

RECORD MIRROR

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



LULU

IT'S A LULU

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

CLIFF RICHARD

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

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

CLIFF TO 'TALK'

AL-FOLK TALENT

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

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

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

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

ROCK REVIVER
criticism from the cynics that Brenda is "out-fashioned" and "fashioned" and superlative performance on both sides of her latest single should silence even Paul Simon and Dingo Jockers — the hall is in your court.—Mark Aiken, Wildrop, Rio Norton, Diss, Norfolk.

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

ROCK FAN MAG

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

PLYMOUTH PEARLS

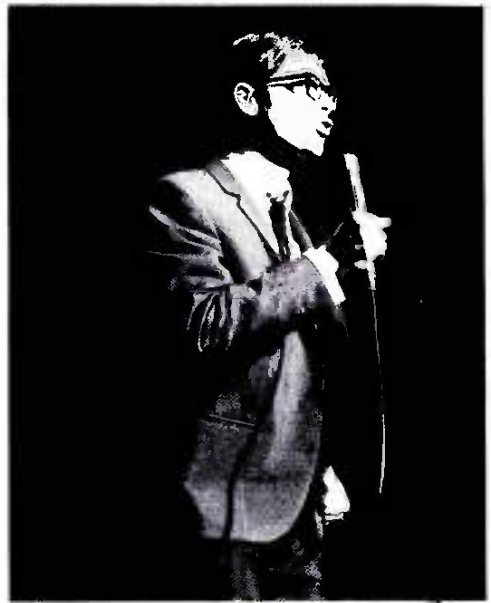
PLYMOUTH readers: We'll be holding a Sunshine Circus of mostly nice music by the Sweet Lemon on Tuesday, March 5, at eight after the sun as set in the western sky. And at least for one night in this drab city we'll wave all but the forever records goodbye and play good things by Love, Doors, Country Joe, Captain Beefheart, Fuzz, Cake, Big Brother, Electric Flag, Peanut Butter Conspiracy, Velvet Underground, Buffalo Springfield, Strawberry Alarm Clock, Byrds, Pearls Before Swine, Vanilla Fudge, Jefferson Airplane, Clear Light, Seeds, HP Lovecraft and other good eternal sounds that we can fit in like iron. Buttery! Please tell the people for they may be surprised at the sounds. This is Plymouth — Peter Klybe, 16 Belvoir Road, Matley, Plymouth.

ROCK REVIVER

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

In brief . . .

Here are the results of a Roy Orbison Poll held last year: SINGLES: "Runnin' Scared", "It's Over", "In Dreams", "Blue Bayou", "Crawling Back", "Crying", "Oh Pretty Woman", "There Won't Be Many Coming Home", "Lana", and "Goodnight, L.P.'s". "In Dreams", "Orbison Way", "The Classic Roy Orbison", L.P.'s "THACKS "This Is My Land", "Pantomime", "House Without Windows", "My Prayer" and "A New Star".



CLIFF RICHARD—returns to "Talk Of The Town"

SUNDAY SHEETS

IT seems that a well known Sunday newspaper is waging a personal war against the pop world at the moment. The comical things about their "amazing" or "exclusive" articles is that the musical press, including the Record Mirror, printed similar articles many months ago when the records were popular, without the sensational headlines. The "amazing disclosures" on Herman's Hermits, Whistling Jack Smith, The Bachelors and The New Vaudeville Band are now general knowledge. In the

BACK BRENDA!

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

completely senseless. We literally starved—I'd never really understood what starvation was all about until it happened to me. It's the rudest thing ever—there were times when I felt that I just had to go out into the street and save up for a month in order to buy 10 cigarettes between us—so we could have a smoke after our meal. "In the Christmas of that year, one of the executives of the record company we were signed to invited us round to his house for Christmas dinner—we'd been quite friendly, and I suppose he felt a bit sorry for us as we were strangers in the country. We really wanted to go—it would have been our first solid meal for months—but we were a bit embarrassed because we were so near to starvation, and because we couldn't afford presents, cigarettes, or even, for that matter, the fare round to his house! So we didn't go—and he hasn't spoken to us since. He thought we were being a bit stand-offish, I suppose. "Anyway, things have improved a lot for us since those days. But they were really rude—you know, we'd been used to living well, and we'd never starved in our lives. And then suddenly to be reduced to near-starvation in a strange country . . . it was really rude!" "We're working hard now, though—we have been for the past year—and I just hope our new record improves things for us even more. And so do I, me of my *****s, so do I."

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

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

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

Pauline North, 59 King's Road, Ruslyth, Efic. — I would like to know if any readers will swap "She's Still A Mystery" — Lovin' Spoonful; "White Rabbit" — Jefferson Airplane; "I've Been Lonely Too Long" — Young Rascals; of "Don't Let The Rain Fall Down" — Critics; for "I'm A Believer" — or "Pleasant Valley Sunday", both by The Monkees. Please contact me if you are interested. Miss Walker, 30 Emerson Road, Harborne, Birmingham 17. I have a large collection of film and T.V. stars' pictures, foreign stamps, and sewards. I should like to exchange these for film star postcards, books, souvenirs, pictures of the 1931 to 1941 era.



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

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

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

to know, by about November of 1966 we'd become completely senseless. We literally starved—I'd never really understood what starvation was all about until it happened to me. It's the rudest thing ever—there were times when I felt that I just had to go out into the street and save up for a month in order to buy 10 cigarettes between us—so we could have a smoke after our meal. "In the Christmas of that year, one of the executives of the record company we were signed to invited us round to his house for Christmas dinner—we'd been quite friendly, and I suppose he felt a bit sorry for us as we were strangers in the country. We really wanted to go—it would have been our first solid meal for months—but we were a bit embarrassed because we were so near to starvation, and because we couldn't afford presents, cigarettes, or even, for that matter, the fare round to his house! So we didn't go—and he hasn't spoken to us since. He thought we were being a bit stand-offish, I suppose. "Anyway, things have improved a lot for us since those days. But they were really rude—you know, we'd been used to living well, and we'd never starved in our lives. And then suddenly to be reduced to near-starvation in a strange country . . . it was really rude!" "We're working hard now, though—we have been for the past year—and I just hope our new record improves things for us even more. And so do I, me of my *****s, so do I."

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

DONOVAN IN GREECE

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

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

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

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

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

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

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

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

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



BAST OFF!

BELL RECORDS

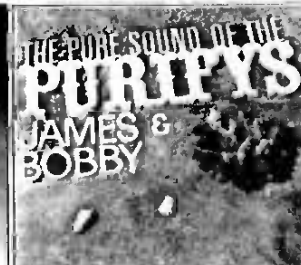
REPARATA AND THE DELRONS

THE BOX TOPS

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

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

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BELL'S CELLAR OF SOUL
Gladys Knight & The Pips, James Carr, Mighty Sam, Betty Harris and others
Bell MBLL102

THE PURE SOUND OF THE PURIFYS
James & Bobby Purify
Bell MBLL101 & SBLL101

FIRST BELL RECORDS SINGLES

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BELL BLL1002

JAMES CARR
A Man Needs A Woman
BELL BLL1004

THE BOX TOPS
Cry Like A Baby
BELL BLL1001

OSCAR TONEY Jr.
Without Love (There Is Nothing)
BELL BLL1003

LABEL MANAGER: TREVOR CHURCHILL (TEL. 01 486 4481) EUROPEAN CONSULTANT: RICHARD ARMITAGE

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DISTRIBUTED IN THE UNITED KINGDOM BY THE GREATEST RECORDING ORGANISATION IN THE WORLD

WHO FILM

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

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

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

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

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



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

Stigwood merger

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

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

The purpose of the two million pound amalgamation will be to become a total unit to cover every facet in the various branches of the entertainment industry.

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

Pop shorts

SPENCER DAVIS GROUP

THE Spencer Davis Group have their own concert in Birmingham, Spencer's home town, for the first time on March 15. It is being promoted by Spencer Davis Management Ltd.

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

THE TRAFFIC

THE Traffic will be going to America for a five-week tour on March 13. They will be appearing in San Francisco on March 14, 15 and 16; in Los Angeles on March 29 and 30; Santa Barbara on April 19, 20 and 21.

The group is also at the moment

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

DAVE DEE, DOZY, BEAKY, MICK AND TITCH

DAVE Dee and Co. have a new album out shortly, to be called "If No One Sings". It will feature all the different sorts of pop music, and the opening and closing tracks will be 2 minutes and 10 seconds of silence, all arranged by Johnny Gregory. The album is to be released in the U.S. immediately, and in this country in May or April.

STATEMENT

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

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BELL RECORDS

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

Sam and the Enchanted Forest. In addition, two Bell LPs are to be released, featuring James and Bobby Purdy on one, and various artists on the other.

NEW SINGLE RELEASES

AMONG the new singles being released on the week ending March 8, are ones from the Royal Guardsmen, the Rock 'n Roll Festival Show, Simon & Garfunkel, the Four Tops, Simon Dupree & the Big Sound, Nat King Cole, and Otis Redding with Carla Thomas. All the new singles being released that week are as follows: DECCA Jimmy Powell & the Dimensions, "I Just Can't Get Over You"; Rock 'n Roll Festival Show "Midnight Train"; The End "Shadows Of Orange"; R.C.A. Malcolm Roberts "Most Of All There's You"; BELL Alastair Gillies "You're Scrolling"; "Marty Day" (Double A Side); VACATION Tommy Neal "Going To A Happening"; LONDON Royal Guardsmen "I Say Love"; Idea of March "I'm In My Soul"; DIRECTION The Maybelle "Quit-Tin Time"; C.M.S. Manny Nabon "Get Out Of My Heart"; Connie & the Sinners "Winds Of Change"; Val & the Vees "This Little Girl"; Simon & Garfunkel "Scarborough Fair/Canticle"; Roberto Carlos "Song For You"; COLUMBIA The Shadows "Dear Old Mrs. Bell"; Lonnie Donegan "Toys"; Sly & the Family Stone "Dance To The Music"; Richard Lar "The Pinner Of Suspicion"; Johnny Parham "Friday Kind Of Monday"; PARLOPHONE Simon Dupree & the Big Sound "For Whom The Bell Tolls"; CAPITOL Nat King Cole "Arouse The World"; STANLEY Kay Starr "Some Sweet Tomorrow"; TAMLA The Four Tops "I Were A Carpenter"; M.G.M. Jess & James "The Move"; Kris Lee "This Woman's Love"; POLYDOR the Chevelles "Big City Lights"; ATLANTIC Joe Tex "Men Are Getting Scarce"; Otis Redding and Carla Thomas "Stax" "Lover's Lane"; PHILIPS Blue Cheer "Bluesytime"; FONTANA Hedy West "The New Restaurant"; PYE POPULAR the Casper Neutcher "Colour"; "There is Nothing in This Whole Wide World Like Love"; Geoff Turton "Don't You Believe"; West Coast Connection "Colour Sergeant Lillywhite"; A & M Chris Montez "The Face I Love"; WARNER Bill Cosby "Hooray For The Salvation Army Band";

DUSTY SPRINGFIELD

DUSTY Springfield goes to Holland on March 8 to appear in the Grand Gala des Disques in Amsterdam; she returns to England, and on March 10 appears on television from the London Palladium.

On March 15 she goes to Canada for cabaret, followed by cabaret and television in Los Angeles—she is to appear in the Bob Hope Show, and the Dean Martin Show. Dusty returned from America last Saturday night, at present recording with Johnny Franz.

AMEN CORNER

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

On March 24 the group is to

play at a Spastix Hall at the Empire Hall.

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

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

EASYBEATS

THE EASYBEATS' first signing for their new company, Starb Productions, are the Forminx—a real Greek and a Scottish group, My Dear Watson.

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

News Shorts

THE Plastic Penny are special guest stars in the Mad Hatters show at the Royal Albert Hall on March 3. Other guests include Manfred Mann, and the Love Affair. Their next single is to be released on March 15, and their album on April 22.

releaved on March 22... "Paper Dolls" "Something Here In My Mind" to be released on March 8 to 10 to appear on the television programme "Heat Club".

Latest from EMI LPs

THE BEACH BOYS
Wild Honey
Capitol T2859 ● ST2859 ●

THE TEMPTATIONS
The Temptations In A Mellow Mood
Tamla Motown TML11068 ● STML11068 ●

THE PLATTERS
The New Golden Hits Of The Platters
Stateside SL10227 ● SSL10227 ●

CANNONBALL ADDERLEY QUINTET
Walk Tall
Capitol T2822 ● ST2822 ●

SINGLES

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

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

THE YARDBIRDS
Goodnight, Sweet Josephine
Columbia DB8368

LEMON TREE
William Chalker's Time Machine
Parlophone R5671

REAL LIVE RADIO

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

DAVE Dee, Dozy, Beaky, Mick and Titch, the Swinging Blue Jeans, Alex Welsh and his Jazzband, Dharma's Playboys, the Treptops, Hog Whittaker, Brian Poole and the Uniti, Butter Down Brass, the New Faces, the Richard King Set, and Rose Brennan, are among the artists in Tom Edwards's Saturday afternoon show on March 9. They will also be in the Pete Brady show all of the following week.

ONLY 5/- DOWN FOR 3 L.P.s
(Balance 5/- weekly). After 5/- down, the 3 L.P.s, fresh from the makers, are posted to you, anywhere in G.B. Just send 5/- with a list of titles. State your age. Under 17 not accepted. PRINT your full names and HOME address. County Code details not needed. Be a popular L.P. including all BEATLES, STONES, MONKEES, DYLAN, BEACH BOYS, ELVIS, J. HENDRIX, OTIS REDDING, FOUR TOPS, SUPREMACIES and all TAMLA MIDTOWN STARS.

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A TREMELOE A WEEK—No. 3

MIMICRED BLE LEGS

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

I WAS born in 1942 in Brnmlley, Kent, and my name is Alan Blaikley.

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

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

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

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

AT SCHOOL, WITH BRIAN POOLE

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

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

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

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

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

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

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

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

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

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

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

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

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



ALAN BLAIKLEY — by Lon Goddard

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

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

"What else are we going to do?"

"Well, we fancy ourselves as film stars.

DEREK BOLTWOOD

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

rapid reviews

SOME differing jazz styles issued this month in LP form. Try "Night Lushes" a re-issue from Gerry Mulligan on the cult-price Wing label (WV 1121). — includes "Morning Of The Carnival" from "Black Orbits" by the late, lamented JOHNNY HODGES and "Don't Sleep In The Subway" (Verve VLP 9190) — one of the great sound stylists in jazz whose lyrical conceptions and beauty of tone are still unsurpassed. Recommended to all alto saxophone devotees. Cal JARBER, the percussion ace and his LP "The Beat Of Cal Jaber" (Verve VLP 9192) features his hit "Soul Sauce" plus "The Way You Look Tonight" — equally good. A superb folk album from Fontana "In Focus" (Fontana FJL 505) — includes JULIE FELIX's "To Try For The Sun" and "Blue Note", that lovely sea shanty item from the SPINNING. Another cult-price LP, "Wings" from Fontana on Wing WL 1192 with some good items from the actress-singer plus the usual impeccable, accurate, sleeve notes by Dick Tatham. CHAQUITO usually puts pictures of delicious birds on the front of his albums, hence "The Chickadee" (Fontana STEELED SEFL 50) — the wide variety of latin rhythms are entertaining, and this is particularly good stereo — should be a big selling LP. More sophisticated latin — "Waves" from ANTONIO CARLOS JOBIM (A & M AME 2002) which is an excellent bossa nova item with nice strings and some pretty tunes. From the same label (A & M AME 912) come THE SANJOHANNIS with "Misty Blues" and this is the usual quality, but ultra-pleasant mixture of latin, ballad and competent vocalising. RILLY RICKTICK "recreates a dozen great hits with his fresh infectious style" say the sleeve notes. Includes "Caravan", "Apologues", "Blue Moon" and it's on Mercury (Value Music 312).

Some motion picture items — "Smashing Time" (Stateside SL 10224) with JOHN ADDISON composing and conducting, while the father-dog music from "October Revolution" is on Philips SBL 7827. By JEAN WIENER. Wild West fans will dig both the film and the music from "Guster Of The West" — on Stateside SL 10222 and featuring BERNARD REGALL's music. Finally, a nice retro LP package — "The Best Of Broadway" with tunes from "Annie Get Your Gun", "Carousel", "The King And I", plus many, many more — stars like ELIZABETH LARNER on this one.

MANY FINE CLASSICS FROM M.F.P.

FOR those who love the classics but do not always have the money for the often rather expensive versions of recorded music, Music For Pleasure have come up with their best-selling monthly release of classical LP's — many of them in compatible stereo, which means they'll be OK on either type of player. Included in this new release list is a double-pack featherweight of the Eighth and the famous Ninth symphonies — for only 25s. That's on MFP 2099/100. And the BBC Symphony Orchestra conducted by SIR MALCOLM SARGENT, the man who really helped popularise classical music. It's "The Ninth" — MFP No. 3 in A minor, Op. 44 (MFP 2078). Eastern music fans will delight in CARMEN DRAGOMIR's new LP (MFP 2091) which features many middle east and far eastern types of music. He's conducting the famous Capitol Symphony Orchestra. Those just beginning to be interested in classical music should try "The Instruments Of The Orchestra", a disc which could be used in great advantage in schools. It's directed by SIR ADRIAN BOULT and is on MFP 2092 — also in compatible stereo. The other releases in this month are — "Elegy" by the Philharmonia Orchestra (MFP 2093), MARIO LAURIDI "Happ" The Classical Guitar (MFP 2094). Last, piano concerto Nos 1 and 5 by SAMSON FRANCOIS and the Philharmonia Orchestra (MFP 2095). Bach "Haran Works" (VIRGI). FOX (MFP 2096). Grieg Peer Gynt Suites Nos. 1 and 2 and Havel CARSTENS ballet Nos. 1 and 2 ARTHUR ROZDOLINSKI conducting the Philharmonia Orchestra of London. Finally there's Beethoven's Concerto in D Major Op. 61 with NATHAN MILSTEIN on violin and the Pittsburgh Symphony Orchestra (MFP 2098).

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



BEACH BOYS—negative R & B humour?

THE STRAWBERRY ALARM CLARINET, "Theater And Pepperoni" (Mercury 312) — "The World's On Fire: Birds In My Tree; Love To Live; Strawberry Fields; The Magic Touch; Mushroom Pillow; Paxton's Back Street Carnival; Humm'n' Happy; Pass Time With Sam; Increase And Oppenheimer; The Clock (1952 Int. NPL 32016).

STRAIGHT off their U.S. No. 1 smash, this group should pick up sales with the West Coast act set on this LP, which is lively and well performed although it lacks the finesse of some longer established groups. The obvious enthusiasm is good though, and the instrumental breaks are always interesting.

THE PLATTERS "New Golden Hits" — I Love You 1960 Times; With This Kiss; Washed Ashore; The Great Pretender; My Prayer; Only You; The Magic Touch; Harbour Lights; Smoke Gets In Your Eyes; I'm Sorry; Twilight Time; Heaven And Earth (Stateside SSL 10277) TERECO.

THIS features the best up-dated versions of their own hits I've heard. Certainly, anyone hearing the old hits like "The Great Pretender" and "Twilight Time" for the first time would probably prefer their ten-year old originals with the great Tony Williams playing lead. The arrangements are better and more sophisticated, although their basis is of course the old slow-rock backing from the old hits. Being able to remember their original hits I found these new versions lacking in something — whether it's a certain music or merely nostalgia. I don't know. Thrown in for a bonus are their three recent hits which are Motownish and very danceable and professional. Nice to see them doing so well again.

LEONARD COHEN "The Songs Of Leonard Cohen" (CBS 63241).

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

THE BEACH BOYS "Wild Honey" — Wild Honey; Aren't You Glad I Was Made To Love Her; Country Air; A Thing Or Two; Darlin'; I'd Love Just Once To See You; Here Comes The Night; Let The Wind Blow; How She Looked In It; Mama Says (Capitol ST 2850) STEREO.

MUCH more tongue-in-cheek than their insidious and not-to-successful "Smiley Smile" LP, this features a number of "R & B" type tunes most of which are obvious send-ups, with enough rounds of "Soak Up The Sun" to convince even the most trusting Beach Boy fan their American schoolboy humour is revealed in "I'd Love Just Once To See You" which contrasts beautifully with the sophisticated "Country Air". Mostly simple, easily remembered tunes such as the hit "Darlin'" and "A Thing Or Two". It strikes a nice balance, but the negative R & B humour must surely be merely temporary.

JOHNNY MATTHEWS "Up, Up And Away" — Up, Up And Away; The More I See You; Where Are The Words; The Morningside Of The Mountains; I Won't Cry Any More; Far Above Our Heads; Misty Roses; Drifting; At The Crossroads; I Thought Of You Last Night; When I Look In Your Eyes (CBS 6184).

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

CHRIS CLARK "Soul Sounds" — I Want To Go Back There Again; Love's Gone; Bad; Born To Love You; Baby; If You Should Walk Away; Whisper You Love Me; Boy; Girl To Get You Into My Love; Day By Day Or Never; From Head To Toe; Do Right Baby Do Right; Until You Love Someone; Put Your Feet In My Shoes; Sunday; The Days Go By (Tania Musicome STM 11065) STEREO.

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

SANDY NELSON "Soul Drush" (Liberty LHL 82046E).

TOP rock drummer Nelson and a collection of varied tunes, but mostly in the R & B idiom which strike from an organ-based version of Bobby Lewis' "Tossin & Turnin'" (perhaps the funnest, setting R & B hit over) to a gentle "Groovin'". Not quite as much persuasion as I would have liked, but nice, pleasant discotheque music.

ROY'S ROCK RECOLLECTIONS

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

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

COUNTRY BLUES

"Since I was basically blues or country blues, that was my attempt at rhythm and blues. Rock and roll is more country western than R and B. One of the biggest exporters of rock and roll is Chuck Berry. He was actually a coloured country singer. Country blues is what rock and roll really is. The music was called rhythm and blues first. The first time I heard the term rock and roll was between 1954 and 1955. It came from the movie, "Blackboard Jungle". That was the first mass taste of rock and roll that people ever got. Rock and roll as such, no rhythm and blues."

PRESLEY IN '54

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

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

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

"I first heard 'Rock Around the Clock' in 1954. Just before I went to college, they'd died away. Presley came out and then 'Blackboard Jungle' and made Haley big. Haley used to make one of those country jazz bands. At that time there was a separation between country and the Western. Western groups were Bob Willis, Snake Country, Bill Haley. Actual country was Lefty Western was more jazz: country was folk or ballad. "Country jazz bands, like Bob Willis, were actually popular during World War II. That was an attempt by country and blues musicians to go uptown. They amplified everything and added horns. The commercial rise and fall of it came after the war."

CIVIL WAR

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

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

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

ALL-AMERICAN

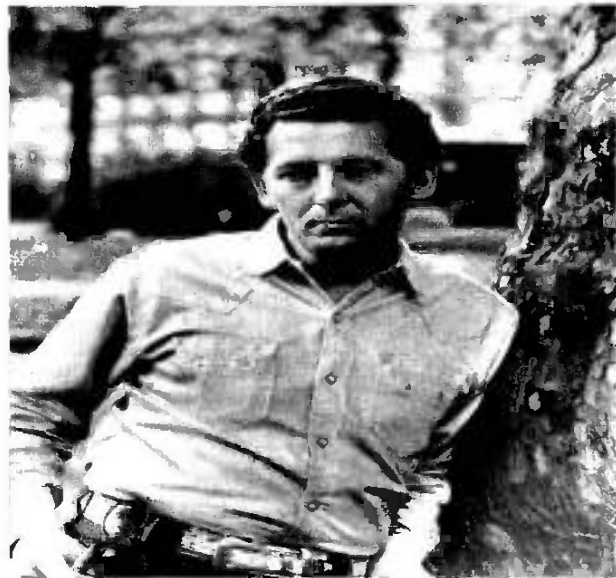
"But the music they played is completely American. Since they were from the hills, they wouldn't know anything but some folk songs stemming from the 'Old Suzanna' days. That form is still in the bluesgrass instrumentalists. Bluesgrass men still don't use amplified instruments."

"I remember the first concert I ever attended. The musicians weren't amplified. My first experience with it was my home in 1943. The war was on and a bunch of soldiers came over to my parents' home and played music. I got into it so I could stay up at night. I joined in the fun and learned how to play the guitar. We loosened the strings and placed a microphone beside the guitar and then tightened the strings back up. That was my first amplified instrument."

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

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

PETER JONES



JERRY LEE LEWIS — once played for Roy

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

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

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

HERE we go again. The pop trade is once more taking a little time off from its relentless pursuit of fast money to talk about Morality, Ethics and "equity matters of the music business. The commercial press is joining in with that special relish it reserves for good old, juicy-type scandals. The Love Affair triggered it off this time when it emerged that only the singer actually performed on the recording of "Everlasting Love". This has led to a number of similar "revelations" concerning other artists' discs. So there may well be wondering what's the record about tonight if it has the kind of sound on it that appeal to the buyers. That's about all there is to it—at least as far as the record goes, since you can't see faces on a disc. For into recording studios it's a different thing and we'll get to that in a moment.

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

In the case of The Love Affair the boys themselves told me that they felt the chief credit for the success of "Everlasting Love" should go to Keith Mansfield, who wrote their parts. They said, they could have done the record justice. If anyone thinks they can't play "Everlasting Love" then just turn up at any live show and lend them an ear. "We were worried at first that had publicity could damage us," said singer Steve Ellis, "but as things have turned out so far we have benefited from all the publicity. And the boys will certainly be playing on our next record."

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

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

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

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

However, here's a curious point. It was on Jonathan King's "Good Evening" TV show that The Love Affair made their "confession". And Jonathan at the time admitted that when he recorded Hedekoppers Anonymous and had a bit of trouble with the drums, he used some session men. Yet Jonathan once assured Peter Jones that Hedekoppers Anonymous made all their own sounds on that disc. Hmmm.

DAVID GRIFFITHS

Sasha Caro MOLOTOV MOLOTOV # 12744

Ice ICE MAN # 12749

The Skatalites DON'T KNOCK IT # 12724

The Honeybus I CAN'T LET MAGGIE GO

Crocheted Doughnut Ring MAXINE'S PARLOUR DM 180

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



PEOPLE ARE SCARED OF US

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

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

Think of a frightening group — any group.

Got it? You're right... It's the fifth the M.M. Move.

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

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

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

"I suppose I'm just an Arter at heart really — that reminds me, one of the papers spelled 'Arter' wrong a couple of weeks ago. It's not a-f-a-r, it's a-r-t-e-r. The 'r' is very important."

Thanks for the info, Roy.

ANIMAL STREAK

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

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

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

"But England is a much smaller country — can you imagine what it would be like if the 'Hell's Angels' cult started up in a big way here?" "Personally," added Roy, "I don't think this violence thing'll happen here, I hope it doesn't, anyway. But I think the kids in this country are too mature for this sort of thing — they're more together now, and there's not too much of a gap between jobs and non-jobs. There's not too much of a gap between the kids and their parents, either. And I think it's great that there are people like Engelbert in the



MOVE — Arfer-type-jobs

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

"But although I don't think violence is going to happen, I do think rock 'n' roll will, in a different form — a more sophisticated form. I think the essence of pop music is that it has to be kept simple and basic — it's not a return to the early days of rock. We've developed beyond that — it's more of a progression from what was happening at the end of last year. Pop was getting too complicated, and too pretty."

"When a person gets back from work," said Trevor, "he doesn't want to switch on the radio and hear a song that he'll have to think about before he can understand it. You know, he's been thinking all day at work — all he wants to do is sit down and relax, and listen to music that doesn't need too much thought. Pop music has to be immediately understandable. And I think that's the sort of music that's going to be big this year."

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

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

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

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

DEREK HOLTWOOD



IN COLOUR - GRAPPEFRUIT

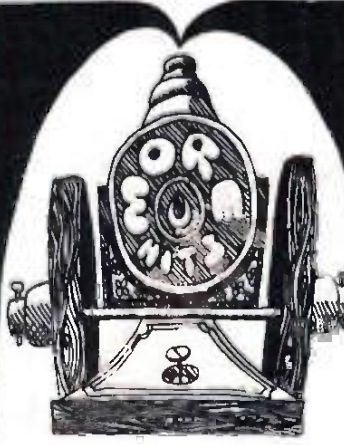
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ROY ORBISON

MUSIC FROM THE ORIGINAL SOUND TRACK

new albums reviewed by Norman Jopling

and Peter Jones new albums

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

JOHN MAYALL: "The Diary Of A Band"—Blood In The Night; I Can't Quit You Baby; Anzio Annie; The Lesson; My Own Fault; God Save The Queen; The Train; Cring Shame; Local Boy Makes Good; Help Me; Blues In Bb; Soul Of A Short Fat Man (three UK 45s and 45s).

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

JOHN FRED AND HIS PLAYBOY BAND "Aches English"—Up And Down; Judy In Disguise; Off The Wall; Out In Left Field; She Shot A Hole In My Soul; Most Unlikely To Succeed; Aches English; When The Light Go Out; No Good To Cry; Sometimes You Just Can't Win; Sad Story; Achenall Riot (Pye Int. NPI, 28111).

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

JAMES BROWN "I Say The Real Thing"—Jimmy Mack; What Do You Like; Peewee; Groove In 'D'; Bernadette; Love; Laura; Heard You Never Loved A Man The Way I Love You; Funky Broadway; 'D' Thing (Philips SMI, 2823 STEREO).

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

VAN MORRISON "Broke Your Mind"—Brown Eyed Girl; He Ain't Give You None; T.B. Sheets; Spanish Rose; Goodbye Baby (Baby Goodbye); In A Silent Way; Who Drives The Red Sports Car; Midnight Special (London HAZ, 8348).

A PART from the title, this is a fine LP. Van's records have always been produced by the late Bert Berns, who makes a very good job of this punchy, hard sound. The album, well recorded, and Van's talent as a blues singer and composer are spotlighted in a back ground of good arrangements. The 17-minute organ in "He Ain't Give You None" (a super track) is finely done, and the whole approach is very professional. It's a pity that underrated Van may not get very much interest by Decca Jays in this album.

THE PEDDLERS "Freebeaters"—Time After Time; Girl Talk; Who Can I Turn To; Stormy Weather; Smile; Empty Club; When You're The Reason; Ain't No Bir Thing; Lantation; What Now My Love; Love (FHS, 8318).

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

PETER GREEN'S FLEETWOOD MAC "Fleetwood Mac"—My Heart Beat Like A Hammer; Merry Go Round; Long Grey Mare; Hellbound on My Trail; Shake Your Money-maker; Looking For Somebody; No Place To Go; My Baby's Good To Me; I Love Another Woman; Cold Black Night; The World Knew On Turning; Got To Move (the version 7-75180).

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

FRANK CHACKSFIELD AND HIS ORCHESTRA "Happy Talk"—Happy Talk; I Whistle A Happy Tune; The Surrey With The Fringe On Top; Many A New Day; Oh What A Beautiful Morning; Oklahoma; June Is Bustin' Out All Over; Dream; Honey Hoo; There Is Nothin' Like A Dame; Shall We Dance; Carousel (Decca Ace Of Clubs SCL 154 STEREO).

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

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YOUR GUIDE TO THIS WEEK'S NEW SINGLES

VINCE HILL

"Can't Keep You Out of My Heart I Can't Make It Alone (Columbia 101 8363). Vince wrote this with Flip. Typical of his style, a country-tinged and gently-paced ballad, with piano featured up back and a chorus. The actual melodic chorus is easy to remember and tuncful and I'd say our Vince is in with very strong chances indeed. Still prefer him on wider ranged "proper" singing, though. Flip: Just what I was referring to in the last sentence.
CHART PROBABILITY.

KEN DODD

"And You Were There, Kisses From A Clown (Mercury 101 8363). Classic ballad than those which roared Ken into the million-selling category. It may not take time to really grab the listening populace, starts off a bit slow, but there's nothing in the singing and one must hand out credit for the arrangement. Just not an instant hit, that's all. Typical sentimental material, also well done.
CHART PROBABILITY.

MANFRED MANN

"Theme From Up The Junction" Nippy Hollow (Parsons TF 908). Manfred and Mike Hugg did some very good stuff for this unfairly knocked music and I'm glad this particular bit of scene-setting is available on a single. There are some strong ideas here, and a treatment that is very, very lively. It's a determined sort of beater, with a clipped rhythm and really it has a chart-worthy sound to it, though one can be too enthusiastic over something from a new group. Lovely use of brass. Flip: Nice chorus riff, but not actually for me.
CHART POSSIBILITY.

WAYNE FONTANA

Storybook Children: I Need To Love You (Fontana TF 911). I suspect that Wayne's only real problem is certain suspect material, if you get the gist. However, this is a rather lovely song, with the verse coming first, then exploding into a very commercial chorus ballad. Wayne sings well over his actual beat, but good enough I'm sure to put him on the charts. Flip: Wayne's own song, but a bit ordinary.
CHART PROBABILITY.

LEMON TREE

William Chalker's Time Machine: I Can Touch A Rainbow (Charlie phone 10 5671). A lot happening for this one. Trevor Burton of the Move and A. Fairweather-Low of A. Corner joined forces on the production. It's a determined sort of beater, with a clipped rhythm and really it has a chart-worthy sound to it, though one can be too enthusiastic over something from a new group. Lovely use of brass. Flip: Nice chorus riff, but not actually for me.
CHART POSSIBILITY.

THE ALAN BOWLEY

Story Book: Little Love! (MGM 1387). I'm assured by all and sundry that this is the one to break this week and musically quite into the chart atmosphere. But it could just prove a bit gimmicky and not really wide approval in the straighter moments, these boys really give it all they've got, which is plenty. Good song idea. Flip: A most worthy little song, based on a simple little melody.
CHART POSSIBILITY.

MAX BYGRAVES

Cabaret: Jealous Heart (Decca 1746). Despite your Louie, "Cabaret" really suits Max, as well as anybody. And in any case he is variably sells well, irrespective of the chart positions. He sells hard in personally with chorus and straightforward backing. In this case, he gets a second time because "Jealous Heart", another piece worth revisiting, is a second A-side.
CHART POSSIBILITY.

CHRIV DANIE

Won't You Turn The Lights Down Low: Only A Darling Need Appl (Fontana TF 903). Gerry, quite actually doesn't sing and very good natural work it is. It's strong, of course, and generally speaking a nice off-beat mental sound. Flip: Like it. ★★★★★

THE SOULFUL STRINGS

Burning Snow: With You Without You (CBS 3885). Quite actually doesn't sing and very good natural work it is. It's strong, of course, and generally speaking a nice off-beat mental sound. Flip: Like it. ★★★★★

BLISSOM TOES

"I'll Be Your Baby Tonight, Love is (Mercury 101 8369). Dylan song and Bob-fanciers may not rate it. But I found it gently persuasive, with harmonica, good vocal treatment and a rather strong sense of style. Actually I like the flip, too. ★★★★★

LOUIS ARMSTRONG

Rock (MCA MU 1004). Another quality piece — and catchy enough to put Louis up there again, following "Cabaret" et al. But this seems to be a shade predictable, samey. No up there, but commendable. ★★★★★

NIGHT HOPKINS

High On A Hill: Trumpet Serenade (Fontana TF 906). Boy trumpet star with, in terms of tone and technique, could prove the new gold trumpet. This is a most pleasant melody, but of necessity square by today's tastes for teens. ★★★★★

JACK TRAVIA

Black Swan (Columbia 101 8364). Song writer sounding like N. Coward. This is a song of love — but applied by the trumpeter and trumpet of getting married. Very amusing. One of my records of the week for older tastes. ★★★★★

PENNY PEREPE

Little Man With A Stick: Model Village (Liberty LHM 1565). Signal sort of song, new, great new approach, one to regard carefully. Thinking sort of backing, but virile vocal front-line. ★★★★★

THE HAPPENINGS

Music, Music, Music: When I Look My Door At: T. Pappy (RCA 4558). Piano intro on this jaunty version of the odds, which is provided with falsetto and a vague Phil Spector sound, they best by any means. ★★★★★

THE DELIGHTS

Captain of Your Ship: Tom Tom (Hill HL 1083). Group who once scored with "Whenever A Teenager Cries" come up with this atmospheric, wordy-recorded beater. Very nice, grows on you and could be a hit. ★★★★★

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TONY CHRISTIE

absolutely a voice and talent to reckon with — proved on his "I Don't Want to Hurt You Anymore" (MGM 1388), most attractively performed. I commented: "His City Ladies (And Country Boy Bill)" (Polydor 36229), by the SHAKELLES, good song, well done and commercial. From the current West End show comes "You're A Good Man, Charlie Brown" (MGM 1388), dressed up by the RIKHY STONE FOUR — a cartoonish delight. "I Can't Let Myself Go" by the HONEYHUS (Decca DM 192), is a hymn of praise to a bird but catchily done. Lovely lovely lovely — RILLA FITZGERALD on "I Taught Him Everything He Knows" (Capitol CL 15532), almost country-tinged and absolutely lovely, lovely, lovely. Up they come again "I GOT A BETTER DOUGHTIN' RING" with "Makin' My Parlor" (Mercury 101 8361), with that lead voice doing a very good job — unusual, song, too. Good work this, what with your MARY WILSON singing "You Don't Know Me" (Capitol CL 15536) with a typically big jazzy backing, and this is the sort of number I love — great. Country-music style "Crystal Handlers" by THE KENTUCKIANS (Polydor 36289), pleasantly melodic. THE FIVE-LAWS sing "Then You Can Tell Me Goodbye" (Decca 1747) with a soft-edged romanticism — this is another good song — but it's perhaps had it's day.

THE TARTANS

"Comin' On Strong" by THE TARTANS (Columbia 137) has the blue-beat "feel" but is softer than usual — not so insinuating, at they say. Rather catchy: "Flippidy Flip" by GARY STREET AND THE FAIRWAYS (Decca 1748). The sort of thing that has nursery rhyme appeal but also commercial. Well sung indeed. "This is Our Anniversary" by EMIL DEAN (Hill HL 1043), produced by Muff Winwood and performed with a square-ish but sincere charm.

FRANKIE McHURD

and his "I'm Goin' Home" (Emerald MD 1003) is full of joy-of-living and a sure touch of professionalism. Got a bit bored with "Matter Jack" (RCA Victor RCA 1669), by FOUR JACKS AND A JILL — girl voice and a slow-starting scene all round.

How DO you get promotion for an unknown singer?

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

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

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

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

Andy has now been in Britain for the best part of eleven months. But his actual history began in New York when a school-friend engineered an appearance for Andy on a Bobby Byrd concert. That concert was a disaster — "I was nowhere near ready to appear in public", owns up Andy. "I slumped but it made me determined to try. I THOUGHT I could make it."

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

And was introduced to Atlantic Records. Is this where the success story starts? Also he made a record, got a whole load of radio and TV dates lined up — and was immediately called for an Army stint with Special Services in Honolulu.

Eventually he went to France, working clubs there — and press cuttings prove conclusively that he was a very hot success there. Standing ovations nightly was the way of things.

Then on to London. A meeting, after a load of frustration, with top handi-crafter Sidney Luton, who was a big amount of money in "Epitaph To You" and is convinced that Andy has star potential. Maybe now, at the third time of asking, Andy will get the lucky break.

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



Which came first, the chicken or ANDY FORRAY!

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

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

That chicken-and-egg bit is really a terrible trap. My personal plea is simply this: Attention, all producers and disc-jockeys. At least LISTEN to "Epitaph". If it doesn't register with you, well — bad luck, if it DOES register, can we all pull together and give Andy Furray a deserved break?

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

GLADYS KNIGHT AND THE PIPES: The End Of Our Road: Don't Let Her Take Your Love From Me (Tamla Motown TMG 615). Bubbly Tamla item here, which is much more in the poppily "Graveyard" style, than her relaxed and more serious "Take Me In Your Arms And Love Me". She's well supported vocally by the pipes, and this exciting record should do well. Flip is a bit Miraculous, and is a medium pace, tentative ballad, with the usual Tamla kind of commercial production.
TOP FIFTY TIP!



ARETHA FRANKLIN: Sweet Baby Since You've Been Gone: A Way Out (Atlantic 284172). A bit hit here from Aretha — it's a funky slowwave for her hurried, exciting vocals, and there's loads of underlying sex appeal here. Danceable, and listenable with all the ingredients thrown in. Not an inspired or a great it & B record, but a competent and commercial one. Flip is slower and more tentative — a late night atmosphere pervades throughout.
TOP FIFTY TIP!

EDWIN STARR: I Am The Man For You: Baby, My Weakness Is You (Tamla Motown TMG 616). A more plaintive item here from Edwin — a bubbling Tamla beater.

OTIS CLAY: A Loving Love: Got To Find A Way (President 17 176). Otis records recently have been quite good — this is a slow-waltz ballad with powerful vocal and it's quite well recorded. ★★★★★

JOE SOUTH: Birds of A Feather: It Got Away (Capitol CL 15535). Writer and singer South, and a jerky neo-orientated item which is a bit dated, but pleasant and well produced. ★★★★★

THE HAPPENINGS: Music, Music, Music: When I Look My Door At: T. Pappy (RCA 4558). Piano intro on this jaunty version of the odds, which is provided with falsetto and a vague Phil Spector sound, they best by any means. ★★★★★

MOLISE AND THE THIBS: Her, Harrow And Sical: I.O.U.E. Love (President 17 174). Loud and frenetic item here in a typical rock & B vein without too much character. Twice bar again — but quite danceable, and some may find it exciting. ★★★★★

TONY BURTON: Yesterday: Small Town Ring Down (Capitol CL 15534). Produced by Kama Sutra's Arnie Hipp. This is a long-winded ballad with a nice cool sound and good lyrics. Not too chart inclined though. ★★★★★

THE DELIGHTS: Captain of Your Ship: Tom Tom (Hill HL 1083). Group who once scored with "Whenever A Teenager Cries" come up with this atmospheric, wordy-recorded beater. Very nice, grows on you and could be a hit. ★★★★★

LEW LOMAX: I'm A Soldier: I'm A Soldier (Capitol CL 15533). A slow, yet compelling, heart ballad here with strong vocal work from Lou set against a slowly building backing. A bit short on time. ★★★★★

THE NATURALS: Lettin' Slack: So Long Goodbye (London HLZ 10181). Discutaneous item here, with George sounding like a modern version of Hank Ballard. Funky backing and a bit without the dated sound it's different, and good approach to this kind of thing. ★★★★★

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Stella Williams, 17, 81 Humphrey Avenue, Charlford, Bromsgrove, Worcestershire. Stars—Donovan, Walker Brothers, Marianne Faithfull. Hobby and interests—Painting.

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Michael Davies, 19, 10 Catberr Road, Nourbridge, Worcestershire. Stars—The Who, Kink, Viv Prince. Hobby and interests—Records, I seek girl pen-pal.



Sybilla Golec, 15, Knurów 1, ul. Niepodległości 43, wól. Katowice, Poland. Stars—The Who, Traffic, Beatles, Monkees, Kink, Herman's Hermits, Just Hendrix. Hobby and interests—Collecting pictures of pop groups and view-cards, dancing, travelling.



Beth Fishner, 11, R.I.T. No. 1, Noblesville, Indiana, U.S.A. Stars—Dave Clark Five, Beatles, Stones, Peter and Gordon, Animals, Chad and Jer, Herman's Hermits, Yardbirds, Hobby and interests—Dance, Clark, swimming, horse-riding, writing, Derek and the Dominos, dancing, pop group's movies, making new friends, travelling.



Stachy Krajewski, 17, Gdansk 4, Poland. Stars—Marchlewskiego 13/1, Stars—Eric Burdon, Alan Price, Beatles, Jimi Hendrix, Kink, Hobby and interests—Records (The Beatles), rhythm and blues.



Krzysztof Luczynski, 20, Warsaw, Elektornia 19/22, Poland. Stars—Stones, Kink, Progg, Small Faces, Yardbirds, Beatles, Hobby and interests—Sport, music (pop and classical), dancing, belle-lettres, touring, view-cards.



Jean Cowles, 14, 12 Vaughan Williams Road, London, Bathdon, Essex. Stars—Walker Brothers, Mervyns, Beach Boys, Progg, Dave Dee, etc. Hobby and interests—pen pals, pop music, Scott, Enkel.



Carolia Stuhmacher, 16, 2198 Zeven Schulstr. 8, Germany. Stars—The Who, Donovan, Progg, Beatles, Hobby and interests—Writing letters, dancing, reading.

RM READERS CLUB SPECIAL ANNOUNCEMENT

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

HAS JEFF RECORDED A YUCCUHNN BALLAD?

HERE'S a great song around at the moment — a song that was number one in the U.S. charts. A song that's been recorded by hundreds of different artists. A song that's destined to go high in our charts. A song called "Love Is Blue". The American hit, an instrumental recorded by Paul Mauriat is already in our charts. BUT—there is a version that I think could very well overtake this one. Jeff Beck's version. Jeff's one of the few guitarists who can really make a guitar talk — and he's one of the few people who have recorded "Love Is Blue" who's managed to turn what could be a corny disc into a very good one. A lot of people have said: "What's Jeff doing recording a number like this? A yuccuhhhh ballad."



JEFF BECK—makes his guitar talk.

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

And if they're all as good as "Love Is Blue", Jeff could well establish himself even more as one of our best guitarists — regardless of whether the record's a hit or not.

TEN YEARS AFTER

Ten Years After have a single out at the moment — their first — that could well be a hit. It's called "Horrible People". "We've all got a lot of confidence in it," said Rick, the group's drummer. "It's not really our style of music, though it's still 'us', if you see what I mean. It's a very commercial single, but even if it's a hit, I don't think we'll ever record such a commercial number again — not that it's bad or anything. It's just that we prefer to record what we like, and not what's necessarily hit material." "What pleases us the most is that we've been accepted as a group for playing the sort of music that we like—which is basically blues. So we haven't had to make too many concessions." "And if 'Horrible People' does get into the charts, we'd never change our stage act or anything, and we'd become more 'pop'. We've got a lot going for us as we are—it's very bewildering, really, because suddenly it all seems to be happening for us. And I wasn't so long ago that we were having a very rough time—in fact we haven't quite caught up with ourselves as yet."

Which is not surprising, because apart from playing their particular brand of blues to a million and one different countries, they're also involved in a film—and even a lecture tour! There's a new LP out at the moment, on the Fontana label, called "Kiki Dee". Needless to say it's by that extremely talented young lady, Kiki Dee. It's a very good record, in fact, but I hope it doesn't sell or should I say, Kiki hopes it won't sell very well. "I completely disagree with the record," said Kiki. "It's all my old recordings, done over the last couple of years—and I just hope nobody buys it."

"We talked about releasing the LP last August, but I wasn't too happy about it then. Anyway, it was all forgotten — until suddenly it's appeared in the shops. I'm a bit annoyed, because it can't really do any good — and I'm not going to do any promotional work for the LP. I've already turned down one television show."

"I can understand the record company's point of view. They want to try and get some money back on the stuff we've recorded. I wouldn't mind an

album, if they'd all been hit records, or if the LP had been released on a cheap label, but as it is... well it hasn't been released for my benefit at all. "If the LP starts to sell, I think I'll just run away." Personally I feel that if a record company is going to release an LP like this, they should say on the label that all the tracks are old, at the very least, or release it on a cheap label. The only two tracks that are really representative of Kiki at present, are "Excuse Me" and "Patterns". All I can say is, I wish Kiki the very worst of luck with her new LP! I think the time has come to start an "I'm hacking Denny Lane and his Electric String Band" campaign, because Denny, a very talented musician, with a load of great ideas, just doesn't seem to be getting the sort of success he deserves. I had thought that Denny and his band were going to emerge large in '67. They didn't. They had troubles — which was not surprising, because what they were doing was a bit different and a bit new. BUT. Wherever they appeared, their originality shone through, even though, and Denny will be the first to admit, they didn't have the most polished stage-act around.

DENNY'S SINGLE

But I'm convinced they're ready to happen in a big way in '68. They have a slightly different line-up, and they've taken time out to think and get things together again. They have a great single out at the moment, "Too Much In Love", which should have been in the charts weeks ago, shortly to be followed by an album. "When our last single came out," said Denny, "everyone said 'Yeah, great, fantastic!' — but nothing happened. This time I'm just going to sit back and see what happens. Well, not exactly sit back — we're busy rehearsing, and making our LP. And, of course, I'm doing a lot of writing. But I don't think we're ready to release an appearance now — and we're looking forward to it." "We've got ourselves sorted out now. The next thing is to try and get the pop scene sorted out. It's the moment, it's a mess, but it's a mess that seems to be sitting round wondering what's going to happen next."

Well, what is going to happen next? I think that, after a couple of months of pseudo-rock 'n' roll, some really great music is going to make an appearance in the charts. And some of that music will be from Denny. Meanwhile, let's all jump on the rock 'n' roll bandwagon — though I must admit, it's one of the most welcome bandwagons for a long time. DEREK HOI-TWOOD

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DECCA

Continued on page 11

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 LOVE IS BLUE* (4) Paul McCartney (Philips)
- 2 I WISH IT WOULD RAIN* (7) Temptations (Gordy)
- 3 SPOOKY* (7) Classics IV (Imperial)
- 4 VALLEY OF THE DOLLS* (4) Dionne Warwick (Scepter)
- 5 SIMON SAYS* (15) 1910 Fruitgum Co. (Roulette)
- 6 THE DOCK OF THE BAY* (4) Otis Redding (Atlantic)
- 7 I WONDER WHAT SHE'S DOING TONIGHT* (7) Tommy Boyce & Bobby Hart (A & M)
- 8 GREEN TAMBOURINE* (4) Lennon Piper (Decca)
- 9 WALK AWAY RENEE* (14) Four Tops (Motown)
- 10 BOTTLE OF WINE* (16) Fireballs (Aire)
- 11 WE'RE A WINNER* (16) The Foundations (A&O)
- 12 EVERYTHING THAT TOUCHES YOU* (14) Association (Warner Bros.)
- 13 NOBODY BUT ME* (8) Herman's Hermits (Capitol)
- 14 BABY NOW THAT I'VE FOUND YOU* (9) Foundations (UNI)
- 15 I THANK YOU* (15) Sam & Dave (Stax)
- 16 GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU* (11) Lettermen (Capitol)
- 17 TOO MUCH TALK (3) Paul Revere & Raiders (Columbia)
- 18 JUST DROPPED IN (3) First Edition (Mercury)
- 19 THE END OF THE ROAD (18) Gladys Knight and the Pips (Soul)
- 20 JUDY IN DISGUISE* (11) John Fred (Pausa)
- 21 WORDS* (6) Bee Gees (Aire)
- 22 TOMORROW* (18) Strawberry Alarm Clock (UNI)
- 23 BEND ME SHAPE ME* (10) American Breed (Aire)
- 24 THERE IS (14) Drifts (Cade)
- 25 ITCHYCOO PARK* (2) Small Faces (Immediate)
- 26 CARPET MAN* (14) Phil Ochsman (Soul City)
- 27 SKIP A ROPPE* (17) Ronnie Carroll (Mercury)
- 28 WE CAN FLY* (16) Custells (MGM)
- 29 I CAN TAKE OR LEAVE YOUR LOVING* (14) Herman's Hermits (Capitol)
- 30 MEN ARE GETTIN' SCARCE (3) Joe Tex (Idol)
- 31 KISS ME GOODBYE (4) Paul Clark (Warner Bros.)
- 32 LA LA MEANS I LOVE YOU (12) Delfonics (Fratello Groove)
- 33 THERE WAS A TIME (14) James Brown (Klax)
- 34 STRAWBERRY SHORTCAKE (13) Jay & The Technicians (Sms)
- 35 SINCE YOU'VE BEEN GONE (11) Aretha Franklin (Atlantic)
- 36 WILL YOU LOVE ME TOMORROW (4) Four Seasons (Philips)
- 37 WOMAN, WOMAN (13) Union Gap (Columbia)
- 38 BALLAD OF BONNIE & CLYDE (4) George Fame (Epic)
- 39 MAYBE JUST TODAY (1) Bobby Vee (Liberty)
- 40 CAR DRIVER (11) Mike Jones (Deo)
- 41 SOME VELVET MORNING (17) Nancy Sinatra and Lee Hazlewood (Mercury)
- 42 IF YOU CAN WANT (1) Miracles (Tama)
- 43 BORN FREE* (6) Bread (Kapp)
- 44 GET OUT NOW (11) Union Gap (Columbia)
- 45 SUNDAY MORNING* (17) Spanky and Ann Gane (Mercury)
- 46 A DIFFERENT DRUM* (13) Some Poets (Capitol)
- 47 SUSAN* (11) Birmingham (Columbia)
- 48 YOUNG GIRL (13) Union Gap (Columbia)
- 49 PLAYBOY (13) Gene & Debbie (TKX)
- 50 SUNSHINE OF MY LOVE (1) Cream (Atco)

TOP L.P.'s

- 1 GREATEST HITS (Tama Motown)
- 2 SOUND OF MUSIC (RCA)
- 3 GREATEST HITS (Tama Motown)
- 4 BRITISH MOTOWN CHART BUSTERS (Various Artists (Tama Motown))
- 5 PISCES, AQUARIUS, CAPRICORN & JONES LTD.
- 6 VAL DOONICAN (Various Artists (Mercury))
- 7 THIRTEEN SMASH HITS (Tom Jones (Decca))
- 8 SGT. PEPPER'S LONELY HEARTS CLUB BAND (The Beatles (Capitol))
- 9 REACH OUT (Four Tops (Tama Motown))
- 10 BEST OF THE BEACH BOYS VOL 2 (19 Beach Boys (Capitol))
- 11 LAST WALTZ (Frankie Miller (Mercury))
- 12 OTIS BLUE (Otis Redding (Atlantic))
- 13 HISTORY OF OTIS REDDING (Otis Redding (Atlantic))
- 14 ANSWERED AT LOVE (14) Jimi Hendrix Experience (Sms)
- 15 THEIR SATANIC MAJESTIES' REQUESTS (17) Rolling Stones (Decca)
- 16 DISABEL GLIARS (16) Cream (Track)
- 17 DOCTOR ZHIVAGO (11) Soundtrack (MGM)
- 18 TOM JONES LIVE AT THE TALK OF THE TOWN (Tom Jones (Decca))
- 19 THE BEST OF THE BEACH BOYS VOL. 1 (19 Beach Boys (Capitol))
- 20 GREATEST HITS (Tama Motown)

21 WHO SELL OUT

- 1 THE WHO (Track)
- 2 SOUVI TOPS LIVE (24) Four Tops (Tama Motown)
- 3 2 IN 3 (2) Peter & Abi Ofarim (Philips)
- 4 HORIZONTAL (3) Bee Gees (Polydor)
- 5 JOHN WESLEY HARDING (Bob Dylan (CBS))
- 6 GOING PLACES (2) Herb Alpert & M. (Mercury)
- 7 NINTE (2) Herb Alpert & M. (Mercury)
- 8 FLOWN MEMORIES (Various Artists (Tama Motown))
- 9 RELEASE ME (2) Frankie Miller (Mercury)
- 10 GREEN GREEN GRASS OF HOME (2) Tom Jones (Decca)
- 11 FLEETWOOD MAC (Peter Green's Fleetwood Mac (Blue Horizon))
- 12 DAYS OF FUTURE PAST (2) Moody Blues (Decca)
- 13 NEVER CHANGES (2) Love (Elektra)
- 14 FRANKIE McBRIDE SINGS AGAIN (Frankie McBride (Mercury))
- 15 TAMA MOTOWN COLLECTION OF 18 ORIGINAL HITS VOL. 5 (Various Artists (Tama Motown))
- 16 RELATIONS WITH A LOT OF SOUL (2) Temptations (Gordy)
- 17 RAYMOND LEFEBRE Vol. 2 (Raymond Lefebvre (Mercury))
- 18 12 OF THOSE SONGS (2) The Beatles (Capitol)
- 19 MIRRELLA THIEU (Mirrella Madlen (Columbia))
- 20 DRINKIN' & COURTIN' (Dubliners (Major Minor))

5 YEARS AGO

- 1 WAYWARD WIND (1) Frank (Mer)
- 2 PLEASE PLEASE ME (1) The Beatles (Parlophone)
- 3 THE NIGHT HAS A THOUSAND EYES (1) Bobby Vee (Liberty)
- 4 DIAMONDS (2) Jai Harris & Tam (Decca)
- 5 LOOP-DE-LOOP (1) Manfred Mann (Fontana)
- 6 THAT'S WHAT LOVE WILL DO (1) Joe Brown (Mercury)
- 7 SUMMER HOLIDAY (1) Cliff Richard & The Shadows (Columbia)
- 8 LITTLE TOWN FLIRT (1) Del Shannon (London)
- 9 ISLAND OF DREAMS (1) The Springfields (Philips)
- 10 SUKI YAKI (1) The Jaynettes (Poly)
- 11 WALK RIGHT IN (1) Rooftop Singers (Fontana)
- 12 ALL ALONE AM I (7) Brenda Lee (Brunswick)
- 13 HAVA NAGILA (1) The Jaynettes (Poly)
- 14 LIKE I'VE NEVER BEEN GONE (1) Billy Fury (Decca)
- 15 LIKE I DO (1) Marlene Evans (Orion)
- 16 THE NEXT TIME/BACHELOR BOY (1) Cliff Richard (Columbia)
- 17 HEY PAULA (1) Paul and Paula (Philips)
- 18 CHARMAINE (1) The Beatles (Decca)
- 19 DON'T YOU THINK IT'S TIME (1) Mike Berry (HMV)
- 20 GLASS FROTTER (1) The Troggs (Decca)

BRITAIN'S TOP 50

NATIONAL CHART COMPILATION BY THE RECORD STORETALKER

- 1 CINDERELLA ROCKAFELLA (14) Esther & Abi Ofarim (Philips)
- 2 THE MIGHTY QUINN (14) Manfred Mann (Fontana)
- 3 LEGEND OF XANADU (13) Dave Dee & C. (Mercury)
- 4 BEND ME SHAPE ME (17) American Breed (Aire)
- 5 SHE WEARS MY RING (10) Solomon King (Columbia)
- 6 FIRE BRIGADE (4) Mervyn (Razal Zonophone)
- 7 PICTURES OF MATRIKKE MEN (14) Status Quo (Mercury)
- 8 WORDS (11) Bee Gees (Polydor)
- 9 EVERLASTING LOVE (4) Love Affair (CBS)
- 10 SUDDENLY YOU LOVE ME (12) The Troggs (Columbia)
- 11 GREEN TAMBOURINE (17) Lennon Piper (Kama Sutra)
- 12 GIMME LITTLE SIGN (18) Brian Auger & Trinity (Liberty)
- 13 AM I TREAT EASY TO FORGET (4) Karelshel Hummerback (Decca)
- 14 ROSIE (11) Don Partridge (Columbia)
- 15 JENNIFER JUNIPER (15) Donavan (Mer)
- 16 DARLIN' (14) Searchers (Capitol)
- 17 JUDY IN DISGUISE (9) John Fred and His Playboy Band (Pye Int.)
- 18 DON'T STOP THE CARNIVAL (15) Alan Price (Decca)
- 19 BACK ON MY FEET AGAIN (10) Foundations (Pye)
- 20 I CAN TAKE OR LEAVE YOUR LOVING (16) Herman's Hermits (Columbia)
- 21 DOCK OF THE BAY (17) Otis Redding (Stax)
- 22 DEAR DELILAH (15) Gramercy (RCA)
- 23 ANNIVERSARY WALTZ (18) Anita Harris (CBS)
- 24 GUITAR MAN (10) Billy Presley (RCA Victor)
- 25 EVERYTHING I AM (18) Plastic Penny (Pase One)
- 26 WONDERFUL WORLD (14) Louis Armstrong (Mer)
- 27 BALLAD OF BONNIE AND CLYDE (11) George Fame (CBS)
- 28 TODAY (17) Sandie Shaw (Pye)
- 29 DAYDREAM BELIEVER (15) The Beach Boys (Capitol)
- 30 BEND ME, SHAPE ME (14) American Breed (Aire)
- 31 LOVE IS BLUE (16) Paul McCartney (Philips)
- 32 BEST PART OF BREAKING UP (15) Symbol (President)
- 33 NIGHTS IN WHITE SATIN (10) Moody Blues (Decca)
- 34 ME, THE PEACEFUL HEART (11) Lulu (Columbia)
- 35 HONEY CHILE (17) Martha & The Vandellas (Tama Motown)
- 36 DELILAH (11) Tom Jones (Decca)
- 37 MY GIRL (10) Otis Redding (Stax)
- 38 I SECOND THAT EMOTION (18) Miracles Robinson and The Miracles (Tama Motown)
- 39 MAGICAL MYSTERY TOUR (15) Beatles (Parlophone)
- 40 SKY PILOT (11) Tom Jones (MGM)
- 41 NO ONE CAN BREAK A HEART LIKE YOU (11) Dave Clark Five (Columbia)
- 42 NEVERTHELESS (11) Frankie Vaughan (Columbia)
- 43 YOU'RE THE ONLY ONE (14) Joe Tex (Mer)
- 44 I'M COMING HOME (16) Tom Jones (Decca)
- 45 LOVE IS BLUE (11) Joe Tex (Columbia)
- 46 SPOOKY (11) Classics IV (Liberty)
- 47 I GET SO EXCITED (15) Smash (President)
- 48 WORLD (12) Bee Gees (Polydor)
- 49 IF I COULD BUILD MY WORLD AROUND YOU (17) Marvin Gaye & Tammy Terrell (Tama Motown)
- 50 LITTLE GIRL (11) Troggs (Pase One)

BRITAIN'S TOP R&B SINGLES

- 1 (SITTING ON) THE DOCK OF THE BAY (10) Otis Redding (Stax 60163)
- 2 GIMME LITTLE SIGN (1) Brenton Wood (Liberty 154) (1967)
- 3 I THANK YOU (1) Sam & Dave (Stax 60159)
- 4 I SECOND THAT EMOTION (1) Smokey Robinson & Miracles (Tama Motown TMG 631)
- 5 HONEY CHILE (1) Martha & The Vandellas (Tama Motown TMG 636)
- 6 I WISH IT WOULD RAIN (1) Temptations (Tama Motown TMG 643)
- 7 PIECE OF MY HEART (1) Irma Franklyn (London 311 18178)
- 8 TELL MAMA (1) Alton King (Chess CML 8658)
- 9 COLD FEET (1) Alton King (Chess CML 8659)
- 10 THREAD THE NEEDLE (1) Clarence Carter (Atlantic 28234)
- 11 (1-2-3-4-5-6-7) COUNT THE DAYS (1) Ike and Charlie Fox (Dreton 38-3121)
- 12 IF I COULD BUILD MY WORLD AROUND YOU (1) Marvin Gaye and Tammy Terrell (Tama Motown TMG 625)
- 13 DO UNTO ME (1) James & Bobby Purdy (Mercury 85 295)
- 14 CHAIN OF FOOLS (1) Aretha Franklin (Atlantic 28412)
- 15 AIN'T NOTHING BUT A HOUSEFAY (1) Showstoppers (Mercury 3-104)
- 16 WALK AWAY RENEE (1) Four Tops (Tama Motown TMG 624)
- 17 WE'RE A WINNER (1) Impressions (Statewide 52382)
- 18 YOU (1) Alton King (Chess CML 870)
- 19 STOP (1) Howard Tate (Mercury 85 296)
- 20 SOUL MAN (1) Sam and Dave (Stax 60122)

BRITAIN'S TOP R & B ALBUMS

- 1 HISTORY OF OTIS REDDING (3) Otis Redding (Vols. 1, 2, 3) (Mercury 418)
- 2 GREATEST HITS (Tama TML 11062)
- 3 GREATEST HITS (Four Top (Tama TML 11061))
- 4 CHARTBUSTERS (4) Various Artists (Tama Motown TML 11055)
- 5 THE BEST OF WILSON PICKETT (1) Wilson Pickett (Atlantic 5778)
- 6 OTIS BLUE (1) Otis Redding (Mercury 418)
- 7 KING SIZE SOUL (1) King Curtis (Mercury 418)
- 8 BORN UNDER A BAD SIGN (1) Alton King (Stax Import 723)
- 9 ROCK STEADY WITH... DANDY (1) Dandy (Mercury 418)
- 10 GREATEST HITS (1) Temptations (Tama Motown TML 11042)

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announcements

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publications

BLUES & SOUL No. 6 March. Full Polt '67 Results plus Articles and Photos on Wilson Pickett, Barbara Mason, Al Greene, the Platters, the Pyramids, the Bell Story, Troy Koyes and all the usual features. Available from all good newsagents or send 2/6d. Cheque/P.O. to "BLUES & SOUL", 100 Angel House, Woolmer Road, London, N.18.

wanted

PHOTOGRAPHS OF CLINT EASTWOOD: Steed, 14 Ruckle Road, Croydon, Surrey.

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Miscellaneous

UFO ORGANISATION, Details 6d. 87 Selcra Avenue, Herne Bay.

Continued from page 10

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THIS IS MERRILL MOORE



MERRILL MOORE PLAYS ROCK

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



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

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

extended play

NANCY SINATRA "Nashville Nancy" — Get While The Gettin' Good; Lies (Are) Breaking My Heart; Help Stamp Out Lovellness; Step Aside (Reprise REP 30868). If you like frantic pseudo C & W and can stand off-tune singing (as in her version of the Kretschmer-bockers) "Les" then you'll dig this EP. Not her best.
★ ★ ★

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

DONOVAN Catch The Wind; Remember The Alamo; Jasje; Ramblin' Boy (Pye NRP 24287). Pye, with yet another combination of the tracks from Don's first LP. Nice cover though ...
★ ★ ★

HERB ALPERT AND THE TIJUANA BRASS "Brazilia" — Brazilia; Freight Train Joe; El Caribasso; Bittersweet; Bamba (A & M AME 843). A moody cover pic of Herb—and four lives showing off various moods of the Tijuana Brass. ★ ★ ★ ★

FRANK SINATRA "The World We Knew" — The World We Knew (Over And Over); Granada; London By Night; Moonlight On The Laagas (Reprise REP 30887) Four tracks, culled from various LP's, including his first (reprise aside "Granada") and the hauntingly beautiful "World We Knew".
★ ★ ★ ★

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YOUR PAGE

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POP SONGWRITING CLOSED SHOP?

Fan club may show D.C.5 film



IN connection with the official Dave Clark Five Club we are proposing to hold a Film Show of the "The Fives" film "Catch Us If You Can", plus other films made by the Group. It will probably be held in London. If you are interested, whether you are a Fan Club member or not, write to me enclosing a S.A.E. It depends on the response we receive whether or not the films will be shown, so it's up to you!!!—**J. WRIGHT, 13 Romburgh House, Hither Green Lane, Lewisham, London, S.E.13.**

In brief . . .

Irene Savage, 725 Bilsland Drive, Passaic, Glasgow, N.W. I have pictures of the Walker Brothers plus about a hundred each of Scott and John solo which I will swap for anything on Gary Leeds (Walker). Also, has anybody got the Walkers' first two singles "Pretty Girls Everywhere" and "Love Her"?

Annette Ingerman, Pedersen, Tøndervej 31, Aabenraa, Denmark.—I want an English boy (or young man) for corresponding, I am 18 and my interests are painting, travelling (London this summer), films and books, I also like music (Beatles, Classical etc.).

Lesley Turner, 3541 House, Croftree Lane, South, Leeds.—I have for sale Beatle Fan Club Records, 1965, 1966 and 1967, and also newsletters. Also Monkee items, I.T.P. shirt (44in.), a bracelet and label badge, books, autographs. I am asking 15s. for the Monkee items and 12s. for the Beatle things, and they will be sold to the first person whose letter I receive.

Catherine Scott, 8 Walnut Drive, Chichester, Westbury, Yorks. Wanted urgently: three records by the Springfield, "Good News", "Goodnight Irene", "Swanhill Papa". Also any records recorded by the Lana Sisters (1958-1960). Will pay good price for them.

Bridget Joyce, 22 Mullockhay Road, Bellahy, Co. Derry, N. Ireland.—I am willing to swap my copy of "The Wind Cries Mary" by Jimi Hendrix for one of the following discs: "I Talked a New Nation Gave & Kim Weston", "Take Me In Your Arms And Love Me" — Gladys Knight & The Pips or "The White Cliffs of Dover" — Richious Brothers. I will be very grateful if shoe-size 37in.

HOW does one break into the apparently closed shop of lyric writers? What chance is there of getting lyrics, or song poems used? Send them to a publisher? They don't want to know. "Have a 'demo' made." Send them to individual artists? "Sorry, my agent and the recording company choose all my material." Have them set to music? Expensive, but still no use, as "we do not entertain sheet music. Have a 'demo' made, and try again." Hire a group to put them on tape? More expensive still, even supposing one knows a group to do the job, and even then most of the tapes are returned, obviously never having been run through. "We do not listen to tapes, we suggest you have a 'demo' made". Don't they realise that very few towns have the facilities for making 'demos', and even if they had, the cost is beyond the pockets of most people. It seems to me that the publishers & recording companies' want, and expect to be handed, a complete number on a plate, or should I say disc. P.S. Anyone like to look at two or three dozen lyrics? S. H. GEORGE, 212 Kneelia Road, Welwyn Garden City, Herts.

TEA TIME

THIS is a request to all Spencer Davis fans: PLEASE, PLEASE, do not buy Spencer's great new record "After Tea". Jonathan King thinks that it is their best record yet, and it's good enough for him. It's good enough for all of us! Everyone should add this record to their collection. Let's make a combined effort to put Spencer back at No. 1; where he belongs.—**Gill Coward, 23 Hatfield Road, Gloucester.**

HALEY'S HERE!!

DAMN you, set your inky hands off me, Crank, I want to write a letter. If you do that one more time, I'll knock out all your teeth. "Lariat" on April 30, amid a writer of "look" and "hah!" from Neanderthal rock era survivors with scarred faces. Bill Haley and the Comets will descend on the "Rock" rockers' world like a black blight from the skies of doom! From all points of the compass — rockers alone! Streets filled with brivicecream Ted's drone jackets, velvet collars, drainage trousers, shoe-airing ties, crane-soles, and

black leathers. Racine, with eyes flaming like sea jets, mouths foaming — towards the Odeon, Hammer-smith. A house rocking, evening of leaping saxists, side saddle bass playing, and thunderous, fast-action rock 'n' roll. Shump, holler, clan, and rock along with the infectious beat! Most important—**BE THERE!**—**Billie Stewart Mitchell, "Billie's" Harry, 19 St. Joseph's Street, East Ryea, S.W.2. M**



Here, reader **MAGGIE WILLIAMS** is seen with **TOM JONES**, her favourite singer.

BAD PLASTIC

WHILE a lot of your readers comment on the artists on records, I feel that a comment about the actual records is called for. It seems to me that a certain record company needs a good inspection department. Quite often, I have had to scrape round the hole in the middle of the records before they will fit onto the record-player, and I have also found that there are sometimes a few scratches at the end of the records. Also, when these records are played underneath other records they just jump, and it is very difficult to handle records when the edges are as razor-sharp as those I wonder if anyone else has come across this trouble.—**J. P. Tryck, "Pelmar", 75, Barwich Road, Colchester.**

FAN CLUB FAN

I THINK that R.M.'s series of articles on Fan Clubs is excellent and I'd like to say something about the fan club to which I belong: The Dury Springfield Fan Club. It is an extremely well-run Fan Club due to the efficiency of President and Secretary, Pat Burgess. Every three months each member receives a long, clearly-typed newsletter which is always very interesting. If a member has any queries the area secretaries are always only too glad to help. I managed to see Dury recording one of her TV shows last year because of the Fan Club, and it was great. Thank you Pat for running the best Fan Club in the world for the best singer in the world — **Mavis Seaman, 54 Wingate Avenue, Dalry, Ayrshire, Scotland.**

SOULFUL

YET again the U.S. record buyers are showing an admirable open-mindedness that puts their British counterparts to shame. Not content with providing Marvin Gaye

and Tammi Terrell with a U.S. Top 20 smash with "If I Could Build My Whole World Around You," the Americans have turned their attention to, and are buying, the flip side, even though the "A" side has fallen out of the charts. The flip is entitled "If This World Were Mine" and has now entered the National U.S. Top 10, in other words, the Americans are recognizing "If This World Were Mine" for the moving, soulful gem that it is, as well as proving that Marvin and Tammi are the most swinking and terrific twosome around today! Wouldn't it be nice if British record fans would do the same? — **Adam White, 11 Caledonia Place, Clifton, Bristol, 8.**

AMERICA?

REMEMBER the Everly's? Few people realise their great achievements. They have received many honours, and riches so, in their long showbiz career. And weren't Don and Phil really the originators of the basic sound in Pop today? Before the sixties were around, there were a com-

parative handful of groups. Since then, millions have hit the scene. The Beatles take credit for today's sounds, and are regarded as the group of groups, but think back to before the "fabulous four", and spare a thought for the "Princes of Pop" — Don and Phil Everly. Take a bow fellas, you surely deserve it! — **Beryl Gough, Steamers Brew, East Meon, Hants.**

GROUP GRIPE

I FEEL that I must reply to the interesting piece of fiction in last week's issue of R.M. (March 9), concerning the Alan Bawn and ourselves at Leeds University. The Alan Bawn's equipment arrived 11 hours late and their Road Manager wanted to set up all their equipment on stage before we played. Not un-naturally, we objected, as this would have obscured us from the audience and our wild act may have endangered their equipment. Thus, the Velvet Opera and myself played our sets straight off with a short break in between and this gave the Alan Bawn roadies nearly two hours to set up their equipment.

However, we had barely finished the first number when the Alan Bawn roadies appeared on the stage in front of us and began to set up the equipment. Despite the fact that by the end of our act we were completely saturated from the audience by Alan Bawn's equipment, we received a great ovation from the audience. Unfortunately, during our act our drummer "Kud" and myself had fallen into some of Alan Bawn's gear damaging an echo chamber beyond use. We later apologised to Alan Bawn about the damaged gear and he apologised to us for the way our act had been affected by his equipment. After our act had finished the place was full but by the time Alan Bawn had played 40 minutes of their first set the place was three-quarters empty, although the Alan Bawn were certainly well received by the remaining quarter. So, Paul, Pete and Rick surely you can't be serious when you say that the Alan Bawn triumphed although they may do so at other clubs. By all means support your favourites but not to the extent of writing rubbish about other groups. — **Elmer Ganter, Gerrard Street, London, W.1.**

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APRIL ISSUE FEATURES—

AUDIO FAIR '68 — GOING TO THE FAIR?
A 6-page preview of the 1968 International Audio Festival & Fair happening at the Hotel Russell, London, in April (18th-21st).

SETTING UP A SYSTEM
Practical hints and tips to help you in setting up your new system

QUEST FOR QUALITY
A basic introduction to the world of hi-fi for new readers and beginners.

PRESSURE ON YOUR HEAD
A fascinating article on the why's and wherefore's of pickup design

ON TEST
This month our experts examine a high quality tuner-amplifier, bookshelf speakers, a new magnetic cartridge, a stereo tuner and a medium-priced mono tape recorder

PLUS REGULAR FEATURES LIKE SHOP WINDOW—SOUND SCENE—O & A—RECORD REVIEWS (high fidelity section from recent releases)

OUT 22nd MARCH—AT YOUR NEWSAGENTS—31-

Dorian—what's in a name?



WHAT'S in a name? A lot if you happen to be a new singer trying to establish yourself on the scene and facing competition from a few hundred other young hopefuls all with new records out and all hoping to make the big chart breakthrough.

So when impresario Arthur Howes and personal manager Roger Easterby decided to launch 21-year-old Tony Fitzgibbon they realised the name wasn't different enough, and they changed to Dorian Gray, which, thanks to a certain Oscar Wilde, is a pretty familiar handle.

The idea seems to have paid off, for not only is Dorian's Parlophone single, "I've Got You On My Mind", selling very well indeed, it is also receiving a staggering amount of air-time and has, without a doubt, established the singer as a future big star name.

Next month Dorian is off to the States for a concert tour and television dates, and already the singer has been offered parts in two films to be made in this country later in the year.

Dorian started his singing career—like so many do—while still at school in Gravesend, Kent. He was then leading a semi-pro group called Tony and the Casuals and they built up a very big reputation for themselves in a very short time.

Deciding that he needed to widen his experience Dorian left the group and joined a dance band so that he could get used to working a cabaret audience. It was while with this band that he was spotted by Roger Easterby and immediately signed to a management and recording contract.

Yes, at the moment it's all happening for Dorian Gray, a young man with a very bright future. One can't help wondering if the same sort of success might have eluded him if he had retained as Tony Fitzgibbon.

MICHAEL KENT

'NO CHRISTIAN SHOULD BE SHOCKED BY SIN'

That's the way Cliff sees it in his new book

THE way Cliff Richard sees life is the subject of a new book BY Cliff and entitled, quite logically: "The Way I See It". This incredibly popular, and incredibly consistent, young man of pop has views on many subjects... and, to his great credit, he is not afraid of voicing his views and expressing beliefs which could make him seem "square".

For example, in the book he is asked: "Showbiz life is supposed to be very immoral. Does it shock you?" And Cliff replies: "To depict the whole showbiz world as a great sink of iniquity is a terrible exaggeration. There are plenty of highly moral and good-living people in the entertainment world. But of course there is immorality. It can't be denied. No, I'm not shocked by it. No Christian should be shocked by sin, because the Bible tells us that it's the logical result of man's rebellion against God."

"That doesn't mean I'm approving it. I think Christians have been too tolerant, too scared to speak out in case people should think they're weird or cranky. I don't mean we should be intolerant of people who do things we consider to be wrong; but that we should be intolerant, as Jesus was, of evil, cruelty, injustice, exploitation and so on."

What does Cliff think of the Beatles? "As entertainers I think they're great. I believe their first few records really changed pop music and it will never be the same again. After a period when most records were bought by young people, they re-introduced adults to pop music. I'm not so keen on their later records, where they seem to have lost the idea of melody, but I certainly count them among the really great performers of today."

"I was unhappy about the way, at one time, they seemed to be backing the idea of drug-taking. I believe millions of youngsters around the world take a lot of notice of what they say and I felt they were making it more difficult for kids to keep away from drugs. But then they took up this transcendental meditation, and whatever else one may think of it, they say it has completely ended their desire for drugs. I respect them for this. I don't believe anybody who has found meaning and purpose in life and has a satisfying career would ever feel the need to take drugs."

"The meditation thing seems to me to be an attempt to have the peace of mind offered by Christianity without the discipline of faith in God. To me, it is a substitute for the

real thing. It may satisfy temporarily but without God there just aren't any final answers."

Have you ever disliked one of your own records? Or shows? Or films? "No, not really. I've never recorded a song I didn't like. One of my biggest hits, 'Living Doll', I didn't like at first. In the film it was made for, it was played at a different tempo and with a different backing. When we came to record it, I suggested we tried a different tempo. The result was really a different song altogether and really a huge hit. I can't say I've HATED anything I've done professionally but obviously, looking back, there are things I'd do differently now."

Do you get on well with the Shadows? "Yes, we're very good friends and we enjoy working together. But we don't live in each other's pockets. Nowadays, of course, unless we're making a film, we aren't together nearly so often, but it's not true that we've 'broken up'. They're making their own careers, looking to the future, and so am I. I reckon they're brilliant composers and easily the best instrumental group in the world (and that's my honest opinion!). We rib each other. Not long ago, in an interview, Bruce Welch gave us a reason for the Shadows staying at the top for so long in just one word... 'Talent'. I sent him a telegram: 'I thought your interview was great. I'm sure you did, too!' They are not my closest friends but I rate them as reliable ones."

And Cliff also had his say about newspapers. "Everybody who is misreported in the papers knows the feeling of frustration and anger at the way words can be put into your mouth or things you have said can be distorted."

"For instance, I NEVER said that I was going to retire at once. I always used such phrases as 'at some time in the future' or 'eventually', when referring to my ambition to become a Scripture teacher. I know I did, because always SOME papers and reporters got it right!"

"I think the fact is that it is not news to say that 'one day' you will retire and become a teacher. I told one reporter: 'It might be tomorrow, or it might be in 10 years' time'. Up came the inevitable quote the next morning: 'Cliff to retire... it might be tomorrow!'"

Plenty more in this delightful little book. Outspoken Cliff, sentimental Cliff, realistic Cliff. Should sell a-plenty.

Note: "The Way I See It", by Cliff Richard, published by Hodder and Stoughton, price 3s. 6d. **PETER JONES**



CLIFF seen in London with actress OLINKA BEROVA, who took over the lead role in "The Vengeance Of She" from Ursula Andress. (RM Pic Dezo Hoffmann).

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PETULA CLARK

PETULA CLARK will not now return to Britain before the end of April when she begins work on the lengthy shooting schedule of the major Paramount musical "Goodbye Mr. Chips" with John O'Toole. But I've will probably schedule a new single by her for April release. It is a Tony Hatch composition "Have Another Dream On Me" which Pat recorded in London early in January.

DUSTY SPRINGFIELD

DUSTY SPRINGFIELD will not be appearing at the Academy Awards in America on April 11, and is also cutting short her Canadian season, starting on the 21, to ten days. This is so that she can spend more time in Britain. Dusty went to Vancouver last Sunday, and returns to New York for the first week of April, in order to promote her new record.

Said Dusty: "I've spent quite a lot of time out of the country recently because I felt I owed an obligation to overseas record buyers. But I'm also aware that I have an obligation to fans here too, so I'm curtailing my overseas plans in order to devote the next four months of my time to the home market. Starting on May 7, Dusty begins her first ATV series of six thirty-minute shows, with a name guest every week. She will be recording the shows towards the end of April. On June 10, Dusty starts four weeks cabaret at the Talk of the Town. Dusty's new single is to be released on either March 29 or April 5 and will be either "Mama Garden" or "I'm With You (Up and Away)", or another title, possibly "It's Over." In late September Dusty will be returning to Sydney for three weeks and then to America for further cabaret dates in Los Angeles, Las Vegas and New York.

TIM ROSE

TIM ROSE returns to America this week after his successful six-week British tour, before leaving the country. Tim recorded three tracks for his new British single. This was the first time Tim recorded in his own country, and they were produced by Mike Smith. The single is to be released in mid-April. CBS label in this country. Tim is believed to be re-negotiating his U.S. contracts with CBS. Tim will undertake an American coast-to-coast tour, being promoted by his manager Jack Beale, before returning to Britain in mid-July, where he is also appearing in the Musica Festival in Majorca. Jack Beale is at present consulting between London and America, and is planning to open a British office for his recording, publishing, and management company. He is planning to produce Tim Rose in concert at a major London concert hall during Tim's next visit to Britain. The tour will be arranged in conjunction with agent Terry King.

Jack Beale and Tim Rose are also working on a number of contracts of the concept of which they consider to be new and unique, to be called "An Evening With Tim Rose."

MIKE STUART SPAN

THE MIKE STUART SPAN have been commissioned to write and perform a musical work for the Brighton Festival. The work runs for fourteen minutes, and is called "Science Fiction." "Science Fiction" is to be included in their next LP, and will be performed at the 100 Club in Oxford Street by the Mike Stewart Span and the Electric Light Show, and the Crimson Ballet, on April 18. The group goes to Iceland for cabaret in Reykjavik on May 8-10.

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TEN YEARS AFTER

TEN YEARS AFTER have turned down a three month Far Eastern tour. The four Scandinavians, coming with their U.S. tour and British commitments. On April 11 to 21 the group will tour Scandinavia by radio, television, and concert dates. On April 28 they go to France, where they will start shooting the film "The Internationals" in various Paris clubs. In May they will be filming in London, and on June 17, in the U.S. where they will be filming in New Orleans.

On August 7 the group is to spearhead a Blues Package, arranged by the Pillsbury Agency, to tour Britain for three weeks, and the Continent for ten days. The package is to include a leading U.S. act. Recently an article was published in the Danish newspaper "Aktuel", which gave an insight into the group's opinions on the war in Vietnam. The story caused quite a stir in that country, and as a result the paper is at present negotiating for each member of Ten Years After to write individual articles on controversial subjects of their own choice.

THE LOVE AFFAIR

THE LOVE AFFAIR's follow-up to "Evertlasting Love" is to be released on CBS on April 5, and is called "Rainbow Valley." The title suggests the new disc by the Keith Mansfield Orchestra. The "B" side of the record, "Someone Like Me" was written and produced by the group.

On May 1 The Love Affair start a massive May/June concert tour of major top rank ballrooms in Britain, sponsored by Yardley's, the cosmetics firm. On April 8 the group go to Hamburg for two days to record a television show.

GOODIE TWO SHOES

SANDY Robertson, who currently runs Jewel Music, is forming Goodie Two Shoes Music Ltd. The new company will be run from 50 New Bond Street, and the directors will be Sandy Robertson, Richard Vernon, and John Walker. A large proportion of material from the Blue Horizon catalogue will be published by Goodie Two Shoes.

TIMEBOX

TIMEBOX returned from France last Sunday after a very successful tour. The promoters of the tour and the producers of the TV show "Houston Rouge" in which they appeared, in Paris have given the group an open invitation to return anytime they want Timebox will in fact be returning on May 10, 11, and 12.

On March 19, Timebox will be appearing at the Marguerite with a 28 piece Jazz Orchestra. It is possible that some of this will be included in their LP which they are recording, together with their second Debrany single, on the 26 to 28 March.

ONE STOP RECORDS

ON MARCH 30, One Stop Records is opening a new shop in Manchester, following a fantasia of the response from the North for mailorder sales. The address for the shop is 13 Gateway House, Nr. Piccadilly Station, in Manchester. One Stop also have branches at Richmond, and in South Tottenham Street in London, and among the shop's customers are the Rolling Stones, Long John Baldry, the Marchioness Tavistock and Londonderry, Terence Stamp and Michael Caine.

TROGGS TO PLAY IN VIETNAM?

IT is extremely likely that the Troggs will be going to Vietnam immediately after their four-week American tour, which commences on March 27. The boys are very keen to entertain the fighting troops. However, their agent in this country, Danny Betesch, has received a letter from the U.S. State Department informing him that, because the Troggs are English and not American artists, the U.S. Army are unable to offer them any protection. Therefore, they suggested it would be too risky for the boys to go. However, Danny Betesch and the Troggs' manager Stan Phillips are at present awaiting replies from the Australian and New Zealand Army authorities, to see if they would be willing to give the group protection in Vietnam. If the group were to perform for the troops of those countries.

Said Reg Presley: "As we are going to the States, we all agree that it would be nice to contribute something towards the soldiers away from their families fighting for their country in Vietnam. We will be going there purely in the capacity of entertainers."

Newies from Grapefruit, John Walker, Status Quo

AMONG the new singles to be released on the week ending March 29 are ones from Paul Anka, Grapefruit, Roy Harper, Tony Bennett, Freddie Mercury, John Walker, Four Seasons, David Bowie, Jackie Trent & Tony Hatch, The Bizarres and Tony Blackburn (week ending 22). All the new singles to be released that week are as follows: DECCA Parlophone - "53 Summer Street"; R.C.A. Nilsson - "One"; Grapefruit - "Yes"; LONDON The Ballroom Firm - "A Question of Temperature"; Willie Mitchell - "Soul Serenade"; C.I.S. George Bean - "Brink Back Lovin'"; Roy Harper - "Life Goes By"; Tony Bennett - "A Fool of Fools"; BLUE HORIZON Woodward Mac - "Black Magic Woman"; PHILIPS John Walker - "I'll Be Your Baby Tonight"; Jay and the Techniques - "Strawberry Shortcake"; EMI's Sunshine - "Is It Too Late"; Four Seasons - "Will You Love Me Tomorrow"; FONTANA The Herd - "Don't Want Our Loving To Die"; The Nice People - "Morning Sun"; Steve Davis - "Take Time To Know Her"; COLUMBIA Ruth - "Cherry Red"; Crown - "Walk With Me"; Roger Whittaker - "Talk To The Animals"; The Invaders - "Stop Teasing"; PARLOPHONE Barbara Burskin - "Is This Another Day"; Pops Memphis - "Sage of A Wrenkle"; MAMMY WAVELEY John Cairney - "Please"; CAPITOL Merle Haggard - "Legend Of Bonnie and Clyde"; M.G.M. Tony Blackburn - "Gather My Girls"; JOHNNY TIBBON - "Cabaret" (W/F 2nd); POLYDOR The Herkley Kitts - "Hate Un Civil"; John Bromley - "What A Woman Does"; Tim Buckley - "Wings"; PVE POPILAR Jackie Trent and Tony Hatch - "Thank You For Loving Me"; The Statins Quo - "Sister Wella Or Melancholy"; Precious Few - "Young Girl"; REPRISE Dean Martin - "You've Still Got A Place In My Heart"; WARNER BROS. Harpers Bizarres - "Gotton Candy Sandman (Sandman's Commune)";

News Shorts

BILL HALEY is to appear at the Royal Albert Hall in London on May 1, at the Sofia Gardens, Cardiff, on May 2, and at the City Hall, Newcastle on May 5. The Freddy Mack Show will be appearing in a TV spectacular in Germany to be filmed at the "Hies On Club" in Munich. Jimmy Savile to host in Meeting Point on BBC 1 on March 24 - to talk about his mum in a programme called "Mothers and Mothers' Pleures". Traffic's flight in America was delayed by a day last week because of work-

perant difficulties. Follow-up to "Walk In The Sky" by The Flowerpot Men is "A Man Without A Woman"; to be released on April 5. The record is to appear in America in September, when the record is to be released over there. The Freddie Mercury Jimmy Young Show for a week beginning April 15. The New Vaudeville Band are the sole artists to appear on Tony Hancock's own British TV show. David Sandison, previously Phillips' Press Officer, has joined the London office of Routes, Cowan & Brownline, the international public relations company. Musical instruments used in many of the 1960-68 were ordered by British jets at the Leipzig Spring Fair last week. Blues group Jethro Tull are to visit New Acropolis Community on a farm near Barnet, in which they, and whoever wants to join them, will try to form a self-sufficient community living off the products of their own land. New single from Eric Burdon, to be released April 11, called "Any-thing".

Amen Corner drop Rock... FOLLOWING a group discussion, the Amen Corner feel they wish to dissociate themselves from the current Rock in Hull trend. However, the group is specifically asked to perform an R & R number for a particular engagement, they are willing to do so, as that is part of their job as entertainers.

PLASTIC PENNY

THE winners of the Eurovision Song Contest and the Song For Europe, Bill Martin and Phil Coulter, have written the new anthem for the Plastic Penny, to be released today and called "Nobody Knows It". This will be the follow-up to their hit "Everything I Am", which is currently at 18 in the charts in Holland, and is flourishing in several Continental charts. The group's album, "Two Sides Of A Penny" will also be in the shops this weekend. The album contains seven compositions by vocalists Brian Keith and organist Paul Raymond, who, before Plastic Penny was formed, were under contract to Duke James Music as song-

PROCOL HARUM

PROCOL Harum are to represent Britain in a major German TV sociological documentary as a result of their success on their recent German tour with the Bee Gees. Procol - whose third single "Quite Rightly So" is issued this week - will be in the next film to be filmed at work in Britain by a German film unit within the next few days. The group returns to America for another tour this summer although dates have still to be finalised. Their second LP is nearing completion under the supervision of producer Dennis Cordell. It includes a 14 minute marzorchka song written by Keith and Gary Brooker, and also Matthew Fisher who has joined the Procol writing team on several compositions including their new single.

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I HOPE THE WORLD DOESN'T END WHEN I'M TRYING TO WRITE

DAVE MASON, along with quite a number of show-biz folk, is a believer in the ancient art (or is it science?) of astrology. Yet when I first met Dave last summer he certainly had no inkling that within a couple of months of starting regular public appearances with Traffic he'd be wanting to leave. The stars did not, apparently, foretell that February 1968 would see the release of his first solo record, "Little Woman" as well as a new single by Traffic recorded before Dave left the group: "No Face, No Name And No Number".

Why did he leave Traffic? "I'm a loner," he replied. "I like to be self-reliant, it's not that I don't get on with other people. A lot happened in the few months I was with Traffic but I just got this feeling of wanting to leave. Like everything I do, it just happened. I've always followed my instinct. I thought about leaving for weeks because I was worried I might damage what we'd built up. To stay would have been worse in the long run. It would have hung me up, which wouldn't have been good for the others."

"I think Steve Winwood knew how I felt. I've always had a mental thing with him whereby we can say more without saying anything. Steve is a big part of my whole life so far—the first person I met who was willing to listen to anything I have to say. I expect we get on so well because we are both Taurus."

As I looked a trifle sceptical, Dave insisted: "Astrology does work, character-wise, anyway." So which groups did Dave not get on so well with? "Oh, I get on all right with them all. Jim Capaldi's a Leo and Chris Wood's a Gemini/Cancer."

When he left Traffic, said Dave, all the press interviewers kept asking how much money he was giving up. "And I didn't know. I never bother about money. I've never been short and it's not hard to make it."



DAVE MASON talks to RM's David Griffiths.

On the edge of my seat with excitement, I asked Dave if he could let us have a few tips on how it's done.

"No, I can't. If I am doing something and it is successful, money will come anyway. I'm not in the position of having to worry about it. I think many people are constantly worrying about the future instead of getting on with the present. Get the present together and the future will be taken care of. Thinking about the future too much will get you hung up about it. I think about the present, the past and the future, but it is always what I am doing NOW that is the most interesting to me."

"Most things I think about encompass the whole world, not just my personal future. Half the time, I can't see the world lasting so long. But I shan't complain so long as the world doesn't end when I'm trying to write something. That's my greatest satisfaction—finishing a song I like. I don't get much pleasure from performing. I'm not really a performer, though I did enjoy the show I did with the Scaffold."

"I never practice any instrument, I simply pick them up now and then. I read just a little bit, very slowly. I'm pretty idle and lazy, and it takes a long time to get things together and I should learn to read music faster, but I don't want to lose the instinctive thing."

"Music, to me, is not dots on a piece of paper. It's laughing, crying, self-expression."

DAVID GRIFFITHS

BUDDY HOLLY

Have On: Peggy Sue (MCA MFD 1012). In a mood of incredible optimism I'm finding this, almost ten years after its initial top five success here, it's a wild rocker with Holly's voice high pitched and a well-arranged backing with nice piano. Flip is the classic mid-60s style almost entirely backed by frantic bongos drum work. Wild guitar break and cool vocal from Holly on this timeless item.

CHART POSSIBILITY.

BARBARA LEWIS

Sho-Nuff (115) Got To Be Your Love; Thankful For What I Got (Atlantic 584174). A bubbly heater here via the distinctive voice of Miss Lewis. Good danceable song with a catchy melody line which could develop into a hit if it gets played enough—I'll take a chance and flip it. The femme backdrop is good, and there's a nice spontaneous feel running throughout. Flip is a slower string-filled ballad item.

CHART POSSIBILITY

JIMMY RUFFIN

I'll Say Forever My Love; Everybody Needs Love (Tama Motown TMG 649). Jimmy comes up with another soulful plaintive ballad with plenty of catchy appeal. The sentimental side of this Tama production should put it into the charts. The flip is a cool version of the recent Gladys Knight and the Pips flop. But Jimmy treats it nicely.

CHART PROBABILITY

JENNY NICHOLS: Look Around Rock; Fartne (Pye Int. 7N 2545). Buddah folk find Penny's first single starts off with a very long instrumental passage, nicely weird and atmospheric. Loads of double-tracking given an echo effect. A very good record. ★★ ★

ALBERT WASHINGTON: These Arms of Mine; I'm The Man (President PT 182). Albert's soulful version of the Otis Redding classic comes across as fresh and inspired. He treats it nicely. Backing builds up and this could be a big soul set aside. ★★ ★

BROOKS AND JERREY: I Got What It Takes; Paris 1 & 2 (Direction 58 3267). A Sam and Dave type item — and good enough in its own way to be a hit with the dance set. Frantic and with a strong melody line. ★★ ★

BRENTON WOOD: Baby You Got It; Catch You On The Rebound (Liberty LBF 15065). A pleasant watered-down version of his last hit—nice vocal work and if it gets in the charts it'll be nicely as a follow-up. ★★ ★

JAY AND THE AMERICANS: French Provincial; Shanghai Noodle Factory (United Artists UP 2211). Rather a good item here. Frantic song, yet clear vocal work from the group. Nice unobtrusive arrangement with cellos. ★★ ★

DON GARDNER AND DEE DEE FORD: Don't You Worry; I'm Coming Home To Stay (Soul City SC 101). A cool item here, re-issued from the deleted Fire catalogue. The soulful, funky vocals are solid and listenable and the whole thing moves along well. Should sell strongly. ★★ ★



OTIS REDDING AND CARLA THOMAS

Love; New Year's Resolution (Stax 681033). The Atlantic "standard" (once a big hit for Clyde McPhatter) is given a thumping funky treatment via Otis and Carla. This is, I believe, culled from their LP and a good choice it is too. Danceable and with a good tune. Flip is slower with good Stax guitar and some soulful vocals from the duo.

CHART PROBABILITY.

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Here are some suggestions—History of OTIS REDDING; Greatest Hits of DIANA ROSS and THE SUPREMES; BEATLES' Magical Mystery Tour E.P. or L.P.; CREAM Disraeli Gears; BEACH BOYS Smiley.

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DAVID CUMMING'S COLUMN

FIRST it was the trad-revival music from the early part of the century. This was followed by a twenties revival, led by The New Vaudeville Band. Then the thirties, inspired by Bonnie and Clyde, and now it's the fifties with rock 'n' roll. The question is, friends, how long will it be before we reach ourselves up?

AROUND THE TABLE:

This week I gathered together three of London's young pacemakers for a round-table discussion, a record producer, a photographer and a boutique owner. We tape-recorded their conversation.

D.C.: First I'd like to introduce Andrew League Brooks, record producer, Rolls Royce owner and father of one (child that is, not Rolls Royce).

ANDREW: To quote Sean Kenny: Glad I could make the scene man.

D.C.: Lord Bailey of Shadwell, photographer, who renounced his title last year.

HILL: Yes I did, actually, so just call me Bill.

D.C.: And Steven John, dopest of Carnaby Street, who hails from Noch of the Border.

STEVEN: (Scots burr): Scotland still swines, of course, but only from the hips down.

D.C.: Well Andrew, let's start with you. Does London still swim?

ANDREW: Well no, man. I mean, not compared with the States. I mean, they've got the coloured sound, and Heitch Ashbury, and the best recording engineers in the world. They've got Brenda Lee, too, and L.B.J. but that's their problem, you know. I think, does that answer your question?

D.C.: No, Steven, how about clothes?

STEVEN: London still leads the fashion scene. Look at the way the rhubarb look is catching on all over the world.

D.C.: The rhubarb look?

STEVEN: Flares, and pills are out. Straight suits are in. Like sticks of rhubarb.

D.C.: Hill, you specialise in photographing swine in London. What do you think?

HILL: I think I'd like another large vodka.

D.C.: I've read a lot about your studio at Blackfriars. A disused warehouse isn't it?

HILL: Yes, on the river, but I've had to give it up.

D.C.: Oh, I'm sorry, why?

HILL: I kept stepping back to admire my photographs and falling in.

D.C.: So what are you working on now?

HILL: Well, I've just published a collection of photographs, Bill Bailey's Book of Baudies, it's very controversial.

ANDREW: Well, it's got a nude study of Quintill Hicks and everything, man.

D.C.: And a study of one of the groups you produce, Andrea.

ANDREW: What, the Great Unwashed you mean?

D.C.: Is that what they're called?

ANDREW: Yeah, man, the Great Unwashed. There's a Stinker Muldoon on lead guitar, Gubby Isaacs on bass, and Bernard Orlidy on percussion.

D.C.: Bernard Orlidy?

ANDREW: Yeah, he has his initials in his letters on his drum kit.

D.C.: He's the one that writes the songs, I believe.

ANDREW: Yeah, he's just done a great new one called Where Has All The Clumpet Gone? Flowerd mean nothing to Bernard, he's all man.

HILL: Or celery.

STEVEN: Yes, or celery.

HILL: Celery is soxier.

STEVEN: Rhubarb is more English, though.

ANDREW: Yeah, and rhubarb is made the coloured look, man, I mean, like the coloured sound, only eye-wise.



D.C.: What materials will you be using for the rhubarb look?

STEVEN: Charcoal grey pin stripe will be the basis of all my designs.

D.C.: Any particular reason?

STEVEN: Yeah, I got this load of stuff cheap down Berwick Market. I'll off a torry.

ANDREW: These boutiques he owns now, man And he still nicks stuff.

STEVEN: And what about your people in the record business? You nick all the time.

ANDREW: Tchakovsky never fell off a torry, man. Nor did Buddy Holly.

STEVEN: As far as you're concerned, copyright means the fiddi to copy.

ANDREW: Scottish git.

STEVEN: London layabout.

D.C.: Gentleman, this exurbane of sparkling epigrams is most stimulating, but we're getting off the point. Steven, how do you feel about hair and bright clothes for men?

STEVEN: Well, in a civilised society, the sexual extremes are becoming outmoded. Men are tending to look and dress more like women, and vice versa.

HILL: It's happened in the more advanced countries already, Sweden, for example.

ANDREW: Yeah, but at least over there they have nude bathing, so you can tell the difference now and then!

HILL: I think London is still swimming, so there?

STEVEN: Well, you've got a vested interest haven't you? All those rubbish photos you sell abroad.

HILL: We've all got a vested interest.

STEVEN: I've made my pile. I just want to go somewhere and quietly save it.

ANDREW: I'd sooner live in the States any day, man. Go to Phil Spector's Echo parties.

HILL: You're both traitors!

ANDREW: Hell, there's Establishment running out. He's renounced his title, but he still thinks like an aristocrat.

D.C.: Well, thank you.

ANDREW: He's got a touch of the tara brush all right.

D.C.: Yes well, thank you.

HILL: Peasants the pair of you!

At that point the discussion ended when somebody hit somebody over the head with the microphone of the tape recorder. See you next week. Look out for competition results. Be good.

PAUL SIMON: THE PILLS WORE OFF AND SO DID ART...



SIMON AND GARFUNKEL—may appear in the Spring at the Albert Hall.

WHAT has happened to Art? It was the first question on everyone's lips when the small man with the big talent came into his Hilton suite. "Well, we did the northern concerts scheduled but had to fly back to America in between to continue recording our new L.P. 'Book Ends'. We'd been up for two days straight and recording constantly when we had to hop the plane back for the London Albert Hall concert. Art Garfunkel and I had been taking pills, coffee, and the lot to keep us going, but when the pills wore off so did Art. He failed to make the Airport and practically collapsed from exhaustion. It was a pop breakdown, I was really upset over missing the Albert Hall as it's a good auditorium and it caught me at a time when I was really anxious to give a great performance. Now it looks as if we'll not be doing it until the end of May."

SO FEW RECORDINGS?

Paul was then obliged to explain the lapse of time between the release of their recordings. "We haven't had an L.P. out for around 18 months because I went through a stage when I found it exceedingly difficult to write. I desperately wanted to maintain a high standard, so I didn't keep anything I thought not up to it. In fact, I didn't keep anything. But I think I've passed that period now, and Art and myself are very proud of this new L.P. which will probably be out in about two weeks. The songs are mostly about New York, because being born there, I've got a special feeling for the city. One side is sequenced from childbirth to death—ending with a track consisting solely of old people's voices—and conversation recorded with no music and no script. Someone told me Tim Hardin had sequenced his second L.P. on one side, I'd like to hear that since I really enjoyed his first album.

TWO ALBUMS COMING

"We've been working on the score for the film 'The Graduate' as well, but that's finished now. It actually contains only one new song 'Mrs. Robinson'. Working with Mike Nichols was stimulating and exciting. He is a hard worker and really knows his business. We did, however, find that recording studios are far superior to sound stages. Movies are geared for picture rather than sound, so you lose a lot. Despite all, I think it's turned out rather well, and 'Graduate' is certainly the biggest thing in the U.S. today. The Soundtrack L.P. should be released

here as soon as the film arrives. Perhaps these two releases practically at once will make up for our previous gap in material. People say that you need an L.P. every six months to retain your position and popularity, but I don't really think this is true. We've not had too much success with albums in Britain because of what I feel is a strong R&B influence here. Our L.P.'s sell quite a bit on the University circuit in America as we do a lot of colleges. I think the same applies to our singles. People are always telling us to plug our work. Of course, a song requires television and radio plays to click, but to 'PLUG' a single makes me feel awkward. It sounds as if you're trying to pull something on people—trick them into buying something which hasn't much real artistic value. Anyway, I hope our songs sell on merit alone. I take time to write what I feel is a genuine contribution. This takes time, and I can rarely do it anywhere but in my own home. Proper surroundings are a big influence on your frame of mind. Music is where you live and when you've said something once, you shouldn't repeat it. This, coupled with the problems of having to be a thousand other places at once is keeping me from writing as much as I'd like to.

"I LIKE DYLAN'S LP"

"There are a lot of artistes today who write quite a lot but don't take much time to say it well. I used to knock a lot of others but we've all grown up now. I like the new Dylan L.P. very much. And Sergeant Pepper is one of the best albums ever recorded. The Maharish? He's got a nice face. I wouldn't exactly say he's pulled the intellectuals into his camp though.

"Now let me ask you some questions—how come you guys lie so much in the papers?" At this point Paul had to be catching that flight back to New York so I took my convenient leave rather than delve into the black secrets of journalism. I hope to tell The Whole Truth and nothing but The Truth, so help me Paul.

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"MEDITATION IS MY CUP OF TEA" SAYS RINGO...



RINGO—he presented EMI studio engineer GEOFFREY EMERICK with the U.S. Grammy award for the work on "Sgt. Pepper". On the left is producer GEORGE MARTIN (RM pic.)

THERE has been a lot of conjecture and speculation as to exactly WHY Ringo Starr suddenly decided to leave the Beatles and the rest of the Beatles meditating quietly at that now famous Academy on the banks of the Ganges.

Is the whole thing a gigantic hoax? Did Ringo find that meditation was not exactly his cup of tea?

Is Ringo the only same member of the Beatles—the only one to see through a confidence trick?

These are the sort of questions that people have been asking in pubs, clubs, coffee bars, offices and street corners up and down the country.

"No," says Ringo, "it is NOT a gigantic hoax or con trick."

"Yes," says Ringo, "meditation IS my cup of tea."

"My decision to leave India was very sudden," said Ringo. "I didn't decide to return to England for any particular reason, except that I felt I should return. It was nothing to do with not enjoying it out there, or being fed up with the whole thing—I just thought to myself 'I think I'll go home now,' and so we came home. We didn't discuss it or anything, we just jumped on a plane and left."

"A lot of people are going to say that I left because I was disillusioned by it all. But that just isn't so—the Academy is a great place, and I enjoyed it a lot. I still meditate every day for half an hour in the morning, and half an hour every evening—and I think I'm a much better person for it. I'm far more relaxed now than I ever have been."

"You know, if you're working very hard, and things are a bit chaotic, you get all tensed up, and screwed up inside. You feel as if you have to break something, or hit someone. But if you spend a short while in the mornings and evenings meditating, it completely relaxes you—and it's easier to see your way through problems."

"If everyone in the world started meditating, then the world would be a much happier place, and there would be less wars and things. And I seriously believe this could happen in a few years' time—not in our generation, or in our children's generation even, but eventually. It only needs the younger generation at the present moment, all over the world, to follow the Maharishi's teachings, for us all to become a bit more civilised."

"It could happen, but it would be very difficult to get things started. At the moment everybody seems to think the Maharishi is a con-man or something. But he isn't—he's a very sincere person, and really believes in what he's doing. Contrary to what people think, he doesn't make a fortune out of his business. All the money paid to him by his students is paid in to the organisation in their own countries, and is used to keep that particular branch going. So, in fact, most of the money that comes in is ploughed back into the business. What the Maharishi wants is to eventually have an Academy in the capital of every country."

"When we were out at the Academy in India, a lot of people said that we were getting preferential treatment just because we're the Beatles. But this wasn't so—the only reason the Maharishi was spending more time with us than the others was because we joined the course late, and we had to catch up on all the studies we'd

missed—so he had to give us some individual coaching. You're left on your own a lot on the course, and there is a library for reference—and then the students get together with their guru every day so that they can ask questions and be put straight on the points they don't understand."

"I'd really like to see meditation become a popular thing—and I'm pleased that the Maharishi has had a lot of publicity through the Beatles. Now at least everyone has heard of the Maharishi, whether they think he's genuine or not—but I assure you he is genuine. I suppose people mistrust a thing they don't know a lot about. Everyone is always frightened of the unknown and so, as a form of defence they attack. It's a bit annoying really, because a lot of people put the Maharishi down without knowing what he's all about. If people took the trouble to learn about meditation, then they'd discover that it can do nothing but good. I'd like to see the Maharishi's teachings become a sort of 'pop meditation' because then it would appeal to the kids—and it could bring about a much better understanding between the younger generation in all the various countries."

"But it's a matter of breaking down a barrier of mistrust first—and that isn't an easy thing to do. Especially when a lot of newspapers write stories saying things like 'is the Maharishi a big con-man?' and so on—generally knocking him, and putting meditation down. Because people believe what they read in the papers—you know, it must be true, it said so in the newspapers'. It's only when you're personally involved in something where you come into contact with the way the papers work, that you realise that everything you read in print isn't necessarily the exact truth."

"When I decided to leave the Academy and return to England, a lot of people started to read things into it. But as I said, it was a spur-of-the-moment decision, and nothing to do with being bored with meditation and the teachings of the Maharishi."

"I always like to let things happen rather than plan things out for myself. And if I decide to do something, then within reason I do it. I believe there is a greater plan, with a pattern and a reason for everything you do. Therefore, there must have been a reason for me to suddenly decide to return home."

"Personally, I think that when you're born, there is a very complex pattern that is planned out for your whole life. It's like a network of paths—and you decide which path you want to take, and everything that happens to you along that path is planned to the minutest detail. The major decisions are yours—if you decided to do one thing, then everything that happens to you because of that decision has been planned out in advance. Whenever direction you take at the crossroads, your life has been planned out for you."

"So I never worry about what's going to happen in the future, and I never plan too far ahead, because I know that things are planned to happen, whatever I do."

"Anyway, I'm quite happy to sit back and wait for whatever's coming next. I haven't found out the answer to the question: 'What's life all about?'; and I don't suppose I ever shall. It would take millions of philosophers millions of years to sort that out. As I said, I have my own ideas... and I do know that meditation is an important part of being a relaxed and sane human being."

DEREK BOLTWOOD

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rapid reviews

CUT PRICE MANN LP IS AN INTERESTING BARGAIN

JOE E. YOUNG AND THE TONICS "Soul Buster" (Fantasy TLP)

QUITE a clean sound from this group, who have been doing well in London clubs recently. They handle these soul numbers—most of which are refreshingly unfamiliar—quite well. This won't compete with current Tamla LPs, but if they go on making good LPs like this, it could mean a big chart hit for them.

HING CHOSHY AND LAUIS ARMSTRONG "Hing And Louie" (Music For Pleasure MFL 1029)

ORIGINALLY recorded for the RCA label in 1962, this combination of two of greatest ever musical talents comes across so well that this LP could be a hit. Every track is injected with a special enthusiasm and verve.

FATS DOMINO "Million Sellers Volume Three" (It Keeps Rainin'; Music For Pleasure MFL 1029)

CULLED from Domino's immortal sides, this combination of his million sellers is watered down rather, in this collection. But some of the sides are fantastic rousing numbers—like his great "It Keeps Rainin'" and the classic "Ain't Nothin' But the Bop." I don't like about this is the entirely inappropriate "desu" that looked like a Liberace-style slow waltz through an acid haze.

THE FOUR FRESHMEN "A Today Kind of Thing" (Liberty LIL 83972)

THE harmonic group take a number of recent hits—mostly West Coast—and give them their special kind of vocal treatment. "Ain't Nothin' But the Bop" is "Happy Together"; "She's Leaving Home" were interesting, and "I Wish You Well" over another generation to these songs.

SHIRLEY COLLINS "The Power of the True Love Knot" (Polydor 282 925 Stereo)

SHIRLEY Collins is a traditional English folksinger. Her style is simple and unassuming, but as though she is perpetually mournful and most of these songs have a truly sad double entendre and a meaning which seems to be far deeper than on first hearing. But I don't think her voice will appeal to any but those who like the trouble to listen to this LP many times. Her sister Jolly works well with the little British folk organ.

THE JAMES LAST BAND "That's Life" (Polydor 184 972 Stereo)

ALWAYS a big seller, the precise and interesting orchestral work of James Last is usually broadly attractive on this set of tunes which range from Sinatra's "That's Life" and others like "Help Me Girl" and "Born Free" — the inevitable.

CHUCK BERRY "Live At The Fillmore Auditorium" (Rockin' At The Fillmore/Eveready) (It's a Rockin' Party) (Rivers Driftin' Time); "Feelin' It"; "Flying Home"; "Jockey (Cochy Man)"; "It Hurts Me Too"; "Let's Move It"; "Rockin' Home"; "Johnny B. Goode" (Mercury MCL 2012)

A psychedelic cover front and rear on this 'live' set of 10 discs. Berry, The Meters Band, who back Chuck to an excellent job and there is plenty of wild, funk harmonica and nice percussion. Quite a moody LP — but "Johnny B. Goode" was a tragic disappointment, although it may have a new audience in San Francisco audience it didn't come over on record.

THE FIFTH DIMENSION "The Magic Garden" — Prologue; "The Magic Garden"; "Summer's Daughter"; "Dreams/Pax/Nepenthe"; "Carpenter Man"; "Ticket To Ride"; "Brooklyn"; "Sally Latham"; "The Girl's Song"; "The Worst That Could Happen"; "Orange Air" (Cap; Epacour (Liberty LBL 83982)

IN keeping with the avant-garde pop LP tradition, the team of the 5th Dimension producer James Howe and writer and arranger Jim Webb have made an LP which falls together as a single unit, more than a motley collection of tracks. The songs are not as strong as on their last LP, and there is no "discovery" as anything like it. But the whole effect is more subtle — their beautiful harmonies and the multi-coloured blend of the voices and the often intricate arrangement make them seem miles ahead of their group. The version of "Ticket To Ride" shows they can sock it to 'em with the best, but it's probably a dead end anyway. An LP to keep playing.

MAURICE CHEVALIER "His 5th Birthday" (CBS 63196)

TWELVE songs sung in English and French, which will be bringing tears to the eyes of the fans of this old campaigner. The atmosphere he puts over is always tremendous and with songs like "Et Maintenant"; "Mon Idole"; this could be a big seller.

THE NEW VADEVILLE BAND "Winchester Cathedral" (Fontana Special SFL 13001 Stereo)

I remember not liking this LP much when it came out — my tastes have mellowed towards it slightly since then and I find it a bit better. Anyone who wants the stuff cheap — go and buy it. Naturally "Winchester Cathedral" sounds pretty good again.

GRACE FIELDS "Our Gracie" — Sing As We Go; I Took My Heart To A Party; Christopher Robin is Saying His Prayers; One Day When We Were Young; Will You Love Me When I'm Not; Ave Maria; Sally; The Biggest Aspidochelone in The World; Three Green Bonnets; In My Little Bottom Drawer; Wish Me Luck As You Wave Me Good-bye (Music For Pleasure MFL 101)

ONE of the most interesting autobiographies I ever read was that of Grace Fields. Her voice — which sums up a musical era — was more famous than any female singer has ever been before or since. Although some of the songs here may seem corny by today's standards, they were all immense hits of their time and are musically magnificent because of her powerful, incredibly distinctive voice.

LOS BRAVOS "Los Bravos" (Decca SKI 4065 Stereo)

THE Spanish group who clicked big with "Black Is Black". Their staunch fans will die for this collection of brass band items, mostly very well performed. For those who love the group scene, this is fine, but the element of progression is missing, which is a pity. Because Los Bravos obviously have enough musical talent to cope.

MANFRED MANN "What A Mann" — Proudest (Big); Sunny; Get-Away; With A Girl Like You; Sweet Tea; Wild Thing; Morning After The Party; Feeling So Good; One Way; So Long Dad (Fontana Special SFL 13003 Stereo)

A collection of hits and pieces from the Mann group — jazz infused LP tracks, 10 sides. Instrumental and pop "A" sides. The whole thing amounts to a far more varied selection of their talent than would normally be put on an album. It is interesting and enjoyable — and a bargain price too. "Sweet Tea" sounds pretty good again, and so does "So Long Dad".

ROGER MILLER "The Third Time Around" (Fontana Special SFL 13011 Stereo)

AND William wrote the sleeve notes for this release. Miller's sophisticated country style is happy enough to be universally appealing. This is a pretty straight LP — none of the "Do-Wacka-Do" stuff is here, with those lovely scat lines. But an this was a follow-up LP to "King Of The Road", one would expect it to be a very bit similar.

COUNTRY JOE AND THE FISH "I Feel Like I'm Fixin' To Die" — The Fish Cheer & I Feel Like I'm Fixin' To Die; Who Am I; The Song; Kick Coast Blues; Mingo; Janis; Thought Dream; Thursday; Eastern Jam; Colours For Susan (Fontana TFL 8007)

ONE of the most talented of the West Coast psychedelic groups. This is their second LP here and it is better than their first which is saying something. From their hill-billy version of the title track — a hilarious Vietnam song — through to the ballads "Who Am I" and "Pat's Song" this is great. Little snippets like the Bomb Song and the Ach! Commercial set showed in, and their U.S. single "Janis" is wonderfully original. The strongest track is "Colours For Susan", a hesitant, faltering guitar instrumental which is prettily frightening.

JELLY ROLL MORTON "Mr. Jelly Lord" (RCA Victor RD 7911)

NOTHING in the excellent and enjoyable "Vintage" series put out and carefully remastered by RCA. This one contains four hitherto unissued tracks, and the sensitive, yet exciting and subtle jazz statistics come across beautifully.

THE NICE "The Thoughts of Emerlist Davjack" — Flower King Of Flowers; Thoughts of Emerlist Davjack; Bonnie K. Honda; War And Peace; Tantalising Margie; Dawn; The Cry of Eugene (immediate 1001 618)

ONE of Britain's better psychedelic groups. I was quite impressed when I saw them once at the Saville. Their style is subtle, acidulated R & B, with plenty of distorted effects. But basically they have a talent for writing good pop songs so everything fits in well.

JOSE FELICIANO "Fantasie Feliciano" — For Sentimental Reasons; Someday (You'll Want Me To Want You); The Masquerade Is Over; You Know You Don't Want Me; Goody Goody; Nature Boy; To Each His Own; Quit While You're Ahead; I Wish You Love; Somebody Else is Taking My Place; I Miss You So; Bye Bye Blackbird (RCA Victor SF 7913 Stereo)

ALREADY Jose has built up an enviable reputation. Personally I don't care much for his vocal quaveriness but I can already see him as the boy hero of the Tony Bennett set. His guitar work is something else. That sounds very good indeed, and his guitar and vocals on the more folk-tunes numbers like "Nature Boy" were in my opinion the best thing on the album.

VARIOUS ARTISTS "Classic Jazz Piano Styles" (RCA Victor RD 7915)

THIS LP features Albert Ammons, Earl Hines, Pete Johnson, Jelly Roll Morton, Fats Waller and Jimmy Yancy. The selections are varied and there are more than enough boogie tunes to satisfy anyone collectors, or those wanting a good varied selection of the more famous pianists, this is great.

A POPULAR coloured group around the London area especially are THE RAISINS, and their 14-track album, "The Raisins" (Major Minor MMLP 20) is a lively, versatile and danceable, although perhaps rough-edged LP. In complete contrast, for those who like things French (especially the music) is "Sous Le Ciel De Paris" (that's the first-form French) with a collection of Parisian tunes by various artists, including JULIETTE GREGO, MICHEL LEONARD and JACQUES HREL (PHILIPS STEREO SFL 7828). You may well have heard of CV COLLEMAN — but as a tenor, not a singer. He comes into his own as a vocal ace on "If My Friends Could See Me Now" (CBS 63075) — his voice is expressively pleasant on his songs like "Real Live Girl" and "Pass Me By". A disc that's guaranteed a big sale in Ireland and in Liverpool at least is "JACKIE AND BRIDIE LIVE" (Major Minor MMLP 23). These two perform before a Liverpool audience at the Philharmonic and give us some catchy folk items with a certain homely warmth. THE GERALDO LINGERS and ORCHESTRA "Sweet And Swinging Hits Of The Sixties" should appeal to all the music and guitar interested in pleasant sing-along versions of neo-standards. For anyone interested in movie soundtracks, one of the more interesting recently is "Waterloo No. 3" (Philips SFL 783 STEREO) which features the title track by ROGER MILLER. It has several other good cowboy items from the James Coburn movie. CARAVELLE'S instrumental versions of big hits, in "The World of Caravell" (CBS 63159) — I don't know whether they are masterfully played through. Some exciting Latin sounds by LOS ZAFIROS on "Ole" (MCA 742), and the Latin dance tempos are given here, for those fond of dressing up in their forehead gear.

RICH BONO is a swinging American singer and pianist with a fine interesting style. He puts fresh life into numbers like "This Boy" and "Once Upon A Time" — also interesting is his version of the Beach Boys' "Sloop John B." (Major Minor SMLP 25). RICHARD "GROOVE" HOLMES' first departure from his conventional trio format is demonstrated in "Spicy" (Transatlantic TR 743) which features some good Latin rhythms, but maybe it doesn't swing quite as much as one would like. AHMAD JAMAL is a nice-sounding modern jazz pianist whose "Alhambra" LP (Carole Arch MML 783) makes good listening and swings well. On the same label SONY STITT has another release from the Chesa catalogue — this is just tagged "Sonny Stitt" contains tunes like "Jack Spratt" and "Dancing On The Ceiling" and is on Carole Arch MML 783. SONY STITT also has another release from the Chesa catalogue — this is just tagged "Sonny Stitt" contains tunes like "Jack Spratt" and "Dancing On The Ceiling" and is on Carole Arch MML 783. CHRIS HARRER in Concert Vol. 2 follows up the first LP with tunes like "Hourbon Street Parade", "Old Man More" and "The Saints" (Liberty LIL 747).

Some more Marble Arch items — all instrumental goodies. The fabulous sound of the 101 STRINGS on the tunes from "Camelot" are on MML 784 — they sound beautiful on numbers like "If Ever I Would Leave You" and "I Loved You Once In Silence". The same string orchestra, plus SIX GUITARS on "Guitars Galore" on a well-scored LP (MML 782) which will appeal to those who like lush, but original music. The number of guitars are multiplied for "More 50 GUITARS in Love" (Liberty LBL 83048E) with TOMMY GARRETT presiding. The popular guitar sound and 12 familiar tunes, beautifully arranged to suit the instruments. SOUNDS BOB ROBERS and "I Hear Sounds" (CBS 63149) — this bright vocal-instrumental ensemble could do well with this polished and entertaining set, which includes tunes that may be all that familiar but are certainly memorable.

Fans of sentimental instrumental music (and there must be many of you, judging by the amount of records which are issued in this field) will die "THE STALIGHT STRINGS Play Unforgettable Songs Of Love" (Music For Pleasure MFL 1210) — contains such haunting melodies as "Fly Me To The Moon", "What Now My Love" and "Moon River". STAN BLYTHE turns in similar "Birds & Brass" to Walt Disney and his new LP on CBS 6318 features tunes like "Heigh Ho", "He's A Tramp" and a load of other famous melodies. The title of this LP appropriately enough is "Stan Butcher — His Birds And Brass in Boneyland".

Three discs with very similar covers have just been issued via Polydor. They're all in that sophisticated instrumental-orchestral "Nugclub International" (Polydor 249 172 STEREO) and that's by PHILIP SCHILZ-BECHER and the Bristol Bar Sextet. "Happy Together" by RAL WARNER SINGERS and Orchestra (Polydor 249 176 STEREO) and "Discotheque A La Carte" with the Orchestras of James Last, Bert Kaempfert and several others. That's on Polydor 249 175 STEREO.

Latin LPs are issued in abundance here — the latest offering is "GIBBER in Rio" by Max Gregor on Polydor 249 112 — it contains items like "Strangers In The Night", "More" and "Swainin' Shepherds Blues". LES HIGGINS has been called the "British Mancini" which isn't a bad compliment. His new LP — and beautifully recorded too — is "New Dimensions" (Mercury SML 709 STEREO) and it contains several of his own songs including "It's Not Unusual", "Silver And Blue", and "Misty Morning Eyes". Some pretty old tracks on "Swinging Saxen" by PAUL HUNTER and TAB SMITH (Polydor International 823 254), and these were recorded around eight or nine years ago.

Advertisement for Diana Ross and The Supremes "Talk of the Town" live at London's Talk of the Town. Includes EMI logo and Tania Motown TML1070 & STM11070.

Large advertisement for Manfred Mann's "The Junction" album. Features the text "MANFRED MANN THEME FROM the Junction" and "NEXT HIT SINGLE - OUT NOW". Includes a photo of the band and the Fontana TF 908 logo.

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

THE MONKEES

Valley, Topoca (RCA Victor 473). His built opening here, chanting the girl's name over a backing boosted by full orchestra, then a verse, then into a group-type chorus. It's really a rather predictable song, word-wise, but the boys on this self-produced record whip up a storm through their sheer personality. Much more confidence and style since about their work now. A big hit. This A. Newish song, minus at first, then slipping into an unusual beater. MASSIVE SELLER.

PROCLAM HARUM

Quite Highly So In The Wee Small Hours Of Silence (RCA Victor 473). This is the group's third single—and sounds dead right to me to create the hat-trick of biggies. Great moody sound, yet everything crystal clear, with no organ sounds—and, as ever, a song that really is worth (a) singing and (b) hearing. Distinctive about sums it up. Arrived. I like it a lot. Flip: Anyway too late for me to hear. MASSIVE SELLER.

CLIFF RICHARD

Congratulations, Hub (Columbia DB 8376). The Eurovision Song Contest entry, of course. Suits Cliff in his bubbling style, and it's a strongly commercial arrangement all round. After only two or three hearings, I wasn't entirely sold—but I must say that it'll be a tremendous seller. It'll be on radio for ages; it's really a multi-purpose sort of song, dedication-wise. Flip: A Cook (greenaway number, with a catchy little chorus outstanding. MASSIVE SELLER.

BILLY FURY

One Minute Woman (Sully Records 104). A double "A" single, originally David Bowie's fine "Gills Boy Blue" was the one; now it's Billy's. The flip, "The Fish Brothers' piece is gentle, haunting and initially satisfying, blaring out the best of the Fury's quieter voice. Though he's not a consistent hit-maker nowadays, I firmly believe in this one. Flip: To be honest, I believe more in this towering great ballad. Must do Fury a lot of good. CHART PROBABILITY.

TONY BLACKBURN

She's My Girl; Closer To A Dream (MCA 1394). Some are knocking Tony these days—for all sorts of irrelevant reasons... like he can "plug" himself into the charts. In fact, he's maturing fast as a singer and this one, starting very softly and gently, builds into a patently blatantly obvious commercial job. And he'll sell to virtually all age groups, so there! This is quite a performance job, because it's a fairly complex song. It comes admirably. This. Another good song from the so-promising Peter Morris. CHART CERTAINTY.

LARRY CUNNINGHAM

The Fugitive; The Emigrant (King KI 3973). Not absolutely possible about this. The story of a man-on-the-run, with a shuffling country rhythm and Larry singing out in his usual dark-brown sort of style. Song has charm and poignancy and similar material has made it in the past. Strides added. Flip: The Saga of Your Actual John F. Kennedy. CHART POSSIBILITY.

MIREILLE MATHIEU

Je Ne Suis Pas Ton; Jal Gardé L'Accent (Columbia DB 8373). Reliable sources tell me this is subtitled "I'm Coming Home". My own reliable sources tell me that this single merely underlines the exciting talent of this little French girl. The production builds beautifully, and even those who have no French will get the emotional gist. All very good. Flip: Another French-language vocal feat. CHART PROBABILITY.

THE HOLLIES

Jennifer Eccles; Open Up Your Eyes (Parlophone B 569). This is what you call instantly commercial. If I call it a juvenile song, I'm not knocking—it's deliberate, with laughing chorus and the sort of thing one can't readily forget, melodically speaking. Plus that crystalline instrumental treatment which is a trademark of this so-consistent group. A real char-buster, this. Flip: Another good song, philosophical in parts, but nowhere near as punchy. MASSIVE SELLER.

THE FIVE: Father's Name Is Dead; Treacle Toffee World (Decca F 12155). Powerful instrumental intro, then a kiddie-winkie piece of philosophy and strangely effective. It all is. Might just make it. ★ ★ ★ ★ ★

BOBBY VEE: Maybe Just Today; You're A Big Girl Now (Liberty LP 13638). A restrained, restricted sort of Vee to open. He can never be discounted for the charts, but I doubt if this funk-like, sometimes double-tracked aural is the one to do the trick. ★ ★ ★ ★ ★

ING CHOSBY: Around The World; VICTOR YOUNG ORCH: Around The World (MCA 1010). Re-releases of two stand-out versions of the theme from "Around The World In Eighty Days". Nuff said. ★ ★ ★ ★ ★

THE YOUNG BLOOD: Green Light; Don't Leave Me In The Dark (Ipye 17483). Brass-aided arrangement which really swims. This British version must be in with chances—song is direct, forceful and of high commercial content. Nicely done. ★ ★ ★ ★ ★

BARRY MANN: The Young Electric (Psychedeelic Hippie Flippy Funk And Funky Philoponic Turned On Groovy) HEARING HAND; Take Your Love (Capitol C 1338). Simulated "live" recordings of the latest title of recent months. Stere-line of a hit-making group, done toner-in-check style. An out-of-the-rut novelty. ★ ★ ★ ★ ★

RAYMOND LEPAEVE ORCH: Soul Cousins; When A Man Loves A Woman (Major Minor MM 55). Big selling, French musician, grand dominating, and the arranger used in a really attractive way. Might not be a hit as a single, but it's exceptionally good. ★ ★ ★ ★ ★

SIMON: Dream Seller; Sweet Reflections Of You (RCA Victor RCA 1668). Light-weighted gem with a sympathetic style on a good enough song—but not sufficiently different for right now potential. ★ ★ ★ ★ ★

RICKY MARTIN AND THE TIME MACHINE: Something Like; Blue Suede Shoes (Ode DB 844). An old-time rocker on a familiar old rock number—and done with all the old-time trimmings. Builds quite excitingly if a bit pedantic. ★ ★ ★ ★ ★

THE NASHVILLE TRENDS: All Along The Watchtower; Sun-Dog (Decca F 1273). An ambitious production for a group always likely to bubble as the charts. Nice repetitive riff and reasonably strong idea. Worth watching. ★ ★ ★ ★ ★

PETER COFFINNO: Born To Be Wanted; Shout It From The Hilltop (MCA MU 1009). Singer-dancer on an E. Hump-dinger song which happened to be published by T. Jones. Starts off decently, then starts to build over a most imaginative backing. Takes time, though. I grew to like this. ★ ★ ★ ★ ★

LONNIE DONEGAN: Toys; Relax Your Mind (Columbia DB 8371). A different style Lonnie on a different label. Quite a pleasant little song, part-performed by Lonnie and some with that usual professionalism, but not, I suspect, a hit. ★ ★ ★ ★ ★

SANTOSHIADHOS: Tompoh; Amtime (Island WIP 624). Interesting, this, because it's a Mexican-type sound allied to a modern group sound. The soulful element is in here, too. Nice song, what's more. ★ ★ ★ ★ ★

THE AMHOY DUKES: Simon Says; The Marquis (Polydor 5421). I like this group; but not knocked out by this party-game type of song. Still, it is catchy and generates spirit. ★ ★ ★ ★ ★

LALO SCHIFRIN: Mission Impossible; Jim On The Move (Dol 103). Very big orchestral arrangement, with a pungent approach from the various departments—a telly theme which strikes me as being well above average. Lalo wrote it. ★ ★ ★ ★ ★

DR. MARIGOLE'S PRESCRIPTION: My Old Man's A Groovy Old Man; People Get Ready (Ipye 17493). Hard to differentiate between the two versions so far of this lively song. This is cruffer, perhaps more powerful—and anyway is hereby commended. ★ ★ ★ ★ ★

THE HAG DOLLS: My Old Man's A Groovy Old Man; They Didn't Believe Me (Columbia DB 8378). I feel this song will be very big—this version has a stirring male voice lead over a chanting and hand-clapping group. And the whole production is full of life and zest. Must do well. Given deejay plays. ★ ★ ★ ★ ★

MICHELLE LER: L. David Sloane; Everbody Loves My Baby (CBS 3356). Off-beat trumpet scene setting and a jerky little song, quite catchy, which suits Michelle's tough-edged style of singing a happy sound. ★ ★ ★ ★ ★

THOY: My Friend The Scarecrow; Emma May Kingston (Columbia DB 8381). Unusual topic for a song, barely romantic, done in gentle sort of way, but it doesn't seem strong enough to me. But so-so. Right. ★ ★ ★ ★ ★

GILGAM HONNEY: I'll Be Your Baby Tonight; Back From Baltimore (Columbia DB 8382). Likeable voice on a high Dylan song, with a trombone and steel guitar intro. More straightforward treatment here—really rather pleasant effect. ★ ★ ★ ★ ★

DOUGIE GILLIS: How Peculiar; I Wish I Was Harry (United Artists UP 1212). Very promising new writer/singer, on a song which just might make it. It moves along well, with a strong arrangement and is somehow off-beat, melodically. Nice. Dobie. ★ ★ ★ ★ ★

ROGER MILLER: Little Green Apples; Our Little Love (Mercury MF 1011). Really Roger stands his best chance on up-tempo foot-tapper piece. This is slow, a steady guitar and needs very close attention to click. ★ ★ ★ ★ ★

THE YOUNG BLOOD: Green Light; Don't Leave Me In The Dark (Ipye 17493). Hefty beater, with roaring brass behind powering drums. Material is good enough in click and this heavy British version is to be commended. Plenty happening. ★ ★ ★ ★ ★

JOE COCKER: Marjorie; The New Ace Of The Lily (Real Zonophone RZ 3061). Highly-touted talent on a curious, disjointed, yet compelling production full of unusual tonal effects. It's off-beat and could easily click into chart position. ★ ★ ★ ★ ★

ANDY ELISON: Fool From Upper Eden; Another Lucky Lie (CBS 3357). This just missed a tip—but it's so well done it deserves to make it. The song has plenty going for it and Andy comes through with strong personality. It's good pop and hereby appreciated. ★ ★ ★ ★ ★

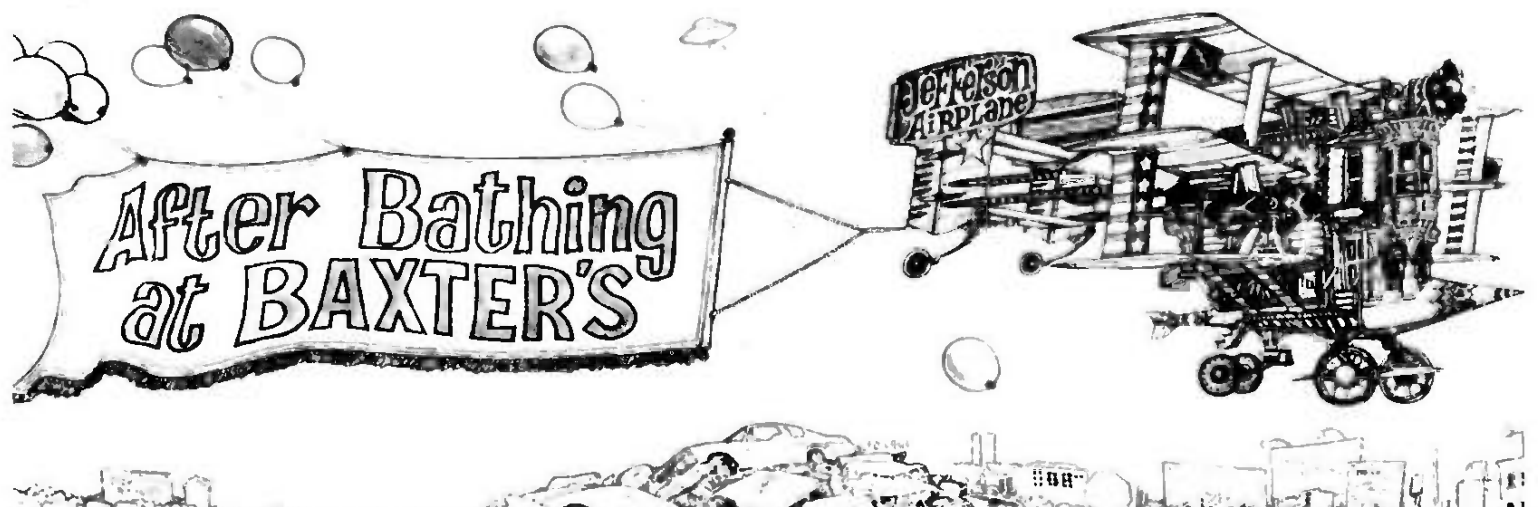
THE MUD: Up The Alpy Mountain; The Latter Days (CBS 3355). This is actually my record of the week; love to see it make it big. Military beat, unusual lyrics, big production and delivered with high spirits. Play it a couple of times—you must grow on you. The whole thing is so catchy. Great. ★ ★ ★ ★ ★

MATT MONRO: One Day Soon; Yours Alone (Capitol C 1544). One of those super-classy ballads—Matt is untouchable when it comes to stylish lyric-reading. Lovely arrangement, lyrics, everything. Might not make the charts but it makes me delighted. Commended. ★ ★ ★ ★ ★

THE MERSEYS: Penny In My Pocket; I Hope You're Happy (Fontana TF 916). This could easily be a hit. Good song, and a welcome return for the duo after a year off the disc scene. Harmonica added. Just missed a tip, but I feel it'll be proved wrong. ★ ★ ★ ★ ★

DEE: KEEL'S SITUATION; Midnight Confession; If Your Love Don't Swing (Decca F 12755). Fitting well in the rock-soul revolution; this outstanding production needs only a nudge to make big progress. Exciting, authentic, soul. ★ ★ ★ ★ ★

ROD STEWART: Little Miss Understood; So Much To Say (Immediate IM 000). One of my records of the week. Classic-type vocal line on a soaring and bluesy song, cleverly produced by Mike Trabo, who also wrote this imaginative song. I think it's great. ★ ★ ★ ★ ★



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Geraldine Byrne, 21, 1a Bracklyn Road, Cambridge. Stars and Hobbies—Tom Jones, Esther and Abi Ofarim and Jimmy Savile. Pop music, reading letters. I will answer all letters.

READERS' CLUB



Edgar Tarsen, 18, Ejlbu Gjerdan, Skershus, etc Oslo, Norway. Stars and Hobbies—The Byrds. I like anything that has beauty and The Byrds have got beauty.



B. Young, 18, 4 Selvester Street, Lancaster, Lancashire. Stars and Hobbies—Elvis Presley. Lancelot's answer to Elvis Presley, solo entertainer. Girls.



Frank Simpson, 24, 4 Park Terrace, Lece, Gverston, Lancashire. Stars and Hobbies—Amen Corner, Rolling Stones, Shelton Bratten. Collecting Oriental records, folk music, wrestling. Would like male pen friend 16 to 20 years anywhere.



Dorothy Spiers, 19, 314 West Princess Street, Glasgow, Scotland. Stars and Hobbies—Manned Mann and Adamo. Love music, singing, languages and youth hostelling. Would like male pen friend from Sweden, France or Germany.



Peter Sellner, 18, Maltoornlaan 6, Rotterdam, Holland. Stars and Hobbies—Moody Blues, Cream, Dave Clark Five, Paul Revere & Raiders, Brian Poole & Tremeloes, Searchers. Has somebody "Some-one" by Brian Poole & Tremeloes and Top 50s from 1965 until 1967.



Edmond Darfel, 20, 13 rue de l'Equerre, Paris, 19eme, France. Stars and Hobbies—John Mayall, Cliff Richard, The Shadows, The Beatles, Donovan. I like blues and rock 'n' roll, records, photos, movies, cars and, chiefly, to write. I would like a girl pen friend 20 years old.



Wolfgang Kuiper, 14, 5 Kuhn-Sulz, Suizgvtel 21, Stars and Hobbies—Amen Corner, Love Affair, Iou Dylan. Dancing, boys, records.



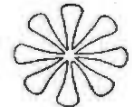
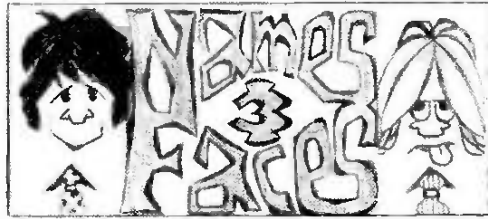
May Ross, 16, 1 Sycamore Road, Birkenhead, Stars and Hobbies—Amen Corner, Love Affair, Iou Dylan. Dancing, boys, records.



Susan Mayall, 16, 7 Clent Road, Rubery, Birmingham. Stars and Hobbies—Gary Walker, John Walker, Scott Walker, Nicky James, Jimi Hendrix, Cat, Hollies, Bee Gees. Collecting original photos of the Walkers.



Ray Warner, 21, 23 Kerry House, Stoney Street, Linton, E. I. Stars and Hobbies—Bob Dylan, Eric Burdon, Johnny Cash. Acting, films, theatre, joking, parties and having a good time when ever I can.



PETER JONES

Max Presley, he of the TROUSERS, popped into a hotel in Nottingham ordered a drink and stayed on to hear a pop group playing in the ballroom. He said what he heard. He told lead singer, Robert Hirst that he thought the performance "fantastic". So Robert asked, "How do you manage the group, though?" He thought: "What A Nerve." So the group's name was promptly changed to The Nerve. Rex took them to Page One records and to Bernard Lee at Nems Enterprises. Rex produced their record "Magic Societies", a song written by Nerve's rhythm guitarist Iou Duffy. The other non-nervous ones: lead guitarist, Steve Taylor; bassist, Ian Day; drummer, Harry Satchell.



Don't let those glum looks of The Honeybus fool you. In fact they're plenty to be pleased about with their new Deram release "I Can't Let Maggie Go"—a disc that is receiving the kind of attention that leads to chart success. Popular on the club and ballroom circuit The Honeybus have been together for just over a year. Pete Helle (sax) wrote and produced this new disc and he also plays lead guitar with the group. Arranged behind him are Ray Cane (bass guitar), Peter Kireher (drums) and Colin Boyd (rhythm guitar).



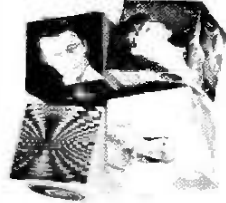
These are the Show Stoppers, currently doing well on sales of their single "Ain't Nothing But A House-party", out here on the new Beacon label. Two young brothers of Solomon Burke (Alex and Ladell) formed the group with two more brothers, Jimmy and Earl Smith, while they were all at school. Since then, they've played all the major B and B stages in the States. Back home in Philadelphia, they are currently doing very well indeed—both on disc and in person.



More on the localised rock 'n' roll scene: meet Ricky Marvin, a 23-year-old Londoner who revises the Eddie Cochran oddie "Something Else", a first release for Ricky on the new Olga label. Says Ricky: "I've always liked the rock scene, all the time I've been with bands like Johnny Howard, Ray MacVay and Dennis Boyce. And I was specially glad to be able to do Elvis's old 'Blue Suede Shoes' on the flip." For fairly obvious reasons, Ricky names his favourite artists as Elvis... and the Beatles.



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RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- 1 LOVE IS BLUE* (1) Paul Mauriat (Philips)
- 2 VALERIA (4) Monkees (Colgems)
- 3 SIMON SAYS* (1) Fruitum Co. (Mercury)
- 4 THE DOCK OF THE BAY* (3) Otis Redding (Voli)
- 5 JUST DROPPED IN (4) First Edition (Roulette)
- 6 VALLEY OF THE DOLLS* (4) Dionne Warwick (Scepter)
- 7 SINCE YOU'VE BEEN GONE* (4) Artha Franklin (Atlantic)
- 8 LA LA MEANS I LOVE YOU* (4) Dionne Warwick (Scepter)
- 9 THE MIGHTY QUINN* (1) Manfred Mann (Mercury)
- 10 YOUNG GIRL (2) Lonnie Mack (Columbia)
- 11 THE END OF THE ROAD* (1) Gladys Knight and the Pips (Soul)
- 12 KISS ME GOODBYE* (1) Petula Clark (Warner Bros.)
- 13 I THANK YOU* (1) Sam & Dave (Sire)
- 14 BALLAD OF BONNIE & CLYDE* (1) George Fame (Epic)
- 15 WILL YOU LOVE ME TOMORROW (1) Four Seasons (Phillips)
- 16 TOO MUCH TALK (1) Paul Revere & Raiders (Columbia)
- 17 DANCE TO THE MUSIC* (1) Sly & the Family Stone (Epic)
- 18 I WISH IT WOULD RAIN* (1) Temptations (Gordy)
- 19 IF YOU CAN WANT* (1) Miracles (Tama)
- 20 BOTTLE OF WINE* (1) Herb Alpert (A&M)
- 21 LADY MADONNA* (1) Beates (Capitol)
- 22 EVERYTHING THAT TOUCHES YOU* (1) Association (Warner Bros.)
- 23 CRY LIKE A BABY* (1) Box Tops (Mercury)
- 24 WALK AWAY RENEE* (1) Four Tops (Motown)
- 25 FOREVER CAME TODAY (1) Diana Ross and The Supremes (Motown)
- 26 WE'RE A WINNER* (1) Impressions (A&M)
- 27 CAB DRIVER (4) Mills Broek (Dot)
- 28 SPOOKY* (1) Classics IV (Imperial)
- 29 MEN ARE GETTIN' SCARCE* (1) Joe Tex (Dial)
- 30 PLAYBOY (4) Gene & Debbie (FRX)
- 31 SCARBOROUGH FAIR* (1) Simon & Garfunkel (Columbia)
- 32 GREEN LIGHT (1) American Breed (A&M)
- 33 SOUND ASLEEP* (1) Turtles (White Whale)
- 34 I WONDER WHAT SHE'S DOING TONIGHT* (1) Tommy Boyce & Bobby Hatfield (A & M)
- 35 WORDS* (1) Bee Gees (A&M)
- 36 CARPET MAN* (1) Fish Dimension (Soul City)
- 37 I'VE GOT THE FEELIN'* (1) James Brown (Kluge)
- 38 GREEN TAMBOURINE* (1) Lemon Pipers (Mercury)
- 39 BABY NOW THAT I'VE FOUND YOU* (1) Foundations (UNI)
- 40 I'M GONNA MAKE YOU LOVE ME (1) Madeline Bell (Phillips)
- 41 KEY KEY BUNNY (1) John Fred & the Playboyz (A&M)
- 42 JENNIFER JUNIPER* (1) Donovan (Frost)
- 43 SOUL SERenade (1) Willie Mitchell (Hi)
- 44 SUDDENLY YOU LOVE ME* (1) Tremeloes (Epic)
- 45 YOU'VE GOT TO BE LOVED (1) Monkees (Independence)
- 46 THERE IS* (1) Dexy's (Caden)
- 47 MISSION IMPOSSIBLE (1) Labi Soffel (Dun)
- 48 SUMMERTIME BLUES (1) Blue Cheer (Phillips)
- 49 COUNTRY GIRL—CITY MAN* (1) Billy Vera & Judy Clay (Atlantic)
- 50 SECURITY (1) Eric James (Cade)

*An asterisk denotes record released in Britain.

BUBBLING UNDER
That's a Lie—Ray Charles (ABC)
In the Midnight Hour—Mirettes (Revue)
Rice Is Nice—Lemon Pipers (Ruddard)
Back On My Feet Again—Foundations (UNI)
Soul Conkin—Raymond LeFevre (Four Corners)
Stay Away—Elvis Presley (RCA)
Love Is All We Need—Troies (Smash)
Tlapaca Tundra—Monkees (Colgems)
Little Green Apples—Roger Miller (Smash)
For Your Precious Love—Jackie Wilson & Count Basie (Brunswick)

Take Time To Know Her—Percy Sledge (Atlantic)

TOP L.P.'s

- 1 JOHN WESLEY HARDING (1) Bob Dylan (CBS)
- 2 GREATEST HITS 2 Sides (Tania Motown)
- 3 SOUND OF MUSIC (1) Soundtrack (RCA)
- 4 GREATEST HITS (1) Four Tops (Tania Motown)
- 5 HISTORY OF OTIS REDDING (1) Otis Redding (Atlantic)
- 6 FLEETWOOD MAC (1) Peter Green's Fleetwood Mac (Blue Horizon)
- 7 OTIS BLUE (1) Otis Redding (Atlantic)
- 8 WILD HONEY (1) Beach Boys (Capitol)
- 9 BRITISH MOTOWN CHART BUSTERS (1) Various Artists (Tania Motown)
- 10 THIRTEEN SMASH HITS (1) Tom Jones (Decca)
- 11 BEACH BOYS VOL 1 (1) Beach Boys (Capitol)
- 12 THE BEACH BOYS VOL 2 (1) Beach Boys (Capitol)
- 13 REACH OUT (1) Four Tops (Tania Motown)
- 14 2 IN 3 (1) Kester & Abi Olatin (Scepter)
- 15 SGT. PEPPER'S LOVELY HEARTS CLUB BAND (1) Beatles (Parlophone)
- 16 HORIZONTAL (1) Bee Gees (Polygram)
- 17 VAL DOONICAN ROCKS BUT GENTLY (1) Val Doonican (Polygram)
- 18 TOM JONES LIVE AT THE TALK OF THE TOWN (1) Tom Jones (Decca)
- 19 GREATEST HITS (1) Various Artists (Tania Motown)
- 20 FOUR TOPS LIVE (1) Four Tops (Tania Motown)

GOING PLACES

- 22 Herb Albert (A & M)
- 23 ISRAELI GEARS (1) Cream (Tracks)
- 24 KIS-SOLD AS LOVE (1) Jimi Hendrix Experience (Polygram)
- 25 LAST WALTZ (1) Engelbert Humperdinck (Decca)
- 26 JUNGLE HOOK (1) Soundtrack (Walt Disney)
- 27 MOTOWN MEMORIES (1) Various Artists (Tania Motown)
- 28 DIARY OF A BAND VOL 2 (1) John Mayall (Decca)
- 29 FOR ONCE IN MY LIFE (1) Tony Bennett (CBS)
- 30 PISCEN, AQUARIUS CARICORN & JONES LTD. (1) The Monkees (RCA Victor)
- 31 RELEASE ME (1) Engelbert Humperdinck (Decca)
- 32 FOREVER CHANGES (1) Love (Elektra)
- 33 WHO SELL OUT (1) Sam & Dave (Sire)
- 34 NINTH (1) Herb Albert (A & M)
- 35 DIARY OF A BAND VOL 1 (1) John Mayall (Decca)
- 36 SOUL MEN (1) Sam & Dave (Sire)
- 37 FREEWHEELIN' (1) Freddie (Mercury)
- 38 A MAN AND A WOMAN (1) Shirley Bassey (Mercury)
- 39 THOROUGHLY MODERN MILLIE (1) Original Cast (Harrnwick)

ALBUMS BUBBLING UNDER

- Pet Clark's Hit Parade
1 The Best of Pet Clark (Frost)
2 King Star Sound (Atlantic)
3 Fiddler On The Roof (London)
4 Anything Goes (Harper's Blaze)
5 The Other Man's Grass (Pet Clark (Frost))

5 YEARS AGO

- 1 SUMMER HOLIDAY (1) Richard & The Showers (Columbia)
- 2 FOOT TAPPER (1) The Showers (Columbia)
- 3 THAT'S WHAT LOVE WILL DO (1) Joe Brown (Decca)
- 4 LIKE I'VE NEVER BEEN GONE (1) Billy Fury (Decca)
- 5 PLEASE PLEASE ME (1) The Beatles (Parlophone)
- 6 THE NIGHT HAS A THOUSAND EYES (1) Bobby Vee (Liberty)
- 7 ISLAND OF DREAMS (1) The Springfields (Phillips)
- 8 CHARMAINE (1) Bachelors (Decca)
- 9 HEY PAULA (1) Paul & Paula (Mercury)
- 10 WAYWARD WIND (1) Frank Ifield (Decca)
- 11 TELL HIM (1) Billie Davis (Decca)
- 12 I'VE BROKEN HEART FOR SALE (1) Elvis Presley (RCA Victor)
- 13 FROM A JACK TO A KING (1) Ned Miller (London)
- 14 RHYTHM OF THE RAIN (1) The Cascades (Warner Bros.)
- 15 LOOP-DE-LOOP (1) Frankie Vaughan (Phillips)
- 16 SAY WONDERFUL THINGS (1) Ronnie Carroll (Phillips)
- 17 WALK RIGHT IN (1) Howlin' Peltzer (Fontana)
- 18 BROWN EYED HANDSOME MAN (1) Buddy Holly (Coral)
- 19 HOW DO YOU DO IT? (1) Gerry And The Pacemakers (Columbia)



MATRICAL CHART COMPILED BY THE RECORD RETAILER

- 1 LEGEND OF NANADU (1) Dave Dee & Co (Fontana)
- 2 CINDERELLA ROCKAFELLA (1) G. G. Hoddle (Sire)
- 3 DELILAH (4) Tom Jones (Decca)
- 4 ROSIE (1) Don Partridge (1) Donovan (Frost)
- 5 DOCK OF THE BAY (1) Otis Redding (Voli)
- 6 JENNIFER JUNIPER (1) Donovan (Frost)
- 7 FIRE BRIGADE (1) Move (Liberty)
- 8 GREEN TAMBOURINE (1) Lemon Pipers (Mercury)
- 9 HEART OF THE PEACEFUL HEART (1) Lulu (Columbia)
- 10 WONDERFUL WORLD (1) Eric Burdon (Mercury)
- 11 LADY MADONNA (1) Beates (Capitol)
- 12 SHE WEARS MY RING (1) Solomon King (Columbia)
- 13 IF I WERE A CARPENTER (1) Alan Price (Decca)
- 14 DARLIN' (1) Beach Boys (Capitol)
- 15 THE MIGHTY QUINN (1) Manfred Mann (Mercury)
- 16 WORDS (1) Bee Gees (Polygram)
- 17 LOVE IS BLUE (1) Paul Mauriat (Philips)
- 18 BEND ME SHAPE ME (1) Amen Corner (Decca)
- 19 PICTURES OF MATCHSTICK MEN (1) Slanes Quo (Sire)
- 20 GUITAR MAN (1) Eric Burdon (Mercury)
- 21 DEAR DELILAH (1) Grandfruit (RCA)
- 22 STEP INSIDE LOVE (1) Cilla Black (Parlophone)
- 23 LOVE IS BLUE (1) Four Tops (Mercury)
- 24 GIMME LITTLE SIGN (1) Brenton Wood (Liberty)
- 25 AM I THAT EASY TO FORGET (1) Engelbert Humperdinck (Decca)
- 26 SUDDENLY YOU LOVE ME (1) Tremeloes (Epic)
- 27 BACK ON MY FEET AGAIN (1) Foundations (Frost)
- 28 NO ONE CAN BREAK A HEART LIKE YOU (1) Dave Clark Five (Columbia)
- 29 AIN'T NOTHIN' BUT A HOUSEPARTY (1) Showers (Columbia)
- 30 NEVERTHELESS (1) Frankie Vaughan (Columbia)
- 31 EVERLASTING LOVE (1) Love Affair (CBS)
- 32 CONGRATULATIONS (1) Cliff Richard (Columbia)
- 33 VALLEY OF THE DOLLS (1) Dionne Warwick (Scepter)
- 34 DON'T STOP THE CARNIVAL (1) Alan Price (Decca)
- 35 JUDY IN DISGUISE (1) John Ford And His Playboy Band (Frost)
- 36 IT'S YOUR DAY TODAY (1) P. J. Troy (Liberty)
- 37 I THANK YOU (1) Sam & Dave (Sire)
- 38 CAPTAIN OF YOUR SHIP (1) Revere And The Deltones (Bell)
- 39 MY GIRL (1) Otis Redding (Sire)
- 40 IF I ONLY HAD TIME (1) John Rowles (MCA)
- 41 SOMETHING HERE IN MY HEART (1) Peter Dink (Frost)
- 42 CRY LIKE A BABY (1) Box Tops (Mercury)
- 43 ANNIVERSARY WALTZ (1) Anita Harris (CBS)
- 44 TOO YEAH (1) Sandie Shaw (Sire)
- 45 CAN'T KEEP MY EYES OFF YOU (1) Andy Williams (RCA)
- 46 NO NAME, NO NUMBER (1) Traffic (Island)
- 47 LITTLE GIRL (1) Tenney (Frost)
- 48 I CAN'T LET MARGIE GO (1) Honey Bee (Decca)
- 49 BEST PART OF BREAKING UP (1) Simon & Garfunkel (Columbia)
- 50 SIMON SAYS (1) Fruitum Co. (Mercury)

BRITAIN'S TOP R & B SINGLES

- 1 (SITTING ON) THE DOCK OF THE BAY (1) Louis Armstrong (Sire)
- 2 AIN'T NOthin' BUT A HOUSEPARTY (1) Showers (Columbia)
- 3 IF I WERE A CARPENTER (1) Alan Price (Decca)
- 4 I HATE YOU (1) Sam & Dave (Sire)
- 5 GIMME LITTLE SIGN (1) Brenton Wood (Liberty)
- 6 (SWEET SWEET BABY) SINNER YOU'VE BEEN GONE (1) Artha Franklin (Atlantic)
- 7 THE END OF OUR ROAD (1) Gladys Knight and the Pips (Soul City)
- 8 TELL MAMA (1) Eric James (Cade)
- 9 I JANE THAT EMOTION (1) Smokey Robinson & the Miracles (Tania Motown)
- 10 COME SEE ABOUT ME (1) J. J. Walker and the All Stars (Tania Motown)

- 11 (45-46) THAT'S MY NUMBER (1) Mayday (Frost)
- 12 JUST LIKE A RIVER (1) Strasser Cole (Amalgamated)
- 13 HONEY CHILE (1) Martha & the Vandellas (Tania Motown)
- 14 (I, S, O, U, L) THE DAYS (1) J. J. Walker and the All Stars (Tania Motown)
- 15 I WISH IT WOULD RAIN (1) Temptations (Tania Motown)
- 16 SHIKIN' 1-2-3-4 (1) John Roberts (Sue W)
- 17 PIECE OF MY HEART (1) Rita Franklin (London)
- 18 I AM THE MAN FOR YOU BABY (1) Edwin Starr (Tania Motown)
- 19 NIGHT FO' LAST (1) Shirley Lee (Tania Motown)
- 20 MEN ARE GETTIN' SCARCE (1) Joe Tex (Atlantic)

BRITAIN'S TOP R & B ALBUMS

- 1 HISTORY OF OTIS REDDING (1) Otis Redding (Atlantic)
- 2 THIS IS SOUL (1) Various Artists (Atlantic)
- 3 GREATEST HITS (1) Tania Motown (Tania Motown)
- 4 GREATEST HITS (1) Tania Motown (Tania Motown)
- 5 SOUL MEN (1) Various Artists (Sire)
- 6 CELLAR FULL OF SOUL (1) Various Artists (Bell)
- 7 THE BEST OF WILSON PICKETT (1) Wilson Pickett (Atlantic)
- 8 ROCK STEADY WITH DANDY (1) Dandy (Giant)
- 9 FLEETWOOD MAC (1) Peter Green's Fleetwood Mac (Blue Horizon)
- 10 OTIS BLUE (1) Otis Redding (Atlantic)

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That's When See The Bug—Jim Reeves (RCA-Victor)

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I've Got You On My Mind—Dorian Gray (Parlophone)

We Can Get There By Candlelight—New Faces (Decca)

The Sun Will Shine—Paul Jones (Columbia)

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DESPITE her many big hits, Dionne Warwick's "Valley Of The Dolls" her first certified million-selling single ... next Doors' disc "Unknown Soldier" already a big U.S. hit ... Cilla's new LP "Sher-oo" contains her version of Gladys Knight's "Take Me In Your Arms And Love Me" ... A11—"I Love You" "Can't Get Used To Losing You" ... British discs bubbling under the U.S. top hundred include "Mc The Peaceful Heart"—Lulu, "Up From The Skies"—Jimi Hendrix Experience and "Dear Dellah"—Grapefruit ... Paul Mauriat's "Blooming Hits" LP still preventing "John Wesley Harding" from shooting to the top of the U.S. album charts ... this Friday's "Film Preview" (BBC-1) includes a clip from Roger Gorman's long, long awaited psychedelic film "The Trip" ... coming soon in RM—the Little Richard fan club ... has Sandie Shaw abandoned Dionne Warwick in favour of Diana Ross? ... Liberace (currently here in Britain) has a new single "Happy Barefoot Boy" from the film "Two For The Road" ... latest U.S. company to start producing stereo singles is ABC—handled here by Stateside ... this week's "Saturday Thriller" film (BBC-1) is "Never Let Go" featuring Adam Faith ... legal battle in America over Kinks' records and songs ... Andre Popp, who wrote "Love Is Blue" has penned next Connie Francis disc "Why Say Goodbye?" ... from a reviewer's point of view, the Turtles' "Sound Asleep" must be the most provocative title since "Wake Me When It's All Over" ... Q11—what was the title of Phyllis Diller's first British album release? ... is all well between Keith West and Mark Wirtz? ... Real name of Reperata of the Delrons is Mary Aiese ... according to Kim Fowley, 'Canyon-Mountain' music has replaced flower-hippie sounds as the 'new Avant Garde West Coast trend' ... in America "Dock Of The Bay" has passed the million sales mark ... Sam Phillips of Sun Records has been made president of Holliday Inn Records, formed by the motel chain ... Lulu sneering well lately ... although Dionne Warwick sings "Valley Of Dolls" in the film, she isn't on the original 'Soundtrack' LP on Stateside ... David McWilliams "Days Of Pearly Spencer" topped both the French and the Swiss charts ... both Alan Price and the Byrds have recorded the Goffin-King song "Wasn't Born To Follow" ... isn't the title of Cliff's new single a little premature?



TOM JONES

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The Rock controversy

NEW ALBUMS-BUY NOW

1

MANFRED MANN

Up The Junction
The Soundtrack Recording from the Paramount Film
STL5460(S) TL5460(M)



2

COUNTRY JOE AND THE FISH

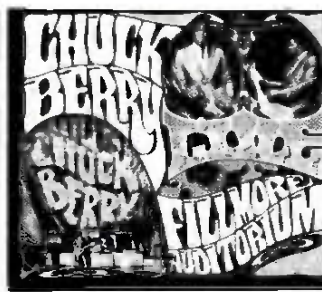
I Feel Like I'm Fixin' to Die
STFL6087(S) TFL6087(M)



4

CHUCK BERRY

Live at the Fillmore Auditorium - San Francisco
20112SMCL(S) 20112MCL(M)



3

SPANKY AND OUR GANG

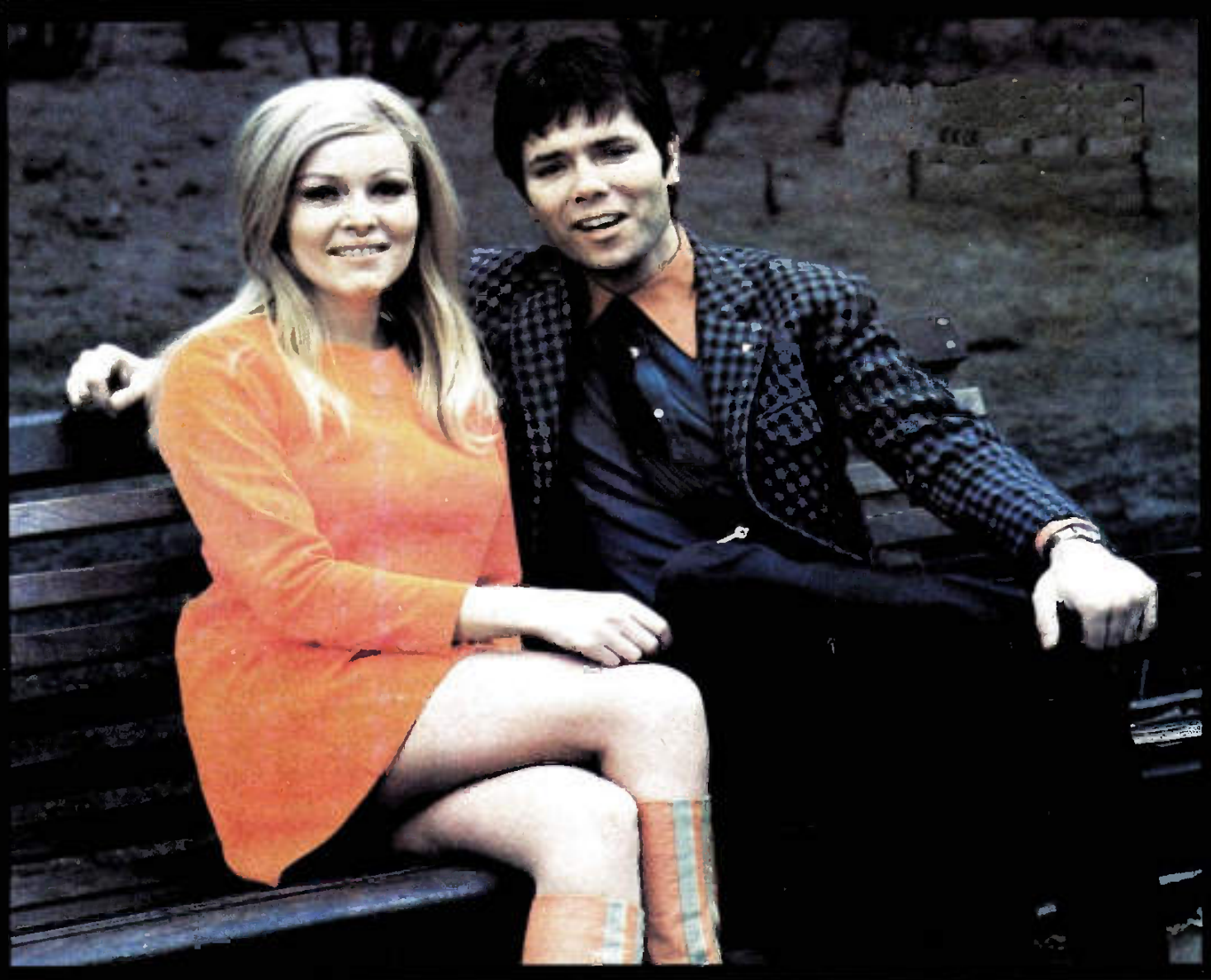
20114SMCL(S) 20114MCL(M)



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CLIFF with OLINKA BEROVA (RM Pic by Dezo Hoffmann)



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ROCK 'N' RINGO

'The thing is, people are going to latch on to whatever we do as being a new trend...'

SO Ringo, said to me (No, honest, I'm not name-dropping—really I'm not). "What do you think of rock 'n' roll?" "Definitely on the way back," said I. After all, when the Beatles bring out a rock 'n' roll record, the trend must be definite. And, I think, "Lady Madonna" IS definite. Definitely. "I don't think 'Lady Madonna' is strictly rock 'n' roll, though," said Ringo. "But it has a lot of rock cliches in it. We've always been basically a rock group—you know, if we get together for a jam session or something, between recording, we invariably start playing the basic rock chords and rhythms as soon as we pick up our instruments. "If we'd brought this record out at a different time—a few months ago or something—no-one would have called it rock 'n' roll. But now everyone's giving it that tag because it's an 'in' thing. "All things being equal, we'd have released this disc whether

rock 'n' roll was in or not—what we do is record a few numbers, and then listen to them all afterwards to decide which is the most commercial. Then we release that as our next single. In this case it was 'Lady Madonna'—regardless of its rock content, I must admit, though, that we must have had the thought at the back of our minds that rock 'n' roll is on the way back, or it wouldn't be quite so rock influenced. It has a lot of "swing" in it as well, from the era just before rock 'n' roll started in a big way with Bill Haley and Elvis—you know, that sound of the swinging saxes in the background. "When we recorded it—as in most of our records now—we did the backing track first, and then built up on top of that. But there's a lovely sound in it that's like sort of muted trumpets, or a kazoo, or something. But in actual fact it's just John and Paul sort of humming through their hands into the mike. "It was purely by accident that we discovered that sound—we'd just finished taping a bit of the record, and John and Paul started to hum into the mike with their hands cupped round their mouths. When we played back the piece of tape with this big tagged on to the end, it sounded great, so we decided to use it. "Paul plays piano and sings on the record—but it doesn't sound a bit like his voice. It's funny, because a lot of people have said that it sounds like me singing on



RINGO—tells how the Beatles got the sounds on "Lady Madonna". (RM Pic).

'Lady Madonna'—but I didn't notice that at all. I don't think it does sound a lot like me, and I'd never thought of it until Cynthia. I think it was pointed it out to me. And since then quite a few people have said it. It's a good voice for the song, though—it gives that rock sound even greater emphasis. But it wasn't planned or anything. Sometimes when we've just been messing about, Paul's used that

voice—but we never thought anything of it. And then when we started recording 'Lady Madonna,' Paul started singing with this voice. It all just happened, and ended up sounding great. "In fact you could say that about the whole record. It wasn't planned to sound like rock, it just ended up that way. "But we've again put ourselves in the position where people are going to say rock 'n' roll must be coming back—even the new Beatles single is rock 'n' roll." And they're going to say that we've started a new trend. But people always latch on to us as trendsetters—some to copy us, and others NOT to copy us. For example, when we started wearing those moustaches, hundreds of people started growing them. But equally, a lot said: "You wouldn't catch me wearing a moustache just because the Beatles have got them." The thing is that people are going to latch onto whatever we do as being a new trend so that they can either follow it or knock it. But it's a thing we've got to accept. "Anyway, there were signs of a rock revival, and obviously this influenced 'Lady Madonna' to a certain extent. But I still maintain that, had we brought the record out a few months ago, no one would have called it rock 'n' roll—but they do now, because they want to believe that we're spearheading a rock revival. And the copyists will copy, and the knockers will knock—regardless." **DEREK BOLTWOOD**

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'I'D HATE MALCOLM TO HAVE A No. 1 HIT' SAYS HIS MANAGER

JUST about everybody who owns a television set knows Malcolm Roberts, he of the fair hair, wide smile and monster vocal range. They ought to: He's done at least thirty top television shows in the past year, showing his wares in the best company. Which can't be a bad record for a chap who has not actually had a hit record! While others bemoan their fate, "how can we get known if we can't get television until we get a hit record?"... Malcolm and his partner have proved that you CAN get exposure IF you have the talent. His partner? A very shrewd management expert Tony Lewis, who has guided the careers of such as Danny Williams and Shirley Bassey and believes in concentrating his efforts on one artistic at a time. When I met up with Malcolm, Tony was there, seeing up his artists with comments which banished from the complimentary to the downright down putting. Malcolm, formerly an actor, was working in a club in London when he decided to go for the singing bit. So he borrowed some, drew the rest out of his bank and bank £200 in a recording session. "Afterwards, I just thought, 'this disc I was holding in my hand was the only thing I possessed.' Eventually the disc, via a mutual friend, found its way to Tony Lewis. Who thought it terrible. He thought Malcolm a nice sort of guy and worried and wondered as to how best to break the news about just how bad the news was. "Fate stepped in, as fate sometimes does but more often doesn't. In a publisher's office, Malcolm (there with Tony) burst into a version of 'Maria' from 'West Side Story'—that, at any rate, is the tail-end of a slightly involved story Tony's ears pricked up. Malcolm, despite the costly demo disc clearly did have a voice worth hearing. They got together. But launching an artist requires either sheer good luck, or sheer hard work. Tony's way was a mixture of both. If they were lucky enough to be in a gathering where there was a TV producer, he forced "literally frogmarched" Malcolm to stand up and sing. At private parties, public parties, meetings in clubs, anywhere, Malcolm had to fight his nervousness and stand up and deliver. Once Tony even had him singing an aria over the telephone to a producer. Says Malcolm: "I'd rather sing to five thousand people than just a few at a party. I hate that sort of thing. But it worked." Says Tony: "If you have an artist who is good, you sometimes have to force influential people to listen. They didn't book him immediately, in most cases, but they remembered. And when they had the chance, they did book him. So it worked, as my partner-in-crime says." But Malcolm still hasn't the hit record—his latest is "Most Of All There's You", on the RCA Victor label. This one, I suspect, will make progress. Now hear Tony Lewis on this vexed question of hit records: "I'd like to see him comfortably in the



MALCOLM ROBERTS (RM Pic)

charts because that helps build an international situation for him. The world opens up. That means playing the best cabaret dates, the best halls, in the world. And that means big money. "I'd hate him to have a number one hit, though. That creates problems and limits him in what he would be expected to do on stage." "I'll just repeat that: 'I'd hate him to have a number one hit, though.' Surprises galore from this partnership. Malcolm is clearly on the way to the top. Wherever he works even now he is top of the bill, sometimes to the surprise of both he and Tony. There's another story which knocked me out. At one important audition, they actually swapped places. Malcolm becoming the hard-as-nails manager, Tony the singer, warming up his vocal cords in an alarmingly out-of-tune way. They tipped off Pete Murray that this swap-over was happening—and he rushed round to enjoy the scene. It was, as they say, quite a scene. But that little yarn will hold until Malcolm gets in the charts!" **PETER JONES**

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TEN YEARS AFTER—their current single is "Portable People".

The fastest guitarist alive!

I'VE reckoned Ten Years After since I first saw them, months ago, down at the Marquee club, where they were busy playing their own kind of blues, and building up their large fan-following. And they were about to release an LP.

And that LP has been released, and has given them a great reputation. In fact, on the strength of it, the group have received a letter from the Fillmore Auditorium in San Francisco, asking them to give a concert there when they go over to the States later this year.

"We were all knocked out by that," said Alvin, "the fastest guitarist alive" Lee. "We hadn't approached them or anything — the letter just arrived out of the blue. And when we got it, our manager framed it, and it's up on the wall of our office now! I think he's even more knocked out than we are."

TOO SERIOUSLY

"I like the way things are going for the group, because we've made our reputation so far by playing our sort of music. And we're being taken seriously. But I'm a bit worried in case we start taking ourselves too seriously — you know, with things like this lecture tour of colleges and universities that we'll be doing shortly, people might start saying that we're getting a bit above ourselves. Most people only see us when we're on stage, and we're very serious then — knocking ourselves out to try and play better each time. And perhaps they don't realise that there's another less-serious side to us. Another thing that worries me slightly is that I think we might be getting a bit too freaky on stage. Sometimes when we're playing, I go into a guitar solo that lasts about twenty minutes. And although the group's enjoying themselves, we tend to forget about the audience. If they don't understand what's going on, they might get very bored — and they sometimes do."

"Most of our numbers are very long — some of them go on for sixteen minutes or so. And we're having a bit of a problem trying to re-organise our stage act to get some new numbers in — we really ought to play 'Portable People', which is our new single. But it's difficult, because it's not particularly suited to what we do on stage."

While we were talking, Eric Burdon walked into the room — he's in the country on a short visit in the middle of his American tour — and shouted across to Alvin that the Ten Years After LP is doing very well over in the States. "It's very close to the sound they're making over on the West Coast at the moment," said Eric, "and everyone's playing it and talking about it."

"That's very pleasing news," said Alvin, "but it's funny that we seem to be meeting with more success in other countries than we are over here. When we go to some places there are crowds to meet us at the airport, and all that sort of thing. When we were over in Denmark recently, I was interviewed by a newspaper, and I started talking about the Vietnam war. And apparently the article has caused an enormous amount of interest and controversy over there — and the paper has asked all the group to write controversial articles for them!"

'OUR NEXT MOVE'

"The group is very busy thinking about policy at the moment — having come so far, it's difficult to know in which direction to go next. We'd planned this far ahead — now we've got to start thinking about our next move."

Perhaps Ten Years After haven't got a widespread reputation in this country. But the reputation they have is excellent — and I don't think they have to worry too much about the future, because I'm convinced their music is going to be appreciated by an ever-widening circle of people.

DEREK BOLFWOOD

Did you EVER think Eric was a FOLK Artiste? Well, he IS! Read why here

THE excellent Eric Burdon flew into London for a brief break in his American activities. We talked long about the scene. What emerged was a rather puzzled, disillusioned, but optimistic Eric. As ever, he was a delight to listen to; tough in his opinions. Here's a breakdown, in quotes, from our chat.

"I'm disappointed in the British scene — the general scene, not just for records. But now I'm stretching out towards films. We're doing 'The Death Of Harry Farmer', being made by two young brothers, Roger and Gerald Sindell, for Associated Film-makers. It's being made in Los Angeles, with location work in New Mexico, San Francisco and so on.

"Really it's the story of San Francisco. The dope thing. How the people there got hung up by the Mafia and so on. Kids out there thinking it's a groove, but really dying on methedrine. How groups have broken away from Frisco and got together on communal farms in the desert. It's the story of one of these.

"It'll take me through to October. And then? I don't know right now. But this British scene — surely people could see the way it was going here. Anybody should have seen it three years ago.

"Take the 'Bonnie And Clyde' thing. Here it received a different reaction completely to America. Here it was the fashion side that registered. Nobody took notice of the actual message, the violence side, which was what Beatty tried to get across.



ERIC BURDON—looking very French. (RM Pic Dezo Hoffmann).

"Still, America is AT WAR now. That's what we forget. There are kids there in various age groups who can be called up and taken away and be killed at war. Violence has no relevance here. There they live with it twenty-four hours a day.

"Me, I'm going through changes now. I accept them. There are periods for an artiste where you have to say things right out loud. Take my LP, cut in America — 'Winds Of Change', which is a dedication to people in the business I learned from.

"Sky Pilot' is an integral part of that album. So it didn't do well here — again, because it has no relevance. But for me it was a matter of putting the boot in against the British aloof attitude. Anyway, a priest in America rang me up and said he agreed with the sentiments of the record, about padres urging men into war. Twenty years ago, the church in America raised the same issues.

"I could have released 'Monterey', a nice amiable song, as the single. But I wanted to shock the British attitudes. Come to that, I could have brought out an LP of pseudo-American blues songs, just as expected. But

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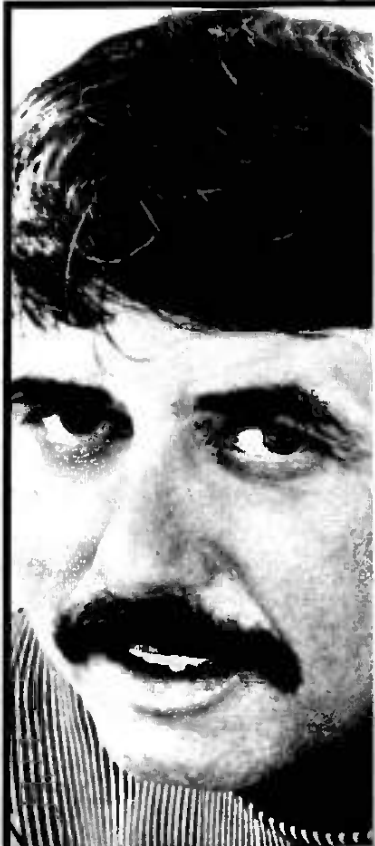
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THE BALLOON FARM
A question of temperature HLP 10185

WILLIE MITCHELL **LONDON**
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LEE — AMERICA'S MILLION SELLER WHO ONCE QUIT BECAUSE OF THE BEATLES

LEE Hazlewood is the 38-year-old one-man army and musical talent who turned Nancy Sinatra into one of the world's most popular recording artists — and who loaned his deep voice to some of her hits.

Lee Hazlewood is the writer-producer-performer who owns his own record label and in his spare time produces TV shows and writes movie theme-songs... not to mention making occasional acting appearances.

Lee Hazlewood is the man who plunged into the musical direction side of television for Nancy Sinatra's big TV spectacular of recent American memory — he appeared on it and wrote six songs for it.

One-man army about sums up this genial guy who was born in Mansfield, Oklahoma, on July 9, 1929. He went to Southern Methodist University and then the Army took him to Korea. After the war, in

Phoenix, Lee became one of the most popular disc-jockeys in Arizona. Not content with merely sitting behind a microphone, he branched out as a songwriter... though local record companies rejected his work, forcing him to produce his own discs.

His first song, "The Fool", for country singer Sanford Clark sold 800,000 copies on the Dot label and he was signed as a record producer. He felt confined in that job, too, so he formed his own company called Jamie, in Philadelphia. He went back to Phoenix long enough to sign guitarist Duane Eddy and the result of their little association was 20,000,000 records in three-and-a-half years. Those "twang's-the-thing" instrumentals were Lee's brain-child and he co-wrote and produced items like "Forty Miles Of Bad Road", "Rebel Rouser" etc. Fourteen consecutive Eddy instrumentals made the Top Twenty.

Then, suddenly, in 1964, Lee quit the record business. "I was disgusted that everything you heard on the radio was Beatles, Beatles, Beatles. Not only that, but they were being hailed as innovators when they were doing things done four years earlier by the Everly Brothers. That was then, of course, for what the Beatles are doing now is ten years ahead of its time."

But Lee reconsidered his retirement when Jimmy Bowen of Reprise Records, asked him to produce some records for an unknown trio named Dino, Desi and Billy. Hazlewood came up with four straight hits for them.

Then Bowen made another request. Would Lee please listen to a few Nancy Sinatra records and see if he had any ideas for her? Hazlewood immediately decided that Nancy's five-year recording career had been a waste because "she was singing too high for one thing and for another she was trying to be Goodie-two-Shoes which is not her natural style. I thought she needed more gutsy material."

Her first recording of a Hazlewood song called "So Long Babe," which sold 48,000 copies and got Nancy with the smiling face on the national charts for the first time.

Finally gave in. At her next recording session, they spent over two hours on something called "The City Never Sleeps At Night" and dished off "Boots" in fifteen minutes.

As of now, Nancy's record has sold nearly four million copies and was number one in almost every country in the world.

The song "made" Nancy Sinatra overnight and Hazlewood followed up with a string of hits, "How Does That Grab You Darling?", "Somethin' Stupid" (a duet between Nancy and her father), "Sugar Town", "Jackson" (a duet between Nancy and Lee) and then "Lightning's Girl".

Hazlewood's own career started zooming again at the same point. ABC-Paramount Records agreed to back his own record label (L.H.I.) and he began writing movie themes. One of them, "This Town" written for a film "The Cool Ones" and was recorded by Frank Sinatra and nominated for Academy Award honours.

He also wrote the theme for Sinatra's film "Tony Rome" and for a Joe Pasternak movie "The Sweet Ride" in which Lee makes his own screen acting debut in this.

Which is why they're calling Lee Hazlewood the Renaissance Man of the Record Business.

Not bad for a man who quit the scene because he thought the Beatles were over-rated and old-fashioned!

PETER JONES

I'm trying to find myself. The closer I get to myself, the further I get away from myself.

"Really 'Sky Pilot' was folk music of the time. The last line quotes the Bible... 'Thou Shalt Not Kill'. Really I'm a folk singer. Take the Beach Boys and their 'Surfin' U.S.A.' — it was folk music of the time. I never thought I'd get round to sounding in that idiom... representing folk music of the moment.

"I'd been studying sacred music of the world. All over. It's all on the same wavelength. Negro spirituals, Indian music, Spanish. On 'Sky Pilot' I represented war by the most warlike and hard sounds — the bagpipes. Certainly the Scottish people have that warlike edge. So they represented war and then came the gentleness of the sitar.

"There's a track on the LP 'We Love You Lil', an instrumental based on Lili Marlene. I wanted to give proof of the strength of music. Both German and British armies sang that same song to give them inspiration during the war.

"Music is simply a religion to me. I live it, eat it, drink it, sleep it. People who just churn it out, like on a factory line — I don't like that. That muzak we're hearing now — it's nothing. Every musician should aspire to something great. To me, that something great would be Ravi Shankar — all he stands for.

"Not every musician need go the same way. But that factory music — it's just empty and soulless. Now we get this argument about rock

'n' roll coming back. Rock and roll is folk music. The Beatles are the greatest folk artists — that's the way I think.

"In America now, there are companies developing the idea of LP's in colour. You go home, plug in and while the record is playing you get a picture representing the music on your television screen in colour. I'd want to get in on that. A musical sight-and-sound trip on an album. Come to that, I want the group to become a musical touring theatrical company. We have this light show coming now. We show pictures of the Pope, then of Hitler, then of the two together. It's because each is an extreme of the two sides, violence and peace. And when the circle continues, they come close together.

"But as I say Britain and the scene here is disappointing. Things like 'Here We Go Round The Mulberry Bush', purporting to show Britain — it's rubbish. I've found pretty well what I want to say in my music — and it just happens that it gets through in America but here we're too far away for it to have any relevance."

Eric and his new manager, friendly American Kevin Deverich, had to move on. Between them, they'd covered a lot of ground.

A parting word from Eric: he's got some personally-taken exclusives of some of America's top artists. They'll be appearing in Record Mirror. Watch out for them in a few weeks.

PETER JONES

MEDITATION?

'Not for me' says Cilla

I left the room quietly, leaving everyone to argue amongst themselves. As I tipped out, looking the door silently behind me so that no one would detect my absence, I could hear a voice saying: "But I don't know what we're arguing about, Cilla... we're all agreed, really."

It was actually a very friendly sort of argument — one that I had started, in fact, by suggesting to Cilla that she was no longer just a pop singer, and was now more a part of show-business.

"I'd much rather be part of the pop business than part of show business," said Cilla. "But I don't think you can separate the two that easily. A lot of people do but it's a mistake — pop music is just part of show business that's all. And a lot of people in 'show biz' turn their noses up at pop people, but they shouldn't. There's nothing wrong in being pop — in fact, if I'm going to be called anything, I'd much rather be called a pop singer."

The trouble is, though, that there is a barrier between pop and everything else, but it shouldn't be there. It's built by all the people in the business who think they're better than the groups and singers. I'm lucky because I'm easy to get on with and quite a straightforward person — and so it hasn't affected me personally. But I've noticed this sort of attitude towards the theatre has towards pop people, and I don't like it at all.

"The thing is, pop is a part of show business, just like being an actor or a comedian, and they're all as important as one another — it's no better to be an actor than a pop singer, and vice-versa."

I suppose now I'm more than just a pop singer, because with the television series and everything, I've branched out a bit more. But basically I'm still the same — and I can't see myself ever going into musical comedy or anything like that.

"I'm enjoying the television series a lot, though. It's great fun — and it's lovely doing a live show. I could never do a recorded series after this. When you're watching television you never think to yourself 'Oh, that's a live show' and 'That isn't a live show' — they all look the same then. But I think live shows are often much better — and they're much more fun to do, as well. When you do live shows, even one's really working at their best because they don't want things to go wrong, and everyone's alert all the time. So things rarely go wrong — but that's good, because you tend to work a lot better when you're nervous. I don't mind being nervous — but I hate being frightened. The nearest I've been to really being frightened was when I had to do quite a bit of talking, and I hate that. I like singing, or doing a routine with one of the guests — but standing on my own, just talking, terrifies me."

"And it's a funny feeling working live before an audience you can't see. The studio audience is round at the side, and you can never look straight at them. And, of course, there are all the viewers watching at home."

"One of the things I enjoyed doing most in this series was when we did all the recorded interviews with people in the street — you know, asking them if they knew who I was, and whether they'd like me to sing a song for them on the show. We had to record that, but because a lot of it would be very boring to watch. But it was lovely doing it. It really brought me back down to earth as well, meeting all those very ordinary people. You know, it's so easy in this business to wander around thinking you're the most important person in the whole world — and you very rarely get to meet ordinary people. But when



CILLA — "I suppose I'm more than just a pop singer" (RM Pic).

you do so out and meet people, they treat you as if you're no different to them — and of course, you're not really, and you realize just how ordinary and unimportant you actually are.

"I've enjoyed doing the series a lot — well I still am, it hasn't finished yet. I don't suppose I'll do another for a while yet, I'd hate it to become a routine thing, because then it'd get boring. And I hate being bored. That's why I'd hate to go into musical comedy, and do long-run plays in the same place all the time.

"The tour I'll be starting on shortly should be good because rather than do a season at one place we're going all over the country, and we'll do a short season at each place we visit. That way I won't become bored with being in the same place all the time. And, of course, it makes it easier for the audiences. Rather than have everyone come in to see me in London or something, I'll be going to them — it's a much better idea."

Just to be topical — nay, controversial even — I wondered if Cilla might be less bored if she tried meditation.

"It's not bored, far from it — I just get bored by being in one place, or doing one thing for too long. Anyway, meditation is for people who need it, and I don't need it — I think I'm a fairly stable person without having to meditate. Besides, if someone said to me 'Let's all go back to my place and meditate for a few hours', I think I'd immediately rush off in the opposite direction."

Well, having started the story at the end, I can only finish the story by saying: "Hello, Cilla, how are you?" I cried joyfully as I entered the room.

As that, as they say, is where the story really starts.

DREK BOLTHOOD

3 WEEKS NEW RELEASES FROM

group records

PAUL ANKA
Can't get you out of my mind
RCA 1676

NILSSON
One RCA 1675

THE COTORIE
It's hard to be good MD 1095

PAT MCGEEGAN
Chance of a lifetime M 1096
Irish entry for Eurovision Song Contest

45 rpm records

emerald

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

Sensational Supremes at 'Talk Of The Town'

BARBRA STREISAND "Simply Streisand"—My Funny Valentine; The Nearness of You; When Sunny Gets Blue; Make The Man Love Me; Lover Man; More Than You Know; I'll Know; All The Things You Are; The Boy Next Door; Stout Hearted Men (CBS 6355).

ever. Most of these songs will be familiar and Barbra injects them with freshness and life.

LOUIS ARMSTRONG with Luh Russell and his Orchestra; Jock Purvis and his Orchestra. "Satchmo Style" (Harlephone PMC 7045)

MY only complaint with this LP is that it contains merely ten tracks, which does not represent value for anyone's money. As usual her voice is near perfect, her phrasing is magnificent and she is one of the few singers lucky enough to have arrangements and backings which suit her voice. I shall never forget the backing on "Sam"—one of the best pop arrangements

THE great Louis at the height of his powers—recorded (astonishingly well) in 1929-30. If you can grasp the mood of the time you'll be enchanted by some superb sounds. Purvis was a talented white imitator (one of his tracks is titled "Copyin' Louis") and his performances, too, still have a powerful impact. Of more than historical interest.—D.G.

THE SUPREMES: "Live at London's Talk Of The Town" (Tamla Motown 11070)

TOO many songs included here, on what I regard as a positively sensational album for me, to list them all. Most are split up into medley-type departments, such as the girls' fantastic reading of five numbers "Michelle" and "Yesterday". The Supremes "live", on what proved a knock-out and sell-out cabaret debut in London, do raise the old problem of this kind of album. You do lose some of the quality and polish of the original recordings. But you more than make up for that by the atmosphere, the odd mistake, the general feeling of being present at a great event. They perform a lot of their Holland-Dozier-Holland numbers, of which "The Happening" suits my taste best. They stray into the world of "Thoroughly Modern Millie" and "Second Hand Rose" with perfect aplomb. Their "Wonderful Wonderful" is just that. Diana Ross is in superlative form on this album, but overall there is a great spirit of energy, enthusiasm and super-glossed professionalism. Certainly I rate it one of the best albums in a long, long, long time. Supremes is head right.—P.J.

AMEN CORNER "Round Amen Corner"—Bend Me, Shape Me; Judge Rumpel Castilla; Love Me Tender; In The Pocket; Something You've Got; I Am An Angel (But I Can't Fly); Expressway To Your Heart; Good Times; Let The Good Times Roll; Feel So Good; Can't Get Used To Loving You; Lost and Found; Gin House; I Don't Wanna Divorce It/Amen (Deran SM1 1021 Stereo).

ONE of those white R & B-based LPs which is full of good, solid material. Although they aren't the most progressive of British groups, their sound is professional enough to have plenty of appeal—certainly Andy's voice has a plaintive strained quality and the backings are sometimes tremendous.



DIANA ROSS and the SUPREMES, their "live" LP is a quick follow-up to their chart-topping "greatest hits".

VINCE HILL "Meret Cherry" (Music For Pleasure MFI 1213)

SEVERAL songs here have been issued as singles—mostly unsuccessfully. But Vince's versions of the Red Miller "Invisible Tears" and Ray Peterson's "I Could Have Loved You So Well" are great—this is a bargain for the nostalgist set who like Vince's better-than-most voice.

ALEX WEISH AND HIS BAND "At Home" (Columbia SCX 6115)

RECORDED—none too brightly in Edinburgh this is a typically swinging set by a proud band that defies the whims of fashion. The wildest number is

titled "Wood Green" in honour of Alex's many triumphs at the local jazz club. If you enjoy spirited drumming you'll get full value from the work of Lennie Hastings here.—D.G.

DAVE DEE, DOZY, BEAKY, MICK AND TICM "DDDHMT" (Fontana Special SFI 13002 Stereo).

THIS has been issued before—as you might expect it's even better in stereo and contains some near-brilliant pieces of pop, penned by Howard-Blatky. The enthusiasm and professionalism of this group make their records still sound quite up to date.

PIPALUK
a new single by
RONNIE ALDRICH
piano



DECCA
F12762

rapid reviews

I DON'T think the cult of the young American teen singer has much strength left here—witness the demise of the Lobby Vees, the Frankie Avalons, etc. An LP by one of their UK BRIAN HYLAND has just been issued "Here's To Our Love" (Fontana Special SFI 13008 STEREO) and despite his likeable and often very romantic voice, I can't see this being a hit. In complete contrast—"Sacred Songs" (Decca SKI 4913 STEREO) by KENNETH McRELLAN—this was recorded at Paisley Abbey and contains some beautiful interpretations of some of the more poignant psalms. "Can you tell the difference?" says the sleeve of "Heart Hits". The answer is usually "Yes", but these are pretty good versions of some of the biggest chart ballads of recent months, like "I Feel Love (Coming On)" (great) and "Bonnie & Clyde" (laughable). Ah well. Viva La Difference! (Music For Pleasure MFI 1211).

For pop fans who like aka now and then—try "The Big Ones Go Skat" (Direction B 8241) which has OTTELLO SMITH AND JIM TOLSON AND BOYS and a selection of pop hits ranging from "She'd Rather Be With Me" through to Paul Anka's oldie "My Home Town"—the cartoons on the back are by RM's very own Lon Goddard. The original soundtrack from "An American In Paris" is re-issued on Music For Pleasure MFI 1210—the film if you remember starred Gene Kelly and this is a chance to get the score at a bargain price. Top Flanenco guitarist MANITAS DE PLATA comes up with an "Homages" album in which he pays musical tribute to many people and subjects ranging from Picasso, Bartok, his Mum and his guitar—a good excuse for some fantastic guitar work (CBS 63170). As usual Roger St. Pierre's copious sleeve notes are interesting and informative on "Meditations in Indian Star Music" (MFP 2101)—artists are DEBAHRATA CHAUDHURI and FAIYAZ KHAN.



A NEW LP

CRY SOFTLY LONELY ONE ROY ORBISON

She; Communication breakdown; Cry softly lonely one;
Girl like mine; It takes one to know one; Just let me make believe;
Here comes the rain Baby; That's a no no;
Memories; Time to cry; Only alive; Just one time.

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● HAU 8357
12" stereo or mono
LP record

LONDON

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

JOHN WALKER

I'll Be Your Baby Tonight; Open The Door Home (Philips LP 1455). This is a Rob + Dylan song, of course. John walks it with a small-group backing, featuring Hawaiian guitar (I think) and the mood of the number seems to suit his relaxed and casual style. But there are times when I felt a sort of boredom around without getting anywhere. You try it — the choice is yours. Flip: In some ways, I prefer it. **CHART PROBABILITY**

THE STATUS QUO

Black Veils Of Melancholy; To Be Free (I've 17407) Don't they go for strange titles? Yes, they do. But they also have a polished front to put on and this I'd feel sure is every bit as likely to crack the charts as under. And Mike Jagger's cunningly repetitive and commercial melody. I'ma gimmick. A hit. Flip: A real distinctive. But a bit laboured. **CHART CERTAINTY.**

THE BACHELORS

The Unicorn; You've Got To Say We're Through (Decca F 27377) The Bachelors here in their best relaxed mood. They actually recorded what is virtually a list of animals, then and now, and point out that the unicorn is actually the love-life of them all. Written by Shel Silverstein. It's a charming little song, nothing much to it, but I've some doubt whether it is strong enough to be a really big hit. Flip: A self-penned ballad done with personality. **CHART PROBABILITY.**

VIKKI CARR

No Sun Today; She'll Be There (Liberty LRP 15667) Carr licenses have come up and there's a good chance that Vikki will go up... the charts. It isn't really as commercial as "I Must Be Him", alas, but she's here now, with all the emotion going for her again... and this should at least bubble in the charts. She's one of those class singers who are never described as square. This is a beautiful ballad. Flip: Doesn't she sing well! **CHART POSSIBILITY.**

THE AMERICAN BREED

Green Light; Don't It Make You Cry (Dot 101). I prefer this to the British cover version—and funnily enough, this record sounds more like the Amen Corner's cover of the Breed's last hit "Bend Me Shape Me" than their own original. This is a frantic rock-rocket, with pounding bass line, intense vocal and catchy teen beat lyrics. Could go, if it gets the necessary BBC plugs. Flip is more standard and routine. **CHART PROBABILITY**



THE UNION GAP Young Girl; I'm Losing You (CBS 3345). Rather an atmospheric ballad here, with plenty of appeal. Nice mellow vocal sound by Gary Plunkett. **★ ★ ★**

WILLIE MITCHELL Soul Serenade; Buster Brown (London HLU 10186). This popular soul instrumental is already in the U.S. charts — this is a funky rendering of the tuneful medium pace item. **★ ★ ★**

THE BALLOON FARM A Question Of Temperature; Hurtin' For Your Love (London HLU 10185). Glimmering beater without much melody except for the ballad-like pulses. But the all round production is reasonable. **★ ★ ★**

HARPERS BIZARRE Cotton Candy Sandman; Virginia City (Warner Bros. WB 7172). A gentle breathy effort from the Bizarre — it's pleasant and incongruous. I suppose it could be a hit, but it sounds just a bit too quiet. **★ ★ ★**

BILL HAILEY AND HIS COMETS (We're Gonna) Rock Around The Clock; Snake, Rattle & Roll (MCA 84118). The record that "started it all" — but it really DOES sound thin. Very familiar sound. Flip was Bill's first hit. **★ ★ ★**

WILSON PICKETT That Kind Of Love; I've A Look Way (Atlantic 384173). Catchy beater from Pickett, and a nice discotheque sound without very much that's new. Some funky guitar work intrudes. **★ ★ ★**

JOHN FRED AND HIS PLAYBOY BAND Hey Hey Bunny; No Letter Today (Fly Int. 7N 25452). Fast, frantic and lacking almost everything that made "Judy to Disappear" good. Probably not even a hit. **★**

AURTHUR CONLEY Funky Street; Put Our Love Together (Atlantic 384175). A dance item from Arthur with more originality than most — well produced with a bubbly backing and not so much Sam Cooke influence. **★ ★ ★**

TONY BENNETT

A Pool Of Poels; The Lines Of Love (CBS 3276) Tony won over a few unperformed thousand more admirers when he visited here. Mr. T's kind voice seems to care for the talk lyrics by the scruff of the vowel and consonant and his fit right in the said-iff, which is a fair old collection of clichés. This swings... madly, but in full control, and I prefer it to the always without repeating their U.S. successes here. Weird, but that's Mr. T. Hope this is a hit. Flip: Equally forceful. **CHART POSSIBILITY.**

THE FOUR SEASONS

Will You Love Me Tomorrow; Silhouettes (Philips BF 1631). Trying to keep my natural pro-bias out of it, this revival of the Goffin King seems to me a cert for the charts. Beautifully, indeed wonderfully, arranged. It has Frankie Valli doing great bits and then the others coming in on their monster harmony scene. A lovely song and a lovely production. Flip: Superb and seasonal revival. **CHART PROBABILITY**

PAUL REVERE AND THE RAIDERS

Too Much Talk; Happening '68 (CBS 3276) Tony won over a few unperformed thousand more admirers when he visited here. Mr. T's kind voice seems to care for the talk lyrics by the scruff of the vowel and consonant and his fit right in the said-iff, which is a fair old collection of clichés. This swings... madly, but in full control, and I prefer it to the always without repeating their U.S. successes here. Weird, but that's Mr. T. Hope this is a hit. Flip: Equally forceful. **CHART POSSIBILITY.**

TONY COLTON

In The World Of Magic Dream; Who Is She (Columbia DB 3282) Here we see no Trailer department. I think Tony is (a) a fine singer and (b) a fine songwriter — along with Ray Smith. But there's no bias here — I believe that this record, given a bit of see-jay support, could be a massive hit. An unusual, well-written, beautifully controlled and does what is known as "a lot" for me. Excellent. The "far-influenced item" and again well sung. **CHART PROBABILITY.**

rapid singles

THE SUNSHINE COMPANY are clearly a most professional and efficient lot — their "Look Here Comes The Sun" (Liberty 15660) is smooth, well harmonised in the pop idiom, with a hot Latin-variant of "Puppet On A String" from PANCRO GONZALEZ (Paseo (The POP 058)), with a lot of driving force in the arrangement. Fable about "The Unicorn" from the IRISH ROVERS, a world-traveler's tour of duty, with a strong personality (MCA MU 1011) Scottish sonar-STAR RODDY MCENILL comes up with a rather intense "The Always Without Repeating" (CBS 3231), pleasant but not for the charts. Folkies in a sense "Whatever Makes You Happy" (BRIAN COLL AND THE LATTERNEE, but really the accent is more on country music.

sings the unusual "White Horses" (Philips BF 1647) with breathy enthusiasm — the sort of voice I'd like to see no Trailer department. I think Tony is (a) a fine singer and (b) a fine songwriter — along with Ray Smith. But there's no bias here — I believe that this record, given a bit of see-jay support, could be a massive hit. An unusual, well-written, beautifully controlled and does what is known as "a lot" for me. Excellent. The "far-influenced item" and again well sung. **CHART PROBABILITY.**

"The Radio Song" by THE PARADE (A and M AMS 730) is all perky and chirpy and powerful in parts. "I'm A Tramp" (A and M 718), very twanky and basic, but I fear too complex to make much progress, not prove me wrong. "Unchain My Heart" (A and M 718) with a pop-modern backing and it remains strong. From JON LEDINGHAM, "Love Is A Top" (Pye 17488), guitar-backed and story-line and gently folkie. JACKY

MARIANNE DALMOUD (Columbia DB 3278) here we see no Trailer department. I think Tony is (a) a fine singer and (b) a fine songwriter — along with Ray Smith. But there's no bias here — I believe that this record, given a bit of see-jay support, could be a massive hit. An unusual, well-written, beautifully controlled and does what is known as "a lot" for me. Excellent. The "far-influenced item" and again well sung. **CHART PROBABILITY.**

PIPALUK

a new single by

RONNIE ALDRICH piano

F 12762

THE BEE GEES

Jumbo; The Singer Sam; The Song (Polydor). Tremendous — but surprising. First of all "Singer" was to be the 'A' side and I thought it a superb production, a lovely song and a beautiful performance. Said so, too. Then, at the last moment, it was switched... to my review for last week had to be pulled out. "Jumbo" is a change of style, rather complex, well-voiced and with some great off-beat changes in tempo and in sound. An eye-opener, considering their earlier simple work. But in truth I still prefer "Singer" which is one of those massive productions. **MASSIVE SELLER.**

BILLY FURY

I Don't Want Our Loving To Die; Our Fairy Tale (Fontana TF 823). This is much more like it for the Herd. A boy-girl story-line... he plays the field but really goes for one special chick... and they've created a sort of rock-blue-beat sound to round it all off. No big orchestra just the boys — and it underlines their actual music-fanship. It's got instant appeal and instant power. It must be very big indeed. Flip: By Messrs. Brown and Frampton, features trumpet early on, then moves gracefully into a pacy line. **MASSIVE SELLER**

GENE PITNEY

Somewhere In The Country; Lonely Drifter (RCA/Side SS 2183) Must be honest — don't rate this the highest in potential of recent Pitneys. Still, there were those against his last single, so where are we. This is nevertheless a high - polished production and arrangement and the vocal performance hammer home. Just that I don't think it so immediately commercial as some of his. Welcome, anyway. Gene — now back here. Flip: Go to the top side — and you've value on the rise, too. **CHART CERTAINTY.**

THE HERD

I Don't Want Our Loving To Die; Our Fairy Tale (Fontana TF 823). This is much more like it for the Herd. A boy-girl story-line... he plays the field but really goes for one special chick... and they've created a sort of rock-blue-beat sound to round it all off. No big orchestra just the boys — and it underlines their actual music-fanship. It's got instant appeal and instant power. It must be very big indeed. Flip: By Messrs. Brown and Frampton, features trumpet early on, then moves gracefully into a pacy line. **MASSIVE SELLER**

BARBARA RUSKIN: Is This Another Way? The Night Of The Spanish Tight-Rope Walker (Parlophone N 5485). Love reviewing a Barbara record 'cos she sings well, writes well, looks well and everything. Even without a hit so far, she's a favourite of mine... and this lives up to MY hopes. **★ ★ ★**



LITTLE RICHARD—pic courtesy fan club.

than at the way it is run at the moment by Veronica and Derek. They really are completely dedicated to Richard, and their magazine "The Penniman News" is a masterpiece—full of great information on Richard and articles on obscure Rock artists which would never otherwise come to light. "Nothing is too much trouble for Veronica and Derek, in answering queries to import rare disc or behalf of members, and I can honestly say that the Club is the best 7s. 6d. worth I've ever had." But perhaps the most glowing praise for all of the Club and its Presidents comes from London member Ted Dyball, of 204 Amersbury Avenue, Streatham Hill, S.W.2. Ted wholeheartedly endorses the popular verdict on the high standard of efficiency with which the Club is run and adds: "One other thing which we should thank Derek and Veronica for is the fact that the Club doesn't play the old time of our boy is the greatest". Mr. and Mrs. Day's record reviews, especially of Richard's discs, are extremely honest, even to the point where they said that they could find nothing at all to recommend his U.S. Modern single "Baby What You Want Me To Do". They also operate what is literally a 24-hour query answering service, can supply 99 per cent of Richard's discs now, and compile a marvellously well balanced magazine which always arrives dead on schedule. "With the help of our most able Vice-president Tez Courtney (who is a walking encyclopaedia on rock 'n' roll, though he won't admit it), the Days will, I know, be running the Club for many years to come. And I'll be right there with them because, as far as I'm concerned, for the price of 30 pence there just ain't no finer service!" **ALAN STINTON**

THE OFFICIAL LITTLE RICHARD FAN CLUB

Address: 74 Roberts Road, Belgrave, Leicester, Leics.
Joint Presidents: Derek and Veronica Day.
Vice-president: Tez Courtney.
Founded: October 1963.
Current membership: 252.
Subscription rates (per year): UK—7s. 6d., Overseas—10s.

REMARKS: Few fan organisations can claim to have so chequered a pedigree as that of the Little Richard Fan Club—a club which, since the time of its original formation back in the heyday of rock 'n' roll, has been beset with every kind of fan club misfortune from falling membership figures to complete changes of management and even total disbandment. Nowadays, however, under the most capable guidance of husband and wife team Derek and Veronica Day (which it has enjoyed for the past three years or so), it can justly pride itself upon being one of the most active, worthwhile and smoothly run clubs in the country. Without doubt, the most consistently amazing feature of the Club is its ability to produce every two months a 16-20 page, interest-crammed magazine in spite of the ever acute shortage of verifiable news concerning Richard's activities. The Penniman News, the magazine is a feast of information not only for Richard's followers but all rock fans, including amongst its regular attractions such items as the Penniman Top Twenty (compiled from member's own current favourite L.R. tracks); Courtney's Corner (a news and comment column inclusively served up by Vice-president Tez Courtney); the Records For Sale section (Rock, Blues and Country discs only, of course); and a lengthy round-up of news from abroad supplied by the magazine's five overseas special correspondents. With these, and other less immediately obvious merits such as its invariably punctual appearance and proud record of unflinching honesty, "The Penniman News" alone can fairly be said to be well worth the Club's price of admission. Other articles exclusively available to members of the Club (in addition to the membership card, photograph, biographical data and discography) with which members are immediately equipped upon joining include old and rare photographs dating from the Great Rock Era and imported copies of Richard's hard-to-get discs, the most popular current example of which being his ultra-rare "I'm In Love Again" single on the Little Star label. All may be purchased by members at very reasonable cost. Members wishing to meet Richard when he is on tour, are, of course, assured of an overwhelming warm reception—once they have managed, either by attrition or sheer persistence, to make the all-important initial contact. For, as the Club points out, whilst the membership card can be extremely useful as proof of identity, it in no way releases the holder from the responsibility of supplying Richard's records. As a final word on the subject of personal meetings, incidentally, Derek and Veronica (not to mention their baby son, Richard Wayne) do not like it known that they are always delighted to receive visits from members of the Club who happen to be in the Leicester area. As a mere glance at almost any week's Letters Page will amply testify, Rock fans in general have a rare talent for supplying Record Mirror with red meat copy (written, more often than not, with appropriately coloured ink). So it was no great surprise to find that Richard's fans are as eloquent as any when it comes to extolling the virtues of the Club. Robin Marshall, of 38 Butt Road, Great Cornard, Suffolk, is just one member who expresses his enthusiasm in no uncertain terms. States Robin: "I'm proud to belong to the Fan Club of so great an artist as Little Richard and think that Veronica and Derek are doing a truly magnificent job in running it so well." Whilst long-serving member John Allen, who lives at 136 Redwood Street, Glasgow, C.2, expresses his admiration for Veronica's contribution to the Club's success thus: "I have been a member of the Little Richard Fan Club for many years and have never been more pleased



Josephine Doyle, 17, 3 St. Mary's Place, Brichion, Sussex, Stars and Hobbies — Frags, Reg Presley, Ets, Hottling, Tronettes, Boys, records, painting, films, Would like non-pal.



Patrick McGowan, 23, 13 Creenan Broadway, Londonderry, N. Ireland Stars and Hobbies — Elvis, Beatles, Dave Dee, Ray Robinson, Ets scrap books, records, Ets branch leader, films, girls, Manchester United.

READERS' CLUB



Stanislaw Marecek, 21, Komenskoho 1411 Brandy's Rad La Ben, Czechoslovakia, Stars and Hobbies — Tom Jones, Cars, Travelling, Exchange visit in England and Russia.



Audrey Reuben, 17, 740 Evelyn Court, Amburst Road, Harkney E.B. Stars and Hobbies — Amen Corner, Small Faces, Jini, Hendrix Experience, Herd, Boys, films, pop.



Katrina Bergquist, 16, Dunastigen 113, Lulea 8, Sweden, Stars and Hobbies — Francis Hardy, Spencer Davis, Mirrie Mathieu, Supreme, Films, clothes.



Martin Holtsøver, 14, 4 Shifburn Gardens, Canally 2, Doncaster, Yorks, Stars and Hobbies — Elvis, Beach Boys, Lynyrd Skynyrd, Keith West, Collecting records, (pop), reading, I would like a boy non-pal age 17 or over.



Graham Buckingham, 26, c/o 54 Hewlett Avenue, Enbury Park, Bournemouth, Hampshire, Stars and Hobbies — Scott Engel, Klee, Scavaria, Cream, Don Shinn, Soul Agents, Rod Stewart, Guitarist Maurice Lerdell, Photography, Jazz, reading, painting, wondering what has happened to Don Shinn and Soul Agents?



Anne Jones, 15, 8 Plas Llanfair, Llanfair-Pwll, Anglesey, N. Wales, Stars and Hobbies — Herman's Hermits, Donovan, Status Quo, Dancing, swimming, travelling, I will answer all letters.



Jean Openshaw, 17, 131 Skaven Court, Bolton, Lancs, Stars and Hobbies — Amen Corner, Small Faces, Herd, Foundations, Gareth Houston, Andy Fairweather-Low, boys, collecting bits of Amen Corner, writing to non-pals.



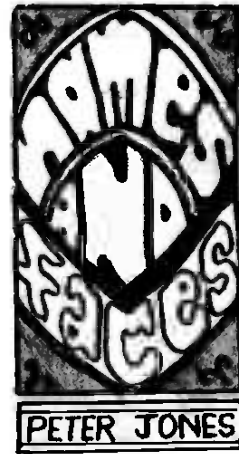
Raymond Roberts, 18, 1285 Dorchester Avenue, Baltimore, 21207, Maryland, U.S.A. Stars and Hobbies — Frankie Vaughan, Elvis Presley, Motor cycle racing, chemists.



Noel Farrell, 24, 18 Sward Street, N.C.H., Dublin 7, Stars and Hobbies — Beatles, Stones, Small Faces, Herd, Esther and Ami Ofarim, Pop show, dancing, read Record Mirror.



Peter Suchan, 17, Negatovice 661/1 Internat, AMR Melnik, Czechoslovakia, Stars and Hobbies — Sport, pop music, pretty women, theatre, films.



PETER JONES
REPARATA and the Delrons — an unusual name for the three samples of pulse-rate pictured here. Reparata is actually the middle name of Mary Aiese, the threesome leader. Delrons was chosen during a period when "Del" was the nothing among group names. They write much of their own material, do Mary, Lorraine, Mazola and Nanelle Heart. They grew up in Brooklyn, went to the same schools. They are currently matriculating at Brooklyn College. And they are recorded by Bill and Steve Jerome, executives of Real Good Productions.



A disc jockey for a change now — (though he used to be a journalist (film reviews, Ruzger coverage, record reviews) and used to be a bass player with a jazz group. Name is Ed Stewart, fully named Edward Stewart, Mainwaring, who developed his disc-jockeying personality via Radio London — Stewart, and his girlfriend Myrtle. His "Junior Choice" on Saturdays and Sundays (Radio time) is currently rated second-highest BBC request show. There's more on the way for Ed, but his lips are sealed for the moment. Ed's a soccer fan (Everton) and actually speaks Chinese, which explains some of the mutterings I've heard from him at our local de Hems and at Stamford Bridge.



They hail from Liverpool — that legendary city of heat music and their interests are as varied as their looks. Bernie and the Buzz Band are a lively and talented bunch of musicians who have been together as a musical unit for over six months and they're delighted patrons at The Marquee and Playbox clubs. Producer Noel Walker was attracted to their bright happy sound and signed them to Deram with whom they have their first record release "Don't Knock It".



Here come the Merseys again. Again? Well, it's been a year since Billy Kinsey and Tony Crane were out on record — and their new one "Tenny in My Pocket" (Fontana) has that chart sound about it. Armed with a new manager (Iain Carter) and a new agent, they're much happier nowadays. Incidentally, clairvoyant Maurice Woodrup predicts that the disc will be a big hit, that they'll soon have a big offer from America and that they'll eventually both become actors. "Tenny" was written by Jimmy Campbell, a member of the Liverpool group 23rd, Turnoff.



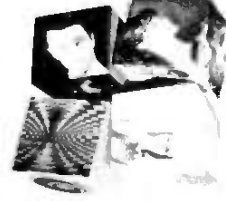
The End are a group who have quite a bit going for them, what with being discovered and groomed by Bill Wyman and having already had one hit in Spain! The hit was something of an accident having started life as a private recording made by the group and later picked up by a gent from Spain with an ear for something different. Bill Wyman however had already heard the group backing Elkie Brooks in cabaret — "I thought they had a very good stage sound," says Bill "and good presentation as well. The thing that occurred to me was that, in time, they could make very good records." Bill made several trips to Spain to see the group work, talk over recording plans and he finally came up with "Shades of Orange" written and produced by Bill and now released by Decca.



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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 VALLETT* (1) Monkees (Colgems)
- 2 LOVE IS BLUE* (1) Paul Mauriat (Philips)
- 3 THE DOCK OF THE BAY* (1) Otis Redding (Vocal)
- 4 LA LA MEANS I LOVE YOU* (1) The Delmones (Philips)
- 5 YOUNG GIRL* (1) Union Gap (Columbia)
- 6 SINCE YOU'VE BEEN GONE* (1) Aretha Franklin (Atlantic)
- 7 THE MIGHTY QUINN* (1) Manfred Mann (Mercury)
- 8 BALLAD OF BONNIE & CLYDE* (1) George F. Ainslie (RCA)
- 9 LADY MADONNA* (1) The Beatles (Capitol)
- 10 JUST DROPPED IN* (1) First Edition (Reprise)
- 11 SIMON SAYS* (1) The Paul Simon & Garfunkel (Columbia)
- 12 KISS ME GOODBYE* (1) Petula Clark (Warner Bros.)
- 13 VALLEY OF THE DOLLS* (1) Diana Ross and The Supremes (Motown)
- 14 I THANK YOU* (1) Sam & Dave (Star)
- 15 CRY LIKE A BABY* (1) The Four Tops (MCA)
- 16 THE END OF THE ROAD* (1) Gladys Knight and The Pips (Soul)
- 17 IF YOU CAN WANT* (1) Miracles (Tama)
- 18 DANCE TO THE MUSIC* (1) Sly & The Family Stone (Epic)
- 19 TOO MUCH TALK* (1) Paul Revere & Raiders (Columbia)
- 20 FOREVER CAME TODAY (1) Diana Ross and The Supremes (Motown)
- 21 CAE DRIVER* (1) Eric Burdon (Dart)
- 22 SCARBOROUGH FAIR* (1) Simon & Garfunkel (Columbia)
- 23 WILL YOU LOVE ME TOMORROW* (1) The Four Seasons (Philips)
- 24 PLAYBOY (1) Gene & Debbie (TKX)
- 25 BOTTLE OF WINE* (1) The Four Tops (MCA)
- 26 I'VE GOT THE FEELIN'* (1) James Brown (King)
- 27 I WISH IT WOULD RAIN* (1) The Temptations (Gord)
- 28 HONEY (1) Bobby Goldsboro (United Artists)
- 29 JENNIFER JUNIPER* (1) Donovan (Epic)
- 30 GREEN LIGHT* (1) Am-Steak River (Aton)
- 31 EVERYTHING THAT TOUCHES YOU* (1) The Association (Warner Bros.)
- 32 SOUND ASLEEP* (1) The Turtles (White Whale)
- 33 WALK AWAY RENEE* (1) The Four Tops (MCA)
- 34 WE'RE A WINNER* (1) Impressions (A&R)
- 35 SPOOKY* (1) The Beatles (V. Imperial)
- 36 SOUL SHERMAN* (1) Willie Mitchell (Hi)
- 37 LOVE IS ALL AROUND* (1) The Troggs (Dunblair)
- 38 SUMMERTIME BLUES* (1) The Blue Cheer (Philips)
- 39 I'M GONNA MAKE YOU LOVE ME* (1) Madeline Bell (Philips)
- 40 SUDDENLY YOU LOVE ME* (1) The Tremeloes (Epic)
- 41 YOU'VE GOT TO BE LOVED (1) The Monkees (MCA)
- 42 MEN ARE GETTIN' SCARCE* (1) Joe Tex (Dial)
- 43 WORDS* (1) The Beatles (Aton)
- 44 SOUL COAXIN' (1) The Soul Brothers (Four Corner)
- 45 HEY HEY BUNNY* (1) John Fred & The Playboyes (Mercury)
- 46 THAT'S A LIE* (1) Roy Charles (A&C)
- 47 RICE IS NICE (1) Lemon Pipers (Dunblair)
- 48 SECURITY (1) Elva James (Capitol)
- 49 BACK ON MY FEET AGAIN* (1) Foundations (CAI)
- 50 STAY AWAY* (1) The Four Tops (MCA)

TOP L.P.'s

- 1 JOHN WESLEY HARDING (1) Bob Dylan (CBS)
- 2 GREATEST HITS 2 Supremes (Tama Motown)
- 3 GREATEST HITS 4 Four Tops (Tama Motown)
- 4 HISTORY OF OTIS REDDING (1) Otis Redding (Atlantic)
- 5 SOUND OF MUSIC (1) Sound track (RCA)
- 6 BRITISH MOTOWN CHART BUSTERS (1) Various Artists (Tama Motown)
- 7 SET, FITZGER'S LONELY HEARTS CLUB BAND (1) Heales (Capitol)
- 8 V.A. DOONICAN ROCKS BUT GENTLY (1) Val Doonican (Philips)
- 9 WILD HONEY (1) Beach Boys (Capitol)
- 10 THIRTEEN SMASH HITS (1) Tom Jones (Decca)
- 11 FLEETWOOD MAC (1) Fleetwood Mac (Blue Horizon)
- 12 TOM JONES LIVE AT THE TALK OF THE TOWN (1) Tom Jones (Decca)
- 13 THE BEST OF THE BEACH BOYS VOL. 1 (1) Beach Boys (Capitol)
- 14 OTS BLUE (1) Otis Redding (Atlantic)
- 15 BEST OF THE BEACH BOYS VOL. 2 (1) Beach Boys (Capitol)
- 16 LAST WALTZ (1) Engelbert Humperdinck (Decca)
- 17 HORIZONTAL (1) Gene Clark (A&A)
- 18 GREATEST HITS (1) Various Artists (Tama Motown)
- 19 MOTOWN MEMORIES (1) Various Artists (Tama Motown)

22 JUNGLE BOO

- 23 DOCTOR ZHIVAGO (1) Soundtrack (MCA)
- 24 FOUR TOPS LIVE (1) Four Tops (Tama Motown)
- 25 LIVE AT THE TALK OF THE TOWN* (1) Diana Ross and The Supremes (Tama Motown)
- 26 GOING PLACES (1) Herb Albert (A & M)
- 27 DIARY OF A BAND VOL. 2 (1) John Mayall (Decca)
- 28 DIARY OF A BAND VOL. 1 (1) John Mayall (Decca)
- 29 DISRAMP GEAR (1) Cream (Polygram)
- 30 RELEASE ME (1) Engelbert Humperdinck (Decca)
- 31 FOREVER CHANGES (1) Love (Elektra)
- 32 SOUL MEN (1) Sam & Dave (Star)
- 33 AXIS-BOLD AS LOVE (1) John Hendrix Experience (Polygram)
- 34 FOR ONCE IN MY LIFE (1) Tom Jones (Decca)
- 35 FIDDLER ON THE ROOF (1) London Cast (Columbia)
- 36 PETULA CLARK'S HIT PARADE (1) Pet Clark (A&A)
- 37 THROUGHLY MODERN MILLE (1) Original Cast (Brunswick)
- 38 ROUND AMEN CORNER (1) Amen Corner (Decca)
- 40 NINTH (1) Herb Albert (A & M)

5 YEARS AGO

- 1 FOOT TAPPER (1) The Shadows (Columbia)
- 2 SUMMER HOLIDAY (1) Cliff Richard & The Shadows (Columbia)
- 3 LIKE I'VE NEVER BEEN GONE (1) Billy Fury (Decca)
- 4 FROM A JACK TO A KING (1) Ned Miller (London)
- 5 ISLAND OF DREAMS (1) The Spontinfields (Philips)
- 6 CHARMARINE (1) The Beatles (Decca)
- 7 PLEASE PLEASE ME (1) The Beatles (Decca)
- 8 THAT'S WHAT LOVE WILL DO (1) Gene Brown (Piccadilly)
- 9 RHYTHM OF THE RAIN (1) The Beatles (Decca)
- 10 HOW DO YOU DO IT? (1) Buddy Holly (Capitol)
- 11 SAY WONDERFUL THINGS (1) Tamara Carroll (Philips)
- 12 HEY PAULA (1) Paul & Paula (Philips)
- 13 THE NIGHT HAS A THOUSAND EYES (1) The Beatles (Decca)
- 14 ONE BROKEN HEART FOR SALE (1) Billy Fury (Decca)
- 15 ILL BE YOURS (1) Billy Fury (Decca)
- 16 HANDSOME MAN (1) Billy Fury (Decca)
- 17 WAYWARD WIND (1) Frank Ifield (Decca)
- 18 LET'S TUNKEY (1) The Beatles (Decca)
- 19 THE FOLK SINGER (1) Tom Jones (Decca)
- 20 IN DREAMS (1) The Beatles (Decca)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 LADY MADONNA (1) The Beatles (Capitol)
- 2 DELLAH (1) Tom Jones (Decca)
- 3 DOCK OF THE BAY (1) Otis Redding (A&A)
- 4 CINDERELLA ROCKAFELLA (1) The Beatles (Decca)
- 5 LEGEND OF XANADU (1) Dave Dee & The Cuckoos (Mercury)
- 6 WONDERFUL WORLD (1) The Beatles (Capitol)
- 7 ROSIE (1) The Beatles (Capitol)
- 8 CONGRATULATIONS (1) Cliff Richard (Columbia)
- 9 JENNIFER JUNIPER (1) Donovan (Epic)
- 10 IF I WERE A CARPENTER (1) The Four Tops (MCA)
- 11 ME, THE PEACEFUL HEART (1) The Beatles (Capitol)
- 12 STEP INSIDE LOVE (1) The Beatles (Capitol)
- 13 FIRE BRIGADE (1) The Beatles (Capitol)
- 14 LOVE IS BLUE (1) The Beatles (Capitol)
- 15 SHE WEARS MY RING (1) The Beatles (Capitol)
- 16 GREEN TAMBOURINE (1) The Beatles (Capitol)
- 17 DARLIN' (1) The Beatles (Capitol)
- 18 IF I ONLY HAD TIME (1) The Beatles (Capitol)
- 19 GUYFAR MAN (1) The Beatles (Capitol)
- 20 AIN'T NOTHIN' BUT A HOUSEPARTY (1) The Beatles (Capitol)
- 21 CAPTAIN OF YOUR SHIP (1) The Beatles (Capitol)
- 22 BEND ME SHAPE ME (1) The Beatles (Capitol)
- 23 PICTURES OF MACHISTICK MEN (1) The Beatles (Capitol)
- 24 WORDS (1) The Beatles (Capitol)
- 25 THE MIGHTY QUINN (1) The Beatles (Capitol)
- 26 LOVE IS BLUE (1) The Beatles (Capitol)
- 27 CAN'T KEEP MY EYES OFF YOU (1) The Beatles (Capitol)
- 28 VALLEY OF THE DOLLS (1) The Beatles (Capitol)
- 29 AM I THAT EASY TO FORGET (1) The Beatles (Capitol)
- 30 DEAR DELLAH (1) The Beatles (Capitol)
- 31 NO ONE CAN BREAK A HEART LIKE YOU (1) The Beatles (Capitol)
- 32 GIMME LITTLE SIGN (1) The Beatles (Capitol)
- 33 SIMON SAYS (1) The Beatles (Capitol)
- 34 I THANK YOU (1) The Beatles (Capitol)
- 35 SOMETHING HERE IN MY HEART (1) The Beatles (Capitol)
- 36 MY GIRL (1) The Beatles (Capitol)
- 37 NEVERTHELESS (1) The Beatles (Capitol)
- 38 SUDDENLY YOU LOVE ME (1) The Beatles (Capitol)
- 39 CRY LIKE A BABY (1) The Beatles (Capitol)
- 40 BACK ON MY FEET AGAIN (1) The Beatles (Capitol)
- 41 VALLERI (1) The Beatles (Capitol)
- 42 I CAN'T LET MAGGIE GO (1) The Beatles (Capitol)
- 43 LITTLE GREEN APPLES (1) The Beatles (Capitol)
- 44 JENNIFER (1) The Beatles (Capitol)
- 45 THAT'S WHEN I SEE BLUE (1) The Beatles (Capitol)
- 46 ITS YOUR DAY TODAY (1) The Beatles (Capitol)
- 47 NO FACE, NO NAME, NO NUMBER (1) The Beatles (Capitol)
- 48 DO YOU REMEMBER (1) The Beatles (Capitol)
- 49 JUMBO/SINGER SANG HIS SONG (1) The Beatles (Capitol)
- 50 I'VE GOT YOU ON MY MIND (1) The Beatles (Capitol)

BRITAIN'S TOP R & B SINGLES

- 1 (SITTING ON) THE DOCK OF THE BAY (1) Otis Redding (A&A)
- 2 AIN'T NOTHIN' BUT A HOUSEPARTY (1) The Beatles (Capitol)
- 3 IF I WERE A CARPENTER (1) The Four Tops (MCA)
- 4 I THANK YOU (1) Sam & Dave (Star)
- 5 THAT'S MY NUMBER (1) The Beatles (Capitol)
- 6 GIMME LITTLE SIGN (1) The Beatles (Capitol)
- 7 SWEET SWEET BABY (1) The Beatles (Capitol)
- 8 IF YOU CAN WANT (1) The Beatles (Capitol)
- 9 JUST LIKE A RIVER (1) The Beatles (Capitol)
- 11 I WISH IT WOULD RAIN (1) The Beatles (Capitol)
- 12 I SECOND THAT EMOTION (1) The Beatles (Capitol)
- 13 SOCKIN' L-2-2-4 (1) The Beatles (Capitol)
- 14 A MAN NEEDS A WOMAN (1) The Beatles (Capitol)
- 15 THE END OF OUR ROAD (1) The Beatles (Capitol)
- 16 GIMME LITTLE SIGN (1) The Beatles (Capitol)
- 17 I AM THE MAN FOR YOU (1) The Beatles (Capitol)
- 18 (I-2-4-5-6-7) COUNT THE DAYS (1) The Beatles (Capitol)
- 19 PUNKY STREET (1) The Beatles (Capitol)
- 20 MEN ARE GETTIN' SCARCE (1) The Beatles (Capitol)

BRITAIN'S TOP R & B ALBUMS

- 1 THIS IS SOUL (1) Various Artists (Atlantic 64198)
- 2 HISTORY OF OTIS REDDING (1) Otis Redding (Atlantic)
- 3 GREATEST HITS (1) Various Artists (MCA)
- 4 SOUL MEN (1) Various Artists (MCA)
- 5 GREATEST HITS (1) Various Artists (MCA)
- 6 GREATEST HITS (1) Various Artists (MCA)
- 7 GREATEST HITS (1) Various Artists (MCA)
- 8 GREATEST HITS (1) Various Artists (MCA)
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- 18 GREATEST HITS (1) Various Artists (MCA)
- 19 GREATEST HITS (1) Various Artists (MCA)
- 20 GREATEST HITS (1) Various Artists (MCA)

*An asterisk denotes record released in Britain.

BUBBLING UNDER
Little Green Apples—Roxer Miller (Smash)
Take Time To Know Me—Tory Sledge (Atlantic)
Tapica Tundra—Monkees (Colgems)
Funky Street—Arthur Conley (A&A)
U.S. Male—Ginny Preston (A&A)
Sit With The Gurn—Strawberry Alarm Clock (UNI)
Sherry Don't Go—Latterman (Capitol)
In Need of A Friend—Cowells (MGM)
100 Years—Nancy Sinatra (Reprise)

BRITAIN'S TOP R & B SINGLES
1 (SITTING ON) THE DOCK OF THE BAY (1) Otis Redding (A&A)
2 AIN'T NOTHIN' BUT A HOUSEPARTY (1) The Beatles (Capitol)
3 IF I WERE A CARPENTER (1) The Four Tops (MCA)
4 I THANK YOU (1) Sam & Dave (Star)
5 THAT'S MY NUMBER (1) The Beatles (Capitol)
6 GIMME LITTLE SIGN (1) The Beatles (Capitol)
7 SWEET SWEET BABY (1) The Beatles (Capitol)
8 IF YOU CAN WANT (1) The Beatles (Capitol)
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8 GREATEST HITS (1) Various Artists (MCA)
9 GREATEST HITS (1) Various Artists (MCA)
10 GREATEST HITS (1) Various Artists (MCA)

British bubbling under
For Whom The Bell Tolls—Simon Dunfee & Big Sound (Columbia)
Up The Junction—Manfred Mann (Fontana)
And The Sun Will Shine—Paul Jones (Columbia)
Big Bird—Eddie Floyd (Stax)
If You Can Want—Smoky Robinson & The Miracles (Tama Motown)
After Tea—Spencer Davis (UA)
We Can Get There By Candlelight—New Faces (Decca)
Peggy Sue—Buddy Holly (MCA)

British bubbling under
CROGGS FAN CLUB: S.A.E. to Lynda, 3rd Floor, Royal House, 72, Dean St., London, W.1.
LOVE AFFAIR: S.A.E. to Sue, c/o Harold Davison Ltd., 235/241 Regent St., London, W.1.
KENNY BALL APPRECIATION SOCIETY: S.A.E. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.
Miscellaneous
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Continued from page 4

PIPALUK

a new single by

RONNIE ALDRICH

piano

DECCA F12762

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CHARLIE CHESTER CLUB. Servicemen, aged 18/23, wanted urgently as Pen-pals. Jost Veen, now at 48 Tunley Road, Tooting, London, S.W.17.

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THE OFFICIAL BEATLES FAN CLUB
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LISTENING to the Easybeats "Hello How Are You?" makes the Face think of David Whitfield's "Answer Me" after several years with nothing happening. Pye going mad on America's Kama Sutra/Buddah catalogue — next week sees release of Lemon Pipers' new single and LP and new Lovin' Spoonful LP. In keeping with his 'image' Scott McKenzie's newie is the John Phillips penned "Holy Man" — alarming silence from the Jimi Hendrix camp — for those who weren't sure — Jimmy Gilmer (Mr. "Sugar Shack") is featured on Fireballs' American hit version of "Bottle Of Wine" in America, Bobby Vinton enjoying his biggest for some time with a revival of Bobby Vee's "Take Good Care Of My Baby" — thought they'd banned TV miming, Cilla — what did the Bee Gees think of Plastic Penny's mishap?

Nice objective tribute to Frankie Lyman in Tony Cummings' "Soul Music" mag. Country Joe and the Fish's "I Feel Like I'm Fixin' to Die Rag" based on "Muskrat Rambles" — their next — "Greasy Heart" — Jefferson Airplane, "Louisiana Man" — Bobbie Gentry, "The Power Of Love" — Robert Knight, "Shoo-Be-Do-Be-Do-Dah-Day" — Steve Wonder. If there was any justice in the pop world, Dionne Warwick would right this minute be leaping towards the top Stateside with "Step Inside, Love".

A12 — "Wet Toe In A Hot Socket" — for Lord Francis Russell — Lord Francis Russell — what with tales of knickers-dropping and breast feeding plus titles like "Step Inside, Love", will 1968 be known as the Beatles blue period?

Likely that Merrill Moore will be appearing in Britain shortly — Jimmy James and the Vagabonds' "New Religion" LP re-packaged by Atlantic as "Come To Me Softly" to tie in with Jimmy's success with the single (now No 103 in "Cashbox") under other British discs bubbling under the top hundred include — "Baby Please Don't Go" — Amboy Duke, "Up From The Skies" — Jimi Hendrix, "Legend Of Xanadu" — Dave Dee & Co., "Nights In White Satin" — Moodyblues — small parts in current films — Sam the Sham in "Fastest Guitar Alive" and Tamla's Barbara Randolph in "Guess Who's Coming To Dinner" — neither sang top single in America ten years back was "Champs" — "Tequila" Q13 — Julie Christie is to the Beach Boys as Michele Mercier is to? — Dave Dee, Dozy etc?

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THE MOVE (RM Pic)

'NOT BAD FOR OUR FIRST LP'

'I'm very pleased with myself' says Move songwriter Roy Wood to RM...

WHILE everyone in Britain was sitting down with their ears riveted to their steam radios last week, listening to the news of the budget, and "eking" in true Bristow fashion, I — out of sheer bravado — adopted my "couldn't-care-less attitude", and listened to a far better thing. The new LP from the Move — their first, in fact.

As I listened, Roy Wood, who wrote most of the tracks on the album, added a few comments of his own.

"The LP isn't at all bad for our first," said Roy. "It's basically very simple, and very commercial. We didn't let the recording techniques get out of hand, and we tried to produce an album that would appeal to all."

"The first track on the LP is 'Yellow Rainbow'. The lead vocal on this is taken by Ace, with the rest of us joining in the chorus. I think it's a typical Move sound very similar to 'I Can Hear The Grass Grow'. The next one's called 'Kilroy Was Here' — we found the title for this song in the usual place. This is much slower, and is sung by Trevor and myself. I don't think we sound like the Move at all on this number, we sound much more like a folk-group. The song has a folksy sort of feel, so it was bound to turn out that way."

"Here We Go Round The Lemon Tree" is sung by myself, and it's all

about a nut-case bird. It has a very catchy melody, and it's a fairly simple song — I like simplicity. The next track's a real Arter-number — the old Eddie Cochran song, 'Weekend'. It's a typical Trevor rock-number (Trevor sings on this one), with typical Move harmonies in the background. I think it's a very good version.

"This next one's the 'B' side of 'Fire Brigade', called 'Walk Upon The Water'. Yet another typical Move number, sung by Carl, Trevor and myself. Trevor gets a good sound on it by holding his nose. He also plays an out-of-tune hunting-horn at the end. The next track's 'Flowers In The Rain' — there's nothing more I can say about this song really."

"The last track on side one is a real rockin' sound. It's a Moby Grape number, and we put it on the album because it's one of our favourites. I think we've done it quite well — it's sung by Trevor and Carl, and I join in places. It's called 'Hey Grandma'."

"The opening track on the second side is 'Useless Information'. It was recorded just before 'Fire Brigade', and is sung by Carl and myself. But we tried to concentrate on the vocal backing, instead of relying too much on the lead, as in most of our numbers. The next track is the old Coaster's hit, 'Zing'. Bev sings on this one, and it's probably the only number in the world

that suits Bev's voice. He has a very distinctive voice, and we wanted him to sing on the album, so this was the only number we could do. Ace joins in in parts, and I play six-string bass."

"The 'Girl Outside' is the next track, and it's Trevor singing with a string quartet. Unfortunately Trevor had flu when we recorded this one, so it's a bit out of tune. Otherwise it's quite good. There's nothing I can say about 'Fire Brigade', the next one, except that we're all very pleased it went so high in the charts. We didn't expect it to do so well."

"Mist On A Monday Morning' is a song all about a tramp. I play acoustic guitar and sing, and I'm backed by the group plus some other musicians. The last track on the album is 'Cherry Blossom Clinic'. This was going to be released as a single before 'Fire Brigade' came along, and it's one of my favourite tracks. Trevor and myself sing on this one, and we're backed by an orchestra. We kept most of the tracks simple, but we went to town a bit on this one."

"I think 'Cherry Blossom Clinic' and 'Useless Information' are my favourite tracks — though I don't dislike any of them, really. I'm very pleased with myself for having written most of the tracks, and I think the rest of the group are quite happy with the LP as well. As I said, it's not bad for our first." **DEREK BOLTWOOD**

Record Mirror

▶ **INSIDE**

ROY ORBISON, TREMS

**PLUS COLOUR
PIX OF
TURTLES
AND NANCY
SINATRA**

Largest selling colour pop weekly newspaper. 6d. No. 340. Every Thursday. Week ending September 16, 1967

Record Mirror



ERIC and ANGIE



CLIFF RICHARD

YOUR PAGE ... want to let off steam? Any questions about the scene? Then just drop a line to JAMES CRAIG, LETTERS EDITOR.

THE HIPPIE MESSAGE IS FOR EVERYONE



THE MAHARSHI YOGI pictured with some Beatles, their wives and girl friends.

PEKHAPO the older people would understand the hippies better if this new "love generation" were not considered to be so extraordinary. Newscasters sneer at "little children playing with flowers" and old women rub their eyes as some "monstrosities" walk by. Hippies are "hippies," in inverted commas — "the younger generation setting up another fashion craze, people who tinkle and clank at each step, putting on a phoney love exterior" . . . according to people who don't understand it. The possibility of a world war is never very far off. — Mary Wicker, aged 13, 304 Vlearage Road, Kings Heath, Birmingham 14.

TOM 'N' HUMP



TOM and ENGELBERT—the same publicist and the same manager.

THEY'VE been called "two men in a boy's world". They've also been called Elder Statesmen, but that's more of a joke. They are twenty-seven-year-old Tom Jones and the thirty-year-old Engelbert Humperdinck.

Between them, for sure, they are turning the pop music business upside down toppling the charts with their discs and busting wide open box office records all over the country.

Engelbert's latest "The Last Waltz", despite being labelled square by some reviewers, leapfrogged over new ones by the Beach Boys, Monkees and Stones to reach the summit. All in ten days . . . sales of 250,000, which makes it the fastest-selling hit of 1967 according to the statistics.

And the good Tom and "I'll Never Fall in Love Again" only just missed the top and sold fast enough to gladden the heart of his bank-manager. Engelbert already holds the record for the biggest-selling hit of the year—his "Release Me" has sold almost a million copies and topped the charts for six weeks . . . and hasn't finished its run even now.

BOX OFFICE

As the "two men's" publicist points out, the year began with Tom's "Green Grass of Home" at number one . . . and that was one of the biggest hits the British record industry has ever known, with some home sales passing the million-and-a-quarter mark.

Take the personal appearance side of things. While pop concert and one-nighter audiences dwindle, Tom and Engelbert are proving themselves about the biggest box-office attractions. On their Sunday concerts in the top resorts this summer, neither Tom nor Engelbert has been faced by a single empty seat. The shows are usually sold out a week in advance.

From the Northern clubs where he is currently the highest paid attraction (he gets as much as



TOM and ENGELBERT—the same publicist and the same manager.

£7,000 for six nights' work, and I did you not). Tom moved into the "Talk of the Town" night spot in London and shattered receipts even by top international names.

As for Engelbert, well . . . it took him ten years to become an "overnight success" but when he finally crashed the barrier those short months ago with "Release Me", he's made gigantic strides. He's quote his publicist: that have left other pop idols gawping. And to quote me: don't believe that only old folk buy his records. He's a scream-raiser in his own right.

'FREAKS'

Of course, the two "men" were regarded as freaks, specially Engelbert, and that Engel couldn't repeat it. So he did just that with "There Goes My Everything" and now "Last Waltz".

I've said they share the same publicity. They also share the same manager, 32-year-old Gordon Mills, a song-writer and once part of a harmonic-blowing group. He set himself a target and he's reached it. "Hans, the bolt please". Slap there in the middle. His target: to prove that despite the craze for the hairy young groups and progressive instrumental sounds, real "men" with real voices could still corner the market. Given the right material, of course. And therein lies, perhaps, the real secret of the success.

KNOCKERS

And both Tom and Engel will be film stars, yet Tom hovers a trifle uncertainly, looking for exactly the right vehicle for his acting debut. Engel has around half-a-million quid's worth of offers from the States to sit over. He says: "I'd really like to do six months a year singing, and six months a year acting." Those knockers who say he can "go and do six months period!" have got very little to laugh about. P.J.

BYRD TALK

THEY came, much heralded, in September 1965 and left disgraced in October 1965. They decided to come back because their fans demanded it in February 1967, stayed a couple of weeks, played one live performance and left again with no promotion bar a live performance on "Top Of The Pops" and a critical article in Record Mirror. How many British teenagers say "I dig the new sounds coming from the West Coast groups — Love, Doors, Jefferson Airplane, Seeds and Grassroots — but forget the music started two years ago and was played by . . . the Byrds. Oh, the Spooky and Mamas and Papas too, but the topic here is the Byrds. Their new single is now out but with the average fan all uptight listening to the Doors etc, it's not got a chance. British Justice? Huh! Buy good music, give you'll realise their importance in this field. This was truly the most progressive group album yet. You've been brainwashed by the Pink Floyd—Roddie the Rocker, 24a County Road, Walton, Liverpool 4.

ORIGINAL FREAKOUT

WE read all these articles on psychedelic music. It's origin has been associated with the Beatles, Pink Floyd and American Who were masters of these experiments. Now let's look at the real facts. The average musician knows that so-called psychedelic music is really produced with experiments in electronics and instrumental feedback. The Yardbirds and the Who were masters of these experiments in 1965 with hits like "Heart Full of Soul", "Evil Hearted You", "I Can't Explain" and "Anyway, Anyway, Anyway". Listen to their album "Yardbirds", a big seller more than a year ago, and you'll realise their importance in this field. This was truly the most progressive group album yet. You've been brainwashed by the Pink Floyd—Roddie the Rocker, 24a County Road, Walton, Liverpool 4.

WATERY SOUL

IS the current flood of soul records a good thing? There was a time a few years back, when releases of this type were few and far between. Every infrequent release by a revered name like the Miracles, Impressions and obscurities such as the Shells and the Soulmates were hunted for. Appreciation societies were set up where the sounds of the words and oodles were listened to behind closed doors and shuttered windows. The stars sometimes paid a rare visit; we greeted them with warmth and admiration. The music was enjoyed by a select few. We longed for more shows and more records . . . which we got. But what a disappointment. No longer in every

record a gem but contrary to the "soul paradise" the deluge of soul discs has caused an inevitable dilution of the whole sound. Never, in my wildest dreams, did I envisage Redding singing "Day Tripper". The companies have forsaken true musical feeling, for commercialism. One has to suffer very carefully through the computerised sounds of the pseudo "oh Lord have mercy" to find real music of sincerity. I'll never change from my love of the music of the American Negro. But weren't we richer in the latter days of the late '50's and early '60's. — John Landau, 21 Rusper Court, Clapham Road, London, S.W.9.

WITHOUT GRACE

SO a reader thinks that Grace Slick sounds pretty good on the new Jefferson Airplane LP. I've just returned from the States with both the Airplane LP's and I happened to notice that half the tracks released in Britain, Grace does not sing; for the Airplane have recently changed their line-up to record the "Surrealist Pillow" album. Before this they had an entirely different lead singer. Shamefully RCA have released on tracks one, two and four on side two and track six on side one, songs that were recorded before Grace joined the band. I've seen the group live at the Cafe a-Go-Go in the Village and recommend everybody to see them. But think they are discredited in the release of tracks not by the NOW Airplane. It's like releasing a Beate LP without Paul. — Michael Ashley, Brown, 32 Bilton Towers, Great Cumberland Place, London, W.1.

FREAKS & L.S.D.

I WRITE to complain about the set of new-wave British groups who play freaky music, wear kaftans, bells and beads, hide behind lights and shout "Don't label us psychedelic." That really annoys me when I hear it. Why do they say it? They answer themselves: "I can't explain" and "Anyway, Anyway, Anyway". They don't want to die. Can't you see the real meaning? Our friends the hippie groups are in this. NOT because, as they say, they "feel" their music, believe in love and feel they have an important message to deliver. They are doing it to make money. Our money! Wear your beads, my pretty. — Paul A. Sellers, 140 St. Andrews Elm Park, Horthchurch, Essex.

EL'S 'CLASSICS'

MY blood boiled when reading about the Elvis fans who want changes. All his films ARE classics, no matter what anybody else says. After all, can you give me one of your reasons, besides Cliff, who makes musicals? You'll find that other pop stars make films about sex, crime, or just plain boring kitchen sink dramas. You may think that Crosby and Sinatra movies are what Elvis needs. But how old are they? When El gets to that sort of age, he'll probably make their sort of pictures. Youth lasts

Record Mirror

EVERY THURSDAY
116 Shaftesbury Avenue, London W.1.
Telephones GERard 7942/3/4

In brief . . .

Miss Lin Corson, 3523 Tilden Street NW, Washington, D.C.: I can set Underground papers from all over the States. I would like to trade U.S. papers for Underground papers from foreign countries, with any "Flower Children" who are interested.

Alan Pike, 15 Melfield Gardens, Catford, S.E.6.: Anybody want a copy of Sam Cooke's "Big", Beat LP in near brand-new condition. I'll take nearly any Sinatra LP in exchange.

Morzan, 85 Kingsway, Kingswood, Bristol: In the rock film "Uplanted Youth" by Warner Brothers, we saw Eddie Cochran singing a song called "Cotton-Picker Rock". Couldn't Warner Brothers release this song by way of a single with the music for the film, which was written by Eddie? R. E. Houli, 43 Dane Crescent, Ramsgate, Kent: Anyone tell me where I can obtain a copy of an LP called "The Incredible Rhetoric" by Coronet? Anybody can set it through my local dealers—they say they've never heard of it, but it was reviewed in Record Mirror.

Raymond Williams, 2 Vale View, Southsea, Wrexham, North Wales: I'd like to become a penpal with any lads in Denmark and Holland, aged 16 and over. And good luck to R.M. — Keep up the great work on the pop scene.

M. R. Withers, Apps Hollow, Ide Hill, Sevenoaks, Kent: I've a brand-new copy of Dylan's "Miles Up Confusion", coupled with "Corrina Corrina". In a pictorial sleeve. Anyone interested should state price.

Ernest Fullman, 673 Sewall Highway, Courthouse Green, Coventry, Warwick: Date: October 30. Singer: Brenda Lee. Where: all over Britain. Why: to blow your mind with her groovy voice. Flowers: no.

Susan-Anne Alsthorne, 50 Beoley Road, Grimsby, Lincs: I have the autographs of the Pacas, Tremas, Cal Stevens, Dave Dee and others. Who is interested?

Sandra Neal, 5 Brantford Avenue, Cliffe, Nottingham: Praise for the Dusty Springfield TV series. Much improved on last year's shows . . . she's so improved her stage presentation and perfected the balance between herself and her back backing group, Madeline Bell, Lesley Duncan, Margaret Stredder who also deserve praise. Disagree that Dusty's roozery was aggravating before—it's one of her trademarks and comes naturally to her.

Alan Smith, 1 Bissetville House, Bliss Crescent, Lewisham, S.E.13: Somebody said that I was wrong in my figures and that Elvis' record sales were 300,000,000 and the Beatles were 200,000,000 which is why El remains King. But El's been in the business for ten to twelve years. Cut his career in half and his sales in half and he has 150,000,000 in five years against the Beatles, or 50,000 less.

Stephen Robinson, 45 Charnister Road, Worcester Park, Surrey: We hear about progression in pop. But now we have only one pop TV show. With increasing restrictions, the pop scene is suffering. Of course it's never regressive, it is merely progressive in the opposite direction — towards bankruptcy.

Miriam, 100 Stainer Court, Ramsgate, Kent: Anyone help me obtain discs, articles or pics of the late great Ritchie Valens?

GENIUS JIMI?

YOU devote space to attacks on Jimi Hendrix. Well, James Maurice Hendrix is the most creative and artistic artist to emerge in the last decade. Greatness has been thrust upon him more by his innate genius than by the adulators giving him out orders. — Miss Lillian Pate, 26 Brylands Road, Stones, Glos.

'PARTY DOLL' MAN

WHY the lack of Buddy Knox releases in this country? Must be years since we had one. His most recent LP on the Point Label in Nashville is a fine rockin' country-styled album which is selling well. He's a very versatile performer and it shows in his switching from a rocker like "Good Time Girl" to a country job on "You Said Goodbye". He also writes a lot of his own material. — Lovey Hart, Many Ways' from the album and it could be his best single. — Colin Watson 290 Neatham Road, Darlington, County Durham.

NEWS FOR ELVIS FANS

NOTE to all Elvis fans: Todd Slaughter, of 286 Thurston Road, Leicester: "As you know I've organised the last three "Proud of Presley Months" on radio-request campaigns which were born when I entered into the Presley way of life with the Elvis Via Telstar League.

"That latter idea was trying to promote a live TV programme relayed from the States via communications satellite featuring Elvis—we nearly succeeded as well. But as you know, Elvis is Elvis and Colonel Parker is LAW.

"Now we have the New Elvis Fan Club and we want to shake some kind of life back into the Elvis-world. Don't think we are satisfied with the material which is coming from the Presley camp at present. I saw "Double Trouble" for the first time yesterday and though I thoroughly enjoyed it, I was a little uneasy with the songs. But I believe that the Elvis management has for a long time thought that Elvis was to marry and that they were just "passing the time". I predict everybody will be surprised with "Speedway" when it's released . . . the filming was carried out in such a top-secret atmosphere that they must have something up their sleeves. Elvis' reproby image is to change.

"You'll read in our circular for the new club that with each magazine we'll give away a reproduction photocopy of the single sleeves of El's U.S. discs . . . if all U.S. companies can issue singles in sleeves (picture) why is it so difficult to make it possible over here?

"Coming soon: the first newsletter from the club. Guest writers will contribute—including Jimmy Savile, Tommy Vance, Robbie Dale and Peter Aldersley. Two organisers, Pat and Ian Bailey are in Memphis collecting information for the club. They are also experimenting with electronic picture reproduction, a system of stencil offset reproduction." They are also planning meetings in various parts of the country. More news from Todd Slaughter later.

'SHMMMMSHMM'

say the Tremeos

YOKO Ono, the Japanese lady who made a film about bottoms may have run into a bit of trouble, but nothing like the difficulty I had trying to interview the Tremeloes' bare backs! Quite innocently, I strolled into their dressing room and found four bronzed backs ignoring me while their owners bent over sinks brushing their teeth.

"Hello, backs," I called jovially.

EMBARRASSED

"Shmmshmmmm," came four tooth-pasted replies.

Catching sight of me in a mirror, Dave Munden choked, calmed down and yelled: "Ere, 'OO's this? E's wearing a suit? What's this then?"

I've never actually felt embarrassed about wearing a suit before, but bare backs were obviously the order of

the day, so I made a concession by undoing my jacket.

Dave managed to survive a second choking fit long enough to tell me that the sun tans had been acquired on the group's American tour. The ballrooms out there, he explained, were more difficult to play than those here because the audiences are harder.

WEST COAST

One point in their favour, though, was the better state of the dressing rooms. So they won't mind going back in October for three weeks on the West Coast.

"Going to become hippies, are you?" I enquired, realising it was a stupid question anyway. But what do you say to a back?

Alan Blakely actually turned round, wiped his mouth with a towel and grinned at me. Then he said: "Our next single may be a micky take of the flower power scene it might be called 'Bees'. All the bees taking the flowers away, see?"

I said that I did see and asked about their current hit.

This time, Dave made the supreme effort of pointing his bare front at me and revealed: "It started out as

a calypso. Mitch Murray wrote it for the Eurovision Song Contest originally."

"We mucked it about in the studio as we usually do" Alan said, taking over "and it turned out like that. We all have a laugh on it. Where's the ... off bit on it, d'you know."

"We've not heard it, but people keep telling us it's on there."

So, sharp-eared readers, if you hear the crude equivalent of "go away" on the Tremeloes record, tell me when it comes and I'll tell Alan.

"The grey one won't reach the floor," yelled Chip Hawke from the other end of the room.

SANITY

"I'm going to the toilet. Ha! Ha!" laughed Rick West for an even more obscure reason as he dashed out of the door.

Strange to say, sanity returned to the dressing room for a few minutes and Dave was able to tell me about the Tremeloes recording plans.

"Well, apart from the single, there's another LP," he pointed out. "We've done one for America, in fact we're just finishing it off and some tracks from that



The Tremeloes — they're kicking white stuff about now

will be on our next one here.

"They wanted another one quick over there because the last one sold pretty well."

While Chip and a road manager had a slight altercation about a dog which either was, or was not, going to Exeter, Alan and I talked about the old times.

"We're still rude," he confided in a voice loud enough to reach the other end of the building. "We're still raving about, but it's better for us now. We're just one group and we can do as we like."

Minions from the studio kept popping in reminding the Tremeos about make up and such things. I made to

go and Dave yelled: "Tell the S.K.'s we kick white stuff about now!"

Well, there you are. If there are any S.K.'s going—and I have it on good authority that this is some sort of organisation in the pop business—start kicking white stuff about. Or something

RICHARD GREEN

A LETTER TO YOU FROM ROY

I WOULD like to thank the hundreds of 'Record Mirror' readers who have written to me since I returned home from my last British tour in May. Many of you ask all sorts of things about my life here in Nashville, and since it has not been possible to answer all your letters individually I would like to try and cope with some of them in this article.

As many of you will know I have a wonderful home over Lake Hickory in Hendersonville which is not far from Nashville. I keep several of my 16 cars at home, but the others are at a garage in the town.

I haven't done a great many concerts since my six-week British tour but have been concentrating on song writing and recording. Incidentally we have two or three tracks which everybody seems to like and from which a new single will be chosen very shortly. I am also putting the finishing touches to another L.P.

I do most of my writing in the afternoons and recording at night. I am usually a pretty late riser and my first job of the day is to drive to the Post Office and pick up my mail straight after breakfast.

ENGLISH TEA?

Well I say breakfast—I rarely have more than a cup of tea. English tea?

I like to play with the kids in the evening before the sun goes down and that relaxes me before a session.

But there is one night of the week when you will never find me in the recording studios—and that's Tuesday night. The boys and I go to Stock Car racing every week as regular as clockwork on that night.

When I am not recording I often visit friends' homes in the area or go and watch a movie. Very occasionally I go to a night club.

Some evenings I just swim in the pool which is built into the lounge of the house and then relax watching some good colour television.

There is always plenty to occupy my mind, but it is not an



exhausting life like touring is. However, I have an American college tour to do next month (October) and then a Canadian concert tour in November.

Production on my next picture has been shelved until the spring, so we are hoping to set up a complete European tour for January visiting continental countries first, and then England for just a few concerts and some cabaret, which I have always wanted to do in your country.

That about wraps it up for now. Keep writing—I enjoy reading your letters.

ROY ORBISON

new albums reviewed by Norman

Joplin and Peter Jones new albums

CHRIS MONTEZ: "Foolin' Around" (A and M AML 969).

CHRIS quite clearly is an acquired taste. His high-pitched, rather casual style of singing goes on a hit, but he does have the inestimable advantage of impact. This set, produced by Herb Albert, features things like "Taste of Irony", "Grip Talk", "Because of You". There is humour in the singing if you look for it. But he is still an acquired taste.

SOUNDS ORCHESTRAL: "Sounds Latin" (Pye Piccadilly NPL 28030).

THIS is one of the biggest-selling British orchestral exports and there's a very good reason for it. For a start, producer John Schroeder varies the material from album to album and somehow catches the basic mood of each one. Then there is pianist Johnny Pearson who is quite simply tremendous. Special label credits go to drummer Kenny Clare and bassist Peter Metcalf. This rhythm section remains constant for each record. This features Latin treatments of "Puppet On A String", "Call Me", "I'm A Believer" as well as standard L.A. material. Very nice.

GENE CHANDLER: "The Girl Don't Care" (Coral LVA 9236).

"DUKE Of Earl" was the really big hit, of course, but there's a lot of surprising versatility in this set. Three Curtis Mayfield songs, notably "Nothing Can Stop Me", show what Gene is all about, and "Buddy Ain't It A Shame" is also commended as a stunner. May be underestimated even now. Chandler strids away unrelentingly on much of the material. Some tracks, but mostly it's solid stuff.

CLINTON FORD: "Big Willie Broke Jail Tonight" (Pye Piccadilly NPL 28034).

HERE stands one of the nice guys of the business and one of the versatile sops of the business. This, as is obvious from the title, is a Country-styled set and his deep rich voice suits the lyrics and the style very well indeed. Cover pic of him astride a horse, looking rather tall in the saddle. Songs include "Wolverton Mountain", "El Paso", "Adios Alita" and so on. Remember too that the Country gear is doing nicely thanks.

MANTOVANI: "Hollywood" (Decca SKL 4587).

THERE are no sleeve notes, no introductory blurb. Who, though, needs to be introduced to the suave orchestral genius whose music and cascading strings, has slithered round the world. Here he lends his musicianship to movie themes as "You Only Live Twice", "Buck Free", "Goldfinger", "Zorba The Greek". Where some big orchestras simply hit along in samey style, Mantovani's reserved musicians somehow set right into the mood of the music.

KITTY WELLS: "Love Makes The World Go Around" (Brunswick LAT 8683).

ONE of the more highly-rated country stars but one who has not had single success as yet here. Probably just a matter of finding the right song but Kitty is as good as most. There is that nasal twang thing in her work. There is the usual backing trimmings. But the songs are built on sincerity and style.

THE Fontana "double-pack" series looks like being a winner. All sorts of musical tastes are being featured, and with two separate LP's included at a most reasonable price, you really can't go wrong... once you've decided what YOUR field is.

There is "Latin Sounds For The Small Hours" (Fontana DTL 802 A and B), one album features Chaquito and the Quedo Brass on twelve most authentic tracks, and featuring some of the top brassmen in British music. The other album features "Quiet Latin Nights" with organist Alan Haven and drummer Tony Crombie, packing driving power with sturdy inventiveness. There is "Double Dance Date", (Fontana DTL 201 A and B), with the cigar-smoking Tommy Kinsman and his impeccable dance orchestra. Twenty-nine titles... including "Sound of Music" and "Cole Porter" and Irving Berlin and 14 other standards. There is "Serenade For Strings" (Fontana DTL 204 A and B), a lengthy selection of well-loved melodies, dressed up for the massed string section. Music of Chopin, and Offenbach, and Beethoven, and Liszt. Skilled musicians; skilled arrangement. There is "The World of Walt Disney" (Fontana DTL 203 A and B), by Tisbury Orchestral, which shows very clearly that the late master-illuminator really insisted on only the best of music to go with his feature films. From Mickey Mouse onwards...



ALONG CAME KNOCKE:

It happened to Dave Berry in 1965, it happened to Engelbert Humperdinck in 1966 and it's happened to Roger Whittaker in 1967. Knocke Le Zoute! Each of them proved to be a success at the annual Festival there and their careers were given a huge boost, as were their bank balances with the resultant Continental bookings and record sales.

I talked to Roger on the phone last week and his enthusiasm was infectious. He literally rushed with joy. "I'm so bloody excited I can hardly get the words out. I've been raving very good money for the past two years in Cabaret up North — and I've actually been working for 50 weeks out of every year, so I've never really had to struggle or had any trouble financially — but along came Knocke and everything seems to be happening like never before. I've had so much to think about. For the past three weeks I've been trying to do two television shows a day and Cabaret at night — I haven't been home for six weeks. I've forgotten what my wife looks like."

"I'm in the middle of my own TV series on BBC. The series is for children and it's called 'Whistle Stop'. It lasts about 40 minutes and it's shown on Fridays. I love doing it and it's my ambition to do two television shows a day and Cabaret at night — I haven't been home for six weeks. I've forgotten what my wife looks like."

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It started to take off nine months after it had been released. A sleeper like that has never happened before."

"I've got lots of work on the Continent in the near future. One day this month, while I'm doing Cabaret in Brussels, I have to rush over to Brussels for a few hours to open British week. I'll be the only British person there apart from Princess Margaret. It should be interesting — I helped to launch the opening in a Watneys pub that they've built out there."

NEILL

Receiving the 'treatment' from Pye is Neil Christians' latest release "All Things Bright & Beautiful". Says Neil "It was written by Mickie Dalton who has written all my numbers in the past. I also use the same arranger on all of my discs — Mike Leander. I think he's the Gov."

"I've been signed by Pye for five years — mainly because of these hits in Germany we've been having. My releases out there have been issued by Vogue, which is a branch of Pye. I've had three big hits in Germany in the past year and spend most of my time there. Together with The Crusaders I've been getting fantastic reactions there on Concerts and at stadiums. But in future I'm going to lay off Germany to concentrate on the British market. But the scene here is nothing compared to what it was five years ago. In Germany, if they like an act they go out and buy their record — in Britain they'll buy a disc just because it's 'in'. The German people don't buy a disc if they don't like it, they've got minds of their own."

"I'm not knocking Britain, but even the ballroom scene is not as lively as it was. I remember when it was swinging, going out and having a bash. I'll be playing mainly outside of London — I love Scotland and places like Manchester. . . but London is a bit camp."

1st FAME FILM

GEORGE FAME has his first film acting role in the new movie "The Mini Mob", directed by Robert Amram and released by United Screen Arts. Filming begins next Monday — and the plot concerns three mini-skirted girls in London—Gretchen, Lucille Song and Madeline Smith, who kidnap George. Also in the film is D. J. Rick Dane.

The film's music is writing the music for the film.



NEWS REEL FEATURES



TALK

PROBABLY the most way-out, weirdest, zaniest, most unconventional of the D.J.s to appear since Jimmy Savile is Emperor Rosko, 29-year-old son of multi-millionaire film producer Joe Pasternak. With Radio One he'll be on the airwaves of Britain again — which will no doubt please his horde of fans who missed him when he left pirate radio to go to France where he became the No. 1 D.J. and an almost legendary figure. The Jimmy Savile of France, in fact, with his earnings zooming over the £1,000 per week mark.

Michael, as he is less familiarly known, will be hosting his own long show each Saturday lunchtime from the end of this month when Radio One is launched.

Sadly he informed me that Aine, his pet Mynah bird, died 10 days ago. "I don't know how he died, he was on duty for me while I was away on a tour."

Of course, the Emperor will still be concentrating on his activities in France as his phenomenal popularity over there is continually increasing. Recently, he had to make a trip to see Brigitte Bardot and Sean Connery to discuss his part in their forthcoming film.

Michael was educated in Paris, Switzerland, Japan and

California. His ambition was to become a singer and he made his first public appearance at the Paris Olympia with a bill with The Rolling Stones, Chuck Berry and Jo Diddyly. He first took an interest in the career of Elvis Presley when he was with the U.S. Navy. Later he decided he wanted to make a career for himself as a professional disc jockey and came to Britain and joined Radio Caroline.

The Emperor — known as the President in France—drives a Ford Thunderbird, a mini-motorcycle and a Harley Davidson motorbike. . . he also drives himself very hard as he sometimes works as much as 18 hours a day. He isn't crippled by false modesty and confidently predicts that his BBC programme will top the popularity charts and he may not be far wrong, because he's already proved that his eccentric, flamboyant approach to radio works.

Manager Henry Henroid has the final word. He says: "He's the greatest thing that's ever happened for people that know what it's all."

Country Music Charts

- | | |
|--|---|
| COUNTRY SINGLES | COUNTRY L.P.'s. |
| 1 THE LAST WALTZ
1 Engelbert Humperdinck (Decca) | 1 MY KIND OF COUNTRY
1 Marty Robbins (CBS) |
| 2 TONIGHT CARMEN
2 Marty Robbins (CBS) | 2 GREEN GREEN GRASS OF HOME
2 Tom Jones (Decca) |
| 3 THERE GOES MY EVERYTHING
3 Engelbert Humperdinck (Decca) | 3 COUNTRY MUSIC HALL OF FAME VOL. 9
3 Various (London) |
| 4 FIVE LITTLE FINGERS
5 Frankie McBride (Emerald) | 4 THE BEST OF SONNY JAMES
5 Sonny James (Capitol) |
| 5 MY ELUSIVE DREAMS
6 Tammy Wynette & David Houston (Columbia) | 5 THE STREETS OF BALTIMORE
6 Bobby Bare (RCA) |
| 6 HAFTA LUEGO
6 Hank Locklin (RCA) | 6 THE BEST OF JEAN SHEPARD
7 Jean Shepard (Capitol) |
| 7 LITTLE OLD WINE DRINKER ME
7 Robert Mitchum (Monument) | 7 COUNTRY MUSIC HALL OF FAME VOL. 10
8 Various (London) |
| 8 LAURA
9 Leon Ashley (Fontana) | 8 DOWN HOME
8 Merle Travis (MFP) |
| 9 JUST BETWEEN YOU AND ME
8 Charlie Pride (RCA) | 9 BUCK OWENS AT CARNegie HALL
9 Buck Owens (Capitol) |
| 10 SAM'S PLACE
10 Buck Owens (Capitol) | 10 WELCOME TO MUSIC CITY U.S.A.
10 Various (CBS) |

AMEN CORNER TOUR

On-off-on-off. The Amen Corner have been undecided about making their first major National tour, but have now agreed to appear on a bill with The Traffic, The Tremeloes and The Who in a tour which begins next Monday — and the plot concerns three mini-skirted girls in London—Gretchen, Lucille Song and Madeline Smith, who kidnap George. Also in the film is D. J. Rick Dane.

CAT TO U.S.A.

TO PROMOTE 'BAD NIGHT'

KIKI'S FESTIVALS

Kiki Dee has been booked to appear in three song festivals next February. She will be appearing at the San Remo Festival, The Midem Festival in Nice—and the Grand Gala Du Disque in Amsterdam. Her next record is released on October 6th, entitled "Excuse Me" and she appears on "Pop North" on September 18th.

THE STEVE ROWLAND SCENE

Steve Rowland's new album "The White Lion" is a collection of songs which have entered our own British charts.

BILL HARRY'S POP SHORTS

Fontana's new "The Best Of Spence Davy" album features the original group — with Steve Winwood. New LPs from Dusty Springfield ("Where Am I Going") and Madeline Bell ("Bella A Poppin'") released next month.

Tom Springfield off to Country Music Convention in Nashville next month. Phillips taking a recording unit to Sheffield to record O'Hara's Playboys album 'live' at the Mojo Club. Peter Stringfellow will be the M.C. . . Scott Walker to be Best Man at wedding of Bobby Hamilton (former Walker Bros road manager) next Tuesday (19) at Caxton Hall. Other guests will include Graham Nash and Gary Leeds. . . Manfred Mann off to Belgium on September 28th to appear for 4 days at the British Week festivities. . . Forntunes appear on colour TV spectacular in Germany on September 28th and 30th. . . Keith West currently filming colour spot of "Teenage Opera" for TV in Europe and the U.S. He will be spending the whole of November completing the Opera, which is to be filmed.

Harry Fantoni currently making feature film "The Strange Affair" with New Dusty Springfield single "What's It Gonna Be" c/w "Small Town Girl" released on September 22nd. . . The Virgin Sleep current release "Love" originally called themselves "Tomorrow and were 2nd in Record Mirror talent contest two years ago.

Ben E. King begins his British tour on October 20th at Tiles. . . Remo Four, major Liverpool group, returns to Britain after several months on the Continent, following

ERIC & THE WEDDING CAKE!

CONFORMITY in the shape of a wedding certificate and a band of gold finally reached one of popdom's most unconventional couples, Eric Burdon and Angie Kinn, at Caxton Hall last Thursday.

Eric's views on marriage are well known and he stated that he only got married to Angie to please her.

But it was still a great occasion and fans flocked to Caxton Hall to see the happy couple come out. They saw Eric in a kaftan-type jacket of blue and Angie looking beautiful in a gold-coloured sari with flowers in her hair.

The reception at the Speakeasy Club turned out to be a lion of the type experienced in the heyday of the original Animals. The sight of best man Zoot Money in top hat and tails looked very strange. . . .

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STEVE ROWLAND

DAVE, DEE & CO.

For Fontana he records Dave Dee, Dix Beaky, Mick & Tich and The Pretty Things. Together with partner Ronnie Oppenheimer, they produce records by artists such as The Herd. For CBS he produces discs by Scottish Country singer Johnny Mac and he produces "The Family Dog" — and he is also recording manager for The St. Louis Union and Jimmy Flint. . . . Naturally, all of his interests have kept him busy — and he has had to neglect his film career. However, he says "I'll have to literally start all over again as far as my career is concerned. On the strength of my appearance in "Battle of Britain" I was offered a part in "The Dirty Dozen" but had to turn it down because of pressure of work. I was also cast in "Battle Beyond the Ground" but Equity refused me a permit. Another film I had to turn down was a movie about Vietnam with

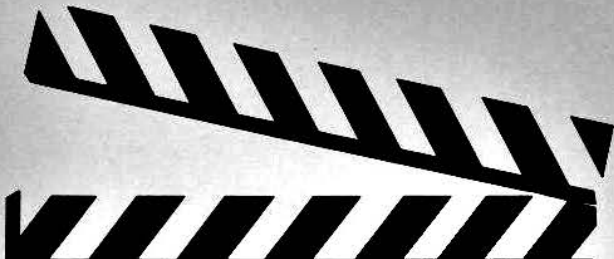
Joseph Cotton. I was also offered the Tony Bill part in the BBC's "Death Of A Salesman" with Rod Taylor. In the future I'll be able to make films because I can arrange recording schedules — but the one thing I lack is a manager. "My father's tied up with Mickie Spillane — they have a company together — and they are going to film all his books, but they need a leading man, they also need someone to do the music. "As far as production is concerned most people in this town think the only thing I've done is Dave Dee's records — but I've had hits with Peter Fenton and The Pretty Things. In the future I'm going to limit myself to what, in my opinion, I feel are the best potential to record, I'm not interested in the money part. I'm interested in the talent. It's no use going into recording for a few quid if your heart and soul's not in it."

Steve's heart and soul is wrapped up in "The Family Dog" who comprise three male, two female vocalists — Steve himself, Zacharia March, Lalo, Zomey and Jayne Harries. Their first record is "The Bee Gees" composition "After The Storm" c/w "I Couldn't Help It" due out in late September.

NEW singles
MGM

LEE HAZELWOOD
My baby cried all night long
MGM 1348

HOWARD TATE
I learned it all the hard way
VS 556



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 Hipsters, Flipsters, Finger-Poppin' Daddies
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 RLP 6250 (M) RSLP 6250 (S)



NANCY SINATRA
 Country My Way
 RLP 6261 (M) RSLP 6261 (S)



DAVID GARRICK
 Don't Go Out Into The Rain, Sugar
 NPL 38035 (M) NSPL 38035 (S)



FRANÇOISE HARDY
 Voilá! Françoise Hardy
 VRL 3031 (M)



PETER, PAUL & MARY
 Album 1700
 W 1700 (M) WS 1700 (S)



ROY BUDD
 Roy Budd Is The Sound Of Music
 NPL 18196 (M) NSPL 18196 (S)



TRINI LOPEZ
 Now!
 RLP 6266 (M) RSLP 6266 (S)



DIONNE WARWICK
 On Stage And In The Movies
 NPL 29101

**Other Albums Also In
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 Big Willy Broke Jail Tonight
 NPL 38034 (M) NSPL 38034 (S)

SOUNDS ORCHESTRAL
 Sounds Latin I
 NPL 38030 (M) NSPL 38030 (S)

**THE TONY HATCH SINGERS
 AND SWINGERS**
 Showcase
 NPL 18194 (M) NSPL 18194 (S)

JOHN SCHROEDER ORCHESTRA
 The Dolly Catcher!
 NPL 38036 (M) NSPL 38036 (S)

THE MUGWUMPS
 The Mugwumps
 W 1697

THE EVERLY BROTHERS
 The Everly Brothers Sing
 W 1708 (M) WS 1708 (S)

CLAUDINE LONOET
 Claudine
 AML 903

**CYRIL STAPLETON AND HIS
 ORCHESTRA**
 Golden Hits Of '67
 NPL 18198 (M) NSPL 18198 (S)

SERGIO MENDES & BRASIL '66
 Equinox
 AML 902 (M) AMLS 902 (S)

CHRIS MONTEZ
 Foolin' Around
 AML 906



From the Underworld... the Herd

CULTURE from the HERD?

"HAVE you heard the new one from the Herd?" sez he.

"No," sez I.
"Well listen," sez he, placing the disc on the turntable of our communal R.M. record player.

Listen listen, go I.
"Fantastic — knockout," sez I.

"That all happened about a month ago, when I first heard 'From the Underworld', the Herd's latest release.

And after listening to the record, and raving about it, I received a copy of a letter that had been sent to Ken Howard and Alan Blaikley, the co-managers of the Herd, by Dr. Arnold Linken, a psychotherapist from the University of London.

This is the letter:
"It is becoming increasingly evident that the current teenage generation finds its best means of self-expression in pop music. There now seems little that cannot be attempted within its scope, and almost no subject that is taboo. The new record by the Herd, 'From the Underworld' is particularly interesting to me as a psychotherapist, for it presents

the ancient and almost universal legend of Orpheus in a startling contemporary setting. If it is successful, and I can see no reason why this supreme theme of lost love and frustration should not appeal to modern teenagers, then the way is open for a real breakthrough to a deeper level of pop music. One had heard too much of the evil influence of the pop scene, and as one who deals almost exclusively with youth and its mental problems, I welcome the liberating effect of much present pop music. When a record like 'From the Underworld' comes out, I can only view it as a powerful influence for the good."

Well, what do you say to that?

When I first heard the record I thought it was really great — a fantasmical sound, and worthy of going high in the charts (which, incidentally, it is on the verge of doing). And I thought it was a nice idea, using the myth of Orpheus (a classical Greek tale) as the basis of a pop song. But I must admit I didn't view it as the beginning of a new wave of pop culture.

Nor, it seems, did Peter Franton and Andy Bown, two members of the Herd, when I chatted to them about it.

"We're not trying to start a cultural revolution or anything. We made the record because we liked the song. What happened was that Ken Howard and Alan Blaikley brought us this song that they'd written, all about Orpheus and Eurydice, a couple of ancient Greeks — and we liked it and decided to release it as our next record. They're great lyrics, and it's a nice sound — but as far as we're concerned there's no deep thought or deep meaning behind the song.

'HAPPY EVER AFTER' LULU

"TO Sir With Love" at the Astoria, Charing Cross Road features Lulu in her screen debut. It has proved fortunate that she was able to make her first appearance as an actress in a film that she was able to fit comfortably into, and not in one which had to be artificially canvassed around her, which is all too often the case with Pop Stars. Lulu is cast as one of a class of bored prospective delinquents in an East End school, where Mr. Thackeray (Sidney Poitier) arrives. He plays a coloured schoolteacher who takes on the task of teaching this unruly class as a temporary job, whilst he continues his efforts to get a post as an engineer, for which he is well qualified on paper but not in colour. Thackeray becomes increasingly involved with his class, and aware of them as a group of individuals, and his verbal and physical battles with them form the basic action of the film.

Lulu plays a cheeky adolescent with a lively personality not unlike her own. She shows considerable ability and her bubbling vitality strikes a realistic note which is often, lacking in this fairy-tale film. The tendency to over-act this character and force others into shadow is well avoided by Lulu and it seems certain that she will repeat her phenomenal American success in this film here.

Pamela Dare, who has an adolescent crush on Thackeray, is



LULU—as she appears in the film, with her class

appealingly played by Judy Geeson, and Christian Roberts as Denham, the chief "toughie" is convincingly portrayed. Suzy Kendall as Gillian, the music teacher and Thackeray's ally is one of the most attractively dressed schoolteachers I have ever seen and she seemed to be parodying a typical "school-marm" with her enormous glasses. However, it was inevitable that she should be overshadowed by other more ebullient characters, and it is praiseworthy that she managed so successfully in making her presence felt.

AIR OF UNREALITY

There is a general air of unreality hovering over this film, which culminates in the "happy ever after" ending when the "Mindbenders" appear at an end of term celebration dance; at which incidentally, Lulu exhibits a further talent for dancing. However, it is a compelling film for it presents two topical issues: race relations and teenage troubles, in a colourful and interesting way, although it does not press them hard enough to hurt.

MOIRA SCOTT

NEXT WEEK
Cliff Richard
Bob Dylan
Small Faces
Vanilla Fudge



WITH A FRANKIE RETURNS TO THE CHARTS

SO Frankie Vaughan is back in the charts. "There Must Be A Way", a revived-standard, his first for the EMI group... and there must be a way of explaining how this resilient chap with the muscular voice keeps on coming back to Hit Parade favour.

Of course he long since lost the actual need to make hit records. But, as Frank says, there's always a lot of satisfaction in seeing yourself up there with some of the newer fellows. Even so, Frank is something of an enigma. He makes some good records which don't register, gets himself "written off" by those of little faith... and bang!—with a kick and a yip the broad shouldered one has forced his way in again.

I've known Frank a long time. No actual dates, no giveaways, but Frank had a hit with a bouncy song recorded on one of those breakable 78 rpm. VERY breakable—I broke my souvenir copy only recently.

45 RPM
RECORDS

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DECCA

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AND THE DIMENSIONS**

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DOUGLAS**

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DM 148

DERAM

JACK JONES

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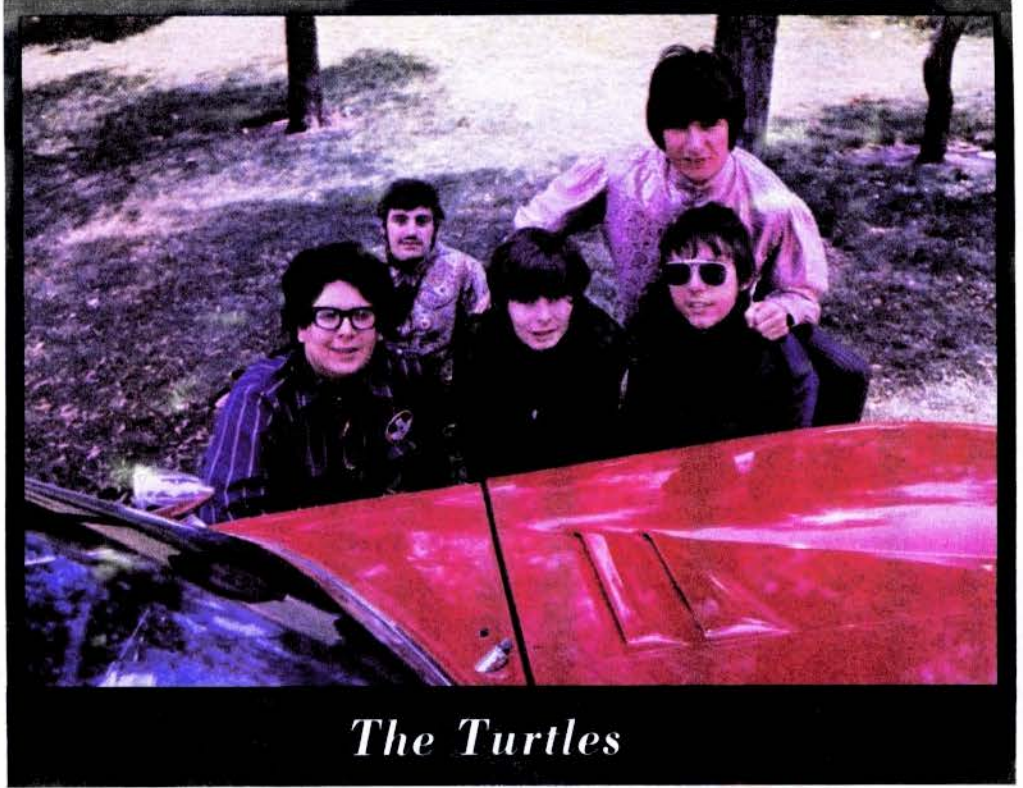
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DEREK BOLTWOOD

ER' FOR



mates in school and on stage singing.



The Turtles

KICK'N'A YIP

In brief, this character who somehow personifies show business made two separate stabs at fame. He toured, topping the bill, round the variety halls, then decided he had a lot to learn and went back to singing with a band, Jovial at Temple's band, in fact. That way he learned to sing ALL kinds of songs and he also built his stamina. No high-kicks... that would have been dangerous in a thronged dance-hall.

Then Frank came back again. This time he topped the bill but on a more important theatre circuit. He also had a long-term contract with a top agency. His courage in starting again had paid off...

Those were the days when it was regarded as vital that Frank kept secret his wife and new-born child. His image was for the screamers who regarded him as a sort of Victor Mature who could sing. If all this dates both Frank and you well, remember that we both started very young.

Then he moved into films, for Herbert Wilcox and Anna Neagle. Unpretentious, good-entertainment movies and he played out-of-character parts... which again takes courage. He went to Hollywood, starring with Marilyn Monro

(which takes no courage at all, I'd say). Most of his part ended up on the cutting-room floor—but there was no belly-aching from Frank. I think he was just glad to get back to London where things weren't so hectic and rat-racy.

And of course Frank has done all the top cabarets, top tours, top shows. Had his own telly-series. Worked with every great in the business — and as often as not nicked the honours. I once wrote a book on him, which was an instant sell-out, and had the mortifying experience of having to read aloud my prose to him in his dressing-room... an experience Frank clearly enjoyed what with his grunts and "do-us-a-favours" when I came to the glowing bits.

Currently Frank works with his V-Men, led by Basil Tait and featuring that extrovert Flowers Keg man Red Price on tenor sax. A complete show, featuring all aspects of music. Give Mr. Vaughan the moonlight and the girl and you can reliably leave the rest to him. Give him the right song at the right time and you can reliably leave it to him to crash the charts, showering flower-power and psychedelia to the right and left as he does so.

P. J.

Raindrops and Flowers

ONCE upon a time, many years ago, there was a group. Now this group was called Four Plus One. And they were good—and their singer was good too. Then they changed their name to the In Crowd. And they were very good — and their singer was very good too. But even after changing their name, they still didn't meet with any success. So they had a re-think. And they changed their line-up. And they got some new material. And they became a different group — a group called Tomorrow. And they are very, very good. And their singer is very, very good too.

And this singer's name is Keith West.

But it wasn't Tomorrow that brought instant success to Keith. It was a combination of himself, Mark Wirtz, and their respective talents — talents that made their first public appearance in the form of a hit record for Keith, "Excerpt From A Teenage Opera".

"I'd hate to have to leave the group after all we've been through together — and especially now that we seem to be on the verge of success," said the good Keith. "But if I have to, I suppose I shall — even then I'd still be very much involved with them. It's just that a lot of interest is being shown in the complete opera at the moment, so it could very well take up all of my time. We'll be releasing another excerpt from the opera — probably for the Christmas market. And then there's the whole "Teenage Opera" album which will be released when it's completed. We are going through a lot of trouble to make sure that the L.P. will be perfect. You know, each track is costing us about £2,000 to produce—



KEITH WEST—with his pet falcon.

and when it is released eventually, there will be two albums in the one sleeve. It will be the complete story of the opera, and I want to make it a really good value L.P.

"Then there's the film, of course. We've had a lot of offers for the film rights, and I think that it would be the best medium for 'Teenage Opera' — so when the L.P. is ready, we'll probably go ahead and make the film."

For those who don't know, here's what the opera is all about.

Basically the story is about children, and beautiful things — the sort of things that children appreciate, and adults don't seem to realize exist — things like raindrops and flowers. The main character in the opera is

Grocer Jack, an old guy who has had a shop in an ancient mid-European village for fifty years or more. And because he's old he gets taken advantage of — until one day he dies, and the villagers have no one to give them their food. And then they realise how good he'd been, and how nasty they'd all been to him. But all the children remember Grocer Jack after he's dead because they're the only ones who'd ever understood him.

And already Keith West and Mark Wirtz are being acclaimed as a great new songwriting team, with Keith writing the lyrics, and Mark writing the music — and if the "Excerpt" is anything to go by, the L.P., when released should establish their reputation for them.

DEREK BOLTWOOD

group records

this week

45 RPM RECORDS

THE FAIRYTALE
Lovely people

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DECCA

ALAIN THIERRY
Que revienne

F 22667

DECCA

CARRI CHASE
Magic music box

RCA 1627

RCA VICTOR

BIG TOM AND THE MAINLINERS
Old log cabin for sale

MD 1084

emerald

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



THE AMERICAN LP STARS—Nancy, Roy (an RM pic), Peter, Paul and Mary and Joe Tex.

U.S. album goodies from Nancy, Joe Tex, Peter, Paul and Mary, the big 'O', Dean Martin and Aretha

rapid reviews

FAMOUS concerts of the past and great days of jazz are there for us all on "Spirituals To Swing", volumes One and Two (Fontana Vanguard 401 and 402). Buy one and you'll buy the other — it's like a passing parade of what the jazz basis is all about — with names like BENNY GOODMAN, COUNT BASIE, HELEN HUMES, LESTER YOUNG, JO JONES, LIPS PAGE, SONNY TERRY, MEADE LUX LEWIS, BROONZY, JOE TURNER — all on their highlight performances over the years. A must for serious collectors.

More jazz from trombonist VIC DICKENSON on "Showcase" (Fontana FJL 404), five titles with Vic supported by such stalwarts as Edmund Hall, Sir Charles Tompson, Ruby Braff, music from the 1953 era and it doesn't half swing. From jazz to "HONKY VON TONK And His Friends" (Phillips PL 7790), German pianist (real name Manfred Gressel) who really sets a happy-go-lucky party atmosphere going — foot-tapping de luxe. Smoother by far — "Golden Hits of '67", by CYRIL STAPLETON and his Orchestra — (Eye NLP 18189), with Cyril's only problem being to decide which ones to select and which ones to reject. . . . beautifully recorded.

THE SPRINGFIELDS — now there's a name to conjure with — and their budget LP "Songs From The Hills" (Wing WL 1132) evokes memories of a trio who became the tops and then split to become the tops as individuals. Another budget item evokes memories of "WAYNE FONTANA AND THE MINDBENDERS" (Wing WL 1166), and the hits they made together before they split to find chart form as separate attractions. "By Public Demand" (Fontana FJL 502) features ROBIN HALL and JIMMY MACGREGOR in the "White Heather Series", which means good Scottish gear well sung. In the same series is "The Best Of The White Heather Clubs" (Fontana FJL 501), featuring artistes like Hall and MacGregor, Moira Anderson, the Scottish Junior Singers and so on.

Some tremendous collectors' material out right now "BLIND WILLIE McTELL 1940" (Storyville 670 186), for instance, features the blues singing 12 string exprom on things like a most unusual "Ball Weevil", and monologues on old songs and the history of the blues. Volume Four of "Blues Scene USA" (Storyville 670 180) features a round dozen of the old practitioners, notably Big Joe Williams and Ruby McCoy and 12 tracks summing up the new interest in the old American traditional folk music — really tremendous.

Then "Swing Classics Volume One" (Polydor Int. 423 234) deals with the 1944-45 era and the bands of Hot Lips Page, Eddie South, Sam Stewart, Ed Hall, Cozy Cole and the Clyde Hart All Stars (with Dizzy) — again vitally important in a library of the development of jazz. Or come up to date with "Child's Play" (Eye Int. 423 234), with JOHNNY COLES and DONALD BYRD on trumpets, with just rhythm section, and some New York 1962 tracks — an unusual jazz line-up.

JOE TEX: "The Best of . . ." (London HAU 8334).

It depends on what you actually feel is the "best of . . ." this particular blues-seller. He wrote everything that appears on this solid-grooving set. "Old Time Lover" is good, plus the two parts of the going-on-a-bit "I Had A Good Home". And one that stood out was "Hand Shakin' Love Makin' Girl Talkin' Son-of-A-Gun From Next Door". He's no slouch as a technician. There's a funky backing most of the way and it'll obviously be a sizeable seller at all levels.

★★★★

ROY ORBISON'S "Greatest Hits". — The Crowd; Love Star; Crying; Evergreen; Running Scared; Mama; Candy Man; Only The Lonely; Dream Baby; Blue Angel; Uptown; I'm Hurtin' (Monument SLP 18099).

WHAT, really, can you say? There's no explanation needed: it is the dark-glassed one himself and some of the most appreciated songs connected with him. A variety of styles and arrangements but the accent on the essential loneliness of love. Save space on your shelves: buy this and get the lot!

★★★★

TONY HATCH SINGERS AND SWINGERS: "Showcase" — (Eye NLP 18194).

THERE'S an atmosphere about this collection that is well-nigh irresistible, except to the hippest. Well-known songs, from a variety of sources, are turned out in immaculate musical style, with the voices holding their own in sing-along style with the orchestral backing. It's good-mood and good-humour music. And this sort of thing does have a useful market.

★★★★

NANCY SINATRA: "Country, My Way". — It's Such A Pretty World Today; Get While the Getting's Good; Walk Through This World With Me; Jackson; When It's Over; Lay Some Happiness On Me; Lonely Again; By The Way (Still I Love You); Oh Lonesome Me; End Of The World; Help Stamp Out Loneliness (Reprise RLP 6251).

COUNTRY music Nancy's way is actually a mixture of pop and C and W, but with the authentic backing sounds. This gal really has improved, vocally, since she first stormed the charts. She has subtlety now, and style; and a very distinctive voice. May be these basically slow-tempo numbers don't show off her personality too well in some cases, but nobody can really complain. Lee Hazlewood joined her on two of the tracks here and he certainly adds some depth. There's fiddle, and Billy Strange, and a vocal group. Great stuff.

★★★★

DEAN MARTIN: "Welcome To My World". — In The Chapel In The Moonlight; Release Me; I Can't Help Remembering You; Turn To Me; Wallpaper Roses; Little Ole Wine Drinker Me; The Green Grass Of Home; A Place In The Shade; Pride; Welcome To My World (Reprise RLP 6240).

HE sings "Release Me" and one wonders what would have happened if he'd recorded it first — surely a hit! Anyway, Dean doesn't worry too much about changing style — he just sets on with drawing in a masculine voice and it's darned catchy. He's a character and that's what it is all about. He's relaxed, which is the understatement of the past umpteen years. He's an amiable fellow. And he also happens to be a very good singer.

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★★★★

PETER, PAUL AND MARY: "Album 1700" (Warner Brothers 1700).

STRENGTH of this group is really now based on their fantastic imperson performances. They started off on a folk kick but since then have probably varied their style more than most groups in the field. This features them on items like "Weep For Jamie", their single of Dick Rock and Roll Music" (surely one of their best releases) and "Bob Dylan's Dream". There is warmth and humour and alertness, but there is also occasional sameness which pulls down its rating.

★★★

ARETHA FRANKLIN: "Take It Like You Give It". — Why Was I Born; I May Never Get To Heaven; Tichten Up Your Tie, But Don't Let Your Jacket; Her Little Heart Went To Loveland; Lee Cross; Take It Like You Give It; Only The One You Love; Deeper; Remember Me; Land Of Dreams; A Little Bit Of Soul (CBS 62969).

IT'S not just the singer; it's the arrangement; and the song. A Franklin additly says this is easily the best album she's ever made. Well, the arrangements are from Clyde Otis, Bob Johnston, Robert Mersey and Bobby Scott . . . and by the talented Belford C. Hendricks. Aretha herself switches mood fast. "I May Never Get To Heaven" is pretty well a Country item; later moving nearer soul. "Take It Like You Give It" is probably the best track of em all. "Her Little Heart" is soft and cooling. "Tichten Up Your Tie" is a rocker. It's taken time for Aretha to resister with the mass audiences. Would you believe seven years? But now she's there. She is great. And so is this album.

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★★★★

NINA SIMONE: "With Heart At All Times". — Do I Move You? Day and Night; In The Dark; Real Real; My Man's Gone Now; Backlash Blues; I Want A Little Sugar In My Bowl; Back; Since I Fell For You; The House Of The Rising Sun; Blues For Mama (RCA Victor LSP 3789).

TREMENDOUS, of course. But the selection of numbers isn't all that consistent, some seem to be more or less chucked in to make-weight. But the good stuff is quite incredibly good. "Day And Night", "Backlash", "House Of The Rising Sun", . . . a violent-voiced girl lacking items that stem from the working folk and their troubles. If you want just one sample to sample. "My Man's Gone Now", from the beautiful "Porgy and Bess" score.

★★★★

CHEAT ATKINS: "It's A Guitar World" (RCA Victor LSP 3738).

YES, guitar probably is Cheat's world. Technically, you can't have a go at his performances. He's the big ambassador of the Nashville Sound and he makes his guitar talk, country-style. Sometimes one would like a really ambitious, shake-up but of trendsetting but then we can't have everything. I'd say this one will sell well — and particularly among guitarists who like to see what a master-instrumentalist is working.

★★★★

THE EQUALS: "Unequaled" (President PTL 1006).

AMIXED group, three coloured lads and two white, and they set a nice scene of musical togetherness going here. Already popular in Germany, this LP features only original material. There are brass sections added in parts but mostly it's just groovy bluesy material — like "Hold Me Closer", "Fire", "Baby Come Back".

★★★★



John Mayal's Bluesbreakers CRUSADE

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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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

THE SHADOWS

Tomorrow's Cancelled: Some-where (Columbia DB 8254). Some-thing slightly changed in the sound here—an instrumental—but I can't report exactly what. Fine lead guitar, a strong melody by Hank and Brian, and an overall aura of sheer musicianship. Liked it a lot. Think it's for the Ten. Flip: Their wondrous dress-up of the "West Side Story" theme.

TOP FIFTY TIP.

THE CRAZY WORLD OF ARTHUR BROWN

Devil's Grip: Give Him A Flower (Track 69048). Didn't know what to expect from this extroverted character of the flower scene. What I actually got is a slow-moving item first, then a builder into deep of frenzy with a very solid and compact backing sound. An exciting, well-filled show all round. A likely hit. Flip: Old-English style of delivery on an amusing piece.

TOP FIFTY TIP.

BOBBY GENTRY

Ode To Billie Joe: Mississippi Delta (Capitol CL 15511). Original of a much-covered American hit. And for me it's easily the best of the bunch and anyway it suits a girl much better than boy groups. Self-penned, by the way, and the lyrics are worth listening to carefully. You listen to this one, not singalong to it. Flip: Another Bobbie song, much tougher with rasping feel.

TOP FIFTY TIP.

CURTIS KNIGHT AND JIMI HENDRIX

How Would You Feel: You Don't Want Me (Track 69069). This was made while Jimi was originally in the States and it's the jerky bluesy job, with two talents vying for attention. Goes like a high-powered bomb, with group vocal behind. Jimi's enormous pull will see it comfortably away. Talkie blues with some great lyrics. Flip: Pacer and also commended.

TOP FIFTY TIP.

PAUL REVERE AND THE RAIDERS

I Had A Dream: Upon Your Leaving (CBS 2919). Tap-tap drums early on. So I'm taking a chance on tipping these American biggies. But this is the best I've heard from them. Powerful organ, tough beat, fine vocal harmonies, and a mid-tempo sense of exuberance. It stands out from the like releases. Flip: Slower, a shade dreary, alas.

TOP FIFTY TIP.

BILLY FURY

Suzanne In The Mirror: It Just Don't Matter (Parlophone R 5274). Tremendous song and performance... back in fact, to Billy's best form. I hope it will be a hit because this sort of lyric writing and performing deserves to be up there. Nicely balanced arrangement and very, very distinctive. Flip: A clip-along semi-country item... and a good song, too.

TOP FIFTY TIP.

LEE HAZLEWOOD

My Baby Cried All Night Long: These Two Are Made For Walkin' (MGM 1348). Something very appealing about Lee — he half-talks in that deep brown voice and the backing features grumbling cellos or basses or something similar. Very relaxed yet very strong in the romantic sadness. Flip: Very good new treatment of Nancy's old hit.

TOP FIFTY TIP.

THE TURTLES

You Know What I Mean: Ruas of Woods and Flowers (London HLU 10153). A change of style and sound and a hit, says I without any real qualification. It builds well, with high notes in falsetto range, at sturdy mid-tempo, and we cascade of phrases. Gets meatier further on. Some's good, too, with tenor appeal. Flip: Lead voice with up-beat mood, all strained and square.

TOP FIFTY TIP.

DAVY JONES

Theme For A New Love: Dream Girl (Pye 17288). Must be tipped "You Know What I Mean," but I don't like this at all, not at all. It's that talking thing, with him doing his subdued Mancunian accent thing, with swirling strings and all. It really is rather corny, or romantic, according to your attitude. Flip: Bouncy, very high-pitched.

TOP FIFTY TIP.

PETULA CLARK

The Cat In The Window: Fancy Dancer (Pye 17277). This starts off on the old cat-versus-bird theme, almost in kiddily-winkie style, but it builds magnificently and it really is a perfect blend of voice and arrangement. It fairly powers through later on. Wouldn't be surprised if it was a real smash. Flip: Another mixture of tough and soft — and fine.

TOP FIFTY TIP.

KALEIDOSCOPE

Flight From Ahhsya: Holiday-maker (Fontana TF 862). New group with a new approach, eerie space-like sounds early on, then a lyrical sort of song, a bit jerky, but with chances of form somehow. Lots happening for these boys and I think they'll click first time out. Love the backing. Flip: What it says on the label: a lively holiday thing.

TOP FIFTY TIP.



'Cat in the window' by the Pet bird.

THE MCCOYS: Say Those Magic Words: I Wonder If She Remembers Me (London HLU 10154). Certainly good enough to hit the charts but I doubt the boys' current strength, saleswise. A fine-building better with a strong vocal line. ★ ★ ★

KEITH: Sugar Man: Easy As Pie (Mercury MF 1002). A high talent, but this is a bit confused and off the straight commercial track. Livens up but too late. ★ ★ ★

THE AMBOY DUKES: High Life In Whitley Wood (Parts One And Two) (Polydor 56190). Lots of different moods and movements here and a curious voice accented rhythmic beat. Only fault: goes on a bit. ★ ★ ★

JACK JONES: Our Song: Michelle (London HLU 10156). Not too bad, alas. In fact, I preferred the flip. But addicts will flip anyway. ★ ★ ★

ROBB AND DEAN DOUGLAS: Rose Growing In The Ruins: Gentle People (Deram DM 148). I've been advised to watch this closely and I have and I rather like it, for song and performance. Could easily make it. ★ ★ ★

AIMI MACDONALD: Thoroughly Modern Millie: Jimmy (Polydor 56191). Marvellous Miss "Aimi" Macdonald, little-girl voice, a movie theme of charm and a touch of the 1920's. ★ ★ ★

SANDS: Mrs. Gillespie's Refrigerator: Listen To The Sky (Reaction 591017). Yet another quite exceptional Bee Gee song—they really come up with the real stuff. Nicely performed and with charm. ★ ★ ★

THE SLENDER PLENTY: Silver Tree Top School For Boys: I've Lost A Friend And Found A Lover (Polydor 56189). Rather unusual David Bowie song, chattering sort of fast tempo and the lyrics conjure up scenes of school days. ★ ★ ★

SONNY: I Told My Girl To Go Away: Misty Roses (Atlantic 58413). Don't think this will make it. Sonny draws amazingly enough, but it doesn't do much for me. ★ ★ ★

JAY AND THE AMERICANS: Yellow Forest: Got Hung Up Along The Way (United Artists U 1191). Nothing against this group, but I don't think they come up with the right material for this country. This is merely okay. ★ ★ ★

OSCAR TONEY: Turn On Your Love Light: Any Day Now (Stateside SS 2046). Violent bluesy job, with crowd noises behind and a tough hard-taste beat for party fans. Exciting enough. ★ ★ ★

THE CYRILE: Penny Arcade: The Words (CBS 2917). So happens I rate this group very highly indeed. This is a fairground sort of thing, underlining their harmonic talents. ★ ★ ★

F. SLOAN: Sunflower, Sunflower: The Man Behind The Red Balloon (RCA Victor 1623). Hit-writer on one of his own songs—catchy but not really all that outstanding any way you look. ★ ★ ★

FRANKIE LANE: Laura, What's He Got That I Ain't Got: Sometimes I'd Say (Mercury MF 1004). German husband-and-wife team, wife dominant, a sweet folksy sort of song of immense charm. ★ ★ ★

OSCAR: Holiday: Give Her All She Wants (Reaction 591016). Bee Gee song, with organ backing, slow to start, cleverly-tyrified... Oscar deserves to do well with it. But I have the odd doubt, alas. ★ ★ ★

NEIL CHRISTIAN: You're All Things Bright And Beautiful: I'm Gonna Love You Baby (Pye 17372). Commercial and well-performed, brisk-tempoed fine arrangement... like to see this establish Neil on his new label. Commended. ★ ★ ★

OTIS REDDING: Glory Of Love: I'm Coming Home (Slatx Never Need More Than This: 601917). Good performance, really. Save The Last Dance For Me (London HLU 10155). The marks takes time to acclimatise. But of Phil Spector are all over this, the soul piano behind helps out Tina stings with that directness considerably and it does work that made "River Deep" such a up steam later on. It'll make a biggie. Massive sounds behind, the charts, for sure, and I liked with a tunnelling wall of sound, the brass passages, but it's Can't remember her singing any no means his most commercials better than this, not recently. The slanted, the 'B' side is chunky, other side, a classic non, is also funky and really more to overall very fine indeed.

RAY CHARLES In The Heat Of The Night: Something's Got To Change (HMV Pop 1607). Film theme, this. Horn intro of instant blues impact, and Ray, with organ, sings very well indeed on an emotional theme. ★ ★ ★

KING CURTIS: Memphis Soul Sleaz: Blues Nocturne (Atlantic 58414). How often you cook Memphis soul sleaz? Curtis introduces the different instruments on a soul-ish instrumental — and it's commended for a strong feel all the way. ★ ★ ★

rapid reviews

CHRIS BARTLEY on "The Sweetest Thing: This Side of Heaven" (Cameo Parkway P 101). Is it (I think) a high-voiced man singing with smooth phrasing on chicken-skin SAS a man. From ROBBIE comes "Induo Springs" (Pye 17370), high-set and powerful and quite good. The talented IAN CAMBELL GROUP are at their best on "Private Harold Harris" (Dixie T 103)—it's nice. Likeable duo disc: SHIRLEY AND JOHNNY on "And I Don't Want Your Love" (Parlophone R 5630), bouncy and clean-cut. "Ode to Billy Joe", by LEE "N" BOWEN (Decca F 12659), is a lively-produced version of the American girl hit.

FLORENDA ROSE an unusual singer on "Linda Loves Linda" (Pye Piccadilly 55488), feature a sincere intro, then the group beats up. JARRE LEF tackles the film theme from "Robbery": "Born To Lose" (Decca F 12661), in her usual vivacious style. BARNEY J. BARNES AND THE INTRIO on "It Must Be Love" (Decca F 12662), feature organ-driven first, the up-tempo into sort of swinging, but very good. Clarinet stylist PETE FOUNTAIN does "Thoroughly Modern Millie" (Carol Q 72484), recommended for all sheer music addicts. "Moonlight Brings Memories" by RAY CONNIF AND THE

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RECORD REVIEWS

OTIS REDDING: Glory Of Love: I'm Coming Home (Slatx Never Need More Than This: 601917). Good performance, really. Save The Last Dance For Me (London HLU 10155). The marks takes time to acclimatise. But of Phil Spector are all over this, the soul piano behind helps out Tina stings with that directness considerably and it does work that made "River Deep" such a up steam later on. It'll make a biggie. Massive sounds behind, the charts, for sure, and I liked with a tunnelling wall of sound, the brass passages, but it's Can't remember her singing any no means his most commercials better than this, not recently. The slanted, the 'B' side is chunky, other side, a classic non, is also funky and really more to overall very fine indeed.

tastes.

TOP FIFTY TIP.

OTIS CLAY: That's How It Is; Show Place (President PT 148). Big brassy introduction and Otis warms to an easy-paced blues piece well enough but it's probably no big seller. ★ ★ ★

BIG MAYBELLE: Mama; Keep That Man (CBS 2926). Gospel-inspired R and B star, like most of 'em, and this powerful item should be boosted by Maybelle's current tour here. Exciting.

RAY CHARLES In The Heat Of The Night: Something's Got To Change (HMV Pop 1607). Film theme, this. Horn intro of instant blues impact, and Ray, with organ, sings very well indeed on an emotional theme. ★ ★ ★

KING CURTIS: Memphis Soul Sleaz: Blues Nocturne (Atlantic 58414). How often you cook Memphis soul sleaz? Curtis introduces the different instruments on a soul-ish instrumental — and it's commended for a strong feel all the way. ★ ★ ★

MARIE HENDRIX: Resides; on The Right Track (Mercury MF 1001). Margie used to be with the Raetzels and it shows here. This starts fairly subdued in style, but the backing group and Margie get going well later. I like it. ★ ★ ★

LITTLE RICHARD: Hurry Sundown: I Don't Want To Discuss It (Columbia DB 8263). A film theme, slow-paced, more a showing for Richard's range. Good lyrics, dug deep by the singer, and though not widely commercial it's fairly strong. ★ ★ ★

HOWARD TATE: I Learned It All The Hard Way: Part-Time Love (Verve VS 556). Fairly soulful treatment of a rambling song not outstanding but expressive and with slightly irritating falsetto stabs. ★ ★ ★



Anita Holder, 17, 11 Liffey Street, Liverpool 8, Lanes, Stars-Hollies, Merseys, Mindbenders, Otis Redding, Spencer Davis, Hobby and interests—Dancing, records, boys, penpals.



Selwyn Reid, 21, 28 Nelson Street, Whittington Moor, Chesterfield, Derbyshire, Stars—Fats Domino, Miller, Rolling Stones, Hobby and interests—Dancing, singing, meet mod boy and girl and talk mod jazz.

READERS' CLUB



John W. T. Rudhall, 18, 25a Wickham Road, Brockley, London, S.E.1, Stars—Gentleman Jim Reeves, Trini Lopez, Beatles, Sonny James, Hobby & interests—collecting Jim Reeves LPs, playing guitar, dancing.



Gisela Pfur, 15, 824 Berchtesgaden, Salzburgerstr. 14, Germany, Stars—Who, Walker Bros., Cliff Kinks, Sunny and Cher, Beatles, Stones, Dylan, Hobby and interests—Beat music, dancing, sports, Mods, view cards, stamps.



Kalas Liara, 16, 40 K. J. November Street, Tel Aviv, Israel, Stars—Stones, Sea-Shore Boys, Cilla Black, Pet Clark, Hobby and interests—Dancing, singing, films, collecting new English records, and penpals.



Aleksander Niemyski, 16, Gdansk 6, ul. Kilinskiego 37m, Poland, Stars—Spencer Davis Group, Beatles, Rolling Stones, Monkees, Herman's Hermits, S. Winwood, J. Hendrix, Hobby and interests—Collecting view-cards, exchanging pop records, travelling, sport, pictures of pop groups.



Tommy E. Green, 21, Box 7022, Malmö 7, Sweden, Stars—Marianne Faithfull, Adam Faith, Bob Dylan, Billy Fury, Shades, Hobby and interests—Girls, writing, composing records, travelling.



Catherine Friedrich, 17, 33 Burgoyne Road, Harringay, London, N.4, Stars—Otis Redding, Eric Clapton, Stevie Winwood, Nina Simone, Hobby and interests—Dancing, bowling, going to my fave blues club.



Cynthia Waldron, 17, HC-1 Det. 1, U.S.N.A.S., F.P.O. San Francisco, Calif., 9647, U.S.A., Stars—The Who, Simon and Garfunkle, Dylan, Joan Baez, The Yardbirds, Hobby and interests—Playing kuitar, reading, painting, singing, writing letters.



Jurgen Ziegenhein, 23, 7 Stuttgart-Rohr, Orlovenw. 11A, Germany, Stars—Beatles, Kinks, Dave Clark Five, Elvis, Hobby and interests—Painting, dancing, Wants a pen pal.



Francis Donnelly, 15, 6 Hunter Place, Shotts, Lanarkshire, Scotland, Stars—Elvis, Stones, Bob Dylan, Hollies, Searchers, Beach Boys, Gene Pitney, Hobby and interests—Collecting records, playing guitar.



Helen Crowther, 17, "Crofton", Hamble Lane, Hamble, Southampton, Stars—Yardbirds, Who, Dylan, Beatles, Spencer Davis, Dave Dee, Hobby and interests—Pen-friends (male), S.F., postcards, cars, latest discs.



HOW'S this for an American review of a British group? From the San Francisco Chronicle: "The most exciting rock group to hit S.F. since the whole scene began is the Cream. The only rock group from afar which lives up to its publicity. They have stage presence and showmanship in addition to their excitement. Baker is a fantastic drummer, a kind of rock version of Buddy Rich, Art Blakey and Max Roach, and the first rock drummer I've heard who can take extended solos and not make them boring. The bassist, Jack Bruce, has technical ability to rank him with the best. Clapton, though, really shows why the British musicians, and those Americans who have heard him in person, believe him to be the master of the guitar. They brought the audience to its feet with a series of standing ovations." Well done, the Cream!



THE Act sent me a linen handkerchief as part of their promotion for their record "Here Come Those Tears Again". In the hope that they'll next make a record called "Here Comes That Facet Vega Again", here is a picture and introductory note about them. They were seen by Kenny Lynch (who is seen with them in the picture) at a Variety Club party . . . and he both produced and wrote their disc. He says: "They have a tremendous future. I don't think they've scratched the surface yet." They say: "Really we play a mixture of rhythm and blues and soul." They ARE! lead singer Brian Barron (19); lead guitarist John Dennis (18); bassist Michael Gausman (17) and drummer Davis Simpson (17). Soon they go on tour to Holland, Sweden and Norway. They started playing together this year simply because they found life in their home towns of Dagenham and Romford, Essex, a "bit drab".



VALERIE MITCHELL, ladies and gents. Just back from a very successful cabaret series in the Bahamas, but even sunshine-soaking must come to an end sometime. Valerie has hustled back to London, where she is promoting her new Columbia single. It's called "Sunshine" . . . I mean, really, what else? Valerie makes rather nice records. She also makes rather nice pictures.



FIRST group to be launched by new disc company Spot Records are a handful (five) of Scotsmen, all from the Scottish Sterling area, who debut on September 22 with their own composition "Timothy". The boys arrived in London on August Bank Holiday of last year and set the local dance-hall circuits jumping . . . in fact, their music was held in such esteem that they were asked to back American attractions like Lee Dorsey, Ben E. King and the Drifters. No kills for these boys whose only outside indication of their Highland background is in their accents and their names: Ommie McIntyre (lead guitarist), Alan Garrie (bass), drummer Stewart Francis, Graham Maitland, organ and lead singer Jimmy Oakley.

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- ODE TO BILLIE JOE* (1) Bobby Gentry (Capitol)
- THE LETTER* (4) The Topp (MCA)
- REFLECTIONS* (2) Diana Ross and the Supremes (Motown)
- COME BACK WHEN YOU GROW UP (4) Bobby V (Liberty)
- APPLES, PEACHES AND PUMPKIN PIE (7) Jay & The Techniques (Smash)
- BABY I LOVE YOU* (7) Aretha Franklin (Atlantic)
- YOU'RE MY EVERYTHING* (9) Temptations (Gordy)
- SAN FRANCISCO NIGHTS (14) Eric Burdon & The Animals (Mercury)
- ALL YOU NEED IS LOVE* (5) Beatles (Capitol)
- COLD SWEAT* (8) James Brown (Kiss)
- NEVER MY LOVE (7) Association (W.B.)
- LIGHT MY FIRE* (9) Doors (Elektra)
- FUNKY BROADWAY* (17) Wilson Pickett (Atlantic)
- THERE IS A MOUNTAIN (16) Donovan (Epic)
- YOU KNOW WHAT I MEAN* (15) Turtles (White Whale)
- PLEASANT VALLEY SUNDAY* (11) The Monkees (Colgems)
- I HAD A DREAM* (21) Paul Revere & The Raiders (Columbia)
- HIGHER AND HIGHER* (23) Jackie Wilson (Brunswick)
- 12.30 (23) Mamas & Papas (Dunhill)
- TESTIFY (18) Parliament (Revlon)
- BROWN EYED GIRL* (26) Van Morrison (Bang)
- I DIG ROCK AND ROLL MUSIC* (45) Peter, Paul & Mary (W.B.)
- GETTING TOGETHER (34) Tommy James & The Shondells (Houlet)
- MAKING EVERY MINUTE COUNT* (3) Spooky & Our Gang (Mercury)
- WORDS* (12) The Monkees (Colgems)
- 26 THANK THE LORD FOR THE NIGHT-TIME* (15) Neil Diamond (Bang)
- FAKIN' IT* (14) Simon & Garfunkel (Columbia)
- SILENCE IS GOLDEN* (39) The Tremeloes (Epic)
- I MAKE A FOOL OF MYSELF (29) Frank Valli (Philips)
- MUSEUM* (49) Herman's Hermits (HGM)
- HAPPY* (2) Sunshine Co. (Liberty)
- FIDDLER ON THE ROOF (10) London Cast (CBS)
- BUDDY HOLLY'S GREATEST HITS (14) Buddy Holly (Ace of Hearts)
- A DROP OF THE HARD STUFF (19) The Dillibars (Mercury)
- GOING PLACES (19) Herb Alpert (Polygram)
- GREEN, GREEN GRASS OF HOME (23) Tom Jones (Decca)
- RELEASE ME (11) Engelbert Humperdinck (Decca)
- MORE OF THE MONKES (17) The Monkees (RCA)
- SMALL FACES (18) Small Faces (Immediate)
- THIS IS JAMES LAST (19) James Last (Polygram)
- IT MUST BE HIM (13) Vikki Carr (Liberty)
- 31 HAPPY* (2) Sunshine Co. (Liberty)
- FIDDLER ON THE ROOF (10) London Cast (CBS)
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- IT MUST BE HIM (13) Vikki Carr (Liberty)
- 41 JILL (31) Gary Lewis (Liberty)
- CAT IN THE WINDOW (11) Patsy Clark (Warner)
- 43 TO LOVE SOMEBODY* (5) Bee Gees (A&M)
- LITTLE OLE MAN (11) Bill Cosby (Warner)
- 45 THERE'S ALWAYS ME* (9) Elvis Presley (RCA)
- A BANDA (11) Herb Alpert and The Tijuana Brass (A & M)
- EASE (11) Every Mother's Son (MGM)
- 48 LITTLE OLE WINE DRINKER ME* (9) Dean Martin (Reprise)
- IN THE HEAT OF THE NIGHT (4) Ray Charles (ABC)
- HOW CAN I BE SURE (11) Young Rascals (Atlantic)

Bubbling Under

What Now My Love—Mitch Ryder (Dyanvoice)
 You Gotta Pay The Price—Al Kent (Ric Tic)
 Anything Goes—Harpers Bizarre (W.B.)
 Just Out of Reach—Percy Sledge (Atlantic)
 Zip Code—Five Americans (Ahnack)
 Soul Man—Sam and Dave (Stax)
 Get On Up—Equires (Bank)
 Run, Run, Run—Third Rail (Epic)
 To Sir With Love—Lulu (Epic)
 Little Things—Sonny and Cher (Ato)

TOP L.P.'s

- SGT. PEPPER'S LONELY HEARTS CLUB BAND (1) Beatles (Parlophone)
- SOUND OF MUSIC (2) Soundtrack (RCA)
- HEADQUARTERS (3) The Monkees (RCA Victor)
- BEST OF THE BEACH BOYS (4) Beach Boys (Capitol)
- ARE YOU EXPERIENCED (5) Jimi Hendrix (Track)
- DOCTOR ZHIVAGO (6) Soundtrack (MGM)
- PIPER AT THE GATES OF DAWN (7) Pink Floyd (Columbia)
- JIGSAW (8) 15 Showers (Columbia)
- MAMA & PAPA'S DELIVER (6) Mamas & Papas (A&M)
- TOM JONES LIVE AT THE TALK OF THE TOWN (9) Tom Jones (Decca)
- FIDDLER ON THE ROOF (10) London Cast (CBS)
- BUDDY HOLLY'S GREATEST HITS (14) Buddy Holly (Ace of Hearts)
- A DROP OF THE HARD STUFF (19) The Dillibars (Mercury)
- GOING PLACES (19) Herb Alpert (Polygram)
- GREEN, GREEN GRASS OF HOME (23) Tom Jones (Decca)
- RELEASE ME (11) Engelbert Humperdinck (Decca)
- MORE OF THE MONKES (17) The Monkees (RCA)
- SMALL FACES (18) Small Faces (Immediate)
- THIS IS JAMES LAST (19) James Last (Polygram)
- IT MUST BE HIM (13) Vikki Carr (Liberty)

5 YEARS AGO

- SHE'S NOT YOU (8) Elvis Presley (RCA Victor)
- I REMEMBER YOU (1) Frank Iford
- ROSES ARE RED (4) Ronnie Carroll (Phillips)
- THINGS (2) Bobby Darin (London)
- SEALED WITH A KISS (3) Brian Hyland (HMV)
- SPEEDY GONZALES (5) Pat Boone (London)
- IT'LL BE ME (10) Cliff Richard (Columbia)
- BREAKING UP IS HARD TO DO (7) Neil Sedaka (RCA)
- GUITAR TANGO (8) Shadows (Columbia)
- BALLAD OF PALADIN (15) Duane Eddy (RCA)
- ONCE UPON A DREAM (6) Billy Fury (Decca)
- THEME FROM "MAN WITH GOLDEN ARM" (14) Jet Harris (Decca)
- DON'T THAT BEAT ALL (19) Adam Faith (Parlophone)
- PICK A BALE OF COTTON (11) Lonnie Donegan (Pye)
- SO DO I (16) Kenny Ball (Pye)
- I CAN'T STOP LOVING YOU (19) Ray Charles (HMV)
- TELSTAR (10) Tenoriel (Decca)
- WILL I WHAT (10) Mike Sarno (Parlophone)
- LET THERE BE LOVE (12) Nat King Cole and George Shearing (Capitol)
- SPANISH HARLEM (11) Jimmy Justice (Pye)

TOP E.P.'s

- BEACH BOYS HITS (1) Beach Boys (Capitol)
- FOUR TOP HITS (1) Four Tops (Tama Motown)
- PRIVILEGE (4) Paul Jones (HMV)
- BEST OF BENNETT (6) Tony Bennett (CBS)
- EASY COME, EASY GO (2) Elvis Presley (RCA)
- HITS FROM THE SEEKERS (9) The Seekers (Columbia)
- FOUR TOPS (1) Four Tops (Tama Motown)
- GEORGIE FAME (7) Georgie Fame (CBS)
- MORNINGTOWN RIDE (9) Beebees (Columbia)
- HERBIE MATHIEU (10) Herbie Mathieu (Fontana)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- LAST WALTZ (14) Engelbert Humperdinck (Decca)
- I'LL NEVER FALL IN LOVE AGAIN (1) Tom Jones (Decca)
- SAN FRANCISCO (FLOWERS IN YOUR HAIR) (10) Scott McKenzie (CBS)
- EXCEPT FROM A TEENAGE OPERA (4) Keith West (Parlophone)
- LET'S GO TO SAN FRANCISCO (15) Flowerpot Man (Decca)
- ITCHYWOOD PARK (19) Small Faces (Immediate)
- EVEN THE BAD TIMES ARE GOOD (10) Tremeloes (CBS)
- HEROES AND VILLAINS (14) Beach Boys (Capitol)
- JUST LOVING YOU (13) Anita Harris (CBS)
- WE LOVE YOU/ DANDELION (4) Rolling Stones (Decca)
- HOW MADE TO LOVE HER (6) Sheryl Swooley (Decca)
- THE HOUSE THAT JACK BUILT (15) Alan Price Set (Decca)
- REFLECTIONS (23) Diana Ross & The Supremes (Motown)
- THE DAY I MET MARY (14) Cliff Richard (Decca)
- ALL YOU NEED IS LOVE (12) The Beatles (Parlophone)
- THERE MUST BE A WAY (27) Frankie Vaughan (Columbia)
- PLEASANT VALLEY SUNDAY (11) The Monkees (RCA)
- YOU KEEP ME HANGING ON (22) Vanilla Fudge (Atlantic)
- BURNING OF THE MIDNIGHT LAMP (10) Jimi Hendrix (Epic)
- FLOWERS IN THE RAIN (4) The Move (Rough Trade)
- CREQUE ALLEY (19) Mamas & Papas (RCA)
- BLACK VELVET BAND (10) The Dillibars (Mercury)
- HOLE IN MY SHOES (4) The Traffic (Mercury)
- THERE GOES MY EVERYTHING (12) Engelbert Humperdinck (Decca)
- GIN HOUSE (10) Amen Corner (Decca)
- DEATH OF A CLOWN (14) Dave Davies (Pye)
- YOU ONLY LIVE TWICE (11) Nat King Cole (Decca)
- IT MUST BE HIM (11) Vikki Carr (Liberty)
- A BAD NIGHT (30) The Animals (Mercury)
- FIVE LITTLE FINGERS (11) Frankie McRae (Renaud)
- GOOD TIMES (32) The Beatles (Decca)
- THE WORLD WE KNOW (4) Frank Sinatra (Reprise)
- 007 (19) Desmond Dekker (Parlophone)
- TRAMP (39) The Beatles (Capitol)
- SOUL FINGER (24) Bar-Kays (Stax)
- RELEASE ME (31) Engelbert Humperdinck (Decca)
- SHE'D RATHER BE WITH ME (14) Turtles (London)
- SOMEWHERE MY LOVE (45) Mike Sammes Singers (HMV)
- YOU'RE MY EVERYTHING (26) Temptations (Tama Motown)
- FROM THE UNDERWORLD (1) Herd (Fontana)
- THINGS GET BETTER (16) Eddie Floyd (Stax)
- TRY MY WORLD (10) George Forme (CBS)
- MY MAMMY (24) The Happenings (Pye International)
- THE LETTER (10) Donny & Marie Osmond (Stateside)
- BABY I LOVE YOU (19) Aretha Franklin (Atlantic)
- ODE TO BILLIE JOE (1) Bobby Gentry (Capitol)
- TAKE ME IN YOUR ARMS AND LOVE ME (4) The Gaylords (Mercury)
- THINKIN' AIN'T FOR ME (1) Paul Jones (HMV)
- LAST TRAIN TO SKAVILLE (10) Ethelplane (Klio)

A blue dot denotes new entry.

BUBBLING UNDER

MASSACHUSETTS—Bee Gees (Polydor)
 SO LONG DAD—Manfred Mann (Fontana)
 YOUR UNCHANGING LOVE—Marvin Gaye (Tama Motown)
 ON LOVE—Skip Biferty (RCA)
 LADY FRODO—Byrds (CBS)
 FUNKY BROADWAY—Wilson Pickett (Atlantic)
 GLORY OF LOVE—Ods Redding (Stax)

BRITAIN'S TOP R & B SINGLES

- REFLECTIONS (1) Diana Ross and the Supremes (Tama Motown TMG 618)
- LAST TRAIN TO SKAVILLE (4) Ethelplane (Klio)
- I WAS MADE TO LOVE HER (3) Stevie Wonder (Tama Motown TMG 613)
- TRAMP (1) Ods Redding and Carla Thomas (Stax 60115)
- BABY I LOVE YOU (1) Aretha Franklin (Atlantic 864-17)
- SOUL FINGER (2) The Bar-Kays (Stax 60114)
- YOU KEEP ME HANGING ON (7) Vanilla Fudge (Atlantic 86418)
- 007 SHANTY TOWN (9) Desmond Dekker (Parlophone PYR 664)
- GREEDY GIRL (16) Derrick Morgan (Pyramid PYR 663)
- THINGS GET BETTER (8) Eddie Floyd (Stax 60116)
- YOU'RE MY EVERYTHING (1) The Temptations (Tama Motown TMG 619)
- DON'T YOU MISS ME JUST A LITTLE BIT BABY (16) Jimmy Ruffin (Tama Motown TMG 617)
- SLIM JENKINS' PLACE (1) Booker T. & The MG's (Stax 60116)
- COOL YOUR TEMPER YOU (1) Junior Smith (Glen G 1)
- FUNKY BROADWAY (1) Wilson Pickett (Atlantic 864 150)
- RESPECT (11) Aretha Franklin (Atlantic 86418)
- FOR YOUR PRECIOUS LOVE (16) Oscar Toney Jr. (Stateside 86 341)
- HIGHER AND HIGHER (1) Jackie Wilson (Gord 6196)
- YOUR UNCHANGING LOVE (11) Marvin Gaye (Tama Motown TMG 613)
- RUDIE TAKE A MESSAGE (19) Dandy (Stax JB 371)

BRITAIN'S TOP R & B ALBUMS

- KING AND QUEEN (1) King & Queen (Capitol)
- CLUB SKA '67 Vol. 2 (1) Various Artists (Decca WFL 154)
- CLUB SKA '67 (3) Various Artists (Decca WFL 154)
- NEVER LOVED A MAN (THE WAY I LOVE YOU) (1) Aretha Franklin (Atlantic 87066)
- DOUBLE DYNAMITE (1) Sam and Dave (Stax 60065)
- GREATEST HITS (1) The Temptations (Tama Motown TMG 11042)
- THE IMPRESSIONS (1) The Impressions (Mercury CL 1631)
- DUKE REDD'S ROCK STEADY (1) Various Artists (Mercury NPL 3566)
- PAIN IN MY HEART (1) Ods Redding (Atlantic 87066)
- FUNKY... BUTT LIVE (1) Gene Washington (Pye NPL 3566)

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De Hem's being invaded by flower power Corbis which female journalist is very big in Banbury' . . . highly recommen- ded — Warren Beatty's ultra-violent movie 'Bonnie and Clyde' . . . Ian Dove caused a sensation in a Solo pub impersonating Japanese people . . . Fraser White's secretary wearing necktie mini skirts . . . Dickie Valentine's TV series and 'Talk Of The Town' series can help his new single . . . out on Philips. 'The Frankie Vaughan Song Book' . . . Soundwave Discotheque opened at Streatham Silver Blades for 15-18 year olds . . . why does RM's receptionist wear men's under-pants? . . . strong facial resemblance between noted U.S. a-and-r man Ted Macero and 'Grim Jim' Callaghan . . . pop writers frequenting Peckham's 'Queen' pub to play Fats Waller records on the juke box . . . great for the 'old timers' — new LPs from Chet Atkins, Rick Nelson, Gene Vincent and Roy Orbison . . . Ethiopians can thank massive Radio Caroline plugs for their success . . . Tremulous one of the few groups really unaffected by stardom . . . slow progress for Stones' latest could be due to change of style . . . Dave Davies considers 'Heroes And Villains' a disappointment after 'Good Vibrations' . . . congratulations to Frank Fenter on his promotion . . . heads should roll after the irresponsible report of Engelbert Humperdinck's death . . . Sands

releasing 'Mars, God Of War' from Holtz's 'Planet Suite' on September 22 . . . Terry King upset by the 10-0 defeat of Reyjavik (Iceland) . . . St. Albans curries almost as bad as Blue Boar food . . . last week's reference to publicist Mike was not, in fact, Mr. Gill . . . A.35 IMBH/TIG ('H Must He Him') ('There I Go') . . . 'Drivers' latest in the U.S. 'Ain't It The Truth' not a revival of the Mary Wells hit . . . visit here of James and Bobby Purify should liven up the club scene . . . Q20, which five Beatle tracks topped the U.S. singles charts without doing so here? . . . Engelbert Humperdinck to revive the Hollies 'I'm Alive' . . . T.M. fact: Motown's share of the recent NARTA awards in America (Atlantic's was reported in last week's RM) reads: Best male group (Temptations), best female group (Supremes) and best mixed group (Gladys Knight and the Pips). The team of Holland-Dozier-Holland lied with Atlantic's Jerry Wexler for the r-and-b producer of the year award . . . three years late joke dept: when the Animals corrupted the title of an r-and-b song to read 'Gonna Send You Back To Walker', why didn't the Beatles reply with 'Can I Get To Widnes'? . . . astonishing 'Daily Mail' report that the new Radio One dee-jays can earn up to £200 a week . . . wouldn't the Beatles do better building a few hospitals in Britain rather than a temple in India? . . .



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THE MOULDING OF THE MOVE

WITH the exception of The Beatles and The Rolling Stones, few artists hit the headlines in the National press as consistently as The Move. Their news-value, their success, their string of hits, their increasing popularity can be traced to one person — manager Tony Secunda. An interesting person whose own career is as fascinating as any pop group's outline, Tony first became interested in show business when he opened a club in Leytonstone with Chris Andrews.

Discussing his past achievements, he says: "After we'd opened the club in Leytonstone with a big publicity campaign we found that the place was becoming packed every time we opened the doors — and by the time I was 18 I was earning £150 a week. I met Stanley Dale, who managed Tony Hancock, Spike Milligan and Eric Sykes and we shared an office. Then we went into partnership and opened a string of ballrooms. I ran into a guy one day called Johnny Kidd. He'd had a minor hit record but as all the National papers were on strike he received no exposure at all and was complaining about having no work. Clem Cattini, Brian Gregg and Alan Caddy were his backing group and they were only getting about 30s, a night, five nights a week. I took over, upped their money — and they started happening. At the time I was also running about eight venues. 'Shaking All Over' hit the charts and we became the first people to quote £100 and £150 for one night. People said 'you'll never get that sort of money for a No. 1 record'."

"Not long after that I quit and went into Wrestling with Paul Lincoln — and that's where I first began to know what it was all about. I had to zoom around five nights a week. I'd go to a drill hall, set up a 1,000 chairs, number them, set the lights up — run the whole show myself, in fact. After the show was over I'd pack it all up, go out and put about 150 posters around, leap into the next town and do it all again. I did that for about a year. Paul Lincoln was the guy who really turned me on — that's where I learned about showmanship."

"I made so much money out of that that I went crazy for

a while. A guy called Alex Murray said 'Let's go to South Africa' and I looned off there with him within 48 hours of him making the suggestion. Over there we sang and produced records with Mickie Most — and Mickie had about ten No. 1's there. Then I went up to the Congo for a month and then returned to Britain and found The Moody Blues.

"At that time I knew how a group should be presented and how to promote a group — but there were a lot of things I didn't know. Within six months of my having found them they were No. 1 — which was too much, too soon. It all happened too quick for me and for them. About six months after 'Go Now' I quit completely and went to Tangier and dug the A-Rabs. I drew from all my experiences and decided that in future I would never have another partner. I got married in the meantime."

"I came back to England in January '66 and immediately started looking for a group. I spent three months searching the country, saw something like 150 groups, probably more. I knew what I was looking for but couldn't find it. Then one day in March I went up to Birmingham and there they were. I knew immediately I saw The Move that this was what I'd been looking for. The guys themselves knew what was happening, knew what they wanted. Fortunately, they'd refused to sign an agreement with anyone up there."

"I started re-organising their act on the spot. 'They'd been playing Beach Boys numbers and Top 20 material to make a living, because people insisted. But I made them cut all the Beach Boys gear out, told them to forget the Top 20 and start writing their own stuff. The great thing about it was that they did exactly what I told them, took my word as law. The change was unbelievable. I decided not to introduce them to London, but to develop them in Birmingham — and the next thing was to get their minds working progressively. They all so much wanted to make it that they really tried — they were so determined that you can see it in their performance even now. I used to bring them down to London one day a week — I knew



Horrors for the Move

it would be very unfair to put a record out and launch them on the London scene. The first time they played the Marquee, as a support group to Gary Farr, they had the horrors before they went on. I was determined not to hurry them — and the second time at the Marquee they were far more relaxed."

"We all realised that after the Mersey boom the scene had become uninteresting — and we wanted a very visual thing. I was determined to get a front line of four 1968 Mick Jagers and made them aware of the importance of presentation. The people in London began to come and see them and we let it progress naturally. They did a few crazy things that caught people's imaginations — like borrowing a replica of an H. Bomb. They slowly developed until at one stage last year they had something like twenty offers for recording contracts."

"I checked out all the A & R men on the scene and decided that the only guy in this country with a good mind and a progressive mind was Denny Cordell — and we set up a deal. 'Prior to this there had been so much interest in the group that they were earning as much as some hit recording groups and they hadn't even made a record! They were a little bit ahead of what was going on — and they looked good. By the time the record was due to come out all the radio and TV people had read about them — and it wasn't as hard as trying to sell an unknown quantity. It wasn't necessary to have to beg people to put them on a TV show or a radio show — the people felt The Move were something they had to use because they were new and exciting."

"To sum the whole thing up, it's really a case of building the mountain for Mahomet to come to — the sky is the limit . . . the sky's the limit for anybody in this business."

BILL HARRY

The main theme from the film 'Robbery'!
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