

RECORD MIRROR

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INSIDE:- SIMON & GARFUNKEL D.J'S SANDIE, JONES, JR. WALKER & MOVE COLOUR



GENE MEETS DEAN

WITNESS above a Summit Meeting of Pop. Gene Pitney meets up with Dean Ford, lead singer of the Marmalade, in his hotel room—and they chat over the forthcoming Arthur Howes-promoted tour. There's Gene and the Marmalade and Joe Cocker (with Grease Band) and there are the Iveys (from Apple), and Lucas and the Mike Cotton Sound and compere Mike Quinn.

And there are a whole host of fans wanting to see the show—which is not only the first big pop tour of 1969 but is also one of the longest.

In fact, Gene has worked with Dean and the Marmalades before—in Scotland, on a date during a previous Pitney tour. Gene himself is now one of the most regular visitors to Britain . . . and is gratified to know how high are the advance bookings this time round.

A record for Gene? Well, last weekend he was in the studios working on a new single which should be out before the end of the tour. Titles projected are at present on the secret list.

The tour has been plugged on "Colour Me Pop" on BBC TV. the Steve Turner-produced show . . . the Marmalade were appearing and doing their repertoire and Gene dropped in to see how things were going.

Gene is here with his wife Lynn and his son Todd . . . surely



Not only did GENE PITNEY meet the Marmalade's DEAN FORD, but also on hand was RM's PETER JONES seen here with Gene separated only by a hot line to the office!

already the most travelled youngster in the business. And, says Gene: "I just never get tired of coming to Britain. I feel that it is my second home and anyway I have many, many friends here. But even so this is one of the longest tours I've ever undertaken—seems like we are going just about everywhere."

Once again Gene teams up on stage with the talented Mike Cotton Sound, plus Lucas, and he says: "We're old friends now. We've worked together a lot and it never fails to amaze me how quickly they latch on to the new material I include in the act. What's more, we insist on travelling in the coach together so that we can play a few games of cards, have a few laughs and maybe enjoy just the very fast snort of booze."

Dean Ford: "But we've arranged to go by car, our own car, so that we can get home after quite a few of the dates."

Gene: "It's great fun on the coach, believe me. We have a ball . . ."

Dean: "I imagine we can make a change in our plans and travel by coach instead!"

That bit of gentle persuasion over, Gene and Dean talked touring talk for a while. And I took a note of the dates for this tour. They are as follows:—

February 7, Odeon, Birmingham; 8, Odeon, Lewisham; 9, Gaumont, Southampton; 11, Gaumont, Wolverhampton; 12, Fairfield Hall, Croydon; 13, ABC, Gloucester; 14, Colston Hall, Bristol; 15, Capitol, Cardiff; 16, Coventry Theatre; 18, Adelphi, Slough; 19, Gaumont, Ipswich; 20, ABC, Peterborough; 21, Astoria, Finsbury Park, London; 22, Gaumont, Doncaster; 23, Empire, Liverpool; 25, Granada, East Ham; 26, Regal, Cambridge; 27, ABC, Lincoln; 28, Gaumont, Hanley.

March 1, City Hall, Sheffield; 2, de Montfort Hall, Leicester; 4, Odeon, Glasgow; 5, ABC, Carlisle; 6, ABC, Stockton; 7, City Hall, Newcastle; 8, Odeon, Manchester; 9, ABC, Blackpool. P.J.

YOUR PAGE

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



DUSTY SPRINGFIELD



JUDITH DURHAM

JUDITH GREATER THAN DUSTY?

AT a time when the popular music scene has reached its lowest ever it is refreshing to recall not only what a great but also an original group the Seekers were.

Lacking the usual gimmicks of weird appearance and outspokenness, they adjusted many of the folk standards of our time to suit their own style, and wrote a good deal of their own material. Above all they could sing, and sing well. I believe that Judith Durham could be a greater success as a solo artiste than Dusty Springfield.—Simon Hurford, 2 Woodland Grove, Claverton Down, Bath.

CREEPING PRO'S

ACCORDING to the various press reports the latest box office record-breaking artistes are Frank Ifield—Talk of the Town, The Bachelors — Leeds Grand, Frankie Vaughan — Manchester Opera House.

Over on the television side the rated artistes are Cilla, Max Bygraves, Val Doonican, Des O'Connor and Rolf Harris. Now we have Donald Peers and Danny La Rue in the hit parade with Vera Lynn as a contender.

There's definitely a showbiz atmosphere creeping up on us, with the all-time professionals showing us what entertainment is all about.—Bruce Levison, Murbrook Crescent, Sheffield.

ELVIS FUN

ON Sunday, February 9, I will be showing the 8 mm. Gold Suit film plus 40 slides of Kid Galahad (in colour) plus playbacks of the 60-minute long "Elvis" TV special—as well as other tapes and records by the King! Tickets are 2s. 4d. each and it will be held at the St. Mark's Methodist Church Hall (Nr. Lansdown Station) at 3 p.m. Please contact me: Rex Martin (Gloucestershire Branch leader), 195 St. George's Road, Cheltenham, GL50 3ED, Glos.

BELL FOR P.J.

WHILE everyone raves over the combination of the Sunremes and the Temptations on "I'm Gonna Make You Love Me", I think it only fair to remind your readers of the better version. It is, of course, the one by Madeline Bell. This was released about a year ago and your reviewer tipped it for the charts. Recently many singles have been re-issued. If the Philips record company re-release this one Mr. Jones' forecast may yet be proved right!—John Cosgrove, "Lismoyle," Ballinaurra, Ireland.

FIFTY FURY

FAN FAIR

I'M concerned about the way certain record stores order their stock of records. On many occasions I have asked for a certain record which is not in the Top Fifty. The reply I always receive is that they only stock records which are in the top fifty!

Surely this is no way to rectify the dropping sales of records.

Some means must be found by which the public can be supplied with what they require, when they ask for it. Instead of making us wait a week or two for the records to be ordered.—Maurice Corrie, 23 Higher Brook Meadow, Sidford, Sidmouth, Devon.

BRANDON'S BREAK

IFOR one am delighted that Tony Brandon is now on a major BBC programme. This is not because I am devastated by his sex appeal or even paralysed by his wit. It is because he is a DJ who bears in mind that he is out to entertain a general audience and he does seem to try and give a fair hearing to all types of records.

Too many fine artistes are penalised because a handful of DJs don't happen to like their kind of music. So, despite his zaniness, Tony Brandon seems to be a really responsible and professional DJ—and we need more like him.—Anne Robertson, Kingston Road, Merton, S.W.19.

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from NEW YORK
the
CHAWK REPORT

THE DOORS drew 20,000 people, a full house, to the Madison Square Gardens in New York for a concert that recalled the good old days. There was Jim Morrison doing his sex symbol bit in the leathers, lots of screaming, kids at the back of the Gardens using binoculars to get a glimpse of their idols . . . and poor amplification. Convicts of the men's prison in Chino, California, think a great deal of the "Ode To Billie Joe" girl, Bobbie Gentry, still doing very nicely with television shows and selected concerts. They have elected her an Honorary Convict — the first time in the prison's history.

Bobbie admits: "I still get letters from convicts all over the country. They say my music appeals to them."

New singer, Donny B. Waugh, who records for Vanguard, appeared at the Electric Circus in New York, dressed in dark business suit, string tie, white shoes, and long black sideburns, doing Eddie Cochran's "C'mon Everybody", and Elvis Presley's "Jailhouse Rock". Lots of applause . . . and the interval records were all Fats Domino, Little Richard and so on. That rock revival is still with us.

Also Buddah Records, a very hot company right now in the States with up-to-the-minute bubble gum music (Ohio Express, 1910 Fruitgum Company), have taken over the golden oldies, revived 45s, rave-from-the-grave catalogue distributed by Vee Jay, a venerable name in rock and roll. Names included in the 800-strong catalogue: Little Richard, the Flamingos, Lee Dorsey and so on.

Joan Baez, talking about her recent trip to Nashville to record some albums with the Nashville cats, told the New York Times that one musician said: "We expected you

to be like Dylan — a slob. But you're real ladylike."

One of the albums, soon to be released, is "David's Album". It's a set of country and western tunes, recorded because her husband David Harris likes country music. So Joan made the LP as a tribute to him.

He is soon to start a three year jail sentence for draft resistance.

Discussing the future of pop music in Britain, Rolling Stones, Traffic, etc., producer Jimmy Miller said that he thought something would happen around the superpop musicians — the Winwood, Nash, Beck, Page set.

Like jazz musicians, Miller thinks that these stars will start to make records with each other for enjoyment, jumping from label to label. "Appears by courtesy of Blank Records", would soon be seen on British albums, estimates Miller. Could be — it's started happening in the States.

Steve Winwood appeared on a Hendrix album (not noted on the British sleeve), and the Al Kooper-Mike Bloomfield scene is full of musicians label jumping . . .

Blue Thumb, a record label on the West Coast, are preparing a mammoth package devoted to magic and myth. It will be a box that will contain an album, an 8 mm. film, a good voodoo doll and a packet of herbs.

All will be devoted to magic of some kind or another, black or white. Cult chants will be included on the record and also an attempt by a medium to get in touch with his dead son.

Blue Thumb have always been into the spiritualism bag. To promote their W. C. Fields comedy album, they held a public seance to try and get in touch with the late comic . . .

Continued on page 11

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

S & G: THE WIZARDS

SOME years ago, in the days of pop's infancy, the fickle finger of fate (thank you Dick Martin and Dan Rowan) struck a golden combination. Two rather shy young schoolboys were drawn together by their mutual love of music in the mayhem of Queens, New York. Neither felt attracted to groups of friends, but an interest in athletics further bound them and eventually there developed experiments in singing as a duet. Paul Simon began to try his hand at songwriting, and Art Garfunkel started working on his voice, attempting to co-ordinate the two vocally. Success was a while in coming, but the closeness of their harmony and the exceptional pitch managed by the two, finally paid off in the form of a number one chart hit called "Hey Little School Girl". It was a very poppy little piece of penning, with Paul sounding teenagey in the old Fabian tradition and the duo performing under the pseudonym of Tom and Jerry. The seeds of what was to be, however, were apparent in the silken sound unit created by the two.

When college time rolled around, Paul pursued his studies in English, while Art went into the mathematics field. There then developed what they described as a "dig yourself" competition which resulted in what was thought to be one of life's little conclusions. That passed, however, and the friendship was resumed.

During his college days, Paul had been a prolific writer and soon found himself with a good sized batch of songs. They weren't in the "School Girl" tradition, though. Paul's vocabulary and writing ability had progressed as rapidly as his talent for creating tunes. Themes had moved onto a far more emotional category, involving heavier subjects like loneliness, the burden of passing time, man's separation from or hostility towards his fellow man, and very intense observations on love. Art, meanwhile, had continued training his voice and ear, becoming even more adept at unusual harmony patterns.

The next stage took them to coffee houses in the Village, many universities, and odd clubs. This time, they were billed as themselves and everything they did was raw S&G, backed only by Paul's guitar. Gradually, a select following formed, and the duo gained much respect among the acoustic folk crowd. A recording contract with American Columbia Records was fixed, and Paul & Art recorded a few of the songs they prepared, including the now famous "Sound of Silence".

Still active on the folk circuit, Paul and Art made some trips to Britain and played in many of the cellars of Soho, one being the renowned Les Cousins in Greek Street. On one eventful occasion, Paul came to England alone and met a social worker named Judith Piepé who housed him for a time, and became obsessed with his talent. Together, Paul and Judith convinced Columbia's British interest, CBS Records, to let Paul make an album by himself, as things were not happening with the tapes in America and Art was still at college studying. She wrote the liner notes for the back and the "Paul Simon Songbook" was born containing a good variety of his songs, backed with his guitar.

Meanwhile, back in the U.S. (thank you John Lennon and Paul McCartney), Columbia had added a rock backing to S&G's tape of "Sounds Of Silence" and released it. It became a monstrous hit and practically ransacked the American charts.

Of course this startled Paul, here in England, when he was told that "Sounds" was resting peacefully at number one back home. He grabbed the first plane while Art made arrangements for a short vacation from college. Writers, songwriters, critics and the public admired the masterful combination of

poignant lyrics and a stirring tune Paul had authored. They were sought after. They found themselves on the spot, but also well equipped to take it from there.

When the awaited album "Sounds Of Silence" appeared, critics went wild. Top jazz reporter for the San Francisco Chronicle, Ralph J. Gleason began to move away from jazz, and into what was to become known as "Folk Rock" with the advent of this collection of songs simply knocking him off his feet. It was a more perfect view of some of the numbers released by Columbia on their earlier first U.S. release, the "Wednesday Morning 3 a.m." album — on which they both sang to Paul's guitar and from which the rock version of "Sounds" was made.

The next album, a long while later, had notes written by Gleason himself and was called, "Parsley, Sage, Rosemary and Thyme". By the time of its issue, demand had increased tremendously and the troubadours were approaching the status of our young Hibbing boy, Bob. "Parsley" con-

NEW RELEASES

AMONG the new releases for February 14 are records from The Bee Gees, Happy Magazine, The Dudley Moore Trio, The Drifters, Elaine Delmar, Aphrodite's Child and the Sir Douglas Quintet.

The list of singles for that week are as follows: DECCA The Amazing Friendly Apple — "Water Woman"; Dudley Moore Trio — "Keep It Up"; Steve Montgomery — "Hammer and Nails"; DERAM Grisby Dyke — "The Adventures of Miss Rosemary La Page"; Mike Westbrook Concert Band — "A Life of Its Own"; LONDON AMERICAN Phyllis Newman — "A World of Music"; MONUMENT Joe Simon — "Looking Back"; Ella Washington — "He Called Me Baby"; CBS Tina Charles — "Nothing in the World"; The Actress — "It's What You Give"; Cyril Ornadel and the Mike Sammes Singers — "Ann Veronica"; Elaine Delmar — "Why Can't I Go to Him?" (From the show "Ann Veronica"); Spirit — "I Got a Line on You"; NEMS Tony Mason — "Some Girls Do"; The Playground — "Why Be So Good"; BLUE HORIZON Guitar Crusher — "Since My Baby Hit the Numbers"; POLYDOR Bee Gees — "First of May"; Happy Magazine — "Who Belongs to You"; Jamo Thomas — "I Spy (For the F.B.I.)"; ATLANTIC Fleur de Lys — "You're Just a Liar"; Astors — "Candy"; The Drifters — "Saturday Night at the Movies"; "Under the Boardwalk"; KAMA SUTRA Outrage — "The Letter"; PHILLIPS Ray Barrett — "If You Go Away"; The Sir Douglas Quintet Plus Two — "Meh-docino"; Aphrodite's Child — "End of the World"; Andy Foray — "Let the Sun Shine In"; PYE POPULAR Montanas — "Roundabout"; David Garrick — "Maypole Mews"; INTERNATIONAL Anita Lindblom — "They Locked Up All Their Guns"; REPRISE The Vogues — "Woman Helpin' Man".

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SIMON AND GARFUNKEL—Lyrics that singe you with a sense of the bleak.

tained some of the tracks from the old "Songbook" of Paul's early college days, with some more excellent Columbia backings added — only this time, the songs and the orchestration were done simultaneously. The result was a miracle of music. The themes again moved — away from the almost suicidal laments of the last LP, to finer aspects of existences in the haunting "Dangling Conversation" which dealt with the superficial qualities of everyday discourse and it's being the borders of our lives.

INTENSE

Entangled in a net of conventional drabness, we have created a habit of non-communication which we cannot thwart. The album immediately jumped high into the charts.

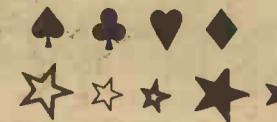
S&G's position was now concrete in the daily mind. They were whisked swiftly into the top selling brackets and became box office draws like never before. Art and Paul continued doing the university circuits receiving wide acclaim, but also did many sell-out concerts in larger auditoriums throughout the U.S. and Britain (a place they still hold very dear).

Soon word crept round that a film score was in the making. If people thought S&G were big then, they looked twice with the release of "The Graduate". It contained tracks from three of their previous albums and the new penning, "Mrs. Robinson".

"The Graduate" threatened to be one of the best selling pictures of the year and informed many potential fans about their songs by presenting a good cross-section of numbers dating from "Sounds Of Silence" through "April Come She Will", "Parsley Sage" and that funky 45 that went straight to the top of the American Fifty, "Mrs. Robinson".

This jumpy little beater had some clever little string snapping runs, the type of which Paul had kept with him since being inspired by Britain's folk master Bert Jansch (now of the Pentangle).

Almost directly after the single, came their latest effort to date, the LP "Bookends". It was a tighter unit than the previous albums and in a sense, a sadder one. Paul's theme had evolved again. This time, the emphasis was on age. One complete side represented a life span. It began with the instrumental "Bookends", proceeded through youth into old age and ended again on the same instrumental with lyrics added. One of the most plaintive songs falls toward the end and is called "Old Friends": "Old friends,



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THE DAY GORDON WON THE BATTLE (WITH HIS AUDIENCE)

THE weather on the other side of the fast-getting-grimy windscreens was thick with fog-rain atmosphere holding the speed of the mud-spattered Bentley down to a crawling seventy miles an hour. Gordon Waller was beginning to feel the strain on his tired eyes as the battle to keep the monster automobile on the road became more and more difficult.

The only way in which he'd be able to continue the long hard journey back to London in safety, decided Gordon, was by stopping off for a rest and a quick reviving brandy. Fortunately Diana Dors' place was now almost within hailing distance—and he hadn't seen his old friend for a while anyway. So a short visit would make a welcome break.

Sounds like something out of the "Jet Set News"?

Well . . . perhaps. But that's part of Gordon Waller's life—when he's not singing, of course.

We met recently. I hadn't seen Gordon for a while, though I knew he was working and playing hard. "I've been doing a lot of cabaret up North" said Gordon, explaining his absence. "I enjoy it a lot. It's a very friendly atmosphere—not to start with perhaps, but once they've accepted you. And what's nice about it is that when you're up on stage you can feel when the audience is beginning to respond."

"I always try and mould my stage act to suit the audience—if I feel that the material I'm using is wrong, then I change to something else. It means that I have to have a wide range of songs and different types of numbers in my act—but it's worth it. And I know the numbers anyway. One of the most incredible evenings we had was when things didn't seem to be going down too well, and so I changed to doing all the old rock'n'roll

songs. Everyone enjoyed it—myself included!"

"I think it's important to be able to adapt—especially in the clubs up North. If the audience doesn't like what you're doing, and if they start heckling, then you have to compromise a bit. Get them back on your side. The worst thing to do is to shout back—it's all right to make the odd comment if one person is being particularly aggressive, but you can't turn nasty. I remember this happened once—I was really getting fed up with a guy who kept shouting out, and I said something to him—I forgot what it was now—and suddenly the whole audience went silent for what seemed like an age. I got that sinking feeling in my stomach—I really thought the end was in sight. Then fortunately the whole audience was back on my side again, and I'd won the battle with the heckler."

The memory of all this was obviously upsetting for Gordon, and I too found I'd drained my glass out of sheer sympathy. So I ordered a couple of refills from the goodly barkeep, and the conversation continued—though this time on a less gruelling level. When Gordon and I met last he'd just had his hotdog up mini stolen, and was at the

same time forming a motor racing partnership with John Walker.

"I got the mini back" said Gordon, "but all I was left with really was the body shell. Whoever had taken it had stripped it bare—I've got the car back on the road again now, but it isn't the same. There were so many modifications on it before that I couldn't start to return it to its former glory."

"As far as the racing goes we just haven't had time to get it together. I've been working quite hard, as I said, and I've just bought a cottage out in the country—so I spend most of my spare time, and all weekends, renovating and converting it. And when I'm not doing that I try to fit in some songwriting—I'm doing quite a bit of writing at the moment. I've been asked to write a song for America about the Flying Scotsman when that goes over there. But it's very difficult—what can you rhyme with Flying Scotsman? It's ridiculous."

And on that depressing note, the conversation had to come to an end. Gordon had to see a blonde about a car . . .

DEREK BOLTWOOD



GORDON WALLER—Asked to write a song about the "Flying Scotsman".



GENO WASHINGTON
and the RAM JAM BAND.

ALAN PRICE & HIS FLOATING BAND!

AFTER recently declaring that he intended to make only limited personal appearances, Alan Price is back, with some help from his friends.

Alan now plans to form a "floating" band of thirty musicians. As he explained:

"All the guys who are joining in the 'pool' of musicians are good players. They won't all be available for every appearance and some weeks there may be five members in the band for a gig, and other times there will be ten."

WRITING

"You'll have to look round before you get on stage, or else you'll have a job introducing the band," quipped publicist Mike Hales. "It'll be 'Oh yes, let's see who have I got on bass tonight!'" At this Alan shrugged and added ruefully: "I s'pose I shall get to know them all eventually!"

When I spoke to Alan at the time of handing the Set over to Paul Williams, he had expressed a desire to quit travelling and dedicate more time to writing and producing. I asked him what had prompted his current change of ideas:

"I did get fed up with travelling," explained Alan. "But now we'll do a week's cabaret at a time, so it won't be so bad. I've decided to form a band again because I got bored. I thought I would be fully occupied working on things for Paul and the Set and Happy Magazine. But, when you haven't got to do something,

SAME BAND

"I think it will be far easier than having the same band all the time. I've got my own van for transport, so if necessary that can be organised. I have got one permanent guitarist, Willie Payne, and if the worse came to the worst I could always do a duo with him!" laughed Alan. "I think people get bored with the same faces anyway, and I like to have changes around me."

Among the line-up of the band are Lynn Dobson (flute and tenor sax), Derek Wadsworth (trombone), Henry Lowther (trumpet), Hughie Flint (drums), guitarist Willie Payne and, of course, Alan on organ and vocals. All the musical arrangements will be worked out in advance, so that experienced musicians should find no difficulty in working together.

ANIMALS

"Do you know," said Alan wistfully, "I never enjoyed anything as much as the Animals gig in Newcastle. After you've done that you think you've been wasting your time. It was the old nostalgic scene!"

In fact Alan and Friends make their first appearance in Newcastle on February 9.

Alan himself, together with a 46-piece orchestra, is recording an old Geordie folk song "Trimdon Grange Explosion" for his new single.

"It won't sound the same when I've finished with it," said Alan. "I've also completed a new album for release in February or March. Some of the tracks were recorded with the old band."

Alan will also be busy in the recording studios producing a new Bacarach number,

"UNDERGROUND MUSIC IS DEAD"—GENO



ALAN PRICE

taken from the film "The Split", for Paul Williams, and a new single for Happy Magazine.

FELIX

"I'm also producing a record for Julie Felix," added Alan. "And I'm hoping to do some work with Ann Briggs. She's a folk singer from Nottingham. She came to see me and asked if I liked one of her songs. I'd like to produce the record with her singing it, but it's a tentative idea at the moment."

Alan is obviously in for a very busy time. And to emphasise this point Tappy Wright hustled in to whisk Alan away to a recording session with Paul Williams.

VALERIE MABBS

THE last time we met, Geno Washington was looking forward to a chart entry with "Bring It To Me Baby", and contemplating the changes that might come with this event.

But, for some inexplicable reason this seemingly commercial record failed to dent the charts. It seems strange when one visualises the crowds that Geno attracts to his own live appearances.

"It's funny," said Geno, "but I've got to thinking that people don't really want to hear me singing commercial things. I think that a quality number like 'Eloise' might be good and acceptable though. Although it might not sound like my type of number I would use the same treatment. My phrasing would be different of course, so it could suit my type of thing. People probably couldn't visualise Wilson Pickett singing 'Hey Jude' — but it worked out!"

"I've been singing for four years," continued Geno, "and singing was all I wanted to do. I can think of great visual ideas for my stage act, but when it comes to recording I've got a hard job to try and get the material I want. The fans that I play to are mainly hooked on to the Tamla/Stax sound. On stage I can produce what they want, but at the same time I project myself through it."

Geno always manages to achieve entries in the LP charts and I asked if he felt that a single release in the same vein as an album track might give him the welcome chart breakthrough.

"Actually a group in Holland reproduced note for note a track from one of my LPs, and the record went straight into the charts. My LP was climbing up the other charts

"....THE FACE OF '69...."



Miki

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WORLD OF
JULIE
FELIX

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zoo
bill
tos
piano
fiddle
ship
wire, it
muse

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G SPA6 W PA6

THE
WORLD OF
LULU

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don't answer
surprise, surprise
when he touches me
call me
I'll come running over
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here comes the night
les
tell me like it is
tossin' and turnin'
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G SPA8 W PA8

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you're a pink tooth-brush
ten pretty girls
consider yourself
who made the morning
you need hands
teddy bears' picnic
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it's a sin to tell a lie
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"FANS DON'T WORRY IF A GIRL SINGER MARRIES"

—Sandie Shaw

MOST people associate pop singers with glamour. It was a bit of a surprise therefore to come across Sandie Shaw with her hair in curlers, rehearsing for a TV show.

TV rehearsals always seem to be chaotic and one often wonders how they arrive at the slick show you eventually see on the 'box'. However, Sandie got through "Monsieur Dupont" (her new record), with the minimum of fuss.

Afterwards we chatted in the make-up room. It was a bit difficult at times though. You try holding a conversation with someone under a hair-dryer!

Sandie has been very busy lately and it looks as if she will be even busier in the near future. Apart from quite a few TV shows she is getting ready for her four week stint at the Talk Of The Town beginning on February 10. For her engagement there, Sandie told me she was preparing a completely new act which should surprise a few people.

Unlike many singers, Sandie is quite content to work in Britain and on the Continent. "America holds no interest for me at all" she divulged. "I wouldn't go over there to work at the moment. The trouble with the States is that it's so much of a rat-race over there. Possibly I might go to America if I had a big hit going for me."

Sandie is not one of the ravers at all. Not for her the looning around the clubs bit—she prefers the quieter, more domestic life.

"I don't have much time for pleasure" Sandie said. "I don't go out much apart from going to films. I really love films. We've got a private box at the Paramount. It's great—there's even a private loo. Sometimes we hold sort of parties there on a Saturday night. I like all sorts of films providing they are produced and directed well. Steve McQueen is one of my favourite actors. I saw him recently in 'Bullitt' which was very good."



SANDIE SHAW—Coming to the Talk of the Town.

"At home I watch telly quite a bit but read a book at the same time. If anything of interest comes on, I catch it. The plays they have on BBC 2 are very good because they bring some of the great works to an easily accepted level. 'Nana' was one I particularly enjoyed. I used to watch 'The Rowan and Martin Laugh-in', but I find it a bit boring now."

"When it comes to books, I read anything except westerns and spy books. So when I go to a bookshop, the choice is that big" Sandie said with a very small gesture of her hands.

Sandie collects records but admits she does not have many at home. "When I go to a record company, I sometimes ask what good records they have" Sandie explained. "It doesn't matter who the artiste is—I just play through a few and select the ones I like. By doing this, you might think I've got hundreds of records at home. But in fact I've got very few. What happens is friends come round and I ask them if they have heard so-and-so. They borrow the records and I always forget to get them back."

"I don't have any particular favourite recording artiste. In fact I don't have many records by any one artiste apart from Stevie Wonder and the Four Tops."

Another domestic pursuit of Sandie's is painting.

"My husband gave me all the painting stuff for Christmas" said Sandie. Did she use oils or water colour? "Well the stuff I've got includes everything," Sandie continued. "When I was in Wakefield, I did a painting. The easiest way to describe it is that it looks like yellow tombstones on a black background. What I actually painted was a sort of skyscraper scene—but lots of skyscrapers intermingled with each other."

Does being married affect Sandie's career?

"No not at all." Was the answer.

"It's not the same sort of

thing that the boys have,"

Sandie explained. "I don't

think the fans worry too

much if a girl singer gets

married. For a start, you

don't have the same sort of

adulation as the groups or

solo male singers have. So

when you get married you

don't lose anything."

It has been some time

since Sandie had a hit. In

fact it was back in March of

1968. With "Monsieur

Dupont", which has the same

sort of feel as "Puppet On

A String", she stands a good

chance of getting back in

the charts.

IAN MIDDLETON

THE
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"DISC JOCKEY DOZEN" D.J.'S PERSONAL CHOICE-

THIS WEEK
MIKE RAVEN



MIKE RAVEN

House That Jack Built'. I actually think that Thelma's version is cleaner and more exciting to listen to than Aretha's record.

"The Delfonics are not normally to my taste, but the last single, 'Ready Or Not, Here I Come' is fantastically good. Great, great, great. If you haven't got a copy—go and get one.

"For the last one, another cheat. Miss Nina Simone and 'Ain't Got No—I Got Life'. BUT, I do not mean the version which is currently riding the British charts. I mean the version she recorded for the States with the backing by that brilliant gentleman Horace Ott. If you can measure it, it is at least twenty times better than the gentle version that made the charts over here. I hope you can get to hear it somewhere sometime.

"To complete the 'baker's dozen', the one album. This is quite difficult. When you come to think about this, if there isn't a stand-out album, the best thing to go for is one of the recent compilations. And to my mind the best 'various artistes' album to come out for a long time is Bell's 'Cellar Of Soul Vol. 2'. This not only covers a variety of artistes but includes at least half-a-dozen things which I believe could be hit singles. A great, great album."

IAN MIDDLETON

DUE TO THE ADVENT OF A NEW SUPER ACCURATE NATIONAL CHART TO BE USED — FROM NEXT WEEK RM WILL BE PUBLISHED THURSDAYS

THIS ALLOWS YOUR TOP 50 TO BE RIGHT UP TO THE MINUTE OF PUBLICATION.



I CAN'T SIT STILL

"In roughly chronological order the next one is 'Mocking Bird' by Inez and Charlie Foxx. The original cut they made is so utterly fantastic even after all these years that I can hardly sit still when I listen to it.

"Wilson Pickett's 'In The Midnight Hour' was to me the sort of start to the current big Atlantic scene. Before he went solo I'd only known him as the lead singer with the Falcons. To hear this fantastic solo record knocked me out and I still think it's a great record.

"I've got to have something by Otis. And though I've said this many times before, I believe that 'I've Been Loving You Too Long To Stop Now' is possibly to my taste the greatest soul record ever made. I'm referring to the cut on the old single and not the one on the LP which I believe is slightly different.

"I must have something by James Brown. Although he's had many hits in the States, over here his most important single was 'Papa's Got A Brand New Bag'.

VERY SIGNIFICANT TOPS

"Of the enormous output on Tamla, I've selected 'Reach Out I'll Be There' by the Four Tops. When I first heard it I thought it was completely revolutionary and I think it is the most significant one they've made.

"For the six recent releases I'm cheating a bit because on the R 'n' B scene the most important thing going on is the number of re-releases. One that could have been included in the first six is 'Dancing In The Street' by Martha Reeves and the Vandellas. As I listen to it, it still has such freshness that it could have been cut last week. A fantastic record.

"Another re-release is 'Harlem Shuffle' by Bob and Earl. It never seems to lose its popularity and is played over and over at discotheques.

"Lorraine Ellison's 'Stay With Me' you either love or hate. It's not so much a record—more an emotional experience.

"Another lady. This time Thelma Jones and her original version of 'The

FRUSTRATED . . . ★ JUNIOR GIVES UP ★ WITH THE ★ SUPREMES

DURING his school years, Autry DeWalt became known to his school friends because he would always walk everywhere. Whilst his colleagues would travel by bicycle, bus and various other means of transport, Autry stayed faithful to his feet.

Hardly a stunning way to begin an article except that Autry DeWalt is known throughout the world as . . . Junior Walker. "It was a standing joke," Junior informed me, "with all the kids and they'd yell out 'Here comes Junior the Walker', and the name stuck."

Under this name, he has become one of Motown's top performers and is reckoned to have the most exciting musical band in the Northern States of America. This fact will be willingly testified by many thousands of British fans who witnessed the All Star act during their recent trip. There were three box-office records broken on the tour and that speaks for itself. Yet, Junior has still to grace our Top 20. His nearest attempt was last year with a happy-go-lucky version of Marvin Gaye's "How Sweet It Is". It is significant that this success was gained whilst Junior and the Band were making their first tour of Britain. Perhaps their latest issue "Home Cookin'", will achieve the same amount of success.

The line-up of the All Stars differs slightly from last year's trip and the noticeable absentee is Willie Woods, who contributed greatly towards the success of last year. He was replaced this trip by Ray Freeman. During their six years at Motown, Junior has achieved two chart-topping singles in "Shotgun" and "I'm A Road Runner". "It's difficult, though, to define the

Motown Sound," Junior continued. "When we started recording outside of our West Grand studios, where the 'Sound' was born, folks were saying that we could never get the same sound again. Happily, they have been proved wrong because if anything the sound has improved.

"However, I don't consider that the All Stars are part of the accepted Motown Sound. We are and have always been, very individual and we have our own sound that has been developed over the years; we've been going together for 10 years now, you know!"

SONGWRITING

The subject changed to songwriting, at which Junior has become most proficient over the years: "I have no set pattern for writing. I might just hum out a tune and then add the words. Until now I've only written material for our own recordings although a couple of years ago I began submitting songs for other artistes with the company. But it's so difficult to get anywhere near to the Supremes with a song that I gave up through frustration!"

Future plans for the band include a lengthy recording session for a new album that could well include a song called "I'm A Road Burner, Son Of Road Runner". Just issued over here is an album titled and built around the most recent single, "Home Cookin'". Other tracks include "Come See About Me", "Hip City" and "What Does It Take".



JUNIOR WALKER—Autry DeWalt became Junior the Walker.

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info on this week's new

The last **TURTLES** single was a bouncy bit of fun, and had a very good run in the charts. The new one, '**You showed me**', is a complete change of mood, and in my opinion should do even better chart-wise. The intro is full of moody organ and sliding strings, and moves into a gentle and insistent melody. It's a subtle blend of vocal and instrumental harmony, and all very warm and lovely. The number is HLU 10251 on the London label.



Watch out for **CHERRY SMASH**, because they're going to be big. Their new one, '**Fade away Maureen**', is a hefty mid-tempo number with some sizzling guitar breaks and a tumultuous long fade. It's on Decca, number F12884.



JETHRO TULL

Tom Springfield is everywhere!

AMAZING family, the Springfields. There's Dusty, almost always high in the charts and one of our few international names. There's Tom who, it seems to me, has done everything in the recording business except, perhaps, actually sticking on the disc labels — and I'm not too sure about that! And there is mum and dad Springfield who were clever enough to produce the aforementioned duo.

A million words have been written about Dusty. But let's consider the current status and past history of brother Tom. Let's get the statistics and facts out of the way first.

The original Springfields featured Tom, Dusty and Tim Field. Later, Mike Hurst replaced Tim. Apart from singing and playing on all their hits, Tom wrote: "Bambino", "Island Of Dreams", "Say I Won't Be There", "Come On Home", "If I Was Down And Out".

Out, in fact, went the Springfields, splitting to find their individual corners in the business. But Tom then produced the Seekers, needing only a little help from his friends. And for them he wrote: "I'll Never Find Another You", "A World Of Our Own", "The Carnival Is Over", "Walk With Me" and "Georgy Girl".

Out, eventually, went the Seekers but by then Tom had already moved on to fresh fields and pastures new.

Like providing telly-themes for: "The Troubleshooters", "Mogul", "George And The Dragon", "This Man Craig", "The Four Seasons Of Rosie Car".

Like writing the magnificent film theme "Georgy Girl".

Like producing many of the Seekers' hits.

Like further producing "My Foolish Heart" and "Adios Amore" for José Feliciano — in fact, Tom was very largely responsible for getting José away in this country; like producing and writing "Broken Blossoms", which was a first disc for movie actress Eva Bartok.

Like returning to the "appearance" side of the business by himself on "Signora Steinway" and the album "Sun Songs" — and coming out disc with his own full orchestra for such items as "Brazilian Shake", "The Troubleshooters", "George And The Dragon".

Like fitting in big-selling songs for other artistes: "Hey Mama" for Frankie Vaughan; "The Summer Is Over" for Frank Ifield; "Losing You" for sister Dusty; "Just Loving You" for Anita Harris; "Adios Amore" for the Casuals (in Italy); "As Long As There Is You" for Timi Yuro (a big Stateside seller); "The Olive Tree" for Eddy Arnold AND Judith Durham (her first and only solo disc); and giving Sonny James a big boost in the States via "I'll Never Find Another You" and "A World Of Our Own".

In a rather less-headline-grabbing way than sister Dusty, Tom has stamped the business very heavily with his own signature. Nowadays, he is thinking more and more of coming out of the backroom and back into the spotlight. We grieve, many of us, for the departed Seekers — recently



TOM SPRINGFIELD

number one in the album charts, so providing another prestigious note for the Tom Springfield authorised biography.

Consider the following list of awards made to Tom by the music industry. 1964: Ivor Novello Award for "Losing You"; 1965 Ivor Novello Award for "I'll Never Find Another You"; 1965: Three awards for "Georgy Girl" . . . U.S. Academy Award Oscar Nomination, U.S. Motion Picture Exhibition Laurel, Danish Press Award; 1967: ASCAP Award, USA, for "I'll Never Find Another You"; 1968: ASCAP Award for "A World Of Our Own".

What it all adds up to is that there cannot be a single soul who has not, at some time, heard something composed by Tom Springfield. I can even remember him turning up at London Palladium to provide Latin percussion accompaniment for a Dusty bill-topping appearance on the telly-show from there.

I suspect we'll be SEEING a lot more of Tom in the year ahead. One can't even guess what new ideas he'll come up with. But it's odds-on they'll prove very successful indeed!

P.J.



RCA's TERRY OATS, JACK JONES, DON WILLIAMS (Andy's brother) and WALTER SPARKMAN, RCA's marketing manager.

JACK JONES-DIGS BRITISH GROUPS

"I HAVE unlimited respect for English groups," said a very clean cut Jack Jones, "The talent and artistry in this country is almost incredible, there is not nearly so much condensed in the same amount of space anywhere. The Beatles for instance, have reached a higher plateau in music than any other group in the United States or elsewhere. They are so creative, it's amazing."

Jack Jones has built himself quite an enviable reputation in America with such weapons as good looks, good songs, and a very polished singing voice. This is his twelfth year in the business, having started in his father's act way back in 1957 and worked himself up to the veritable heights of fame without the use of beads or bells. Having attained this position in his home country, Jack now comes to Britain,

where there is a definite spot for him in the top singers bracket.

CHILDHOOD

"I haven't been to England since I was a child with my father. When I reached a reasonable status in the States, I wanted to come to Britain, but previous to RCA, there was never any attempt at organised promotion for me and I was completely unknown. Now, things are rolling right along. I'm getting a lot of good material together and keeping my eye on the good writers, like Jim Webb, Bacharach - David, Randy Newman and Leonard Cohen."

Jack made his film debut way back in the late fifties in a small epic called "Juke Box Rhythm", for which he received only about £350. It's just possible that good looking Jack has his eye on the cinema screen yet.

"Films? I was talking to actor Telly Savalas the other day and he said, 'I'd love to sing, Jack,' so I said, 'I'd love to act, Telly!' I suppose it all depends on getting the

right part. I don't think it would be any infringement on actors trying to make it at their own game, because people will tend to be highly critical of a singer attempting to act. Much more so than an actor trying to act. The good aspect of my position in show business itself, is not having to contend with anyone related to me who's already made it to the top. I don't have the rough road Frank Sinatra Jr. had, because my father was not at the top when I started my career as a singer."

You listen to Sinatra quite a bit?

CHARACTER

"Yes, I love his voice—the years have given him a lot of character. My favourite singers, the ones I really admire as singers and performers, are Aretha Franklin, José Feliciano, Tony Bennett and Andy Williams. These people are so versatile, one can't take one's eyes off them when they're on stage. What they sing, to me is real music. Not that I don't

appreciate the sort of pop-underground complex of today—I just think that in this age, kids get a steady diet of so-called underground sounds and that's the only thing they're exposed to. Soon classical appreciation will be out the window."

And to regenerate classical appreciation, we have a superb Jack Jones—so underground watch out!

LON GODDARD

New releases from Decca-

Members of the Laugh-in cult must have a copy of **FREDDIE CANNON'S** latest, which is all about '*Beautiful downtown Burbank*'. If you've never seen the programme, you'll still appreciate the record, which is a thumping rocker in true Cannon style. On London, HKL 10252.

THE WORLD OF OZ are becoming something of a cult themselves. Although they haven't yet topped the charts, they have a huge following both here and in the States. Listen to '*Willowsharp*' and you'll understand why. It's on Deram, DM 223. Very weird and wonderful.

Whoever **U.K. JONES** may be, he's made a knockout record titled '*Let me tell ya*'. It's a hand-clapping, tambourine-bashing party raver, on Deram number DM 231.

BOOTS RANDOLPH is all set to tour here very shortly, so let's hope we hear plenty of '*Games people play*' because it's a winner. The riff is persistent and builds tremendously—just about everything's there, I think I can even detect a steel guitar. Great stuff!

It's on Monument, number MON 1028. See you.



DECCA group records

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

SYMPHONIC BARRY, LOVE AFFAIR, CILLA, DUPREE

SIMON DUPREE AND THE BIG SOUND

Broken Hearted Pirates; She Gave Me The Sun (Parlophone R 3757). Written by Michael Anthony, alias "Miki", this is a searing sort of number with a ho-ho-ho and presumably the odd bottle of rum. There's a tremendous fire in the vocal line, very catchy, and so powerful that it could take off in a very big way. Group retain an individuality, this being splendid. A hit. Flip: Penned by the Shulman brothers and slower with it.

CHART PROBABILITY

JOHNNY CASH

Daddy Sang Bass; He Turned The Water Into Wine (CBS 3878). Should make it comfortably enough. It's upstanding country material, penned by Carl Perkins, and it's been a show-stopper wherever Johnny has performed it—notably at the London Palladium. In parts, he duets with his wife June Carter. All highly commercial, yet authentic... if you get the gist. Plenty guitar. Flip: Religious-country, written by J. Cash himself.

CHART PROBABILITY

MR. ACKER BILK: When I'm Away; Try A Little Tenderness (Columbia DB 8537). A slow, excellent ballad and a Record of the Week. Acker sings with a lot of style and presence and there is a strong backing that gets right away from his swinging trad scene. Only a snatch of clarinet. Lovely song. ★★★★☆

THE WEDGEWOODS: Cloudy; Cold Winds And Icy Rain (Columbia DB 8535). Good group this, with a lavish sort of harmonic approach. Doubt if the song will make it, but I'm impressed by the general sound and the professional approach. Mixed voices mixed well. ★★★★☆

CHERRY SMASH: Fade Away Maureen; Green Plant (Decca F 12884). Mike Hugg produced this one and the group again underline that the potential is there. This needs a couple of spins to register and probably won't make it, but it's a good sound. ★★★★☆

THE ARCHIES: Feelin' So Good; Love Light (RCA Victor 1787). Group doing well in America. Probably not really distinctive enough to make progress here, but in its own rather limited bag, pretty commercial-sounding. ★★★★☆

AYSHEA: Another Night; Taking The Sun From My Eyes (Polydor 56302). Such a dolly bird and really only needing a slight nudge to make it in the charts. This is lively stuff, with some excellent phrasing over an imaginative-yet-simple backing. Rather good. Do hope it clicks.

JOHN FITCH AND ASSOCIATES: Romantic Attitude; Stoned Out Of It (Beacon BEA 117). A guitarist-singer of considerable skill—worked with the Showstoppers—and now on a number and record that could make it big given the breaks. Voice is faintly reminiscent of others but it has the power and the personality to make the break. Very good. Record of the week. ★★★★☆

THE ILLUSIVE DREAM: The Electric Garden; Back Again (RCA Victor RCA 1791). Newly-formed group of three boys, one girl, and a most imaginative debut it is, too. The voices jell well, and the arrangement is good... but whether it is direct enough to make the grade is another matter. Worth hearing. ★★★★☆

JIMMY ROSELLI: Buona Sera Mrs. Campbell; I'll Take Care Of You (United Artists UP 2266). Very catchy movie theme—and a very good film, too—and a record starting to make big progress in the States. Jimmy treats it in sing-along but story-line style, all very simple and unambitious. A bit of a novelty. ★★★★☆

JAY AND THE AMERICANS: This Magic Moment; Since I Don't Have You (United Artists UP 2268). Okay, but nothing special. Group has a fairly distinctive sound, and Jay sings well enough, but this somehow comes across as a nothing sort of basic production. Could be wrong, though. ★★★★☆

TAMMY JONES: Lal Lal Lal; Willow Tree (CBS 3996). A plug on the Palladium telly can't be bad, and anyway Tammy is a girl with a built-in talent which must take her into the starry reaches. This song is virtually an amiable sing-along and comes over well. A Record of the Week.

RAINBOWS: Rainbows; Nobody But You (CBS 3995). Curious violin piece, then into a compact sort of vocal group sound. Takes time to register and probably will miss out, but the way it builds is extremely satisfying. ★★★★☆

DON DUGGAN AND THE SAVOYS: Under Your Spell Again; In The Middle Of Nowhere (Pye 17695). Okay sing-along piece, with a guitar break, but really not different enough—except in a straight and catchy way—to make progress. ★★★★☆

THE MISUNDERSTOOD: Children Of The Sun; I Unseen (Fontana TF 998). Interesting because this group disbanded a few years back but at the time of this record were probably ahead of their time. Now their sounds come up well enough but not, I'd say, in any sort of chart certainty category. Very lively and progressive. ★★★★☆

EARTH OPERA: American Eagle Tragedy; When You Were Full Of Wonder (Elektra EKSN 45049). A bit over-deliberate, to my mind. The lead voice trembles and hollers through some pretty strong lyrics, but it doesn't get into a predictable commercial groove. ★★★★☆

U.K. JONES: Let Me Tell Ya; And The Rains Came Down (Deram DM 231). In some ways, an outstanding release. Very lively with a group sort of vocal and a whole loada zest in the way everybody pulls together. Gets straight into a commercially-slanted nut. Good stuff. Record of the week. ★★★★☆

PETER GORDENO: My Girl Maria; I Appreciate (MCA MU 1058). Good singer, great dancer, nice guy. Now this particular number might not be quite right for the charts now, but it still has a lot of charm—and a lot of space for Peter to work some fine phrasing. ★★★★☆

JOE E. YOUNG AND THE TONIKS: Good Day Sunshine; Lifetime Of Lovin' (Toast TT 514). This is a Record of the Week—great swinging big bluesy wailing attacking sounds—and all at just the right tempo.

CHRISTINE RAYBURN: Skip-A-Rope; Starlight (Pye 17679). One of the best performances yet from a talented girl—a bit catchy and gimmicky but nevertheless very well done. Could make it with a bit of sympathy from dee-jays. ★★★★☆

JULIE ROGERS: Tar And Cement; The Muffin Man (Phillips BF 1727). No longer on a massive-ballad kick. Julie here is almost folksy on a most catchily little number. An appealing performance and certainly one to watch closely. ★★★★☆

ROGER MILLER: Vance; Little Children Run And Play (Mercury MF 1069). Spoken performance most of the way and another change of direction for the versatile young man. A touch, indeed of the Laurence Oliviers. ★★★★☆

ROGER JAMES COOKE: Not That It Matters Anymore; Paper Chase (Columbia DB 8510). This one deserves to make it—good arrangement, song, backing, performance. Yet even so there is some little something missing... can't put my finger on it right now. Roger improves a-pace vocally. ★★★★☆

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RAPID SINGLES

DAVID REILLY, on "Nothing Else To Say" (RCA Victor 1786), does a gently feeling job, but it doesn't really reach out and grab me. From STUART SMITH: "Bitter Honey" (Polydor 56303), sung with spirit and a chugging back-beat but probably, I regret, not quite right. And DAISY CLAN, with "Bonnie Bonnie Bonnie" (MCA MU 1057), a staccato sort of beater which really develops into a sing-along item—rather catchy. And from THE MOVING FINGER: "Higher And Higher" (Mercury MF 1077), which is such a massive production and

BEDROCKS

The Lovedene Girls; We Got A Date—La-la-la (Columbia DB 8539). As with "Lily The Pink", this is another Rugby club song and is so darned catchy that it surely must follow-up to the charts—the group had an also-ran entry with "Ob-La-Di". Very much a chorus song and the lyrics have been magnificently cleaned up. A spirited sort of single. Flip: Slower, a bit dragged out, but nice enough.

CHART PROBABILITY

JOHNNIE RAY

Get Wise To The Ways Of The World; I Lost You Baby (Pye 17691). The old Nabob of Sob, alas the Cry Guy—one of the greatest showmen in the whole history of pop. This is more subdued stuff, but still from the heart... a strong Macaulay/McLeod song, with a magnificent chorus vying with a sensitive verse. I've a hunch it could make it. Hope so, J.R. Flip: Same writing team and very much in the Ray way.

CHART POSSIBILITY

THE LOCOMOTIVE

Mr. Armageddon; There's Got To Be A Way (Parlophone R 5758). This is, I'm told, the Locomotive as they really are. Starts with a powerful instrumental slab, then into a wailing, droning sort of lead vocal. But there are plenty of highlights in the general setting—and the more one hears it, the more it grows on one. Yes, a hit. Flip: Similar in terms of sheer commercial urgency.

CHART PROBABILITY

MARC BRIERLEY

Hold On, Hold On, The Garden Sure Looks Good Spread On The Floor; Autograph Of Time (CBS 3857). Imaginative sort of composer who sings his own material in a casual but interesting voice. Lyrics well worth a listen. ★★★★☆

CHART PROBABILITY

LARRY CUNNINGHAM

Snowflake; The Wild Rapparee (King KG 1046). This one crops up every festive-tide and Larry is comfortably at home on this country-styled Christmassy, seasonal piece of sentiment. ★★★★☆

CHART PROBABILITY

KRIS IFE

Imagination; I'm Coming Round To Her Way Of Thinking (Parlophone R 5471). This one could easily make—and anyway it's a Record of the Week. Needs a bit of close attention, I'd say, but the approach is right and it builds into some very good sounds indeed. Good on yer, Kris. ★★★★☆

CHART PROBABILITY

ROGER WHITTAKER

Russian Whistler; Whistle Stop (Columbia DB 8501). Know something? This could make it. A novelty piece of whistling on a Russian theme and with sound effects—the sort of thing that could charm the birds from the trees. ★★★★☆

CHART PROBABILITY

WILLIAM E. KIMBER

Our Love Has Gone; Goodbye (Parlophone R 5742). Slow ballad, sensitively done initially but not really as commercial, I think, as the gent's last single. Nice feel on the arrangement but song just moved a bit too languidly. ★★★★☆

CHART PROBABILITY

THE RAINBOW PEOPLE

The Sailing Song; Rainbows (Pye 17624).

Fair enough but a bit over-confused in parts. Very full sound, with blend of voices and instruments. But not, I suspect, a hit. ★★★★☆

CHART PROBABILITY

THE SUNDAE TIMES

Jack Boy; I Don't Want Nobody (President PT 219). Good lead voice here, but I think the overall production is a bit too jerky and routine to make much progress. A sort of talkie-singing performance in front. Nice backing. ★★★★☆

CHART PROBABILITY

WATSON T. BROWNE AND THE EXPLOSIVE

Crying All Night; I Close My Eyes (President PT 221).

Group building a name in Britain, and a pacy piece which really packs a heck of a punch. Lead voice is good, rather unusual in a sense... worth a spin. ★★★★☆

CHART PROBABILITY

LAURA LEE

Love In Every Room; Master Jack (Columbia DB 8495).

This one grew on me, but fast. Laura is a personality-seller and a very strong stylist. Song may make it, but I liked her voice. ★★★★☆

CHART PROBABILITY

THE HELLO PEOPLE

with "As I Went Down To Jerusalem" (Philips BF 1697), getting some very big-sounding vocal harmonies on the way through... rather good, this. And there is

RIM D. PAUL (Philips BF 1737), on "A Thousand Hours" which is a tremulous sort of song and really

rather a tremulous performance.



STEVE ELLIS of THE LOVE AFFAIR (RM Pic)

LOVE AFFAIR

One Road; Let Me Know (CBS 3994). A tremendous Philip Goodhand-Tait song for the group, who now surely are past the critique-the-guts-out-of-them category.

This is really very special pop, with strings replacing the usual brass bits and Steve Ellis remains way up there in the list of distinctive voices. The basic chorus is immensely catchy and it must be a hit. Will be, in fact. A biggie. Flip: Much livelier, a bit more contrived, at sort of "Twist And Shout" intensity.

MASSIVE SELLER

MARSHAL LAW

Hold On, Hold On, The Garden Sure Looks Good Spread On The Floor; Autograph Of Time (CBS 3857). Imaginative sort of composer who sings his own material in a casual but interesting voice. Lyrics well worth a listen. ★★★★☆

CHART PROBABILITY

SHADOWS OF KNIGHT

Shake; From Way Out To Way Under (Buddah 20124). Not Sam Cooke's song—this is a Super K Production,

and that means Bubblegum Music! Very simple and direct, and of course very danceable. Some make it, some don't—this will be popular. ★★★★☆

CHART PROBABILITY

EVERYTHING IS EVERYTHING

With I Told You So; Baby Washington-ish. Both very classy, both recommended! ★★★★☆

CHART PROBABILITY

CARL PERKINS

Restless; 11-43 (CBS 3932). Great country pickin'

'n' singin' from Carl on this up-beat C&W hit (No. 44 currently). All guitarists should hear this. Nice typical C&W ballad on flip. ★★★★☆

CHART PROBABILITY

JOE SOUTH

Games People Play; Mirror Of Your Mind (Capitol CL 15579). Songwriter Joe singing his first U.S. smash—hear him rhyme "Glory Hallelujah" with "sock-it-to-me"! Both sides are similar with wah-wah, herky-jerky noises. Ray Stevens-like lyrics. Worth a spin. ★★★★☆

CHART PROBABILITY

DUANE EDDY

Break My Mind; Lovingbird (CBS 3962). More singing than playing on the Loudermilk C&W song, Duane is wise to emphasize his country roots, now the twang is no longer the thang.

CHART PROBABILITY

SHADOW MANN

Come Live With Me; One By One (Roulette KO 504). Rather dreary beat ballad, No. 129 in the U.S. Words have a message—but why make it sound so dull? ★★★★☆

CHART PROBABILITY

REX GARVIN AND THE MIGHTY CRAVERS

Sock It To 'Em J.B. (Parts 1 & 2) (Atlantic 584028). Nostalgia time for all club-goers, class of '66! (J.B. was James Bond, if you're too young to remember). A re-servicing of the original "sock-it-to-me" single. ★★★★☆

CHART PROBABILITY

TERRY LINDSEY

It's Over; One Day Up, Next Day Down (President PT 232). Terry is a lady. A Jimmy Rodgers song, but this sounds like several other records put together (like Ray Stevens—again!—Miracles, Aretha). Hear it and spot some more. Flip's O.K. tho'. ★★★★☆

CHART PROBABILITY

DELLA HUMPHREY

Don't Make The Good Girls Go Bad; Your Love Is All I Need (Action ACT 4525). A recent



DIANA ROSS



STEVIE WONDER



EDWIN STARR

THE SUPREMES: "Funny Girl"—Funny Girl; If A Girl Isn't Pretty; I Am Woman; The Music That Makes Me Dance; Don't Rain On My Parade; People; Cornet Man; His Love Makes Me Beautiful; Sadie, Sadie; I'm The Greatest Star—Tamla Motown TML 11088.

THIS is a score that has already been coped with by many a big star already. But The Supremes are supreme stars and, as such, can be guaranteed to bring something new to even the most trite of lyrics . . . and Bob Merrill's lyrics are far from trite.

Hear Diana sing "Funny Girl" and wonder again at the way she bends notes and phrases and sort of powers through even the gentle passages. Even talking, she comes alive — and talking bits are one of the bigger drags, normally. Up-tempoing into "If A Girl . . ." she leads The Supremes into a foot-tapper which fits neatly into place. Diana actually shoulders through the next track — shoulders, I say! She breathes through "The Music That Makes Me Dance" . . . breathes, I say! And "Don't Rain On My Parade," despite a rather woolly opening, reverberates like the clappers once the chorus starts. So far, so brilliant . . .

"People" comes up in overlong form, but that's not to knock the Supremes' supremacy. Just drags a bit, that's all. "Cornet Man" swings like sundry other actual show-stoppers. Slow down again for the next track, but swing also. Into "Sadie", and swing again, but a bit faster, and chug-along merrily. And a fabulous finale. Yes, fabulous. The Supremes, on top of their extra-considerable form!

★★★★★

TENNESSEE ERNIE FORD: "Hymns".—Capitol T 21189.

ONE of the experts on songs of faith and hope. "Rock Of Ages", for instance. "Nearer My God To Thee"; "Onward Christian Soldiers". On some tracks are the Jordanales, on some the San Quentin Prison choir, plus a variety of orchestras and arrangers. Recordings date from 1958 up to a couple of years back.

★★★★★

SOUNDTRACK: "The Touchables".—Stateside SL 10271.

FILM stars a handsome quartet of girls in Kathy Simmonds, Esther Anderson, Marilyn Rickard, Judy Huxtable . . . and the sound track features material from Nirvana, Wyndham K. Frog, Ken Thorne, Ferris Wheel, Roy Redman, with the composer credit going to talented K. Thorne. Some very good stuff herein, though a few tracks drak on a bit—probably better in the visual context of the film.

★★★★★

THE GRASSROOTS: "Golden Grass".—Stateside SL 5005.

THIS features some of the best selling American tracks by the group. Four strong, produced with a great deal of enthusiasm, they move briskly through such as "Bella Linda", "Things I Should Have Said" and "Let's Live For Today". Not terribly distinctive, on this evidence, but worth a sample spin.

★★★★★

JR. WALKER AND THE ALL STARS: "Home Cookin'".—Tamla Motown TML 11097.

We are enjoined to go in and have a meal with Junior, sampling soul food spiced with hot sax. Well okay—he's an interesting instrumentalist and his recent appearances here could build sales for an album which features the two-partner "Hip City", "Sweet Soul", "Fanny Mae" and "Baby Ain't You Shame". Mostly pretty wild, but with relaxed moments.

★★★★★

THE ISLEY BROTHERS: "Take Some Time Out For . . .".—Twist and Shout; I Say Love; Right Now; Hold On Baby; Rubberleg Twist; The Snake; You Better Come Home; Never Leave Me Baby; Spanish Twist; Time After Time; Let's Twist Again; Don't You Fee? (Marble Arch MAL 894).

RECORDINGS from three years ago, but still with the essential liveliness of the soul-selling brothers. The titles will already be familiar to addicts, but it's still a worthwhile collection at this budget price. A lot of excitement, but patchy.

★★★★★

STEVIE WONDER: "For Once In My Life"—For Once In My Life; Shoo-Be-Doo-Be-Doo-Da-Day; Yo Met Your Match; I Wanna Make Her Love Me; I'm More Than Happy; I Don't Know Why; Sunny; I'd Be A Fool Right Now; Ain't No Lovin'; God Bless The Child; Do I Love Her; The House On The Hill (Tamla Motown TML 11094).

COMPARE these tracks with those on the recent "biggest hits" scene for him, and you realise just how much he's grown up in the sense of being able to control his inhibitions yet lose none of his basic attack and approach. Stevie is clearly an intuitive artist — he rants and raves, but he also sells with the control of a trained man. He still has an unfortunate tendency to rant for real apparent music, but stick a forceful Tamla group behind him and all is forgiven. "Ain't No Lovin'" is a good track but his slow and sensitive reading of "Sunny" is really exceptionally good. "God Bless The Child" is another stand-out track and so, to a rather lesser extent, is "Do I Love Her". And in between all these happenings is the raving, ranting, roaring Stevie of old. The boy is a man now, and the sooner we all understand that, the better for his whole scene of music.

★★★★★

MADELINE BELL: "Doin' Things"—Help Yourself; After All Is Said And Done; Doin' Things Together With You; It's Up To You; For Your Pleasure; To Sir, With Love; Hold It; Step Inside Love; Gotta Get Away From Here; No Sun Today; Ain't Gonna Cry Any More; Finding You Loving You.—Phillips SBL 7865.

I'm not going to say the usual . . . that Bell deserves a really big seller . . . cos we all know that. But I'm going to say that this is a splendid, classy and soul-filled album that stems from one of the big talents of today's here-and-now.

A wide range of arrangement skills are here to showcase some excellent songs, including the odd one or two that were originally hits for other people. At wistful level, Bell (as she likes to be known) virtually purrs through lyrics. At up-tempo full-blast-ahead mood, she is a vibrant as anybody in the business. My own favourites: her reading of "Step Inside Love", "Help Yourself", "No Sun Today" and the climactic "Finding You Loving You." It's intuitive singing and we all know that bit about a woman's intuition.

★★★★★

NANCY WILSON: "The Sound Of . . .".—Capitol T 2970.

No longer does it matter whether Nancy gets that long-awaited hit single, because she is now completely established as one of the most consistent album-sellers in the business. This one is subtitled "an experience in motion and emotion" and that is about right. Big band backing laid down by Jimmy Jones and excellent songs like "Black Is Beautiful", "This Bitter Earth" and "It Only Takes A Moment".

★★★★★

CLYDE McPHATTER AND THE DRIFTERS: "Good Gravy"—Without Love; Someday You'll Want Me To Want You; Treasure Of Love; I'm Not Worthy Of You; Bells Of St. Mary's; White Christmas; I Make Believe; Seven Days; Warm Your Heart; Money Honey; Whatcha Gonna Do; Such A Night; Honey Love; Thirty Days (Atlantic 587 144).

CLYDE, of course, has now left the Drifter scene but is doing nicely on his own account. Yet Drifter addicts feel, it seems, that the really great days were when he was spearheading the team and these recordings date back to 1964. Some rather surprising selections included here—I mean, "White Christmas" is not at first sight your actual Drifter classic stuff. It includes Clyde's first solo hit "Seven Days", made on leave from the U.S. Army. Lots of worthwhile material here.

★★★★★

VAL DOONICAN: "The World Of . . .".—Decca Stereo SPA3.

At 19s. 11d. a bargain, including "Delaney's Donkey", "Walk Tall", off-beat Irish items, from the days before Val switched labels. His telly series alone should pull in big sales—and it really is value-for-money. Recordings date back to 1964.

★★★★★

NEW STEVIE WONDER SUPREMES, EDWIN...

BURL IVES: "Ring Of Fire".—MCA Stereo MUPS 349.

In a way, Burl is one of the great all-rounders of the business . . . his albums have covered just about every kind of music from light-opera, to children's material, to country scenes. This is country scene stuff. Marty Robbins' "El Paso", and "Devil Woman", Hank Williams' "I Can't Help It I'm Still In Love With You", and "Ring Of Fire" which was actually by Merle Kilgore and June Carter.

★★★★★

AL JOLSON: "Toot Toot Tootsie".—MCA Mono MUP 352.

JOLIE himself, songs like "Baby Face", "Alabama Bound", "You made Me Love You", Orchestral backings by Lou Brins and all the old-time sock-it-to-me material that put Jolson up there with the vaudeville all-time greats. Nostalgia here, but for the older folk.

★★★★★

DEAN MARTIN: "The Best Of . . .".—Volare; Sway; Memories Are Made Of This; Please Don't Talk About Me When I'm Gone; I'm Yours; Pretty Baby; That's Amore; Come Back To Sorrento; Just In Time; Dream A Little Dream Of Me; Sleepy Time Gal; Arrivederci Roma; Non Dimenticar; You're Noboby Till Somebody Loves You; My One And Only Love; Return To Me (Capitol T 21194).

No need to explain this. It may surprise people to learn that Dino has been making hit sounds since 1960, which is near enough a decade ago, but these are mostly familiar sounds which feature one of the most familiar voices on the scene. Love him or loathe him . . . this casual cove knows how to sell sentimental lyrics.

★★★★★

HERB ALPERT: "Early Alpert".—Marble Arch MAL 866.

ROSKO wrote the sleeve-notes for this one — and one gathers he is rather in favour of the all-out attacking music of this violent group. Let's be fair . . . there's no room for delicacy of touch when this outfit is on the move. They go for a party atmosphere and really hammer into everything in sight. Good for dancing, strong on the ear, but relentless in the way they whack into tough numbers like "Dynamite", "I'm An Animal", "Fun". Sometimes I felt like begging for a little subtlety, but then the Family Stone are merciless, musically.

★★★★★

RITCHIE HAVENS: "Mixed Bag".—Verve Forecast Stereo SVLP 6008.

A POEM from the unusual talent A is included as part of the sleeve packaging. Mostly his own material on this set, though items from Dylan ("Just Like A Woman") and the Beatles ("Eleanor Rigby") add mood changes. Havens is certainly a unique sort of entertainer, backed here by small groups and aided by some imaginative arrangements. But . . . very much a specialist taste to acquire.

★★★★★

VARIOUS ARTISTS: "Songs From 'Hair'".—Major Minor MCP Budget 5004.

No longer does it matter whether Nancy gets that long-awaited hit single, because she is now completely established as one of the most consistent album-sellers in the business. This one is subtitled "an experience in motion and emotion" and that is about right. Big band backing laid down by Jimmy Jones and excellent songs like "Black Is Beautiful", "This Bitter Earth" and "It Only Takes A Moment".

★★★★★

JANIS JOPPIN: "The Secret Life Of J. Eddy Fink"—Everybody Knows; Mistaken Identity; Friends Again; 42nd St. Psycho Blues; She's Made Of Porcelain; Sheer Mizer; When I Was A Child; What Do You Think Of The Dead; Look To The Rain; Son Of Love; Baby's Blue (Verve Forecast LP 6009).

THIS is a superb, terrific tremendous vocal performance of such vocal explosiveness that it reaches out and withdraws the breath. Janis goes beautifully through with excesses of phrasing in some parts and with utmost economy in others. Generally pretty relaxed, but with those enormous occasional outbursts that really register. Beautiful sounds behind: beautiful sounds in front.

★★★★★

CHET ATKINS: "There's Just One".—RCA Victor Mono RD 7986.

As ever, a highly atmospheric set from the guitar-star — here taking another close look at the sounds of the country field. Chorus added and titles include "Sweet Georgia Brown", "Pickin' Pot Pie", "Back To Old Smoky Mountain" — and featured here and there is the banjo picking of Sonny Osborne. A tremendous technician, Chet . . . but he doesn't let sheer frippery get in the way of basic melody.

★★★★★

EDDIE FLOYD: "I've Never Found A Girl"—Bring It On Home To Me; Never Give It Up; Girl I Love You; Hobo; I Need You Woman; I've Never Found A Girl; I'll Take Her; Slip Away; I'm Just The Kind Of Fool; Water; Sweet Things You Do (Star XATS 1003).

WITH producer Steve Cropper in his feelings best, this is a well-above-average helping of Floyd. If there is a criticism it is that he rambles, in terms leaves one up in the air as he powers his way through. An expert at working with a backing chorus, one can imagine him gyrating and giving directions to the owners of the voices behind him. One can also hear all the Stax experts going strongly behind. As ever it is mood music, but when Eddie lets the rough-edged bit come into his voice then it is all that much stronger.

Really, the best tracks seem to be "Girl I Love You", "Slip Away", and "Sweet Things You Do", but then this is very much a matter of opinion. This album swings more than somewhat. Only hard-boiled critics will worry about the occasional lapses of styles.

★★★★★

VARIOUS ARTISTES: "More Late Night Sounds In Stereo".—Marble Arch Stereo MST 26.

THIS really is late-night listening. Familiar themes, mostly, and a long list of artists . . . London Pops Orch., Sounds Orchestra, Jack Dorsey, Roy Budd, Tony Hatch, Laurie Holloway, South Sea Serenaders, Peter Knight, Jackie Trent, Paraguayan, Cyril Stapleton, City of Westminster String Band. A two-record set. Good value. Nuff said?

★★★★★

CONWAY TWITTY: "The Rock And Roll Story".—Reelin' and A Rockin'; Handi Man; Whole Lotta Shakin' Goin' On; Blue Suede Shoes; It's Only Make Believe; Shake, Rattle and Roll; Diana; Jailhouse Rock; Treat Me Nice; Great Balls of Fire; The Girl Can't Help It (MGM C 8100).

THE Jordaniacs accompany Conway as he develops his own personal theories about what constituted the real history of rock on record. He gives due respect to the artists who originally created these hits—but adds his own interpretations. It's very much his own thing, and while we're at it, he is also a somewhat underrated seller of the hard stuff on rock. Liked this one a lot.

★★★★★

RELEASED FEBRUARY 7th
Paul Ryan's new song for
BARRY RYAN

Love Is Love

MGM 1464



MGM
RECORDS



FROM THE UNDERGROUND

UNDERGROUND GROUPS BY DEREK BOLWOOD

I DON'T know exactly how long it is that I've been writing an Underground column. It's been a few months, though.

The other day a pop publicist who should know better phoned me up early in the morning and made me choke over my coffee by saying: "Goodmorning Derek I don't know if you've noticed but suddenly there's this thing called 'underground'".

Oh despair, despair! Has all my work been in vain? Have I been wasting my time? Has nobody noticed my literary efforts at plugging some of the music that wouldn't otherwise get plugged, modest though my efforts may be?

Oh woe!

Oh no.

In fact (gives self quick pat on back and offers praise to Big White Chief of Record Mirror for letting self write column such as this) my efforts (oh, let's be fair, there's that Peel feller as well) have not gone unnoticed. Other pop publications are not only now writing about Groups of the Great Unknown, but are also in some instances starting up underground columns of their own (this may be the end of underground as we know it—but then, we never really knew underground, did we?).

But wait. There's more. Not only is the communications industry turning on to the subterranean rumblings, but the record companies are now jumping upon the groupwagon too. New underground labels are being formed by the Majors like EMI and Decca—and still the new and smaller, and some very good, companies continue to fight their way to the



SAM GOPAL

light of day with their own underground offerings.

At the risk of losing contact with you, I'm now going to make a slight diversion to follow a subject that this particular train of thought has reminded me of. Sam Gopal. On the Stable label.

Stable is one of those small labels, independent record companies, that I was talking about. You may remember the last Deviants' album was on Stable. "Escalator" by Sam Gopal is their latest offering. For presentation alone some of the larger record companies could learn from "Escalator"—an excellently designed sleeve. Readable, attractive, eye-catching, etc., etc.

But there's more than presentation to the album. It is very good. They write their own material—of course—though one of the nicest tracks is the Donovan number, "Season of the Witch". Their sound is big, full, heavy, and has a nice quality of its own gained by the tabla percussion sounds of Sam himself—giving the whole thing an almost Eastern flavour. Perhaps "taste" would be a better word—there's only a hint of the East.

Sam Gopal is the name of the group, and the name of the tabla player. You may remember him from the Sam Gopal Dream, a group that was building a nice reputation the year before last. That broke up, and Sam built a new group with Ian "Lemmy" Willis, Roger D'Elia and Phil Duke. The sound is built around the tablas and takes root in blues and folk and more than that I cannot say except listen to the album. Nice production by Trevor Walters—and some of the songs written by Ian Willis are very good. I particularly like "Yesterlove".

Detour over now. Back to self-praise and words like "once again Record Mirror was first". The underground fashion is spreading, and will no doubt kill itself in the end. Fashion is like that. Self-destructive. But the good thing about a fashion is that out of every hundred who take it up, only eighty may drop it—which leaves us twenty ahead. And those who remain are those who have an interest in the music. Not just the fashion.

This week's definition of underground: good music.

THE 14th OF FEBRUARY IS THE FIRST OF MAY	THE 14th OF FEBRUARY IS THE FIRST OF MAY
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PETER JONES

DANNY DIAZ and The Checkmates, from Hong Kong, won a "Battle Of The Sounds" contest which was organised by the Levi-Strauss International organisation—and were here in London for a reception by Pye Records to launch their

record, "Solomon Grundy". Here, they're seen with Eric Allandale (front centre) of the Foundations (who wrote their recorded number)—and Alan Warner (second row, centre) and Tony Gomez (back, right), also of the Foundations, who are hosting the Checkmates' visit to London.



THERE are groups and groups, but this one is the Exception. They're already well-known on the Continent and are now hopeful of British success with their self-penned newbie "Jack Rabbit", on President. They come from Birmingham and were formed two years ago by Bugsy Eastwood—have since had two hit records in Germany. Between them they play 11 different instruments and write all their own material. Leader Bugsy has recently written and recorded two commercials for American TV, advertising National beer. It was produced with Bugsy backing himself on six different instruments.



FIVE boys from Witney have just won a five-year recording contract with Pye. They are "Gentle Influence" and their new release "Never Trust In Tomorrow" has met with a fantastic reception. David Christian, Radio Luxembourg D.J. picked it as his hit for the week on December 5 and since then, it has had almost constant plugging. They are hoping to appear on the Lulu Show shortly, and would like to release an LP in the near future.



A LIST of names of the artistes Terry Lindsey has worked with reads quite literally like a Who's Who of Rock 'n' Roll—in fact, you name 'em and the shapely Terry probably knows 'em. But the new interest in her here is the release, on President, of "It's Over". A singer-dancer-actress, Terry tackles just about every kind of singing style, from slightly risqué novelties to out and out rhythm 'n' blues. P.S.: she looks rather good, too, doesn't she!



JOHN Burness, ladies and gents, used to record with Beat Six, now tours all over Eastern Europe with the Guys—he was the first British male singer ever to appear in Bulgaria, for instance. Last summer he appeared as special guest star with the Hungarian State Circus. Now out on his first disc for Columbia—"Teresa", penned by the composers of "Little Arrows" and a winner in the Gibraltar Song Festival. John started singing, at the age of 13, for a rather unusual reason . . . he decided it would help him overcome his shyness. He's a one-time apprentice engineer draughtsman.



NEW album "Fire And Brimstone", on Fontana, features eighteen tracks by Derek Brimstone, who actually put down thirty tracks in a five-hour spell in the studios. In the clubs, Derek's act features a lot of comedy . . . he gets over his quiet, philosophical numbers because he's just given the

audience a great belly laugh. A helpful hint, this, for many other contemporary folk-singers. He's also spearheading a Bill Agency movement to get folk over to a much wider audience. On the personal side: Derek lives in Hemel Hempstead, teaches music in his spare time, writes much of his own material.

RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

1 TOUCH ME*	26 GOING UP THE COUNTRY*
2 CRIMSON AND CLOVER*	27 STAND BY YOUR MAN*
3 EVERDAY PEOPLES	28 INDIAN GIVER
4 THE WORST THAT COULD HAPPEN*	29 RAMBLIN' GAMBLIN' MAN
5 BUILD ME UP BUTTERCUP*	30 FEELIN' SO GOOD
6 I STARTED A JOKE*	31 CROSSROADS*
7 CAN I CHANGE MY MIND	32 GOODNIGHT MY LOVE
8 YOU SHOWED ME	33 PROUD MARY
9 THIS MAGIC MOMENT	34 SWEET CREAM LADIES, FORWARD MARCH*
10 IF I CAN DREAM	35 WOMAN HELPING MAN
11 I HEARD IT THRU THE GRAPEVINE	36 LO MUCHO QUE TE QUIERE*
12 I'M LIVING IN SHAME	37 HEY BABY
13 I'M GONNA MAKE YOU LOVE ME*	38 A MINUTE OF YOUR TIME*
14 HOOKED ON A FEELING*	39 CONDITION RED
15 SON OF A PREACHER MAN*	40 TAKE CARE OF YOUR HOMEWORK
16 HANG 'EM HIGH	41 SOMEDAY SOON
17 SOULFUL STRUT*	42 THIS GIRL'S IN LOVE WITH YOU
18 I'VE GOTTA BE ME*	43 BUT YOU KNOW I LOVE YOU
19 BABY, BABY, DON'T CRY	44 SOUL SISTER — BROWN SUGAR*
20 GAMES THAT PEOPLE PLAY	45 I FORGOT TO BE YOUR COVER*
21 SHOWDOWN	46 DIZZY
22 CLOUD NINE	47 GIVE IT UP OR TURN IT LOOSE
23 WICHITA LINEMAN*	48 HEAVEN
24 CALIFORNIA SOUL*	49 I'M GONNA HOLD ON AS LONG AS I CAN
25 HEY JUDE*	50 THINGS I'D LIKE TO SAY

*An asterisk denotes record released in Britain.
BUBBLING UNDER
RAJN IN MY HEART—Frank Sinatra (Reprise)
THE BEGINNING OF MY END—The Uniques (Kapp)
THE GROOVIEST GIRL IN THE WORLD—Fun & Games
TRAGEDY—Brian Hyland (Dot) (U.N.I.)
MY WHOLE WORLD ENDED—David Ruffin (Motown)
THERE'LL COME A TIME—Betty Everett (U.N.I.)
DADDY SANG BASS—Johnny Cash (Columbia)
RIVER DEEP, MOUNTAIN HIGH—Deep Purple (Tetragrammaton)
MAY I—Bill Deal & the Rhondels (Heritage)
GOOD LOVIN' AINT EASY TO COME BY—Marvin Gaye & Tammi Terrell (Tamla)

TOP L.P.'S

NATIONAL CHART COMPILED BY THE RECORD RETAILER

1 BEST OF THE SEEKERS	23 LIVE AT THE TALK OF THE TOWN
2 THE BEATLES	24 VAL
3 YELLOW SUBMARINE	25 DISRAELI GEARS
4 DIANA ROSS & SUPREMES JOIN THE TEMPTATIONS	26 WHEELS OF FIRE (Double LP)
5 THE GRADUATE	27 A TOUCH OF SADNESS
6 SOUND OF MUSIC	28 FRANK SINATRA'S GREATEST HITS
7 BEGAR'S BANQUET	29 THIS OLD HEART OF MINE
8 GREATEST HITS	30 SOUNDS OF SILENCE
9 HAIR	31 PARSLEY, SAGE, ROSEMARY & THYME
10 BRITISH MOTOWN CHART BUSTERS	32 BEST OF CILLA BLACK
11 BEST OF THE BEACH BOYS VOL. 3	33 DELILAH
12 GOOD, THE BAD & THE UGLY	34 I PRETEND
13 FELICIANO	35 BEST OF FRANK SINATRA
14 HELP YOURSELF	36 CHITTY CHITTY BANG BANG
15 NAT KING COLE	37 YESTERDAY'S DREAM
16 BOOKENDS	38 FRESH CREAM
17 JUNGLE BOOK	39 MAN WITHOUT LOVE
18 TOM JONES LIVE AT THE TALK OF THE TOWN	40 DANCING '68
19 ARS LONGA VITA BREVIS — MUSIC FROM A FISTFUL OF DOLLARS ETC.	41 UP AND COMING ALBUMS
20 CYCLES	42 I ONLY WANT TO BE WITH YOU
21 O.K. KEN? — CHICKEN SHACK	43 STAY
22 FUNNY GIRL — Sound Track (C.B.S.)	44 DO YOU REALLY LOVE ME TOO?
23 SHE LOVES YOU	45 I THINK OF YOU
24 WHISPERING — April Stevens & Nino Tempo (London)	46 SWINGING ON A STAR
25 THERE'S A LOT OF IT ABOUT MARMALADE (C.B.S.)	47 I'M IN LOVE

5 YEARS AGO

1 NEEDLES AND PINS
2 I'M THE ONE
3 HIPPIE HIPPY SHAKE
4 GLAD ALL OVER
5 AS USUAL
6 24 HOURS FROM TULSA
7 I WANT TO HOLD YOUR HAND
8 DIANE
9 5-4-3-2-1
10 DON'T BLAME ME
11 I ONLY WANT TO BE WITH YOU
12 STAY
13 BABY I LOVE YOU
14 DO YOU REALLY LOVE ME TOO?
15 I THINK OF YOU
16 SWINGING ON A STAR
17 I'M IN LOVE
18 WE'RE IN LOVE
19 SHE LOVES YOU
20 WHISPERING



NATIONAL CHART COMPILED BY THE RECORD RETAILER

1 BLACKBERRY WAY	26 GOING UP COUNTRY
2 ALBATROSS	27 AINT GOT NO—I GOT LIFE/DO WHAT YOU GOTTA DO
3 FOR ONCE IN MY LIFE	28 I PUT A SPELL ON YOU
4 DANCING IN THE STREET	29 YOU'RE ALL I NEED TO GET BY
5 DIANE	30 WHITE ROOM
6 5-4-3-2-1	31 THIS OLD HEART OF MINE
7 DON'T BLAME ME	32 LOVE STORY
8 I ONLY WANT TO BE WITH YOU	33 PLEASE DON'T GO
9 STAY	34 BABY I LOVE YOU
10 I WANT TO HOLD YOUR HAND	35 MRS. ROBINSON (E.P.)
11 I ONLY WANT TO BE WITH YOU	36 OB-LA-DI-OB-LA-DA
12 STAY	37 FOX ON THE RUN
13 BABY I LOVE YOU	38 I GUESS I'LL ALWAYS LOVE YOU
14 DO YOU REALLY LOVE ME TOO?	39 PRIVATE NUMBER
15 I THINK OF YOU	40 SOMETHING'S HAPPENING
16 SWINGING ON A STAR	41 S.O.S.—HEADLINE NEWS
17 I'M IN LOVE	42 SOUL LIMBO
18 WE'RE IN LOVE	43 I'M IN A DIFFERENT WORLD
19 SHE LOVES YOU	44 ON MOTHER KELLY'S DOORSTEP
20 WHISPERING	45 GREAT BALLS OF FIRE
21 WHISPERING	46 YOU
22 YOU'RE LOVIN'	47 HEY JUDE
23 FOR ONCE IN MY LIFE	48 THE URBAN SPACEMAN
24 MOVE IN A LITTLE CLOSER	49 AQUARIUS

A blue dot denotes new entry.

BRITAIN'S TOP R&B SINGLES

1 YOU GOT SOUL	11 I GUESS I'LL ALWAYS LOVE YOU
2 FOR ONCE IN MY LIFE	12 PEOPLE
3 I'M GONNA MAKE YOU LOVE ME	13 YOU AIN'T LIVING TILL YOU'RE LOVING
4 TO LOVE SOMEBODY	14 GOING UP THE COUNTRY
5 I'LL PICK A ROSE FOR MY ROSE	15 COME SOFTLY TO ME
6 DANCING IN THE STREET	16 I PUT A SPELL ON YOU
7 PRIVATE NUMBER	17 SOUL LIMBO
8 HEY JUDE	18 AIN'T GOT NO/I GOT LIFE
9 SOUL SISTER BROWN SUGAR	19 STAY WITH ME BABY
10 S.O.S.	20 LOVE CHILD

BRITAIN'S TOP R&B ALBUMS

1 DIANA ROSS & SUPREMES MEET TEMPTATIONS	11 CHARTBUSTERS VOL. 2
2 HEY JUDE	12 THIS OLD HEART OF MINE
3 YOU AIN'T LIVING TILL YOU'RE LOVING	13 IN THE GROOVE
4 COME SOFTLY TO ME	14 GREATEST HITS
5 FOR ONCE IN MY LIFE	15 NUFF SAID
6 LOVE CHILD	16 MOTOWN
7 STAY WITH ME BABY	17 CHARTBUSTERS VOL. 2
8 LOVE CHILD	18 THIS OLD HEART OF MINE
9 LOVE CHILD	19 STAY WITH ME BABY
10 LOVE CHILD	20 LOVE CHILD

CLASSIFIEDS

Continued from page 2

penfriends

JEANS INTRODUCTIONS, 10 Queen Street, Exeter. 17 to 20. Worldwide successful romances.

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GEORGIE FAME FAN CLUB — Secretary, 56 Old Compton Street, London, W.1.

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THE MOVE: S.a.e. 361a Birmingham Road, Sutton Coldfield, Warwickshire.

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● announcements

ATTENTION Bop-Cats! R'n'R event of '69! Don't be the "One" to miss out! "Rockhouse" Rock'n' Roll Club presents: In Newport on Feb. 28, together for the first time, two of the greatest Rock'n'Roll films, "Don't Knock The Rock" (Bill Haley & Comets, Little Richard, Treniers, Alan Freed, etc.) and "Disk Jockey Jamboree" (Jerry Lee Lewis, Carl Perkins, Fats Domino, B. Knox, C. Gracie, etc.). R'n'R highlights shown over several times! Visit the very roots of the European Rock 'n' Roll scene, South Wales! Meet "Breath-

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A4: according to our dictionary, there's no such thing as an untrue fact . . . who will dare to shoot down the Albatross? . . . Tammi Terrell scoring solo in the States with "This Old Heart Of Mine" . . . Q5: which recording stars are or were associated in a managerial capacity with the following U.S. disc labels: (a) Reprise, (b) Jotis, (c) Sar, (d) Double L, (e) Tangerine? . . . after doing even better business than Roger Miller in the States with last year's second most panned song "Little Green Apples", O. C. Smith now offers "Honey" . . . Dionne Warwick's next U.S. single revamps Herb Alpert's 1968 smash as "This Girl's In Love With You" . . . four Granada television shows on the way this month for the Liverpool Scene . . . Georgie Fame, with Harry South Quartet, very impressive on Monday's "Night Ride" appearances . . . current favourites in Ronnie Scott's bulb race: C and E . . . Root 'n' Jenny's "Lean On Me" at last beginning to get some radio action . . . is there unrest in the MGM camp? . . . Norman Jopling no longer Head Golden Publicist . . . the Greeks had a word for it too, suggests R.M. fan R. Fennings: "Socrates it to me" (?) . . . February 15 issue of Record World to be devoted to Underground music . . . Bob Dylan's record producer, Bob Thompson, has flown over from the States for ten days to record LP and single material with Georgie Fame . . . Crane Woodscrew denies that he is to leave Pudding Chair Sometime to join the Move. Says Carl Wayne: "This is a terrible blow to us all." . . . Mike Mansfield joins the Robert Stigwood Organisation this week . . . next single from Marbles, a Gibb brothers composition and production called "The Walls Fell Down", will probably be released February 28.

Ric Lee and RM's Ian Middleton entering the Monte Carlo rally next year? . . . Long John Baldry, Lionel Bart and P.J. Proby at the Speakeasy watching Harmony Grass last week . . . Ben E. King at the Revolution club this month . . . Chris Wright now has a stereo player in his Jaguar . . . U.S. critics wild about Clive Bunker's drumming during Jethro Tull tour . . . Blodwin Pig's appearance at the Marquee next Tuesday should prove interesting . . . Stan Webb says he will challenge anyone in the business to a lager-drinking contest . . . whatever happened to Ian Anderson's raincoat?

David Garrick seen staggering around the West End clutching two giant-sized golden cupids . . . Christine Perfect, Vince Edwards, Alan Price, Jonathan King, David Garrick interviewed by "Scene and Heard" radio team at Revolution last week . . . Darrell Banks now on the Stax label . . . the Web now have two fan clubs—the second is in Russia . . . Geno Washington now manager of Welsh group Plum Crazy . . . Jimmy James's manager raving about new girl find—Julie Covington . . . producer John Schroeder receiving some rather kinky phone calls since the release of the Man LP containing erotic sex track . . . John Macleod's first independent production is Jonnie Ray's "Wise To The Ways Of The World" . . . David Cardwell asked to negotiate debut disc contract for cricket star Freddie Truman . . . Liverpool's



Cavern Club putting finishing touches to a new restaurant . . . Ashley Kozak has refused offers from nearly all newspapers to do a story on Donovan's life . . . Cher of Sonny and Cher fame has now been signed to Atlantic Records . . .

Elvis Presley currently recording in Memphis—for the first time since his early days on the Sun label . . . Blue Thumb releases to be distributed in this country by United Artists-Liberty . . . MCA are to issue a previously unreleased Buddy Holly single, "Love Is Strange", this month . . . Arlo Guthrie's "Alice's Restaurant" currently being made into a film starring Arlo Guthrie . . . Pat Boone now recording an album titled "Departure", produced by Zal Yanovsky and Jerry Yester . . .

amazing current contractual complications between ex-members of the Byrds and their respective record companies and ex-record companies and new groups and old groups and aaargh! the mind boggles . . . "You Are What You Eat" could have been an hour long documentary—but the music was inspired . . . brilliant performance by America's Group Therapy at Sunday's Middle Earth of the Roundhouse. Frightened and pacing their dressing room floor, they really had nothing to fear. In fact, top billed Moby Grape had a severe follow-up problem . . . Ronnie Scott's separates its upstairs discotheque from the jazz club this week. It has its own entrance and resident host is Mike Lennox . . .

EX-SEEKER KEITH POTGER

"**R**EGERET leaving the Seekers? No," said a jubilant Keith Potger, the man responsible for all those high harmony additions to the famous Seeker sound. "I reminisce about it, but it's more like the end of a chapter while the rest of the book is yet to come. All of us came from reasonably secure jobs before the group formed, so there isn't any real doubt about our being able to find something else to suit us. Judith, of course, will be pursuing her solo career, Athol as well, and Bruce is concentrating on his songwriting. Since Athol and I started the original group under a different name, Bruce and Judith were always more independent."

EARLY AGREEMENT

"I could see this coming, as we all agreed early, if anyone wanted to leave, six months notice would be given. There were never any real disputes to cause an inflammatory split, so when Judith told us she wanted to go, it was accepted without upset."

"At first we were going to get a replacement—but then a clean break seemed to be the best plan. Everyone had their own interests they'd wanted to follow up and we saw this as our chance."

"I was always more influenced by the country side of harmony sounds and that will be my main subject as far as producing other people. Mainly, they'll be solo artistes, since I want to take control of the studio and it would be unfair to all if I tried to step in on a line-up or type of music I knew nothing about. I'd like to do some recording in Nashville or Memphis studios as they seem to get a good country flavour in their products."

The primary concern at the moment is my own solo career. The first release is the closest to the Seeker sound of all my tapes so as to bridge the gap slowly. It's called 'The World Would Never Turn Again', and represents the first step towards the type of music I want to record. An LP is also in view and will contain a varied selection of tunes ranging from slow ballads to fast beaters. I shall be making quite sure that it does not sound samey by including many types of songs."

Keith also has an eye on a T.V. advertising interest back home in Australia. He explains that it's best not to put all your eggs in one basket. These ventures are like roots, of which he is the nucleus and they also act as insurance.

What can we say about the loss of the Seekers? A job well done? No, they were an integral section of the British pop field and we shall all miss them very much. The pleasant part of it is—we're not losing all that talent completely. "The World Would Never Turn Again" is a good piece of ear time and we'll be keeping our eyes glued for the great things to come from the new Keith Potger.

LON GODDARD



**THE
14th OF
FEBRUARY
IS THE
FIRST
OF MAY**

IT was a grand occasion at London's Windmill cinema for the recent premiere of Peter Yarrow's (of Peter, Paul and Mary fame) avant garde pop film "You Are What You Eat". Among those present were Rex Brayley

of the Love Affair, Dave Ambrose of the Brian Auger Trinity, Al Stewart and many others. Pictured at the cinema are Linda Kendrick and Joanne White from the London cast of "Hair".



KEITH POTGER—Man of many interests.

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