Atlantic 584152). One of the Drifters' most underrated oldies. Powerful sounding well-orchestrated beater with pounding percussion and catchy vocal. Flip is a song which has become a pop classic — a truly great song perfectly sung and arranged.

BARBARA LEWIS Hello Stranger; Baby I'm Yours (Atlantic 584153). More for the romantic nostalgia set. The "It seems like a mighty long time" theme is soulfully sung by Barbara and a receptive male backdrop — organ goes along too. Flip is a slushy ballad which did well chartwise and is prettily performed.

CLARENCE CARTER Thread The Needle; Don't Make My Baby Cry (Atlantic 584154). A funky discotheque slanted beater with semi-talk vocals and build-up instrumental backing.

BOBBY MARCHAN Get Down With It; Half A Mind (Atlantic 584155). The original version of the recent Little Richard noise-maker is a funky dance item which is smooth but lacks the drive of the Penniman version — nevertheless this could sell well in certain soul-based areas.

THE CLOVERS Your Cash Ain't Nothin' But Trash; I've Got My Eyes On You (Atlantic 584160). From the 1953 vaults comes this early rock 'n' roll effort with unusual sentiment. Sounds corny, but this noise on this record is great, earthy and funky. Great piano, sax and a 'must' for fans of the McPhatter/Cadets/Ballard and early Drifters' school.

BOOKER T. AND THE MG'S Chinese Checkers; Plum-Nellie (Stax 601026). Piano lead, unusual on an MG side. Tune 'is prominent and orientally funky — probably one of their best-ever sides, with fine Cropper guitar work. Flip, almost a guitar showcase is powerful, but lacks the finesse of the top deck.

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Bente Berg, 16, Mellombolgen 4, Oslo 11, Norway. Stars — Who, Dave Dee etc., Small Faces, Walker Brothers. Hobby and interests — Pop, boys, funny clothes, long hair, etc.



Clem Morby, 20, 43 Cowley Crescent, Hershham, Walton-on-Thames. Stars—George Fame. Hobby and interests — Photography, Orchids, clubs, wild records.

READERS' CLUB



Jana Sweeney, 15, 61 Shawmut Avenue SO. Swansea, Mass. 02777 U.S.A. Stars — Spoonful, Animals, Stones, Mamas & Papas, Who, Ginsberg & Ferlinghetti. Hobby and interests — Ballet, beat, poetry. Being in a folk trio.



Dicky Diehen, 17, Oude Delft 50, Delft, Holland. Stars — Beatles, Bob Dylan. Hobby and interests—To collect antiques and world literature.



Christa Maurer, 15, 6124 Beer Felden/odw, Gammelsbacher Str. 45, Germany. Stars—Stones, Kinks, Dave Dee, etc., Small Faces, Walker Brothers. Hobby and interests—Reading, records, football, writing letters, dancing, boys, long-haired boys.



Frederick Harrison, 26, 14 Bevington Road, North Kensington, London, W.10. Stars—Elvis Presley, Walker Bros., Jerry Lee Lewis, Otis Redding, Stones. Hobby and interests—Girls, mad books, girls records, girls and blues.



Wlodek Paclorkowski, 24, Otwock, Warszawska 29, Poland. Stars — The Stones, Who, Small Faces, Wilson Pickett. Hobby and interests —Pop music, records and view-cards, collecting, scootering. Print my details, please, I'm looking forward to letters from English boys and girls.



Carol McMullins, 16, 118 Canonbury Court, Sebbon St., N.1. Stars — Beatles, Herman's Hermits, Jim Reeves. Hobby and interests — Swimming records, clothes.



Marie Louise Hart, 18, c/o Hine Sandyfield, Church Close, West Runton, Norfolk. Stars — Merseys, Marianne Faithfull, Stones, Kinks, Beatles. Hobby and interests — Clothes, pop music, Record Mirror, English boys.



Richard Harrp, 14, 9 Montpeller Road, Ealing, W.5., London. Stars—Elvis, Beatles, Stones, Kinks, Who, Animals, Small Faces, Walker Bros., Nancy Sinatra. Hobby and interests — Collecting records, clothes, guitar, R.M.



George Czarniecki, 20, Gdansk 18, ul Zakoplanska 4m 23, Poland. Stars — Stones, Yardbirds, Lovin' Spoonful, Kinks and Dylan. Hobby and interests—Sports and girls.



Nora Sturdy, 17, 26 Greta Road, Norton, Stockton-on-Tees. Stars — Kinks, Zombies, Cliff, Beatles, B. Boys, R. Berries. Hobby and interests — Swimming, reading magazines, collecting ornaments.



Here depicted in full glory are the Enchanted Forest. Their record, on Stateside: "You're Never Gonna Get My Lovin'", written by Mort Shuman and Kenny Lynch. An interesting collection of bfrds, featuring drummer Sally Halbert, daughter of an Episcopal minister, twenty years old and very much the model type; bassist Sanna Groseth, who also sings, youngest at nineteen and she says her father has the best eyebrows in the world; tambourine player and singer Laurie Stanton, who was with the UFO's before joining the Forest, a kind of "ersatz" member of the hippie movement; Judy is sister of Carol Hunter, lead guitar and singer, one-time folk-singer and arranger for Little Bill Little and the Yummies, no less! Their big mate is Janis Ian, who has her own writing-singing scene going. The Enchanted Forest, ladies and gents.

Could be that the South Coast sound is spreading. After Simon Dupree and the Big Sound comes Cherry Smash, also from Portsmouth, and featuring five voices in harmony on "Sing Songs Of Love" (Track). Six months rehearsal and preparation went into the group's interweaving harmony singing and cultured instrumental work for the disc — a first production for Manfred Mann drummer Mike Hugg, who happens to come from Gosport — a ferry's ride from Portsmouth. This title is featured in MGM's new film "Up The Junction" for which Mike and Manfred wrote the score. Left to right in my picture: John Curtis (19), Bryan Sebastian (20) and lead singer; Mark Tuddenham (19) standing; Graham Hunt (21) crouching and Mick Gill (20). A smash for the Cherry Smash? Could be.



Peter Sarsted is 20, born in Delhi, India, and his brother is Eden Kane, who had his fair share of hit records some time ago. Peter writes his own material and sings it well and his record is out on the Island label. Peter has travelled through Italy and France, singing for his supper, left some tapes behind was chased through about a dozen countries — and ended up recording "My Monkey Is A Junkie" for Major Minor — "a joke", says Peter. Now he's happily with Island Records, was recently launched amid a welter of lunches at Flanagan's in London's Baker Street where all and sundry were impressed with (a) his songs and (b) his voice. From one Peter to another: Good luck, Mr. Sarsted.



Nibbling at the charts is "Pictures Of Matchstick Men" by Status Quo, a South London group with a bang up-to-date sound. Originally, they were known as the Traffic Jam but when they added a new rhythm guitarist and singer, Ricki Harrison, they decided to go for a change of name and a change of image. Other members of the Status Quo: Mike Rossi, lead guitar and lead vocal; Roy Lynes, organ and vocal; Alan Lancaster, bass; John Coghlan, drums. Mike Rossi wrote the 'A' side of the big-selling disc; the flip is an American number from Kenny Young, "Gentleman Joe's Sidewalk Cafe".



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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 GREEN TAMBOURINE*
2 (5) Lemon Pipers (Buddah) | 26 SKIP A ROPE
33 (3) Henson Cargill (Monument) |
| 2 JUDY IN DISGUISE*
1 (7) John Fred (Paula) | 27 TELL MAMA*
30 (5) Etta James (Cadet) |
| 3 BEND ME, SHAPE ME*
3 (7) American Breed (Acta) | 28 I HEARD IT THROUGH THE GRAPEVINE*
5 (12) Gladys Knight & Pips (Soul) |
| 4 SPOOKY
9 (4) Classics IV (Imperial) | 29 WHO WILL ANSWER*
14 (5) Ed Ames (RCA) |
| 5 LOVE IS BLUE
56 (2) Paul Mauriat (Philips) | 30 I WONDER WHAT SHE'S DOING TONIGHT*
38 (3) Tommy Boyce & Bobby Hart (A & M) |
| 6 I WISH IT WOULD RAIN*
22 (3) Temptations (Gordy) | 31 I CAN TAKE OR LEAVE YOUR LOVING*
41 (2) Herman's Hermits (MGM) |
| 7 SUSAN*
8 (7) Buckingham (Columbia) | 32 YOU*
40 (2) Marvin Gaye (Tamla Motown) |
| 8 NOBODY BUT ME*
16 (5) Human Beinz (Capitol) | 33 WORDS*
49 (2) Bee Gees (Atco) |
| 9 GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU
21 (5) Letterman (Capitol) | 34 WE'RE A WINNER*
43 (3) Impressions (ABC) |
| 10 SHE'S A RAINBOW*
13 (5) Rolling Stones (London) | 35 THE LESSON
39 (4) Vikki Carr (Liberty) |
| 11 MY BABY MUST BE A MAGICIAN*
15 (5) Marvelettes (Tamla) | 36 SUMMER RAIN*
11 (10) Johnny Rivers (Imperial) |
| 12 A DIFFERENT DRUM*
12 (9) Stone Poneys (Capitol) | 37 HELLO GOODBYE*
7 (9) Beatles (Capitol) |
| 13 BABY NOW THAT I'VE FOUND YOU*
17 (5) Foundations (UNI) | 38 NEW ORLEANS
44 (3) Neil Diamond (Bang) |
| 14 JUST AS MUCH AS EVER
18 (4) Bobby Vinton (Epic) | 39 THE DOCK OF THE BAY
— (1) Otis Redding (Volt) |
| 15 ITCHYCOO PARK*
19 (5) Small Faces (Immediate) | 40 MONEY*
45 (3) Lovin' Spoonful (Kama Sutra) |
| 16 CHAIN OF FOOLS*
4 (8) Aretha Franklin (Atlantic) | 41 STRAWBERRY SHORTCAKE
— (1) Jay & The Techniques (Smash) |
| 17 TO GIVE*
20 (5) Franki Valli (Philips) | 42 SKINNY LEGS AND ALL*
26 (12) Joe Tex (Atco) |
| 18 TOMORROW
23 (5) Strawberry Alarm Clock (UNI) | 43 COME SEE ABOUT ME*
35 (5) Jr. Walker & The All Stars (Soul) |
| 19 DARLIN*
10 (5) Beach Boys (Capitol) | 44 SOME VELVET MORNING
50 (2) Nancy Sinatra and Lee Hazlewood (Reprise) |
| 20 WOMAN, WOMAN
5 (9) Union Gap (Columbia) | 45 LOVE POWER
47 (5) Sandpebbles (Calla) |
| 21 SUNDAY MORNIN*
29 (3) Sparky And Our Gang (Mercury) | 46 I THANK YOU
— (1) Sam & Dave (Stax) |
| 22 A BOTTLE OF WINE
42 (2) Fireballs (Atco) | 47 EVERYTHING THAT TOUCHES YOU
— (1) Association (Warner Bros.) |
| 23 IF I COULD BUILD MY WORLD AROUND YOU*
25 (8) Marvin Gaye and Tammi Terrell (Tamla) | 48 TWO LITTLE KIDS
37 (4) Peaches & Herb (Date) |
| 24 AM I THAT EASY TO FORGET*
24 (5) Engelbert Humperdinck (Parrot) | 49 SIMON SAYS
— (1) 1910 Fruitgum Co. (Buddah) |
| 25 WE CAN FLY
32 (2) Cowells (MGM) | 50 OH HOW IT HURTS
— (1) Barbara Mason (Artie) |

*An asterisk denotes record released in Britain.

U.S. BUBBLING UNDER

- Born Free — Hesitations (Kapp)
There Is — Dells (Cadet)
Zabadak — Dave Dee, Dozy, Beaky, Mick and Tich (Imperial)
- There Was A Time — James Brown (King)
No Sad Songs — Joe Simon (Monument)
Valley Of The Dolls — Dionne Warwick (Scepter)
Guitar Man — Elvis Presley (RAC Victor)
Do Unto Me — James & Bobby Purify (Bell)
Walk Away Renee — Four Tops (Motown)
Get Out Now — Tommy James & Shondells (Roulette)

TOP L.P.'s

- SGT. PEPPER'S LONELY HEARTS CLUB BAND
- SOUND OF MUSIC
- VAL DOONICAN
- GREATEST HITS
- BRITISH MOTOWN CHART BUSTERS
- PISCES, AQUARIUS CAPRICORN & JONES LTD.
- REACH OUT
- THIRTEEN SMASH HITS
- GREATEST HITS
- THEIR SATANIC MAJESTIES' REQUESTS
- LAST WALTZ
- AXIS-BOLD AS LOVE
- BREAKTHROUGH
- DISRAELI GEARS
- WHO SELL OUT
- MR. FANTASY
- BEST OF THE BEACH BOYS VOL. 2
- OTIS BLUE
- TOM JONES LIVE AT THE TALK OF THE TOWN
- DOCTOR ZHIVAGO
- BEST OF THE BEACH BOYS VOL. 1
- GOING PLACES

- THIS IS JAMES LAST
- FOUR TOPS LIVE
- RELEASE ME
- SUNNY AFTERNOON
- GREEN GREEN GRASS OF HOME
- GREATEST HITS
- DAYS OF FUTURE PAST
- MORE OF THE HARD STUFF
- THRILL TO THE SENSATIONAL SUPER STEREO
- UNIVERSAL SOLDIER
- GREAT WALTZES
- BEE GEES FIRST THOROUGHLY MODERN MILLIE
- A DROP OF THE HARD STUFF
- TAMLA MOTOWN COLLECTION OF 18 ORIGINAL HITS Vol. 5
- JUST LOVING YOU
- TEMPTATIONS WITH A LOT O' SOUL NIGHTS
- HISTORY OF OTIS REDDING
- FIVE LITTLE FINGERS
- LOOKING BACK
- CELOPHANE
- BUTTERFLY
- SHAKE A TAILFEATHER

5 YEARS AGO

- DIAMONDS
- THE NEXT TIME/BACHELOR BOY
- LIKE I DO
- DANCE ON
- GLOBE TROTTER
- DON'T YOU THINK IT'S TIME
- LITTLE TOWN FLIRT
- RETURN TO SENDER
- WAYWARD WIND
- SOME KINDA FUN
- GO AWAY LITTLE GIRL
- UP ON THE ROOF
- BIG GIRLS DON'T CRY
- ISLAND OF DREAMS
- ALL ALONE AM I
- PLEASE PLEASE ME
- DANCE WITH THE GUITAR MAN
- COMING HOME BABY
- SUKI YAKI
- LOVESICK BLUES

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|--|--|
| 1 EVERLASTING LOVE
2 (5) Love Affair (CBS) | 26 NIGHTS IN WHITE SATIN
24 (6) Moody Blues (Deram) |
| 2 BALLAD OF BONNIE AND CLYDE
1 (8) Georgie Fame (CBS) | 27 LAST WALTZ
34 (24) Engelbert Humperdinck (Decca) |
| 3 AM I THAT EASY TO FORGET
3 (4) Engelbert Humperdinck (Decca) | 28 SOMETHING'S GOTTEN HOLD OF MY HEART
22 (12) Gene Pitney (Stateside) |
| 4 JUDY IN DISGUISE
4 (5) John Fred And His Playboy Band (Pye Int.) | 29 IN AND OUT OF LOVE
25 (10) Supremes (Tamla Motown) |
| 5 BEND ME SHAPE ME
11 (3) Amen Corner (Deram) | 30 PICTURES OF MATCHSTICK MEN
49 (2) Status Quo |
| 6 EVERYTHING I AM
10 (5) Plastic Penny (Page One) | 31 SO MUCH LOVE
43 (2) Tony Blackburn (MGM) |
| 7 THE MIGHTY QUINN
26 (2) Manfred Mann (Fontana) | 32 I SECOND THAT EMOTION
28 (6) Smokey Robinson and The Miracles (Tamla Motown) |
| 8 SHE WEARS MY RING
13 (5) Solomon King (Columbia) | 33 CARELESS HANDS
28 (14) Des O'Connor (Columbia) |
| 9 SUDDENLY YOU LOVE ME
14 (3) Tremeloes | 34 THE OTHER MAN'S GRASS
27 (8) Petula Clark (Pye) |
| 10 TIN SOLDIER
9 (9) Small Faces (Immediate) | 35 ANNIVERSARY WALTZ
47 (2) Anita Harris (CBS) |
| 11 DAYDREAM BELIEVER
6 (12) Monkees (RCA) | 36 HONEY CHILE
42 (3) Martha & The Vandellas (Tamla Motown) |
| 12 MAGICAL MYSTERY TOUR
5 (8) Beatles (Parlophone) | 37 DON'T STOP THE CARNIVAL
— (1) Alan Price (Decca) |
| 13 WALK AWAY RENEE
7 (8) Four Tops (Tamla Motown) | 38 BACK ON MY FEET AGAIN
50 (2) Foundations (Pye) |
| 14 I CAN TAKE OR LEAVE YOUR LOVING
17 (3) Herman's Hermits (Columbia) | 39 LET THE HEARTACHES BEGIN
31 (13) Long John Baldry (Pye) |
| 15 GIMME LITTLE SIGN
21 (5) Brenton Wood (Liberty) | 40 MR. SECOND CLASS
34 (4) Spencer Davis (United Artists) |
| 16 HELLO, GOODBYE
8 (10) Beatles (Parlophone) | 41 WORDS
— (1) Bee Gees (Polydor) |
| 17 DARLIN*
25 (3) Beach Boys (Capitol) | 42 SATISFACTION
36 (4) Aretha Franklin (Atlantic) |
| 18 WORLD
12 (11) Bee Gees (Polydor) | 43 ALL MY LOVE
30 (12) Cliff Richard (Columbia) |
| 19 PARADISE LOST
15 (7) The Herd Fontana | 44 EVERYBODY KNOWS
36 (14) Dave Clark Five (Columbia) |
| 20 I'M COMING HOME
16 (11) Tom Jones (Decca) | 45 SOUL MAN
48 (14) Same and Dave (Stax) |
| 21 IF THE WHOLE WORLD STOPPED LOVING
18 (16) Val Doonican (Pye) | 46 RELEASE ME
40 (53) Engelbert Humperdinck (Decca) |
| 22 THANK U VERY MUCH
19 (11) The Scaffold (Immediate) | 47 GROOVY
46 (2) P.P. Arnold (Immediate) |
| 23 HERE WE GO ROUND THE MULBERRY BUSH
23 (10) Traffic (Island) | 48 JACKIE
39 (9) Scott Walker (Philips) |
| 24 KITES
20 (11) Simon Dupree (Columbia) | 49 IF I COULD BUILD MY WORLD AROUND YOU
41 (3) Marvin Gaye & Tammy Terrell (Tamla Motown) |
| 25 BEST PART OF BREAKING UP
32 (5) Symbols (President) | 50 I ONLY LIVE TO LOVE YOU
33 (10) Cilla Black (Parlophone) |

A blue dot denotes new entry.

BUBBLING UNDER

- Bend Me Shape Me — American Breed (Stateside)
By The Time I Get To Phoenix — Glenn Campbell (Ember)
Fire Brigade — Move (Regal Zonophone)
Come See About Me — Jr. Walker (Tamla Motown)
If Ever I Would Leave You — Bachelors (Decca)
By The Time I Get To Phoenix — Marty Wilde (Philips)
Sky Pilot — Eric Burdon (MGM)
My Girl — Otis Redding (Atlantic)
Rosie — Don Partridge (Columbia)
Dear Delilah — Grapefruit (RCA)

BRITAIN'S TOP R & B SINGLES

- GIMME LITTLE SIGN
- WALK AWAY RENEE
- TELL MAMA
- CHAIN OF FOOLS
- I SECOND THAT EMOTION
- IF I COULD BUILD MY WORLD AROUND YOU
- SOUL MAN
- RAM JAM
- EVERLASTING LOVE
- IN AND OUT OF LOVE
- HONEY CHILE
- COME SEE ABOUT ME
- SKINNY LEGS AND ALL
- YOU
- LOVE IS STRANGE
- BACK UP TRAIN
- MY BABY MUST BE A MAGICIAN
- PIECE OF MY HEART
- AND GET AWAY
- NO SAD SONGS
- THREAD THE NEEDLE

BRITAIN'S TOP R & B ALBUMS

- GREATEST HITS
- HISTORY OF OTIS REDDING
- GREATEST HITS
- OTIS BLUE
- REACH OUT
- MOTOWN CHARTBUSTERS
- PAIN IN MY HEART
- MOTOWN MEMORIES
- HIT '67
- HITS '67

Continued from page 4

- JEANS INTRODUCTIONS, 16 Queen Street, Exeter, 17 to 70, Worldwide successful romances.
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- KENNY BALL APPRECIATION SOCIETY. — S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.
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- OFFICIAL BEATLES FAN CLUB. For immediate membership send first subscription (5s. postal order) plus s.a.e. to Freda Kelly, National Secretary, The Official Beatles Fan Club, P.O. Box No. 12, Liverpool 1. (Please note this new address for all fan club correspondence!)

- GEORGIE FAME fan club. Secretary, 47 Gerrard St., W.1. 1029
- TONY BLACKBURN FAN CLUB. S.A.E. to Mel. Harold Davison Ltd., 235/241 Regent St., London, W.1. NO REQUESTS PLEASE — Only Fan Club.
- ARE YOU EXPERIENCED? If not S.A.E. to Jimi Hendrix Fan Club, 39 Gerrard St., London, W.1.

- FOUR TOPS Fan Club — Stamped addressed envelope: Karen, St. Michael's Lodge, Uckfield, Sussex.
- EMPEROR ROSKO'S RANGERS. — S.a.e. to: Chief Ranger, 148 Morley Avenue, London, N.22. No record requests please, just Rangers.

miscellaneous

- FLYING SAUCER ORGANISATION. Details 6d., 87 Selsea Avenue, Herne Bay.
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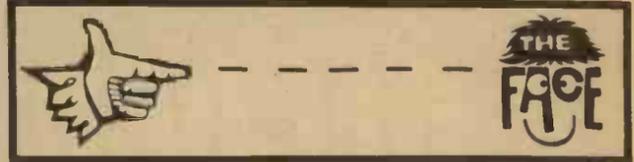
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publications

- BLUES & SOUL No. 5 FEBRUARY. Articles, photos on the O'Jays, Little Milton, O. V. Wright, Gladys Knight & Pips, Felice Taylor, Marvin & Tammi. Plus Special Tribute to OTIS REDDING & BAR-KAYS. Plus all the usual articles. Available from all good newsagents or send P.O./Cheque for 2s. 6d. to "BLUES & SOUL", 100 Angel House, Woolmer Road, London, N.18.
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WILL anyone have the heart to tell the Rag Dolls that their seventh and most controversial name yet is also one of the most "dusty" in the business? ... Joe Tex's first certified million-seller — "Skinny Legs And All" ... Mike Lennox guests in Rita Tushingham/Lynn Redgrave movie "Smashing Time" ... new Chess LP (just issued in States) called "The Super Super Blues Band" is by Howlin' Wolf, Bo Diddley and Muddy Waters ... new Tamla act Rita Wright has her Holland-Dozier production "I Can't Give Back The Love I Feel For You" issued on Feb. 25 ... which hippie pop journalist was nearly strangled when his Buddha necklace was caught in his rapidly-moving typewriter?

U.S. music trade mag. 'Variety' features heading which reads — "Beatles' House Guru Conjures Up Spiritual Bonanza At N.Y. Seance" ... Eric Burdon's "Sky Pilot" will not now be issued in Stereo or in a special bag, other than the one it is in already ... a hit in Spain's 'Discobolo' charts — "Vagabundo" by Otis Redding and Carla Thomas ... Anders and Poncia, who arrived here with Cpt. Beefheart, wrote current Symbols' hit "The Best Part Of Breaking Up" ... a sequel to Arthur Conley's "Sweet Soul Music" entitled "Sweet Soul Medley" by the Magnificent Men includes tributes to many Tamla artistes, including the Miracles ... Roy Orbison's movie "The Fastest Guitar Alive" going out on the ABC circuit with "The Helicopter Spies" — the latest U.N.C.L.E. film (a double bill) ... next Johnny Cash album will be "From Sea To Shining Sea" ... British discs bubbling under the U.S. top hundred include "Let The Heartaches Begin" — Long John Baldry, "Never Ever" — Peter & Gordon, "You Gotta Be Loved" — Montanas, "Sunshine Help Me" — Spooky Tooth, "Baby Please Don't Go" — Amboy Dukes, "Love Is All Around" — Troggs, "Nights In White Satin" — Moody-blues, "Dear Delilah" — Grapefruit, "Ballad Of Bonnie And Clyde" — Georgie Fame ... new U.S. oldies label Flashback has issued Gladys Knight & Pips "Giving Up"/"Every Beat Of My Heart" ... Q5 — what is Madeline Bell's real surname?

Next discs — "The End Of The Road" — Gladys Knight & Pips, "Soulville" — Aretha Franklin, "Where Is My Mind" — Vanilla Fudge, "The Click Song No. 1" — Cher, "Men Are Gettin' Scarce" — Joe Tex ... interesting to see whose mistakes the Love Affair will learn from next ... A4 — each mentions the name of well-known recording artistes.

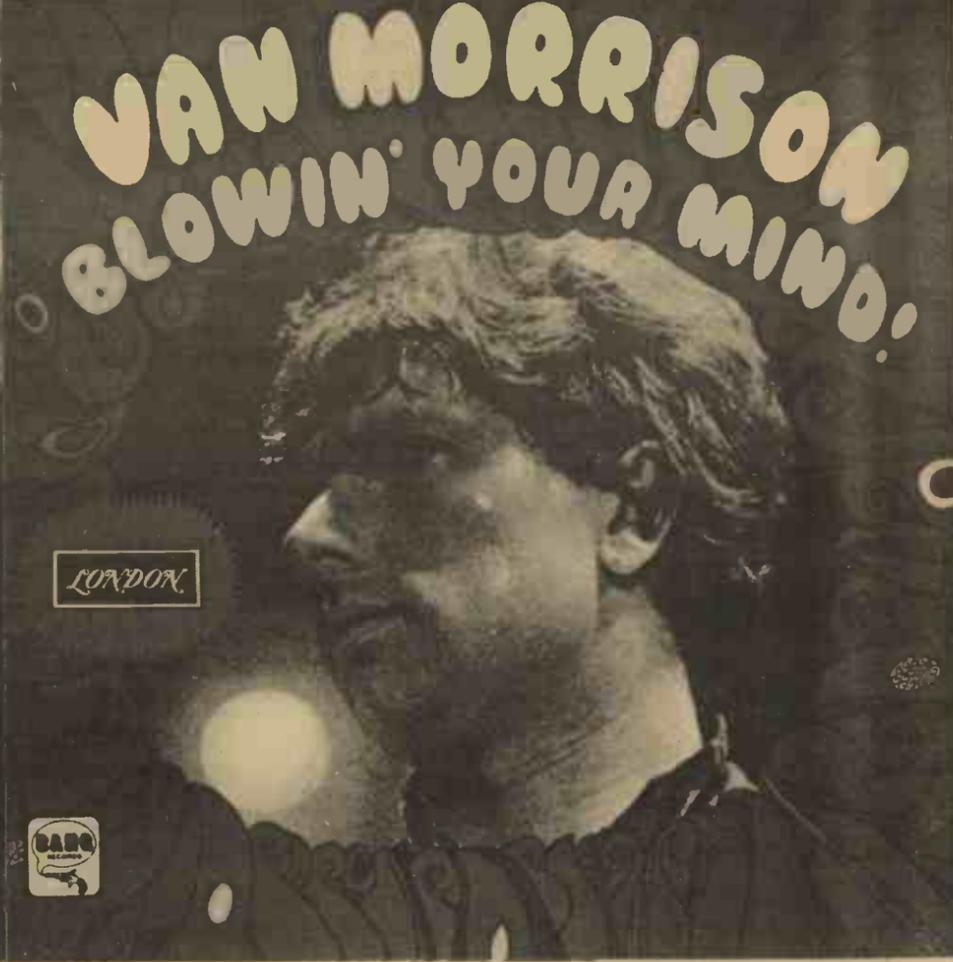
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