

# RECORD MIRROR

Largest selling colour pop weekly newspaper. 6d. No. 364. Every Thursday. Week ending Mar. 2, 1968



# LULU

## IT'S A LULU

Wednesday marked the launch of a new series in fashion by the pop world's own LULU and manufactured by LENBRY. Ideas for the coats, suits, dresses and skirts came from LULU herself, but "I'm not a designer" she said, "I had the visual ideas and LENBRY helped me with their actual creation." Moderately priced with the younger girl in mind they'll soon be available in various LULU Boutiques. One of the first to view the new collection at Wednesday's reception, compered by Kenny Everett, was BEE GEE Maurice Gibb, who, in fact, does not plan to design anything. Shown above in ravishing colour is LULU in one of her creations, a spotted cotton canvas with a large hood. It costs £7 12s. 6d., girls.



# 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 SHAFESBURY AVE, LONDON, W.1. GER 7942/3/4

# CLIFF TO 'TALK'



CLIFF RICHARD—returns to "Talk Of The Town"

## AL-FOLK TALENT

**O**CCASIONALLY, out of Britain's folk obscurity there arises a rare talent and not just a singing protest rebel. The present talent is Al Stewart, who I believe, is going to make an important contribution to contemporary folk music: for after hearing Al's first L.P. and then seeing his fine ability to communicate with an audience as illustrated at a recent Folk concert at the Albert Hall, folk lovers can't help but respond favourably to his many qualities. He possesses an uncommonly perceptive eye, and a tolerant, humorous approach to what the songs—Celia Briton, 72 Grange Road, Harwich, Essex.

case of Herman's Hermitia and Bachelor. I personally can see nothing wrong in their singing only the vocal part of the record. I have yet to hear a complaint about the Four Tops or the Temptations not having played the instruments on their hits! Surely, if an artist can prove, as all the above have done, that he is capable of reproducing "live" the sound he puts on record, this should be enough evidence that the dubbing etc. that goes on, is only done to improve the quality of the record or speed up its date of release. I suppose that in the next few weeks we can look forward to a few more "exclusives" — Don Partridge's music is actually a tape recorder in his drum and Dusty Springfield does not play the instruments in the backdrops of her records.—Ian D. Hamilton, 3 Whitson Terrace, Edinburgh, 11.

**W**HEN Cliff Richard was booked to appear at London's Talk of the Town two years ago he was the first of a long line of pop stars to appear at this celebrated venue: it is therefore with great delight that we read he has been rebooked for a four week season commencing next May. Many people fail to realise that Cliff was responsible for introducing a new type of entertainment to the 'Talk' and I can only say that when he returns may we be rewarded with the same enthusiasm and success of two years ago. — Lynne Grossmith.

22 Queen's Drive, Mossley Hill, Liverpool 18.

## ROCK FAN MAG

**I** HAVE just bought a copy of a magazine called Rock 'n' Roll, and if you are a new disciple, or in between, or a rock fanatic, this is a great little publication. It gives you a snappy look into the early days of rock, as well as treating us to many good pics, and as there seems to be a bit of slacking in the press of late between followers of certain kinds of music, it is refreshing to find a magazine that gives out with facts, and helps one to understand more about Rock 'n' Roll. I look forward to No. 2.—"Jivin'" Phil Tideman, 21 Hampton Way, Tickenham, Midx.

## PLYMOUTH PEARLS

**P**LYMOUTH readers! We'll be holding a Sunshine Circus of Sweet Lemon on Tuesday, March 5, at eight after the sun as set in the western sky. And at least for one night in this grab city we'll wave all but the forever records goodbye and play good things by Love, Doors, Country Joe, Captain Beefheart, Fuzz, Cake, Big Brother, Electric Flag, Peanut Butter Conspiracy, Velvet Underground, Buffalo Springfield, Strawberry Alarm Clock, Byrds, Pearls Before Swine, Vanilla Fudge, Jefferson Airplane, Clear Light, Seeds, Hip Lovelit and other cool eternal sounds that we can fit in like Iron Butterfly. Please surprise the people for they may be surprised at the sounds. This is Plymouth — Peter Knipe, 18 Belvedere Road, Mutley, Plymouth.

criticism from the cynics that Brenda is "old fashioned" and "dated", and her superlative performance on both sides of her latest single should silence even Paul Simon! Disc Jockeys—the ball is in your court—Mark Aiken, Hilldrop, Rio Norton, Niss, Norfolk.

## ROCK REVIVER

**I**t seems that Dick James' vehement protest against Rock 'n' Roll was wasted since we now have the ten-year awaited razzle-dazzle trappings of a coast-to-coast rock revival. Beatles' new single "Lady Madonna" supposedly a rock and roll number? Most three-chord, "one-time" groups will swiftly disappear down the plughole, or promptly switch styles and change names. Imagine, "Herman's Hermitia Hermitis", "Rock Foundations", "Boppin' Bee Gees", "Galt Stones", "1954 Razor Co." or "Jerry Lee Humperdink"! Rock-die rock-revivalists should stop complaining amongst themselves and prove rock is not a prehistoric music, but a commercial proposition: buy Presley's chart-bustin' "Guitar Man" and hammer home a personal nail in the group coffin. Seems Elvis may seek out the talented services of currently un-pacified Barbary Coast keyboard thrasher, Kervill E. Moore. A striking, pile-driv'n combination, in deed listen, fence-sitters, it's a no

good saying you either lived through the rock era or you didn't! If you didn't hurry and pass on, so you can return in another life and period, but ensure it's the "Rockin' Fifteen" (distorted Ted mind at work)—Possum Nelly Hogan, 14 Matchett Lane, Kneflar Hall, Whitton, Middx.

## In brief . . .

Here are the results of a Roy Orbison Poll held last year: SINGLES "Runnin' Scared", "It's Over", "In Dreams", "Blue Bayou", "Crawling Back", "Cryin'", "Oh Pretty Woman", "The Wreck of the Many Comin' Home", "Lana", and "Goodnight, L.P.'s "In Dreams", "Orbison Way", "The Classic Roy Orbison", L.P.'s "This Is My Land", "Fantomime", "House Without Windows", "My Prayer" and "A New Star".

Lawrence Todd, 4 Charles Road, Hammasle, Kent. — Wanted pics, articles, cuttings etc. on the Stones. Especially colour pics of Mick Jagger and Keith Richard. Will pay! state price. Also wanted: pics of M & B stars Eddie Cochran, Buddy Holly, Ritchie Valens, Gene Vincent, etc. Also state price.

Pauline North, 59 King's Road, Rusyth, Fife. — I would like to know if any readers will swap "She's Still A Mystery" — Lovin' Spoonful; "White Rabbit" — Jefferson Airplane; "I've Been Lonely Too Long" — Young Rascals; or "Don't Let The Man — Pa! Doo!" — Critics for "I'm A Believer", or "Pleasant Valley Sunday", both by The Monkees. Please contact me if you are interested.

Ronald Watson, 5 The Dene, Scarborough, Yorkshire. — I need urgently these five British Connie Francis records to complete my collection of her records: "Believe In Me", "Everyone Needs Someone", "I Never Had A Sweetheart", "Eighteen", and "The Majesty Of Love". I will pay 30s. for each, more if it is on 45 rpm and in mint condition.

Miss Walker, 20 Emerson Road, Harborne, Birmingham 17. I have a large collection of film and T.V. stars' pictures, foreign stamps, and viewcards. I should like to exchange these for film star postcards, books, souvenirs, pictures of the 1931 to 1941 era.

## SUNDAY SHEETS

**I**t seems that a well known Sunday newspaper is waging a personal war against the pop world at the moment. The comical thing about their "amazing" or "exclusive" articles is that the musical press, including the Record Mirror, printed similar articles many months ago when the records were popular, without the sensational headlines. The "amazing disclosures" on Herman's Hermitis, Whittling Jack Smith, The Racheors and The New Vauville Band are now general knowledge. In the

## BACK BRENDA!

**I**'M hoping, that with the release of Brenda's new single, "That's All Right", the tide will turn and no longer will her fans have to fight back the disappointment at seeing yet another Brenda Lee disc fade into oblivion. We're tired of having to face

# WE'RE JUST FOUR B\*W\*S FROM NEW ZEALAND

"WE'RE just four b\*\*\*\*\*s from New Zealand, really."  
I was chatting to one of the b\*\*\*\*\*s, Dave, who is in fact one quarter of the Hupian Instinct — a group who are hoping that their latest record, "Renaissance Fair" will help them to establish themselves in England.  
We were very big in New Zealand—we'd had four number one records over there. If we were to go back tomorrow, there'd be riots at the airport when we arrived. But over here nobody wants to know.  
Before I continue much further, I'd better explain a couple of things. Rude, in New Zealand, means something like "a bit nasty" or "is had things". Also, this whole article has been censored by me, as, in true outback bush-baby tradition, every second word uttered by the New Zealand b\*\*\*\*\*s was an unprintable, though incredibly fluorescent, adjective. However, to continue.  
Things were great for us back home. We all had Jaguars and flash American cars, and the group had two sets of the best equipment money could buy—and wherever we went there were crowds of screaming fans. But then—just over a year ago—we started to get a bit restless. There wasn't much left for us to do in New Zealand. We could have gone on churning out hit records, but we decided that the only way to really develop was to come over to England—so we sold our cars and houses and things, and arrived in this country with a few thousand pounds in our pockets.  
But it was very rude. We didn't know a single person in this country, and we just sat in our flat vegetating until we completely ran out of money—and we hadn't really got any further. Nobody wanted



to know, by about November of 1966 we'd become completely penniless. We literally starved—I'd never really understood what starvation was all about until it happened to me. It's the rudest thing ever—there were times when I felt that I just had to go out into the street and say up for a month in 'help, help' there are four people literally starving to death right here in the middle of London. Can you help us?  
"In the Christmas of that year, one of the executives of the record company we were signed to invited us round to his house for Christmas dinner—we'd been quite friendly, and I suppose he felt a bit sorry for us as we were strangers in the country. We really wanted to go—it would have been our first solid meal for months—but we were a little embarrassed because to us we were near to starvation, and because we couldn't afford presents, cigarettes, or even, for that matter, the fare round to his house! So we didn't go—and he hasn't spoken to us since. He thought we were being a bit stand-offish. I suppose.  
"Anyway, things have improved a bit for us since those days. But they were really rude—you know, we'd been used to living well, and we'd never starved in our lives. And then suddenly to be reduced to near-starvation in a strange country... it was b\*\*\*\*\*s rude!  
"We're working hard now, though—we have been for the past year—and I just hope our new record improves things for us even more."  
And so do I, me of b\*\*\*\*\*s, so do I.  
DEREK BOLTWOOD

## Derek 'The Cool' replies to his rocker pen-pal chums!

O.K. rocker-boppers... like, don't blow your cool, men. It took a lot of rock-scribes to anger me sufficiently to split from the scene at my refrigerated pad, and soon into the office to write a reply to your uncool ravings.  
So listen, baby, and I'll put it down like it really is.  
Like rock 'n' roll is a gas scene, man — I really dig those old-time waxings that all you grease-heads rave on about. I don't flip my cool over them. They're part of ancient history, rock'n' eais, and don't forget it. Why get hung up on the sounds of yesteryear, when we've progressed to the sounds of now?  
"Dig this far?"  
Many thanks for all your slanderous letters — they were very entertaining, and I've passed them on to the National Bureau of Health, they can keep them in their section on extinct and dying animals, Cool, huh?  
And don't keep calling me a mod — that sort of animal disappeared from the scene about as many moons ago as you cats did. Man, if I didn't dig the r'n'r so much, your unilitary scribbles would really have ripped my lid.  
DEREK THE COOL (RM)



CARL PERKINS with reader BRIAN SMITH, who was at one time co-president of his Fan Club.

announcing our first release

Don Gardner & Dee Dee Ford

Don't You Worry

SC 101

17 Monmouth Street, W.C.2

**'I'M CONVINCED I'VE BEEN  
IN THIS WORLD BEFORE...'**

# DONOVAN IN GREECE

**D**ONOVAN, in blue jeans and leather jacket, uncombed hair and carrying his main luggage (a guitar), called in on Athens for a quick 24-hour visit. Athens, Greece, was very pleased about it...

With him on the same plane were Jenny Boyd, 18, and Alexis Mardas, director of Apple Electronics. Explained Mr. Mardas: "We were all together in a party. I said 'how about a coffee?' and we then decided to have that coffee in Athens."

Don and his party stayed mainly away from cameras and reporters, well hidden in the same place that was a refuge for the holidaying Beatles last summer. The few visitors to the house found perfumed sticks, apples, fancy clothes and flowers, with Donovan playing his own records.

He said: "I don't believe in drag music". Because I believe in life, which is much bigger. I'm a romantic and my music is not written for the city but for the country. Some people find the excitement and the inspiration on a psychedelic basis but I, myself, believe in a life which doesn't exist any more. I'm convinced that I have been in this world before...

During his one-day stay, Donovan sampled mountain tea and also took part in a night-time go-kart race. Miss Boyd was the best driver, but Donovan said it was only because she had a better kart.

A few hours later, waiting for the plane to Zurich, Donovan organised a special impromptu concert for airport porters. He said: "Brothers, I'll play for you." And invited them over to sit by him and he played his guitar for more than half-an-hour.

Before checking in, he said he was very pleased with the springtime weather and from his unexpected visit. "Greece is one of my most tender memories," he added, "and I'll keep it that way."

**UPPER RIGHT:** Don daintily prepares a spot of mountain tea. **LOWER LEFT:** A defeated popster roars to a halt on his inferior (?) kart. **LOWER RIGHT:** Don and his adventurous friends join in a choreographical gesture, accompanied by... Twigg?

**NEXT WEEK:**  
**More Rockin' Roy**  
**Grapefruit • Esther & Abi**



# BLAST OFF!

**BELL RECORDS**

**REPARATA AND THE DELRONS**

**THE BOX TOPS**

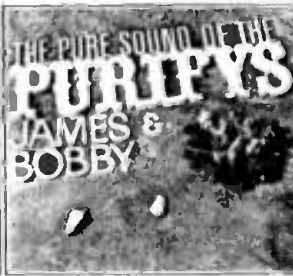
In December 1967 Larry Urtal, President of Bell-Amy-Mala Records, was presented with the Bill Gavin Award for the most outstanding American Record Company of the Year.

After March 1st, the United Kingdom issues from these important companies will appear on their own label **BELL RECORDS**.

**FIRST BELL RECORDS LPs**



**BELL'S CELLAR OF SOUL**  
Gladys Knight & The Pips, James Carr, Mighty Sam, Betty Harris and others  
Bell BELL102



**THE PURE SOUND OF THE PURIFYS**  
James & Bobby Purify  
Bell BELL101 & SBLL101

**FIRST BELL RECORDS SINGLES**

**REPARATA AND THE DELRONS**  
**Captain Of Your Ship**  
BELL BELL102

**JAMES CARR**  
**A Man Needs A Woman**  
BELL BELL104

**THE BOX TOPS**  
**Cry Like A Baby**  
BELL BELL101

**OSCAR TONEY Jr.**  
**Without Love (There Is Nothing)**  
BELL BELL103

LABEL MANAGER: TREVOR CHURCHILL (TEL. 01-495 4465) EUROPEAN CONSULTANT: RICHARD ARMITAGE

E.M.I. RECORDS (THE GRAMOPHONE CO. LTD.) 5, 11, HOUSE, 20 MANCHESTER SQUARE, LONDON W1



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# WHO FILM

THE WHO are crash releasing a new single "Lightning" in America on February 26. It has not yet been decided whether to release the disc in Britain or not—a single is not expected to be put out in this country for about four weeks.

Kit Lambert flew over to America on February 22 to record an album with the Who at the Philmore Auditorium in San Francisco, called "Live At The Philmore". The group were in the studios in Los Angeles this week recording new tracks—a decision is to be made about their British release following this.

The Who are also in feature in a new television show on BBC 1, scheduled for Autumn viewing, called "Sound and Picture City". The Who are to appear singing a different song every week, and at the end of the show an album of all the songs will be released.

Also in Autumn, the Who are to appear in a weekly three-minute serial on BBC 1.

While in America the group will be filmed for a colour spectacular to be shown on NBC and BBC 2—to be transmitted in this country in the late Spring. They will be filmed live at the Philmore Auditorium. The film is an investigation into pop, and also in the film will be Bob Dylan, the Monkees, Jalu, and Eric Burdon and the Animals.



THE WHO—new single in America, and a BBC 1 serial here.

# Stigwood merger

AN amalgamation was announced last week between the Robert Stigwood Organisation and A.L.S. Management Ltd. The two companies and their subsidiaries will operate from their premises in Brook Street, W.1.

Robert Stigwood's subsidiaries include music publishing and recording companies, and they act as personal managers for the Bee Gees and the Cream, and as agents for many other musical artists. A.L.S. Management Ltd., serves the interests of some forty writers, directors, producers, composers and first grade film technicians, and its subsidiaries include Associated London Films, A.L.S. Television Ltd., Associated London Theatre and Associated London Publicity.

The purpose of the two million pound amalgamation is so that the two organisations with their subsidiaries will become a total unit to cover every facet in the various branches of the entertainment industry.

The Robert Stigwood Organisation has offices in London, Hamburg, and Sydney, and is shortly to open offices in Los Angeles, New York, Paris and Rome. These facilities will now be shared with A.L.S. Management Ltd. and its subsidiaries.

# Pop shorts

## SPENCER DAVIS GROUP

THE Spencer Davis Group have their own concert in Birmingham Spencer's home town, for the first time on March 13. It is being promoted by Spencer Davis Management Ltd.

Guesting on the concert will be Manfred Mann, the Moody Blues, Don Partridge, and the Piccadilly Line. The show will be compered by Peter York, who is at the moment writing a comedy song for Tommy Cooper.

## THE TRAFFIC

THE Traffic will be coming to America for a five-week tour on March 13. They will be appearing in San Francisco on March 14, 15 and 16; in Los Angeles on March 29 and 30; in Santa Barbara on April 6; and in Chicago on April 18, 19 and 21.

The group is also at the moment

writing the musical score for a new 20th-Century Fox film, called "The Catchables", to be released in June. The film is being directed by former Beatles photographer, Bob Freeman, and features four unknown girls in the leading roles.

## DAVE DEE, DOZY, BEAKY, MICK AND TITCH

DAVE Dee and Co. have a new album out shortly, to be called "If No One Cares". The LP will feature all the different sorts of pop music, and the opening and closing tracks will be 2 minutes and 10 seconds in silence, all arranged by Johnny Gregory.

The album is to be released in the U.S. immediately, and in this country in May or April.

The group have been asked to cut their American release of their single, "The Legend Of Kanadu", from 31 minutes to 2 minutes and 15 seconds.

## STATEMENT

JOHN Barry and his Associates are at an advanced stage of negotiation to purchase a controlling interest in Ember Records. Should these negotiations be successfully concluded John Barry's sole position with the Company will be that of Chairman and a future announcement will be made with regard to the Board of Directors.

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John Barry is under exclusive contract to C.B.S. Columbia Records, Edwin S. Morris Inc. are his exclusive music publishers.

## BELL RECORDS

FIRST singles on the Bell label to be released in this country, on March 1, are "Cry Like A Baby" by the Box Tops, "Captain Of Your Ship" by Reparata and the Delrons, "Without Love" by Oscar Toney Jr., and "A Man Needs A Woman" by James Carr. Other artists who are to be released on Bell in Britain in the future include Lee Dorsey, Bruce Channel, Jimmy Jones, Mickey

Sam and the Enchanted Forest. In addition, two Bell LP's are to be released, featuring James and Bobby Purry on one, and various artists on the other.

## NEW SINGLE RELEASES

AMONG the new singles being released on the week ending March 8, are ones from the Royal Guardsmen, the Rock 'n Roll Revival Show, Simon & Garfunkel, the Four Tops, Simon Dupree & the Big Sound, Nat King Cole, and Otis Redding with Carla Thomas. All the new singles being released that week are as follows: DECCA Jimmy Powell & "Many A Day" (Double A Side); "Over You", Rock 'n Roll Revival Show — "Midnight Train"; The End — "Shadows Of Orange"; R.C.A. Malcolm Roberts — "Most Of All There's You"; BELL Alan Tait — "Gillies"; "I See Scotland"; "Many A Day" (Double A Side); VOCATION Tommy Neal — "Going To A Happening"; LONDON Hoyal Guardians — "I Say Love"; Idea of March — "Hole In My Soul"; DIRECTION Big Maybelle — "Gutter Time"; C.R.S. Mobby Babson — "Get Out Of My Heart"; Celia Connell & the Sinkers — "Winds Of Change"; Val & the Vees — "This Little Girl"; Simon & Garfunkel — "Scarborough Fair/Can't Help"; Roberto Carlos — "Song For You"; COLUMBIA The Shadows — "Dear Old Mrs. Bell"; Lonnie Donegan — "Toys"; Sly & the Family Stone — "Dance To The Music"; The Lords — "Bicycle Land"; Richard Lee — "The Finger Of Suspicion"; Johnny Farman — "Friday Kind Of Monday"; PARLOPHONE Simon Dupree & the Big Sound — "For Whom The Bell Tolls"; CAPITOL Nat King Cole — "Around The World"; STATESIDE Kay Starr — "Some Sweet Tomorrow"; TAMLA The Four Tops — "I'd Love To Be Like You"; M.G.M. Jess & Janice — "The Move"; Kris Lee — "This Woman's Love"; POLYDOR the Chevelles — "Men Are Getting Scarce"; Otis Redding and Carla Thomas — "(STAX) Love Doves"; PHILIPS Blue Chord — "Surrender"; BLUE PONTANA Hedy West — "The New Restaurant"; IVE POPULAH The Gasper Natchez Ensemble — "There is Nothing in This Whole Wide World Like Love"; Groff Turtan — "Don't You Believe It"; West Coast Comedians — "Blue Serenade Lillywhite"; A & M Chris Montez — "The Face I Love"; WARNER Bill Cosby — "Hokey Pokey For The Salvation Army Band";

## DUSTY SPRINGFIELD

DUSTY Springfield goes to Holland on March 8 to appear in the Stars Gala de Disques in Amsterdam. She returns to England, and on March 10 appears on television from the London Palladium.

On March 15 she goes to Canada for cabaret, followed by cabaret and television in Los Angeles—she is in appear on the Bob Hope Show, and the Dean Martin show.

Dusty returned from America last Saturday, and is at present recording with Johnny Franz.

## AMEN CORNER

THE Amen Corner are one of the first British groups to make a full-scale tour behind the Iron Curtain—they go to Hungary on June 3 for three days, followed by four days in Yugoslavia and five days in Poland with a possible tour of Czechoslovakia as well.

On March 24 the group is to

play at a Spassies Hall at the Empire Hall.

Last Thursday, when the group were playing at the Birmingham Locomo—only a couple of miles from their house—and while there, their house was broken into and burgled.

Fortunately the thieves must have been disturbed, because tape recorders, record players, and cash were not taken. Unfortunately, the thieves managed to get away with the Amen Corner's "First Timers" trophy which, for obvious reasons, is of great sentimental value to the group.

## EASYBEATS

THE EASYBEATS' first single for their new company, Staeb Productions, are the Formins—a trio of Greek, Scottish, and Irish, My Dear Watson.

The Easybeats are in Germany from March 8 to 10 to appear on the television programme "Heat Club".

# News Shorts

THE Plastic Penny are special guest stars in the Mad Hatters musical at the Royal Albert Hall on March 1. Other guests include Manfred Mann, and the Love Affair. Their next single is to be released on March 15, and their album on April 22.

John Peel to introduce a new kind of late-night radio, from 11 to 2 from midnight on March 6. The programme is to include pop, folk, jazz, classical music, and poetry.

Reading two new series for country and folk fans are to start on Radio 1, they are Country Style on Monday, March 4, and My Kind of Folk on Wednesday, March 6.

Mike D'Alto has produced a new CBS disc, "Do You Dream", new disc from At Last. The 1968 Rock & Roll Show featuring Freddie Fingers' Live to be released on CBS on March 8, called "I Can't Drive"—written by Freddie.

Cliff Bennett appears at the Carlton Towers Hotel on March 1.

Pete Green's Fleetwood Mac are at the Crocwell on James Road, Liverpool 1, and are off to America on March 29.

Pete Murray debuts as a songwriter on the "Reddery" next single "Hand With Care" to be released on March 15. The group appears in the "Time on March 9 and a promotional tour of America on March 13.

Spencer Davis has introduced the new "Hill People's" next single, "Morning Sun" to be

released on March 22. "Paper Dolls" "Something Here in My Heart" to be released on March 22 countries.

First single from Reddy West to be released on Fontaine's label is "The Star in My Restaurant". Flowerpot Man Robin Shaw has written two of the songs on the Amen Corner's new album. Three of his songs were also featured in the film "Poor Cow" and the Unit Four Plus Two are to make a market research trip around the world this summer.

next disc from the Seaforth, "Do You Remember" written by Roger McGough and Mike McGeary, to be released on March 15. They appear on Doddy's Music Box on March 9.

next single from the Hollies, "I Love Jennifer Jones", written by Alan Clark, Graham Nash, and Tony Hicks, to be released on March 22.

Simon Dupree and the Big Sound's next single, "For Whom The Bell Tolls" is to be released on March 8.

Gary Leeds shortly to go to Japan for ten days to promote the Beat's new record "Spooky".

next single from the Symbols, "A Lovely Way To Say Goodnight" to be released on President on March 15.

Alan Bown shortly to go into hospital for a bark operation. The Alan Bown's next album, "The Book", to be released on March 1.

Rich Dana has just returned from opening his new discotheque "London Town" in Bermuda. He starts work on Radio 1 this week as compere of Radio One O'Clock on April 4. He will be in America after twelve months in the shadows, called "Penny In My Pocket", to be released on March 15.

debut disc from the Nerve, produced by their manager Reg Presley, called "Music Spectacles" on March 6 for three days.

lead guitarist of the Mike Stuart Span, Brian Douglas Bennett, was in hospital in Belgium last week with an injured foot.

After return to Scandinavia for ten days on April 11. They go to Holland and Belgium on April 25 for four days.

Kris Lee, whose single "This Woman's Love" is to be released on March 8 on M.G.M., has been offered a German horror film called "You and Me and Aouch!!".

The Symbols will be spending two days in Canada during their second trip to America on March 10. They have also been offered a seat spot in a Hollywood film.

March 10 to the Timesbox appear in their own show, augmented by the 24-piece London Jazz Orchestra, the Marquee Club. They begin their three month residency there on April 6. On March 26 and 27 the group are to record a live LP for Decca.

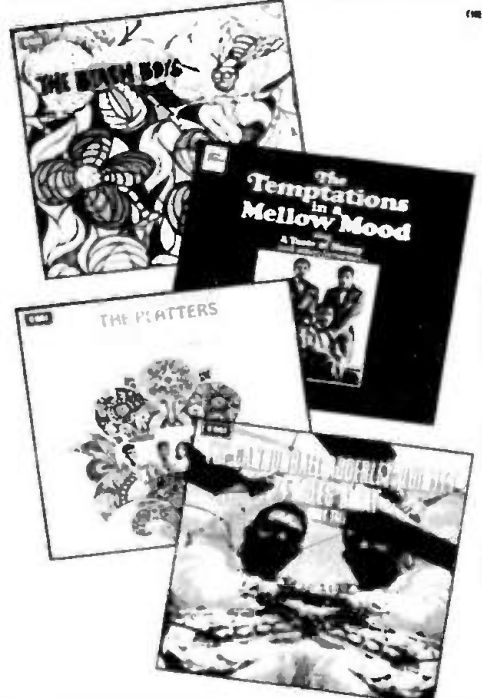
Dusty Berry appears in a Girl Called Friday on Tyne Teen TV on April 4.

the Easybeats appear on Tony Blackburn's new TV show on March 2, and on Dee Time on March 2. They also appear in the Dudley Gurney Record Star Ball, being televised from the Empire Pool, Wembley, on March 24.

Their new single is called "Hello, How Are You?"

# Latest from EMI

THE LARGEST RECORDING ORGANISATION IN THE WORLD



## LPs

**THE BEACH BOYS**  
Wild Honey  
Capitol T2859 @ ST2859

**THE TEMPTATIONS**  
The Temptations in A Mellow Mood  
Tamla Motown TML1068 @ SYML1068

**THE PLATTERS**  
The New Golden Hits Of The Platters  
Stateside SL10227 @ SSL10227

**CANNONBALL ADDERLEY QUINTET**  
Walk Tall  
Capitol T2822 @ ST2822

# SINGLES

**VINCE HILL**  
Can't Keep You Out Of My Heart  
Columbia DB8363

**GLADYS KNIGHT & THE PIPS**  
The End Of Our Road  
Tamla Motown TMG645

**THE YARDBIRDS**  
Goodnight, Sweet Josephine  
Columbia DB8368

**LEMON TREE**  
William Chalker's Time Machine  
Parlophone R5671

## REAL LIVE RADIO

DOVONAN is one of the artists taking part in Saturday Club on March 8, introduced by Keith Skues.

Dave Dee, Dozy, Beaky, Mick and Tich, the Swinging Blue Jeans, Alex Welsh and his Jazzband, Otis's Playboys, the Treelords, Rog Whitaker, Brian Poole and the Unity, Button Down Brass, the New Faces, the Richard King Set, and Rose Brennan, are among the artists in Tom Edwards's Saturday afternoon show on March 8. They will also be in the Pete Brady show all of the following week.

Traffic and the Four Freshmen appear in the People on March 8.

The Yardbirds, Denny Laine and the Electric String Band, and the New Generation are guests in Top Gear on Sunday, March 10.

The Moody Blues, Simon Dupree and the Big Sound, Homelubus, Kaleidoscope, the Idle Race, Lee Harmer's Pop Corn, and the Primal Sound appear in the David Sylvian's Show from March 11 to March 15.

The Troksa guest in Radio One O'Clock on March 4, introduced by Rick Daine.

The Marzalone, Clinton Ford, Humphrey Lyttelton and his Band, Camblaine, Brian Poole and the Unity, the Settlers, Ken Mackintosh and his Band, Simon & Steinhilber, and the N.D.O. appear in the Jimmy Young Show from March 11 to March 15.

The Troksa guest in Parade of the Pops on March 13.

Gal Stevens and Grapefruit guest in Pop North on March 7, Malcolm Roberts guest on the Joe Loss Show on March 8.

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History of OTIS REDDING, Greatest Hits of DIANA ROSS and THE SUPREMACIES, BEATLES' MASTERS, MASTERS' TOPS, or L.P. CREAM's Odraeh Gears, REACH BOYS' Smiley.

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# A TREMELOE A WEEK—No. 3

## WHICH CREDIBLE LEGS

### WHY ALAN BLAIKLEY REGRETTED THE INEVITABLE SWITCH TO LONG TROUSERS...

**I** WAS born in 1942 in Bromley, Kent, and my name is Alain Blaikley.

"That, I reckon, is the best way to start a story about Alan Blaikley—I mean, you know who you are then, don't you, well, don't you?"

"When I was very young, I was deaf and dumb. Not both at the same time mind you, and not for very long either. But the first incident in my life that I can remember is letting a cartridge off in the garage of my parents' house with a hammer. I was deaf for hours afterwards. I suppose that's quite understandable, really. But a few years later, when someone pinched my 'bike, I just couldn't speak. I suppose it was the shock — but I couldn't utter a word.

"It's funny the things you remember when you look back a bit, isn't it?"

"I was born and lived in quite an elite area, really. But when I was about twelve, we moved in to Dagenham, and all the locals took the mick about my rather cultivated accent. So I had to start talking like a bit of a yob so that I could be accepted—which is why I talk that way now.

#### AT SCHOOL, WITH BRIAN POOLE

"It's funny, but when we were in our first house, I was living about a hundred yards away from Brian Poole. But I didn't meet him until the age of fifteen, when we were at school together. Then we formed a sort of Everly Brothers-type act, and we used to play at parties, and that sort of thing. We were just showing off, really. I remember when I got my first guitar, and I used to take it on the bus and tube trains, and flash it about in its little plastic bag. Nowadays I'd be very embarrassed if I had to carry my guitar in a tube train, for all to see.

"But I was a bit of a show-off when I was young, though. I used to have great legs, and I was the last boy in our class at school to start wearing long trousers—I was very proud of my legs. Well, I still am—they're incredible. I was a dandydramer at school, as well, I could go into a lesson and not hear a word of what was going on. And even now

I can go off into a dazydream in the middle of a conversation, and not know what anyone's talking about.

"For example, when I was making a guitar at school, I used to sit in class thinking about that instead of setting on with my work. But I didn't start off as a guitarist—my first taste of music came with the drums. When I was in hospital with some minor illness when I was a kid, my brother got a drum kit. And when I got out of hospital I just couldn't stop playing the thing. That's what first got me interested in music — in fact I started off as a drummer when we first formed the Tremeloes.

"In the early days of the group—when we were all still at school—it was my ambition to be a bandleader, and it seemed to me that drummers always got to be bandleaders, and that was what I wanted to be.

"We've always been called the Tremeloes, and from the very beginning when Brian Poole and myself started the group off, we set out to make it big. There have been a lot of changes in the group, but we've all always had the same determination.

"Originally, we were just the Tremeloes. Brian wasn't featured in those days, although he was part of the group. Then when we reached a high enough standard we auditioned for Decca, and brought out our first record. That was in at least 1961—about five records before 'Twist And Shout'. We were convinced it was going to be a hit—it was called 'Twist And Shout Sister'. It wasn't a hit, and not were our next five records—so we decided to give up recording original numbers, and we started to concentrate on our stage act.

"Loads of groups used to come and watch us, and they wanted in record songs from our stage act. But they never did. Eventually we recorded 'Twist And Shout'—and we went mad when it was a hit. We still do when we see a hit record—the years haven't made any difference. Even now, when we hear one of our records on the radio we're knocked out. We'll never get over it.

"After that we had four more hit records, all with bones from our stage act. Then, after 'I Want Candy' Brian decided he wanted to start recording on his own with an orchestra. Anyway, his ideas were very different from ours, and we just couldn't work together.

"When Brian left us the pace slowed down a bit. Then about 18 months later we suddenly decided we'd have to do something—we'd just been lazing around and not setting anywhere. We spent about a week looking for a song, and then we found 'Here Comes My Baby'—so we recorded it. And here we are.

"I think the most important thing about being the Tremeloes is that we're a GROUP. I don't think we're really individuals—but we're very different as a group. For example, when we're playing together on stage we all know what the others are doing.

"I hate to see a stage act where every move has been worked out beforehand—but I think a group should look professional on stage. But because we all know what the other members of the group are doing, we just naturally work together.

"What's next? Well, we want to keep bringing out records quietly and get ourselves really established. And we've got an idea for a TV show



ALAN BLAIKLEY — by Lon Goddard

so well that I'd like to see happen. But really, I think it's ridiculous to plan your life too far ahead.

"At the moment, Chris and myself are trying to help my brother's group out. We're looking for songs for them, and we're going to produce their records and everything. What we want to do is pass on a bit of our experience, and get things going for them—it'll be a great personal achievement if we can get them a hit record.

"What else are we going to do?"

"Well, we fancy ourselves as film stars."

DEXTER HOLTWOOD

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

### rapid reviews

**S**OME differing jazz styles issued this month in LP form. Try "Night Lights" (a reissue from Gerry Mulligan in the cult-price Wind label WFL 1125). — includes "Morning Of The Carnival" from Miles' Orchestral Suite, "The Way You Look Tonight" (Fontana F31, 505) — includes JULIE FLECK'S "To Try For The Sun" and "Blue Note", that lovely sax melody from the RITZMEN'S. Another cult-price from GOLA GOLYAN on Wind WL 1192 with some good items from the acoustic jazz plus the usual impeccable, accurate, sleeve notes by Dick Tatham. (CHAUQUITI) usually puts pictures of delicious birds on the front of his albums — here the album is "The Birds of the Quedo Brass" (Fontana STEEEO SPXL 50) — the wide variety of latin rhythms are entertaining, and this is particularly good stereo should be a big selling LP. More sophisticated latin — "Wave" from ANTONIO CARLOS JOBIM (A & M AME 2022) which is an excellent bossa nova item with some strings and some pretty titles. From the same label (A & M AME 812) come THE SAN JUAN PERES with "Misty Rose" and this is the usual sugary, but ultra pleasant mixture of latin, ballad and competent vocalising. HILLY ECKSTINE "recreates a dozen great hits with his fresh infectious style" say the titles include "Barbara", "I Apologize", "Hillbilly Moon" and it's on Mercury Value (MVA 312).

Some motion picture items — "Smashing Time" (Stateside SL 10274) with JOHN ADAMS composing and conducting, while the rather deeper music from "October Revolution" is on Philips SBL 7627 by JEAN WIENEZ, Wild West fans will like both the film and the music from "Custer Of The West" — on Stateside SL 10272 and featuring BERNARD SULLIVAN'S music. Finally, a nice little WFL package — "The Best Of Broadway" with tunes from "Annie Get Your Gun", "Carousel" and "The King And I", plus many, many more — stars like ELIZABETH LARNER on this one.

### MANY FINE CLASSICS FROM M.F.P.

**F**OR those who love the classics but do not always have the money for the often really expensive versions of recorded music, Music For Pleasure have come up with their best ever monthly release of classical LP's — many of them in compatible stereo, which means they'll be OK on either type of player. Included in this new release line is a double-pack Beethoven of the Eighth and the famous Ninth symphonies — for only 2s. That's on MFP 3099/10. And the NBC Symphony Orchestra conducted by SIR MAELCOU HAIGENT, the man who really helped popularise classical music, play Beethoven's 9th Symphony No. 3 in A minor, Op. 44 (MFP 3078). Eastern music fans will delight in CARMEN DRAGON'S new LP (MFP 3091) which features many hits and is directed by his own orchestra, he's conducting the famous Capitol Symphony Orchestra. Those just beginning to be interested in classical music should try "The Instruments Of The Orchestra", a disc which could be used to great advantage in school. It's directed by Sir ADRIAN BOULT and is on MFP 3092 — also in compatible stereo. The other releases this month are — "Bliss" by the Philharmonia Orchestra (MFP 3093), MARIO LANZI's "Mass The Classical Gothic" (MFP 3094). Last name overtones No. 1 and 2 by SAMSON FRANCOIS and the Philharmonia Orchestra (MFP 3095), Bach "Oran Works" VINCI FOX (MFP 3086), Greg's Peer Gynt Suites Nos. 1 and 2 and Haveli KARSTEN'S Suites Nos. 1 and 2 by ARTHUR ROZINSKI conducting the Philharmonia Orchestra of London. Finally there's Beethoven's Concerto in D Major Op. 61 with NATHAN MILSTEIN on violin and the Philharmonia Symphony Orchestra (MFP 3088).

## Despite (or because of) the send-ups, Beach Boys' new LP 'Wild Honey' will sell better than their 'Smiley Smile'...



BEACH BOYS—negative R & B humour!

**THE STRAWBERRY ALARM CLOCK** "The new album is a collection of songs from the world's top five; birds in my tree, love to live, strawberry fields, mushroom, pillow's back street carnival, it's a happy, pass time with bar, increase and experiment, the music with the clock (Pye Ltd. NPL 3816).

**STRAIGHT OFF** their U.S. No. 1 smash, this group should pick up sales in the U.K. as well. The album set on this LP, which is lively and well performed although it lacks the heft of some longer instrumental groups. The obvious enthusiasm is good though, and the instrumental breaks are always interesting.

**THE PLATTERS** "New Golden Hits" — I Love You 1000 Times With This Kiss; Washed Ashore; The Great Pretender; My Prayer; The Great Pretender; The Magic Teach; Harbour Lights; Smoke; Look In Your Eyes; I'm Sorry; Twilight Zone; Heaven On Earth (Stateside SSL 10272 STEREO).

**THIS** features the best up-dated versions of their own hits I've heard. Certainly, anyone hearing the old hits like "The Great Pretender" and "Twilight Time"

for the first time would probably prefer the ten-year old originals with the great Tony Williams sinuous lead. The arrangements are better and more sophisticated, although their basic is of course the old slow-rock backing from the old hits. Being able to remember the original hits, I found these new versions lacking in something — whether it's a certain magic or merely nostalgia. I don't know. Thrown in for a bonus are their three recent hits which are Motown-ish and very danceable and professional. Nice to see them doing so well again.

**LEONARD COHEN** "The Songs Of Leonard Cohen" (CBS 6324).

**POET** and novelist Leonard Cohen sings his own songs here — one which will be familiar to folk fans is the hauntingly beautiful "Suzanne". His voice is not as distinct as one would like considering the lyric. But this doesn't matter because this is an exhilarating record which even sounds good on Friday at One O'clock. It should sound better tonight.

**THE BEACH BOYS** "Wild Honey" — Wild Honey; Aren't You Glad I Was Made To Love Her; County Air; A Thing Or Two; Darlin'; I'd Love Just Once To See You; Here Comes The Night; Let The Wind Blow; How She Hoozled It; Mama Says (Capitol ST 2859 STEREO).

**M**UCH more tongue-in-cheek than their insidious and not-so-successful "Smiley Smile" LP, this features a number of "R & B" type tunes that do not live up to the name. However, the most irritating beach boy fan, their American schoolboy humour is revealed in "I'd Love Just Once To See You", which contrasts beautifully with the sophisticated "Country Air". Mostly simple, easily remembered tunes, such as the hit "Darlin'" and "A Thing Or Two". It strikes a nice balance, but the negative is that it humour must surely be merely temporary.

**JOHNNY MATTHEW** "Up, Up And Away" — Up, Up And Away; The More I See You; Where Are The Words; The Morningside Of The Mountain; I Won't Cry Any More; Far Above (Columbia's Waters); Misty Roses; Drifting At The Crossroads; I Thought Of You Last Night; When I Look In Your Eyes (CBS 6164).

**BACK** to his old label — and a selection of well-recorded and mostly ballad-style tunes. Johnny's voice is perhaps slightly less accented here than it has been in his last few LP's — the effect is more subtle. I don't think some of the songs suit him too well — the title track for one. But Mathis fans will welcome this LP.

**CHRIS CLARK** "Soul Sound" — I Want To Go Back There Again; Love's Gone Bad; Born To Love You Baby; If You Should Walk Away; Whisper You Love Me Boy; Got To Get You Into My Love; Day By Day Or Never; From Head To Toe; Do Night Baby Do Right; Until You Love Someone; But Your Love Is My Prize; Sweet As The Haze Go By (Tania Motown TML 11649 STEREO).

**A MISTAKE** I think to put Chris' basically soft voice against toned-down backing and arrangements which you only normally hear behind much harder voiced singers on Tania. Somehow the whole thing sounds feeble a little because with a different conception entirely and Chris given more subtle backings, this could have been a success. Best track is certainly her "I Want To Go Back There Again".

**DAVID McWILLIAMS** "Volume Three — Three O'Clock Flaminio Street; Harlem Lady; Four Seasons; Turn Homeward Stranger; Letter To My Love; City Blues; Reflections; Toverly Street; And I'm Free; September Winds; A Young Man's Dream; Born To Tumble (Major Minor MML171).

**T**he prolific Mr. McWilliams has some of his most commercial success here — "Three O'Clock Flaminio Street" is perhaps the best thing on the LP, but there are enough other sound items and interpretative songs on this LP to please his fans. I don't know whether the often-complained string backing detract from or enhance this record in a way, pleasant, but too often the lyrics reflect other folk writers — particularly Paul Simon, folk fans will be pleased to know that according to the sleeve notes David has unconventional ideas and he can't bear prejudice — but I would like to hear him become NASTY about something for a change — it could be an experience.

**SANDY NELSON** "Soul Drums" (Liberty LIL 3264E).

**T**OP rock drummer Nelson and a collection of varied tunes, mostly in the R & B idiom which range from an organ-based version of Bobby Lewis' "Boatin' A-Tainin'" (perhaps the blindest selling R & B hit every) to a gentle "Groovin'". Not quite as much percussion as I would have liked, but nice, pleasant discotheque music.

# ROY'S LOOK RECOLLECTONS

## HERE'S Roy Orbison again, recalling in his own words his memories of the early days of rock and roll—reprinting a series which was originally included in "Texan Star" magazine of the Roy Orbison Club

"I learned to love Spanish fandango and Mexican music because I grew up in Texas with a lot of Mexican kids. That music was very popular at the time. My music is a composite of country Western, blues, Spanish music and what it would have been normally if I wasn't influenced by anything."

### COUNTRY BLUES

"Since I was basically blues or country blues, that was my attempt at rhythm and blues. Rock and roll is more country western than R and B. One of the bluesiest exponents of rock and roll is Chuck Berry. He was actually a coloured country singer. Country blues is what rock and roll really is. The music was called rhythm and blues first. The first time I heard the term rock and roll was between 1934 and 1935. It came from the "Blackboard Jungle". That was the first mass taste of rock and roll that people ever got. It was a roll as such, not rhythm and blues."

### PRESLEY IN '54

"Bill Haley's record was released in the summer of 1954 and didn't hit until a few weeks later. Presley came out with 'That's All Right' and it hit in a few States. Then, when 'Blackboard Jungle' and 'Rock Around the Clock' came out, it was the first time that a big hit record for the teenagers came out in a movie. It was with such

an impact that it was a number one smash. From that came rock and roll.

"Sun Records were cutting R and B until they got Presley in the fall of 1954. Before I started recording, I used to sing country blues and classic blues, which is the Muddy Waters-type stuff. I learned those things from my father. I learned to play blues before anything."

"I first heard 'Rock Around the Clock' in 1954. Just before I went to college, they'd died away. Presley came out and then 'Blackboard Jungle' and made Haley big. Haley used to make one of those country jazz bands. At that time there was a separation between country and the Western. Western groups were Bob Wills, Spade Cooley, Bill Haley. Actual country was Lefty Western was more jazz: country was folk or ballad."

"Country jazz bands, like Bob Wills, were actually popular during World War II. That was an attempt by country and big band musicians to go uptown. They amplified everything and added horns. The commercial rise and fall of it came after the war."

### CIVIL WAR

"Hill-billy music is best defined to disappear as a pure form. Actually there aren't many mountain people left in the South, but Memphis is still way down the ladder educationally. Mississippi and Tennessee, Alabama and Georgia—all these states are still suffering from the Civil War. Just now they're seeing industry after one hundred years. The average wage and education of the country people in these areas are way below average and because of that Civil War the suffering lingered on a lot longer after the war in the deep South. That was part of the reason for the blues—hard times and working songs."

"In the 1800's the guitar came from Mexico, the banjo came from all over and the mandolin was a European instrument. The bass fiddle was a concert instrument handed down from family to family."

They'd set together and play. There was no amplification. They didn't have drums, as they used jugs and scratchboards.

### ALL-AMERICAN

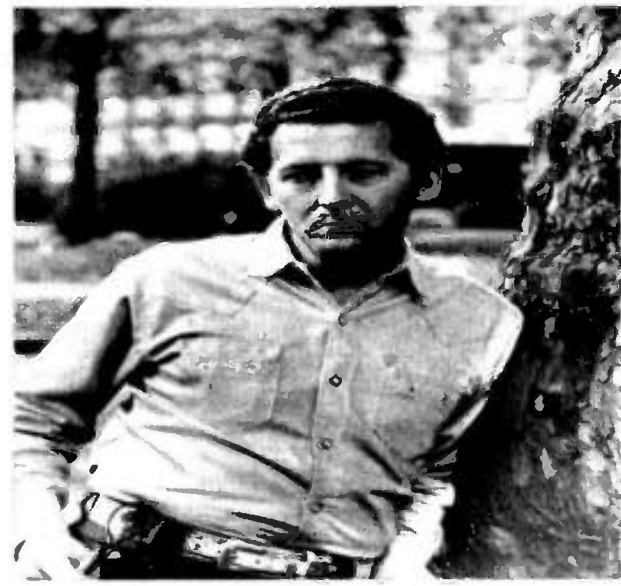
"But the music they played is completely American. Since they were from the hills, they wouldn't know anything but some folk songs stemming from the 'Old Susanna' days. That form is still in the bluegrass instrumentals. Bluegrass men still don't use amplified instruments."

"I remember the first concert I ever attended. The musicians weren't amplified. My first experience with it was at my home in 1947. The war was on and a bunch of soldiers came over to my parents' home and played music. I got into it so I could stay up at night. I joined in the fun and learned how to play the guitar. We loosened the strings and placed a microphone inside the guitar and then lightened the strings back up. That was my first amplified instrument."

"During and after the war, the electronics industry boomed and came out with amplified guitars. A steel guitar is actually an amplified dobro. They even amplified the violin but mainly the guitar, steel guitar and the mandolin. It was an evolution that came out of bluegrass music."

"A lot of people wonder why Memphis is so rich in musical history. I'd say that the Mississippi River had a lot to do with it—the transportation system. Going way back there was a recording studio in Memphis for coloured singers. Actually, the bluesiest centre took in Tennessee, Mississippi and Alabama. Only in recent years has Nashville come up to standards. Now Atlanta is the most progressive city in the Deep South. New Orleans had a big collection of jazz and blues people but Memphis was a natural centre for them to go to. We all loved each other, but way back when we started, Jerry Lee Lewis played piano on one of my sessions. Chet Atkins played

PETER JONES



JERRY LEE LEWIS — once played for Roy

on my records. Jerry played on a thing called 'Matchbox' for Carl Perkins. Billy Lee Riley, the harmonica player, was on 'Whole Lotta Shakin' Goin'' on W and I

played on some sessions—I can't remember which. More Orbis memories at a later date. He'll tell you about payola, percentages and Presley!

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- \* 25 Ashby Road, DALTON, S.S. 12 99 (S4 06)
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- \* 10c Atlantic Road, BILSTON, S.W. 1 (W4 1071)
- \* 62 Wilshire Lane, BILBURN, N.W. 4 (W4 2822)

# DAVID GRIFFITHS TALKS TO THE LOVE AFFAIR: THE ETHICAL QUESTION OF SNEAKING IN THE SESSION MEN AND CREDITING THE GROUP

HERE we go again. The pop trade is once more taking a little time off from its relentless pursuit of fast money to talk about Morality, Ethics and Integrity matters of the commercial press is joining in with that special relish it reserves for good old, juicy type scandals.

The Love Affair triggered it off this time when it emerged that only the singer actually performed on the recording of "Everlasting Love". This has led to a number of similar "revelations" concerning other artists' discs. So (you may well be wondering) what? A record gets made by the kind of hands on it that appeal to the buyers. That's about all there is to it—at least as far as the record goes, since you can't see faces on a record. In any event, the man makes it's different think and we'll get to that in a moment.

First, though, a brief speculation about why there should be such preoccupation about an apparently trivial matter. There probably is a genuine subtle musicians to take part anonymously in pop groups' discs. A cynic might say that the cause is the desire of the press to have something "controversial" to write about because it makes for more lively reading than the usual gushy personality pieces. While there's undoubtedly some truth in such a view it is far from the whole story. There probably is a genuine subtle interest in pop trade recording methods. Could it be that there is an uneasy feeling inside some pop fans that they're being conned? If so, it's not surprising—and they really have every right to be. They know they must know—some of them anyway—that they are sheep. What's good to them is what is in the charts, what's heavily publicized and played, if they'd only do a bit of listening with their OWN EARS, they'd buy what suits their taste regardless of how well it's selling to others, they wouldn't need to be so concerned about what's genuine, real or imaginary. It's chart mania itself that needs attacking.

In the case of The Love Affair the boys themselves told me that they felt the chief credit for the success of "Everlasting Love" should go to Keith Mansfield, who wrote the tune. They said they could have done the record justice, if anyone thinks they can't play "Everlasting Love" then just turn up at any live show and lead them on.

"We were worried at first that had publicity could damage us," said singer Steve Ellis, "but as things have turned out it makes for a very good story for all the publicity. And the boys will certainly be playing on our next record."

It goes without saying that the Musicians' Union had to get into the act, protesting about the playing an unsatisfactory situation. Sure, M.U. go ahead, if you decide to enforce a ruling that all pop group members must play everything on their records then a lot of session men will be out of work. Then, those few sessioners who don't like the present system (and claim they don't reap adequate rewards for their labours) would have to form groups of their own.

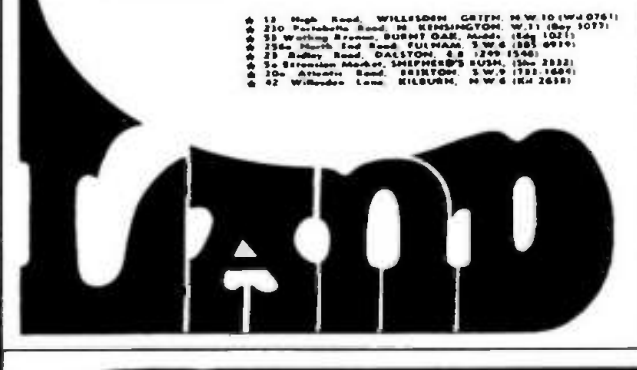
Which would teach them how chancey a business making pop hits is. (Daresay they'd soon wish for the good old days of unvarnished session fees.) And while we're on the subject of M.U. policy I'd be very interested to know if their policy of banning TV mixing to discs has resulted in more, or less, recordings. All I know for sure is that the whole lot of TV disc-mixing shows, especially on provincial ITV, have disappeared because the companies decided they couldn't afford to hire live musicians. Some triumph! Oh, and another thing: it is accepted trade practice among British session musicians that if one player can't get to an engagement (perhaps because a car-parking job has come up) he can send along another musician to " deputise " for him. A strange idea, when you consider that an employer doesn't necessarily get the man he has hired, and is expected not to complain.

As for the current "controversy", these are, in my opinion, the only things that matter:

1. Do you consider the record to be enjoyable enough to be worth buying, regardless of who did or did not play on it?
2. If you go to hear the group (whose disc you have bought) at a concert will it be able to come up with a good enough show to earn the money you've paid to get in? If the group fails to please it clearly won't be in the big time for long, so justice will soon be done by another, but you can't expect to hear in person the sound you get on record. Most pop discs these days use added instruments or jangle around with the recording tapes. The Beatles have done this, but their electronic effects on a disc, but they do offer "an honest sound" and the result is always good entertainment. The Beatles (who use numerous other musicians on their records) do not at present give concerts but as soon as they've worked out scores—as opposed to their recording-studio technique of lengthy trial and error—we can expect some self-improvement.
3. Has there been any attempt at deception? When groups lie over a straight question of fact then they deserve all the condemnation they get. (Only, though, there's often a positive desire to believe the worst.) Remember all the rumours about Dave Clark not playing on "Glad All Over". Now, Dave has never pretended to be a technically skilled drummer but before he ever made a disc had played for a long time in dance halls. About "Glad All Over" he merely commented that the drumming was so ordinary that if he really had hired someone else to do it, the drumming would have sounded a whole lot better! Conclusive enough.

However, here's a curious point. It was on Jonathan King's "Good Evening" TV show that The Love Affair made their "confession". And Jonathan at the time admitted that when he recorded Hiredhoppers Anonymous and had to deal with "it's dead" (the record) he used some session men. Yet Jonathan once assured Peter Jones that Hiredhoppers Anonymous made all their own sounds on that disc. Hummm.

DAVID GRIFFITHS



**Sasha Caro** MOLOTOV MOLOTOV F 12744

**Ice** ICE MAN F 12745

**The Skatalites** DON'T KNOCK IT F 12746

**The Honeybus** I CAN'T LET MAGGIE GO

**Crocheted Doughnut Ring** MAXINE'S PARLOUR DM 180

**Bernie and the Buzz Band** DON'T KNOCK IT DM 181

**DECCA**

**DERAM**



# PEOPLE ARE SCARED OF US

## And other groups tend to shy away from the MOVE...

**P**EOPLE are dead scared of us — I don't know why. Other groups seem to shy away from us, and some of the fans are terrified."

Think of a frightening group — any group.  
Got it?  
You're right... it's th-th-the M-N-Move.

"We're really the nicest people we know," said Trevor Burton, "but we've got this image of being the bad guys — like the Stones had when they started — and everyone seems to be frightened of us. But we've never particularly offensive to anyone — unless they deserve it, of course.

"Roy's the prime example of this. I've honestly never met a nicer person — he could never be nasty to anyone. But people still steer clear of him. I've only ever seen Roy angry once. He was in a telephone box, and some guy who was waiting to use the 'phone opened the door and shouted something like 'Hurry up you long-haired queer'. And Roy just went berserk — he punched the guy in the face, and walked off!"

"But he deserved it," said Roy, joining the conversation. "Everybody finds different things annoying, and I just get annoyed when people call me a queer — and it's mostly because of my hair, or my clothes. Normally I just ignore that sort of thing. But for once I just gave 'em and hit him."

"I suppose I'm just an Arfer at heart really — that reminds me, one of the papers spelled 'Arfer' wrong a couple of weeks ago, it's not A-F-I-E-R, it's A-R-F-E-R. The 'V' is very important.

Thanks for the info, Roy.

### ANIMAL STREAK

"The thing is," said Trevor, "that we were all brought up in the sort of area where you have to know how to look after yourself — we're yobs, but arfer-type yobs.

"I think this summer, though, is going to see a revival in gang warfare of the sort that happened a few years ago between the mods and the rockers. I'm looking forward to it, myself. I've got this animal streak in me — I really enjoy violence. And I think that the kids are fed up with all the flower-power peace and love bit. I mean, if a yob comes up to you and punches you in the face, you're not going to get very far by just hitting him over the head with your flower, are you? I could see this return to violence last summer, when everyone was sitting in Hyde Park, meditating.

"Just think what could happen if a gang like America's 'Hell's Angels' started up in this country. They've been going for years in the States, and they have a complete reign of terror — even the police are dead scared of them. They got the power by terrorising everyone, and now they don't have to terrorise any more, they just do what they like.

"But England is a much smaller country — can you imagine what it would be like if the 'Hell's Angels' cult started up in a big way here?"

"Personally," added Roy, "I don't think this violence thing'll happen here. I hope it doesn't, anyway, but I think the kids in this country are too mature for this sort of thing — they're more together now, and there's not too much of a gap between yobs and non-yobs. There's not too much of a gap between the kids and their parents, either. And I think it's great that there are people like Engelbert in the



MOVE — Arfer-type-yobs

charts, because he's the sort of a pop singer that the parents can understand — and it gives them an interest in pop music. It's a lead-in to the teenage culture.

"But although I don't think violence is going to happen, I do think rock 'n' roll will, in a different form — a more sophisticated form. I think the essence of pop music is that it has to be very simple and basic — it's not a return to the early days of rock. We've developed beyond that — it's more of a progression from what was happening at the end of last year. Pop was getting too complicated, and too pretty." "When a person gets back from work," said Trevor, "he doesn't want to switch on the radio and hear a song that he'll have to think about before he can understand it. You know, he's been thinking all day at work — all he wants to do is all down and relax, and listen to music that doesn't need too much thought. Pop music has to be immediately understandable. And I think that's the sort of music that's going to be big this year.

"I hope the different groups get together a bit more this year, as well, because we can all learn from one another — then perhaps pop would progress even further and faster. But at the moment no one seems to know anyone else — you know, I met Hank Marvin the other day, and I was knocked out. He's been a hero of mine for years — but we've never met. And it's a pity, because he's had so much more experience in the business than we have, and we could learn a lot from him.

"Groups can always learn from one another — but other people always seem nervous about coming over and talking to us. It's getting back to this thing about everyone being scared of us, I suppose. But then, we're often scared of talking to other groups. For example, we were in the canteen at Top of The Pops, and we were sitting at one table, and the Love Affair were at another — and we just didn't get around to chatting to one another. I suppose they were sitting there thinking 'Look at that stuck-up group, the Move, they don't want to know us' and we were thinking 'Look at that stuck-up group, the Love Affair, they don't want to know us!'

Roy agreed: "If groups worked together more, ideas would flow much faster. As it is, any idea anyone comes up with has already been done by the Beatles! It's very stifling, because they're always the first with a new thing — it makes being a songwriter very difficult."

Difficult or not, having the Beatles above them does give groups that extra incentive to just get better and better all the time.

... and I do mean the Move.

BY:REX BOLTWOOD



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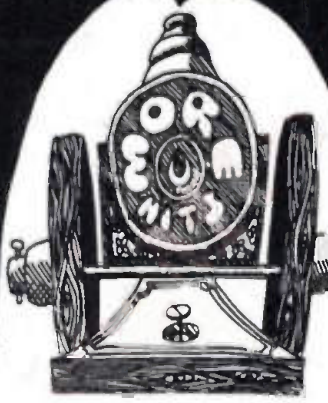
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new albums reviewed by Norman Jopling

and Peter Jones new albums

## Staunch British blues fans will dig Mayall's 'Diary' LP set

JOHN MAYALL: "The Diary Of A Band"—Blood On The Night; I Can't Quit You Baby; Amigo Amigo; Snowy Wood; The Lesson; My Own Fault; God Save The Queen; The Train; Cryin' Shame; Local Ho; Makes Good; Help Me; Blues In Me; Soul Of A Short Fat Man (three LPs £12 and £10).

THIS two-volume set from the Bluesbreakers is obviously aimed at put over the atmosphere of their concerts, rather than display any kind of technical studio perfection. Certainly enough atmosphere comes across, but I'd think you would need a pretty good record player to get the best out of these roughly-recorded tunes. Extremely interesting with many impromptu items, and the whole thing has a kind of atmospheric glow which is often hypnotic—I was surprised at some of the more off beat and adventurous types of numbers which the group does play. You can buy each volume separately too.

JOHN FRED AND HIS PLAY-ROY BAND "Ames English"—Up And Down; Judy In Disguise; Off The Wall; Out Of Left Field; She Shot A Hole In My Soul; Most Unlikely To Succeed; Ames English; When The Lights Go Out; No Good To Cry; Sometimes You Just Can't Win; Sad Story; Achenah Riot (Type Int. NPI, 2111).

THEIR first disc "Ames English" wasn't much better, but because of U.S. success this LP came out. It's unusual at least—and features their mammoth "Judy In Disguise" hit. Other good tracks are "She Shot A Hole In My Soul" and "Ames English". Their "Out Of Left Field" is a watered down version of Percy Sledge's, but "Sad Story" is an interesting blues that spoils John's distinctive and powerful voice, comparable to that of Van Morrison. The kind of LP that could grow on you.

JAMES BROWN "Mass The Real Thing"—Jimmy Mack; What Do You Like; Please Groove In It; Heredictus; Sweet Laura; I Heard You Cried Last Night; Give Me Your Kisses; You, No One But You; Love Train (SBL 723 STEREO).

THE instrumental side of James Brown here. And for those who don't know—James is adept at jazz-blues organ work, and he features his own guitar to bind him. The arrangements are funky and this features enough improvisation to make it interesting and entertaining to blues fans—but maybe James Brown fans will also dig.

VAN MORRISON "Now's Your Mind"—Brown Eyed Girl; He Ain't Giv' You None; T.B. Sheets; Spanish Rose; Goodbye Baby (Baby Goodbye); Rn Re Rave; Who Drove The Red Sports Car; Midnight Special (London HAZ 616).

A PART from the little, this is a fine LP. Van's records have always been produced by the late Neil Young who makes a very good job of this punchy, hard-sounding album. Well recorded, and Van's talent as a blues singer and composer are amply shown in a back ground of good arrangement. The Dylan-like organ in "He Ain't Giv' You None" (a super track) is finely done, and the whole approach is very professional indeed, and that under-rated Van may not get very much interest by Dee Jays in this album.

THE PEDDLERS "Free-wheelers"—Time After Time; Girl Talk; Who Can I Turn To; Sunny Weather; Smiles; Empty Club Blues; You're The Reason; Ain't No Big Thing; Pariah; What New My Love; Lover (CBS 4318).

THIS is an improvement on the last Peddlers LP. The hurried frantic quality has gone, and the whole thing is more cool. This suits the blues-traced vocals better and the organ work is used subtly. The LP will appeal to George Forme fans too, as well as Peter Murray.

PETER GREEN'S FLEETWOOD MAC "Fleetwood Mac"—My Heart Beat Like A Hammer; Merry Go Round; Long Grey Mare's Helibound; On My Trail; Shake Your Money Maker; Looking For Somebody; No Place To Go; My Baby's Good To Me; I Loved Another Woman; Cold Black Night; The World Knew On Turning Got To Move (Blue Note 7-32280).

I WAS slightly disappointed, Peter and his boys are competent and dedicated enough to have made a better LP than this, which consists of nothing much new or adventurous in the blues field, merely their attempts to duplicate what has already been done by countless other blues artists. Doubtless it'll appeal to Fleetwood Mac fans as opposed to blues fans. Also the recording quality was too often flat—compare this with the punch of Etmore James or Howlin' Wolf. This is a shame because throughout the album some brilliant touches come through. "I Loved Another Woman" is perfect, and the instrumental and vocals are mostly very competent, and often inspired.

ROOTS RANDOLPH "Roots Ran dolph With The Kitchabridge Rhythm Chorus"—Temptation; Somewhere; My Love; More; Unusual; If's No Unusual; Cast Your Fate To The Wind; Who Can I Turn To; Theme From "Black Orpheus"; Missis; People; Love Letters (Monument NMO 5012 Stereo).

I DON'T know whether Roots has style—which is basically jazz blues rock, goes very well with these swaggy strings. Mind you, there can sometimes be a certain kind of appeal, as with the Acker Bilk sound, but I think that this type of thing is more listenable rather than background music, and therefore has to stand up to more criticism. Not my favourite selection of Roots.

FRANKIE LAINE "I Wanted Someone To Love"—You Wanted Someone To Play With; R'n'R Street's A Boulevard; Sometimes; There's Not A Moment To Spare; The Gypsy; The Real True Meaning; I Heard You Cried Last Night; Give Me Your Kisses; You, No One But You; Love Train; I Heard You Cried Last Night; Give Me Your Kisses; You, No One But You; Love Train; I Heard You Cried Last Night; Give Me Your Kisses; You, No One But You; Love Train (Blue Note 4919).

FRANKIE is setting on to the "Mum and Dad" kick in the blues, which is carried through by such singers as Ronnie Dove and Al Martino. Over here, that market is represented by Engelbert and here Rodd. The songs are mostly nostalgic-romantic similes, with Frankie's powerful and distinctive voice carrying things along. The backing are typically swaggy and often quite lively.

JACK JONES "Our Song"—Our Song; Michelle; After Today; Don't Give Your Love Away; Mate And More; When I Look In Your Eyes; Now I Know; Oh How Much I Love You; As Time Goes By; The True Cause; I Got So Much Lovin' In Me; Along The Way (London SBR 8344 Stereo).

THE very clean-cut Jack Jones and another set of beautifully arranged songs. His voice is the subject of controversy among the swing set, but it cannot be denied he phrases beautifully and sings extremely well. This is fine, but comparisons with Sinatra DID come into it. But then even to be compared with Sinatra is something, Jack Jones comes off well. Try "Don't Give Your Love Away" or "Oh How Much I Love You".

ROBERT MITCHEM "That Man"—You Deserve Each Other; Walker's Woods; Wheelie In My Place; Hatlad In Thunder Road; That Man Right There; Little Ole Winddrinker; Mr. Ricardo's Mountain; Sunny; Little White Lies; Whippoorwill; Gotta Travel On (Monument LMO 301).

THIS album is surprisingly good. It's a nice mixture of Burl Ives and Johnny Cash, with a touch of Dean Martin is more tuneful and interesting than you would imagine. The superb rock country backing, which often features top sessionists Boots Han gold, blends well with the vocals. The relaxed quality running through out should make this deservedly into a big seller.

FRANK CHACKFIELD AND HIS ORCHESTRA "Happy Talk"—Happy Talk; I Whistle A Happy Tune; The Surrey With The Fringe On Top; Many A New Day; Oh What A Beautiful Morning; Ohlala! June Is Rustin'; Out All Over; Out Of My Dream; Honey Ham; There Is Nothin' Like A Dame; Shall We Dance; Carousal (Decca Ace Of Clubs SCL 184 STEREO).

SOME pretty orchestral renditions of familiar and pretty tunes here. Most of them exhibit a bubbly, happy vitality. And although they do sound a bit more theme-ish, the general effect is pleasant. And of course the arrangements are excellent.



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

## VINCE HILL

"Can't Keep You Out of My Heart: I Can't Make It Alone" (Columbia 119 4343). Vince wrote this with Frank Durrant and it's a country-tinged and gently-paced ballad, with piano featured up back and a chorus. The actual melodic chorus is easy to remember and lush and I'd say our Vince is in with very strong chances indeed. Still prefer him to wider-ranged "proper" singers, though. Flip: Just what I was referring to in the last sentence.

## KEN DODD

"And You Were There, Kisses From My Dream" (Mercury 1345). Classic ballad that those who roared Ken into the million-selling category in fact should take time to really grab the listening populace. Starts off a bit slower, but there's immense charm in the singing and one must hand out credit for the arrangement. Just not an instant hit, that's all. Typical sentimental material, also well done.

## MANFRED MANN

"Theme From Up The Junction": Mervyn Hillow (Fontana TF 1088). Manfred and Mike Jugg did some very good stuff for this unfairly knocked movie and I'm glad this particular bit of semi-setting is available on a single. There are some strong ideas here, and a treatment that is very, very imaginative. It's a very good example of what's also darned musically. Flip: By Tom McGuinness, a rather moody bit requiring close attention.

## WAYNE FONTANA

"Storybook Children: I Need To Love You" (Fontana TF 1111). I suspect that Wayne's only real problem is certain suspect material. If you get the gist. However, this is a rather lovely song, with the verse coming first, then exploding into a very commercial chorus ballad. Wayne sings well over a lavishly arranged backing. Still not his actual best, but good enough I'm sure to put him back in the charts. Flip: Wayne's own songs, but a bit ordinary.

## LEMON TREE

William Chalker's Time Machine! Can Touch A Rainbow (Parlophone R 3671). A lot happening for this one. Trevor Burton of the Move and A. Fawcett/Low of A. Corner joined forces on the production. It's a determined sort of beauty, with a clipped rhythm and really it has a chart-worthy sound to it. Though one can be too enthusiastic over something from a new group. Lately use of brass. Flip: Nice chorus riff, but not actually for me.

## THE ALAN BOWEN!

Story Book: Little Lealey (MGM 1287). I'm amused by all and sundry that this is the one to hearh this lively and musically out-there into the chart atmosphere. But it could just prove a bit too gimmicky and get really wide approval in the straighter moments. These boys really give it all they got, which is plenty. Good song idea. Flip: A most perky little song, based on a simple little melody.

**rapid singles**

TONY CHRISTIE is obviously a voice and talent to reckon with — proved on his "I Don't Want to Hurt You Anymore" (MGM 1286), most attractively performed. I commented: "He City Liable (And Country Boy Hill) (Polydor 36229), by the SHICHELLE, good song, well done and commercial. From the current West End show comes "You're A Good Man, Charlie Brown" (MGM 1286), dressed up by the KIRBY STONE FOUR — a cartoonist's delight. "I Can't Let Maggie Go" by the HONEYBUNS (Decca DM 192), is a hymn of praise to a bird but catchily done. Lovely lovely lovely — BILLY PITZGERALD on "I Taught Him Everything He Knows" (Capitol CL 15332), almost country-tinged and absolutely lovely, lovely, lovely. Up they come again (SHOCK-STRIP) DOUGLIND RING with "Maidie's Parlor" (Decca DM 190), with that lead voice doing a very good job — unusual song, too. Good work, this, what with your NANCY WILSON, singing "You Don't Know Me" (Capitol CL 15336) with a typically big jazzy backing, and obviously lovely, lovely, lovely. I love — erret! Country music style: "Crystal Chandeliers" by THE KENTUCKIANS (Polydor 36229), pleasantly melodic. THE RYE-LAWNS sing: "Then You Can Tell Me Goodbye" (Poly 17481) with a soft, red romanticism — this is another good song — but it's perhaps had it's day.

LENA MARTINI on "In Time" (Poly 17458), strong all ballad and well, but I can't see this song being a really big hit. From THE FIRST BIRTHDAY: "Just Trapped In" (Reprise RS 26653), harmonically, apparently backwards, and otherwise a rather standard group beater. Revised: "He's Got The Whole World In His Hands" (Columbia DM 3246), by THE MIDAS TOUCH, all slowed down

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## MAX BYGRAVES

Cabaret! Jealous Heart (1176 1746). Despite your Louis, "Cabaret" really suits Max as well as anybody — and in any case he is a variety star well, irrespective of the chart positions. He sells hard on personally with chorus and straightforward backing in this case, he gets a second bite because "Jealous Heart", another side worth revisiting, is a second A side.

THE SKATALIFES have already done nicely in the charts and my guess is that "Don't Knock It" (Decca F 17443), debily ska-beating, but vital specially, might do them another favour. Very unusual: SASHA CARO on "Molotov Molotov" (Decca F 17444), full of Eastern promise, and amusing generally — sets rather exciting — and the flip is called "Never Play A B Side". New balladizing: JON WHITTEN and "Once I Had A Dream" (Philips BF 1641), building nicely and revealing, big, fancied tones. THE EXCITATION: "I'm In It Down" is the title and President P! has the record — red calypso with an amusing set of lyrics. "Comin' On Stronk" by THE TARTANS (Columbia 117) has the blue beat "feel" but is softer than usual — not so insinuating, as they say. Rather catchy: "Flippidy Flap" by GARY SHEPHERD AND THE PATHWAYS (Decca DM 192), the sort of thing that has nursery rhyme appeal but also commercialism. Well sung indeed. This is our Anniversary by EMI, DEAN (Island WIP 6033), produced by Geoff Winwood and performed with a squareish but sincere charm.

But following for FRANKIE MERIBUDE and his "I'm Goin' Home" (Emerald MD 1093) is full of joy of living and a soft touch of professionalism. Got a bit bored with "Master Jack" (RCA Victor RCA 1669), by FOUR JACKS AND A JILL — girl's voice, and a somewhat stilted scene all round.

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## GLADYS KNIGHT AND THE PIPS

"The End of Our Road: Don't Let Her Take Your Love From Me" (Tamla Motown TMC 648). Gladys Tamla here, which is much more in the poppily "Grapevine" style, than her relaxed and more sexual "Take Me in Your Arms And Love Me". She's well supported vocally by the Pips, and the exciting record should do well. Flip is a bit Miraculous, and is a medium pace plaintive ballad, with the usual Tamla kind of orchestrated production.

## ARETHA FRANKLIN

Sweet Baby: Since You've Been Gone (A&M 154172). A big hit here from Aretha — it's a funky showcase for her terrific, exciting vocals, and there's loads of underlying sex appeal here. Danceable, and listenable with all the ingredients. Now an inspired or a great R & B record, but a competent and commercial one. Flip is slower and more dramatic — a late night atmosphere pervades throughout.

EDWIN STARR: I Am The Man For You (Baby's My Weakness) (A&M 154173). A more plaintive item here from Edwin — a bubbling Tamla heater

OTIS CLAY: A Lasting Love: Got To Find A Way (President PL 176). Otis records recently have been quite good — this is a slow paced soul ballad with powerful vocal and it's quite well recorded.

JOE SOUTH: Birds of A Feather: It Got Away (Capitol CL 15333). Writer and singer South, and a jerky teen-orientated item which is a bit dated, but pleasant and well produced.

THE HAPPENINGS: Music, Music, Music: When I Lock My Door (B & W Tappo 1178 5533). Piano intro on this thumpy version of the older, which is provided with falsetto and a vague FUS Season to sound. Not their best by any means.

MOBES AND THE TRAINS: Hea, Baraw And Nial: L.O.V.E. Love (President PL 171). Loud and frenzied item here, in a typical rock & B vein without too much character. Twelve bar sax solo, but quite danceable, and some may find it exciting.

TONY BROWN: What's Yesterday: Small Town Hipp Down (Capitol CL 15334). Produced by Kama Sufira's Arnie Hipp this is a thoughtful, well ballad with nice cool sound and good lyrics. Not too chart-inclined though.

REHARATA AND THE DELICIOUS: Captain Of Your Ship: Toon Toon (Hill HL 1082). Group who once scored with "Whenever A Teenager Cries" come up with this atmospheric, wierdly recorded beater. Very nice, grows on you and could be a hit.

LOU HAWES: My Ancestors: Earl Wainwright (Capitol CL 15331). A slow, yet compelling, beat ballad here with strong vocal work from Lou set against a slowly building backing. A bit short on time.

EDMUND DUFFINANCE AND THE NATURALS: Lickin' Sick: So Long Goodbye (London HL 1081). Discutchee item here, with George sounding like a modern version of Hank Ballard. Funky backing and despite the dated sound it's different, and good approach to this kind of thing.

JAMES CARROLL: A Man Needs A Woman: Stronger Than Love (Hill HL 1080). Even the files of James records are getting like those of Jerry Sledge. This is a predictable, but soul-filled item by the popular star. But it's corny, and not too inspiring.

CHICK WOOD: I've Got My Loveliest Shimmer: Baby You Win (B & W 107). R & B hitmaker Chuck and a typical soul beater with a loud Jack Wilson type vocal, rather likeable despite the lack of originality.

LITTLE RICHARD: She's Together: Try Some Of Mine (MCA MU 1060). Mr P craps up on yet another label — this time he co-wrote the song with Don Covay. It's a jerky beater, typical rock style.

OSCAR TONEY JR.: Without Love (There Is Nothing): A Love That Never Grows Old (Bell HL 1083). Slow and soulful — Oscar scores again on this revival of the older. If you like sentimental soul you'll like this. The singer has conviction, and the shrill guitar backdrop helps things along. I liked it.

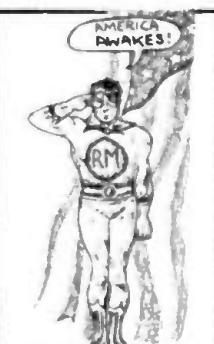
CUBY B. BIZZARDI: Distant Smile: Don't Know Which Way To Go (Hill HL 1082). Confusing and a bit off for a progressive sort of approach and a way-out vocal. But it quite probably won't click simply because of that.

THE NEW GENERATION: Sadie And Her Magic Mr. Galahad: Disaster (Sparx SH 1060). Good debut for the new label. Song needs a fair amount of close attention but has grown-on-you appeal. Give exposure, this might take off.

WHISTLING JACK SMITH: Ja-Ba: Sam Fairy Anne (Meram DM 129). Rather the mixture before, before she was scored, coming on effectively over a bouncy sort of backing — a familiar old melody, and a sure-fire foot-tapper. But the charts? Well...!

MAGGIE FITZGERALD: The Walk Alone: Girls Are Made For Lovin' (The Newcomers). The Walk Alone: Girls Are Made For Lovin' (The Newcomers). Maggie was a useful star in musical comedy. This is a great old ballad, deservedly revived, and she don't act fine well.

FRANCOISE HARDY: Now You Want To Be Loved: Tell Them You're Mine (United Artists UA 1200). Only just failed to "tip" this. Francoise on a new label, singing carelessly in English, and a song which seems above-average commercial. Lovely arrangement, too, full of delicacies.



with nice tune and typical production work all the way through. But the song isn't as strong as his old "S.O.S." stuff here. He changed labels. Flip is a solid beater with plenty of dateable rhythms.

TOP FIFTY TIP

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## How DO you get promotion for an unknown singer?

Andy Furray tells of the 'Chicken-and-egg' frustrations

THERE is something of the "which comes first — the chicken or the egg" about this business of pop music. You make a record, look for television exposure — then find that producers won't use you until you have a HIT record. But how do you get a hit if you don't get radio exposure? Etc.era, etc., etc., etc. Which brings in Andy Furray, a matey and well-known American who recently made a fine, and expensive, single debut with "Epiptah To You" on Decca. Andy, who has had more than his fair share of bad luck is currently personally rat-tattling up producers' doors in an effort to get a foot in.

He was assured he had the Edmond Andrews' Show a couple of weeks back — a very good pop programme which did wonders for Don Fontana and "Rustie". Then it was switched to Lulu. And when Lulu dropped out through throat trouble, he was replaced by Julie Rogers.

Said Andy: "This really brought me down. I'd banked on doing that show. I know what I would have helped because 'Epiptah' is a song you can really work."

Andy has now been in Britain for the best part of eighteen months. His actual story began in New York when a school-friend convinced Andy to appear on a Bobby Dayett concert. That concert was a disaster — "I was nowhere near ready to appear in public", owns up Andy. "I nipped but it made me determined to try to make it myself. I could make it."

And he earned a disc contract. But the title chosen for him was "Make Believe It's You", a simultaneous release for Eddie Hodges, then backing in his success in "The Music Man" and the Sinatra movie "Hole in the Head". "Forget it," said Furray. So he worked at Radio City Music Hall.

Andy was introduced to Diamond Records, it was there where the success story started. Alan made a record, got a whole load of radio and TV dates lined up, and was immediately called for an Army stint with Special Services in Honolulu. Eventually he went to France, working clubs there — and press cuttings prove conclusively that he was a very big success there. Standing ovations nightly was the way of things.

Then on to London. A meeting, after a load of frustration, with top hand-picked Sidney Lutten, who took a large amount of money in "Epiptah To You" and is convinced that Andy has star potential. Maybe now, at the third time of asking, Andy will get the lucky break.

Horn in South Carolina, a near six-footer, blue-eyed and fair-haired, pianist, guitarist and songwriter, addicted to Ray Charles



Which came first, the chicken or ANDY FORRAY!

Sarah Vaughan and Nancy Wilson. Andy has the experience to back up any sudden television break.

But the point is this. How do you persuade producers to give a singer a break UNLESS that singer has a record in the charts. Given support, my guess is that "Epiptah To You" could prove a big-seller, a chart-entry. Andy is ready to accept a decent chance to show his talents.

That chicken-and-egg bit is really a terrible drag.

My personal plea is simply this. Attention, all producers and disc-jockeys. At least LISTEN to "Epiptah". If it doesn't register with you, well, I'd like, if M. JONES records, can we all pull together and give Andy Furray a deserved break?

Thank you P.S. Andy says thanks. too. P.J.

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Carol Wood, 14, 373 Namwood Road, Nether Liverpool 34. Stars—Elkie Sones, Spencer Davis, Walker Brothers, Hobby and Interests—Swimming and collecting records.



Stella Williams, 17, 61 Humphrey Avenue, Tharford, Bromsgrove, Worcestershire. Stars—Dionysian Walker Brothers, Marianne Faithfull. Hobby and Interests—Painting.

# READERS' CLUB



Coes van Leeuwen, 15, Suysstraat 16, Wassenaar (230). Stars—Sones, Outcasts, Q & S, Stumpers, Provo's, Kinks, X-12. Hobby and Interests—Fashion, dancing, strip-tape recording, athletics.



Michael Davies, 19, 20 Catbarr Road, Stourbridge, Worcestershire. Stars—Things, Sones, Them, Kinks, Viv Prince. Hobby and Interests—Records. I seek girl penpal.



Sybilla Golec, 15, Knurów 1, ul. Niepodległości 42, wól. Katowice, Poland. Stars—Bee Gees, Traffic, Beatles, Monkees, Kinks, Herman's Hermits, Jimi Hendrix, Hobby and Interests—Collecting pictures of pop groups and view-cards, dancing, travelling.



Beth Fishner, 14, Ritt, No. 1, Noblesville, Indiana, U.S.A. Stars—Dave Clark Five, Beatles, Sones, Pettr and Gordon, Animals, Chad and Jeff, Herman's Hermits, Yardbirds, Hobby and Interests—Dave Clark, swimming, horse-riding, writing, Derek and the Dominos, dancing, pop group's movies, making new friends, freecycling.



Stachy Krawewski, 17, Gdanek 4, Poland. Stars—Marchlewskiego 137, Sones—Eric Burdon, Alan Price, Beatles, Jimi Hendrix, Kinks, Hobby and Interests—Records (The Beatles), Rhythm and Blues.



Krzysztof Luszczki, 20, Warszawa, Elektryków 19/22, Poland. Stars—Sones, Kinks, Troggs, Small Faces, Yardbirds, Beatles, Hobby and Interests—Sport, music (pop and classical), dancing, belt-ties, touring, view-cards.



Jean Lowles, 14, 12 Vaughan Williams Road, London, Hasidom, Essex. Stars—Walker Brothers, Mervyns, Beach Boys, Troggs, Dave Dee, etc. Hobby and Interests—pen pals, pop music, Scott, Engel.



Carola Stuhmarber, 14, 3198 Zeven Schulstr., 8, Germany. Stars—Dionysian, Troggs, Tavin, Spoonful, Hobby and Interests—Writing letters, dancing, reading.

# RM READERS CLUB SPECIAL ANNOUNCEMENT

Despite the discontinuation of the Readers' Club coupon, there are still nearly two thousand of your photographs awaiting publication. This means that at the present rate of usage it would take over three years to use up the accumulated backlog. Obviously, having your picture and personal details printed three years too late is useless. Therefore a new system will be tried out. As from next week, NUMBERED coupons will be printed, and used up in sequence—subsequent coupons will be withheld until ALL of the readers' pictures belonging to a certain numbered coupon are used up. I.e. number 4 coupon will only be printed when all coupons issued before (1, 2 and 3) have been used up. So if your coupon has been sent in but not published, it will be to your advantage to send in a new numbered coupon as you will then be certain it will be published in a short time. Once enough numbered coupons have accumulated, all previous un-numbered coupons will be destroyed. The Record Mirror apologises to its readers for this inconvenience—especially those who will have to send in their photo twice.

# HAS JEFF RECORDED A YUCCHHH BALLAD?

HERE'S a great song around at the moment — a song that was number one in the U.S. charts. A song that's been recorded by hundreds of different artists. A song that's destined to go high in our charts. A song called "Love Is Blue". The American hit, an instrumental recorded by Paul Mauriat is already in our charts. BUT—there is a version that I think could very well overtake this one. Jeff Beck's version.



JEFF BECK—makes his guitar talk.

Jeff's one of the few guitarists who can really make a guitar talk — and he's one of the few people who have recorded "Love Is Blue" who's managed to turn what could be a corny disc into a very good one. A lot of people have said: "What's Jeff doing recording a number like this? A yucchhh ballad."

Well, Jeff says it's not a yucchhh number. "It's a very good tune, and I'm very pleased with the record. I don't know whether I'll get very high or not, because there are so many versions of the song — if it gets into the top twenty I'll be well pleased. But the thing is that my aim now is to give guitar concerns—a large orchestra to back me. Just as a singer gives a concert, I'd like to do the same thing with my guitar. And I think that releasing a record like "Love Is Blue" is a step in the right direction. But although I want to be featured as a solo guitarist, I'll still carry on with the group. In fact we've changed our name now to "Jeff Beck's Million Dollar Band" — and we've started using a rock 'n' roll piano as well, so the seven will obviously carry on for a while — it's just that I'll release solo discs as well."

much if they'd all been hit records, or if the LP had been released on a cheap label, but as it is... well it hasn't been released for your benefit at all... "If the LP starts to sell, I think I'll just run away..." Personally I feel that if a record company is going to release an LP like this, they should say on the label that all the tracks are old, at the very least, or release it on a cheap label. The only two tracks that are really representative of Kiki at present, are "Excuse Me" and "Patricia". All I can say is, I wish Kiki the very worst of luck with her new LP! When she has come to start an "I'm backing Denny Laine and his Electric String Band" campaign, because Denny, a very talented musician, was in the sort of success he deserves. I had thought that Denny and his band were going to emerge large in '67. They didn't. They had through, even though, and Denny will be the first to admit, they didn't have the most polished stage-act around.

# TEN YEARS AFTER

Ten Years After have a single out at the moment — their first — that could well be a hit. It's called "Portable People". "We've all got a lot of confidence in it," said Jack, the group's drummer. "It's not really our style of music — though it's still 'us', if you see what I mean. It's a very commercial sound, but even if it's a hit, I don't think we'll ever record such a commercial number again — not that it's bad or anything, it's just that we prefer to record what we like, and not what's necessarily hit material."

# DENNY'S SINGLE

But I'm convinced they're ready to happen in a big way in '68. They have a slightly different line-up, and they've taken time out to think and get things together again. They have a great single out at the moment, "Too Much in Love", which should have been in the charts weeks ago, shortly to be followed by an album. "When our last single came out," said Denny, "everyone said 'Yeah, great, fantastic' — but nothing happened. This time I'm just going to sit back and see what happens. Well, not exactly sit back — we're busy rehearsing, and making our LP. And of course, I'm doing a lot of writing. But I think we're ready to make an appearance now — and we're looking forward to it." "We've got ourselves sorted out now. The next thing is to try and get the pop scene sorted out — it's in a bit of a mess at the moment. Everyone seems to be sitting round wondering what's going to happen next." "Well, what is going to happen next? I think that after a couple of months of pseudo-rock 'n' roll, some really great music is going to make an appearance in the charts. And some of that music will be from Denny." "Meanwhile, let's all jump on the rock 'n' roll bandwagon — though I must admit, it's one of the most welcome bandwagons for a long time." **DIREX HOLLYWOOD**

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# DECCA

Continued on page 11







# THIS IS MERRILL MOORE



## MERRILL MOORE PLAYS ROCK

If you don't like rock, then you certainly won't like this colour picture of vintage piano-paunder Moore. In fact, Rockers and non-Rockers are welcome to write in to tell us what they think of rock colour portraits. Merrill, rediscovered by helmsman Max Needham, needs to be listened to carefully — his rock-country baagie need and solid vocals grow on you and he has been tipped to play an future Presley singles. Presley at present is spearheading the rock revival with his "Guitar Man", while Merrill's second LP an Ember called "Rough-house 88" is scheduled for release shortly. (Pic. courtesy Q.F.M.M.)



TAMLA album chart sensations continue — how many other labels can ever claim to have had four discs in RM's top LP five... Dutch "Teentheat" magazine features Bob Dylan interview in which he names W. C. Field, Smokey Robinson, Alton Glasburg and Charlie Rich as people he admires... Face's disc of the week—Della "There is" this Sunday (3), Morecombe and Wise, Anita Harris and Manfred Mann guest in "All Good Things"—the very last programme to be presented by Television West and Wales... despite its being on "Paraley, Sage, Rosemary And Thyme", Simon and Garfunkel's years-old "Scarborough Fair" has leapt into the U.S. charts on its first week of release as a single... Q—what do the following artistes have in common—Bo Diddley, the Sweet Inspirations, Shirley Bassey, the Yellow Balloon, Gene Chandler?  
Being issued in the States on Imperial—"Gorilla" by the Bonzo Dog Doo Dah Band

and "Hapshash And The Coloured Coat" — next Smokey Robinson and the Miracles—"If You Can Wait" — recent RM article on Ritchie Valens was written by Simon E. Myers — nearly 12 million records (an all-time high) were manufactured in Britain last November... Emperor Rosko taking requests NOW for his "Golden Gassers From The 'Fifties" show to be broadcast on March 9... Kim Fowley's "Home For Homeless Groups" programme already producing chart results in U.S. with "October Country"... English-German discotheque Die Spinnce opening in Stratford Place will be useful for nearby Polydor executives... AB — (a) Sam Cooke, (b) Jay & Techniques, (c) Dee Dee Sharp, (d) Peter Sellers and Sophia Loren, (e) Sugar Pie De Santo... latest U.S. disc pairing couples the talents of Ben E. King and Dee Dee Sharp (titles: "We Got A Good Thing Going"/"What'Cha Gonna Do About It").

### extended play

NANCY SINATRA "Nashville Nancy" — Get While The Gettin' Good; Lies (Are) Breaking My Heart; Help Stamp Out Lovellness; Step Aside (Reprise REP 30085). If you like frank pseudo C & W and can stand off-time singing (as in her version of the Knickerbockers "Lies" then you'll die this EP. Not her best. ★★ ★

KEN DODD "Daddy's Diddy Party" — Daddy's Diddy Party; The Washboard King Of The Diddlyland Jazz Band; How'Ya Diddin'; The Diddly-Dee Parade (Columbia SPG 8336). For those who prefer the more zany side of Ken — here's an EP with no sentimental ballads. Dr. Kilkenny indeed! ★★ ★

DONOVAN Catch The Wind; Remember The Alamo; Joke; Rambler's Bay (Pye REP 24327). Pye, with yet another combination of the tracks from Don's first LP. Nice cover though... ★★ ★

HERB ALPERT AND THE TIJUANA BRASS "Brazilia" — Brazilia; Freight Train Joe; El Caribazo; Bitterweet Samba (A & M AME 363). A moody cover pie of Herb—and four titles showing off various moods of the Tijuana Brass. ★★ ★ ★

FRANK SINATRA "The World We Knew" — The World We Knew (Over And Over); Granada; Lon-Don By Night; Moonlight On The Gangs (Reprise REP 30087) Four tracks, culled from various LPs, including his first Reprise single "Granada" and the hauntingly beautiful "World We Knew". ★★ ★ ★

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