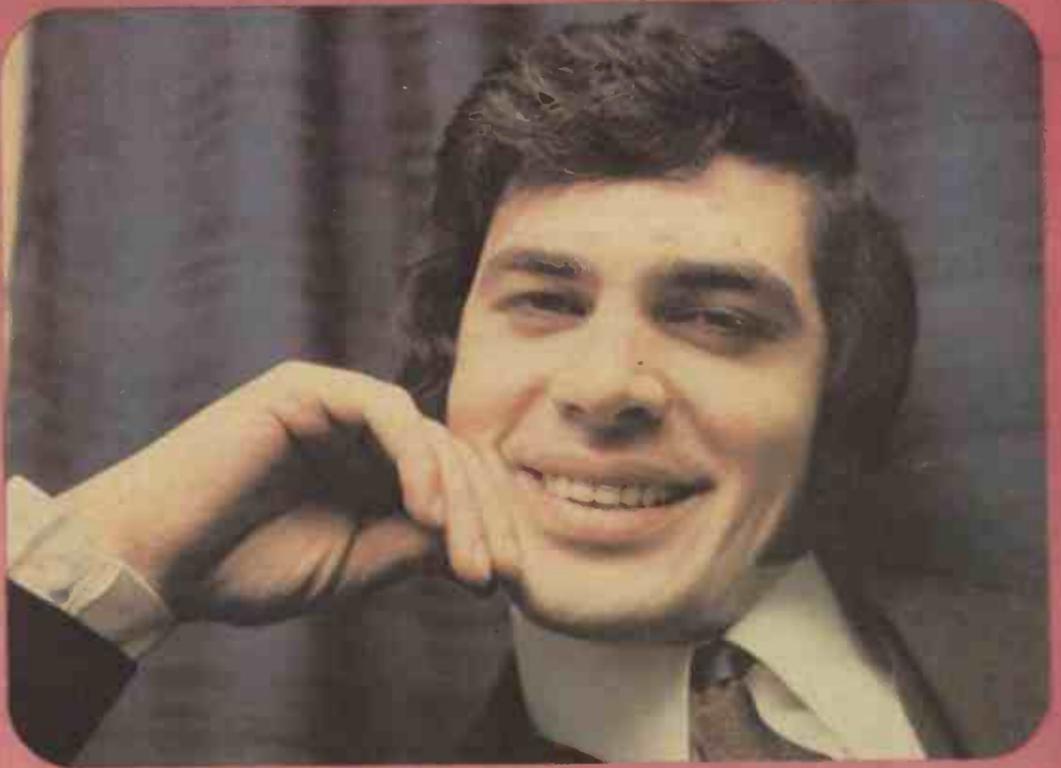


RECORD MIRROR

Largest selling colour pop
weekly newspaper.

6d. Every Thursday. No. 378.

Week ending June 8th 1968



ENGELBERT HUMPERDINCK



THE ROLLING STONES

YOUR PAGE

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

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



THE HOLLIES—audiences listen appreciatively to their act.

Mr. R. Newall, 3 Sneddon St., Burnbank, Hamilton, Lanarks, Scotland. — Can any overseas readers help me to obtain imported LP's, EP's or singles of P. J. Proby, Jet Powers, Dusty, Sonny & Cher and Gerry Marsden. I'll pay well. Please write soon. Also any offers for tapes and Tom Jones' first single "Chills and Fever". Will also swap for any of above artists.

P. Hazlewood, 53 Goldhey St., Blackburn, Lancs. — I am willing to swap my "Temptations Live" LP for any LP on Tamla Motown, preferably Diana Ross and the Supremes. Please write to the above address stating which LP you will swap.

V. Lambert, 16 Cambridge St., Hedden Bridge, Yorks. — Can any readers help me to get records by Orville Woods or Jet Powers. If so, please write stating price.

Nigel and Bill Allerton, 21 Macauley Road, London, S.W.4. — We are starting to compile a comprehensive Byrds and Love scrapbook and would appreciate any cuttings, articles, photos etc. — however small — on the above two groups. Thanks a lot.

Timothy Weller, 38 Tanley Drive, Wokingham, Berks. — I have a virtually unplayed copy of the Kink Curtis LP "Kink Size Soul." that I would like to swap for any recent LP by the Electric Prunes, The Incredible String Band, John Mayall's Bluebreakers, or the Lovin' Spoonful. If any R.M. readers are interested in swapping or buying this LP could they please write to the above address. All letters of enquiry will be answered.

In brief...

Joy Brooker, 147 Greenwood Avenue, Hull, Yorkshire. — If any Monkee fan would like Numbers 1, 4, 5, 6 and 7 of the Monkee Monthlies I would gladly exchange them for the Beatles Monthlies of the same number. All of my Monkee Monthlies are in good condition, and I'd be very grateful for any offers.

R. Burns, 16 Saint Nicholas Road, Radford Semele, Leamington Spa, Warwickshire. — I have pics of every group or solo artiste as well as many DJ's which I will gladly swap for pics of Jimi Hendrix Experience. I will answer all letters.

Shriekin' Silas Groggottle "Hounds Lee Hop," 25 Garvary Road, London, E.16. — Just a line to let all the Rockin' cats know that MCA records are releasing a new LP by the Johnny Burnette Trio in the autumn containing such gems as "Tear It Up," "Oh Baby Babe," and "Eager Beaver Baby" as well as four never before released tracks "Shattered Dreams," "Rock Therapy," "You're A Stranger" and "Please Don't Leave Me." Come on you moth-eaten mooksies let's give MCA our full support on this great LP. They deserve it for unleashing such a classic on us. Yup, if things carry on like this, we might even get an R & R revival!

24089357 Pie. Barker, Officers Mess, A.C.C. Attached, 1st D.L.L., Polymedia Camp, UNICYP, BFPO 667. — There is an argument in our camp about who is the most popular, Cilla Black or Petula Clark. I am hoping that your readers can help to settle it by sending in your vote to the above address!

Maurice Savill, 6 Canning Road, Aldershot, Hants. — I have "Stars Of '68" by various artistes including Geno Washington, Foundations, Kinks and Long John Baldry. Also "Well Respected Kinks" with some of their best singles as tracks. Both are in very good condition and I would like to exchange for a Cream or a Jimi Hendrix LP. Please write soon enclosing a SAE.

Veronica and Derek Day, 74 Roberts Rd., Leicester, England. (President of the Little Richard Fan Club). — As publishers of the Penniman News we wish it to be known that on May 20, 1968 we were appointed agents on behalf of Robert A. "Bumps" Blackwell regarding articles and stories that have and in future will be written by him. The first one of these has been entitled "The Discovery of Little Richard." The copyright for these articles and stories belongs to "Bumps" Blackwell and anyone wishing to print these should contact Veronica and Derek at the above address and be prepared to pay publishing rights fee. This applies to the whole of Europe as Veronica and Derek are agents for this part of the world.

M. S. Browne, 34 Buckingham House, Sefton Park, Liverpool, 17 Lancs. — Wanted — Anything at all concerning the Beach Boys, Raspals, especially the Beach Boys. I have photos etc. of singers/groups, which I am willing to swap. Please send to above address.

Elaine Squires, 21 Balfour St., Balsall Heath, Birmingham 12. — Has any reader 1965 pics and articles on the Walker Brothers or Fan Club mags. 1965-1966. I will buy or swap pics and articles.

UPTIGHTOUTASIGHT!

SINCE the feature in RM, glowing with praise for the organisation, there has been but one stop press news-sheet forthcoming, containing a little information on the club's Wednesday night spot at the Flamingo, Aretha Franklin in Europe, and more excuses for the delayed magazine. This proposed bi-monthly journal is now nearly three months overdue from the date the last issue should have appeared. Indeed, in a society of this nature, I would have thought a bi-monthly magazine rather infrequent to give coverage of current news and events, which is surely the purpose of the society. According to their mini-referendum, a bi-monthly journal was more favourably requested than a monthly one — and they have fallen abysmally behind in this respect. No news from Janet and Company on the Atlantic/Stax split, or the Stax/Paramount tie-up — perhaps one is expected to read about such things in the U.S. and British trade papers rather than wait to be informed by the people who are apparently "in the right place to know the facts as they happen".

Never mind — maybe they'll get around to pushing out another magazine some time this year, containing facts, information and reviews on a complete year in the life of Atlantic. — Jay Charlton, 83 Imperial Way, Chislehurst, Kent BR7 6JX.

MORE ROCK 'N' ROLL

WHAT do the B.B.C. Radio 1 D.J.'s think Rockers are? Firstly the Emperor Rosko tells us that he is going to play one solid hour of R&R and then plays one hour of soul and blues with about five rock singles only. Next, Tony Blackburn insults us by saying that he is going to play four rock singles per hour on his show and then plays two old non-rock singles per hour, with only two real rock singles in the same time. Come on B.B.C.! We want some of that real driving R&R music with a real driving down to earth beat, pulsating through the ear-shattering sounds. Music that can only be performed by the greats such as Jerry Lee Lewis, Gene Vincent, Buddy Holly, Eddie Cochran, Johnny and the Hurricanes, Bill Haley, Elvis Presley, and Duane Eddy. — Wild Angel Jim, 91 Acres Hall Cres., Pudsey, Yorks.

'B' SIDE CAMPAIGN

I AM starting a "Let Us Hear More 'B' Sides" Campaign. Will those who support this slogan please write to DJs and record-show producers everywhere. This is the only way we will ever get better value for our money—two good songs instead of one. Also the less successful songwriters who only get their songs recorded on "B" sides of records will get a chance to better themselves too. So come on all you song addicts—demand, ask, beg for more play for "B" sides. Any plans or suggestions to further this campaign are welcome! —Rabi Martins, 84 Fordwych Road, London, N.W.2.

This 'different' approach to pop tours wows audiences...

THE Hollies, Paul Jones, Scaffold tour must surely be the most professional and refreshing package tour of recent years. Using an entirely different approach, the show held spell-bound an appreciative audience and hardly a screamer was to be heard! Surely this alone made it worthwhile to the Hollies, etc. The Scaffold have a very entertaining act and added to the show the ingredient of humour that is usually feebly attempted by a D.J. compere. Paul Jones must have one of the most energetic and visually dynamic acts in the country and he certainly got the show going at a rip-roaring pace, and what more can be said of the Hollies. To me, though the highlight of the evening was Graham Nash singing "Butterfly", backed very ably by Mike Vickers' Orchestra, it was a faultless performance by the whole show. Thank you very much the Hollies, Paul Jones, Scaffold, for the Tour of '68. Your performance at Lewisham simply astounded me and I'm sure that I will still be talking of it ages from now!—Terence Redpath, 55 Bermondsey Wall East, London S.E.14.

THE HIP SOUNDS

RECENTLY, I have read many letters of appreciation for the West Coast Groups like the Doors, Country Joe & The Fish, Moby Grape and Love. This growth of popularity is most encouraging, because it is wrong to hide the talents of musicians with such a fate for writing original compositions. I certainly hope that this state of affairs is soon put right as more groups are being established. Blue Cheer and Strawberry Alarm Clock are two of these new groups who are just beginning to make themselves known in this country. One of the greatest problems which faces the groups already mentioned is the lack of publicity and record broadcasting. It is about time that more Disc Jockeys realised that West Coast music is quickly gaining favour in Britain and that their responsibilities are to satisfy the public's wishes, instead of leaving the job solely for John Peel to attempt to bring these groups from the depths of obscurity to the forefront of popular music.—D. Garland, 107 Stronebow Crescent, Eltham, London, S.E.9.

THE ANSWER

WHY is there such misery and bleating among critics and fans alike, because of the disastrous state of the charts, and the music scene in general? I.e. Engelbert, the other syrupy baladeers and the ghastly rock revival. Sure, this is a bad scene, but why can't people see that we have the answers to all this mediocrity right under our noses. Exciting, thoughtful and creative music is being made and played by such groups as the Nice, Pegasus, Tyrannosaurus Rex, the Family and many others. Let's hear less moaning about the sad state of affairs and let's go out and do something about it.—Peter Farren, 5 Ilchester Place, Holland Park, London, W.14.

have been all over the country to see the Seekers, and always the audience consists of more younger than older people. I think the Seekers are the most versatile group today. I say this, because who else in their act, includes Pop, folk, rock'n'roll, ballad, gospel and traditional jazz plus a comedy spot. They are also writing a great deal of their own music. I would even go so far as to say that (taking into account all age groups) the Seekers are one of the country's best liked groups. Why don't some of those people who don't like the Seekers and have never been to one of their shows, go to one. I bet they would get a very pleasant surprise.—Keith Joy, 1 Halifax Road, Ipswich.

SEEKERS SHOW

I HAVE just been to see the Seekers at the Hammersmith Odeon, and what a great show! I get fed up with some people saying the Seekers are a very square group, and that only the older people think them much good. I

Paula, 43 Pleasant View, Cudworth, Barnsley, Yorks. — My friend and I are organising a petition to send to America to ask the Monkees to reconsider their plan about not making another T.V. series. We would like thousands of signatures on this petition and so we would be very grateful to anyone who sends us their signatures. The address is as above.

MEET DENIS!



Ex-leader of the Four Pennies, Lionel Morton by name, is a good darts player and member of our team. In his "spare time," he is turning his talents to producing records... and one is that by Denis Coudry and Smile. Denis is a good nut who was born in Leeds and started singing with semi-pro groups from the age of twelve. He's an actor, too, and Lionel the Dart says: "I think that Denis and his brother Bob could emerge as the most prolific songwriters since Lennon and McCartney. The songs are simple, yet original, two of the hardest things to come by." His personal quote: "Vietnam is horrible, the world is in a mess, the bomb is horrible, and nobody cares except me and my manager!"

KOOBAS- 'SO NEAR AND YET SO FAR'



THE KOOBAS—revive a P. P. Arnold hit.

FIRST single in a year from the Koobas is: "First Cut Is The Deepest" (Columbia). Now I've made no secret of the fact that the Koobas are high on my list of "groups who should be massively big..." but when I heard they'd done this particular number, I also made no secret of the fact that they must have taken leave of their senses. Why? 'Cos P. P. Arnold had had a big-selling version of this number, though without making really big chart impact, and I felt the whole thing had blown out. Then I really got to listening to their version. Surprise, surprise! The song actually suits an all-male group very well indeed.

In fact, their record is already in the top five in Switzerland, and I'm not surprised in view of the fact that they recently played to audiences of 20,000 in two days working in support on the Jimi Hendrix bill.

Truth is that the Koobas have been in that category which is "so near, yet so far." They haven't, to my knowledge, made a bad record yet but things in the charts aren't all down to goodness or badness. So they went elsewhere. To the Continent. And their successes there have kept them out of Britain for much of last year. In that time they've played 80 cities in nine European countries, which is a migi-export drive leaving them looking even fresher and more confident than ever before.

Their top French fan is singing star Michel Polnareff, who describes them as

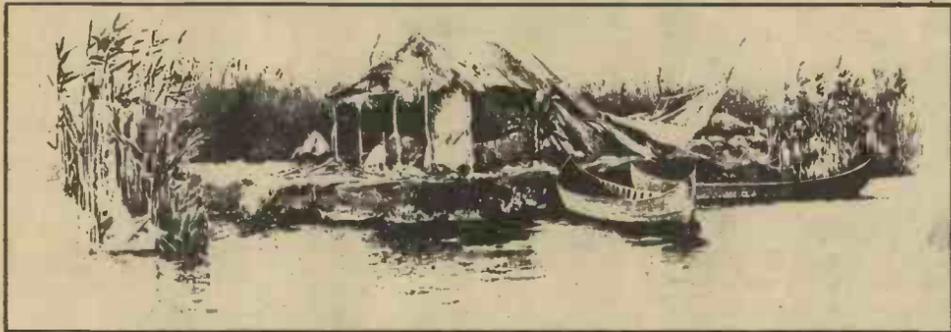
"the finest British group I've heard in years".

So what happens now? Mainly the boys Stu Leathwood, Roy Morris, Tony O'Reilly and Keith Ellis, are now expecting to spend more time in Britain. Their attitude is: "Things are looking good for us here".

And once again I stress: they are a good group, both musically and personality-laden, and they deserve to be in the top flight. I don't want to argue with you about this... but I must insist that you listen to their version of a very fine song.

Kindly go out and buy it. PETER JONES

'I'LL NEVER TIRE OF BILLY JOE'



BOBBIE GENTRY — barrelled or undulated in?

STANDING around, waiting to meet Bobbie Gentry, I glanced through the two press handouts about her. One was from the redoubtable Leslie Perrin Associates and it began with a story about how she "nearly became dubbed the unlanded Gentry" (I'm quoting, you understand) because she'd been turned back at Los Angeles Airport—something to do with an out of date passport. Anyway, Perrin's publicity built from there and included information about her many splendid forthcoming appearances on television and radio. And, of course, there was a lot of reminiscing about her one huge hit last year, "Ode To Billie Joe".

Naturally enough, "Ode To Billie Joe" featured prominently in the other, briefer, handout—from the EMI press office. Max Clifford began this essay: "Accompanied by half-a-dozen violins, a pair of cellos and her own guitar, Bobbie Gentry simply barrelled into the studios of Capitol Records one fine afternoon in mid-1967 and, under able supervision of recording manager Kelly Gordon, recorded a number that only two weeks after release shot into America's Top 20." (And that's only the first sentence).

Well, Max's revelations made things sound a bit too suspiciously easy. Note that bit about how Bobbie "simply barrelled in".

So when Bobbie barrelled (barrelled? Undulated, more like) into the reception, I asked her if her recording career had really got started quite that easily or whether there'd been loads of crafty work put in by agents, managers, lawyers and the rest.

"Yes, it happened easily—Capitol asked me to make a record. I originally went along there to sell some songs, I took a whole bunch, and 'Billie Joe' was one I had in mind for Lou Rawls to record. My songs were on demos because the time factor in the recording business these days is such that a producer would much prefer to hear a record than go through a pile of sheet music. It's so much easier to flip through discs. Anyway, they heard my singing and suggested I make the record!"

Since then, Billie Joe's ode has kept on going. Though the song's popularity has long since waned, Bobbie said there are now plans afoot to make a movie built around the story suggested in the song. "The scenario hasn't been written yet and I don't know how it will be done—Billie Joe could be dead before the film starts. I'll have an acting part of some sort in the picture. No, I'm not tired of the song, I think I'll always like it."

Bobbie's new record is a repetitive, catchy, "lovable-simple-country-folks" type thing titled "Louisiana Man". She's from Chikasa County, Mississippi herself, a country gal, but she doesn't give that impression. She's of Portuguese descent (according to the handouts) and a university graduate in philosophy. Quite a mixture, and it shows. She was wearing a bright red, very show-bizzy trouser suit which she designed herself. A knowing half-smile plays around her lips at all times, and her eyes are bright and attentive. A clever girl. Yet of her singing she simply says "I just sing Mississippi Delta South." Oh.

DAVID GRIFFITHS

PHOTO SERVICE

YOU can buy any black-and-white picture in the Record Mirror marked "RM picture". Just write to us, telling us the date of the issue, the page, and the artiste (or cut out the pic from the RM) and we'll send you back any number of copies you require. Sizes and prices as follows:

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disc info. USA

AFTER a hectic month or so of tours by American artistes it seems to be settling down again. So it's time to get back to the writing pads and files and send in lotsa letters to "Disc/Info USA"! The address as always is Roy Simonds, "Disc/Info USA", Record Mirror, 116 Shaftesbury Avenue, London, W.1.

78 (refer March 16, 1968) According to David Harley (Norwich) the Shirelles' first disc was definitely "I Met Him On A Sunday" for Decca. The other two Decca singles that were mentioned came after this one, in 1959, and before they joined Scepter in 1960. Art of the Record Mart magazine corroborates this with the catalogue numbers: "Sunday" was 30588, "Slop Time" 30669 and "Stop Me" 30761. Nicely wrapped up, fellas!

61 (refer March 16, 1968) Another disc by a group called the Rivieras "Eleventh Hour Melody"/"Since I Made You Cry" on Co-ed. P. G. Pickering (Wyke, Bradford) would like to know if it's the same group of "California Sun" fame.

106 (refer May 25, 1968) John M. Wilson (Glasgow, S.1) advises that the pianist on the Bo Diddley tracks "Little Girl" and "You Don't Love Me" is Henry Gray, and not Otis Spann. He adds that these are his only two recordings with Bo, although he has recorded also with Howlin' Wolf, Jimmy Rogers, and Billy Boy Arnold. Info here was also supplied by Jack Payne (Worcester Park) who contradicts the above slightly in that he says Henry Gray recorded a host of discs with Bo! Anyone confirm which is right?

19 (refer October 7, 1967) Regarding Marvin Gaye with the Moonglows: Geoffrey Carter (Ruddington, Notts.) says that Marvin Gaye joined Chess Records in 1958 and became a member of the Moonglows, whose lead singer was Harvey Fuqua. Harvey Fuqua left two years later to duet with Etta James, and later Marvin Gaye left to duet with him. However, it is safe to say, Geoffrey reckons, that Marvin at least sang on all their releases between 1958 and 1960 on Chess. Geoffrey says that the question arises here as to whether he left before or after the Moonglows recorded for Veejay... don't think it does arise actually, because as Graham McKenzie (Enfield) rightly says the Moonglows tracks on Veejay date from around 1955 since they were originally made for Chance.

105 (refer May 25, 1968) D. Rains (Southend-on-Sea) has another odd single on yet another Phil Spector label, that he'd like some info on: "Kiss Me Now"/"We're Not Old Enough" by Florence DeVore on Phi-Dan 5000. Anyone help?

99 (refer April 27, 1968) Bob Hazell (Gt. Yarmouth) gives some info from "Blues & Soul" magazine on these Otis Redding tracks. Otis joined Johnny Jenkins' Pinetoppers as pianist and vocalist in 1959. They recorded for Bethlehem, at one session, "Shout Bamalama", "Fat Girl" and "She's Alright" and at a later session, "Gettin' Hip". They have been issued in the following form:



THE DEL VIKINGS — See item 108

"Bamalama"/"Fat Girl" — Bethlehem 3083, Confederate 135; "Gettin' Hip"/"She's Alright" — Gerald 1001, Atlantic 2144.

64 (refer May 4, 1968) Regarding Dionne Warwick's family: (Okay, we're off the main subject, but what the heck!) Miss Chris Fry (Harrow) got some information from Gloria Marcantonio of the Scepter/Wand Appreciation Society — Dionne Warwick has only one sister and that is of course Dee Dee. But Emily Warwick does exist — she is Dionne's aunt, and sings with the Sweet Inspirations. As for Judy Clay, she was raised by Dionne's mother, but is no relation. That's straightened this side track then — but we're still stuck on just who does sing on these Wilson Pickett tracks!

108 (refer May 4, 1968) Roger Perry (Sidcup) has sent lots of info on the Del Vikings, and although it doesn't completely clear up the problem, it goes a long way towards it. His info came from "Soul Music Monthly", which said that in 1955 five members of the USAF formed the original group which included Charles "Chuck" Jackson. In 1956 they signed a contract with the Pittsburgh-based Fee-Bee label, and during this time cut more than a dozen sides including "Come Go With Me", "Whispering Bells", "Don't Be A Fool" and "How Can I Find True Love", the lead vocals alternating between Krips Johnson (the main lead), Chuck Jackson, and the white member of the group, Gus Backus. These tracks were then leased to Dot. The group left Fee-Bees when their contract ran out although a couple more tracks were issued (as by the Original Del Vikings). Then the group recorded an album for L'Universe Records which was withdrawn after a lawsuit concerning the re-recording of "Come Go With Me" that appeared in the album. After this Chuck Jackson left, and the group's line-up changed radically and often, whilst items appeared on Mercury, Alpine and ABC-Paramount and Gateway, from whence they drifted into obscurity. However, it still doesn't really suggest where the Crown recordings came from. Anyone know this fact?

124 Peter Burns (Edmonton, N.18) asks if anyone knows anything about a singer called Jimmy Williams, who had a single on Atlantic over here (whilst it was under Decca) called "Walking On Air". Any help forthcoming?

ROY SIMONDS

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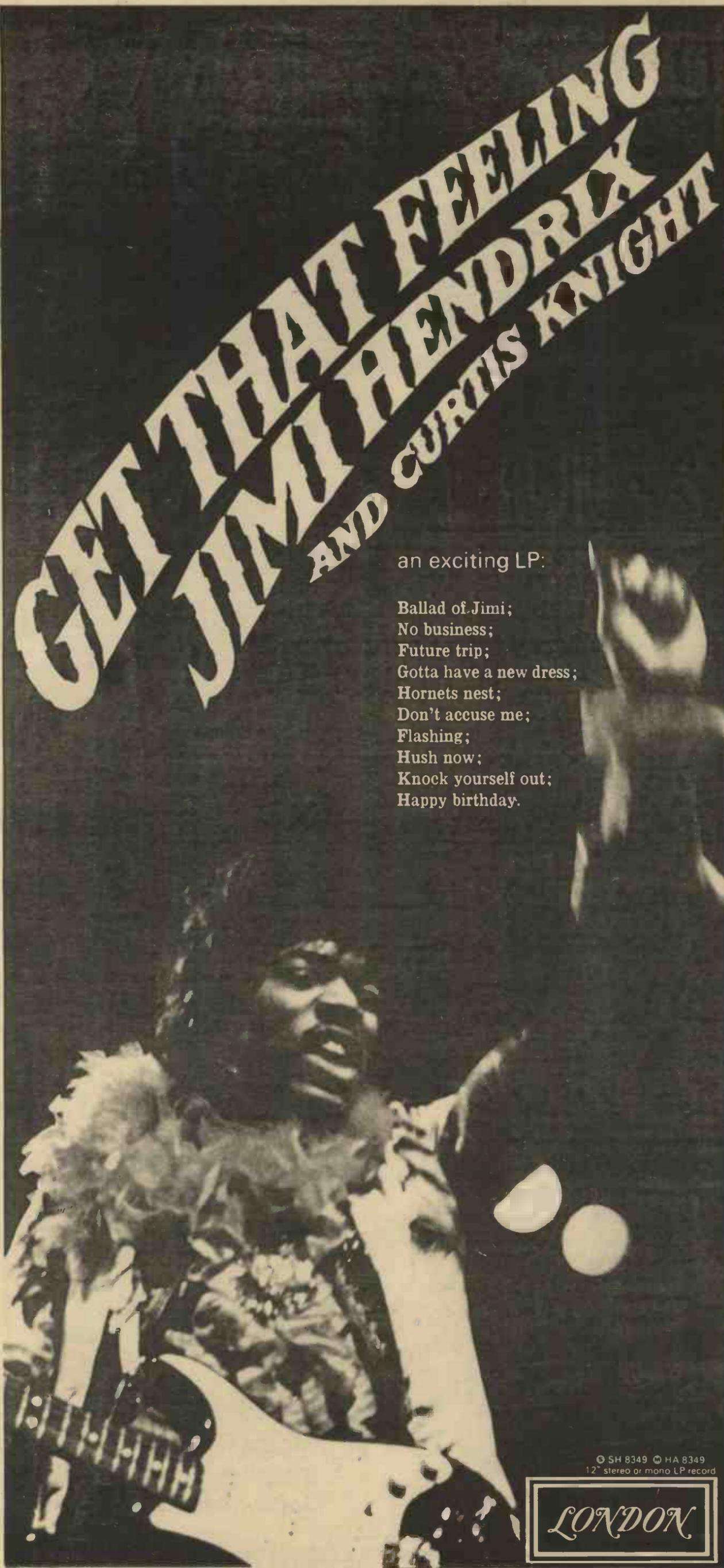


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**LULU TV
SERIES TO BE
TAKEN OFF**

David Cumming Column

ANOTHER riveting exclusive! Readers of this column are first to get the really irrelevant news. I have it from reliably uninformed sources that comedians Roy Hudd, Charlie Drake, Marty Feldman and Joe Baker plan to take off Lulu's T.V. show when they return to the screen. Roy Hudd, whose deadly accurate impersonation of Mike Yarwood was the hit of last year's Command Performance at the Young Conservatives' Sports Pavilion, Eltham, spoke to me about this. "I'm polishing up my Scottish accent" he said, "and I'm going into training to lose over one foot in height. I like my take-offs to be genuine, so instead of wearing a wig I'll be growing my own hair and having it dyed red, like lovely Lulu's. Other parts of me will have to be faked," he added with a knowing wink.

Marty Feldman admitted that he would be wearing a wig, but no make-up. "Facially Lulu and I are very alike" he said, "I'm often getting mistaken for her in the streets." Charlie Drake is, of course, several inches shorter than Lulu and will be doing his impersonation on stilts. Following his success at Montreux he will appear as Lulu playing all the instruments of the orchestra with a bunch of balloons around her neck. Joe Baker, speaking from his pad in London's West End (he'd been making notes on it) said: "I deny that I plan to do a take-off of Lulu. I shall be concentrating on my usual gallery of impressions: Rudolph Valentino, Nikita Kruschew, Don Bradman, The Luton Girls Choir, Rupert Bear and other well loved figures on the current showbiz scene." Champion The Wonder Horse was unavailable for comment.

THIS IS MY SCENE

New Italian song "The Bigamist" turns out to be the story of a very dense fog . . . Comment overheard about new male singer: "That boy's only hope in showbiz is for a relative to die and leave him some talent" . . . After a lot of sniping from inside the pop-world, The Love Affair have changed their name to The Just Good Friends . . . Here's a twist! Saw a girl in a discotheque last week who's dress was cut so low she spilled herself all over her drink . . . And talking of drinking in discotheques (and I was, even if you weren't), there's one such place I know that has such a boozy crowd . . . would you believe a Gents . . . with revolving doors? NEWS FLASH! Robinson Crusoe had his Man Friday, Mike D'Abo has his Man Fred, and now it's Andy Williams with his Man Cin! (That item is in the running for The Tony Blackburn Award for the worst pun of the year) . . . Anybody interested in a song I've written about the water-fountain we used to have in the school playground: it's called "Old Faceful".

CLASSIFIED AND SMALL ADS.

I'm reviving my small-ads column for one week only, so if you have the ready cash, **DON'T DELAY, WRITE TODAY!** (If you have to borrow, write tomorrow!)

SOUL RECORDS. Owing to unexpected decrease in funds due to recent world-wide apathy we are forced to sell some really exciting SOUL RECORDS. They include Napoleon, Josephine, Fanny Hill, Lord Byron, Henry Tudor, etc. Send for lists to: St. Peter, Pearly Gates, Trinity House, Heaven. (N.B. These records are guaranteed accurate from the birth to the death of the soul in question.)

HURRY! HURRY! New club opens Tuesday. SUNDAY'S JOINT, Kings Road, Chelsea. Hurry! Hurry! Opens Tuesday. Rock 'n' Roll played by topless girl group. Hurry! Hurry! Closes Wednesday.

COMPOSER WANTED. Unsuccessful lyric writer from Bude in Cornwall who has been with the fortunate name of Barry Mason, seeks unsuccessful composer who is called Les Reed. Object: Collaboration to cash-in on current popularity of Reed-Mason songs.

PERFUME. "Temptation Harbour" is worth 25 gns. per ounce. This week's special offer, 3s. 6d. per gallon drum. This perfume is so irresistible to men, we supply a police whistle with every order. Send P.O. to Box 69.

ARE YOU LONELY AND UNWANTED? DO YOU HAVE HORRIFYING NIGHTMARES? Then write to us and we will help you to meet the girl (or boy) of your dreams. S.A.E. Vampire Introductions, Castle-On-The-Hill, Transylvania, Central Europe.

FORGED CUP FINAL TICKETS. A number of forged-tickets left unsold before the game on May 18, 1968, available at bargain prices to anyone clever enough to convince fans that next year's final is between Everton and West Bromwich Albion. Also European Cup Final tickets, and, for very clever people, World Cup Final tickets.

TAILPIECE

Jimmy Young makes it work for him, why can't I make it work for me? I am speaking, of course, of . . . recipes! So next week, have your pencil and paper ready won't you? Make sure you have your pencil and paper ready because I'll be giving you a recipe for pencil and paper pudding.

P.S. I owe a big apology to Miss Janet Bushell. Sorry Janet, it was a clerical error.

THE MIGHTY GARVEY FIGHTS THE GOOD FIGHT!

Tom McGuinness reports on the state of the Manfreds

"JUMPIN' JACK FLASH rides again" quips Tom McGuinness of mighty Manfred Mann about their new single, "My Name Is Jack". Seems like the new pop name is to be Jack with both records destined to become chart toppers of the first water.

"I like the new Stones single" continued Tom, "it's nice and simple—and they're much better at that sort of thing. And you can't really say it's a retrogressive step for the group, because they never did anything good that was particularly way-out from their normal style. This one's very good, though."

"My Name Is Jack" is a Paul Simon number. I like it, and I think it's very commercial—but really I'm too close to the record to be able to judge whether it'll be a hit or not. I hope it will, obviously.

"I was amazed to find out it was a Paul Simon song. We got it from a film called 'You Are What You Eat'—it was produced by Bob Dylan's manager, Al Grossman, and all the music for the film was done by Peter Yarrow of Peter, Paul and Mary. There was just this one song in it by Paul Simon, which was part of a really great sequence about a little boy named Jack wandering through this large American country house—called a Greta Garbo home, which is just a nickname for this sort of weather-beaten whitewashed house. The place is full of hippies, and this boy is wandering through it saying things like 'my name is Jack, and these are my friends', and so on. It's what you'd call a quote, art film, unquote."

"It's strange—it's a lot of disjointed sequences, but because of the way it's put together, it looks great. It's a very good film—all about a sort of hip American Steptoe."

"We saw the film in this country when Al Grossman was over here trying to arrange distribution for it. Because we had a hit record with the Dylan number, 'Mighty Quinn', I suppose he felt quite well-disposed towards us, and he

invited us along to see the film. The thing is that although it's good, it's not particularly commercial. Perhaps if our record is a hit, people will start to show an interest in the film."

"As I say, I can never really judge our own records. Like 'Mighty Quinn'—we liked it, but after we recorded it we put it to one side and forgot all about it. It wasn't until a few months later someone suggested we should release it—and we didn't seriously think it would do so well."

"It's funny that we should follow up a Dylan song with a Paul Simon song. All of us in the group admire Dylan—but we'd never really thought of recording anything by Simon. We saw him on television two years ago when he came over to this country, and he sang 'Richard Corey'—we were all knocked out, and we rushed out and bought the Simon and Garfunkel LP. We didn't do any of the songs, though, because it was the time of 'Pretty Flamingo'. And we didn't think about it again until we heard 'My Name Is Jack'."

"Anyway, Simon records everything he writes virtually, so it's more difficult to find a song by him that we can do. Dylan, on the other hand, just does demo's of his material, and it gives us a much wider choice. We never set out to record songs by people we like, so much as songs we like—and songs that are right for us."

"We never lay down hard and fast rules for the group as to what we record or anything. In fact we rarely make any plans—we just keep frooting along, all doing our own things as well as the group things. I think we're very realistic about ourselves—we never make concrete, exciting plans, and when anything does happen, it just happens. There's no big story about it. We all have our own particular interests, anyway, and we all do different things."

"I can't generalise about whether this is a good way for all groups to work. But as far as we're concerned, it works well. And having our own separate interests doesn't disrupt



MANFRED MANN — new single is a Paul Simon song

the group at all—we try and keep out of each other's way unless it's a joint thing.

"We've just finished our new LP, 'Mighty Garvey'. We're not really too happy with it—it's taken us too long to get together. We've been working on it for about a year or so, and we've changed a lot during that time. The thing is that we're constantly thinking that we can improve things, and it just goes on and on. I think an LP should be recorded straight off—a reflection of the group at the time of recording. With our next album we'll try and record the whole of it in a couple of months. We'll probably still be dissatisfied with it though."

EDWIN GARVEY

"Mighty Garvey" features a bloke called Edwin Garvey, who appeared on the B-side of our last record. He's a character we've devised to display different sorts of pop music—it's our way of laughing at pop. There's a track on the album called 'Happy Families' which is done in different ways by three Garveys. There's rock 'n' roller Eddy 'Fingers' Garvey, smooth night-club singer Ed Garvey, and Irish folk singer Edwin O'Garvey.

"We're not trying to make any snide comment about the pop scene or anything like that—it's just done for a laugh. It gives us pleasure—I don't know about anyone else. We want to do more Garveys in the future."

"I'm all for keeping pop music in perspective—keeping it simple. I think that in the past year it's become too over-intellectualised. There's room for all sorts of pop, it's just that there's been too much emphasis on complicated sounds. Personally I'd rather go to the source of this sort of music, and listen to classical or jazz rather than West Coast."

"Pop music is now covering a very wide field, and I think the simple things are being ignored a lot. Fight the good fight, I say, and keep pop music simple."

DEREK BOLTWOOD

STILL TALL BUT JUST A TRIFLE TALL KINKIER...

Tom switches to pop, stays on lager . . .

ONCE upon a time, in the well groomed, sternly disciplined land of Ivy League, there was an institution known simply to the informed as Harvard. Inside this bubbling culture of creativity, a studious young man toiled over his wealth of homework with an indescribable desire to be doing something else.

One day, he was approached and beseeched to grasp his guitar (which had for a long time been his side interest) and utilize it to replace one of his noted peers whose forthcoming absence at a public performance was causing some anxiety. Dropping his English books and whipping out the old box, young Thomas Rush dashed to the scene, and subsequently saw the last of his purposeless academic tasks. Pinched by a representative of the newly born 'Flint' Records, earnest talented Thomas made the first and last record to be released on that label. When 'Flint' disappeared, 'Prestige' adopted him. An impressive future began here and was interrupted only by the quick switch to Elektra. At last, on a well run label, and with definite direction, the colourful saga of folk artiste unfolded.

YEARS LATER . . .

Still very tall but just a trifle kinkier Tom Rush, veteran of the Elektra folk group, popped into Britain for a quick but meaty series of concerts. And popped is literally what he has done, for according to the brown haired blue eyed man of 'No Regrets', one can go only so far before the urge for personal progression demands a change.

"I wanted to experiment in pop, no one told me to, or advised me that pop is the only road to commercial success. I haven't lost the inclination toward folk music, but now I want to combine the two forms in my own way. Because my style is basically simple, I tend to drift toward the sound of 'Something In The Way She Moves' (his new release) rather than delving into deep, almost classical folk as quite a few others have done. My repertoire is still sparsely with the occasional unaccompanied composition, and I make an effort to hear people like Jansch and Renbourne. Paul Simon writes good material as well, but I don't think I'm influenced by many of these due to this tendency to drift away from complexity. Why do people think I'm strange because I only drink Lager?"

Tom's only London appearance was at the famed Marquee Club where he skipped merrily through some of the finest selections from his current LP 'The Circle Game'. These ranged from the lilting piano and bass backed 'Circle Game' to the beaty 'Hey Bo Diddley'. After the concert he had these stirring comments to make: "I felt like swearing about the sound in there—ordinarily you've got a sound balancer hopping about to be sure the volume is correct from all



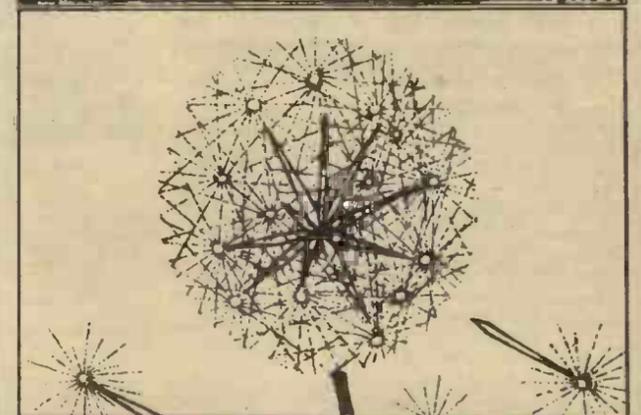
TOM RUSH — and this is only half of him

points. It must be controlled to allow the group on stage to hear one another and the audience to hear all of us in the proper proportion. In this case, all the equipment was borrowed, and no one could work it. I couldn't hear myself or the guitar. All the concerts up north went well, but this one annoyed me. I need a lager."

I felt almost as bad as he did about the sound, but being a fanatical Rush enthusiast, I ignored the difficulties and enjoyed it anyway. It takes quite a lot to overpower the sound of Tom Rush. You can test for yourself around the end of July.

LON GODDARD

TIMEBOX



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FIGHTING JIMI

A GREAT bloke and a horrible bloke and the centre of controversy and an ogre and a star and evil and lovely and very talented and wealthy and bankrupt.

If you take a pencil and a piece of paper and go into the street to do a survey on P. J. Proby, you'd hear all this and more. And if you built up a character picture of this larger than life Texan from the opinions given to you, it would be very confused.

And so would you. But cast confusion to the wind. All the opinions about P. J. Proby melted down and chopped up and grated into a pot and boiled and stirred are a recipe for one fact.

P. J. Proby is a hell-raiser. "My interests are drinking, fighting, and singing, in that order," he said.

But that's very much the image of P. J. Proby talking — an image based on facts, but built up by stories about him.

"I don't get into so many fights now. I think perhaps I've calmed down a bit. But even in the early days I didn't have that many fights — it's just that events were always played up a lot by the Press. I enjoy fighting — it's a thing I've been doing since I was a kid. One of the good things of life — you know, like you can go into a pub in Camden Town, and there'd



P. J. PROBY—by Lon Goddard

be a crowd of Irishmen having a fight. They don't pull their punches — they go all out to hurt one another, but it's not out of anger or nastiness. It's just all good fun, and after the fight they're all pals again.

And that's a thing I found when I had a reputation as being a bit wild — people would try and provoke me into a fight, to see if I was as good as I said I was. And I was always ready for a fight. But more as a sport than out of any bad feeling.

"I remember there was one time — I think it was in Sweden — I was doing a concert, and when I finished my act a dozen guys came up on stage out of the audience. I naturally assumed they were looking for a fight, so I started throwing punches, laying them out all around me. And they still kept coming forward. And then eventually I realised that they just wanted to shake hands with me. So I stopped punching them and shook hands — and made a public apology, explaining that it was all an unfortunate misunderstanding!

"But I never got involved in that many fights. If the audience starts to shout at me when I'm on stage, then I'll shout back. I think that's fair, and all part of the game. The only thing I can make no excuses for is swearing at an audience when you're on stage. I've done it a couple of times in the past — but really I think it's a very bad practise, and there's no need for it. It's only ever happened when I've had a few too many drinks.

"But that's another of my pleasures I'm

having to cut down on now. Four months ago I was given a year to live by my doctor — and I've had to cut down on the amount I drink to about an eighth of what it was before. So that cuts out the fighting and the drinking — it only leaves me with the singing! But, seriously, I think I'm a lot more settled now than I ever was — despite this bankruptcy thing hanging over me.

"When I came into the business four years ago I was very green. I'd had experience over in the States but, I was new to this country, and I was thrust in at the deep end. And I was so confused with everything when I started, that I just hit out everywhere. And what's happening to me now is a result of that.

"For example, I'm still banned from every theatre just about, in Britain. You see, in America, monopoly is illegal — and I thought the same thing applied over here. But I soon found out it doesn't, and that almost the whole of this business — the theatre circuit, that is — is controlled by two people. And unfortunately I upset these two people by splitting my pants a bit too much on stage, among other things. So I was banned — and I'm still banned.

"And then there's this bankruptcy thing, where I have to pay back taxes. I think I still owe them about fifty-thousand pounds, and at the moment every penny I earn goes straight to the Official Receiver, who pays back my debts, and gives me enough pocket money to live on. Well, he says it's enough to live on!

"But that tax thing happened, like it happens to a lot of people in this business. I was quite happy thinking that my manager was paying my taxes, and that all the money received was spending money. But he wasn't, and I was soon very much in debt. And, of course, I never saved any money — I believe the best thing to do with money when you have it is to spend it. Supposing I'd invested my money in a lot of material things like property and houses and antique furniture and so on. With this bankruptcy business over these taxes I owe, the Official Receiver could have taken all my possessions to repay my debts. So what's the point in collecting a lot of material things?

"One of the things they said to me in the court was that I was living way above my means. Well, I think that's ridiculous — at one point I was earning a lot of money, and spending it. I believe that if you're earning twenty pounds a week, you live like a person earning that much. And if you're earning two thousand pounds a week, as I was, then there's no reason why you shouldn't have chauffeur driven cars and luxury apartments. I suppose the hang-up was that I trusted my manager too much.

"I seriously think that if everything had gone right, and I hadn't loused my chances up in so many ways, I could now be almost as wealthy as the Beatles. There were so many things happening for me when it all came to an end so disastrously.

"But I'm not really sorry about any of this — and I don't regret having come into the business when, and in the way, I did. And at the moment I seem to be working harder than ever so I can't complain."

DEREK BOLTWOOD

Herd worry about Jimi...

“I adeez and gentulmen, on my right Andee Bown. On my left

Androo Steele. "In front of each, a plate of Shepherd's Pie and here beginneth a race as has never been witnessed before of gourmandising and may the best man win."

Unfortunately both contestants lost interest in the epic event, and I didn't see who won as I was too busy talking.

In fact we were all too busy talking about the Herd.

When we were chatting last time, just before their single "I Don't Want Our Loving To Die" stormed the charts, they said that if it was a hit for them, they'd feel fairly well established — as established as a group who've had five or six hits.

"We feel quite happy with our position now," said Andrew. "I think we still need about six hits before we can settle down as an "established" group. But every record that's a hit is cementing us into position a little bit more, and giving us that little bit more confidence as well.

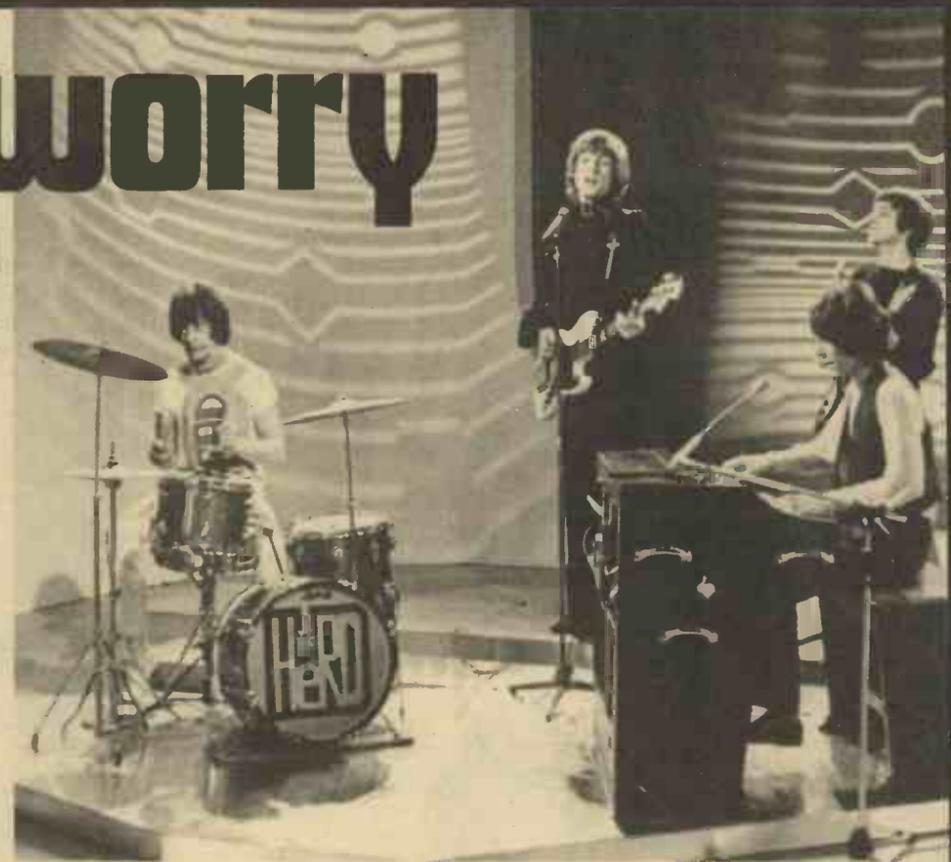
"We've been very lucky, because we've had a lot of exposure in the music papers, and that's helped us a lot too," added Andy.

"We were lucky when we started," Andrew continued, "because we appeared at a time when there weren't very many 'teeny-bopper' groups around. It was quite strange, really, because our first hit, 'From The Underworld' wasn't at all a 'teeny-bopper' sound. But I think we were labelled as that by the Press — a group was needed to fill the space, and we happened to be around with a chart record.

"In America" said Andy, "they think we're an underground group. They don't know anything about us—apart from having heard "Underworld"—and they're judging us on that record. They'll get quite a shock when they see us.

"When they hear "I Don't Want Our Loving To Die," they'll probably think it's a clever bit of underground music, made to sound like a pop record, and full of hidden meaning! I hate to think what they might read into our stake act when we throw bananas at the audience — perhaps they'll try to smoke them or something.

"We're going over there in about a month, I'm not sure yet, but I think we'll be doing a college tour with the Jimi Hendrix Experience and Spooky Tooth. I don't know whether that'll be good for us or not. Will the audiences for Jimi want to see us? And vice-versa. The thing is that Jimi is accepted



THE HERD—America thinks they're an underground group (RM pic)

over there as an underground group, and although they think that's what we are at the moment, what will happen when they see us?

"I don't think it really matters whether you are classified as one thing or another. But there's such a definite dividing line between the two sorts of groups in America, that I'm not sure which we'll be accepted as. We play a different sort of music to the Jimi Hendrix Experience, anyway. The problem is, will the contrast be good or bad? Especially considering how big Jimi's group is over there."

"I think that whether this particular tour is good for us or not, it's worth doing," said Andrew, "because it's a way of getting to America—and we're all quite impatient to get there. Even on a short tour such as this would be, one could learn a lot—not only from a change of environment, but also from seeing a greater variety of different musicians.

"I don't seriously think it could do us much harm, though. In fact it would be nice to be accepted over there as a "teeny-bopper" group. There seems to be a lack of them at the moment—especially among the British groups out there. All the groups from this country who are making it in America at the moment are classed as underground groups. I can only think of Herman, and perhaps Dave Clark, who have made it big on the "pop" scene in the States—and I think the time could be right for a new "teeny bopper" group. We emerged in this country at just the right moment, and I hope we can do the same in America.

"We haven't really had any time off since our first hit—we've been working virtually every night. It doesn't leave us a lot of time for writing and recording, and we'd obviously like to spend much more time doing this. But we're still building up our position as a group, and it's important that we lay a good foundation, so that we can look forward to the time when we can concentrate on a couple of good gigs a week, instead of working in different parts of the country every night."

"That's all very well," added Andy Bown, eyes-a-twinkle and gleaming behind his large glasses built dark to hide the sun and the glare, "but who in fact finished their Shepherd's Pie First?"

DEREK BOLTWOOD

WHAT'S NEWS FROM DECCA

Lynda Clarke Rain in my heart F 12787 DECCA

Jimmy Powell Sugar Babe F 12793 DECCA

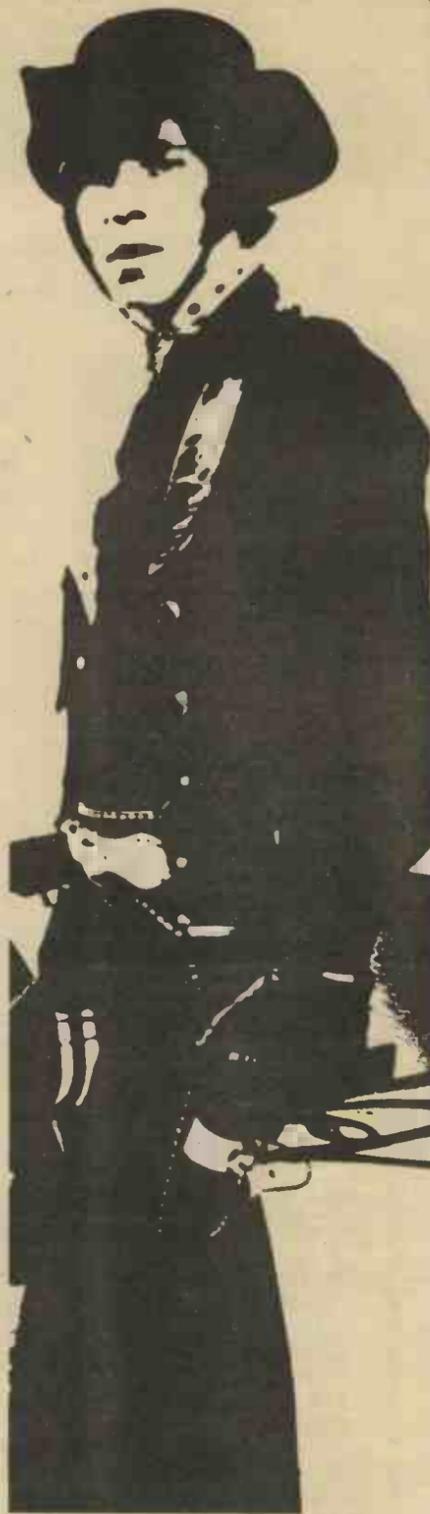
John Mayall's Bluesbreakers No reply F 12792 (from Decca LP-BARE WIRES-SM)

Primo Scala and his Accordions Whistling DECCA



SIMON AND GARFUNKEL

FOCUS ON 2 GIANT LP's



DAVE DEE

IN America, the long-player is the backbone of the record industry, and despite excessive taxation a gradual swing from "the hit single" to the long-term L.P. policy is taking place here. I've selected two potentially hitbound L.P.'s to review in more depth than usual, and although they will occupy places in the same chart, the differences between them are considerable. They are unlikely, incidentally, to sell to the same people, but both are good examples of quality product. The first album is "Bookends", by Simon and Garfunkel, which has earned a gold disc in the States and is currently topping the charts there—a single taken from this L.P. ("Mrs. Robinson") is topping the singles charts also. The L.P. is scheduled for July release here. The other disc is "If No One Sang" by Dave Dee, Dozy, Beaky, Mick and Tich, who have had a fantastic run of hit singles, and whose L.P.'s are selling better with each release.

"Bookends" (US Columbia Import STEREO KCS 9529) opens with the instrumental "Bookends Theme", a short, thoughtful guitar piece which goes straight into the savage "Save The Life Of My Child", a dramatic item, jerky, echo-filled with Paul's urgent vocal set against a horrific backdrop of screaming, frantic acoustic guitar, grating fuzzbox. Lyrics are desperate, frustrating and sometimes meditative. This side follows a birth-to-death pattern in the songs.

"America" is gentle, with bouncy percussion and nice guitar work, and resigned touch to the vocal. Lyrics have a pleasing personal quality and again there are contrasts in shades of drama running throughout. "Overs" opens simply, vocal with guitar, and deals with a romance that's almost broken up—Art effectively sings in and the relaxed quality has a kind of Latin-American jazz feel about it. "Voices Of Old People" was recorded by Art in various locations in New York and Los Angeles and includes some poignant and faintly humorous comments, all beautifully recorded with subtle stereo effects. Obviously great care must have been spent selecting these bits from the mass of dialogue that was collected. Surprisingly enough, it fits in with the rather resigned, experienced, atmosphere pervading throughout the album. "Old Friends" features an orchestral arrangement via Jimmy Haskell and an inquisitive lyric about old age, following on nicely from the previous track. No pause between the instrumental ending, and the pretty guitar opening of "Bookends Theme", which has a stark lyric at variance with the melody.

Side Two opens with "Fakin' It", released as their last single. Melodious, commercially-inclined (although it wasn't a hit here), and touches of violence which match the embittered lyric. "Junky's Dilemma" is an amusing light item, with a harmless sound but a lyric that must mean something different to everyone that listens to it. Sound effects are coarse, but the whistling is fine.

"Mrs. Robinson" opens with a fast beat, and wordless semi-scat vocals from the duo. The solid tune and lyric soon intrudes, and everything is ultra-commercial—a plaintive melody, and words which could easily be a Beatle send-up (but aren't). A lank song, beautiful acoustic work and that familiar slapping percussion. It's from the movie "The Graduate" (opening today, Thursday) and should be a big hit here, too. I predict a number one, in fact. "A Hazy Shade Of Winter" was flop topside here and has a savage intro with a thumping feel dominating everything, plus castanets and a tune following their normal up-down format. I still like the lyrics here—incidentally, all the words are published on the reverse sleeve of the U.S. version. "Looking over manuscripts of unpublished rhymes", what a line! No gap

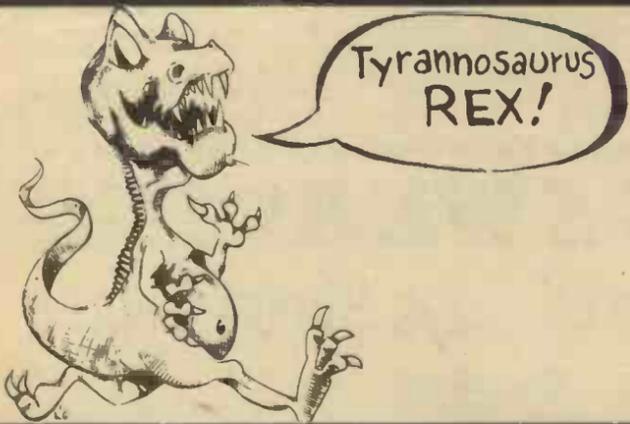
between "Winter" and "At The Zoo", which is a familiar song that builds into a fabulous folk-rock climax, and a pounding, yet somehow subtle beat throughout. Good stereo effects here, too. That's the last track on the album, which is on par with their last L.P., the superlative "Parsley, Sage, Rosemary and Thyme".

"If No One Sang" (Fontana MONO TL 5471). "If No One Sang" is a folk-tinged opener to the L.P., with eerie sound effects and Dave singing a lone, melodious lead vocal. Lovely acoustic guitar-work here, and this leads straight into "Where From Where To", an organ-based builder with Dozy singing a languid lead, to a set of thoughtful lyrics.

"I Got A Feeling" has a bright bossa nova flavour and an excellent Latin-combo backdrop. Jerky sort of song in their hit single style with lusty group vocals. Everyone sounds as though they're enjoying what's happening here. "In A Matter Of A Moment" is a dreamy beat ballad, repetitive lyric and beat, but imaginative arrangements which saves the side from being over-syrupy; the vocal is nice, too. This sounds like the kind of song you hear when you're holidaying abroad (except it wouldn't be in English, of course). "Mrs. Thursday" opens with limousine sound effects, and the jaunty song is based on the TV character with a clear, send-up type vocal from Dave Dee, Beaky and Dozy. Amusing, kossipy and again, the backing arrangement sounds out. Original, but I preferred the company of that other married lady, the beautiful "Mrs. Robinson". You've all heard their "Zabadak", so I'll skip that and go on to the last track on side one—"Mama Mama" which has a rocking vocal from Dozy, set against a boogie-based piano and a Spanish-flavoured tune running hotly throughout—an exciting climax to the side. Side two commences with their version of Tim Hardin's "If I Were A Carpenter", and their version is more subdued-rock, as opposed to the brash Four Tops treatment, or the folksy Darin-Hardin versions. They handle it well, and credit must go to Dave for his delicate vocal, which is attractive without being weak. He brings out the lyrics towards the end and, although Hardin fans won't dig this, it builds to a tremendous climax, but I could have done without the backing vocals.

I'll skip their chart-topping "The Legend Of Xanadu" and go on to Dave's solo on "Look At Me", a dramatic, but terrifically corny number. Well-performed with the building backdrop that marks this L.P. "The Tide Is Turnin'" features the whole group on vocals, and is a fine plaintive side with a good tune and harmonious vocals which blend well. All of the arrangements on this L.P., incidentally, are by Reg Tilsley and John Gregory, while the production is by Steve Rowland, and Roger Wake did the recording. "Breakout" has a big backing, and is a strong ballad, with Dave singing solo. Cellos intrude well, and there's enough drama here to appeal to their fans. Airport announcements open "Time To Take Off" (sounds like Byrds tune!), and this is a fast-moving pacey teen-slanted number with a commercial flavour—it runs into "If No One Sang" again, but the whole group join in the finale which ends with the same sound effects as open the L.P.

NORMAN JOPLING



DECCA (UK 4945) Blue skies F 12791

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Erma Franklin Only when I laugh DM 189 (from the Paramount film of the same name)

Billy Golden Open up your soul HLZ 10201

Gene & Debbe A loser makin' good HLB 10202

DECCA **London** **London**

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

Cockney-Rock LP puts Small Faces in West Coast bracket

THE SMALL FACES "Ogden's Nut Gone Flake"—Ogden's Nut Gone Flake; Afterglow; Long Agos and Worlds Apart; Rene; Song Of A Baker; Lazy Sunday; Happiness Stan; Happiness Stan; Rollin' Over; The Hungry Intruder; The Journey; Mad John; Happydays-toytown (Immediate IMLP 012).

AFTER recovering from the initial shock of discovering that the latest Small Faces LP comes in a fold-out ROUND (yes, the same shape as the record) sleeve, which is extremely well designed and constructed, you'll discover that the music is almost as adventurous. Songs range from the cockney-rock "Lazy Sunday" and "Rene" on side one, to their mammoth "Happiness Stan", a collection of adventurous songs connected by the dialogue of no other than Stanley Unwin. The opener title track is a powerful psychedelic instrumental, and one has the feeling the LP is full of "in" jokes. This is obviously "their thing" and falls more into the underground class than for a teeny bopper audience—well produced with menacing sounds throughout, and altogether everything fits together nicely. This puts them into the really big league, not just a collection of pretty small faces.

★★★★

ERIC BURDON AND THE ANIMALS "The Twain Shall Meet"— Monterey; Just The Thought; Closer To The Truth; No Self Pity; Orange And Red Beams; Sky Pilot; We Love You Lil; All Is One (MGM MONO C 8074)

PRODUCED by Tom Wilson, this progressive LP is blues-based with overlays of psychedelia, and a selection of would-be philosophical lyrics. Eric's voice has improved in a mellow way, and there is enough exploration and adventure in this LP to satisfy the hardest head. I like "We Love You Lil" and "Just The Thought", but I can do without "Sky Pilot".

★★★★

THE RIGHTEOUS BROTHERS "Standards"— That Lucky Old Sun; That's All; My Darling Clementine; All The Way; Country Boy; Without A Song; Since I Fell For You; Come Rain Or Shine; Secret Love; If I Ruled The World; Somewhere (Verve MONO VLP 9204)

THIS marks the first stage of the Righteous Brothers split—they don't sing together on this package, but Bill takes side one, and Bobby side two. Their voices individually are good, but it was that blue-eyed soulful intertwining that made them unique. Well produced, but somehow disappointing and slightly dull, unless you use it for late night listening.

★★★★

HANK WILLIAMS "And Strings Vol. 3"— Window Shopping; My Bucket's Got A Hole In It; Just Waltin'; (Last Night) I Heard You Crying In Your Sleep; Why Should We Try Anymore; Be Careful Of Stones That You Throw; I'll Never Get Out Of This World Alive; Moanin' The Blues; My Sweet Love Ain't Around; Why Don't You Love Me; Crazy Heart (MGM MONO C 8075)

IF you like Worker's Playtime strings dubbed on re-mixed Hank Williams sides, try this set. Personally, I think the country atmosphere, whether it be jovial or melancholy, is destroyed, but admittedly the pop content (and therefore the radio play potential) is enhanced.

★★★★

MANTOVANI "The Mantovani Touch"—On A Clear Day; Alfie; Release Me; A Man And A Woman; Almost There; What Now My Love; Edelweiss; A Day In The Life Of A Fool; My Cup Runneth Over; Days Of Wine And Roses; Impossible Dream; Puppet On A String (Decca STEREO SKL 4921).

THE gorgeous sound of Mantovani is put to some very familiar pop tunes here, which range from Burt Bacharach's lush "Alfie" to the breezy "Puppet On A String". Yet Mantovani doesn't steam-roller everything with lush strings: the arrangements are superb, and a variety of instruments and styles are used throughout to suit the mood of the tune. A very fine LP; try his souped up "Un Homme Et Un Femme" or any of the versions of the Andy Williams tunes here ("Almost There", "Days Of Wine And Roses", "The Impossible Dream").

★★★★

THE VELVET UNDERGROUND "White Light/White Heat"— White Light/White Heat; The Gift; Lady Godiva's Operation; Here She Comes Now; I Heard Her Call My Name Sister Ray (Verve VLP 9201)

A MENACING set of acid-rock tunes from the former Andy Warhol group, which range from the behemoth "Sister Ray", to the rock recital "The Gift", which sounds like something from Dylan Thomas' "Under Milk Wood". All of the backings have that repetitive growling blues quality, and the vocals are deadpan. A hippy must.

★★★★

JOHNNY TILLOTSON "The Best Of Johnny Tillotson"— It Keeps Right On A Hurtin'; Send Me The Pillow You Dream On; I'm So Lonesome I Could Cry; You're The Reason; Worry; Talk Back Trembling Lips; Poetry In Motion; Why Do I Love You So; Dreamy Eyes; Without You; She Understands Me; Heartaches By The Number (MGM MONO C 8076)

MOST of Johnny's biggest hits are here—either the originals ("Talk Back Trembling Lips", "She Understands Me") or else very good re-recordings ("Poetry In Motion", "It Keeps Right On A Hurtin'")—the smooth teen sound is tempered with either rock or country, and the effect can be quite gutsy, like in "Without You", or else poignant, as in "Send Me The Pillow". A pretty, nice, LP.

★★★★

SANDY POSEY "Looking At You"— Deep In Kentucky; The Meadow Of My Love; Just You, Just Me (And Love For Company); It's Not Easy; Silly Girl; Silly Boy; Something I'll Remember; Handy; Shades Of Gray; Will You Love Me Tomorrow; One Man Woman (MGM MONO C 8073)

SANDY'S vocal standard is as high as ever, and her material on this album has been carefully selected as good pop. The productions—by Chips Moman and Joe South—are fine, and there are some more ambitious things on this LP than her others—the soul-tinged "One Man Woman" for example.

★★★★

ULTIMATE SPINACH "Ultimate Spinach" (MGM C 8071)

ONE of MGM's many underground groups, this team is based around singer-composer Ian Bruce-Douglas, and the general sound is clear-cut, with plenty of message songs included. Every track sounds different, and ranges from the heavy ponderous "Your Head Is Reeling" to the lightness of "Pamela", and the satire "Dove In Hawk's Clothing". Their first album, and at least half of it is good.

★★★★

THE CHRIS MCGREGOR GROUP "Very Urgent" (Polydor STEREO 184137)

ALREADY selling well, this progressive jazz group from South Africa come up with some frenzied, but very interesting stuff. Way-out, and a law unto themselves, but a breath of fresh jazz air.

★★★★

GLEN CAMPBELL "By The Time I Get To Phoenix/I Wanna Live"— By The Time I Get To Phoenix; Homeward Bound; Tomorrow Never Comes; Cold December (In Your Heart); My Baby's Gone; Back In The Race; Hey Little One; Bad Seed; I'll Be Lucky Someday; You're Young And You'll Forget; Love Is A Lonesome River; I Wanna Live (Ember NR 5041)

THE neo-country style of Glen Campbell handles these songs well, but the best track is undoubtedly the Jim Webb grammy winner "By The Time I Get To Phoenix", which is far better than his newie "I Wanna Live". His voice has been well recorded, and it is clear and atmospheric. This could be a big LP.

★★★★

THE COWSILLS "We Can Fly"— (MGM MONO C 8077)

AMERICA's family group who so far haven't meant too much here. Their style is pretty and a lot of care has gone into the production of this LP, which has some gentle moods interlaced with vigorous stuff. Not a hit here though.

★★★★

VARIOUS ARTISTES "Sound Of Soul" (President MONO PTL 1008)

A FUNKY slab of soul from President, which includes some of their recent singles, including Albert Washington's superlative "Doggin' Me Around". There's nice gospel-tinged stuff on "Can't Stand It No Longer" by the Kelly Brothers.

★★★★

ORPHEUS "Orpheus" (MGM MONO C 8072)

MORE pop-slated than underground, Orpheus are a pretty-sounding group who get some good tunes on this LP. But its a bit TOO harmless for me, and they may meet with the fate (so far at least) as the Association, who they can be compared with.

★★★★

ROGER MCGOUGH and MICHAEL MCGEAR "McGough and McGear" (Parlophone MONO PMC 7047)

A SEMI comedy LP here, ranging from the beat group send-up "So Much" (I hope it is a send-up) to the sadly humorous recitations about Monika. Very listenable, and interesting—production is nice and nothing here is too pretentious, or too shallow. Could be a big selling LP.

★★★★

CARL PERKINS "King Of Rock"—Levi Jacket (And A Long Talled Shirt); Jive After Five; Hollywood City; The Fool I Used To Be; Hambone; Sister Twister; L-O-V-E. V-I-L-I-E; Honey "Cause I Love You; Pink Pedal Pushers; This Life I Live; Pop, Let Me Have The Car; Too Much For A Man To Understand; Highway Of Love; Forget Me (Next Time Around); Pointed Toe Shoes, Just For You (CBS 63309).

THE rock revival has certainly brought to light some hitherto unissued rock gems. CBS's Perkins catalogue has now almost been fully issued what with this and his "Whole Lotta Shakin'" LP. Much of this LP is country, and the rocking tracks are somewhat more sophisticated than the older Sun sound items. But CBS have always been able to make good country-rock records (viz Johnny Cash), and this LP will doubtless become a rock classic. Incidentally, I wrote in the sleeve notes that most of these tracks were recorded about 1962—in fact only a couple of them were: all the rest being cut earlier, in 1959.

★★★★



SMALL FACES — "In" joke LP is obviously "their Thing" ... but well done

THE BEACON STREET UNION "The Eyes Of The Beacon Street Union" (MGM MONO C 8069)

A HARSH underground LP here, and apart from the recitations (by Tom Wilson) sounding like a spoof from Kim Fowley, the LP is imaginative and entertaining. Their jazz-tinged version of the traditional folk number "This Sportin' Life" is nice, and their light-hearted "Beautiful Delilah" comes across well, but Chuck Berry might not like it.

★★★★

VARIOUS ARTISTES "33 Minit Of Blues And Soul" (Minit MONO MLS 40002)

MINIT's biggest claim to fame so far is the red plastic they used to press their "Hapshash" LP, but this one is appropriately in black. A finely selected collection of funky R&B sounds, with the accent on brass-jaded backings. Makes a welcome change from the Stax-Tamla stables, and the songs are fresh and strong. Artists include Homer Banks ("Hooked By Love"), Jimmy McCracklin ("Dog"), "Let The Door Hit You", and Jimmy Holiday ("The Beauty Of A Girl In Love").

"We Got A Good Thing Going". Ex-Raelet Clyde King comes across strongly, and this New Orleans based sound deserves to do well.

★★★★

CLAUDINE "Love Is Blue" (AML 915)

YES, I appreciate that Claudine is the wife of Andy Williams who is very popular at the moment. But Claudine's voice leaves much to be desired. She is very pretty and so are her records, but her vocals lack character and are sung in a husky little whisper, with intricate arrangements and orchestrations propping them up. Might be nice late night music—it'd send you to sleep.

★★★

JACKIE TRENT "Yesterdays"— On The Other Side Of The Track; It's Not Unusual; My Colouring Book; Somewhere In The World; Where Are You Now; Yesterdays; To Show Him I Love Him; How Soon; This Time; Show Me The Way To Go Home (Marble Arch MAL 790).

THIS set includes Jackie's chart-topping "Where Are You Now (My Love)", her magic song, and although her voice is just as good on the rest of the LP, none of the other songs have that indefinable something which marks that particular Trent-Hatch composition. Good arrangements by Tony Hatch, and altogether a worthwhile budget LP. Try her "My Colouring Book" or "How Soon" (the Mancini title).

★★★★

CONNIE FRANCIS "The Incomparable Connie Francis"— Be My Love; Italian Lullaby; Try A Little Tenderness; When The Clock Strikes Midnight; La Paloma; My Man; Looking For Love; Funiculi Funicula; Tonight's My Night; The Loveliest Night Of The Year (Music For Pleasure MFP 1219).

A COLLECTION of tunes sung in English, Italian and Spanish by Connie. Her voice is distinctive and sounds as good as ever in its clear way, and this collection at the reasonable price should appeal, and sell well. "Try A Little Tenderness" and "Funiculi, Funicula" are stand-out tracks.

★★★★

ANTONIO PEDRO HATCH "The Cool Latin Sound" (Pye MONO NPL L8212).

NEARLY all of the great pop arrangers have a go at the latin sound sooner or later, and Tony has attempted this in no half-hearted way. His arrangements are rather more fulsome than most, and there's plenty of good jazzy sounds here too. The essentially likely, hot, atmospheric quality of the Central Americas hasn't been lost. Titles include "I Could Write A Book", "Too Close For Comfort", and the cover pic is excellent too.

★★★★

'WE'RE SWEATING (on TV exposure)' says Simon Dupree

WHEN I spoke to Simon Dupree of The Big Sound this week he seemed nervous and unsettled.

"We're sweating on a television exposure for the new record" he explained.

"The week of a new release is always a terrible time for us and for most other artistes. Our song-writers have spent weeks working out the song, and we have spent days arranging and recording it. Our agents, record company and publicists have spent a great deal of time and money advertising and promoting it. The disc jockeys who like it are playing it, but in the end we know that to a large extent it's the "Big 3" television shows that count—and the biggest of them all is "Top Of The Pops". If you don't get at least one of these your chances of a hit are very slim. There are records that must make it because they have a very special magic but these are rare. "Whiter Shade Of Pale" and "Young Girl" are a couple of examples. There are artistes that must make it because of their reputations—Beatles, Tom Jones, etc.—but for most of us television is the only chance of getting our record across to the bulk of the



SIMON DUPREE

public who don't listen to the radio but do watch 'the box'."

With at least 70 records released every week and with only about 10 possible television slots Simon felt that at least 60 artistes each week would probably be disappointed. I asked Simon what the producers should do about it. "Nothing! What can they do? They're probably very fair but they get badgered to death. What a job trying to sort that lot

out. The only thing is that I'm sure a couple of them think they're picking hits when quite often of course they're making them.

What was the answer then? "I think that the television authorities have got to realise the power that they have. They must be more aware of the commercial implications. Either they should only screen established hits or to give everyone a fair chance they should have a roster system for new releases or special programmes for all new records. After all, unless something like this is done they must realise that they are open to accusations of advertising one product and not advertising another. That's all television records is, let's face it—plain advertising.

"What chance did Simon think he had with their new single "Part Of My Past"? "We're lucky—we've got one T.V. lined up for it. People will see it and if they like it as they did "Kites" the sales will leap up four days after the screening. If they don't we must try again. But from the reactions we've had from the first few days it looks as though TV will make this one."

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new singles reviewed by Peter Jones

reviewed by Peter Jones new singles

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

LINDA CLARKE

Rain In My Heart; Society's Child (Decca F 12787). Not often does a new girl talent get your actual chart-prospect tip, but I believe that Linda is an exceptional talent. This is a fair enough song, but brought fully to life by her ability to switch mood—to sing out, to whisper, and once the chorus starts it becomes very commercial indeed. I'm not guaranteeing anything, but it could make it big. Flip: The Janis Ian song and it's good.

CHART POSSIBILITY.

CLIVE WESTLAKE

100 Days; From The Beginning To The End (Fontana TF 940). From Welsh Wales, I present the voice of Clive in one of his own songs. Though he doesn't want particularly to be a singer as he is a very successful writer, this song happened to fit exactly his relaxed, yet sincere, style. He doesn't exactly do a Secombe, mind you, but there is something very, very appealing about this song and performance. Flip: Another Westlake original, slow and moody and soft-tinted.

CHART POSSIBILITY.

LOUIS ARMSTRONG

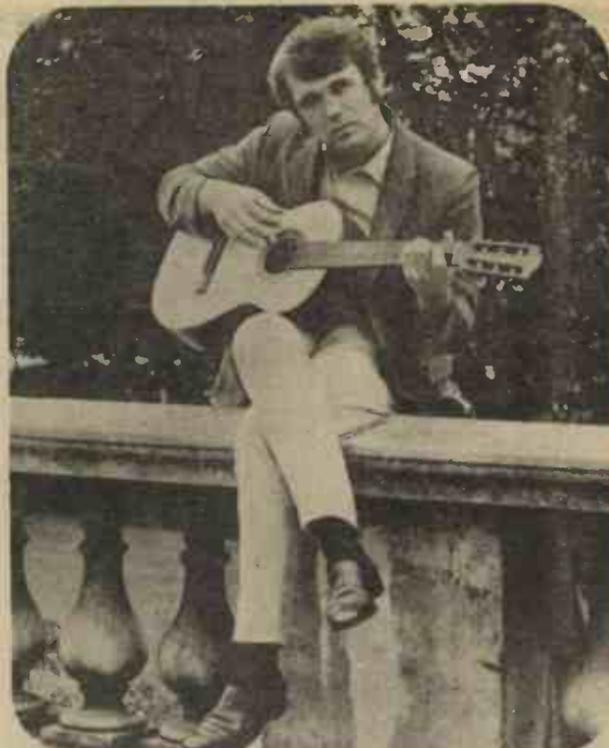
The Sunshine Of Love; Hell Popplin' (Stateside SS 2116). In the same mould as "Wonderful World," but at a faster tempo and with less of the off-beat phrasing. In some ways this is even stronger, in a sing-along style, than "World", though perhaps more routine as a song. Louis in tremendous form, with chorus added, no trumpet and a straightforward arrangement. Flip: A scatty sort of song, tying up with the show of the same name. Bouncy.

CHART PROBABILITY.

MANFRED MANN

My Name Is Jack; There Is A Man (Fontana TF 943). This didn't register at the first play, come on strong on the second, and now is established in my mind as a dead favourite for the top five. A Paul Simon song attractively arranged, with off-beat little percussion moments. Vocal side is strong, too, and they have again managed to ring the changes. Nothing boring about the group. Flip: Tom McGuinness wrote this one, and again it is a good contrast.

CHART CERTAINTY.



DUANE EDDY—not enough of his guitar on "Niky Hoeky"



JOHNNY AND THE HURRICANES

Rocking Goose; Beatnik Fly (London HLX 10199). Catchy tune and plenty of squawks on this organ-led instrumental, one of the last of the true rock hits. Sax and guitar join in, and a pounding backbeat runs throughout. This first hit in 1960. Flip, an adaptation of "Blue Tail Fly" follows the same format, but with more percussion work—plaintive melody but not as commercial as side one.

CHART POSSIBILITY

DEREK MARTIN

Soul Power; Sly Girl (Stax 601039). The "Daddy Rollin' Stone" man and a funky beater built along typical lines, but with authentic sounds all round, I'm taking a chance tipping this, but it has a certain party atmosphere and underlying power which could see it into the charts—danceable too. Flip is a typical sock it to me, hand-clapper sort of thing, with a Tamla type vocal.

CHART POSSIBILITY

JOHN FRED AND HIS PLAYBOYS

We Played Games; Lonely Are The Lonely (Pye Int. 7N 25462). A very catchy record from John Fred, not as strong as "Judy" but nevertheless a heavy contender for the charts. It's teen-slanted and could do things, especially as he's coming in to tour. John Fred wrote both sides, and the flip is a bubbly bouncy beater with another catchy tune.

CHART POSSIBILITY

1910 FRUITGUM CO.

May I Take A Giant Step; (Poor Old) Mr. Jensen (Pye Int. 7N 25458). A mediocre version of "Simon Says". More catchy teen-flavoured sounds throughout—loud percussion everywhere, and some straightforward vocals. If this makes it—they'll be lucky. Flip: Again culled from their LP, is a better song with an imaginative lyric.

CHART POSSIBILITY.

DEL SHANNON GEMINI

Magical Musical Box (Liberty LBF 15079). A medium pace thumper here—style change from Del with a menacing quality but perhaps too repetitive for big sales. ★ ★ ★

BILL MEDLEY I Can't Make It Alone; One Day Girl (MGM 1418). A strong, powerful slab of emotion here from the solo Righteous Brother, which might make it with enough plugging. ★ ★ ★ ★

DUANE EDDY Niki Hoeky; Velvet Nights (Reprise RS 20690). A rather confused version of the Proby hit here—not enough twanging guitar, just sounds like a vocal-less backing track. ★ ★ ★

FATS DOMINO Walking To New Orleans; Blueberry Hill (Liberty LBF 15098). Revival here—topside is the string-filled beauty slowly, with Fats' amiable voice mouthing the tramping lyrics. Flip is his best-known hit, from 1956. ★ ★ ★ ★

THE MARVELLETES Here I Am Baby; Keep Off; No Trespassing (Tamla Motown TMG 659). Bubbly Motown beat for this danceable item—typical song with nice smooth vocal work. ★ ★ ★

ERMA FRANKLIN Open Up Your Soul; I Just Ain't Ready (London HLZ 10201). Rather a tense R & B sound on this medium-pace soul item. Good femme vocals, with lots of appeal—could be a minor hit here. ★ ★ ★ ★

THE LEMONADE CHARADE San Bernadino; Hideaway Of Your Love (Bell BLL 1015). Soft, gentle male vocal group here. Good harmonies, plaintive melody—builds up and could do well with enough exposure. ★ ★ ★ ★

TEDDY NEELEY One More Tear; Autumn Afternoon (Capitol CL 15550). A Bob Crew song here—quite a feelingful ballad with strong vocal work via Teddy and the powerful femme backdrop and strings. ★ ★ ★

THE FASHIONS I.O.U. (A Lifetime Of Love); When Love Slips Away (Stateside SS 2115). Fast eater, husky girlie group with a teen appeal sound. A bit dated, but nicely performed. ★ ★ ★

BEN E. KING Don't Take Your Love From Me; Forgive This Fool (Atlantic 584184). Soul all through on this powerful slab from Ben. Intense song, plenty of emotion throughout—a personal favourite, but maybe not a chart contender. ★ ★ ★ ★

MABLE JOHN: Able Mable; Don't Get Caught (Stax 601034). Nice swinging fast-ish blues here from Mable—a confident lyric with her fine voice handling it well. ★ ★ ★ ★

JOHNNY RIVERS: Look To Your Soul; Something Strange (Liberty LBF 15078). Johnny's big US hit—slow building ballad with a mammoth amount of feeling put into. Just a good record. ★ ★ ★ ★

THE GENTRYS: I Can't Go Back To Denver; You Better Come Home (Bell BLL 1012). Loud, frantic beater here with loud vocal and just about everything thrown in—didn't like it. ★ ★ ★

B. B. KING: Paying The Coast To The Boss; Having My Say (Stateside SS 2112). A US hit here—fine guitar intro, nice relaxed sound with thorough blues all the way and strong vocal work. ★ ★ ★ ★

OSCAR TONEY JR.: No Sad Song; Never Get Enough Of Your Love (Bell BLL 1011). The recent Joe Simon song is revived here by Oscar—in complete contrast to his usual slow soul-talk style. Femme chorus backs him shrilly. ★ ★ ★ ★

GARNETT MIMMS: I Can Hear My Baby Crying; Stop And Think It Over (Verve VS 569). Label change from the soul legend—not a very strong song, but the vocals and R & B production should sell this slow pounding item. ★ ★ ★ ★

THE HAPPENINGS: Randy; The Love Song Of Mommy And Dad (B. T. Puppy BTS 45540). Loads of fresh-faced clean-cut American sounds on this nice song—fast-ish with falsetto breaking through occasionally. ★ ★ ★ ★

T.I.M.E.: Take Me Along; Make It Alright (Liberty LBF 15082). A bubbly teen beat item (how many times have I written that!) with nice changes throughout. Too indistinctive though. ★ ★ ★ ★

BILL MARTIN: Private Scotty Grant (Peter Maurice); Singing Vietnam Blues (Peter Maurice). Page One POF 067. Songwriter turns singer and has some unusual material for himself here. A good song with a splendid atmosphere and lyrics well worth hearing. ★ ★ ★ ★

THE MOJOS: Until My Baby Comes Home; Seven Park Avenue (Liberty LBF 15097). Re-united Liverpool group, with fine vocal work from Stu James here—a tough bluesy feel to it and it could stir up uncommon interest. ★ ★ ★ ★

TRINI LOPEZ: Mental Journey; Good Old Mountain Dew (Reprise 20687). (Reprise 20687). I fear me that Trini just isn't getting the right material. This lacks the vital spark, as they say. ★ ★ ★

KIM AND KELLY BRADEN: Happiness Is; Sing A Rainbow (Columbia DB 8421). Established song, fair enough, and the two Braden gals give it a cheery but innocuous performance. ★ ★ ★

TAGES: There's A Blind Man Playin' Fiddle In The Street; Like A Woman (Parlophone R5702). This is one of my Records of the Week. Group get a great sound going on an unusual-subject song, and the sturdy beat could make it a big seller. Simple, but dead catchy and well done. ★ ★ ★ ★

JAMES LAST AND ORCH: Theme From Elvira Madigan; Mornings At Seven (Polydor 56537). Big promotion coming up on this lush, string-filled orchestral—and the theme itself is strong enough to do well. ★ ★ ★ ★

THE WALHAM GREEN EAST WAPPING CARPET CLEANING RODENT AND BOGGIT EXTERMINATING ASSOCIATION: Sorry Mr. Rogen; Death Of A Kind (Columbia DB 8426). This is a mixture of the urgent and the amusing, and I have a grudging admiration for the group in their selection of moniker which is more gimmicky than the record. ★ ★ ★ ★

ALAN RANDALL: The Meditating Hindoo Man; Why Don't Women Like Me (Electratone 1002). On a G. Formby kick, Alan adds his own lyrics to the Formby song to include the Beatles. Ukelele break—catchily in with chances. ★ ★ ★ ★

THE MGM STUDIO ORCHESTRA dress up "Lara's Theme" (MGM 1417) with suitable lavishness and style—a truly excellent theme. From pianist NICKY HOPKINS: A Top Pops No. 1 medley, incorporating current biggies (MGM 1419) and dead right for a good old sing-along evening. THE RUMBLERS tackle "Hey Did-A-Da-Da" (King KG 1021) with a keen sense of spirit—nothing very different, though. From THE CROWNS: "I Know It's Alright" (Pama PM 725), a soft-edged, guitar-backed item which builds a rather pleasant and confident atmosphere. THE SUPER-BOYS, on "You're Hurtin' Me" (Giant GN 31), blue-beat happily at mid-tempo, with some interesting vocal work—but specialist material.

MOIRA ANDERSON is both attractive and talented and her super-smooth soprano reading of "Charlie Is My Darling" (Pye 17558) will delight her many fans. And another talented lass: ETNA CAMPBELL, singing "Kiss Tomorrow Goodbye" (Pye 17539), and she really builds the emotion—very good indeed, this. SCRUGG's "Lavender Popcorn" (Pye 17551) builds well enough—strong point here is the incisive vocal front line—catchy. SVANTE, new to me, does the Tamla song "Baby I Need Your Loving" (United Artists UP 2224) with a commended sense of intensity—bluesy edge to this one. If a little strained in parts.

THE DUTCH enquire "What Is Soul?" (Phillips BF 1673) and come up with a fair old answer—a spirited sort of production which could catch on. "Lonely Mountain Again" by THORINSFIELD (Phillips BF 1672) is hardly a sing-along song, but it's above-average lyrically and the boys tackle it well. The oldie "Blue Skies" dressed up in an extract from the "Here Comes Summer" album by PRIMO SCALA and his accordion band (Decca F 12791). Another oldie revived: the still-commercial "Oh! What It Seemed To Be" (United Artists UP 2220), and JIMMY ROSELLI's treatment could surprise us all, sales-wise.

THE FREEDOM, on "Where Will You Be Tonight" (Mercury MF 1033), work well but somehow the song doesn't get into full stride until it's too late—or so I thought. SMOKEY MOUNTAIN RAMBLERS on "Ballad of Amella Earhart" (Dolphin DOS 5) get a happy hoe-down sort of sound going—quite infectious. "Only When I Lari" is a film theme and WHISTLING JACK SMITH tackles it in high-bright style (Deram DM 189) but I really doubt whether it is potential chart material this time. A very, very good LP track: "No Reply" (Decca F 12792) by JOHN MAYALL'S BLUESBREAKERS—and this should add to his stack of followers. The MORGAN-JAMES, favourites of mine, are in typically magnificent form on "The Dreamer" (Phillips BF 1675) and if there were justice, it'd be a smash.

From THE VAMPIRES: "Do You Wanna Dance" (Pye 17553). The Bobby Freeman number given a fair amount of revitalised treatment—but no hit, I suspect. "Baby What I Mean", by THE SPIRAL STAIRCASE (CBS 3507), powers along well enough but somehow doesn't find the sort of target that adds up to hit material. Can't help liking the name of the RISING SONS, and their record "Just A Little While Longer" (Pye 17554) is a slightly pedantic sort of pop number, but with plenty of excitement vocally and instrumentally—like it! Instrumental version of "Captain Of Your Ship" by J.S.O. (Pye 17545), with spirited

rapid singles

sounds, curious tempo, and the old melody retained.

THE CHORDS FIVE, on "Same Old Fat Man" (Polydor 56261), is one of those nostalgic-type songs with good lyrics and a matey sort of approach. LP track extracted for a single: "Walk Away Renee" by THE CHAMBER POT ENSEMBLE (Decca F 12789). In other words the Pots play the Tops! A lot of style in RAY STEVENS, but his rather frenzied "Unwind" (Monument MON 1020) may not make the grade here. "I've Got Time" by THE SILVER BYKE (London HLZ 10200) is all brassy and powerful without really getting anywhere, I felt.

THE IDLE RACE on their third single, underline that rather unusual sound they get—"The End Of The Road" (Liberty LBF 15101) may not actually make it, but it'll do them some good. DENIS COULDRY AND SMILE, an off-beat name, and a rather off-beat song "Penny For The Wind" (Decca F 12786), tastefully produced by ex-Four Penny lead singer Lionel Morton, "Jesamine", by THE CASUALS (Decca F 22784), drags on a bit but even so the group could prove interesting.

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Ann & Paul

THE TEMPTATIONS

I Could Never Love Another (After Loving You); Gonna Get Her All The Love I've Got (Tamla Motown TMG 658). Pitter-patter beat on this tormented soul item from the powerful Motown group. It's a bit too much like the Miracles in parts, but is beautifully arranged and performed. Addicts will approve. Flip is the old Jimmy Ruffin hit, again nicely put together.

CHART PROBABILITY

REPERATA AND THE DELRONS

Saturday Night Didn't Happen; Panic (Bell BLL 1014). A gentler item from this good femme group, which has shades of power running throughout. This is a borderline case—if it gets the plugs it'll happen, but it isn't as strong as their last, Gimmicks, strong vocal work on the beat ballad. Flip is much faster, with a good exciting sound.

CHART POSSIBILITY

BRENDA LEE

Let's Jump The Broomstick; All Alone Am I (MCA MU 1021). A rocking re-issue from Brenda, with a fabulous vocal on a catchy suggestive song with a somewhat weak backing which sounds dated. Yet the effect is good, and the continual hand-clapping helps things along—there is something mean about the song which could

CANNED HEAT On The Road Again; World In A Jug (Liberty LBF 15090). American blues group with a wierd Slim Harpo-Incredible String Band feel on an unusual song. A great record, but can't see the BBC buying it. ★ ★ ★ ★

INEZ AND CHARLIE FOXX I Ain't Goin' For That; Undecided (Direction 58—2712). A strong beater from the duo, with Inez shrieking out the lyric in a very funky way. Femme backdrop helps shrilly, and Charlie actually sinks out loud on this one—great. ★ ★ ★ ★

NINA SIMONE Why? (The King Of Love Is Dead) Pts. 1 & 2 (RCA Victor RCA 1697). Nina's touching tribute to Martin Luther King, bluesy, gospelly, primitive, and very moving. Flip is similar, equally good. ★ ★ ★ ★

THE BANDWAGON Baby Make Your Own Sweet Music; On The Day We Fall In Love (Direction 58-3520). A kroovy slab of solid R & B, with a smooth quality underlying the R & B beat. Falsetto backdrop, good lead vocal. ★ ★ ★

LITTLE RICHARD Whole Lotta Shakin' Goin' On; Lawdie Miss Clawdie (President PT 201). Despite the frenzied quality of this, I don't find it as exciting as most of his stuff. Vocal is good, but somehow there is a too-hurried quality. Sorry. ★ ★

HOMER BANKS 60 Minutes Of Your Love; A Lot Of Love (Minit MLF 11007). Two potent re-issues from Minit's stronk R & B catalogue—top side is a Hayes-Porter number with lots of power—but the flip is stronger. Could do well in clubs. ★ ★ ★ ★

THE BEACON STREET UNION Blue Suede Shoes; Four Hundred And Five (MGM 1416). A loud revival of the Perkins/Presley oldie. Rock 1968—sounds like a British group, and not too rood, but kuitar work is interesting. Could be a send-up. ★ ★ ★

BOBBY WELLS Let's Copp A Groove; Recipe For Love (Beacon 3-102). More of the philly sound from Beacon—this one is a percussion-filled lump of falsetto soul with lots of effective dance sounds. OK, but not spectacular R & B. ★ ★ ★

FRIEND AND LOVER Reach Out Of The Darkness; Time On Your Side (Verve Forecast VS 1515). Duo here, with a gentle flower power type of song, good tune, shrill femme vocal, I liked it. ★ ★ ★

MERRILEE RUSH Angel Of The Morning; Reap What You Sow (Bell BLL 1013). French horn intro for this building ballad from the US thrush. Catchy song, delicately performed. A pity slow songs don't get plugged so much, because this is a fine record. ★ ★ ★ ★

JOE SIMON (You Keep Me) Hangin' On; What Makes A Man Feel Good (Monument MON 1019). The cool soul voice of Simon on a medium-tempo ballad with loads of emotion. Not the Supremes title, but a very good soul record. ★ ★ ★ ★

THE HESITATIONS The Impossible Dream; Nobody Knows You When You're Down And Out (London HLR 10198). From "The Man Of La Mancha" comes this stronk R & B-tinged version of the "Quest" song, which builds up to a frantic climax. ★ ★ ★

JEAN CARTER No Good Jim; And None (Stateside SS 2114). A femme beater here with vibrant vocal work, danceable beat but limited market I'd imagine. ★ ★ ★

FLORENCE BALLARD It Doesn't Matter How I Say It (It's What I Say That Matters); Goin' Out Of My Head (Stateside SS 2113). This is rather Supremes-y, a catchy ballad with good dance beat and fine production work. ★ ★ ★

THE AMERICAN BREED Ready, Willing And Able; Take Me If You Want Me (Dot 106). Typical teen-slanted effort from the Breed, with a good set of vocals on the catchy song, which still doesn't get away from their "Bend Me Shape Me" think. ★ ★ ★



put it in the charts. Flip, her biggest hit, is a beautiful ballad with a voice more mature than side one. One of the classic tear-jerkers.

CHART POSSIBILITY



Al Daviss, 20, 6 Cypress Crescent, Dunston, Co. Durham. Stars and Hobbies — Rondells, Link Wray, Travis Wommack. Travelling, any sports, collecting rock instrumental records.



Roger Tryggestad, 15½, Haugeveien 56, Haugesund, Norway. Stars and Hobbies — Beatles, Move, Herd, Procol Harum, Kinks, Dream, Troggs, Scott Walker. Films, drawing, pop records, clothes.

READERS' CLUB



Paul Jones, 18, 38 Foster Street, Stairfoot, Barnsley, Yorkshire. Stars and Hobbies — Elvis, Jim Reeves, Bee Gees, 1910 Fruitgum Company, Otis, Tremeloes, Small Faces. Motor-cycling, films, tape recording, music, girls, records.



N. Bhagwanani, 27, 53 St. Thomas Road, Finsbury Park Road, London, N.4. Stars and Hobbies—Elvis, collecting Elvis items, seeing Elvis films, watching TV, Record Mirror, collecting Sun and HMV label Elvis records.



Andrew Cooper, 20, 49 Supply Company RAOC, BFPO 17. Stars and Hobbies — Otis Redding, Carla Thomas, Arthur Conley, Percy Sledge. Collecting soul records, photography, girls, dancing.



Bert Hansen, 16½, Alokkevcenget 22, 5000 Odense, Funem, Denmark. Stars and Hobbies—Top pop stars. Gymnastics, records, reading, any sort of sports. I would like English girl pen friend.



Tony Sharples, 20, Lofthouse Farm, Harewood, near Leeds, Yorks. Stars and Hobbies—Otis, Supremes, Temptations, Miracles, Prince Buster, Drifters, Showstoppers. Dancing, collecting records, girls. Would like girl pen friend in Yorkshire or France.



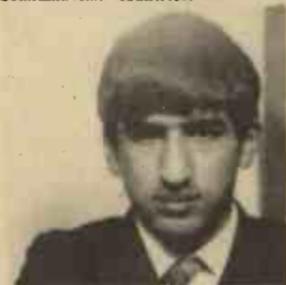
Vasfi Akulun, Ginharlik Meydan 10/8, Degirmendere — Kocaeli, Turkey. Stars and Hobbies — Beatles, Rolling Stones, Elvis, Sinatra, Adamo, Marlon Brando. Dancing, reading. I speak English and German.



Ray Ward, 17, 51 Pedlar's Way, Market Road, Islington, London, N.7. Stars and Hobbies—Manitas de Plata, Snooks Eaglin, Beach Boys. Horse riding, athletics, gymnastics. Would like correspondence from Scandinavian countries.



John Taylor, 24, 28 Elysian Gardens, Tollesbury, Maldon, Essex. Stars and Hobbies—Johnny Cash, Jim Reeves, Hank Locklin. Country and Western music, football, walking, films.



Mehrada Rezal, 17, 192 Grove End Gardens, Abbey Road, London, NW8. Stars and Hobbies—Sandy Shaw, Lulu, Tom Jones. Films and records. I would like to have blonde girl pen friend.



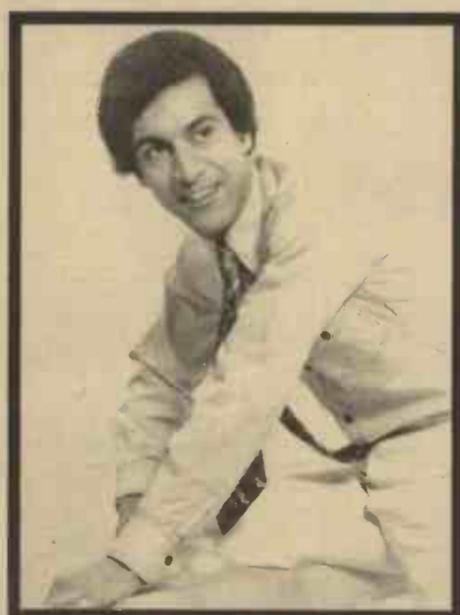
Janusz Uiberall, 26, Krakow, Wislisko 12/6, Poland. Stars and Hobbies. Beatles, Sandie Shaw, Tom Jones. Artistic photography and records. Will answer all letters.



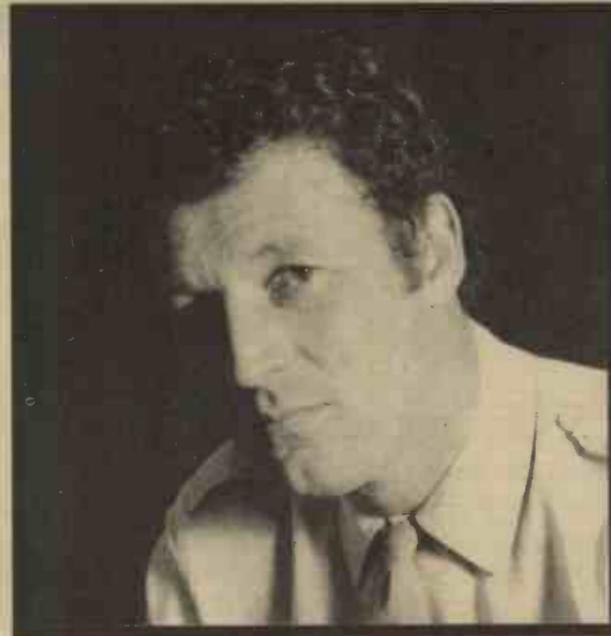
PETER JONES



This is Isabel Bond. She's 22. Scottish. And judging by all the good things being said about her by people in the know, one of the biggest talents to come along in years. "A great, great voice—an absolute must for BBC-TV," says Bill Cotton Jr. (Head of BBC-TV Light Entertainment); "An international star on the American level," claims "Saturday Club" producer Bill Bebb. Top Scottish entertainer Jimmy Logan is equally impressed. "I never believed such talent existed," he stated recently. Perky Isabel justifies all these plaudits for her first Major-Minor single "Cry," a revival of the old Johnnie Ray hit. It's a fine showcase for her big, powerful voice, and will pave the way for her first LP, set for July release.



Chris McClure is 23. At 17, he could have become a professional footballer, goalkeeper with Glasgow Rangers. He's a good dancer. He was once interested in becoming a doctor. Instead, he became a singer and is now with Polydor, managed by Bob Stigwood, has his second record out—"Answer To Everything", a suitable follow-up to "Country Boy", which was highly rated by the critics. You may recall him as one of the resident singers on "Stramash". He's very professional.



The Hollies' "Here I Go Again" . . . Dusty's "Losing You" and "All I See Is You" . . . Kathy Kirby's better "Big Man". If you will pardon the expression on the last phrase. All written by Welsh composer Clive Westlake and now Clive takes his actual Welsh chances in the singing game. His song "100 Days", out on Fontana. He says, and I'm not too sure he's not joking: "I did it for a giggle, but there are times when I feel I can do my own songs the way I want to . . . the way I feel them. It's no raver of a song, just a nice song, with a nice melody," he says. "But I'm mad about the Beatles. Without them, there would hardly be a British scene." So happens Clive is a mate of mine who doesn't pull on old mateships to make his pop progress. It's just that I'm glad to help . . .



Fine new album from the Chicken Shack—it's called, since you ask, "Forty Blue Fingers Freshly Packed And Ready To Serve" . . . the third album so far on the ambitious CBS Blue Horizon label. Chicken Shack made its debut most successfully at last year's Windsor Jazz and Blues Festival. Material on the album ranges from Hooker's "King Of The World" to Freddy King's "San-ho-Zay" and pianist Christine Perfect and guitarist, Stan Webb, have each contributed two numbers. Christine also sings and plays organ; Stan also sings; Andy Silvester is on bass; Dave Bidwell is the drummer. On some L.P. tracks, the outfit is augmented by tenor, alto and trumpet.

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BOB MOORE and his ORCHESTRA



12 beautiful and exciting selections played under the direction of

BOB MOORE

one of the most sought after session leaders in Nashville

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12" stereo or mono LP record



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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|---|---|
| 1 MRS. ROBINSON
1 (7) Simon and Garfunkel (Columbia) | 26 TIME FOR LIVIN*
34 (2) Association (Warner Bros.) |
| 2 TIGHTEN UP*
2 (9) Archie Bell (Atlantic) | 27 HOW'D WE EVER GET THIS WAY
36 (3) Andy Kim (Steed) |
| 3 MACARTHUR PARK
8 (4) Richard Harris (Dunhill) | 28 UNITED
7 (2) Peaches & Herb (Date) |
| 4 MONY, MONY*
3 (7) Tommy James & The Shondells (Roulette) | 29 IF I WERE A CARPENTER*
22 (4) Four Tops (Tama Motown) |
| 5 YUMMY, YUMMY*
6 (5) Ohio Express (Buddah) | 30 LICKING STICK, LICKING STICK (Part 1)
48 (2) James Brown (Kinx) |
| 6 THIS GUY'S IN LOVE WITH YOU
12 (3) Herb Alpert (A & M) | 31 CHOO CHOO TRAIN
49 (2) Bostops (Mala) |
| 7 A BEAUTIFUL MORNING*
3 (9) Rascals (Atlantic) | 32 I WILL ALWAYS THINK ABOUT YOU
33 (9) New Colony Six (Mercury) |
| 8 THE GOOD, THE BAD AND THE UGLY
4 (9) Hugo Montenegro (RCA) | 33 YOUNG GIRL*
27 (15) Union Gap (Columbia) |
| 9 AIN'T NOTHING LIKE THE REAL THING*
11 (8) Marvin Gaye & Tammi Terrell (Tama) | 34 TIPTOE THROUGH THE TULIPS
— (1) Tiny Tim (Reprise) |
| 10 THINK*
15 (4) Aretha Franklin (Atlantic) | 35 THE HAPPY SONG*
24 (6) Otis Redding (Volt) |
| 11 MASTER JACK
16 (5) Four Jacks & A Jill (RCA) | 36 JELLY JUNGLE
45 (2) Lemon Pipers (Buddah) |
| 12 ANGEL OF THE MORNING*
1 (3) Merrilee Rush (Bell) | 37 THE HORSE
— (1) Chris Nobles & Co. (Phil & Soul) |
| 13 LIKE TO GET TO KNOW YOU*
14 (8) Spanky & Our Gang (Mercury) | 38 THE LOOK OF LOVE
— (1) Sergio Mendes & Brazil 66 (A & M) |
| 14 HONEY*
13 (11) Bobby Goldsboro (United Artists) | 39 I WANNA LIVE*
41 (4) Glen Campbell (Capitol) |
| 15 I COULD NEVER LOVE ANOTHER*
16 (5) Temptations (Gordy) | 40 INDIAN LAKE
— Cowells (M.G.M.) |
| 16 COWBOYS TO GIRLS
7 (9) Intruders (Gamble) | 41 TAKE TIME TO KNOW HER*
21 (10) Percy Sledge (Atlantic) |
| 17 MY GIRL, HEY GIRL*
17 (1) Bobby Vee (Liberty) | 42 SHE'S A HEARTBREAKER
— (1) Gene Pitney (Musicor) |
| 18 SHOO-BE-DOO-BE-DOO-DA-DAY*
9 (9) Stevie Wonder (Tama) | 43 SOUL SERENADE*
32 (13) Willie Mitchell (Hi) |
| 19 THE UNICORN*
18 (10) The Irish Rovers (Decca) | 44 UNWIND
46 (3) Ray Stevens (Monument) |
| 20 A MAN WITHOUT LOVE*
28 (3) Engelbert Humperdinck (Parlof) | 45 NEVER GIVE UP
— (1) Jerry Butler (Mercury) |
| 21 DELILAH*
20 (8) Tom Jones (Parrot) | 46 IF YOU DON'T WANT MY LOVE
37 (5) Robert John (Columbia) |
| 22 I LOVE YOU
30 (4) People (Capitol) | 47 FRIENDS*
45 (4) Beach Boys (Capitol) |
| 23 SHE'S LOOKING GOOD*
25 (8) Wilson Pickett (Atlantic) | 48 I'LL NEVER DO YOU WRONG
— (1) Joe Tex (Dial) |
| 24 REACH OUT OF THE DARKNESS*
39 (2) Friend & Lover (Verve/Forecast) | 49 DOES YOUR MAMA KNOW ABOUT ME*
44 (4) Bobby Taylor & The Vancouverians (Gordy) |
| 25 LOVE IS ALL AROUND*
26 (11) Troks (Smash) | 50 YOU DON'T KNOW WHAT YOU MEAN TO ME
— (1) Sam & Dave (Atlantic) |

*An asterisk denotes record released in Britain.

AMERICAN BUBBLING UNDER
BROOKLYN ROAD — Neal Diamond (U.N.I.)
I GOT YOU BABE — Etta James (Cadet).
YES TO LOVE — Smokey Robinson (Tama).
SLEEPY JOE — Hermans Hermits (M.G.M.).
LOVE IN EVERY ROOM — Paul Mauriat (Phillips).
STILL SOUL PICNIC — The Fifth Dimension (Soul City).
SOME THINGS YOU NEVER GET USED TO — Diana Ross and Supremes (Tama).
JUMPING JACK FLASH — Rolling Stones (London).
SAFE IN MY GARDEN — Mamas and Papas (Dunhill).
YOU KEEP ME HANGING ON — Joe Simon (Sound State 7).

TOP L.P.'s

- 1 JOHN WESLEY HARDING
1 Bob Dylan (CBS)
- 2 SCOTT No. 2
2 Scott Walker (Phillips)
- 3 HISTORY OF OTIS REDDING
7 Otis Redding (Atlantic)
- 4 SMASH HITS
10 Jimi Hendrix Experience (Track)
- 5 LOVE ANDY
8 Andy Williams (CBS)
- 6 FLEETWOOD MAC
6 Peter Green's Fleetwood Mac (Blue Horizon)
- 7 JUNGLE BOOK
9 Soundtrack (Walt Disney)
- 8 TOM JONES LIVE AT THE TALK OF THE TOWN
16 Tom Jones (Decca)
- 9 SOUND OF MUSIC
3 Soundtrack (RCA)
- 10 THE HANGMAN'S BEAUTIFUL DAUGHTER
5 Incredible String Band (Elektra)
- 11 DOCK OF THE BAY
27 Otis Redding (Stax)
- 12 GREATEST HITS
4 Supremes (Tama Motown)
- 13 BUDDY HOLLY'S GREATEST HITS
15 Buddy Holly (Ace of Hearts)
- 14 NOTORIOUS BYRD BROTHERS
17 Byrds (CBS)
- 15 VALLEY OF THE DOLLS
18 Dionne Warwick (Pye Int.)
- 16 GREATEST HITS
13 Four Tops (Tama Motown)
- 17 GIFT FROM A FLOWER TO A GARDEN
14 Donovan (Pye)
- 18 THIRTEEN SMASH HITS
20 Tom Jones (Decca)
- 19 OTIS BLUE
26 Otis Redding (Atlantic)
- 20 BEST OF THE BEACH BOYS VOL. 1
21 Beach Boys (Capitol)
- 21 OTIS REDDING IN EUROPE
24 Otis Redding (Stax)
- 22 WILD HONEY
12 Beach Boys (Capitol)

23 'THE TALK OF THE TOWN'

- 23 Diana Ross and The Supremes (Tama Motown)
- 24 SHER-OO
19 Cilla Black (Parlophone)
- 25 BEST OF THE BEACH BOYS VOL. 2
23 Beach Boys (Capitol)
- 26 BRITISH MOTOWN CHART BUSTERS
21 Various Artists (Tama Motown)
- 27 GOLDEN HITS
34 Drifters (Atlantic)
- 28 2 IN 3
25 Esther & Abi Ofarim (Phillips)
- 29 IN JAPAN
38 Cliff Richard (Columbia)
- 30 DOCTOR ZHIVAGO
29 Soundtrack (MGM)
- 31 LAST WALTZ
33 Engelbert Humperdinck (Decca)
- 32 LADY SOUL
35 Aretha Franklin (Atlantic)
- 33 REACH OUT
32 Four Tops (Tama Motown)
- 34 ROCK AROUND THE CLOCK
36 Bill Haley (MCA)
- OPEN
— Julie Driscoll & Brian Auger (Marmalade)
- 36 RELEASE ME
31 Engelbert Humperdinck (Decca)
- 37 FREEWHEELERS
39 Peddlars (Phillips)
- 38 GREATEST HITS
24 Temptations (Tama Motown)
- 39 FOUR TOPS LIVE
30 Four Tops (Tama Motown)
- 40 MOVE
40 Move (Rezal Zonophone)

UP AND COMING

- LOVE THAT
— Burt Kaeppert (Polydor)
- DOING OUR THINGS
— Booker T & The MG's (Stax)
- JAMES LAST GOES POP
— James Last (Polydor)
- DIARY OF A MAN VOL. I & VOL. II
— John Mayall (Decca)
- SHE WEARS MY RING
— Solomon Kink (Columbia)
- MEMORIAL ALBUM
— Eddie Cochran (Liberty)

5 YEARS AGO

- 1 FROM ME TO YOU
1 Beatles (Parlophone)
- 2 DO YOU WANT TO KNOW A SECRET
2 Billy J. Kramer & The Dakotas (Parlophone)
- 3 WHEN WILL YOU SAY I LOVE YOU
7 Billy Fury (Decca)
- 4 SCARLET O'HARA
3 Jet Harris & Tony Meehan (Decca)
- 5 TAKE THESE CHAINS FROM MY HEART
14 Ray Charles (HMV)
- 6 TWO KINDS OF TEARDROPS
6 Del Shannon (London)
- 7 I LIKE IT
— Gerry & The Pacemakers (Columbia)
- 8 LUCKY LIPS
4 Cliff Richard (Columbia)
- 9 DECK OF CARDS
10 Wink Martindale (London)
- 10 CAN'T GET USED TO LOSING YOU
5 Andy Williams
- 11 IN DREAMS
8 Roy Orbison (London)
- 12 IF YOU GOTTA MAKE A FOOL OF SOMEBODY
16 Freddie and the Dreamers (Columbia)
- 13 YOUNG LOVERS
9 Paul & Paula (Phillips)
- 14 NOBODY'S DARLING BUT MINE
11 Frank Ifield (Columbia)
- 15 HOW DO YOU DO IT?
13 Gerry And The Pacemakers (Columbia)
- 16 PIPELINE
19 Chamays (London)
- 17 FROM A JACK TO A KING
15 Ned Miller (London)
- 18 LOSING YOU
12 Brenda Lee (Brunswick)
- 19 FALLING
— Roy Orbison (London)
- 20 HE'S SO FINE
17 The Chiffons (Stateside)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|--|--|
| 1 YOUNG GIRL
1 (8) Union Gap (CBS) | 26 THINK
27 (3) Aretha Franklin (Polydor) |
| 2 MAN WITHOUT LOVE
3 (7) Engelbert Humperdinck (Decca) | 27 HAPPY SONG
28 (2) Otis Redding (Stax) |
| 3 HONEY
2 (8) Bobby Goldsboro (United Artists) | 28 CONGRATULATIONS
24 (12) Cliff Richard (Columbia) |
| 4 JUMPING JACK FLASH
18 (2) Rolling Stones (Decca) | 29 FRIENDS
25 (5) Beach Boys (Capitol) |
| 5 RAINBOW VALLEY
7 (8) Love Affair (CBS) | 30 SON OF HICKORY HOLLERS TRAMP
45 (2) O. C. Smith (CBS) |
| 6 I DON'T WANT OUR LOVING TO DIE
6 (9) Herd (Fontana) | 31 LOVIN' THINGS
43 (3) Marmalade (CBS) |
| 7 JOANNA
8 (6) Scott Walker (Phillips) | 32 AIN'T NOTHIN' BUT A HOUSEPARTY
23 (13) Showstoppers (Beacon) |
| 8 DO YOU KNOW THE WAY TO SAN JOSE
9 (4) Dionne Warwick (Pye Int.) | 33 BOYS
— (1) Lulu (Columbia) |
| 9 LAZY SUNDAY
5 (8) Small Faces (Immediate) | 34 SUMMERTIME BLUES
36 (7) Eddie Cochran (Liberty) |
| 10 WHEELS ON FIRE
10 (8) Julie Driscoll Brian Auger (Marmalade) | 35 TRIBUTE TO A KING
30 (2) William Bell (Stax) |
| 11 WONDERFUL WORLD
4 (10) Louis Armstrong (Stateside) | 36 QUANDO LN' INNAMORO
— (1) Sandpipers (Pye) |
| 12 SLEEPY JOE
12 (6) Herman's Hermits (Columbia) | 37 RAINBOW CHASER
34 (4) Nirvana (Island) |
| 13 SIMON SAYS
11 (12) 1910 Fruitgum Co. (Pye Int.) | 38 DEBORAH
37 (5) Tyrannosaurus Rex (Track) |
| 14 HELULE HELULE
15 (5) Tremeloes (CBS) | 39 JENNIFER ECCLES
29 (11) Hollies (Parlophone) |
| 15 U.S. MALE
16 (4) Elvis Presley (RCA Victor) | 40 IT'S MY TIME
41 (5) Everly Bros. (Warner Bros.) |
| 16 WHITE HORSES
14 (9) Jacky (Phillips) | 41 NOTHING CAN STOP ME
— (1) Gene Chandler (Soul City) |
| 17 BLUE EYES
32 (2) Don Partridge (Columbia) | 42 I CAN'T LET MAGGIE GO
42 (12) Honey Bus (Deram) |
| 18 IF I ONLY HAD TIME
17 (13) John Rowles (MCA) | 43 SOMETHING HERE IN MY HEART
39 (13) Paper Dolls (Pye) |
| 19 BABY COME BACK
20 (4) Equals (President) | 44 ROCK AROUND THE CLOCK
35 (10) Bill Haley (MCA) |
| 20 HURDY GURDY MAN
33 (2) Donovan (Pye) | 45 ANYONE FOR TENNIS
— (1) The Cream (Polydor) |
| 21 CAN'T KEEP MY EYES OFF YOU
13 (13) Andy Williams (CBS) | 46 HELLO HOW ARE YOU
38 (13) Easybeats (United Artists) |
| 22 I PRETEND
22 (5) Des O'Connor (Columbia) | 47 YOU AIN'T GOING NOWHERE
— (1) The Byrds (CBM) |
| 23 DELILAH
19 (15) Tom Jones (Decca) | 48 MONY MONY
— (1) Tommy James & Shondells |
| 24 WHEN WE WERE YOUNG
21 (6) Solomon Kink (Columbia) | 49 CRY LIKE A BABY
38 (13) Box Tops (Bell) |
| 25 TIME FOR LIVING
26 (3) Association (Pye) | 50 YUMEY YUMEY
— (1) The Ohio Express |

A blue dot denotes new entry.

BRITISH BUBBLING UNDER

BY THE TIME I GET TO PHOENIX — Georgie Fame (C.B.S.).
THE MUFFIN MAN — The World Of Oz (Deram).
WHAT'S WRONG WITH MY WORLD — P. J. Proby (Liberty).
NOW — Val Doonican (Pye).
AIN'T NOTHING LIKE THE REAL THING — Marvin Gay and Tammy Terrell (Tama).
I PROMISED TO WAIT MY LOVE — Martha and Vandellas (Tama).

BRITAIN'S TOP R & B SINGLES

- 1 THINK
1 Aretha Franklin (Atlantic 584186)
- 2 THE HAPPY SONG
9 Otis Redding (Stax 601 949)
- 3 TRIBUTE TO A KING
2 William Bell (Stax 601038)
- 4 YOU LEFT THE WATER RUNNING
3 Maurice and Mae Chess (CRS 0374)
- 5 THE SON OF HICKORY HOLLERS TRAMP
5 O. C. Smith (CBS 3343)
- 6 MEMPHIS TRAIN
16 Rufus Thomas (Stax 601 037)
- 7 SHE'S LOOKING GOOD
13 Wilson Pickett (Atlantic 584 183)
- 8 THE CHAMP
6 Mohawks (Pana PM 719)
- 9 AIN'T NOTHIN' BUT A HOUSEPARTY
17 Showstoppers (Beacon 3-100)
- 10 TIGHTEN UP
19 Archie Bell & The Drells (Atlantic 584 185)

BRITAIN'S TOP R & B ALBUMS

- 11 SOUL SERENADE
7 Willie Mitchell (London HL 10186)
- 12 DO YOU KNOW THE WAY TO SAN JOSE
14 Dionne Warwick (Pye Int. 7N 25457)
- 13 NOTHING CAN STOP ME
4 Gene Chandler (Soul City SC 102)
- 14 MELLOW MOONLIGHT
11 Roy Dicker (Domain D3)
- 15 BABY COME BACK
— Equals (President PT155)
- 16 SHOOBEDLL
— Steve Wonder (Tama Motown TMG 653)
- 17 RIDE YOUR DONKEY
— The Tennors (Island W13132)
- 18 MONY MONY
— Tommy James and The Shondells (Major Minnr MN 567)
- 19 GO NOW
17 Bessie Banks (Soul City SC 105)
- 20 FUNKY STREET
15 Arthur Conley (Atlantic 584 175)

Classifieds

The price for classified advertisements is 9d. per word pre-paid for all sections. Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

● records for sale
650 GEMS "AMERICAN ARTISTS ONLY" AUCTION: Rare T/Rank E.P.'s: L./Richard (Mystic Valley), Cochran (Silver), Gilley, Lewis, Riley; Imported L.P.'s — Freddy King, J/Reed, Huey Smith, Ted Taylor, Maxine Browne, Ventures. B/Ward; LARGE S.A.E. — RM5, 40 Thackeray Ave., London, N.17.
1956-68 45's, L.P.'s including rare deletions available. Overseas enquiries welcome. Send S.A.E. for list or call at 16 Leighton Road, Linslade, Beds.

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A BETTER DIRECT Mail Order Service for all readers. Send now for our new list of U.S. imported L.P.'s by Auto Salvage, Fugs, Orpheus, Steppenwolf, Spirit, etc. Tandy (RM.44), 273 Haxley Road West, Birmingham, 32.
SINGLES, VERY CHEAP. S.a.e. for list: B. Furlong, 4a Marshall Terrace, Crossgates, Leeds.
SOUL/BLUES AUCTION. S.a.e. lists — 1 Bennet Close, Basinstoke, Hants.

● songwriting
EARN MONEY SONGWRITING. Amazing free book tells how. L.S.S., 10-11 R. Dryden Chambers, 119 Oxford Street, London, W.1.

● fan clubs
DO YOU LIKE GRAPEFRUIT? If so send a s.a.e. to Dee Meehan, 94 Baker St., London, W.1.
GEORGIE FAME FAN CLUB.— Secretary, 47 Gerrard Street, W.1.

● announcements
ARE YOU SEARCHING for a particular record(s)? Join my collectors' wants scheme and let me search for you. Send s.a.e. for details, together with records required and maximum prices to: 16 Leighton Rd., Linslade, Beds.
EXPERIENCED MANAGERESS REQUIRED FOR RECORD SHOP IN CLAPHAM AREA — TELEPHONE 228-2202 FOR INTERVIEW.

● for sale
PRINTED NOTEPAPER, only 19/6d. per box. Samples free from Jackson, 40 Harvey Lane, NORWICH.
● Miscellaneous
FLYING SAUCERS. Catalogue 6d. 87 Selsea Avenue, Heme Bay.
"PLANET OF THE APES". Nine postcard stills, 11s. 6d. Many others also.—Hamer, 50 Elburton Road, Plymstock, Devon.
● records wanted
WE BUY L.P.'s 45's. Write or call, 176 North End Road, Kensington, London, W.14.
POP 45's, 78's, L.P.'s (1950-68) Wanted. Up to 5/- paid for your deleted 45's. Send any quantity for cash by return.—Moore, 16 Leighton Road, Linslade, Beds.

● Engagements
D.J. REQUIRES POSITION in South London Pub/Club. 1200 Soul Discs supplied. Contact J. Allen, REL 9100, Ex. 103 (10 a.m.-5 p.m.).

LYRICS WANTED by Music Publishing House — 11 St. Alban's Avenue, London, W.4.
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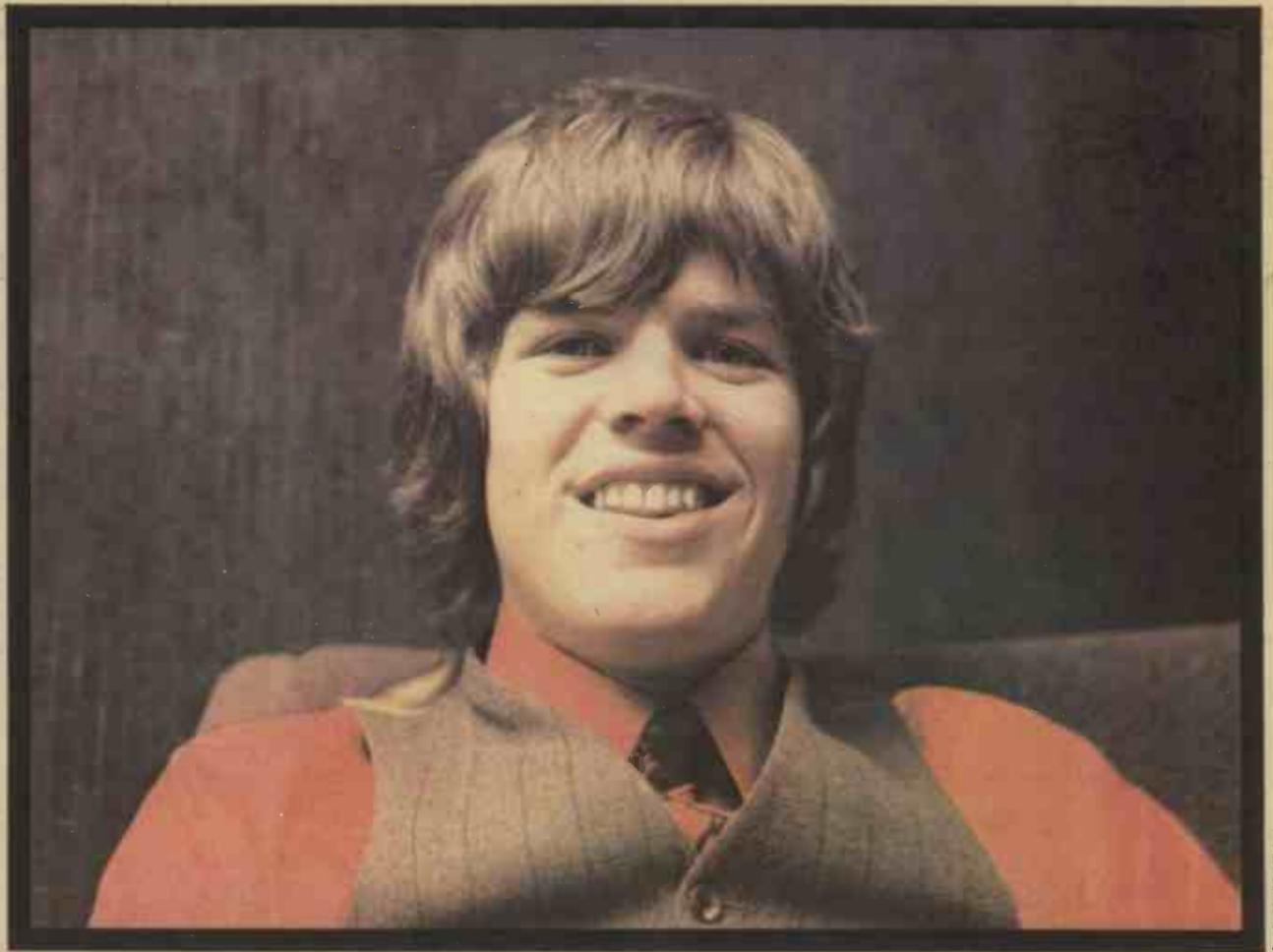
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ARETHA FRANKLIN tipped to record "See Saw", the Don Covay tune, for her next single . . . John Rowles newie "Hush . . . Not A Word To Mary" better than his last hit . . . over two million copies of "Honey" sold in USA . . . American group the Paupers burn their guitars in kerosene on stage . . . talking about 'soul', Curtis Mayfield of the Impressions said "I can't dance and I'm black!" . . . Face's disc of the week — Simon And Garfunkel's "Mrs. Robinson" . . . in the Spanish charts, Cliff's "Congratulations" takes over from Massiel's "La La La" . . . The Incredible Kim Fowley told RM in a forty-minute phone call from California that he may be coming to Britain soon . . . Cliff still top in Belgium, Denmark and Norway . . . tipped for the charts in America Burl Ives version of Dylan's "I'll Be Your Baby Tonight".

Johnny Mathis "Greatest Hits" LP has been on the US LP charts for 483 weeks (9½ years) . . . watch out for big changes in American label outlets here soon . . . Cilla's new single "Where Is Tomorrow" penned by Umberto Bindi, who wrote "You're My World" . . . "Best Of The Lovin' Spoonful" LP Vol. 2 contains five tracks from their "Everything Playing" LP . . . President Johnson (not an avid moviegoer) went to see "The Graduate" . . . Robert Knight (original recorder of "Everlasting Love") has "My Rainbow Valley" out as a single in USA . . . rumour says Gram Parsons has quit the Byrds to be replaced by Ron Dillard, whose brother Doug plays banjo with them . . . Oscar Toney Jr. arrival delayed due to passport difficulties" . . . doesn't Ewa Aulln (Ringo's "Candy co-star) remind you a little of Brenda Lee?

Soul-type discs figuring in Luton's Top Twenty include Aretha Franklin's "Think", William Bell's "Tribute To A King", Ike and Tina Turner's "So Fine" and Bessie Banks' "Go Now" . . . A21 (a) The Astors, (b) The Four Seasons, (c) Roy Orbison, (d) Eddle Holland, (e) Candy and The Kisses . . . rumour says Lou Adler bidding for Ode release of Doors . . . the practice of using American sleeves, British pressings, and charging import prices just isn't on Mozart theme from 'Elvira Madigan' in Deutsche Gramma-phon could just be the first real classical LP in the Top Forty albums . . . astonishing shake-ups in recent RM R. & B. charts . . . sickest disc of the month—"The Gift" on Velvet Underground "White Light, White Heat" LP . . . Dylan fact—a clause written into his recording contract gives him the right to censor or approve anything he records for release in any form—hence the large number of un-issued songs he is known to have recorded . . . Q.22—Which British record label completes the following sequence —Philips, Fontana, Parlophone, Columbia, Stateside. . . ?



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THE Man In The Street (Joe Public, Mr. Average, call him what you will) has very vague ideas about Country and Western music. He'll attach that name to any form of music that has the slightest cowboy origins or flavour, and to plenty of things which haven't. The C & W label is branded on to hits from Engelbert Humperdinck and Tom Jones, slow songs by Irish Showbands, "Home On The Range" material by corny music hall type artistes, and anything by people from Hank Williams to Roy Rogers, Walter Brennan, Glen Campbell and Eddy Arnold.

But despite the constant simmering of interest in country music (the pot never seems to quite boil over), you'll seldom find one name on the American country charts who even has a current single or LP on release here, let alone a hit record. We hear all about how Elvis, or the Byrds or someone, is singing country material: but the true blue U.S. names (and after all, America is the home of country music) just don't seem to exist here. Yet there is a strong undercurrent of country music lovers existing all over Britain—during the last few weeks I've been visiting pubs which use British country groups, record shops, and talking to authorities on the music, and everyone seems convinced that something CAN be done to make C & W into a money-spinning proposition, with the American greats leading and British groups making plenty of money into the bargain. But this unfortunately isn't happening yet . . .

A parallel—though not a completely accurate one—can be drawn to the state of R & B some years ago: it was only the 'underground' interest, leading to attempts by British groups, which paved the way for national acceptance of a music which is still going strong here.

I talked to John Burns, a well-known authority on country music and asked him what could be done to help country music here.

"It all depends on the record companies releasing the proper material," he told me. "The two biggest country catalogues—those of U.S. Decca and RCA are full of un-released country material, with true country gems by great artistes like Charlie Pride, Waylon Jennings, Vernon Oxford, etc., only obtainable here through importing, and as that costs nearly £3 per LP it's out of the question for most country fans. Of the LP's which the companies do issue, very few are collectors items, and representative of true authentic country music. If these records were issued here, and adequate money spent on their promotion then interest would be bound to grow. Of course it would be necessary to have these LP's plugged on the radio, but there cannot be any kind of real country breakthrough until these country records are released.

"Naturally you can't start off with the most authentic of all country material, because people won't accept it

straight away. But there are commercial sounds—remember Engelbert and Tom Jones had big hits with country songs like "Am I That Easy To Forget" and "Green Green Grass Of Home". Those same songs were originally written and sung by authentic country artistes. It's doubtful whether the old steel guitar-and-fiddle sound is commercial for British tastes—in the States Jim Reeves and Eddy Arnold used to sing in this old style, but they had to change to make their money.

The reason why the record companies don't issue more material is, I think, no one who works there knows about country, or is bothered. Only John Palmer of RCA is an authority, and he isn't in a position to release material."

John once booked British groups into pubs, and was successfully doing this almost ten years ago. The British groups who do play country music are on the whole enthusiastic, and although serious country fans don't rate them too highly, they do appreciate how difficult it is for a British group to play this essentially American music. Certainly, if the U.S. records were issued, and interest in country increased, then the earning power of these groups would increase proportionately.

The only British agency to deal only in C & W is the Forde-Sands outfit. I spoke to Alan Sands about the state of C & W in Britain.

"We have only been in full scale operation since January, but our business started a year earlier," he said. "During this time we've witnessed the emancipation of the music from the minority taste which it undoubtedly was, to the popular medium it is now. I think this is due to several factors: firstly, the British artistes themselves have evolved a country style of their own, rather than playing watered-down copies of American hits. Also, the frequent chart entries of songs such as 'Green Green Grass Of Home', 'Release Me', etc. have made the general public realise that C & W does not necessarily mean truck-driving songs and interminable dirges totally irrelevant to the British way of life. Interest has also been created by visits to this country of several U.S. country stars backed by our own bands such as the Tumbleweeds.

"We recently promoted a concert at the Albert Hall in which C & W was heavily featured—this was well received by a near-capacity audience. This, together with the constant increase of booking for country bands leads us to believe that C & W is definitely accepted and enjoyed by the British public as a popular entertainment and will be with us for a long time to come."

Certainly, the promoter's view is more optimistic than the view of the authority. But facts bear out that there is still only one record shop in England—The World Of Country Music in Leytonstone—and much of their business is done with imported American LP's which are constantly in demand.

OK then—it seems what is needed is more genuine country recordings issued here, with someone who knows the music guiding the strings. This will lead to greater interest, more bookings for bands, and a snowballing money-making future for C & W.

It could happen.

WESLEY LAINE