

RECORD MIRROR

INSIDE: DAVE DEE
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DONOVAN



A NEW SINGLE FROM
SANDIE SHAW

SHOW ME

7N 17564



YOUR PAGE

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

READER POUNCES ON PIOUS PUN

Small Faces labeled disgusting, distasteful and other goodies...

FANTASTIC LP

I've just bought the Small Faces new L.P. "Ogden's Nut Gone Flake" and, in my opinion, it's the most fantastic L.P. of all time. The cover is revolutionary and well worth an award for the most enterprising way to beat that extra 4s. tax. And the contents? Well, they're just too much! "Ogden's Nut Gone Flake" is the most terrific instrumental I've ever heard and it really shows what the Faces can do. "Afterglow" and "Long Agoes And World's Apart" are so fantastic my breath is taken away. "Rene" and "Song Of A Baker" are also so very good I can't start to rave about them. Then there's yer actual "Lazy Sunday". What more needs to be said? The second side is so wild that words can't do it justice. Stanley Unwin's a real gas! It's a fairy tale full of beautiful ideas and feelings well worthy of all grannies to tell the kiddies in 2068. Yet, it's not at all childish. The Faces have really proved their worth in this L.P. and it's about time all the vultures in the critic world apologized to them. I've been an ardent Small Faces fan since 1966 and a lot of wonderful ideas have been produced by them, but I think this is the idea, the one that's going to get them the respect they deserve, especially after all the knocks they've had to put up

with. There's only one thing I can say to them — Thank you, I'm proud to be your fan! — Cher, The Old Rectory, Church Lane, Hutton, Weston-super-Mare, Somerset.

CHART RUBBISH

It's really great to see the Stones back in the charts and the sound of Julie Driscoll actually being heard on Radio One. But still there are the deadwood Enceiberts, the John Rowles and the Hermans etc. keeping out of the charts such fantastic records as the Beach Boys' "Friends" and the Bee Gee's "Singer Sang His Song". The B.B.C., whose idea of pop is playing the top ten continuously plus any sickening trash a producer happens to like, must take the credit for keeping many good records from being heard. Some from even well-known groups. Why can't the B.B.C. get better dee-jays, like Johnnie Walker, and let them play what they want, which is in fact what we want, and therefore get rid of all the rubbish in the charts. From now until Christmas all we are going to hear on Radio One will be "Blue Eyes" and "Val Doonican's 'Now'". By the way, would any Bee Gee fans like to tell me in which order they liked the tracks on "Horizontal"? — Alan Challenger, 20 Peareswood Gardens, Stanmore, Middlesex.

THEY should be banned from ever making another record! He should be banned from being a publicist! They should be taken to court and their names scandalised the world over and they should be excommunicated from which ever religious denomination they belong to (if any)! Who am I talking about? — The SMALL FACES and their PUBLICIST! It must surely be an accepted fact, by now, that pop singers, much as they may dislike it, ARE moral leaders to their hero-worshipping, ignorant fans. What kind of moral leadership is the advert promoting the latest Faces album? This is the advert: "Small Faces, Which were in their studios, Hallowed be thy name, Thy music come. Thy song be sung, On this album as they come from your heads, We give you this our daily bread, Give us thy album in a round cover, As we give thee 37/9. Lead us into thy record stores and deliver us 'Ogden's Nut Gone Flake', For nice is the music the sleeve and the story, For ever and ever." Just how disgusting and distasteful can you get? What are they trying to do — cripple the new generation's acceptance of Christianity? — a subject about which they themselves apparently know nothing. If they did they would never display such ignorance as this mockery of the Lord's prayer. I hope the authorities seize on this as their opportunity to put a censorship on sensation seeking publicity and that the people concerned offer a public apology. Nigel P. Heatley, 1 Brixton Terrace, Penrose Road, Helston, Cornwall.

Val: 'Disgusting and distasteful' or just good humour to the majority . . . ?

JIM REEVES

THE following is quoted from an article printed in "Record Mirror" on the late Jim Reeves week ending July 8, 1967. "RCA Victor manager Bob Angles has spent some months re-cataloguing Jim Reeves material and has come up with the news that he will be able to release four brand new singles, one E.P. and four new albums — all releases will be new material to the British market." Since then we have had three new singles, which is fair enough. But, what about these albums? We have only had one and that did not contain any new Reeves material. The album being "Yours Sincerely". The only way that Jim Reeves fans can get new material is to buy the imported albums from other countries. Why should we

have to pay extra money (not that I really mind) in a country that has one of the biggest Jim Reeves followings? Many people cannot afford to pay the extra and I think that it is about time that RCA Victor did something about this. — John Rea, 48 Allen Road, Haywards Heath, Sussex.

TOP FEMALES

WHY are our two top female talents cutting their own throats? I mean of course Helen Shapiro and Dusty Springfield. Both of these young ladies are forsaking their chances of regaining their British chart status for other things. In Helen's case she has left the pop scene in order to further her acting career, a very unwise thing to do as she has just signed a new recording contract with Pye records, and Dusty has

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



SMALL FACES — reader does nut over "Ogden's Flake"

chosen to spend her time pleasing her American and Canadian fans, rather than her loyal English ones, who in fact put her in the position she is today. If Dusty and Helen don't change their ways and start releasing fresh new singles, and heaven knows the charts are short of some real female talent, then they can retire into their individual worlds and say "goodbye" to the British charts. — Maggie Williams, 80 Beaufort Road, Ashton-u-Lyne, Lancashire.

ideals, pursuing them through thick and thin. In such an industry, as you all know, that in itself is not an easy job. Now that one of their own releases is headed chartbound, I can only — on behalf of the whole nation of R&B/Soul music lovers — wish Dave Godin, Rob Blackmore and David Nathan, many more years of hard work, and most of all, the recognition they deserve. — Mick Ryan, 99 Canterbury Grove, W. Norwood, S.E.27.

DYLOVAN?

AFTER hearing Donovan's latest single I am forced to ask the question—Did he write "Hurdy Gurdy Man" before or after hearing Dylan's "Ballad Of Frankie Lee and Judas Priest"? Or is it just coincidental that both songs are based on the same riff of four descending chords the only difference being that Donovan's is more adorned, whilst Dylan's is more folksy and quicker. Play both songs consecutively and you'll see what I mean. But personally I think we all know which came first from the recording studio. I am not criticising Donovan at all but I merely state—What would we do without Dylan.— R. Parry, Groes Efa, Llandymog, Denbigh, N. Wales.

TOUR APATHY

ONE reads with increasing frequency and dismay these days, reports of groups playing to half-empty halls on tour, and of waning enthusiasm among fans. Obviously the writing is on the wall, and groups have only themselves to blame if they won't wake up to the inevitable fact that the tatty, unkempt image in pop is as dead as the Dodo, and, far from evoking the adulation of the fans, is fast becoming a pathetic joke. If they want to save pop — and themselves — the groups had better change their image now, before it is too late. Half-measures would be useless; the remedy must be drastic! Let them discard their bizarre rig and buy new, smart outfits, and swap those silly, drooping moustaches for a manly, clean-cut look. Only then will pop get the kiss of life it so desperately needs. — Carl Pine, 204 Wedderburn Road, Woodlands, Harrogate, Yorks. Val: Saville Row, prepare for the onslaught!

Philip Cox, 9 Lancing Avenue, Ipswich, Suffolk. I am conducting a poll to find out the most popular member of Traffic. (Stevie, Jim, Chris or Dave). Please send your votes to me.

SOUL CITY

I AM pleased to express through the letter column in R.M. the extreme gratitude for the wonderful work, which has been, and is being done not only for the R&B/soul scene but also for the record industry as a whole, by Soul City. Although now it's not the only record shop run by young people with new ideas it is the only one which has stuck to its original

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AT LAST THE O.C. SMITH STORY...

MEET O. C. Smith. You should know something about him because his record "The Son Of Hickory Holler's Tramp" on CBS is doing very nicely, thank-you. And the first thing that O.C. will tell you about himself is that he has been singing as long as he can remember.

His mum, Ruth Shorter Smith, was his first instructor and accompanist, but the whole Smith family was musically inclined. He went to Jefferson High School and then Los Angeles City College, singing all along the way, but his first full-time experience was gained in the U.S. Air Force.

Things built for him, vocally speaking. He played, virtually as a semi-professional, to civilian and service audiences and he went down so well that he made the decision to sing professionally as soon as he was able to leave the forces.

His demo scene was near New York, and he immediately headed for the big city and got a singing job at the Club Baby Grand, where he was spotted by the splendid Sy Oliver, who introduced him to Sid Bernstein, who later put him into the Concord Resort Hotel in the Catskills and later again introduced him to Count Basie.

Now it so happens that the Count was looking for a replacement for Joe Williams. Says O. C.: "The Count, fortunately, had heard one of my demo discs and so I met him in a



O. C. SMITH — stands on the strength of his voice

hotel one night and he played piano at my audition. Next day, without rehearsal, I was on stage with the band."

O. C. stayed with the Basie organisation for three years, touring thousands of miles and making five trips for appearances of varying length. "I really dig Europe", he says, "and someday I hope to be able to spend a long vacation there."

This singer, a fine stylist as one must be to even stand on the same stage as Basie, is a keen sports follower in his spare time and he counts among his close friends many top American professional baseball and football players.

But really he stands or falls on the strength of his voice. He has a special way of turning a phrase into something new, even on the most hackneyed of numbers. But it was "Hickory Holler's Tramp" that made his name here.

And his second album is aptly entitled: "Hickory Holler Revisited".

'Acting? I'd like to play a murderer' says Herman...

PETER Noone was absent from the pop scene recently for four months. He was living in America and playing the title role of the stringless puppet in a forthcoming film of "Pinocchio". "I'm back with the group as Herman again, it's been the same group for the last four years. In the early days we had a lot of personnel changes because the great trouble with Liverpool and Manchester groups is in finding musicians who can restrain themselves from punching heads whenever they get in an argument.

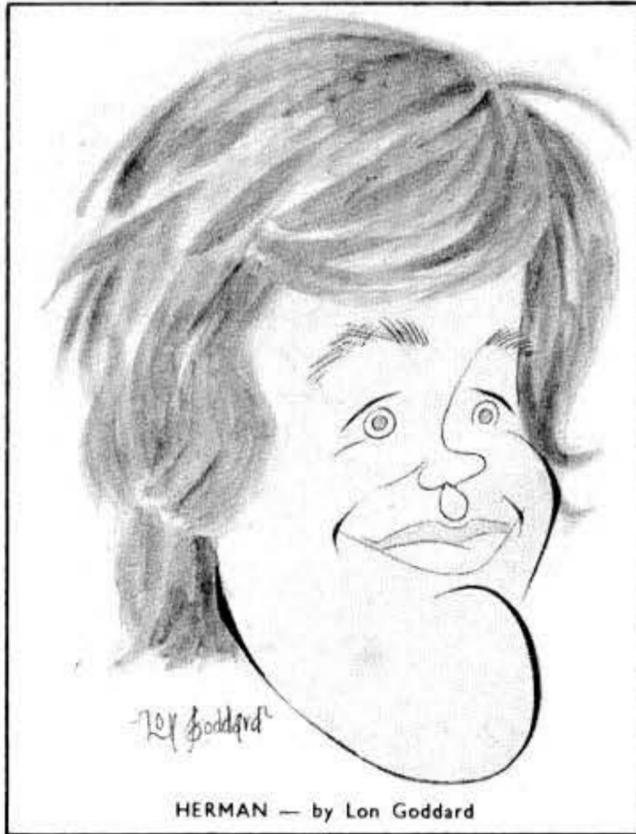
"The man who has kept Herman's Hermits together is our record producer Mickie Most. He's stopped some of my wilder ideas, like wanting to make a jazz or country and western LP. I came back from one holiday a fervent hippy, wanting to make big, psychedelic sounds. Mickie just laughed. He knows how to handle us, makes jokes and gets a good atmosphere going in the studio.

"For a couple of years I was very unhappy with the way things were going for Herman's Hermits. I used to get away on holiday every chance I could. I'd brood and wonder why we couldn't do things like the Beatles. But then maybe I will when I'm 27 or so. Right now I'm still a youngster of 20, still learning."

But Peter's biggest difficulty at present is to convince people that he has grown up and that he can act. "I'm still thought of as the cheeky kid type I was when Herman's Hermits had the first hit. But I'm a five foot eleven inches boy-man now and I'm a good actor, even if I say so myself.

"When I was 12 I wasn't a good actor, I was scared and embarrassed but I have learnt so much from watching the greats in action.

"Unfortunately, it's very difficult, when you're successful in one thing, to persuade



HERMAN — by Lon Goddard

people to let you try something else. I went with my manager to see some BBC executives to ask if I could have an acting job in something like a play of the week. They only seemed vaguely interested, so I'm having a copy of 'Pinocchio' sent over and they can judge for themselves. I don't want to do happy parts, though. That would be like playing Herman. I'd sooner be a murderer, which might make viewers sit up. As Herman I look pretty dumb, that's why my image is so likeable, so easy to take."

Peter doesn't want to move away from

Herman's Hermits, he's very happy with their current run of hitmaking, naturally, but he does crave to be something more than a groupie.

"There's still a feeling in the business that groupies are shady characters, the sort of guys you meet in motorway cafes, sitting around being too noisy and wearing dirty clothes. I remember about a year ago we appeared on a BBC-2 show starring Rita Pavone. She had a beautiful dressing room and we were stuck away in something like D41, all of us in one room. That gives you an idea of the sort of treatment groups get. The group wasn't even seen on the show, they were just heard accompanying me doing a little dance with Rita Pavone.

"The whole publicity thing about groups in Britain is like the Hollywood glamour stuff of the 1930's — nobody seriously believes it.

"In America, when we appear on television, they treat us like God's children. The star — Dean Martin, say, or Danny Kaye — comes along to the dressing room to say hello and make us feel welcome. That way, they get the best out of us."

In October, Herman's Hermits undertake a new venture. — their first tour of American colleges. "They're the hardest people to entertain, they're not the screaming type. And they're not likely to want to sit through a string of old Hermits' hits. Think we might do a sort of thesis of music from the beginnings of rock and roll right up to The Beatles."

Though he is rich ("especially for a 20-year-old") Peter is keen to make a whole lot more money. "Most of my money is tied up in trust, I can't get at it till 1971, which is just as well. One day I'd like to become a film producer and for that I'm likely to need millions."

DAVID GRIFFITHS

NOW, SAY MARMALADE, ALL OUR PARENTS ARE PROUD OF US...

THERE has to be a first time and The Marmalade were it for me — never before had I met a Scottish group.

Mind you, they didn't look any different from an English or American group. When they sing they don't even sound Scottish. As we sat round a pub table and they chattered away, their Glaswegian accents turned out to be perfectly understandable.

"Sure, there have been stories about prejudice against Scottish groups," said lead guitarist Junior Campbell (the one with the moustache), "but we don't believe them. There's no discrimination but we agree that it's impossible to become nationally known if a group isn't prepared to get up off their backs and come down to London, which is the centre of the industry. Can't expect journalists, and TV shows such as 'Top Of The Pops' to go up to Scotland all the time."

PERSECUTION

"Anyway," added bass guitarist Fat Fairley, "we're not all Scottish. Alan Whitehead — he's our drummer and he's out parking the car at the moment — is an Englishman. We persecute him all the time, the bloody foreigner."

After parking, Alan joined us and I tried to sympathise with him. "Oh, I handle them all right," he said. "I've got quite used to their terrible way of speaking; and I treat them as though they were more or less human."

Graham Knight (who sings and plays the other bass) said: "Alan got his job with us under false pretences. We wanted a singing drummer."



MARMALADE — There are those who resent them going commercial

sing. But I still can't. I'm tone deaf. Can't even whistle."

"Still, he's not a bad drummer," admitted lead vocalist Dean Ford. (The reason they were short of a drummer was that in Scotland, where they'd been known as The Gaylords, their drummer Raymond Duffy had decided to stay, he'd got married and was looking for security.)

Alan still lives with his folks in Orpington, Kent, but the four Scots Marmalades all live happily around Finchley and Highgate. "We figured North London would be best because most of our gigs involve travelling to the North," said Pat. "We're very fond of London and we all intend to settle down here."

Meanwhile, The Marmalade aren't spending much time at home. "We've been busy for the last couple of years but the big difference now is that we're doing a lot more doubles — at least two performances in different places a night," said Junior. "The strain is a bit telling when we've done as many as nine gigs on Friday, Saturday and Sunday."

"Still, it's worth it," commented Pat, "as long as the LSD, I mean the money, keeps coming in."

"Yeah," confirmed Dean, "our hit with 'Lovin' Things' has made a huge difference. We get screams, girls all over us. I've even had my shirt torn off my back, but it's worth it!"

"Get a bit frightening at times," observed Alan. "We were playing in Somerset last night and my father, who's an instrument engineer, was working down in Taunton and he came to see us. When the fans found out he was my father, HE got mobbed. Funny, he used to tell me to get my haircut, but last night he had his arm proudly round me, saying: 'My son!'"

Pat: "In our struggling days in Scotland my mother used to think we were going to rack and ruin. Now all our parents are proud of us."

DELIGHTED

Graham: "All our parents are getting on, in their 50s and 60s, but they're very young at heart — and they're delighted with our success."

Junior: "That's been the best part—the pleasure we've given our parents. My father is working class and still working. I haven't made enough money yet to enable him to stop. He saw us recently on Top Of The Pops and he was actually annoyed that there were still people out on the streets of Glasgow. He figured EVERYBODY ought to be indoors watching their sets!"

For two years The Marmalade made a comfortable living without a hit. (They were very pleased

with their record of "I See The Rain" but it hardly sold). Eventually, they found "Lovin' Things" and immediately recognised its commercial potential. Junior: "We wanted to make a really good, commercial record because it would open so many doors for us. And it has. But ridiculous though it may seem, there are those who deeply resent us 'going commercial', even on one disc. We've never played on Top Gear, for instance, and it has been suggested that we're not as good as we were — simply because we've had a hit. Needless to say, we've not changed. It has always been our policy to entertain and work to an audience, to cater for everybody."

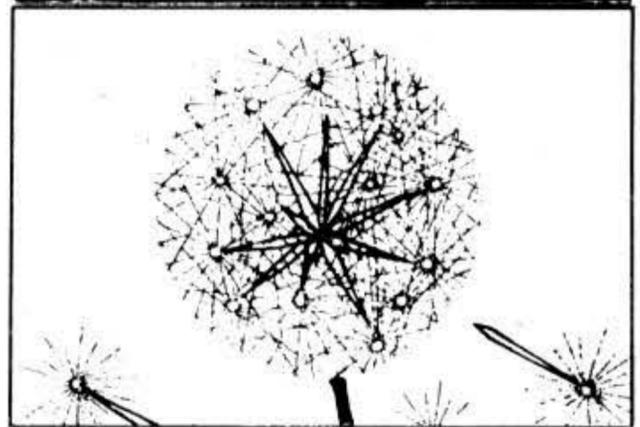
"Now we'd like to get a string of hits, which will put us in a position to experiment, such as working with a big orchestra."

Pat: "Every kid in the British Isles has to know you before you can afford to experiment. And we'd also like to go to America, where we might do well, with the novelty of being Scottish."

The Marmalade were united in their desire to see other aspiring groups achieve as much fame. They named The Alan Bown!, The Night People, and a group of very young Glaswegians called The Dream Police, as exceptionally worthy of a hearing.

DAVID GRIFFITHS

TIMEBOX



BEGGIN' DM 194

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45 rpm record

NEWS BY DEREK BOLTWOOD NEWS BY DEREK BOLTWOOD NEWS BY DEREK BOLTWOOD NEWS BY DEREK



KEITH Skues compered last week's "Saturday Club" in full morning dress. The reason? Immediately after the programme Keith had to rush off to be best man at the wedding of his former flat-mate Roger Aspinall and Miss Audrey Salvage.

ENGELBERT HUMPERDINCK

ENGELBERT Humperdinck last week won the U.S. Juke Box Poll for the year ending February 1968. Second was Nancy Sinatra, with the Monkees in third place. The Poll was based on playmeter reading reports from the operators of America's 480,000 juke boxes. Engelbert also took the number one spot in the U.S. juke box Top Ten record chart with his recording of "Release Me", and topped the list of leading juke box artistes in the United Kingdom. Second in the U.K. were the Monkees, and third was Tom Jones. The U.K. listing is based on a cross-section sampling of Britain's 25,000 juke boxes. The Juke Box Poll was published in last week's Billboard 1968 Coin Machine World Directory.

AMONG the new singles being released on the week ending June 21 are ones from Frank Ifield, Cliff Richard, Deep Purple, Gene Pitney, Smokey Robinson and the Miracles, Johnny Cash, Barry Ryan and the Cowbells. All the new singles to be released that week are as follows: DECCA Orbit Five—"I Wanna Go To Heaven"; Steve Montgomery—"What's Good About Goodbye"; Melody Fair—"Something Happened To Me"; EMERALD James Young (ably assisted by Jack Hudson)—"Remember 1690"; COLUMBIA Frank Ifield—"You've Got Morning In"; Cliff Richard—"I'll Love You Forever Today"; Roy Ennis and the Blue Jeans—"What Have They Done To Hazel"; Richard Barnes—"Woman Woman"; Paul Bonao—"In A Little While"; Mae Stungo—"Bonkers"; PARLOPHONE Deep Purple—"Hush"; Sweet Shop—"Barefoot And Tiptoe"; CAPITOL The People—"I Love You"; STATESIDE Danny and the Juniors—"Let's Go To The Hop"/Lloyd Price—"Personality"; Gene Pitney—"Love Grows"; TAMLA Smokey Robinson and the Miracles—"Yester Love"; BELL Moses and Joshua—"Get Out Of My Heart"; CBS Johnny Cash—"Folsom Prison Blues"; Moby Grape—"Can't Be So Bad"; Nina Shaw—"From Now Till Then"; The Beatstalkers—"Rain Coloured Roses"; Johnny Dumar—"Illusion"; DIRECTION Cliff Nobles and Company—"The Horse"; NEMS The Night Sparrow—"Mr. Walker"; FONTANA The Hush—"Elephant Rider"; Renee and Raj—"Don't Tell Me I Must Go"; MERCURY Jerry Butler—"Never Give You Up"; PYE Kenny Ball and His Jazzmen—"Wild Daffodil"; Sue Nichols—"Where Will You Be"; John Christian Dee—"Take Me Along"; Anan—"Haze Woman"; PYE INTERNATIONAL Barry Goldberg Reunion; A&M The Strawbs—"Oh How She Changed"; WARNER BROS. Lorraine Ellison—"Try"; MGM Barry Ryan—"Goodbye"; The Cowbells—"Indian Lake".

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THE INCREDIBLE STRING BAND

THE Incredible String Band are to appear in concert at the Royal Albert Hall on June 29. They have recently returned from America where they did an East Coast concert tour with Tim Buckley, including a concert at the Jordan Hall, Boston. They also played the Fillmore Auditorium in San Francisco, and the Troubadour in Los Angeles, finishing their tour at the Fillmore East in New York with a solo concert, filling the hall to capacity. Their LP "The Hangman's Beautiful Daughter" has just been released in America. While there, they recorded three tracks in Los Angeles for their new album, which is due for release in September. The Incredible String Band have received several offers for a return visit to the States, and they will probably return there in November. This Friday they go to Holland for their first European concert.

FLEETWOOD MAC

PETER GREEN'S Fleetwood Mac are to top the bill at Woburn Abbey on July 7. Supporting will be John Mayall, Tim Rose, Champion Jack Dupree and Buster Bennett. On July 19 the group are to appear on BBC-2's "Late Night Line Up" in a half-hour colour programme. Peter Green and his manager Cliff Davis are at present writing material for a new Cliff Bennett album, to be called "Cliff Bennett With Fleetwood Mac".

AMEN CORNER

THE Amen Corner go into the studios in two weeks to start work on their second LP. The album is planned to have a continuous track on both sides with no breaks between numbers, thus giving a running time of 51 minutes. There will be seventeen numbers on the LP, which is due for release in August. Three of the numbers are Andy Fairweather-Low compositions. A title has not yet been decided upon for the album. On June 28 the Amen Corner's new single, "High In The Sky", is due for release. The group go to Hungary on August 14 for a two-week concert tour with Skip Biferty.

THE PAPER DOLLS

THE Paper Dolls had to turn down an invitation to meet Princess Margaret at a London charity concert last week because of their cabaret commitments at Stockton. Princess Margaret had especially asked if the girl group could be present. The Paper Dolls have also had to turn down an eight-week tour of America in September, because it coincides with the filming of their British television series in the Autumn. Instead the girls will be going to the States on August 1 for a three-week tour of concerts and television, with the Bee Gees. Sales of their hit record are now approaching a quarter of a million and their next single, "My Life In Your Hands", is to be recorded in eight different European languages.

ELVIS PRESLEY

THE European premiere of Elvis Presley's latest film, "Speedway", which co-stars Nancy Sinatra, is to be held at the Elvis Convention '68 at Leicester on July 21. The Elvis Convention is the fourth of its kind to be held by the Elvis Presley Organisation of Great Britain, and this year's programme will include, as well as "Speedway", Elvis's fourth film, "King Creole". Among guest disc-jockey's hoping to attend the Convention are Tony Blackburn, Mike Raven, Kenny Everett, Tony Prince and Emperor Rosko. Rosko's father, Joe Pasternak, has produced two of Elvis's films, "Spinout" and "Happy Girl". The special showing of "Speedway" has been arranged by MGM on instructions from Elvis's manager, Col. Tom Parker.

SPENCER DAVIS

THE Spencer Davis Group have been asked to return to America for a further month in November this year following their successful tour of the States a month ago. The November tour, which will be the group's third U.S. visit, will include television and radio. Spencer Davis is also considering an offer for the group to appear in a film being shot in America in the Autumn, for showing on the underground circuit in that country. The film would involve an extension of the group's November tour.

CARSHALTON CHARITY

THE Easybeats, Billy J. Kramer, Katch 22, David Symonds, the All Night Workers, Ed Moreno, Pete Drummond, Mark Roman, Duncan Johnson, Barry Noble, William E. Kimber, Danny Street and Freedom are among stars appearing at Wallington Public Hall, Wallington, Surrey, on Wednesday, June 19, when the Wallington and Carshalton Times present a charity discotheque in aid of the Carshalton Old People's Welfare Committee. All proceeds will go to the committee's fund to buy a mini-bus to transport the elderly and disabled.

LONG JOHN BALDRY & CAT STEVENS

LONG John Baldry, Cat Stevens and Peter Jones helped raise £200 at the Eagle public house in Clerkenwell last week for the Amateur Boxing Association fund, to help them to send a team of boxers to the Mexico Olympics later this year. Long John Baldry's recording of "Mexico", which he sang on the Royal Variety Performance a short while ago, is now not to be released until September, to coincide with the Olympics. The song was written by Tony Macaulay and John McLeod to commemorate this year's Olympic Games in Mexico.

THE BYRDS

THE Byrds are to headline a concert at the Albert Hall on July 7. Also on the bill are the Move, the Easybeats, Grapefruit, the Bonzo Dog Doo Dah Band, Joe Cocker and the Alan Bown! Compering the show will be Stuart Henry, Alan Freeman, Chris Denning and Pete Brady. This concert will be the first of a series being presented by Keystone, a charitable organisation for boys' clubs. The series is to be called "Sounds '68". Prices of tickets for the concert range from 25s. to 3s. 6d.

DUSTY SPRINGFIELD

DUSTY Springfield has a new single released on June 28, a Clive Westlake composition, written specially for Dusty, called "I Close My Eyes And Count To Ten". Previous hits that Clive has written for Dusty include "All I See is You", and "Losing You", which he wrote in conjunction with Tom Springfield. On July 27 Dusty appears on Top of the Pops, on 29th on Pete's People, and on 30th, "Sunday Night People". On July 14, she appears on the Billy Cotton Music Hall, and will also sing the new number on her own show on TV on July 3. Dusty goes to America on June 14 to finalise details of her tour later this year, and on July 8 she starts a four week season at the Talk of the Town.

ROCK EXHIBITION

BRITAIN'S first 'rock exhibition' is to be held in August. Titled "Rock '68" it will represent rock'n'roll from the formative years until 1960, and will feature records, papers, magazines, personal effects and many other items of interest to rock addicts. Held at St. John's Hall, 330 Clapham Road, London, S.W.9, it will take place on the 16th and 17th of August.

STONES BASH BURNED OUT

IN the early hours of Tuesday morning, the Olympic Sound Studios, where the Rolling Stones were recording their next LP "Beggars Banquet" went up in flames. The Stones' recording session was being filmed and it was this that led indirectly to the outbreak of fire in the studios.

A spokesman for Cupid Productions, the company making the Rolling Stones' film said: "The Stones were at Olympic Studios for a straight forward recording session, though it was to be used in one of the sequences in their film. Suddenly, at about 3 a.m., a photo flood bulb, part of a battery of lights near the ceiling, exploded. As a result the roof caught fire.

The fire brigade were there within three minutes of our alarm call and the fire was successfully put out—though the studios are now roofless.

Some of the fire will be featured in the film—we stayed in the studio filming for a few seconds until it became too dangerous to remain any longer.

Other members of the film unit tried to put out the fire with extinguishers until the fire brigade arrived three minutes later. If they had not been so prompt in getting there, the whole building would have gone up in flames."

News shorts

EDDIE Hardin, Spencer Davis's guitarist, was kidnapped by Swedish fans last Monday night... Sarolta returns to Hungary this week. She is to return to Britain in September to record, and then flies to America for cabaret and television... John Ford, bass guitarist with Elmer Gantry's Velvet Opera, has been invited to write the film score for a German documentary film about the German Student Movement and their efforts to warn the public of the dangers in Germany's governmental system... Election, who have a new single released on June 21, called "Nevertheless", are to appear on BBC-2's "Late Night Line Up" on June 28... Chris McClure parked his car near Sussex Gardens last week, and returned half an hour later to find that the car had been moved a foot from the curb to allow a yellow line to be painted along the side of the road. There was also a parking ticket in his windscreen—because he was now parked on a yellow line... Mike McGear of the Scaffold last week married 23-year-old Angela Fishwick at Carrog Hall in North Wales. Mike's brother, Paul McCartney, was best man... Cupid's Inspiration appear on Dee Time on June 15, and on Time For Blackburn on June 22. Their new disc, "Yesterday Has Gone" is due for U.S. release this week—they have also added a fifth member to their line-up, pianist Garfield Tomkin... new artistes signed to Nems include Freddie Ryder and Johnny Dumar... new single from Fleetwood Mac called "Need Your Love So Bad", to be released on July 5... Davy Jones was on Junior Choice last weekend with DJ Ed Stewart... Al Kooper, ex-member of Blood Sweat and Tears is to record Tim Rose in America. Tim arrives in Britain on June 25 for a two-month tour, at the end of which he hopes to take up residency in this country... "Barefoot and Tiptoe", a new single for release on June 21, is written and sung by Mark Wirtz and his wife under the name of The Sweet Shop. Backing on the record includes the band of the Irish Guards... arrival of Repetata and the Delrons in this country now put back until next Tuesday as all the girls want to attend their graduation ceremony at their Brooklyn college... Ronnie Bond now back with the Trogs after his recent illness. He only missed one date with the group... Ten Years After are scheduled to leave England this week for their first U.S. tour. On Friday they will release in America their live LP recorded at Cloak's Cleague — to be released here in August. Their next single is due for release in the Autumn, as well as their third album, part of which may be recorded in America... Next single from John Walker to be released on June 28, to be called "Kentucky Woman"... Manfred Mann are to appear on BBC-2's Late Night Line Up on June 14. Time For Blackburn on the 15th, the Dusty Springfield Show on 19th, and on the Golden Shot on 30th. On June 20th they go to Germany to appear on the German edition of Golden Shot... Mike Rossi of Status Quo has been asked to write the score and title music for a new French film, called "Je". The group is to be featured in the film singing the title song during the credits. Their new record, "Ice In The Sun" is due for release later in the month... the Yardbirds returned from the States last Thursday after "the most successful tour ever". They have already been booked to return for six weeks in mid-September... Terry Meredith, lead guitarist with the Lemon Tree, has now left the group. New member is now Nicky Hopkins...

the Love Affair are to have a new single released on July 12. At the end of June they are to be filmed by a German film company in Britain for the German television programme "The Outsiders"... Sons and Lovers have been booked for a return visit to Ireland in July and August... the Timebox, after their cabaret in Reykjavik in October, are to tour Yugoslavia, Czechoslovakia, Poland... next single from Alan Bown! to be released on MGM on July 5 a Nirvana song called "We Can Help You".

Frank Ifield appears in cabaret at Tito's Club, Stockton, this week. On June 21 he is release a new single — one of seven tracks recorded in Nashville Tennessee during April... At Variety Club of Great Britain's Annual Gala at Battersea Park, £5,000 was raised for sick and deprived children throughout Britain... among 500 pop people at Lewisham Odeon last Friday to see Hollies, Paul Jones, Scaffold and Mike Vickers concert were David Frost, Mickie Dolenz, Samantha Juste, Sir Joseph Lockwood, Paul McCartney, Jane Asher, Bobbie Gentry and Status Quo... P.J. Proby and Paper Dolls both to appear on ATV's "Golden Shot" on June 16... the New Vaudeville Band go to Canada for several days cabaret this week. They will probably go to Brazil in the summer, and their next release will be on July 5

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THE TWO FACES OF THE STUART SPAN

The Mike Stuart span discuss audiences and why a bad act can kill a band



MIKE STUART SPAN — could well become the faces of '69

I first had an opportunity of seeing the Mike Stuart Span in action when I was lured into the Hundred Club by their publicist on the promise of a night of free liquor. The boys were giving their only London performances of the theme that they wrote for the Brighton Arts Festival, accompanied (if that is the right word) by the Electric Liquid Light Show. The theme is called "Cycle", and it is one of the most original pieces of visual entertainment I have seen in some time. The second half of their show was reserved for the more normal though original material which the Span play on their many appearances up and down the country. After the show I button-holed Stuart, and asked him about the two faces of the Span.

explained. "The first is the college and university circuit, who want a little more than a band that can play for dancing. They hear all the best in the country, and what they really need is something to entertain them visually. The second is the ballroom and club circuit. The kids go out for a nights dancing and it is up to the group to provide the right kind of music. We aim to do just that."

"Which circuit do you enjoy doing the most?"

GOOD AND BAD POINTS

"Each one has its good and bad points. To have an audience who will sit and watch a show is marvellous, and yet playing for dancing is really what a band is all about. But just because we play two different shows doesn't mean that we have to compromise musically."

The big break for the Span, they hope, will be the concert at Brighton Dome, when

they will be appearing with Scott Walker and The Herd. Does the prospect of appearing on the same bill as the face of '67 and the face of '68 bother them.

"The great thing about appearing before a British audience is the fact that they are willing to accept any act on its merits" Stuart told me. "It doesn't matter whether you have a hit record or not, they are prepared to give you a hearing. I have seen some of the biggest names in terms of

record success die because they weren't capable of putting on an act. When you think that Bonzo Dogs are one of the biggest crowd draws in this country with no hit records, you can see my point. We think that our stage act is strong enough to stand comparison with any in this business."

From what I saw at the Hundred Club, I think that he could well be right. It could be that the facts of '67 and '68 will be appearing with the potential faces of '69.

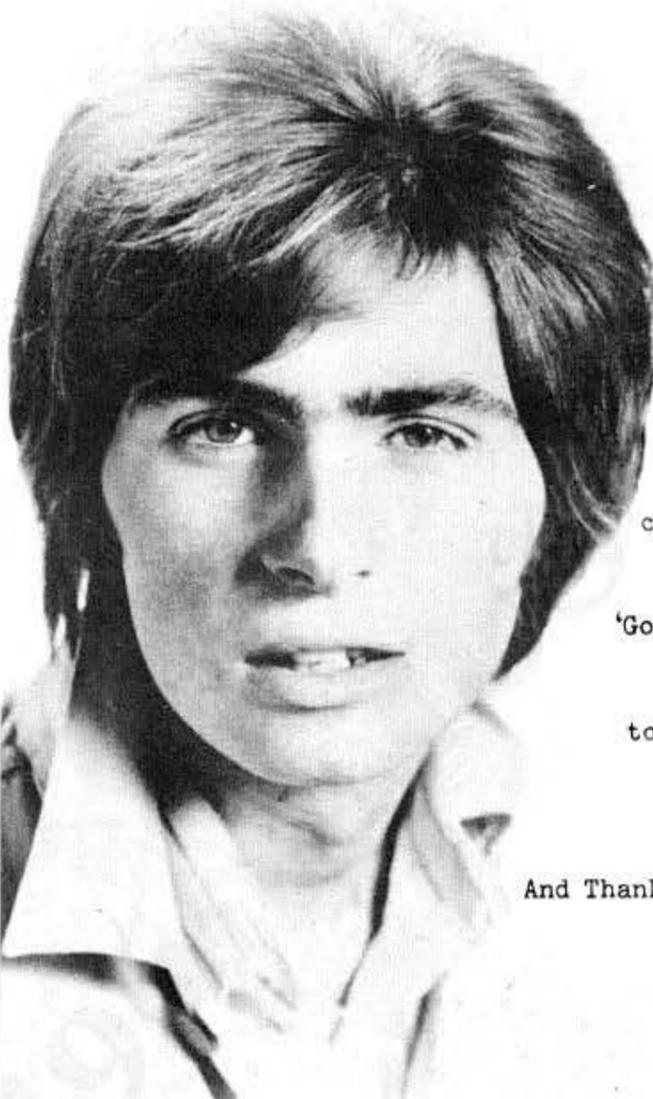
TWO AUDIENCES

"There are two distinct audiences for any group on the scene in Britain today," he

DOMINIC GRANT I've Been There



MF 1032



Dominic Grant has a clearly distinctive voice, deep and emotive and his debut ballad shows considerable promise.

Record Mirror

'Good-looking Mr. Grant has an amazingly deep voice,Dominic is on top form, and deserves a high place in the scheme of things.'

Melody Maker

And Thanks to Penny Valentine

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from NEW YORK the HAWK REPORT

Now that Georgie Fame has recorded "By The Time I Get To Phoenix" maybe one of the most popular titles of the year in the States will get chart attention in Britain. Glen Campbell never made it on the British charts with his No. 1 version in America.

Writer is Jim Webb and the song grabbed four Grammy awards this year. Not only that but another Webb song, "Up, Up And Away" earned itself six—including Song and Record of the Year. And Stateside pundits are saying that Webb can do no wrong—citing as proof a single "MacArthur Park" that has been recorded by actor Richard Harris.

Climbing the charts, it lasts seven and a half minutes. Previous thought has been that it is madness to record a song this long. Dec jays with an obligation to cram too much music into too little time wouldn't touch it.

So Mr. Webb again laughs all the way to the bank going via his new Phantom Rolls Royce, to check on how his own publishing company is doing and work out how much a network colour TV special "An Evening With Jim Webb" will bring in.

Zipper trouble at that Miami Underground Festival led to The Crazy World of Arthur Brown being cancelled out of a following club date in the same city. Parents complained about Mr. B's lack of sartorial know-how. Result: no work. He now arrives in New York to play here opposite jazz-blues pianist Mose Allison

New York's club scene is not too healthy. The Generation, a very large establishment, opened a couple of months ago to a big shindig. Then it limped into oblivion weeks later despite top names like Love, Big Brother and the Holding Company, Buddy Guy, Chuck Berry. Cafe Au Go Go has started running one act plays instead of folk rock, the Anderson Theatre closed despite (or maybe because of) the fact that its rival the Fillmore East pulled in capacity crowds. Ravi Shanker recently had almost standing room only.

Reasons given for the decline: too much bread for admission.

Oh-well, back-to-the-drawing-board-department: Founda-

tion started off for a gig, drove around 400 miles and found they were in the wrong state. Town had same name but wrong state . . . Jimi Hendrix is currently going through a feather phase: he had a peacock feathered vest made for stage appearances. Liked it, but not the 150 dollar price tag . . . Hyde Park please copy: appearing in New York's Central Park for a series of low priced (subsidised by a beer firm) open air gigs are Nina Simone, Ray Charles, Pete Seeger, Vanilla Fudge, Ultimate Spinach, Mothers of Invention, Buddy Guy . . . Go-away-willya: Johnny Mathis' Greatest Hits LP has been 483 weeks in one of the album charts!

PHOTO SERVICE

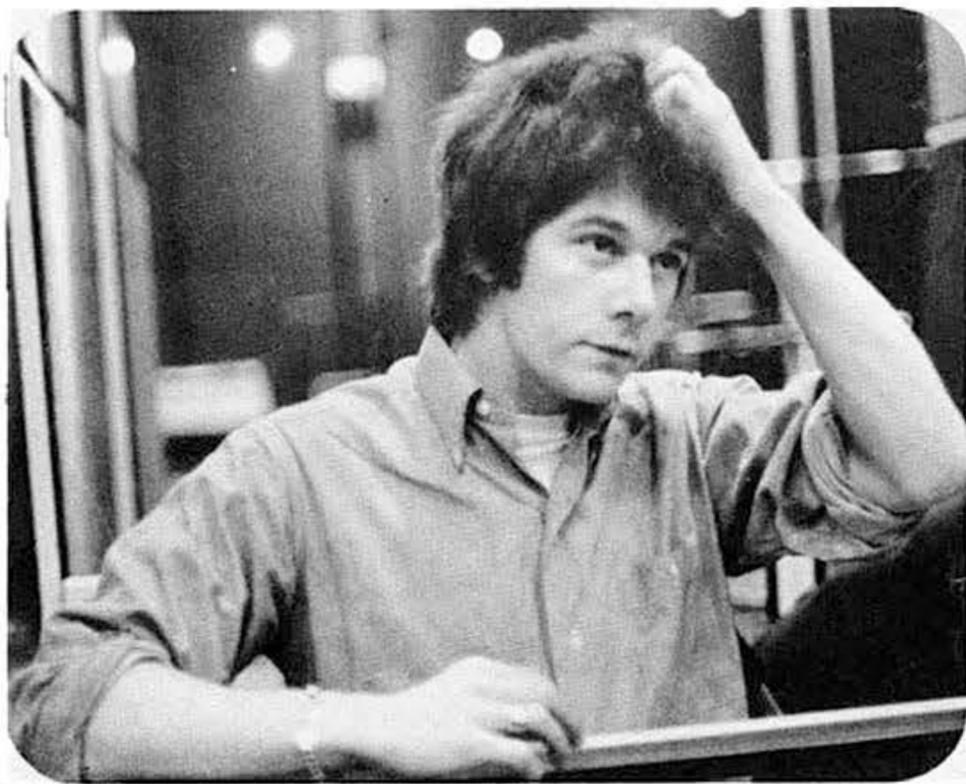
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MY EARS ARE STILL RINGING

RM's Derek Boltwood has a chat with Dozy of Dave Dee after a recording session

DEATH OF DONALD DUCT

ALL those recent headlines about groups not playing on records, and Union problems and session men being sold short and so on ad nauseam have prompted Record Mirror reader Dave Wood to do a little crystal-ball gazing.

His contribution is based on a look through the files of RM ten years' ahead—that is, May 1978. And he found this "story"...

The death occurred last week of Donald Duct, for many years a leading record producer and a man who led one of the greatest revolutions in the field of popular music.

PROGRESSION

The measure of his achievements will be more readily understood if we remember that only ten years ago in 1968, many people were outraged to hear of pop groups who did not play on records issued under their names. It was through the dedicated efforts of Donald Duct and others like him that the public began to accept this practice as acceptable and desirable—and see it as a very definite progression from more primitive times.

But the going was not always easy and one of Duct's greatest tests came early in 1970 with the issue of an

LP by the Glasgow Orpheus Blues Band. Duct, bedevilled by the apparent impossibility of making British blues groups sound more authentic, decided on forthright action. He engaged the services of Buddy Guy and other members of the resident backing group of Chess Records of America.

By now, of course, this was an accepted part of recording technique.

SMOKEY VOCALS

He employed coloured American blues singer Smokey Bacon to handle the vocal side of the production. Eventually the LP "Hard-Grinding Blues" was issued in a superb sleeve bearing a magnificent photograph of the Glasgow Orpheus Blues Band standing outside McMalone's slaughterhouse.

Some weeks later, when the LP was topping RM's R and B chart's the news of Smokey Bacon's participation leaked out. Though there was much antagonistic comment, Duct, supported by the majority of the profession, finally won the day.

And now Smokey Bacon holds his rightful place in the Recording Industry Hall of Fame as the first of the Session Singers.

But the business could have faced a difficult situation had not Duct managed to obtain the Performing

Rights' Charter which he cleverly engineered with the Musicians' Union. Before this time session players, who were by then producing well over seventy per cent of the pop records issued in Britain, were paid a modest session fee—and the artistes under whose name the product was issued were paid royalties on the sales of the records.

The unfairness of this system is obvious. If the record was a flop, the session men made money—and the name group did not. If it was a success, the name group received far more than the session men. Under Duct's Charter, everyone received a session fee whether a member of the playing group or of the name group—and each also received royalties on the sale. A rota system was devised whereby members of the Musicians' Union were guaranteed appearances on an agreed number of recordings per year. In the light of this, the Union revoked its infamous ban on TV miming.

OPPORTUNITY

This was a welcome step, since it opened the way for much more use of session singers. This technique was used most widely at first for girl singers. It had always been difficult to find a singer who had both a beautiful voice and beautiful

physical appearance. The technique of session singers meant that the public had the best of both worlds.

The practice spread quickly until today it is estimated that less than five per cent of pop records issued are made without the use of session singers. Even the classical music world, long-time an obstinate opponent of these methods, has seen the light. The London Philharmonic gave a sensationally successful debut performance at the Royal Albert Hall when the orchestra, composed entirely of fetching young ladies in bright bikinis, mimed wonderfully well to a stereo recording made by the Halle Orchestra.

FORESIGHT

That, then, is the wonderful achievement of Donald Duct. Because of his foresight and vision, we have virtually found perfection in the wonderful, wacky, lovable pop music world. His work will go on. His magnificent project to replace each Member of Parliament with a session speaker for televised Parliamentary debates will long be remembered as one of the greatest of all constitutional reforms.

But then he will surely go down in history as one of the greatest Prime Ministers Britain ever had.

DAVE WOOD

ALL day long was "A Night In Soho"—the name of the disc Dave Dee, Dozy, Beaky, Mick and Tich had been recording until they reeled out of the studio in the late evening, ears pounding to the sounds of instruments and voices stereo-phonized to their highest pitch.

And Dozy raised his voice to speak above the noise of the pounding in his ears, though both of us were now clear of the offending studio. And his voice boomed across the silence until he regulated it and we were able to talk more naturally.

"It's great to get out of the studio for a while" said Dozy, "my ears are still ringing. There's so much noise in there. We're recording our next single at the moment—another Howard Blaikley number. It's a very dramatic sort of song, in the same way as "The Legend of Xanadu" was.

"We didn't really plan to start doing dramatic type records. Ken and Alan had written "Xanadu", and it was a great song—so we recorded it. It's the same with the one we're doing at the moment, "Night In Soho"—it's not just another dramatic number for the sake of doing a follow-up to our last one. Basically, it's that Ken and Alan are writing that sort of material now. I think they've progressed tremendously as songwriters—they seem to get better all the time.

"We never really plan too far ahead, anyway. But we do try to formulate some sort of idea of what the group is going to do next. I think it's important to keep a group on a businesslike basis—if there are any decisions to be made, we have a meeting and vote on it. It's by far the best way of doing things—it saves a lot of argument, and every member of the group has a say in what happens.

"I think group members should look upon their group as a business—and treat it seriously from that point of view. For example, apart from meetings and discussions, we all pay ourselves a set salary every week, and the rest of the money we earn goes into the group's account."

"And apart from the main business of Dave Dee, Dozy, Beaky, Mick and Tich, we all have our own interests on the side. For example, I'm just starting a firm of building contractors—I would like to go into property development and this sort of thing. So at the moment I'm looking round for good building land.

"That's another thing that's important—when one's earning the money, to invest it in solid

businesses. The on forever, and so that when I have something ing myself with

"We worked group, and now I'm not going enough put aside to come. Let's or twenty years,

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"I think the day", should do the fact that it go for the cock well over there,

"It's time for in America at the back from the there are so there, that a go very well for i there soon, so are then.

We're doing as well as rec doing cabaret— days. It's relaxi different stage worked out one and there's an When we do cal hits, plus a fe that older audie I think that if have to chance

"In fact, I've the group since ago. It's quite changed since t

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THIS WEEK

**BE
ING!
a quiet
ee fame**

group scene obviously can't go
I want to have a few things going
I'm no longer a pop musician, I'll
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you're an entertainer, then you
your act to suit your audience.
been keeping a scrap-book about
e days we first started, years
e fascinating to see how we've
the early days."

DEREK BOLTWOOD.

will be publishing parts of the
he near future.



LULU and STUART HENRY



'I COULD NEVER SING WITH THE BEATLES..'

says Sinatra in new biography

SAID Frank Sinatra of the Beatles: "No, I could never sing WITH them. I wouldn't know how. They have a completely different interpretation. I'm an optimist and a romantic. Yes, a romantic . . ."

One does not know what the Beatles would think of backing Sinatra but the above quote comes from a truly comprehensive new biography of the man who started off the whole screamer scene. The author: Arnold Shaw, long-term student of Sinatra and latterly very involved in the careers of Elvis Presley and Paul Simon.

He's really done his homework. Quotes from virtually everybody connected with Sinatra — and a manuscript re-written four times over seven years and 12,000 sheets of paper. Shaw played Sinatra records so many times that he had to replace every LP in his collection.

It details Sinatra's birth in 1915; his winning of a talent contest as part of the Hoboken Four at the age of twenty; his first session as part of the Tommy Dorsey band; his first solo recording session in 1942; and that first solo scream-provoking show at the New York Paramount when he was billed as: "Extra Added Attraction".

KIDNAPPING

It pulls no punches. There's a chapter on the kidnapping of Sinatra's son Frank Jr. Three men were convicted — two got imprisonment for life AND 75 years, later reduced. Later a TV panel show in Britain faced a libel suit for suggesting the kidnapping was a "publicity stunt". High damages were awarded to the Sinatras . . . and Frank Sr. immediately gave the money over to the Great Britain Sunshine Home For Blind Babies.

Sinatra was on Stage 22 of the Warner Brothers' studios when John F. Kennedy was assassinated in Dallas. A few days later, he rapped for order and said: "I've heard some unfortunate remarks on this set about Texas. This indicates that we are still not unified, despite the terrible happenings of the past week. I beg of you not to generalise about people, or make jokes about anyone from Texas. Or say anything that will keep us divided by malice or hatred. Now is the time for all of us to work together with understanding and temperance, and not do

or say anything that will prevent that." The Clan is described in detail — and the hostility they created in other areas of show business. His romance with Juliet Prowse. His row with David Susskind over a TV appearance. This was a talkie show but Sinatra cabled: "My fee is 250,000 dollars an hour. Susskind wired back: "Presume stipulated fee is for your traditional programme of intramural ring-a-ding dinging with additional fillip of musical lyrics mounted on tele-prompter. Please advise price for spontaneous discussion."

Sinatra replied: "The 250,000-dollar fee is for my usual talent of song and dance. Now that I understand the picture a little more clearly, I must change it to £750,000-dollars for all parasitical programmes."

BOXING GEAR

Pictures, too, in this brilliant biography. Sinatra in boxing gear. An actual photograph of that Jersey City walk-up apartment, rented by Frank and his wife Nancy, with the sign: "If you haven't been invited you'd better have a damn good reason for ringing this bell".

But for those who merely admire Sinatra's vocal approach, there is a special chapter. The change from gentle swinging to ballads, to "rocking blues" like "That's Life" and "Something Stupid", and on to the bossa nova work with Antonio Carlos Jobim.

The author writes: "Where he goes from here on records poses a difficult question, for Sinatra has always been an auto-biographical and internalised singer. The watermark of his style, regardless of changes in technique, material, backgrounds and public taste, has been sincerity. But where will he find the material expressive of his outlook and attractive to the record-buying public.

There's a complete list of all his films, with co-stars. Even a Sinatra "glossary of terms" . . . a dictionary of his personal slang. A list of all his recordings, in order, including the songs he's recorded at least three times but, dissatisfied with the masters, has never released.

And the author finishes: "Now that the great romantic of our time is in retreat, what does he leave the little people who have lionised him, the women who have loved him from near and afar, the young at heart who have admired his moxie — what is left except a foggy day in London town . . . a paper moon . . . and the wee, small hours of the mornin' . . ."

Note: "Sinatra, A Biography", by Arnold Shaw, published by W. H. Allen, 35s.

KEVIN JOHNSON

Woman, you took my life

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JEANNIE CARSON

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DECCA'S GROOVY SOUNDS

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

A varied week of LP's - discs by Mothers, Pet Clark, Goldsboro, Spoonful, Easybeats, Spencer

THE MOTHERS OF INVENTION "We're Only In It For The Money" (Verve SVLP 9199).

THE most shattering thing about this LP is the time and trouble that has gone into the sleeve — a complete and accurate proof of the "Sgt. Pepper", down to the last detail. The same imitation doesn't extend to the record, which is the usual collection of

hard, funny, dirge-like Zappa tunes, tempered by excellent recording techniques and some fine instrumental sounds — Eric Clapton plays here too. Several of the numbers they performed on their show here are included, such as "Hey Punk", a parody on "Hey Joe", interesting, but we all know they're only in it for the money by now.

★ ★ ★

BOBBY GOLDSBORO "Honey"; Run To Me; With Pen In Hand; Pardon Me Miss; Why Don't You Believe Me; Pledge Of Love; Little Green Apples; Love Arrestor; By The Time I Get To Phoenix; Beautiful People; A Woman (United Artists MONO ULP 1195)

I'VE reviewed an imported copy of this before — as I said, it's a fine album and doesn't sound like something rushed off to cash in on a hit single. Some of the best songs from the past year are included here — "By The Time I Get To Phoenix" and "Little Green Apples". Bobby's style is warm, and the depth of his feelings is considerable, especially on the title track and "With Pen In Hand".

★ ★ ★

THE LOVIN' SPOONFUL "The Best Of The Lovin' Spoonful Vol. 2" Six O'Clock; Darling Be Home Soon; Loving You; Boredom; Full Measure; Nashville Cats; She Is Still A Mystery; Rain On The Roof; Old Folks; Darlin' Companion; Money; The Younger Generation (Kama Sutra STEREO KSLP 405).

THE second volume isn't as powerful as the first, but is, nevertheless, a very potent pop LP. Tracks range from the gentle "Rain On The Roof", the clever spoof "Nashville Cats", and their sly "Money" through to the more serious Joe Butler song "Old Folks". In stereo this is even better — and my favourite tracks were the throbbing "Darling Be Home Soon", and the listless "Boredom".

★ ★ ★

PETULA CLARK "A Paris" (Disques Vogue VRLS 3035).

I'M glad to see that Pye are finally releasing some of their better LP's in stereo. This is a sophisticated collection of light-hearted French material from Pet, with Peter Knight ably backing things. Nothing outstanding in terms of atmosphere, but a pleasing, summery record. Try her "C'est Si Bon" or "A Paris".

★ ★ ★

THE EASYBEATS: "Vigil" — Good Times; What In The World; Falling Off The Edge Of The World; Music Goes Round My Head; Can't Take My Eyes Off You; Sha La La; Come On In You'll Get Pneumonia; See Saw; Land Of Make Believe; Fancy Seeing You Here; Hello How Are You; Hit The Road Jack; We All Live Happily Together; I Can't Stand It (United Artists ULP 1193).

THE inventive Easybeats and a fourteen-track LP packed solid with entertaining group sounds. Their last two compelling singles "Hello How Are You" and "Music Goes Round My Head" are here, together with more interesting items like their "Sha La La" and "Falling Off The Edge Of The World". The balance of songs, the general quality of building excitement, and the overall talent, should make this into a hit LP. Mostly their own songs, too.

★ ★ ★

BING CROSBY "In Hollywood" — Songs from "The King Of Jazz" (1930), "The Big Broadcast" (1932), "College Humour" (1933), "Too Much Harmony" (1933), "Going Hollywood" (1933), "We're Not Dressing" (1934), "She Loves Me Not" (1934) (CBS Two-Album set MONO 66206).

A BEAUTIFULLY-presented LP, with thirty-two tracks from some of Bing's best-known films including the classic "King Of Jazz", the story of Paul Whiteman. Bing doesn't feature on every track, but for the thirties nostalgia set who revelled in the movies and the '78s, this is great. A wonderful souvenir which at 52s. 6d. will become a classic LP.

★ ★ ★

MR. ACKER BILK AND HIS PARAMOUNT JAZZ BAND "The Veritable Mr. Bilk" — Tiger Rag; Undecided; Bugle Call Rag; Front Seat Driver; Acker's Personal Jungle; Caravan; The Huckle Buck (Columbia STEREO SCX 6241).

IT'S good to hear Acker back like this, because trad is still a fine form of music. The rumbus-



MOTHERS OF INVENTION — Clapton guests

tuous, lively, hard-working, yet subtle sounds come through strongly and are interesting listening; if you can remember how to stomp, are OK for that, too. I liked "Undecided" and "The Huckle Buck".

★ ★ ★

THE SPENCER DAVIS GROUP "With Their New Face On" — With His New Face On; Mr. Second Class; Alec In Transit Land; Sanity Inspector; Feel Your Way; Morning Sun; Moonshine; Don't You Want No More; Time Seller; Stop Me I'm Falling (United Artists ULP MONO 1192).

MUSICALLY very sound; but the vocals aren't as strong as they could be here. The arrangements are ponderous and heavy, but often bluesily exciting — they're quite an adventurous group, too, as they show in "Time Seller" and the jazz-tinged instrumental "Alec In Transit Land". The LP doesn't hit me at all though, des-

pite the thought which has gone into most of it.

★ ★ ★

RICHARD CHAMBERLAIN "Theme From Dr. Kildare And Other Favourites" — Hi-Lili Hi-Lo; All I Have To Do Is Dream; I Will Love You; I Hadn't Anyone Till You; Theme From Dr. Kildare (Three Stars Will Shine Tonight); It's A Lonesome Old Town; True Love; I'll Be Around; All I Do Is Dream Of You; A Quiet Kind Of Love (Music For Pleasure MFP 1229).

A COLLECTION of single hits here from "Dr. Kildare", all recorded about three years ago. Richard has changed — considerably — since then, and these tracks probably don't represent him as he would be now, if he decided to make some more records. But they are pleasing, easy on the ear and the songs are good.

★ ★ ★

Fontana—new stereo series

THE tremendous growth of interest in stereo records and the increasing sales of the appropriate equipment, has produced a wealth of light music tailored especially for this market. Virtually all of the major companies are issuing, or are planning to issue, special "Super Stereo" series, and now Philips have come up with a classy series called "Living Presence" Stereo, which is as well-packaged as it is recorded. The usual recording diagrams are supplied on the back, and very technical they look. But the important thing is the music, and unfortunately you won't be able to hear the full effect of these in a record shop booth.

It's impossible to describe the subtleties of this stereo separation for each individual track of each LP—suffice it to say that "Living Presence" FULLY lives up to its name and is always exciting and interesting to listen to in the correct equipment is used.

"Full House Saxes!" featuring the saxophones of JOHNNIE GRAY with Reg Tisley Orchestra (Fontana LPS 16251) contains a rich variety of music, like "Volare", "Danny Boy", "Down At The Old Bull And Bush".

"Souza Specials" by THE BAND OF THE SCOTS GUARDS (Fontana LPS 16253) contains "The Wolverine March" and several other jaunty favourites.

"Chorale In Concert" by THE WALLY STOTT CHORALE (Fontana LPS 16090) is the launching disc of the series, and is a happy sound with good chorus work and not too much orchestration — just enough, in fact, and this was one of my favourites in the series. Titles include "Trains And Boats And Planes", "The Dance Of The Sugar Plum Fairy".

"THE BAROQUE BRASS" is the title of the record and the group (Fontana LPS 16250)—not really very Baroque, but with enough twirls to merit the title and the cover. Includes songs like "Day Tripper", "My Favourite Things" and "Aria From Bach's Suite in D".

"The Button Down Brass" featuring the "Funky Trumpet" of RAY DAVIES (Fontana LPS 16252)—familiar to BBC radio enthusiasts, this sound should be one of the biggest-selling items of the series.

You could guess that there'd be a Latin LP—"El Bandido" by CHAQUITO AND THE QUEDO BRASS to fit the bill (Fontana LPS 16254)—tunes include "Guantanamera" and "Perfidia".



The Royal Guardsmen

THE RETURN OF THE RED BARON

The Return of the Red Baron; Gimme some lovin'; I'm a man; So you want to be a rock 'n' roll star

AND OTHERS

SHP 8351 HAP 8351



a new LP on



12" stereo or mono LP record

London Records division of The Decca Record Company Limited Decca House, Albert Embankment, London SE1

DECCA

Dave Berry '68

DAVE BERRY '68

a new LP

Twelve tracks including Suspicious; Maybe baby; and I got the feeling

SKL 4932 LK 4932

12" stereo or mono LP record



The Decca Record Company Limited, Decca House, Albert Embankment, London SE1

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

ANDY ELLISON:

You Can't Do That; Cornflake Zoo (SNB 2508). Not absolutely convinced about this, to own up, but Andy is a very big talent and this song, by the Beatles, demonstrates that he has a nice original way with a number. He changes mood here and there and it comes off. And the birds chanting in the background are very good indeed. Flip: Interesting song but not really for me.

CHART POSSIBILITY.

FORTUNES:

Loving Cup; An Hour At The Movies (United Artists UP 2218). These jokes always did, and still do, get a very full vocal sound going. They've had one of your lean times recently but that doesn't mean they can't come back to the charts. This takes a little time to get started, but once there in full flight it's rather lovely. Good song. Flip: Different sort of song, again well sung.

CHART POSSIBILITY.

CARL DOUGLAS AND THE BIG STAMPEDE:

Sell My Soul To The Devil; Good Hard Worker (United Artists UP 2227). A sort of rock 'n' roll Gospel, hard-grinding approach to this. It's very exciting and should live up many a radio programme—or is that being optimistic for a newish group. I commend this for its honest approach to creating excitement, even if nothing startlingly different happens. Do try it. Flip: Slow, bluesy, humming sort of thing. Nice, too.

CHART POSSIBILITY.

TOPOL AND THE ROGER WEBB ORCH.:

Wonderful Land; Seven-Six-O-One (MCA MU 1022). Already well-aided on telly, this is a beautiful ballad apparently made-to-measure for the big rich voice of the great man. Chinky and tinkling moments in the orchestration, and the whole atmosphere is strong. Of course it's not another "Rich Man", but they don't come along too often. I'll bet on this making it. Flip: Latin-rhythmed and fast, less bass on the vocal line.

CHART PROBABILITY.

DORIAN GRAY:

Love Is All It Should Be; Let Me Go Home (Parlophone R 5705). This boy is a good stylist and also has personality—he hit the charts last time out and really I'd say this is probably a stronger bet. Excellent arrangement, with a catchy beat-sequence, out of which he proceeds to swing most amiably. A good production in all ways. And a hit, says I. Flip: Slower, okay, but go for the top deck and don't confuse the issue.

CHART PROBABILITY.

HEATH HAMPSTEAD:

Tenement Tragedy; Loneliness (Fontana F 946). This is a new singer and I'm not knocked out by his name, which is Gimmicky and does not fit in with his talent, however, I believe this could give him a first-time hit. Good song, by the Howard-Blackley team, and a luscious full arrangement. Nothing to do with a recent actual tenement tragedy, this is really a song of loneliness in a big apartment house. Catchy and well sung. Flip: Another sample of how Heath can sing out, but with control.

CHART POSSIBILITY.

SPOOKY-TOOTH:

Love Really Changed Me; Lager's Grove (Island WIP 6037). Presented here by ace-producer Jimmy Miller, this group should make it this time out. Number is interestingly pushed along, with a variety of off-beat rhythms, good percussion and some inventive ideas on the vocal front line. Lead singer has a natural blues-soul feel to his voice. Hope it breaks. Flip: A very powerful instrumental.

CHART POSSIBILITY.

SANDIE SHAW:

Show Me; One More Lie (Pye 17564). I remain faithful and true to Sandie, despite all. This has a jangly-piano opening, then she sings in a sort of send-up style. I found it completely captivating, a distinct change of style, and the song takes on a hard-edged commercial feel all the way. Happy and packed with your actual Shavian personality. Flip: Another pacey piece, but done more in the old Sandie manner.

CHART CERTAINTY.

RICHARD HARRIS:

MacArthur Park; Paper Chase (RCA Victor 1699). I don't ever remember a seven minute single before—this is an oddly beautiful Jim Webb song that's high in the American charts. Pretty, repetitive and haunting melody with a somewhat strained, but effective vocal from actor Harris. The total effect is subtle, the lyric is poignant, and the string-filled arrangement is perfect. You get your moneysworth here. Flip: shorter, is a beater with a thoughtful mood.

CHART POSSIBILITY.

THE BOX TOPS

Choo Choo Train; Fields Of Clover (Bell BLL 1017). Funky follow-up from the Box Tops is a growling, medium-tempo rocker, with a strong backbeat and R & B sounds galore. Alec sounds more like Eric Burden with each record, and the plaintive quality of this side should see it into the charts. Flip is more psychedelic, with a steady beat and good melody.

CHART CERTAINTY.

THE LEMON PIPERS

Jelly Jungle; Shoeshine Boy (Pye Int. 7N 25464). In contrast to their pretty "Rice Is Nice" hit, this reverts back to the acid sounds of "Green Tambourine". Airy sort of feel, thumping beat, loads of echo and psychedelic sounds all round. Very clever production—like to see them do this onstage, though. Flip is slower, steady backdrop, quite a good flip, and gets very heady.

CHART POSSIBILITY.

ESTHER AND ABI OFARIM:

One More Dance; Gone Home (Fontana BF 1678). Here we are again; same sort of style as on "Cinderella", which is the Ofarim in high comedy vein. Very clever performance of an old song... story-line about how the girl's husband is ill, nay sinking, yet she stays with her boy-friend for another dance. All wavering and splendidly arranged with strings. Flip: Straight material underlining their versatility.

MASSIVE SELLER.

JOHN ROWLES:

Hush... Not A Word To Mary; The Night We Called It A Day (MCA MU 1023). Now established here. John will have an instant hit with this commercial song—by Mitch Murray and Peter Callendar. The lad stayed out all night, in harmless pursuits so happens, and he'd rather his girl-friend didn't know about it. Nicely balanced arrangement and very well sung. Flip: Deeper-voiced and sentimental.

CHART CERTAINTY.



JOHN ROWLES



ESTHER AND ABI OFARIM

FREDDIE RYDER: The Worst That Could Happen; A World Of My Own (Columbia DB 8427). One of my Records of the Week: just missed a tip this time because I wonder a bit about the commerciality of the song. But it's a class song, in parts catchy, and Fred sings it beautifully. Hear it. ★★★★★

MIKE WADE: Lovers; Two Three Four (Beacon 104). Highly-rated, this deep-voiced balladeer with built-in commercial soul—less frantic, though, I'm happy to say. Nice song, this—needs a bit of singing. ★★★★★

THE BARRON KNIGHTS: I Never Will Marry; A Cold In My Nose (Columbia DB 8423). Traditional air brought up to date and the boys, in serious mood, get what could very much be a hit sound. It builds well, put across very simply, and it has both charm and sincerity. ★★★★★

THE CRAZY WORLD OF ARTHUR BROWN: Fire; Rest Cure (Track 604022). Tremendous. A pretty packed week of goodies by "lesser" names, in fact. This violent, pungent outfit attack urgently here, with some marvellous sounds behind. Watch this closely. ★★★★★

JIMMY POWELL: Sugar Babe Parts One and Two (Decca F 12793). Again: excellent and surely the best Jimmy has done. Bluesy and dynamic, dramatic and inventive—great power, a showcase for a fine talent. Well worth a spin. ★★★★★

THE SPECTRUM: London Bridge Is Coming Down; Tables And Chairs (RCA Victor 1700). Based on a nursery rhyme, but brought very much up to date, this has a stark simplicity that again could easily catch on. Commercial to the last degree... I like it a lot. ★★★★★

DAVID AND JONATHAN: You Ought To Meet My Baby; I've Got That Girl On My Mind (Columbia DB 8428). Though I doubt if this is a charter, the boys get a gently lilting sound going on one of their own songs and their harmonies remain distinctive. ★★★★★

THE ZOMBIES: I Love You; The Way I Feel Inside (Decca F 12798). Moving already in the States, this is a strong, faintly repetitive beat-ballad, strong most of all on the vocal line—energetic lead voice. ★★★★★

VIC DANA: Doesn't Anybody Miss Me; Sorry (Liberty LBF 15111). Whatta sad piece, Vic is a bit under-rated here, now is on a sort of Pitney kick I'm not mad about it, actually, but sadness is sure paying off nowadays. ★★★★★

JACKIE EDWARDS AND JIMMY CLIFF: Here I Come; Set Me Free (Island WIP 6036). Another which could easily make it. Two fine talents on a Jackie song, and they work it with a verve blues-soul approach which must get people going. Very, very exciting. ★★★★★

ANTHONY BROWNE: Without Her; While You Make Up Your Mind (MCA MU 1026). A Nilsson song, which will commend it to many, and a rambling, but effective song with harpischord backing. Not one of your simple singalongs. ★★★★★

SAMMI BROWN: Daydream; Stop The Music (Fontana TF 947). Another of my Records of the Week. The Old Spoonful hit, revived very well by a high-promising new girl. She swings along nicely, enhanced by a strong backing, and the whole thing added femme delight to a crowded week. ★★★★★

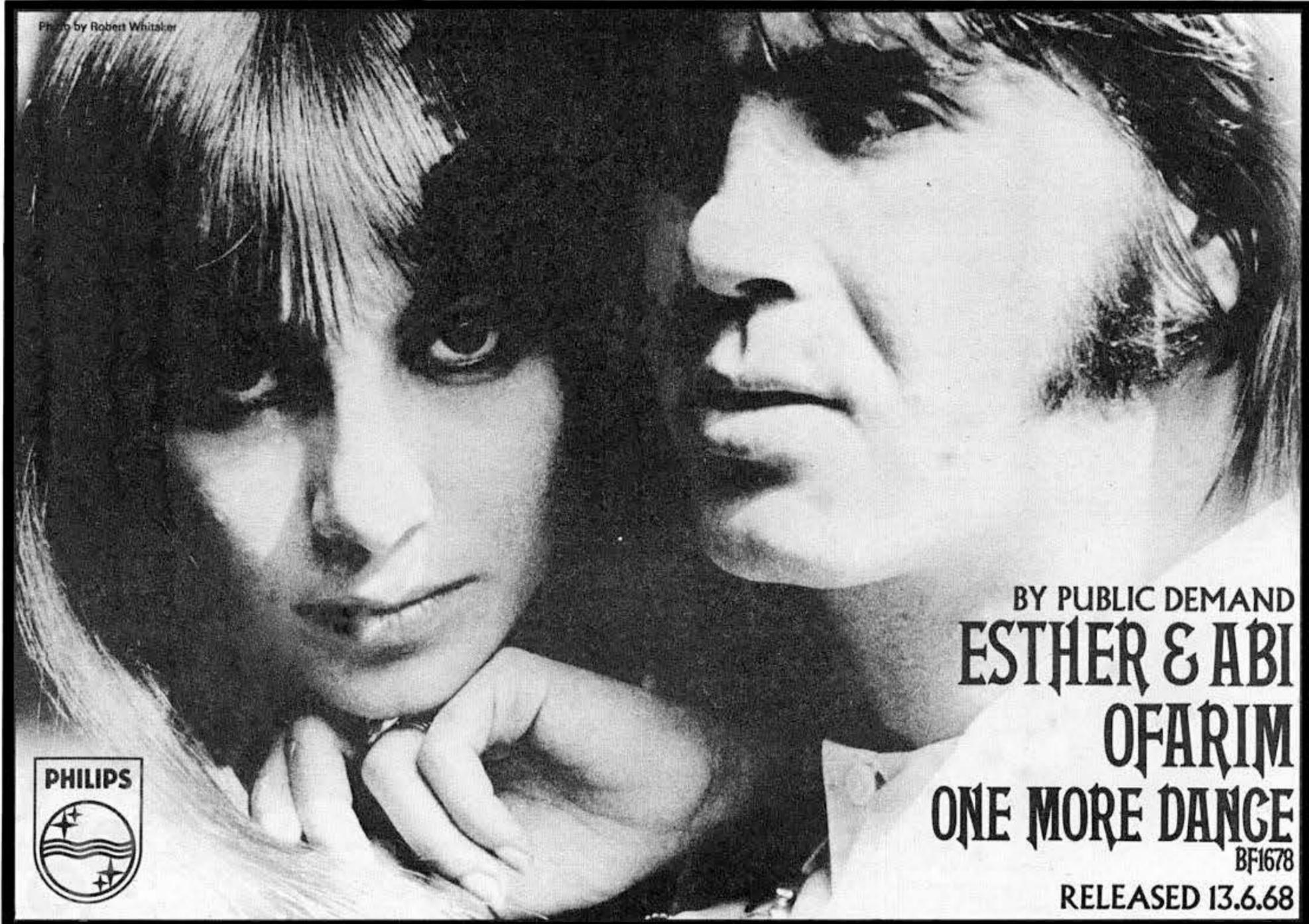


Photo by Robert Whitaker



BY PUBLIC DEMAND
ESTHER & ABI OFARIM
ONE MORE DANCE
 BF1678
 RELEASED 13.6.68



Peter C. Wilson, 23, 40 Creswick Road, London, W.3. Stars and Hobbies — Elvis Presley, Buddy Holly, Gene Vincent, Eddie Cochran, Little Richard, Jerry Lee Lewis. Branch leader Elvis International Fan Club, records, dancing, photography.



Philip J. Denver, 26, St. Mary's Hostel, Church Lane, Papworth, Everard, Cambridgeshire. Stars and Hobbies — All rock'n'roll stars and Elvis, The Seekers. Tape recording, writing letters, cards, charities, reading, films.

READERS' CLUB



Richard Sheppard, 26, 51 Drakes Avenue, Dines Green, Worcester. Stars and Hobbies — Elvis, Bob Dylan, Byrds, Beatles. Films, TV, scooters and dogs.



Angela Howard, 17, 14 Harvey Road, Shrub End Estate, Colchester, Essex. Stars and Hobbies — Engelbert, Val Doonican, The Move. Pop records, reading.



David Storr, 16, 10 Edgehill Avenue, Cardiff CF4 5HL. Stars and Hobbies — Rolling Stones, Eddie Cochran, Jeff Beck, Chuck Berry, Jesse Fuller, letter writing, bird watching, photography.



David Cameron, 19, 46 Clarendon Gardens, Garbrook, Ilford, Essex. Stars and Hobbies — Bobby Vee, Buddy Holly, Jackie De Shannon, Elvis, Cliff, Football, collecting records. Would like girl pen pals.



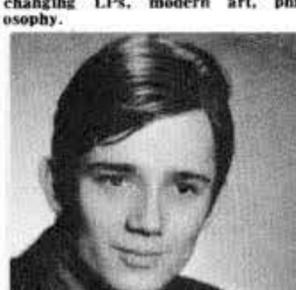
Michal Bukovic, 25, Kazinska 45, Cernisice okr, Praha-zapad, Czechoslovakia. Stars and Hobbies — B. Anderson, J. Reeves, J. Cash, Loudermilk, B. Holly, E. Cochrane, G. Vincent, etc. Old rock, country and western, collecting records, correspondence. Will answer all letters.



Andrzej Wielemborek, 19, Waszyngtona 67 M.14, Warsaw, Poland. Stars and Hobbies — Jimi Hendrix, Rolling Stones, Artwoods, Paul Butterfield Blues Band, Mothers of Invention, Blues Project, Fugs, Jefferson Airplane, Doors, Cream. I am a student of electronics. Photography, collecting and exchanging LPs, modern art, philosophy.



David (Mose) Harrison, 22, 29 Dorville Crescent, Hammersmith, London W.6. Stars and Hobbies — Mose Allison, Marianne Faithfull, Anita Harris, Lulu, J. Mayall, P. Green's Fleetwood Mac. Drums, singing, girls, blues, love parties.



Piotr Hlaway, 18, Godansle 6, Ul. Hanki Sawickrej 3/2, Poland. Stars and Hobbies — Beatles, Pop music, records, photographs, beat groups, stamps.

This week's and next week's Readers Club contains the last of the Number One coupons. If you sent in a coupon which has not been published then your photograph cannot have been suitable for publication. Please make sure all photographs are full-face black-and-white in clear focus. Any additional Number One coupons received will be printed with the replies from the Number Two coupon which is published this week.

Readers' Club Coupon

NAME _____ AGE _____
ADDRESS _____

STARS AND HOBBIES _____



Please send this form together with your new photograph (which we are afraid cannot be returned) to: Record Mirror Readers' Club, 116 Shaftesbury Avenue, London, W.1.



You would be forgiven if, at a quick glance, you mistook the above gent for Davy Jones or Rudolf Nuryev, but it is in fact 18-years-old Dominic Grant, who makes his debut on the Mercury label with a beautiful ballad entitled "I've been there". Dominic, who comes from Bexleyheath, Kent, not only looks similar to other artistes, but his voice has a familiar sound too. Could he be the next Scott Walker or P. J. Proby?



Lena Junoff is blonde, curvaceous — and Swedish and is coming to London to promote her new disc "Yesterday Has Gone". The 23-year-old singer is also being used to give an "image" to London-based Swedish disc company Olga Records. Says spokesman Jan Olafsson: "We're promoting both British and Swedish artistes on the label, but are particularly interested in launching Lena. Apart from our belief in her talent, we think that people expect a Swedish label to come up with a glamorous star — so we're giving them what they want."



CUPID'S INSPIRATION are an enterprising 4-man group from Stamford, Lines. They popped up amongst the fruit and vegetables in Stamford Market where they set up their own stall to publicise and sell copies of their first disc. Their first single titled "Yesterday Has Gone" is issued on the new Nems label. All four members of the group were on hand (T. Rice-Milton, Laughton James, Roger Gray and Wyndham George) to give their disc a sales boost and the proceeds from sales will go to charity.



Hard as it is for young girl singers to make the charts these days a lot of people are predicting success for Lynda Clarke and her record "Rain In My Heart". Lynda is a London girl who began her show business at the age of 12 when friends dared her to enter a "Young Discoveries" show. She's since worked in summer shows and in cabaret, and Decca, who gave her a recording contract last year are pretty confident that she's an important find.



Dedicated to lighthouse-keepers all over the world comes this new picture of a singer Janie Jones. Why the stress on lighthouse-keepers? That's the occupation of one, "Charlie Smith", a gent who felt the need to get away from it all. And the said "Charlie Smith" also happens to be the subject of Janie's latest Pye single. It's a bright, bouncy record with a lot of fun in the lyrics, and could well emulate the success of Janie's previous hit single, "Witch's Brew".



COUNTRY MUSIC HALL OF FAME VOLS 11 & 12



Two more great LPs to add to the previous ten volumes of recordings by America's top Country & Western artists. These two new volumes include tracks by **Roger Miller, Patsy Cline, Sonny James, Boots Randolph, Red Sovine** and other popular stars

Vol. 11 ☉ HAB 8354
Vol. 12 ☉ HAB 8355



12" mono LP records



The Decca Record Company Limited
Decca House
Albert Embankment London SE1

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 MRS. ROBINSON
1 (8) Simon and Garfunkel (Columbia)
- 2 THIS GUY'S IN LOVE WITH YOU*
6 (4) Herb Alpert (A & M)
- 3 MACARTHUR PARK*
3 (5) Richard Harris (Dunhill)
- 4 MONY, MONY*
4 (8) Tommy James & The Shondells (Roulette)
- 5 YUMMY, YUMMY*
5 (6) Ohio Express (Buddah)
- 6 TIGHTEN UP*
1 (18) Archie Bell (Atlantic)
- 7 THINK*
10 (5) Aretha Franklin (Atlantic)
- 8 ANGEL OF THE MORNING*
12 (4) Merrilee Rush (Bell)
- 9 THE GOOD, THE BAD AND THE UGLY
8 (18) Hugo Montenegro (RCA)
- 10 A BEAUTIFUL MORNING*
7 (18) Rascals (Atlantic)
- 11 MASTER JACK
11 (4) Four Jacks & A Jill (RCA)
- 12 I COULD NEVER LOVE ANOTHER*
15 (6) Temptations (Gordy)
- 13 REACH OUT OF THE DARKNESS*
24 (3) Friend & Lover (Verve/Forecast)
- 14 LIKE TO GET TO KNOW YOU*
12 (7) Spanky & Our Gang (Mercury)
- 15 THE HORSE
37 (3) Chris Nobles & Co. (Phil & Soul)
- 16 THE LOOK OF LOVE
38 (2) Sergio Mendes & Brazil 66 (A & M)
- 17 AIN'T NOTHING LIKE THE REAL THING*
9 (9) Marvin Gaye & Tammi Terrell (Tamla)
- 18 A MAN WITHOUT LOVE*
29 (4) Engelbert Humperdinck (Parrot)
- 19 I LOVE YOU
22 (5) People (Capitol)
- 20 CHOO CHOO TRAIN*
31 (3) Box Tops (Mala)
- 21 LICKING STICK, LICKING STICK (Part 1)
26 (3) James Brown (King)
- 22 HOW'D WE EVER GET THIS WAY
27 (4) Andy Kim (Steed)
- 23 TIME FOR LIVING*
24 (3) Association (Warner Bros.)
- 24 TIPTOE THROUGH THE TULIPS*
34 (3) Tiny Tim (Reprise)
- 25 UNITED
28 (3) Peaches & Herb (Date)
- 26 DELILAH*
21 (8) Tom Jones (Parrot)
- 27 NEVER GIVE UP
45 (3) Jerry Butler (Mercury)
- 28 JUMPIN' JACK FLASH*
— (1) Rolling Stones (London)
- 29 INDIAN LAKE
49 (2) Cowells (M.G.M.)
- 30 JELLY JUNGLE*
26 (3) Lemon Pipers (Buddah)
- 31 LOVE IS ALL AROUND*
25 (12) Trozgy (Smash)
- 32 HONEY*
14 (12) Bobby Goldsboro (United Artists)
- 33 SHE'S A HEARTBREAKER
42 (3) Gene Pitney (Muscor)
- 34 COWBOYS TO GIRLS
16 (18) Intruders (Gamble)
- 35 MY GIRL, HEY GIRL*
17 (3) Bobby Vee (Liberty)
- 36 SHOO-BE-DOO-BE-DOO-DA-DAY*
18 (18) Stevie Wonder (Tamla)
- 37 LADY WILL POWER
— (1) Gary Pickett & Union Gap (Columbia)
- 38 I WANNA LIVE*
39 (5) Glen Campbell (Capitol)
- 39 SOME THINGS YOU'LL NEVER GET USED TO
— (1) Diana Ross & The Supremes (Tamla Motown)
- 40 STONED SOUL PICNIC
— (1) 5th Dimension (Soul City)
- 41 YOUNG GIRL*
— (1) Union Gap (Columbia)
- 42 YESTER LOVE
— (1) Smokey Robinson & The Miracles (Tamla Motown)
- 43 IF YOU DON'T WANT MY LOVE
44 (6) Robert John (Columbia)
- 44 YOU DON'T KNOW WHAT YOU MEAN TO ME
36 (2) Sam & Dave (Atlantic)
- 45 I'LL NEVER DO YOU WRONG
48 (2) Joe Tex (Dial)
- 46 HERE COME DE JUDGE
— (1) Shorty Long (Soul)
- 47 D. W. WASHBURN
— (1) Monkees (Colgems)
- 48 IF I WERE A CARPENTER*
29 (7) Four Tops (Tamla Motown)
- 49 SAFE IN MY GARDEN
— (1) Mamas & Papas (Dunhill)
- 50 I WILL ALWAYS THINK ABOUT YOU
32 (10) New Colony Six (Mercury)

*An asterisk denotes record released in Britain.

AMERICAN BUBBLING UNDER

- (YOU KEEP ME) HANGIN' ON—Joe Simon (Sound State 7)
 SKY PILOT—Eric Burdon & Animals (MGM)
 HERE I AM BABY—Marvelles (Tamla)
 BRING A LITTLE LOVIN'—Los Bravos (Parrot)
 IT SHOULD HAVE BEEN ME—Gladys Knight & The Pips (Soul)
 GRAZIN' IN THE GRASS—Hugh Masekela (UNI)
 HERE COME DE JUDGE—The Magistrates (MGM)
 PEOPLE SURE ACT FUNNY—Arthur Conley (Atco)
 THE STORY OF ROCK & ROLL—Turtles (White Whale)
 BABY YOU COME ROLLIN' CROSS MY MIND—Peppermint Trolley Co. (Acta)

TOP L.P.'s

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

5 YEARS AGO

BRITAIN'S TOP R & B SINGLES

- 1 FROM ME TO YOU
1 Beatles (Parlophone)
- 2 I LIKE IT
7 Gerry & The Pacemakers (Columbia)
- 3 DO YOU WANT TO KNOW A SECRET
2 Billy J. Kramer & The Dakotas (Parlophone)
- 4 WHEN WILL YOU SAY I LOVE YOU
3 Billy Fury (Decca)
- 5 SCARLET O'HARA
4 Jet Harris & Tony Meehan (Decca)
- 6 LUCKY LIPS
8 Cliff Richard (Columbia)
- 7 IF YOU GOTTA MAKE A FOOL OF SOMEBODY
12 Freddie & The Dreamers (Columbia)
- 8 TAKE THESE CHAINS FROM MY HEART
5 Ray Charles (HMV)
- 9 DECK OF CARDS
9 Wink Martindale (London)
- 10 IN DREAMS
11 Roy Orbison (London)
- 11 YOUNG LOVERS
12 Paul & Paula (Philips)
- 12 ATLANTIS
— Shadows (Columbia)
- 13 TWO KINDS OF TEARDROPS
6 Del Shannon (London)
- 14 CAN'T GET USED TO LOSING YOU
16 Andy Williams (Cameo Parkway)
- 15 NOBODY'S DARLING BUT MINE
14 Frank Ifield (Columbia)
- 16 BO DIDDLEY
— Buddy Holly (Coral)
- 17 FALLING
18 Roy Orbison (London)
- 18 FORGET HIM
— Bobby Byrdell (Cameo Parkway)
- 19 PIPELINE
16 Chantays (London)
- 20 HOW DO YOU DO IT?
15 Gerry & The Pacemakers (Columbia)

BRITAIN'S TOP R & B ALBUMS

- 23 NUT GONE FLAKE
— Small Faces (Immediate)
 - 24 BRITISH MOTOWN CHART BUSTERS
26 Various Artists (Tamla Motown)
 - 25 GREATEST HITS
38 Temptations (Tamla Motown)
 - 26 LADY SOUL
32 Aretha Franklin (Atlantic)
 - 27 THE TALK OF THE TOWN*
23 Diana Ross & The Supremes (Tamla Motown)
 - 28 SHER-OO
24 Cilla Black (Parlophone)
 - 29 OTIS BLUE
19 Otis Redding (Atlantic)
 - 30 DOCTOR ZHIVAGO
30 Soundtrack (MGM)
 - 31 GOLDEN HITS
27 Drifters (Atlantic)
 - 32 BEST OF THE BEACH BOYS VOL. 1
25 Beach Boys (Capitol)
 - 33 THE PENTANGLE
— Pentangle (Transatlantic)
 - 34 2 IN 3
23 Esther & Abi Ofarim (Philips)
 - 35 FOUR TOPS LIVE
18 Four Tops (Tamla Motown)
 - 36 LAST WALTZ
31 Engelbert Humperdinck (Decca)
 - 37 FREEWHEELERS
27 Peddlers (Philips)
 - 38 REACH OUT
23 Four Tops (Tamla Motown)
 - 39 ROCK AROUND THE CLOCK
24 Bill Haley (MCA)
 - 40 RELEASE ME
26 Engelbert Humperdinck (Decca)
- UP AND COMING
 WE'RE ONLY IN IT FOR THE MONEY
 Mothers of Invention (Verve)
 40 BLUE FINGERS
 FRESHLY PACKED & READY TO SERVE
 Chicken Shack (Blue Horizon)
 DIARY OF A BAND, VOL. 1 & 2
 John Mayall (Decca)
 JAMES LAST GOES POP
 James Last (Polydor)
 LOVE THAT
 Bert Kaempfert (Polydor)
 BOOGIE WITH CANNED HEAT
 Canned Heat (Liberty)
 SIR JOHN ALOTT OF MERRIE ENGLAND
 John Renbourn (Transatlantic)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 YOUNG GIRL
1 (9) Union Gap (CBS)
- 2 JUMPING JACK FLASH
4 (3) Rolling Stones (Decca)
- 3 HONEY
3 (9) Bobby Goldsboro (United Artists)
- 4 MAN WITHOUT LOVE
2 (8) Engelbert Humperdinck (Decca)
- 5 RAINBOW VALLEY
5 (9) Love Affair (CBS)
- 6 WHEELS ON FIRE
10 (8) Julie Driscoll (Marmalade)
- 7 BLUE EYES
17 (3) Don Partridge (Columbia)
- 8 HURDY GURDY MAN
20 (3) Donovan (Pye)
- 9 DO YOU KNOW THE WAY TO SAN JOSE
3 (5) Dionne Warwick (Pye Int.)
- 10 I DON'T WANT OUR LOVING TO DIE
5 (10) Herd (Fontana)
- 11 JOANNA
7 (7) Scott Walker (Philips)
- 12 WONDERFUL WORLD
11 (19) Louis Armstrong (Stateside)
- 13 I PRETEND
22 (6) Des O'Connor (Columbia)
- 14 BABY COME BACK
19 (5) Equals (President)
- 15 HELULE HELULE
14 (7) Tremeloes (CBS)
- 16 SIMON SAYS
13 (13) 1910 Fruitgum Co. (Pye Int.)
- 17 SLEEPY JOE
12 (7) Herman's Hermits (Columbia)
- 18 LOVIN' THINGS
31 (4) Marmalade (CBS)
- 19 WHITE HORSES
16 (16) Jacky (Philips)
- 20 SON OF HICKORY HOLLERS TRAMP
30 (3) O. C. Smith (CBS)
- 21 LAZY SUNDAY
9 (9) Small Faces (Immediate)
- 22 U.S. MALE
15 (5) Elvis Presley (RCA Victor)
- 23 IF I ONLY HAD TIME
18 (14) John Bowles (MCA)
- 24 WHEN WE WERE YOUNG
24 (7) Solomon King (Columbia)
- 25 DELILAH
22 (16) Tom Jones (Decca)
- 26 CAN'T KEEP MY EYES OFF YOU
21 (14) Andy Williams (CBS)
- 27 THINK
26 (4) Aretha Franklin
- 28 TIME FOR LIVING
25 (4) Association (Pye)
- 29 HAPPY SONG
27 (3) Otis Redding (Stax)
- 30 BOYS
23 (2) Lulu (Columbia)
- 31 CONGRATULATIONS
22 (13) Cliff Richard (Columbia)
- 32 TRIBUTE TO A KING
15 (3) William Bell (Stax)
- 33 QUANDO LN' INNAMORO
26 (2) Sandpapers (Pye)
- 34 FRIENDS
29 (6) Beach Boys (Capitol)
- 35 YUMMY YUMMY
30 (3) The Ohio Express (Pye Int.)
- 36 AIN'T NOTHIN' BUT A HOUSEPARTY
32 (14) Showstoppers (Beacon)
- 37 MONY MONY
48 (3) Tommy James & Shondells
- 38 RAINBOW CHASER
37 (5) Nirvana (Island)
- 39 WHERE IS TOMORROW
— (1) Cilla Black (Parlophone)
- 40 ANYONE FOR TENNIS
45 (2) The Cream (Polydor)
- 41 SUMMERTIME BLUES
34 (8) Eddie Cochran (Liberty)
- 42 IT'S MY TIME
40 (6) Everly Bros. (Warner Bros.)
- 43 AIN'T NOTHING LIKE THE REAL THING
— (1) Marvin Gaye & Tammi Terrell (Tamla Motown)
- 44 ROCK AROUND THE CLOCK
44 (11) Bill Haley (MCA)
- 45 YOU AIN'T GOING NOWHERE
47 (2) The Byrds (CBS)
- 46 NOW
— (1) Val Doonican (Pye)
- 47 I COULD NEVER LOVE ANOTHER
— (1) Temptations (Tamla Motown)
- 48 NOTHING CAN STOP ME
41 (2) Gene Chandler (Soul City)
- 49 DEBORAH
38 (6) Tyrannosaurus Rex (Track)
- 50 MY NAME IS JACK
— (1) Manfred Mann (Fontana)

A blue dot denotes new entry.

BRITISH BUBBLING UNDER

- Tuppenny Bus Ride—Anita Harris (CBS)
 Yesterday's Has Gone—Cupid's Inspiration (NEMS)
 Gotta See Jane—R. Dean Taylor (Tamla Motown)
 Hush... Not A Word To Mary—John Rowles (MCA)
 Travellin' Song—Pentangle (Transatlantic)
 By The Time I Get To Phoenix—Georgie Fame (CBS)
 I Promise To Wait My Love—Martha Reeves & Vandellas (Tamla Motown)

Continued from page 4

RECORD SALE of brand-newies and rare oldies. All latests catered for. Send large S.a.e. to Staveley, 57 Portlock Rd., Maidenhead, Berks.

ANNOUNCEMENT. If Top Gear was 9.465 hours and 14 minutes long they would have time to play all our imported LP's—as it is they only feature a few. So for a complete list write or better still visit Musicland, 44 Berwick Street, London W.1. Telephone: 01-734-5626.

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songwriting

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PROFESSIONAL MANUSCRIPTS from tape. Photostats. Demonstration Records by Recording Stars.—Moraxan Jones, 27 Denmark Street, London, W.C.2. 01-836 1188.

announcements

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EXPERIENCED MANAGERESS REQUIRED FOR RECORD SHOP IN CLAPHAM AREA. — TELEPHONE 228-2202 FOR INTERVIEW.

SWANSEA, Friday 14th, 2.00. Cataline Unity.

fan clubs

DO YOU LIKE GRAPEFRUIT? If so send a s.a.e. to Dee Meehan, 94 Baker St., London, W.1.

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SOULFUL, UNTOUCHABLE, EXCITING. This is "SUE" with artists such as BOB & EARL, DONNIE ELBERT, & THE FASCINATIONS. For details of the SUE APP. SOC. send an S.A.E. to: SUE, 13 Granstock Road, London, E.17.

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for sale

OTIS REDDING posters, advertising the last British tour of the "Soul King" along with Sam and Dave, Booker T. etc. Size 20 in. x 30 in. in three colours. 8s. 6d. Also BILL HALEY at the Albert Hall, (30 in. x 40 in.), 8s. 6d. JIMI HENDRIX Photograph (20 in. x 30 in.), 8s. 6d. GIANT MICK JAGGER head (35 in. x 45 in.) 15s. FRANK

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Miscellaneous

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A GENUINE oil portrait of your favourite pop star! Size 14in. x 10in., only 15. Write: Ron, 82 Fencepiece Road, Hainault, Ilford, Essex.

publications

records wanted
 WE BUY LP's 45's. Write or call, 176 North End Road, Kensington, London, W.14.
 POP 45's, 78's, LP'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.



AVAILABLE in two weeks — Simon & Garfunkel's fabulous LP on CBS "Bookends" ... Hitmaking Buddah label (Lemon Pipers, 1910 Co.) have now signed the Impressions with Curtis Mayfield's Curtom label ... U.S. hit by the People "I Love You" was written several years ago by Chris White of the Zombies ... Pye and Polydor still bidding for the U.S. Kama Sutra/Buddah labels ... some Japanese LP's revolve at 45 rpm, and are the same size and with the same playing time as 33 rpm LP's but with better sound quality ... Face's disc of the week — Ben E. King's "Don't Take Your Love Away From Me" ... revised version of Manfred Mann's "My Name Is Jack" substitutes "Super Man" for "Super Spade" after objections from America ... Little Willie John (he wrote "Fever") died in a Washington prison last week) ... what would Stan Freeberg (who made a fortune out of knocking bad rock discs) have said about Donovan's snare drummer?

Brenton Wood top in Italy with "Gimme Little Sign" ... lyrics of Dylan's "Mighty Quinn" slightly different to Manfred Mann's ... British discs bubbling under the top hundred in America include "Journey To The Centre Of The Mind" — Amboy Dukes, "Step Inside Love" — Cilla Black, "Helule, Helule" — Tremeloes, "Lazy Sunday" — Small Faces "Any Old Time" — Foundations, "I'm Gonna Change" — Montanas and "Elevator" — Grapefruit ... hands in the air all those who remember 1910 Fruitgum Co's newie from when it was called "Chantilly Lace" ... new R & B hit in the States — Martin Luther King's "Great March To Freedom" LP recorded years back by Gordy ... Q23 — which film currently doing the rounds has a character known as "P.J." and another named "Orbison"?

Their next — "Saturday's Father" — Four Seasons, "People Sure Act Funny" — Arthur Conley, "Take Me For A Little While" — Cher, "Save It" — Solomon Burke, "Honest Papas Love Their Mamas Better" — Fats Domino ... Shirelles sign with Mercury label subsidiary Blue Rock ... British flip of Richard Harris U.S. smash "MacArthur Park" different to U.S. flip ... Toys, of "Lover's Concerto" fame revive Brian Hyland's biggie "Sealed With A Kiss" ... A22: CBS (British singles chart topping labels, March-June 1968) ... Los Angeles Times tips Joe Simon (his newie is "You Keep Me Hanging On") to become the heir to Sam Cooke and Otis Redding ... Jimmy Powell's "Sugar Babe" first released in 1963 ... Beach Boy Bruce Johnston's recording of Ritchie Valens' "Bluebirds Over The Mountain" not likely to be issued ... 'B' side of Tony Bennett's newie is "Sweet Georgie Fame" ...



Yes, the smartly attired gent in the centre is Jimmy Savile, surrounded by and in association with ... that's right, the Association.

Everyone should be drafted into Pop...

THE groovy Francis Bacon, sixteenth century writer extraordinary, once said: "There is little friendship in the world, least of all between Equals." But the groovy Bacon was wrong, for once in his life, because the Equals are a very friendly bunch. And now a very happy bunch with their first British hit single in the shape of "Baby Come Back" destined I'm sure to go high high higher.

Though the record has only recently entered our charts it's already, surprise surprise, gained a gold disc for the Equals. A British group who've had four top ten records on the Continent and an ambition now fulfilled to break into the British charts.

"We're really pleased about having a hit in this country at last. We've been waiting so long for it—and we've had hits on the Continent. But obviously it's far more important to us to be accepted here."

I was talking to the group's lead guitarist, Eddie Grant.

"Looking back, though, I'm glad we've been in the business three years before having a hit record. We've been impatient to get into the British charts, but now that "Baby Come Back" is in, I'm pleased that it didn't happen sooner. I feel that we've spent the last few years building up a nice solid foundation. We can't be labelled one-hit-wonders. At least, I hope we can't! But now we've got a few years experience behind us, we feel more secure about our position. And the thing is that our name has been around for a while as well—we had an album in the LP charts—so although we haven't had a hit single before, we're not just a totally new group.

"And if we'd had a hit when we first started in the business, we might not be around now. So although at the time it was disappointing not to have a chart record, at least now we can look forward, I hope, to the group being around for a while yet.

"I sometimes wonder about the greats of the music industry—like Frank Sinatra or Sammy Davis Jr., who seem to go on and on, even though by now I'm sure they don't have to. I wonder if I'll be in the business that long. At times I feel that it's my ambition to make just enough money to buy a house and a car, and just rest up for a while—I think that's probably the ambition of most of the group.

"But, on the other hand, when I do take a few days off, I can't wait to start playing



THE EQUALS — a gold disc

again. So I don't know what would happen if I were to ever give up the pop business—I suppose that's the same position as Frank Sinatra or Sammy Davis, except, of course, on a different level.

"I think that the pop business is a great experience for anyone, no matter what they intend to do eventually. Perhaps everyone should be made to do a couple of years 'national service' in pop—I think it helps people to develop their talents, and gives them more self confidence.

"I don't think that if you're in a group, you need necessarily make that your career for the rest of your life. It's just a good start for whatever else you want to do. For example, Pat Lloyd, the group's rhythm guitarist, is a fantastic salesman—he'd probably make ten times more money as a businessman than as a pop musician.

"Personally, I'd like to stay in the pop business—eventually just songwriting and record producing. Now that the Equals have a hit, I think it'll be easier for us to get people interested in our songs—we do a lot of writing. And I'm very involved in record production as well.

"We produce all our own records. I think it's much better that way, because it means that we can put all our own ideas down on record, without having them altered by someone outside the group. I suppose it's all right if you set on well with one particular producer—if he becomes an extension to the group. But we're much happier producing our own records.

"The Rolling Stones tried producing their own records for a while—like their 'Satanic Majesties' LP. But it didn't work out for them. But their new single is great—and that was produced for them by Jimmy Miller. Their trouble—as far as producing their own records goes—is that they're all very strong personalities, musically. I think in any group, there should be one person who takes the lead musically. Everyone should contribute their own bit, for their own part in the group. But one person should be capable of putting everything together, and producing the finished sound."

DEREK ROLTWOOD

A personal message to all the young people of Great Britain from

THE IDLE RACE

Who increased the purchase tax on records—a main source of pleasure for the young?

Who sank the pirate radio stations and robbed us, thereby, as individuals, of the right to tune in to the music we want to hear?

Who pushed up the cost of living to a point where our standard of life is gravely threatened AND lost the confidence of all the people?

Therefore, in the name of young people in this country, we make a symbolic gesture for the freedom of the individual by offering to donate 50% of the royalties of our new record to the funds of the Conservative Party.

'THE END OF THE ROAD'

LBF 15101