

RECORD MIRROR

INSIDE: Otis Redding,
Tim Buckley, Hollies,
Don Partridge colour

Largest selling colour pop weekly newspaper. 6d. No. 370. Every Thursday. Week ending April 13, 1968

GENE PITNEY (RM pic Dezo Hoffmann)



THE HOLLIES

Jennifer Eccles



THE GREATEST RECORDING
ORGANISATION IN THE WORLD

E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Sq, London W.1

PARLOPHONE R 5680

Published by GRALTO MUSIC LIMITED

OUR PAGE

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

THE ALLISONS: BRITAIN'S FIRST EUROVISION TRIUMPH

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

ELVIS & SUN

ELVIS and R&R fans unite! I've started an action for an LP filled with unreleased SUN and movie songs from the Kings of Rock and Roll, Elvis Presley. But first, we must get RCA Victor that we want such a wonderful record. Please send a letter to me with every signature you can get and let us show that Rock 'n' Roll lives and that the Elvis story isn't ending. I am sure that when RCA offers us this LP it will break every sales record and make Elvis No. 1 again in the Pop business. This is a worthwhile action and I am sure that we can achieve success. It will cost you just one stamp to help—G. Zuma, Zaanhuizen 12, 111 Amsterdam, (c.w.), Holland.

L.P. by the fabulous Rick Nelson in April. Now more great news regarding Holly. In April, M.C.A. are re-releasing four of Buddy's L.P.s under new titles. The best news, perhaps, is that M.C.A. are giving careful consideration to releasing four brand "new" tracks by the late, great Buddy! If current sales of "Rave On" are anything else to go by, then these new discs will sell like hot cakes! — Slack Mirama, 12 Calderden Road, Ransicre, Kent.

BIRDIE TALENT

WHAT A great surprise to see such talent (both meanings!) as that of Hepatitis and The Delrons and The Paper Dolls in the charts. It's about time that record buyers took notice of girl groups, for apart from the great Tamla female groups such as The Supremes and Martha and The Vandellas, the charts have been dominated by male groups. We have already got a few female groups on the scene, i.e. The Enchanted Forest, The Stovings Tops and The Karlas. So, come on, record buyers, give them a break, and don't let them fall into obscurity as did The Sharras/Las. Ronettes, Crystals, Chiffons, and many more. — A. Veitiano, 21 Napier Drive, Drayburgh, Dundee.

PHONEY D-J'S

WHAT a naive bunch are our Radio 1 Dee-Jays — or what a naive bunch are the 50 per cent of the listening population who take them seriously. **THEY** decide that certain records are "good" commercial sounds; **THEY** proceed to play these select few twelve times a day (e.g. "Captain Of Your Ship", "Oye Like A Baby", "Lady Madonna", "Xanadu", etc.) then they have the nerve to claim that these records made the charts because they are the "good ones" on the market. They would have their naive public believe that the steps in the procedure are: 1. Good record released. 2. People like and buy it. 3. Enters chart. 4. Played like mad for benefit of all. **IN FACT**, the way things happen 50 per cent of the time is: 1. Producer, D.J. select "good" records by "nice" people. 2. Play them to death. 3. People like them because they hear them most often, and buy. 4. Enters chart. Give Radio 1 to Haven and Roko and scrap the rest of the phoneys! — Sandy Simpson, 18 Marwell Street, Aberdeen.

HOLLY—NEW DISCS!

AT long last a decent record company has come along to provide material for fans of the popular singer of the late '50s. I refer to the Music Corporation of America, whose records are distributed on their own M.C.A. label. Firstly, we had the great re-release of "Rave On/Every Soul" by Buddy Holly. Then, we are promised a great new single and

ANOTHER Eurovision Song Contest is here, but is the British entry really the best available? Congratulations anyway to writers Bill Martin and Phil Coulter on the success of a second entry, perhaps another winner. At the same time, I can't help feeling a deep sense of personal disappointment at another year passes with myself once again uninvited to submit an entry. If I feel any sense of, say, privilege at all, it's because my partner and I, as the Allison's, had such a success on behalf of Britain with the biggest success of any entry since the Contest began. The song I wrote, "Are You Sure?", sold over a million copies, and gave us a No. 1 hit in 16 countries, including Britain. I make no claim that I could be even half so successful again, but along with other songwriters, I do feel that with the present contest arrangements, etc., a great many potential hit songs never get a chance of competing and possibly winning for Britain. Don't you or your readers feel that at the present time, with Britain needing all the morale and prestige boost- ing it can get, that the initial stages of the contest could be wider spread? For with the contest being the type of foreign entry it is, the natural glamour attached, and accompanying it could make the whole country feel involved.—JOHN ALLISON, 41 New Bridge Court, London, W.4.

SKUES SHOW

HAVING just finished listening to Saturday Club I felt that I had to write and say what a truly marvelous job Keith Skues makes of this show. I seldom read praise concerning this great D.J., yet there couldn't be someone more worthy of it. He consistently gives a good performance and has been on the air every Saturday since September 30, 1967 — no mean feat — and, for me, it is the highlight two hours of the week. He works very hard to make his show a success and his task is

made more difficult by the fact that he has to combine "live" music with records, which is not easy to do successfully. And yet, he succeeds through the two hours full of bounce and fun. Yes, happiness is definitely "Cardboard Shoes" on a Saturday morning. Long may our air waves be filled with the voice and terrific personality of a dynamic D.J. named Keith Skues. Here power to your elbow, kind sir — Evelyn Austin, 45 Sunbury House, Swanfield St., Bethnal Green, London, E.2.

'CARPENTER' MAN

THE Four Tops are currently riding high with "If I Were A Carpenter", and whilst many will remember the song from the Bobby Darin record success, there can be very few who will connect it with the name of one, Tim Hardin. However, this is the name which can be found on the label in tiny letters under the title as the composer. Fewer still will be aware of the fact that Jim has made a really fine recording of the song, which is only available in this country on his second album — "Tim Hardin 2". As the composer, Jim's version must be the original and originally is the key word for this singer. He composed all the songs on both his albums, and every one is sincere and beautiful. Try using with such numbers as "Reason To Believe" and "Flame On To A Dream" (both issued on a single in Britain) but whatever you do, do yourself a favour as I urge you to try a sample of Tim Hardin, because he has something to offer that will get right into your innermost soul. — Barry Kingston, 3 Clifton Place, Brighton.



THE SHIRELLES are seen here in 1963 with reader BRIAN SMITH.

KIKI WANTS A HIT RECORD!

THE best thing, I felt, was never, no not never, give Kiki Dee a good write-up for her records again. Should she come up with an obvious number one smash-hit, I think it better I keep my lips and my typewriter sealed.

Reason? Well, it could be true that the constant adulation heaped upon Miss Dee by journalists and dee-jays could be holding her back. We talked earnestly about this just the other day and came to the conclusion that if you FORCE an article on the public too much, then it could be the public is put off.

NO BAD RECORD

One hesitates to go into this subject too fully. A lot of us who hear Gawd knows how many records a week do get to have our favourites, not all of whom find a way into the charts. Kiki Dee is but one. But equally she hasn't yet made what you'd call your actual BAD record and therefore, it is galling to see her lag behind while certain other ladies make the grade.

Don't believe the old rubbish which goes: "Ah, but she's an artiste who does well and doesn't need to get into the charts." Kiki Dee WANTS a hit record. She knows how it will help her career in general terms. And thus despite the fact that she can at this moment go into half-a-dozen Continental countries and star there in her own shows.

Her latest record is "Can't Take My Eyes Off You", which she released some three weeks after a certain Andy Williams started climbing the charts. That Mr. Williams actually seemed to be getting more pluses than anybody in recent memory.

But still Kiki went ahead with his plans. . . . She told me: My manager Vic Billings, brought the song back from the States and I heard it months before I knew Andy Williams was going to do it. Even when I heard he was the opposition . . . well, I still figured it was a good song and so well worth recording. You could argue, I suppose, that it suits a girl better than a man—dunno. (It's just that it's the sort of song that I can do best of, all, so I wanted to do it.")

Kiki is one of those pure-professional types who don't go drift on



KIKI DEE—no gimmickry.

a tidal wave of gimmickry. She talks about singing as a profession and as a job, and it's good to hear.

"All the same," said she, "one feels flattered when a disc jockey launches into the 'Ah, Kiki Dee, she's great and isn't it a shame that she hasn't had a hit' type of chat. But I feel that the people who buy records are perfectly capable of making up their own minds and the more you keep on about how I HAVEN'T had a hit, the more they're likely to say that there must be some reason for it!"

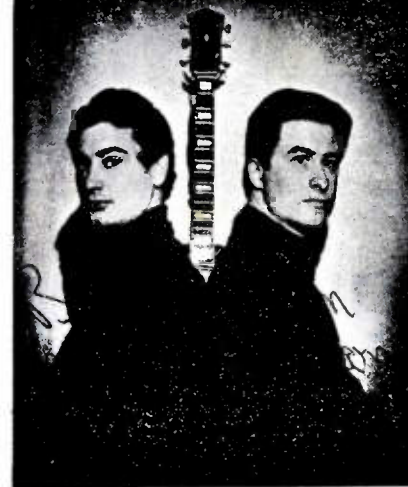
Anyway, I've a feeling there is room in the charts for two versions of this delicious song.

As Kiki said: "The songwriting field isn't what it used to be. Groups write songs for themselves, so there is less work for other writers, so the standards tend to fall. I don't hear many songs that I really would want to record."

"Can't Take My Eyes Off You" is certainly strong material.

I also wish to revise my previous review. KIKI DEE, I shall now say, does a perfectly appalling version of this song and doesn't deserve to do a thing with it. No wonder she's not yet had a hit. The girl does it very badly indeed.

P.S. Don't mean a word of it, of course. But it COULD change her luck. PETER JONES



THE ALLISONS—placed second in 1961 with "Are You Sure".

In brief . . .

- Raymond Harrison, 14 Hunters Hill, Unsworth, Bury, Lancs. — I have been trying for ages to get a copy of these records: "Crosstut Saw" by Albert King, "I Tears Me Up" by Percy Sledge and "When Something is Wrong With My Baby" by Sam & Dave. Any readers prepared to sell or swap these records, please write and state price.
- Julie Rixon, 3 Farm Cottages, Home Park, Hampton Court, East Molesey. — Has anyone got "Can't Get Used To Loving You" (Days of Wine and Roses) by Andy Williams which they are willing to sell or swap?
- R. D. Bowden, 42 Kingsbury Road, Birmingham, 24. — have in my possession a rare Tamla recording by the Lewis Sisters called "You Love Me Wrong" which I am willing to swap for the Contours — "First I Look At The Purse".
- Edwin Darknell, 1 Fernich Road, Calderdale, Newport, Mon. — Can anyone please help? For ages I have been trying to find, see or borrow copies of early Beatle Brothers 1.P.s but without success. I will therefore be pleased to hear from readers having any of these rare goodies, with a view to selling them.
- Nick Shinn, 70 Pulnoe Lane, Redford. — Will anyone like for "Privilege" L.P., by Paul Jones, 100 copies? I will be happy to swap it for any West Coast group L.P. Please send S.A.E. if reply wanted.
- Stewart Fox, 39 Park Avenue, Palmers Green, London, N.12. — Unusually wanted. Top cash prices offered for, and paid, to anyone willing to sell me Jerry Goldsmith, Elmer Bernstein, and Lolo Schifrio, especially the latter's "Our Venetian Affair" single.
- F. Derwent, 1 Fortia Road, Clwb Road, Liverpool, Newport, Mon. — I heard a record on Caroline about two years ago called "Private John" by Elvis Fans to Derry. I called Glenn Campbell. I have tried obtain it but have been told that it has not been released in this country. Can anyone help me obtain it as it would very much like to add it to my Country collection?
- RESULT of Most Popular Bee Gee Poll held by Jenny Brown who lives in Kent: BARRY — 1,231; J. MAURICE — 1,149; 3. ROBIN — 861; 4. VINCE — 924; 5. COLLE — 582. Many thanks for the votes.
- R. Liddell, 39 Hedgebanks Way, Dagenham, Essex — Wanted: "Harlem Shuffle" by Ralf Nelson. If possible, I will exchange it for two new singles or reader's choice. Please write to above address.
- Patrick McGowan, 13, Craggan Broadway, Londonderry, N. Ireland. — Available: Elvis Fans to Derry. I am the 43rd member of the new Elvis Fan Club and Branch Leader of London. I'll tell you all you want to know about Mark).
- D. McLaughlan, Woodbar, Jedburgh, Roxburghshire, Scotland. — I have pics and articles on every pop star, including when I will swap for anything on The Small Faces or The Beatles (especially 1966 information).
- Pam Rooke, 10 Lambert Way, Harpenden, Northwick, Cheshire. — I am 17 years old and love writing. Does anyone want to be my pen-pal (male)? I will be only too pleased to answer all letters

"WE ALL HAVE A JENNIFER ECCLES IN OUR LIVES"

POP music is like a crowded London bus in the rush-hour. All the passengers in the bus are pop groups. Those who get on at the start have only a slight advantage, because more and more groups embark at every stop. The original groups have to fight to keep their seats on the bus as it gets more and more crowded—and most of them lose their seats and are thrown off.

The Hollies got on the bus right at the very start—and they're one of the very few who've managed to hold on to their place in the pop music rush-hour. And strengthen their position at every stop.

And now it looks like they have another massive hit on their hands with "Jennifer Eccles".

"Why," I asked Bobby Elliot, "have the Hollies managed to stay at the top for so long?"

"More than anything else," explained Bobby. "I think it's because we're dedicated. We all thoroughly enjoy pop music—and we'd never do anything we didn't enjoy. We're at the stage now where we could give up pop and just sit back and take things easy for the rest of our lives. But we couldn't do it—pop is such an important part of us. In the same way, we could never become solely a recording group, because live appearances are, we feel, the most important

part of pop. I think it's important for a group to do at least 10 weeks on stage every year—and this is our aim. We'll choose our venues, of course, and only play at places we'd enjoy. I think we deserve to be able to pick and choose a bit now—we've been in the business long enough.

"Another thing, I think, is that we've naturally developed a very polished stage act—and we work well together on stage. We've learnt a fair bit from playing in America—especially on our last tour, which was very long. You have to develop a certain slickness in the act over there—and although too much of it can be a



HOLLIES—a dedicated group.

bad thing, it's important for a group to be professional.

"And, of course, we're all good musicians. I hope that doesn't sound too immodest—but it's true. People tell us we're good, so why deny it? We take pop music seriously—as far as I'm concerned pop music should be recognised as a sort of cultural activity.

"I've started to take song-writing a bit more seriously now, as well. I write with Bern—but we're not trying to challenge the others or anything. We let them get on with it—they know how to write Hollies material now. Bern and I are working on a thing—a sort of musical project. It's difficult to describe it, but it'll be a serious piece of music within the realms of pop. We want to release an L.P.—just Bern, myself, and various other musicians. But nothing to do with the group.

"This doesn't mean that we're losing interest in the group or anything. But it's only natural that we all want to do our own individual things — at the same time as the group projects."

And one last question before I run out of space.

Who is Jennifer Eccles?

"Jennifer Eccles is no one in particular," said Bobby. "But we all have a Jennifer Eccles in our lives."

DEREK BOLTWOOD

REPERATA AND THE DELRONS:

'WE HAD TO SHORTEN OUR SKIRTS...'

INTerviewing girl singers is always a pleasure. In the same way that girls are essentially different from boys to talk to, so are girl singers essentially different from boy singers.

Reperata and the Delrons have a weird-sounding hit record in the nautical "Captain Of Your Ship". Said Reperata, nee Mary Aiese: "Yes, you COULD say we like 'Captain Of Your Ship'. Who wouldn't like a hit—but it isn't really the kind of material that we always want to be associated with. We should like to perform more meaningful material—rather like the songs that the Bee Gees write and sing."

The group then collapsed into a welter of praise for the Bee Gees. The emotion and sentimentality of the Bee Gees obviously greatly appeals to the girls, which is somewhat surprising, because their other big rave is The Mothers Of Invention.

MORE OBSCENE

"We like to do some of the Mothers' songs on stage," said Delron Nanette, "but there are obviously some we cannot do!" The interview room then became a hotbed of discussion on the Mothers, and the Fugs, who have had no records released here but who the girls say are much more obscene.

Reperata and the Delrons had a big hit in the States some four years back with "Whenever A Teenager Cries", but didn't score here. Now, through an inverted stroke of fate their latest record has struck it big in Britain but not in the States. Did the girls have any theories why this happened? "I think that as girls constitute the majority of the record buyers in the States, this had something to do with it," suggested Nanette. "They prefer records by groups of boys, someone they like the look of. Maybe that's why our record didn't happen here."

Surely the same theory would apply here too, I suggested. "Yeah, it's just a freak," said Lorraine, the third member of the attractive trio. "There were other songs we cut at the session which we preferred."

As I was asking the girls all the usual questions, I won-



REPERATA and the DELRONS—had a hit four years ago.

dered if they had much spare time.

"Oh NO!" they replied in charming unison. "As we're all still studying at College, we just don't get any spare time. We have to fit in boyfriends between recording sessions, exams, dates for hops, etc."

Hops, incidentally, in American technology are not things which go in beer, but what we call dance-halls or ballrooms.

The group are all about 21 years old, and they all dig artistes like Otis Redding, Aretha Franklin and the Four Tops. And although they have a rhythm and blues sound (their record was actually in our R & B charts last week), they have never consciously tried to sound coloured.

Biographically, their full names are: Mary Aiese (Reperata), born on December 31, 1946—singing since she was 15, hobbies include surfing, guitar playing and stopping for clothes. "When we came to England," she said, "we found that your mini-skirts were even shorter than we had imagined. We felt like old fuddy duddies! So we had to shorten all of our skirts!"

Lorraine—full name Lorraine Mazzola—was born on February 25, 1947, and wants ultimately to teach French at College. Her interest in music stems from her mothers who is a piano teacher. Nanette—full name Nanette Licari—was born on May 24, 1947. She digs Dionne Warwick and many other soul names and plays guitar. Like the other two she has been singing since her High School days.

The group are recorded by Bill and Steve Jerome of Real Good Productions who saw the girls at a High School performance. Their first record was a big flop—the girls say it was pretty horrible. But the second record—"Whenever A Teenager Cries"—was a great big hit in America and was successfully followed up there by "Tommy", which was covered here by Twinkle.

The group's records are on the Bell label—recently given its own logo here by EMI—who are having big initial success with the girls and the Box Tops. And despite what the girls say about its being a freak hit, there's no doubt that "Captain Of Your Ship" has established both Reperata and the Delrons AND the Bell label to fans here in Britain.

NORMAN JOPLING

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Sounds Inc—and the rock giants they backed...

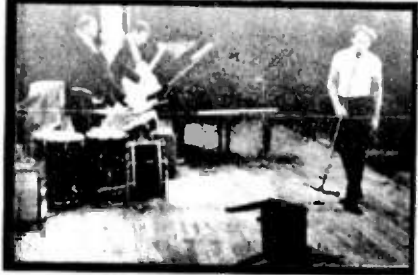
WHEN we were in the States in 1964 we went to a motel in Los Angeles to visit Little Richard, and he told us: "You and I are five years ahead of our time." We felt that what he meant by his prediction was that rock 'n' roll would regain its massive popularity. He has been proven right. We first met Little Richard several years ago when we appeared with him on a special Granada TV Spectacular and backed him during a one-month tour. At the rehearsal it was a bit weird at the time because he was on this religious kick and his music was all gospel. However, we think that it was all tongue-in-cheek because after he'd done some gospel numbers he said "But just in case..." and went into "Good Golly Miss Molly".

Richard talked a lot about the other rock people—but nobody was as good as him as far as he was concerned and he always contended that James Brown took his act from him. On tour we used to go on first and start the "Lucille" riff and he'd appear in the audience or balcony wearing capes and things. It was always a wild show wherever we went, never a quiet show... but he always controlled the situation. He'd do a moody by falling off the top of the piano and playing possum and make one of the boys ask if there was a doctor in the house. He'd rouse the audience to such an extent that they used to run on stage. When this happened we'd make a barrier around him and keep on playing with our backs to the audience. He used to love it when they came on stage, that was what he wanted. He'd have loved it if they'd wrecked the place, though he'd never admit it.

Richard was an immensely fit man. He used to pick up a table in his teeth and walk across the stage with it. It was reputed that in the States he'd do it with a chair—with a tenor man sitting on it!

We backed Richard and Gene Vincent in Hamburg. In the days when the Beatles were the best rock 'n' roll band of all. They had a very vital rhythm and Richard really dug them. Together with his organ player, Billy Preston, he used to watch them at the Star Club and spent a lot of time in their dressing room talking to them.

Did he ever coach us to be a rock 'n' roll band? He'd never tell us things directly, just give us little hints. He'd indicate that you had to "present" an act, sell it, whatever



SOUNDS INC.—with some of the old rock giants

music you were playing. He was a great believer in "getting the audience at it"—even to the extent of throwing his clothes to them! He insisted on the audience having a good time and always dwelt on the emotion of the audience.

The first time we met Jerry Lee Lewis was on stage at a venue in Scotland. We'd been waiting for him at rehearsals and he didn't turn up—then we were given a message that he didn't rehearse, so we just had to wait until the actual show. Both Jerry and Richard considered themselves "the Governor"—and in their own respective ways they were. Jerry Lee was on the other side—country based rock 'n' roll. He was master of that, always in control. He could just sit down by himself at the piano and make the place swing. We were in Germany with him at U.S. bases and he really tore the places up. We used to do seven shows a day with him. It was very hard work, we don't know how we did it.

The reason why Sounds Inc. are still around today is due to Gene Vincent, he is the reason why we turned professional. We were a semi-pro group and one night we were playing at Leytonstone Baths when Henry Henrid approached us and asked if we would back Gene. We were delighted—and stayed with him for 18 months. He used to talk a lot about many things—and he considered that Little Richard and Chuck Berry were the "governors". He said that no one could follow Chuck Berry on stage—not even Elvis Presley in his prime.

When Gene was good he was great, when he was bad he was appalling.

He used to tell us lots of interesting stories about his career in the States. One concerned his drummer in The Blue Jeans who was always pleading poverty because his

mother was in hospital. The band were always buying him meals and subsidising him in food and other things for months because they felt so sorry for him. Then they all turned sick when, six months later, he drove up in a brand new Cadillac!

We know that the current interest in rock is genuine. We've always played "Good Golly", but because of this revival scene we put in a rock 'n' roll medley last week. We just do four numbers—but they're tearing the places up, so there must be something in it... and the audiences keep on chanting "Rock 'n' roll! Rock 'n' roll!"

DICK THOMAS of Sounds Inc.

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THE HAUNTING HIPPIE

WE are haunted, in the RM office, by a mythical figure who provides raw material for a running gag. He's the British Pop Hippy and, while wholly fictitious, we see aspects of him in many people we encounter in and on the fringes of the pop business.

His costume is, of course, colourful—though a trifle grubby. His lengthy hair is all over the place—though he pays, when he can afford it, for a hairdresser to Dylanise it. His face looks a little old and worried and he speaks in a mumbling whine. This sort of thing: "Listen man, I'm not putting you down but I just don't want you bugging me. Like, I'm in my own base, got my own scenic suite innit. All I want to do is groove alone, disjunct, all the beautiful things, swimming with creative cats." On and on like that.

BROUGHT HER DOWN

The British Pop Hippy sprang to mind watching the recent television interview by Michael Barratt with Marianne Faithfull. She didn't—so far as I recall—actually address Mr. Barratt as man but a good slice of the real of the Jarman was there—she advocated being free to do one's own thing on the scene, and at one point she informed Mr. Barratt that one of his questions had brought her down. Most of what Marianne had to say was interesting, entertaining and even sensible. But the way it was said had a reach-me-down, second-curtain quality. The phrases didn't seem quite natural, came from her, and her did the tendency to slide into a pseudo-American accent. She used to talk rather differently.

Sympathetic, that's what it is. We seem to be reaching a crescendo of American Negro imitation at precisely the point where it ought to be dying out. It's been going on for years, of course, ever since Al Jolson and his like blacked up in shout theircoon songs.

The influence of this imitative stuff on popular entertainment was no doubt beneficial—especially for the white performers. They were able to cash in on the ugly facts of a sequestered show business: few coloured acts could get any bookings outside Negro clubs and when they did they worked for less money than their white copiers. Thus, even right into the 1960's the pop attractions of the

day, the big bands, were divided into the white ones (such as Artie Shaw, Benny Goodman, Tommy Dorsey, Harry James) who earned the big money and got the best jobs, like commercial radio series—and the coloured ones (such as Duke Ellington and Count Basie) were paid about half. It is not surprising the white handleaders in any way condoned this setup (far from it: they tried to break down prejudice by hiring Negro musicians) but it never-the-less existed and it was grossly unjust, since we now know for sure that the great bands were the Negro ones—who have been reaping the full benefit for over a decade.

WHO NEEDS IMITATION?

Then, in pop's recent past the barriers against Negro rock 'n' roll acts came tumbling down—thanks, in part, to such British groups as The Beatles and The Rolling Stones, who drew the white world's attention to the hardcore black blues style. With the result that the coloured acts of Tamla-Motown, for instance, came into their own. When the real thing's around, who needs the imitation?

We're still getting it, though more than ever. For every group such as The Beatles, The Kinks and Cliff and The Shadows who have moved on to original work there are thousands of young white lads all eagerly and earnestly trying to sound like Negroes rather than be themselves. The list is endless, but we must start with Mick Jagger and include, among examples chosen more or less at random, Lonzo, John Baldry, Tom Jones, Captain Beefheart, Eric Burdon, Stevie Winwood and Dusty Springfield.

PATHETIC COPY

Modern pop music has its own kind of international, Negro-derived language and it would be unrealistic to say that no white performer should ever sing in the coloured manner. Plenty of British whites—probably George and Dusty—have added a special quality of their own to the basic style. In short, they're more than just imitators, though they are still imitators. But where do you draw the line? Where do you say "this artist's style is acceptable" and where do you say "this artist's style is an expensive imitation"? I don't know. Do you?

All I do know is that we hear altogether too much from the British Pop Hippy about having his own base and doing his own thing when he's just a pathetic, smudged carbon copy of something from another country. Like, I mean, man, all this uncreative screaming is getting to be a real big drain.

WANTED: ARTISTES WITH VOICES OF THEIR OWN, COLOUR IMMATERIAL. DAVID GRIFFITHS

RM COLOUR NEXT WEEK :
Donovan · Ofarim · Troggs · Dorian Gray

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

LEE HAZLEWOOD

Rainbow Woman I Am, You Are (Reprise 3687). Given luck, Lee will be here by now to plug this and help himself into the charts. He doesn't exactly sing, he kind of stirs, but his voice is tremendously direct and dramatic, and so deep as to appear to come from his boots. This needs a couple of plays, then it makes sense. Flip. This is slower and the voice appears to come from the soles of his boots.

CHART POSSIBILITY.

rapid singles

STEBBENWOLF, no less, turn up with "Sookie Sookie" (RCA Victor 1879), and it's a bit contrived but has moments of excitement. All about a girl who seems to her boy to be a "Solid Cold Mountain" (that's the TANGHEINE PEEL (CBS 3402), and they're in very strong mood—could click. From the BETTOURS: "Whole Lot Of Lovin'" (CBS 3401), which swines quite a lot and forces home the issue via a strong vocal line but on hit, though rockin'. NICK CURTIS, along with the Raymonds, does "Honey" (Decca F 12743) with style but it seems all too poetic and too minor key. DON GILSON has class but I'm not sure that "Aches Of Love" (RCA Victor) has that vital spark... though it IS very catchy. Group called THE BARRIER (Eyremaek E335 1813) come up with "Georgie Brown" which is not a political tract but involves a cack—about man-about-town who turns out to be all of us—interesting. THE LETTERMEN are polished but they can also be a bit of a drag—hence "Sherry Don't Go" (Capitol CL 15543), beautifully performed but setting mothers. Group called B.T.H.—4: their record "Do It To 'Em" (Liberty L15 1508) chugs along well enough, with moments of fire, but doesn't do it to me. An odd approach to the KATH-

PETER AND GORDON

I Feel Like Going Out; The Quest For The Holy Grail (Columbia DB 8396). But I thought they had broken up. Anyway, this is a bouncy and brisk piece with novel-type lull, moments of solo singing, and all over an air of spirit and yearning. Just about everything has been included, sound-wise, in the arrangement. Might well do the trick. Flip. Philisophi set to pop musk.

CHART POSSIBILITY.

LINS, three ladies, on "Everybody Wants To Go To Heaven" (Columbia DB 8394), but there is a stack of personality, style, feeling and ingenuity in this one single.

Your Life And My Life" by STEVE FLYNN (Capitophone B 588) built well but somewhere along the line, I feel it missed that final point—though well sung. From comedian-with-twitch JACK DOUGLAS: "Swanee River" (Columbia DB 8393) a novelty-comic piece full of jerky sounds and a fairly straight chorus.

MANUEL, repeats with the Music of the Mountains, produces a haunting theme on "Love Is A Stranger" (Columbia DB 8396). I commend wholeheartedly THE HUMAN BEING and their cacillat: "Turn On Your Love Light" (Capitol CL 15522) because I rate them highly, admire their ideas and this goes like the clappers. THE ELASTIC BAND, on "Think Of You Baby" (Decca F12751), clearly have talent but I'm not too sure about the commercial content of the song. An orchestral version yet of "Congratulations" (Epic 17511), by PHIL COULTER (one half of the writing team) and his orchestra, done with latin beat. "La Tramontana" by ANTOINE (Voice VRS 7028) is catchy, foreign-language, but still in with chances.

Theme from the TV show "Cathy Come Home" (Columbia DB 8396) a same-titled theme by THE TWILIGHTS, handled at last pace and well-harmonised. JASON CREST, on "Juliano The Bull" (Philips BF 1850), set a group story-line piece going with a weller of atmosphere—liked it... especially the chorus line which could put it in the charts. She Gives Me "Love" (Philips BF 1854) by JUAN MANUEL SERRAT, is sung in English with spirit and also with a languid attitude.

SMALL FACES

Lazy Sunday; Rollin' Over (Immediate IM 864). Must be a massive hit. Steve Marriott lays on his track (cockney voice, explaining how the neighbours do not really appreciate having a bunch of taverns next door. The best is there, the comedy is there, the spirit is there. No doubt this is a hit and way away from the Faces usual image. Flip. More is the "Small" groove, very Jerry, bluesy and compact.

MASSIVE SELLER.

THE TROGGS

Surprise Surprise (If Need You); Marbles And Some Gum (Pete One POP 864). Currently in the States and doing well, The Troggs here revert to their old-time power—and I welcome it. It fairly rushes along, better-skitter at a very pace and all the headbaid causticity is there in the lead voice position. Not an amazingly tuneful piece, it simply is commercial. Flip: Merely okay.

CHART CERTAINTY.

THE COWSILLS: In Need Of A Friend; Mister Flynn (MGM 1160). Sentimental ballad from the family group—but they missed out last time with a song of greater commercial appeal. Flip. They're sound. ★★

DAVID SYMONDS: Here Is The News; Don't Worry About A Thing (Philips BF 1852). Disc-jockey sinus for himself—and actually this is very catchy, faintly old-time, and probably very commercial indeed. ★★

MOHRIS AND MITCH: The Magical Mysterious Tourists; Mister D.J. Man (Trend TRE 1019). Do hope this makes the charts. An incredible send-up of the meditation scene, with imitations of the Beatles and the sixties Guts. Wish I'd made this one! ★★

THE FAMILY DOGG: Silly Grim; Couldn't Help It (Fontana TF 821). This is another very good record—and I make it a due of the week. The harmonies are tremendous and the song builds well with cascades of sound. It has moments of quiet, of noise, and is all-round well-produced. ★★

SONS AND LOVERS: Help Me; Feel Alright (Decca 101). Smooth ballad, with strains, amiable lead voice. It jells all right, but it's very much a routine ballad. Atmosphere. ★★

OLA: What A Way To Die; That's Why I Cry (His T 101). Grand-backed, with powerful drumming, and I can't help complain it to "Whiter Shade". But I also can't help making it another Record of the Week. Great stuff—could click with the boys touring here. ★★

GILBERT: What Can I Do For You (CBS 3399). This is a young chap with an "old" voice and he invests his work with great personality. It's odd—sort of something and nothing. ★★

THE STOCKINGTOTS: I Don't Ever Wanna Be Kicked By You; The World We Live In's A Lonely Place (CBS 3467). Two kits who set a good sound going on a Kenny Lynch song. Once the chorus starts it takes on a ballad-like sound. ★★

BARBRA STREISAND: our Corner Of The Night; He Could Show Me (CBS 3363). Miss S. goes into a more pop field, with undertones of your actual rock bits, but the chance doesn't suit her, so help her. ★★

GRAPEFRUIT

Year Elevator (RCA Victor 1877). Two "A" sides, which may prove a mistake. "Year" is the side for me; a direct and powerful beater, with a strong vocal line and tremendous backbeat. It pokes along with immensely catchy moments—and is certainly commercial. "Elevator" is also powerful but serves almost on a more strait-forward melody line.

CHART CERTAINTY.

DES O'CONNOR

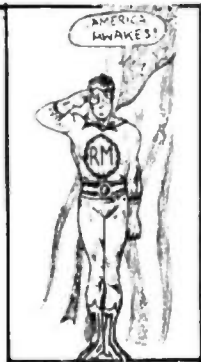
I Pretend; Thinking Of You (Columbia DB 8397). A new ballad this time for Des and one must own up that he sings this sort of stuff well—and I don't mean "considering her's a comedian". There's a star in his voice which I don't like all that much, but it helps create a sentimental atmosphere. Should do it again for him. Flip: Des helped write this sentimental ballad.

CHART PROBABILITY.

BOBBIE GENTRY

Louisiana Man; Court-yard (Capitol CL 15544). Despite her last flop, I think this revival of the old cowboy number could be another biggie for lovely Bobbie. A beautifully recorded, catchy song with fabulous vocal work. The throaty vocals are very appealing and the overall production is great. Not as commercial as "Billy Joe", but could be a minor hit. Flip is a slower guitar-filled item.

CHART POSSIBILITY.



CLEAR LIGHT Night Sounds Loud; How Many Days Have Passed (Elektra EKS5 4877). A nicely recorded West Coast beater with some quite adventurous backing sounds and a distinct vocal. Didn't like the song though. ★★

BILL HALEY Crazy Man Crazy; Dance With A Dolly (Epic Int. TN 3455). Typical five beat style from Haley on this nostalgic-sounding rocker. Featuring some semi-lazy backing sounds. ★★

ETTA JAMES Security; I'll Take What He's Got (CBS 3408). Festival of the fiddling number. It's a U.S. hit and fits belts it put in fine vocal style—an exhilarating sound with plenty happening on the backdrop. This could easily be her first big hit here if it gets the push. ★★

BOBBY WOMACK What Is This; What You Gonna Do (MGM MFL 1104). Bobby beater here with Bobby's soulful voice straining out the plaintive line and lyric. Quite a nice melodic sound and enough beat to appeal to the dance fans. ★★

THE TORKERS The Poor Man (Warner Bros. WR 7159). In good old U.S. vocal group style, the Torkers revive the lovely tune. Fiddler filled with intricate harmonising, a la Four Seasons. I liked it, but I don't think it'll be a hit. ★★

GENE CHANDLER Nothing Can Stop Me; The Big Lie (Soul City SC 102). A re-issue gem. The band swinging arrangement is an impression, and Curtis Mayfield song with Gene's stylish vocals. The outcome of well performed and produced adult R & B. ★★

HOMER HANKS Round The Clock Lover Man; Foolish Heart; Break Fast (MGM MFL 1104). Danceable beat on this shuffly beater with a jerky vocal sound. I can see it being a big soul hit as it has plenty of atmosphere and a restrained quality of frenzy. ★★

J. J. JACKSON Down, But Not Out; Why Does It Take So Long (Warner Bros. WR 2995). Almost a blue beat on this disco-theatrical beater from the jovial J.J. Big band backing sound—should sell quite well. ★★

CHUCK JACKSON Girls, Girls; Girls (You Can't Let The Boy Overpower) The Man In You (Tamla Motown TMG 631). Chuck's first for Tamla is a Hobnob-Cleveland song, with pleasant vocals dominated by the typical Tamla backdrop. Not a very strong one. ★★

THE CHANTERS: What's Wrong With You; Right By Your Side (RS 3409). This is tremendous, again. If they had a better name, it'd be accepted willingly. Instead they'll have that diabolical-analyst against apathy. Honestly done. ★★



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Margaret Lanerly, 16, 76 Chapel Hill, L'burn, Co. Antrim. Stars and Hobbies — Bee Gees, Herd, Dave Dee, etc. Trembles, Paul Reeve and Raiders. Collecting bits of Bee Gees and Herd, foot ball, records, motor bikes, dancing. All outdoor sports, mod, singing, writing, R.M. boys.

READERS' CLUB



Bernhard van Urk, 20, Wolvenrade 130 The Hague, Holland. Stars and Hobbies — Bee Gees, Precot Karim, Alan Price, The Shoes, Eric Burdon, Beach Boys, Buffalo, Records and the charts of Holland, Finland and U.S. dancing.



Sue Dunzle, 17, 3301 Frar Drive, Parma, Ohio, 44131, U.S.A. Stars and Hobbies — Box Tops, Car of E. F. Hooley, Who, Ultimate Spinach, Buffalo Springfield, Simon and Garfunkel, Dancing, sewing, writing, letters, pop posters.



Roger S. James, 19, 290 Hawthorn Drive, Ipswich, Suffolk, Stars and Hobbies — Otis Redding, Ram and Dave, Wilson Pickett, Aretha Franklin, Beatles, Herbie Goins and Nightmares. Would like girl penfriend.



William Smith, 19, 249 Laycote Lane, South Shields, Co. Durham, England. Stars and Hobbies — Cream, John Mayall, Otis Redding, Jimi Hendrix, Beatles, Blues, foot ball, dancing, girls, listening to groups.



Denise Robinson, 13, 41 Dudley Crescent, Hillingforth, Halifax, Yorkshire, Stars and Hobbies — Bee Gees, Beatles, Monkees and the Herd. My hobbies are Bee Gees' music, dancing, travel and singing. I will answer anything on the Bee Gees.



Sheila Franciswick, 16, 10 Alexander Crescent, Featherstone, Doncaster, Yorkshire, Stars and Hobbies — Bee Gees, Kisher and Abi Utarrim, Love Affair, Simon Quao, etc. Writing, reading, dancing, pen-pals, live shows, films.



Janet Huxell, 18, 27 Wilson Street, Cardiff CF7 2NZ, South Wales. Stars and Hobbies — West Coast Group, Move, Gene Pitney, Paul Simon, Herd, Amen Corner (of course), Oil painting, amateur dramatics, Spanish guitar, writing letters and poetry.



Geoff Haywood, 19, 12 Meath Green Avenue, Ilorley, Surrey, Stars and Hobbies — Diana Ross and Supremes, Beatles, Rolling Stones, Kinks, The Reddins, Temptations, Trappin' howlin', piereen raring, Collecting Supremes, Stones discs etc.

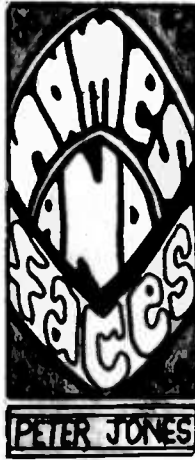


Major Ivan, 19, Hudapest, VI East Ferenc, Ter 4114, Hungary. Stars and Hobbies — Beatles, Bee Gees, Traffic, Dave Dee and Co. Records.



Margaret N. Birnham, 17, College of Education, Welin, Hauli, Hiley, York, Stars and Hobbies — Trembles, Dave Dee, Manfred Mann, Monkees, Amen Corner, Swimming, pop music, dancing and I would like pen-pal.

'READERS' CLUB' COUPON NO. 2 WILL BE PRINTED WHEN ALL NO. 1 COUPONS HAVE BEEN PUBLISHED. ANYONE WHO HAS PREVIOUSLY SENT IN A PHOTOGRAPH AND IT HAS NOT BEEN PUBLISHED IS ADVISED TO USE A NUMBERED COUPON.



There was a moment in time and space when Tony Rivers and the Castaways thought that their new disc 'I Can Guarantee You Love' was never going to reach the disc counters. After one mishap, when part of the master tape was accidentally wiped clean, they returned to the studios and completed a second session only to have someone mistake the tape for an old used reel. They returned to the studio from their break in time, but only just in time, to rescue it from the wastebasket! Such persistence deserves support... so kindly guarantee you'll buy!



Proving that there's no monopoly in talent-spotting, we now have Mr. Tom Keylock, road manager to the Rolling Stones, introducing a group to disc. The Turquoises, youthful and talented, have written their debut disc on Decca '53 Summer Street' which Tom produced. The Group, Pwan Stephen, Gus Peters, Vic Jansen and Geoff Syrett, all come from the Maxwell Hill area and share the same aim—"to become rich".



I make no apologies for using this picture of Lisa Christian, a blonde 21-year-old daughter of a Kennedys publican. She spent some years at a drama school, landing parts in TV plays. Then she was assistant stage manager at a rep. theatre before joining a close-harmony group (singing lead) touring France and Germany. Says Lisa: "What I really want is to combine acting with singing." In a sense you get a combination of these two talents from her new record "Think Of You Baby", on Spazk. P.S.: She's also mad keen on cars and takes part in rallies. Drives a Triumph Herald Convertible.



During October and November of last year, Pete Kelly's Solution had the feeling that rock and roll would soon be back. Some said they were mad. But by Christmas the boys acted on the bunch and set up their own big Rock Show, which toured. Prior to that they'd played the lot — rhythm and blues, pop, soul, big ballads — mostly as Raykin and Blues Incorporated. The change of name suited a change of style — they now line up with lead guitar, bass, drums, baritone sax, alto sax, trumpet and singer. Certainly they lay on a complete show and are doing well all over the country. Finally certainly there is good reaction to their Decca release of "Midnight Confession".



Pat McGeehan has plenty to smile about. One of Ireland's most popular singers, he will represent his country in the Eurovision Song Contest on April 6 with "Chase Of A Lifetime". Pat's broad smile and dark-brown voice has already given him three hit records in his own country and he's notched up numerous television and radio appearances in Britain and the United States.

Pat began his vocal career at the age of 21 and he's toured with his own group as well as appearing as lead singer with the Eric Winsome Orchestra on a tour of Ireland. If you ask him his ambition at this present time the reply will be swift and to the point—"I'd love to win the contest for Ireland."



Oklahoma-born Sanford Clark, latest release being "Shades" on Ember, started on guitar at the age of 12, then went through the "routine" church choir phase. Lee Hazlewood recorded him on "The Fool" which nearly sold a million. For four years, though, he went into the contracting business in California, breaking off every now and then to sing country music. Now he's full time on the singing bit — recent releases include "The Fool", "Again", "They Call Me Country" and "It's Nothing To Me".



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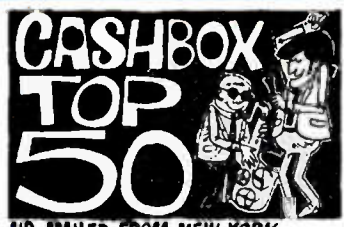


The Great Pretender
Cry
I can't stop loving you
I'll say it's my fault
She wears my ring
Love hurts
Bye bye, love
Blue Avenue
Raindrops
Come back to me (my love)
Summer Song
Pretty one

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RECORD MIRROR CHARTS PAGE



CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 YOUNG GIRL* 26 JUST DROPPED IN*
- 2 LADY MADONNA* 27 VALLEY OF THE DOLLS*
- 3 HONEY* 28 CAR DRIVER*
- 4 VALLER* 29 I THANK YOU*
- 5 CRY LIKE A BABY* 30 SOUL SERENADE*
- 6 THE MIGHTY QUINN* 31 THE END OF THE ROAD*
- 7 BALLAD OF BONNIE & CLYDE* 32 WILL YOU LOVE ME TOMORROW*
- 8 SINCE YOU'VE BEEN GONE* 33 TIGHTEN UP*
- 9 THE DOCK OF THE BAY* 34 GREEN LIGHT*
- 10 LA LA MEANS I LOVE YOU* 35 U.S. MALE*
- 11 LOVE IS BLUE* 36 SOUL COAXIN'*
- 12 I'VE GOT THE FEELIN'* 37 SHERRY DON'T GO*
- 13 DANCE TO THE MUSIC* 38 COWBOYS TO GIRLS*
- 14 FOREVER CAME TODAY* 39 TAKE GOOD CARE OF MY BABY*
- 15 PLAYBOY 40 SECURITY*
- 16 KISS ME GOODBYE* 41 THE GOOD, THE BAD AND THE UGLY*
- 17 SUMMERTIME BLUES* 42 A BEAUTIFUL MORNING*
- 18 IF YOU CAN WANT* 43 LOOK TO YOUR SOUL*
- 19 SCARBOROUGH FAIR* 44 SWEET INSPIRATION*
- 20 THE UNICORN 45 YOU'VE GOT TO BE LOVED*
- 21 JENNIFER JUNIPER* 46 YOU'VE STILL GOT A PLACE IN MY HEART*
- 22 I WILL ALWAYS THINK ABOUT YOU*
- 23 SIMON SAYS* 47 UNKUNOWN SOLDIER*
- 24 FUNKY STREET* 48 I WILL ALWAYS THINK ABOUT YOU*
- 25 TAKE TIME TO KNOW HER*

*An asterisk denotes record released in Britain.

CASH BOX BUBBLING UNDER

100 YEARS — Nancy Sinatra (Reprise)
 IMPOSSIBLE DREAM — Hesitations (Kapp)
 DO YOU KNOW THE WAY TO SAN JOSE — Dionne Warwick (Scepter)
 ME, THE PEACEFUL HEART — Lulu (Epic)
 SHE'S LOOKING GOOD — Wilson Pickett (Atlantic)
 CALL ME LIGHTNING — The Who (Decca)
 DELILAH — Tom Jones (Parot)

TOP L.P.'s

- 1 JOHN WESLEY
- 2 HARDING
- 3 HISTORY OF OTIS REDDING
- 4 GREATEST HITS
- 5 GREATEST HITS
- 6 2 IN 1
- 7 LIVE AT THE TALK OF THE TOWN*
- 8 TOM JONES AND THE SUPREMES (TAMLA MOTOWN)
- 9 WILD HONEY
- 10 THIRTEEN SMASH HITS
- 11 FLEETWOOD MAC
- 12 SGT. PEPPER'S LONELY HEARTS CLUB BAND
- 13 BRITISH MOTOWN CHART BUSTERS
- 14 OTIS BLUE
- 15 VAL DOONICAN ROCKS BUT GENTLY
- 16 THE HANGMANN'S BEAUTIFUL DAUGHTER
- 17 THE BEACH BOYS VOL. 1
- 18 THE BEACH BOYS VOL. 2
- 19 DOCTOR ZHIVAGO

5 YEARS AGO

- 1 HOW DO YOU DO IT?*
- 2 FROM A JACK TO A KING
- 3 FOOT TAPPER
- 4 BROWN EYES
- 5 RHYTHM OF THE RAIN
- 6 SUMMER HOLIDAY
- 7 SAY WONDERFUL THINGS
- 8 LIKE I'VE NEVER BEEN GUNNE
- 9 STEP INSIDE LOVE
- 10 IF I WERE A CARPENTER
- 11 JENNIFER ECCLES
- 12 CINDERELLA ROCKAFELLA
- 13 WALKER
- 14 CAPTAIN OF YOUR SHIP
- 15 PLEASE PLEASE ME
- 16 I'VE PAULA
- 17 ROBOT
- 18 END OF THE WORLD



BRITAIN'S TOP 50

MATTHEW CORRIE COMPILED BY THE RECORD RETAILERS

- 1 CONGRATULATIONS
- 2 DELILAH
- 3 WONDERFUL WORLD
- 4 LADY MADONNA
- 5 IF I ONLY HAD TIME
- 6 DOCK OF THE BAY
- 7 SIMON SAYS
- 8 STEP INSIDE LOVE
- 9 IF I WERE A CARPENTER
- 10 JENNIFER ECCLES
- 11 CINDERELLA ROCKAFELLA
- 12 VALLERI
- 13 CAPTAIN OF YOUR SHIP
- 14 I CAN'T LET MAGGIE GO
- 15 ROSIE
- 16 AIN'T NOTHING BUT HOUSEPARTY
- 17 CAN'T KEEP MY EYES OFF YOU
- 18 LEGEND OF KANABU
- 19 LOVE IS BLUE
- 20 ROCK AROUND THE CLOCK
- 21 ME, THE PEACEFUL HEART
- 22 SOMETHING HERE IN MY HEART
- 23 CRY LIKE A BABY
- 24 JENNIFER JUNIPER
- 25 JUMBO/SINGER SANG HIS SONG
- 26 FIRE BRIGADE
- 27 SHE WEARS MY RING
- 28 LITTLE GREEN APPLES
- 29 DALLI*
- 30 SOMEWHERE IN THE COUNTRY
- 31 GREEN TAMBOURINE
- 32 PEGGY SURVIVE ON
- 33 THAT'S WHEN I SEE BLUE
- 34 DO YOU REMEMBER
- 35 HELLO NOW ARE YOU
- 36 LOVE IS BLUE
- 37 PICTURES OF MISTACHTIC MEN
- 38 GUTTER MAN
- 39 VALLEY OF THE DOLLS
- 40 FOREVER CAME TODAY
- 41 I'VE GOT YOU ON MY MIND
- 42 WHITE HORSES
- 43 I DON'T WANT OUR LOVING TO DIE
- 44 I THANK YOU
- 45 MY GIRL
- 46 PUNKY STREET
- 47 FOR WHOM THE BELL TOLLS
- 48 DEAR DELILAH
- 49 NO ONE CAN BREAK A HEART LIKE I CAN
- 50 BLACK MAGIC WOMAN

BRITAIN'S TOP R&B SINGLES

- 1 (SITTING ON THE DOCK OF THE BAY)
- 2 AIN'T NOTHING BUT A HOUSEPARTY
- 3 IF I WERE A CARPENTER
- 4 I'LL SAY FOREVER
- 5 FUNKY STREET
- 6 I THANK YOU
- 7 SOKIN' 1-2-3-4
- 8 SWEET SWEET BABY SINCE YOU'VE BEEN GONE
- 9 TELL MAMA
- 10 BIG BIRD
- 11 IF YOU CAN WANT
- 12 SOUL SERENADE
- 13 CAPTAIN OF YOUR SHIP
- 14 I'LL SAY FOREVER
- 15 FOREVER CAME TODAY
- 16 JUST LIKE A RIVER
- 17 I AM THE KING FOR YOU BABY
- 18 I GOT WHAT IT TAKES
- 19 A MAN NEEDS A WOMAN
- 20 LOVEY DOVEY

BRITAIN'S TOP R & B ALBUMS

- 1 THIS IS SOUL
- 2 HISTORY OF OTIS REDDING
- 3 OTIS IN EUROPE
- 4 AT THE TALK OF THE TOWN
- 5 JUST LIKE A RIVER
- 6 GREATEST HITS
- 7 ROCK STEADY WITH DANDY
- 8 GREATEST HITS
- 9 OTIS BLUE
- 10 SOUL MEN

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Continued from page 4

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BUBBLING UNDER

LAZY SUNDAY — Small Faces (Immediate)
 RAINBOW VALLEY Love Affair (CBS)
 YOUNG GIRL — Precious Few (Epic)
 QUITE RIGHTLY SO — Procol Harum (Rezal Zono-phonc)
 BIG BIRD — Eddie Floyd (Stax)
 UP THE JUNCTION — Manfred Mann (Fontana)

Miscellaneous

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BYRDS tipped to make a big singles comeback with the Dylan-penned "You Ain't Going Nowhere". The Glass Menagerie cover Rolling Stones' "She's A Rainbow" U.S. hit for the British market... Face's disc of the week — "Bullets LaVerne" by Dr. West's Medicine Show and Junk Band... In America, Andrew Oldham has slapped a million-dollar lawsuit on Allen Klein... Bobby Vee does a Mitch Ryder with his next "My Girl/Hey Girl" flipped with Dee Clark's oldie "Just Keep It Up"... given the plugs, the Paper Dolls might even make the charts... next Monkees LP will be "The Birds, the Bees and the Monkees"... how many people know that Monkee Peter Tork used to be with ATCO (not the famed record label of that name but the American Thread Corporation of which he was once a mill worker)?

Paper Dolls now personally managed by publicist David Cardwell... their next — "Friends" — Beach Boys, "Chain Gang" — Jackie Wilson & Count Basie, "We Call On Him" — Elvis Presley, "We're Rolling On" — Impressions... Soul City label R & B chart bound at least with Gene Chandler's "Nothing Can Stop Me"... A11: Specialty (the artiste was Roy Milton)... "Love, Andy" BBC1 show was produced by Jack Good... Fats Domino now signed with Reprise... highlight of Ritchie Havens' stage act is "With A Little Help From My Friends"... doesn't Dorian Grey's "I've Got You On My Mind" remind you of the Applejacks' "Tell Me When"?... Q15 — who backed (a) B. Bumble, (b) Baby Jane, (c) Sean Buckley, (d) Bockey, (e) Dyke?... Isley Brothers revival of Kim Weston's "Take Me In Your Arms (Rock Me A Little)" being issued by Tamla soon... MCA gamble with Buddy Holly and Bill Haley paid off—how about more re-issues?



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(RM Pic by Dezo Hoffmann)

WHO STOLE DON'S DRUM?

ROSIE-CHEEKED Don Partridge had just returned to London after his first week in show biz proper (as opposed to his five years on the streets as a busker). How did he make out?
"I was the band's dream. They could all go off for a drink while I was alone because I worked without accompaniment. Dealing with the audience was quite easy for me because they didn't expect much of me, as a busker. I came on as a simple sort of bloke who's just had fame thrust upon him. I said I'd do my best to entertain them. By the end of the week I'd developed a bit of patter. The hardest part was to get the drum off and maintain continuity."
Eh?
"Well, you see, I'd left my usual drum, with the harness, in a car—and the car had been stolen. I could take that kid off in two seconds flat. But for this week I had to rig up a makeshift drum harness, and getting out of it was more like a strip show!"

more—about £10. We've got some more in the can and my next single may have some orchestral backing, maybe oboe and bowed bass. I can't say with old ideas."
After five busking years, how does Don, now 23, feel about his pop success? "I deserve it. But I don't think I care too much for most of the people who like pop music."
Uh, Don, should you say that?
"I don't care. I might as well keep people interested in what I'm saying. No point in saying all the things that have been said before, is there? And if my records don't go, they don't go. There's plenty of other things I'd like to do, such as writing books—novels, but I like to think they'll have a bit of truth in them."
Music in general and busking, in particular, is the one job that Don has stayed with for some considerable time. He's built up an impressive knowledge of what he calls buskology and here are a few of the attitudes that have shaped his career so far—
"I've had enough of earning money for other people. If you've got a job with a firm, you have to be worth five times what they pay you because they have to meet all the overheads I looked for something that would make me a lot of money with practically no outlay except my youth. From busking, I've got some money tucked away but I don't want to end up with eighty million quid. I spend a lot. I've always liked riding around in taxis and I like a good meal with wine—often have champagne."

'Now I make more money'

Don has found pop club work fairly similar to working the streets. "Only now I make more money and only have to work half-an-hour at a time. A lot of things were very attractive about the streets, though I'm not wanting to go back. I liked the fierce competition. It was more blatantly cut-throat than the pop world, where people tend to behave nicer than they really are. I like people to be more insulting—you know, how you do with friends."
Asked about the fierce competition in the busking business, Don said: "As soon as somebody comes up with an original idea other buskers move in to copy it. One bloke is an exact copy of me—he's even wearing a snake-skin jacket in Leicester Square. No, I'm not bothered, it's this competitive spirit that keeps the business alive. In the last couple of years I was copying everybody—I did it more as a defence."
"There's an accepted code among buskers. The first one on the pitch is the one who is entitled to it. Sometimes they'll wait for eight hours just to have the pitch. You have to be thinking up new ideas and finding new songs—you can't get much more than a month's wear out of a song. You don't get any credit for originality because those who hear the buskers think the one they hear first is the original one. It doesn't matter who actually thought it up. It's really good training."
I asked if it was true that Don's recording session—the one that produced "Rosie"—cost a mere chickenfeed £R. "That's a bit of a folk legend. It's even been printed that the session cost only a fiver. It really cost a lot

'You need good shoes'

Surely not the right image for a busker? "Wrong. You've got to use a bit of psychology. The better, more extravagantly, more exhibitionistically dressed you are, the more money you take. And you need a good pair of shoes, that's essential on the streets."
"See, it depends on a busker's age. Old men can look hard-up. But young people can work, and if you're working to a queue and they see a young bloke playing the guitar, very well dressed, they'll think he must be earning good money, so he must be good. Another thing: the more money you have on show in your case, the more you will make. If you start with an empty case it will take an hour to make a few pennies."
Collectors—botliers, as they're known in the trade—are, in Don's experience, essential to big money-making. "I used two collectors and they got a third between them. I could probably earn a fiver in an hour by myself. With a collector I can earn a fiver in 20 minutes."
And now D. Partridge has the EMU organisation doing his bottling.

DAVID GRIFFITHS