

# RECORD MIRROR

Largest selling colour pop  
weekly newspaper. 6d.  
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Week ending Mar. 9, 1968



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# YOUR PAGE

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

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

## READER RAPS BEACH BOYS FAN CLUB...

MAY I contribute a few comments to your series on fan clubs. I was a member of the Beach Boys Fan Club until my membership expired and I didn't bother to rejoin. The reason for this was that the reply I received to a request for track details about one of the groups albums was laughably inadequate, (it told me virtually nothing), brief to the point of arrogance (less than 20 words), and hand-scrawled (there's no other word for it) on a tattered scrap of notepaper measuring about 5 in. by 2 in. The earth-shattering news I was able to gather from it was that Brian sang on a track called "I'm Bugged" whilst Mike sang mostly the lead with Carl and Brian on the others. Nothing more. I believe that I was fully justified in not renewing my membership in the face of such indifference, and I am very surprised, if this is the way it treats all of its members, that the club is still in existence at all. — P. PEARSON, 6 Avenue Grove, Starbeck, Harrogate, Yorks.

### CAROLINE CREDIT

RADIO One may well put established artistes in the charts but as far as new talent goes, then Radio Caroline definitely deserves all the credit. During the past six months, Caroline has brought into the limelight of the pop industry, the Foundations, the Love Affair, the Status Quo, the Herd, David McWilliams, and many others. Radio Caroline provides young entertainers with a chance to reach stardom by continual plugging of their records. Congratulations Caroline, and keep up the good work!—Collin Fenn, 35 Bradgate, Cuffley, Herts.



BEACH BOYS — Fan Club laughably inadequate?

### EMPTY VESSELS

O dear. Your favourite switched-on chemist has suddenly become unpopular. After the first item of my new series, in which I defended the use of stand-in musicians over the Love Affair affair, I received a flood of very abusive, and anonymous, letters, including "Typists' Pool, Leeds". Does anyone remember "Yesterday"? That was just Paul and a string quartet, and yet it was labelled "The Beatles", even though they didn't play on it, so what's so new about the Love Affair not playing on their record? But thanks to all the empty vessels making so much noise, the Musicians' Union, whose sole aim is to ban all records, are to ban the use of stand-in musicians on records. So not only will we be able to tune into Radio One and hear a load of "live" rubbish, but also we will be able to go out and BUY it!—Stephen Robinson, 45 Charminster Road, Worcester Park, Surrey.

### 'MOD' ROCK TREND

SURELY the rockers who write to this page each week aren't really expecting Rock 'n' Roll to make a comeback in the way they want it to? For the past few months all we have heard is that R&R will be big again. This may well be so, but in what form will it make a revival? The material that is performed on stage by such groups as the Who and the Move may be Rock numbers, but at the same time they have become "pop" standards. Add to this the fact that the Who and the Move are very commercial artistes, and in consequence, perform these numbers as such. The majority of teenagers who follow these groups are still very much "mod" and to mention the names of Lewis, Richard etc. to them would result in taunts about "dated" singers. Yet the Who receive standing ovations when they perform Eddie Cochran's self-composed tunes. No Rockers, your music is only going to make a comeback in a commercial "group" form. Even this revival will be just another temporary "mod" trend. Sadly, the days of great names are numbered. — Mick Mirams, 12 Calverden Road, Ramsgate, Kent.

### GERRY POTENTIAL

IT'S wonderful to read that Gerry Marsden is to take over the leading role in the musical "Charlie Girl". Now Gerry's great personality and projection are to be utilized in the sort of work all his fans have always hoped he would do. I look forward to hearing of his great success in this play, where he can at last realize his potential as an all-round entertainer.—Anne Wilson, P.O. Box 92, Maplewood, New Jersey, U.S.A.

## Judith's Diary



DOWN in the heat-wave weather of Australia are the Seekers, barnstorming through one of their most successful-ever tours. Judith Durham reviews the scene in a letter to RM's Peter Jones . . . and all readers.

"We're really doing well. We find now we're here that we could have played twice the number of shows in each city. The people have been just wonderful.

"We've been doing an hour, and more, each show — and are finding the act quite good at that length. Pepe Jaramillo, the Mexican pianist and guitarist, is a very good support, too. A fine musician. Anyway, we finished our TV film after two and a half weeks of the most solid work we've ever done — twelve hours every day. We did part of it on the ship we travelled to England on originally . . . kind of nostalgic. Then some more filming in Melbourne and on to the Ajax Studios in Sydney. There I had my first taste of what it is like to be a real film star. The crew were terrific and helped us all such a lot.

"The show, though only for TV, was shot in 35 mm colour for better quality. Part of it was shot in a Qantas Boeing 707 at the airport—the temperature was 108 degrees at one stage. The make-up girl was forever dabbing our perspiring noses. Her name is Gave Evans and, oddly enough, she did my make-up at ATV Elstree when we were doing the Ronnie Carroll series in the early days. I'm indebted to her. She made me look quite glamorous in my era of double chins. By the way, only three pounds to go and I'll be down to my all-time goal of eight stone—what a struggle though!

"Well, we finished the 'Seekers' Scrapbook' and had one day off before starting the concert tour. We followed pretty close on the Paul Jones, Small Faces, Who tour. Interesting the different publicity each tour achieved . . . us with our 'Australians Of The Year' award, indeed; and the others depicted as rather more way-out and eccentric pop stars.

"But we didn't meet up with the other tourists. A pity, because I would dearly have loved to see what the Press would have made of the fact that we all get on so well together. The papers seem to think we're poles apart but nothing would be further from the truth.

"The 'Australians Of The Year' award was certainly a big high-spot of the tour. We had a magnificent lunch with the Prime Minister, Senator John Gorton, of Canberra. A tremendous bloke and he honoured us with his party at our concert that night. Next day we went to afternoon tea at Government House with the Governor-General, Lord Casey—and met Cecil Beaton there.

"From Canberra to Brisbane, to Perth where we played for the Lions Club charity. We played in a swimming pool there, holding over 6,000 people at each show. I feel we should have had a grand finale, all jumping in the water. We played our last concert in Australia in Adelaide—3,200 people, absolutely exciting and rewarding. And then to New Zealand. We were asked to extend the tour there but it was impossible. If we extended in New Zealand, we'd have to extend in Australia and we wouldn't get back to England until about July!

"The temperatures here—ridiculous. One English migrant family arrived here in the middle of a heat-wave, stayed one day and then flew straight back to England. Keith's baby is thriving in the heat though he's quite big now, over two months old.

"We'll probably be coming back to England at the end of this month now — as we've all decided that we'd like to take advantage of the route back to England and have a HOLIDAY for a change. Three days in Tahiti, Bermuda, Acapulco, etc., etc. . . . can't wait to get going.

"Then back to England and straight into the studios to record with Mickie Most. Till then . . . love, Judith D."

### In brief . . .

Keith Winder, 128 Ambleside Road, Ridge Estate, Lancaster, Lancs. — Please will anyone who taped the first of Cilla Black's T.V. shows starring Tom Jones get in touch with me? I will buy the tape or would re-tape it onto my tape.

Eric Bridge, 99 Lindbergh Road, Ipswich, Suffolk. — I have Beatles Books Nos. 1 to 8, and Rolling Stones Books Nos. 1 to 18 for sale at 2s. each. Also some L.P.'s by the Stones, Roy Orbison, Adam Faith, and Frank Ifield for sale at 1l each. Books and L.P.'s are in very good condition.

Sorrel Hayles, 18 Crown Road, Orpington, Kent. — Wanted urgently "Spicks and Specks", "To Love Somebody" and any record made by the Bee Gees before "Spicks and Specks". (Please state price) Also, any article or pictures of the Bee Gees will be most gratefully received!

Michael Jeans, 10 Briar Edge, Forest Hall, Newcastle-upon-Tyne, NE 12 0JN. — Would anyone be willing to pay 1l for a "More of the Monkees" L.P. that's in good condition? I'd be happy to swap it for any Byrds, Love, Cream, Hendrix, or Who L.P., either of Dylan's "Bob Dylan" or "Highway 61 Revisited" L.P.'s or the first Incredible String Band L.P. Please reply quickly as I can't stand the sight of it!

Mr. Billy Carruthers, 8 Moss Park Oval, Glasgow, S.W.2. — Can anyone please help me obtain these two records? Etta James & Sugar Pie de Santo — "Do I Make Myself Clear/Somewhere Down The Line"; and Irma Thomas — "Time Is On My Side/Anyone Who Knows What Love Is Will Understand".

S. Baker, 111A Bellegrave Road, Welling, Kent. — I recently acquired from deleted stock eight brand new early singles of Brenda Lee and Rick Nelson. If anyone is interested S.A.E. envelope please.

Margaret Smith, 19 Searles Close, Battersea, London, S.W.11. — Please can any reader help me to get two of P. J. Proby's deleted singles? ("Try to forget her" and "Per Questo Voglio Ce"). I will pay any price or swap for records by other artistes.

Elizabeth Pennock, Wilton Cottage, Partney, Nr. Spilsby, Lincs. — I've got loads of pictures and articles of all top groups and singers but especially of the Beatles, Monkees, Bee Gees, and Walker Brothers (both as a group and individuals), which I want to swap for pictures and articles on the Small Faces and/or Rolling Stones. Please write straight away.

### GRATEFUL TO GROUP

A REMARKABLE group of young people known as "The Pieces Fit" has been giving its services to the Franklin Delano Roosevelt School. At a time when much that is derogatory is said about youth in general and pop groups in particular this group deserves particular notice. For two years it has refused to accept any payment for playing at the socials organised at this school for physically handicapped children. Certainly "The Pieces Fit" could not have been better named or more successful. They fill the hall with visiting schools and clubs and have created a situation where tickets have to be distributed in order of priorities. This group has demonstrated its competence as human beings and not solely as performers. We have much to be grateful for. —S. S. Segal, J.P., Headmaster, Franklin Delano Roosevelt School, Avenue Road, N.W.8.

### HOW TO MAKE IT?

SUPPOSE that there was a certain person who played a guitar and sang his own compositions; and suppose that this certain person was soon coming to London, to make the "scene". This certain person has a degree in English Literature and is completing a degree in psychology, surely a fine combination for a poet-cum-singer. How would this certain person go about releasing a record or an L.P. of his songs — for he knows a lot about English and psychology, but nothing about the "business" of pop music. What is the first step on the stairway to recognition? This person would be grateful for information on the first all-important move — does he find himself a manager — if so, how? All advice, addresses, contacts would be welcomed. — William Warren Thompson, 26 Scroggy Road, Limavady, County Derry N. Ireland.



Reader: Mrs. J. Creswick, and her daughter Joan, with Frank Ifield, their favourite artist.

### BOWN! TRIUMPH

AFTER seeing "The Alan Bown!" at various clubs throughout the British Isles, we have come to the conclusion that they are one of the most underrated groups in the country. The following will, I think, justify this statement: The group in question was recently appearing at a college dance in Leeds, along with two lesser known Alan Bown! showed their versatility

groups. After a pathetic build-up from these two groups (no offence to a certain Leeds group) The and dedication to their audience by appearing at a late hour with partially damaged equipment, which happened to be caused by a certain Mr. Gantry and his Velvet Opera. This gave The Alan Bown! very little time at all for them to display their superior showmanship, as it was drawing near to the end of the dance, yet they managed to provide a stage act which equally matched up to their performances in clubs, for which they are famed. Words are too few to describe their original vocal and instrumental abilities under such a tense situation.—Paul, Pete & Rick, "High Tor", 5 Dunstarn Gardens, Adel, Leeds, 16, Yorks.

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# ESTHER & ABI: WE KNOW WHAT AUDIENCES WANT

**C**RUSH, rush, stampede, panic, pandemonium... that's what happens when you suddenly get to number one in the charts. That's what happened around the husband-and-wife team of Esther and Abi Ofarim when they hosted a Press reception. Talking to them was, putting it mildly, rather difficult. But the impression gained was of a duo loving every minute of their new-found fame in Britain. Fame itself is nothing new to them. They've been hailed, through recent years, in countries like Germany and Israel, and France and Spain. Albums by the million have sold in all parts East and West... it's just that they found, as so many other quality acts, that it's sometimes more difficult to break through in Britain.

What is certain is that they will make London very much a regular base in future. Says Esther: "We could have stayed in New York or anywhere else. But there is an atmosphere here in Britain that is second to none. In any case, we can get anywhere in the world from London and that to world-travellers like us is most important."

So Esther and Abi Ofarim roar to the top in a section of pop music which is labelled: "Mister and Missus—Hits". Pearl Carr and Teddy Johnson, Nina and Frederik and Sonny and Cher... list those and you've about played out the scene. Ike and Tina Turner... well, y-e-s!

Who picked Esther and Abi Ofarim for the top with the rather bizarre "Cinderella Rockefeller"? Hardly anyone. My own review was this: "A strong double-sider by a duo who have more personality per chorus than most. Top side has humour and charm; flip has humour, charm and driving power". And it was invested with a FIVE STAR review. I didn't "tip" it because I had doubts whether they had sufficient name appeal here in Britain.

One often hears of British pop stars who crave "international recognition". Well, Esther, particularly

of the two Ofarims, has been international for quite a while now. We tend to be very insular in our approach to the pop world... if OUR people direct from London have an abroad success then it's fine. But there are people like the Ofarims who click big everywhere else before making it big in Britain.

Esther and Abi take a big company round with them. Sometimes there are 17 or 18 people involved, including a German secretary named Monica, who seems to speak a hundred different languages and is nonplussed in none of them. She helps the Ofarims set up home in a half-dozen different world centres. She is currently helping them find a proper house in London... "We don't like hotel life much," said Esther. "We require freedom and we like to be able to live our own lives."

What pleases the exuberant Abi about the British disc-hit scene is simply this: "We felt it might be a tough market to crack. Of course, we find now that there are people always ready to attack us. Some claim that it is not much of a record and they don't like the way we sing... they say it is old show-biz and has no place in the Top Twenty. Well, we say the song is a good song and that it called for the sort of treatment we gave it."

"But it would be sad if fans assumed that this is typical of the material we do. We can honestly say that we have a fan-club of people ranging from seven years of age right up to old folk of 90. A hit record draws attention to us as names, as people, but our concert and cabaret repertoire goes much deeper. We take folk songs from centuries ago, comedy numbers, ballads, just about everything. And we can be very tough indeed when it comes to arguing about what we should produce on record. We don't like being dictated to about material because we KNOW what goes best with audiences and we want to feel free to do what comes over best."

The Ofarims are an amiable couple. They are used to success and can cope with it. They are tremendously ambitious and, in the studios, rate a "perfectionist" rating.

They also plot and plan their career as a double act. One (Abi) likes the hectic night-life of the cities of the world. The other (Esther) feels that relaxation at home, on her own, is better. But they UNDERSTAND each other perfectly.

And I'm prepared to bet that they will not turn out to be one-hit wonders. Not with all that talent and know-how. P.J.



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## LAST YEAR'S TOP R & B DISCS — COMPILED BY RM'S ALAN STINTON

SINGLES		Pts.
Pos.	Title	
1	Knock On Wood (Eddie Floyd)	411
2	Sweet Soul Music (Arthur Conley)	369
3	I Was Made To Love Her (Stevie Wonder)	246
4	Respect (Aretha Franklin)	235
5	Tramp (Otis and Carla)	218
6	Soul Man (Sam and Dave)	216
7	Reflections (Diana Ross and the Supremes)	212
8	Take Me In Your Arms And Love Me (Gladys Knight and the Pips)	197
9	Train To Skaville (Ethiopians)	188
10	Bernadette (Four Tops)	177
11	007 (Shanty Town) (Desmond Dekker)	175
12	Al Capone (Prince Buster)	165
13	You're My Everything (Temptations)	159
14	It Takes Two (Marvin Gaye and Kim Weston)	157
15	Soul Finger (Bar-Kays)	154
15	Higher And Higher (Jackie Wilson)	154
15	The Happening (Supremes)	154
18	Things Get Better (Eddie Floyd)	151
19	Groovin' (Young Rascals)	150
20	Tell It Like It Is (Aaron Neville)	148

LPs		Pts.
Pos.	Title	
1	King And Queen (Otis and Carla)	241
2	Double Dynamite (Sam and Dave)	196
3	Greatest Hits (Temptations)	194
4	Club Ska '67 (Various Artists)	168
5	Club Ska '67—Vol. 2 (Various Artists)	110
6	Live (Four Tops)	103
7	British Motown Chartbusters (Various Artists)	94
8	Pain In My Heart (Otis Redding)	91
9	Warm And Tender Soul (Percy Sledge)	80
9	Are You Experienced (Jimi Hendrix Experience)	80

# ROY RECALLS THE SHADY DEALS...

**R**OY ORBISON takes up his story of the early days of rock 'n' roll... a story originally told in the Texan Star, official organ of the Roy Orbison Fan Club who promote the work of Big O through the world.

"Through the years, money has improved for recording artistes. I wouldn't want to embarrass some people by mentioning any names so I'll put it this way. There was a country singer who sold eight million records. He got a penny per record. He did make a lot of money but he should have gotten three cents a record. This is for both writing and performing the song. When I was with Sun, most of us signed three per cent contracts.



CHUCK BERRY—A TRUE ARTISTE

money. That didn't go to the artiste, or the company. It went to the man in charge. On the fringe, rock 'n' roll was created and pushed.

"But there was more to it than payola. There was a need for rock 'n' roll. There was a ready-made market.

"America needed excitement. The 10 years after the war were fairly dull. It was an exciting period during the war years but an unexciting period after for children growing up. The war babies were getting old enough to buy records. Also, the atomic bomb came in along with television, a faster pace. By 1955, the children needed faster and more expensive music for themselves. The wild music came along, and true artistes came out of it, like Chuck Berry, Jerry Lee, Elvis and others. The rock 'n' roll was pushed on by a few key people with a lot of power through Payola. It would never have come about if it weren't for television and related media.

"The whole world was changing. More exciting cars even tied in with this. We didn't have fast V8 automobiles until 1955.

## PATTI PAGE

"The Patti Page era came at the tail end of the Glenn Miller era. After the war, people had to pick up where they left off before the war. The Eddie Fishers and Tony Martins were a continuation of the Glenn Miller era. I'm not putting that era down; it just wasn't lively enough. The population was unsettled but once they found their bearings they found rock 'n' roll. It was a good period but it was a lost period.

"The coloured people didn't really start swinging with their music until 1950. They had their own thing before that, too. The surroundings of a Negro forced him to be a man on his own. He was in a position where he could pick and choose the music he wanted. He was in a world of his own and it included his music. It was his own music and he couldn't be bothered with other stuff."

More reminiscences at a later date. Watch out for them. P.J.

## PERCENTAGES

"The singer gets three per cent and the writer gets one per cent—two if he wrote both sides. It became a common practice for the big labels to pay five per cent. The small labels and the independents paid three per cent.

"Everyone gets five now. Percentages have gone up even more now but the producer plays a bigger part.

"In 1956, the producers and A and R men were the kingpins of the business. The singers didn't really like this, so singers became writers and producers themselves and went on to form their own small labels. In the last three or four years, the producer has taken over again, and, generally speaking, they are the kingpins again.

"Presley, Jerry Lee and myself didn't come along until 1955. The producers' era I'm talking about started just after the war, around 1945. They came up with Patti Page, Joni James, Rosemary

Clooney. Then it switched to us in 1955, until about 1962. The producer is in now. It'll go back to the artistes in another couple of years.

"The music business is a little better now because there are more attractive deals for the artistes. Some record companies offer 10 per cent deals, where the artiste gets five per cent and five to the producer.

## PAYOLA

"Shady deals, or payola, came in and made rock 'n' roll big on TV. TV wasn't strong in music until 1955. Payola might create an artiste of a certain calibre who would inspire other artistes. Payola definitely kicked rock 'n' roll off, but the singers who came after mostly made it on their own.

"Even in the producer's era after World War II, if you wanted to get a song recorded by a big artiste, you'd need 5,000 dollars front

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# GERRY

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# POP SHORTS

## THE ALAN BOWN!

**U**NDER a new agreement, the Alan Bown! have signed a long-term agency contract with the Harold Davidson Organisation. Harold Davidson himself is to be solely responsible for handling the group.

The group's management has been taken over by Mel Collins of Active Management Ltd., who said: "The Alan Bown! is one of the highest paid groups in Europe today without having had a hit record. This is purely on the strength of their stage act."

Their last record, "Toyland" is now in the American charts, and offers have been pouring in from the States — their next single, on MGM, will be "Storybook".

The group's pianist, John Anthony, is at present in hospital having his tonsils out.

## THE PLASTIC PENNY

**B**ASS guitarist with The Plastic Penny, Tony Murray, married his childhood sweetheart, Terry Mooney, in St. James's Church, Dublin, last Saturday afternoon.

Immediately after the wedding, Tony flew directly from Dublin to Birmingham with his hour-old bride to appear with the group in a concert at Loughborough Town Hall.

On Sunday, organist Paul Raymond threw a wedding party at his Knightsbridge flat for the couple.

## THE TROGGS

**T**HE TROGGS fly to the Americas from Heathrow Airport on March 27 to open their U.S. tour in Montreal, Canada. Dates for the group include New Hampshire; Washington, D.C.; Chicago, Milwaukee; Texas; Los Angeles and San Francisco.

Reg Presley is also to stop off in Hollywood for discussions about a possible film for the group.

Prior to their Stateside tour, the group will be going to Scotland on March 22 for four days.

## CLIFF BENNETT

**C**LIFF BENNETT and the Rebel Rousers go to America in June, probably at the same time as Peter Green's Fleetwood Mac, to promote their record, "House Of 1,000 Dolls", from the film of the same name. The group is also to go to Germany and Austria, to coincide with the release of the film in those countries.

On March 11 the group go to Cologne to appear in a television programme of the music of Lennon-McCartney.

Their new LP, which contains a lot of their original material, is scheduled for release in June.

## ANDY WILLIAMS

**A**NDY WILLIAMS is to make his European concert debut in London in May — he will be appearing with Academy Award-winning American conductor-composer Henry Mancini, also making his first concert appearance in Britain.

He is being brought into the country by Robert Paterson, in conjunction with Vic Lewis, as a part of a concert programme planned by his International Light Entertainment agency.

## IKE & TINA TURNER

**T**HE IKE and Tina Turner Show, which includes their ten-piece band and The Ikettes is coming to Britain from April 19 to April 29. The show is being brought over by Don Arden.

The Nashville Teens are the exchange booking and will be touring the States during April. Their new record "All Along The Watch Tower" is a Bob Dylan composition and will be released here on March 15 and in the States at the beginning of April.

The arrival of Ike and Tina Turner marks the beginning of a barrage of American artists touring the country throughout this year. Artists following in May and June include The Marvellettes, The Shirelles, and The Impressions.

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# 'Sgt Pepper' wins U.S. awards

**THE Beatles have won four categories in this year's American Grammy awards, for their LP "Sgt. Pepper's Lonely Hearts Club Band". The awards were for: 1 A particularly great album of the year.**

- 2 The best technically engineered album.
- 3 The best contemporary album of the year.
- 4 Best album sleeve of the year.

The awards were accepted on behalf of the Beatles by Nathan Weiss, head of the US division of Nems Enterprises, at the Hilton Hotel in New York last week.



**PAUL McCARTNEY** rehearsing with **CILLA BLACK** for her new disc "STEP INSIDE, LOVE".

## MIKE STUART SPAN

**T**HE Mike Stuart Span have been approached to appear at the Brighton Arts Festival — they will be writing and performing music portraying the festival, around the main theme, which will be "science fiction". The Festival is from April 27 to May 11. During their performance they will be joined by dancers from the Crimson Ballet Company.

The group returns to Belgium on May 17 for five days, followed by cabaret in Copenhagen from May 23 to May 27.

## THE TIMEBOX

**O**N June 2 the Timebox start their first U.S. tour. They will mainly be playing college dates, although it is likely that they will also appear on regional television to promote their new LP, if it's finished in time. They start work on the album on March 25. On July 26 the group go to Italy for TV in Milan, followed by cabaret at the Rosadino Club. They have a new single released on April 19.

## P. J. PROBY

**P. J. PROBY**, who has refused to promote his current single "It's Your Day Today", currently number 48 in the R.M. charts, because of disagreements with his record company, Liberty, has also announced that he has scrapped his new LP because he claims he was promised that every track would be his exclusive property, and already some have been covered by other artists. Proby spent six weeks in the recording studio preparing the album. His work permit has also been extended to eighteen months instead of the six months originally granted.

## JACKIE TRENT

**JACKIE TRENT** has severed her connections with Eveline Taylor. Their association began in 1962. For the present, Jackie, who topped the best-sellers with "Where Are You Now", will manage her own business interests.

K. G. Publicity Consultants will continue to handle her publicity affairs. The follow up to the worldwide hit single by Jackie Trent and Tony Hatch, "The Two Of Us", is to be released on Pye on March 29, and is called "Thank You For Loving Me".

## THE FAMILY DOGG

**T**HE Family Dogg, who have just been signed to the Harold Davidson Organisation, have a new single out on Fontana on April 5, called "Silly Grin".

On April 6 the group go to Germany to appear on the television programme "Beat Club". Negotiations are also underway at the present moment for the group to make their first concert appearance in this country, in about five weeks time.



**BEATLES**—First pic after a triumphant close shave. Note any fuzz missing?

## SOUNDS INCORPORATED

**S**OUNDS Incorporated's new organist Trevor White will be joining the group when Barry Cameron leaves in mid-March. He was with the group, however, when they cut their new single this week. The record "I Can Bring You Love", written by Reg Presley, is to be released in late March.

## THE LOOT

**T**HE LOOT are in the recording studios all this week, but have given up plans to record a rock'n'roll LP. Says Chris Bates: "We've included rock'n'roll in our act for some time, and wanted to do a special album of old rock classics. However, as the rock revival is so strong, people will just say we're jumping on the bandwagon."

The group's next single is likely to be a Reg Presley composition.

## COUNTRY MUSIC

**T**ERRY OATES of RCA, currently in Nashville (has announced the launching of his country music campaign for April. Record releases will include a special album by Liverpool group, The Hillsideers, to be recorded in Nashville with Bobby Bare.

Among the U.S. artists Terry will be bringing to Britain are Jim Reeves's former backing group, The Blue Boys.

## EIRE APPARENT

**T**HE EIRE APPARENT are to appear in Honolulu on April 14, following their successful tour with Eric Burdon and the Animals in America. They were particularly well-received at the Philmore Auditorium in San Francisco, and their co-manager Chas Chandler is considering recording the group during their Stateside trip.

## News Shorts

**M**ANFRED MANN is producing Unit Four Plus Two's next single, and from now on will produce all their records. Although the title of the disc is not yet known, Manfred has chosen a Bob Dylan number for the group.

Julie Felix is to appear in her own "one-man" concert at the Albert Hall on April 18.

The Paper Dolls are to appear on Dee Time on March 23, not March 16 as originally intended.

The Flowerpot Men have recorded four numbers, two for a single for Continental release, and two for release in this country.

Sons And Lovers release their first single on March 15, on the Beacon label, called "Help Me I'm On Top Of The World".

Mike Wade, film actor, and ex-lead singer with the Riot Squad, has been signed to Beacon Records.

Cat Stevens is in hospital with bronchial pneumonia, and has therefore had to cancel TV and radio promotion dates for his record, and a theatrical venture on which he was planning to embark this week.

Kiki Dee flies to Holland and Belgium this Friday for TV and radio dates, and to start work on her own TV spectacular.

Negotiations are underway at the present moment for Jimmy James and the Vagabonds to make a short concert tour in America later this year, depending upon the success of Jimmy's US release "Come To Me Softly".

Tintern Abbey now signed to Spencer Davis. They have a new single out on April 19, on Deram, called "How Do I Feel Today".

# Traffic and Spencer Davis on stage together?

**T**RAFFIC and Spencer Davis will be seen on stage together for the very first time since Stevie Winwood split from the group last April, if a proposed joint show at the Marquee in May is confirmed. This week, Spencer said: "This will be our first appearance together since the break, and while I am very much looking forward to a joint show, and hope that both groups will be able to combine on stage, I will not consider reforming the old group on stage — even for a special one-night performance."

Traffic leave for the States on March 12, and Spencer Davis Group follow on March 27.

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# WE'VE ALWAYS BEEN TOLD WHAT TO DO...

**BUT NOW WE'RE OLDER AND WISER SAY PAUL & BARRY**

**"T**HE time has come," the Walrus said. "to forget the past, and look ahead."  
In fact, I don't think the walrus did say that—but it IS a pretty profound sort of statement, and it DOES apply to Paul and Barry Ryan.

If you've heard Paul and Barry's new record, "Pictures Of Today", you may have noticed a complete change in style. And you would be right in noticing it, because there is a complete change in style—just as there is a complete change in the Ryan twins.

"Up until recently," said Paul, "we'd always been told what to do—what records to make, and so on. We'd been made into pop stars, and all we had to do was sing and make records—we never had to make decisions, or worry about anything, so we just had a good time. But now, we're a bit older, and we've realised that there's much more to the business than this. So now we're prepared to work much harder and really try and get things going."

I was chatting to Paul and Barry in their spacious penthouse flat a couple of days ago. In fact it WAS their spacious penthouse flat a couple of days ago... it's probably somebody else's spacious etc. etc. now. When I saw them they'd just received a very polite letter from their landlord asking them to leave as soon as possible as they'd been making too much noise. Which is a pity, as they'd spent a lot of time and effort decorating the place—and it really did look great. In fact they'd both been to art college, and had put their talents to very good use.

"I left college after a very short time," said Barry, "because it was a complete waste. What we were taught to do wasn't at all creative—it was a matter of sitting down for hours doing a very precise copy of a model, or a bowl of flowers. To me that isn't art."

Painting still takes up a lot of Barry's time, and examples

of his work can be seen in every room in the flat. Recently though, he has taken up songwriting as well—inspired, no doubt, by the example set by his brother.

"I only started writing a couple of weeks ago," said Paul. "I thought 'if other people can write songs, why can't I?', and so I sat down and started writing. I've tried before, and never got anywhere—but this time everything fell into place. I suppose it's more difficult to meet with success if you try too hard than if you just suddenly feel you've got to write. Anyway, I'm writing a lot now—I just can't seem to stop! We've already recorded six of the songs I've written, and I'm very pleased with the results. Barry has started writing as well, but so far I've been doing most of it—as I said, I don't think you can force songwriting, it just has to happen naturally. But once you make a start, and write one good song, then it seems to flow."

"The thing is," said Barry, "that I think we've grown up a lot now—we're much more mature. In the past we've been content to just relax and lead a happy-go-lucky sort of life, without worrying too much, or thinking too much, about the business. But now it's no longer a matter of playing at pop music—we intend to put everything we've got into it. And we've got to try and change that old image we had as well—after all, we're very different now to what we were when we first started two and a half years ago. We're a lot older, and we know a lot more about the business—and we make up our own minds, and make our own decisions. We're far more realistic about everything now."

And I think Paul and Barry would both agree that the phrase "Wakey, wakey, Ryans, and shine" is no longer applicable.

Because they have awoken.

DEREK BOLTWOOD



PAUL AND BARRY RYAN—changing the old image.

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# THE END



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# AMEN, BROTHERS

**AMEN ANDY FAIRWEATHER GIVES THE LOW-DOWN ON THE GROUP'S FIRST LP "AROUND THE CORNER"**



ANDY FAIRWEATHER LOW—by LON GODDARD

**S**CENE One Take One. Andy Fairweather Low and self listening to Amen Corner's new album, "Around The Corner".

Whole conversation ad libbed, and spoken mostly by A. Fairweather Low, as follows:

"Side one of this album is basically the side with the soft music, and side two all the rock tracks."

"The first track is 'Bend Me Shape Me' — all I can really say about that is... thank you."

"This one's called Judge Rumpel Krazeela. It's a send-up Ska number—a very good production. We wrote and recorded it at about six o'clock in the morning, after we'd had a long session. Noel Walker, who produced the LP suggested that we needed a pleasant, unassuming number to break up the LP, you know, to make a bit of a change. I wrote it then and there as a fairly straight number, and then we worked on it, and put a bit of chat, and the drummer's wild maniacal laugh, into it. And this is the result."

"The next track's Love Me Tender. It has a good intro—it's very much like the original all the way through actually, although the arrangement is slightly different. It has a beautiful organ sound—we hit on this very churchy, big sound, and we just had to use it. We use a melotron as well for all the string sounds. Originally I wanted to use another voice as well, so that we could harmonise—but we never got round to it."

"It's one of the favourite tracks with all of the group. When we'd recorded it, we just sat back and listened, and we were all knocked out. We had ten attempts at doing this number—we did it different ways. But we all agreed on this version—it was the simplest and by far the best."

"Ah, this is nice. It's a great track, though not our best. It's called Our Love Is In The Pocket—we do this number on stage as well. It's a good ordinary sound that makes a break in the album. I was a bit upset when we'd done it, because I didn't manage to get my voice quite right. But we'd been working hard, and I really needed a rest before we tried to record it."

"The next one is Something You Got. It's very beautiful, very simple, and very commercial. Again it's a different tempo—we tried to make the LP as varied as possible — it's a slow number, but very pleasant. We enjoyed doing it."

### INCLUDE THIS IN OUR STAGE ACT

"Oh yes—this next one is an original Fairweather-Low number. I Am An Angel But I Can't Fight. We had a great time doing this—in fact we'll definitely include this in our stage act as soon as we get time to rehearse it. Originally it was the instrumental number we use to open our act, but we added lyrics, and re-arranged it slightly for the L.P."

Slight pause. Turn LP over, and continue with yet more chat.

Scene two. Take one. Andy speaks:  
"The first track on this side is Expressway To Your Heart. This sounds really great in stereo. The sound of the car you can hear starting the record off moves from one speaker to the other, and eventually crashes. I would have liked to have recorded it again actually—I think vocally it could be better. The thing is that we don't use this song in our stage act, and so we're not really used to it. The trumpet sound on this is ridiculous—we use four trombones and four trumpets, and they play two octaves above the one it was written in. We use the same trumpeters on all our recordings, and they really give of their best for us."

"This next one is Good Times. I think this is the favourite of us all. Blue had a lot of trouble with the Jerry Lee Lewis type piano roll on this! But the studio was really rocking when we recorded it. There's no brass on the track—all the session men were playing percussion on the Decca tin ashtrays."

"Oh—this one is Let The Good Times Roll. We did this a bit too fast—if we were to do it again we'd do it a lot slower, and with much more feeling. In fact we didn't know we could play that fast! We had a great time doing it though, and it's a very good production."

"The next track is Can't Get Used To Losing You—it was written by the guy who wrote World Of Broken Hearts, and it's very similar. This is on a different level again to the other tracks."

"Aaah—beautiful. This is Lost And Found, written by Robin of the Flowerpot Men. The title doesn't come in until the last line of the song—it's the last three words. It swings. It's nice. The arrangement is by Mike Vickers of Manfred Mann. I love that guitar sound—the arrangement, everything. It's a beautiful track."

### SO MANY MEMORIES

"Gin House. This brings back so many memories. We're very lucky, we've come a long way in a short time. We'll do this number forever in our stage act—it knocks me out. Particularly the trumpets—the last note of the track is musically ridiculous. I can vividly remember doing this in the studio originally—I remember we wanted to use a Hammond organ, but we decided against it because it would have sounded too much like Procul Harum who's hit was around then. We used a Vox for the recording instead."

"Aaah, this last one is a Little Richard number—I Don't Want To Discuss It. We do this in our stage act—it goes well in the clubs. I've always been a Little Richard fan, though I've gone off him a bit recently."

"The record ends with all this cheering recorded live at a club in Romford. It runs on after the last track, and finishes it off well—it gives a nice atmosphere."

"We're very happy with the LP. We originally thought there'd be at least three tracks on it we wouldn't like, but we're satisfied with it all. It's very varied, and very commercial. I think. I hope it sells—we've worked on it a long time. We were going to get it finished and released at the time of Gin House—but we delayed it. It's no good bringing out an album really until you have enough fans to make it worthwhile. So we delayed it until now."

"I'm a bit disappointed that our singles have been put on the album—I don't think an LP like this should include a group's hits. At one time they wanted to call the album 'Bend Me Shape Me'—but fortunately they changed their minds."

"At the moment we're sorting out our next single—we have a couple of tracks to choose from now. It's going to be difficult, because with the tour coming up soon we're not going to have much time to spend on promoting the disc."

"Anyway, we've got some TV and radio shows lined up to promote the LP—we'll probably be doing as many of the rock numbers as we can for these dates."

For guaranteed best results listen to a copy of this very excellent album, and read the above at the same time in a soft Welsh accent.  
**DEREK BOLTWOOD**

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## 'AND THE SUN WILL SHINE'

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DAVID CUMMING

BEATLES SENSATION. LEAD SINGER THE ONLY ONE HEARD ON HIT SINGLE!

DAVID CUMMING'S COLUMN

Following the "Love Affair" revelations, we can state that Ringo Starr, John Lennon and even George Harrison did not play their instruments on "Eleanor Rigby", the hit single and LP track issued by the Beatles.

POP THE QUESTION (2)

The prize this time will be a copy of the Moody Blues great album: "The Time Of The Days Before It Was, You Know, Originally, In The Beginning Of The Future" (or words to that effect). Stand by for questions.

- 1. Solomon King is (a) a Biblical monarch's entry in the telephone directory, (b) a verb describing a new dance, e.g. I was Solomanking with my darling to the Tennessee Waltz, (c) A very tall soul singer, (d) A very small soul singer on stilts.
2. Which is the odd one out among the following, and why? Dusty Springfield, Cilla Black, Davy Jones, Petula Clark, Rasputin the Mad Monk.
3. How many Bachelors are there in the trio of the same name?
4. Place these six top groups in order of musical superiority.
1. The Black Dyke Mills Band.
2. The Beatles.
3. Herb Alpert and His Dixieland Stompers.
4. The Elastic Gooseberry Bush.
5. The Stepovertee Hold (featuring Mick McManus on suffering).
6. The Cream.

(Careful now, it's a trick question Ed.)
5. The following line comes from a song that is plugged every day on both radio and television. Explain in not more than ten words why we should despatch plums to the lady in question. The line is: Send Her Victorias. (NOTE: Also identify the song, a big hit in this country for so long, but somehow failing in foreign markets).

THOUGHTS FOR THE WEEK

Like to begin by being nice again. This time to Lulu. I met her again when I was working on the script of the Rolf Harris show a few weeks back. She's such a bright, lively, lovely person and I like her new record very much.

Reader K. Udall of Chester writes to tell me off for knocking Kenny Everett a few weeks back. He mentions the Radio London days and says, quote: "Those Kenny/Cash shows of old, and their single record were epics of the century". Well thank you Mr. K. Udall, because I produced their single record and wrote the lyrics for both songs. It's a small world.

THIS IS MY SCENE

R.M. editor Peter Jones says if he had to do it over again, he'd marry a Japanese girl. They're pretty, graceful, obedient and your mother-in-law's in Yokshama... chartwise, "Fire Brigade", is a really fast mover, with bells on... one brand new group leave their communal pad in such a mess that yesterday the phone rang, and they couldn't find it... Pianist Laurie Holloway tired of jokes about sounding like a truck and a prison. He's changing his name to Van Strangeways... the way things are on the International front, an optimist is defined as someone who's planning to go to Mexico for the Olympic Games... When it plays in Harlem, Herman's new movie will be retitled "Mrs. Lovely You've Got A Brown Daughter"... Saw a Western last week which featured a stagecoach with no wheels. It was held up by outlaws... still think that number called "Queuing For The Cloakroom" should have been Engelbert's inevitable follow-up to "The Last Waltz"... Who was George III anyway?

POP THE QUESTION (1)

Promised you some extracts from reader's entries to the first Pop the Question. So here goes:

1. In answer to the question "Who was Elvis Presley?" The world's most famous Brylcreem salesman—(J. R. Theaker, Ashton-upon-Trent).

The father of Tony Blackburn—(Christine Willy, London, E.C.1). Cliff Richard in disguise, which is why Cliff has never performed in the U.S.A. and vice versa. The main reason is to avoid British tax, so by law they are two different people.—(David Orr, London, N.2.).

The first man to make the same movie 20 times under different titles—(Alan F. Kent).

The manager of a once great American singer named Col. Tom Parker—(Ian Dick, Bristol).

2. Engelbert's name before he changed it from Gerry Dorsey was variously given as Tom Jones (Andrew McCanney), Sandie Shaw (Andrew Hennan), Angelo Shostakovitch which he abandoned because it was too long, too foreign and too forgettable (Eileen Gilbert), Richard Kimble (E. J. Lowe), Gordon Mills (S. McCummings), Vera Lynn (E. J. Peacock), Awful (Ann Ludbrook), Mike Yarwood (Bob Lawton), P. J. Proby—but it didn't catch on (Allan Lee).

3. Concerning the plot of a certain popular film R. O'Neil of Rugby assures us: "Bony and Collide" is the story of a skeleton running into a wall. Whereas Johnathan Rice of Cambridge says: "Bonnie and Clyde" was a pop-song, which was expanded into a full-length film by somebody trying to jump on the bandwagon.

4. The Four Tops were defined as a quadruplet of mountains (R. V. Walker). The four brainiest in the school (Neil Parry). What you get on four milk bottles (E. J. Peacock).

5. Most of the answers to question 6 were unprintable.

Send your entries to "Pop The Question (2)" to me at the Record Mirror, 116 Shaftesbury Avenue, W.1. Look forward to hearing from you.

The interesting fan club of Cliff Bennett & Band

BY ALAN STINTON

CLIFF BENNETT AND HIS BAND'S OFFICIAL FAN CLUB

Address: 83 Ravenscroft Road, Beckenham, Kent. Secretary: Miss Lynne Clark. Founded: March, 1966. Current membership: 1,000 (approx.). Subscription rates: 5s. per year.

Remarks: One of the most interesting—and heartening statistics brought to light by RM's fan clubs survey is the remarkable number of fan organisations whose membership figures bear little or no relationship to the current chart status of the artistes concerned. Yet another example of this is provided by the Official Fan Club for Cliff Bennett and his Band, membership of which, in spite of the group's almost total lack of recent chart success, has more than doubled within the last 12 months.

Observing a sensible policy of offering as much as possible without overtaxing its resources, the Club welcomes each new member with a modest package containing membership card, photograph and the latest edition of the newsletter—a well-composed eight-page bulletin (issued about every six weeks) which combines an extraordinary amount of news (both of the group and the Club's honorary members) with such regular items

as the Pen Pal and Members' Own sections and "Cliff's Message To You All."

In addition to the seven subsequent newsletters, the Club also sends out in the course of the 12-month membership period, odd items of literature such as new photographs of the group (entirely free of charge, it is stressed) and operates a query answering service.

Perhaps the Club's most interesting claim to distinction, however, is its offer of free membership to fans of the group living in Poland or other such countries who are unable, because of currency restrictions, to become paying members. Such members enjoy precisely the same privileges as their U.K. counterparts, thanks almost entirely to the readiness of Cliff himself to support the Club in every way—especially financially.

Another of the Club's particularly worthwhile facilities is that which help to ensure that members wishing to meet the band on its travels encounter no major obstacles. Providing that the secretary has previously been notified (in some cases she is even able to issue an official "pass") and the management of the venue concerned is agreeable, such meetings are easily arranged.

In common with those of many other British fan organisations, the Club's members hail from many parts of the world including Russia, Zambia and, of course, Poland. But nowhere, it seems, are they more numerous (per head of population, at least) or more enthusiastic than in Scotland, homeland of two of the Club's most dedicated supporters, Elaine Yule and Dorothy Gosling.

Elaine, of 20 Fa'side Gardens, Wallyford, Midlothian has been a member for just over a year and finds the Club truly great value for money. As she puts it: "In return for my membership fee I receive a regular supply of interesting information and some very good photographs which, in other clubs, would cost me as much as 2s. 6d. each.

"Being a member of the Club helps to keep me interested in Cliff and the band's activities, and I greatly look forward every few weeks to receiving my copy of the newsletter."

Dorothy, who lives at 36 Gilbertfield Street, Ruchazle, Glasgow, E.3, is an equally satisfied member with some very definite views about the Club's function.

"For far too long," declares Dorothy, "Cliff and his band have remained in the background of the pop world. They are a fantastic group and very much under-rated—which is where I believe their Fan Club plays such an important part. Without it we simply would not know when the boys were bringing out a new disc or playing in or near our home towns. "Anyone who joins Cliff's Club," Dorothy continues, "does not become just a member with a number. There is something very personal about the Club. Every letter sent to Lynne, the secretary, is answered almost by return of post and whenever she gets any new photographs of the group she does not hesitate to send them on.

"Recently, a friend and I decided to go to London to see Cliff as it had been almost a year since the band was last in Scotland. We wrote to Lynne telling her about it and she thought it was a great idea. As soon as we arrived she phoned to make sure that we had got there safely and tell us that

she had made arrangements for us to go and see Cliff that night. We had a great time.

"You could say," concludes Dorothy, "that the Fan Club has been responsible for me getting to know Cliff and the boys as friends. I also feel that, as a member, I can help in some way to make Cliff well known."

"Being a member of a fan club run for artistes who are not as big in the charts as they should be can be rather frustrating at times. But I for one can think of no better pastime—especially if the artistes in question happen to be Cliff Bennett and his Band."



CLIFF BENNETT



SIMON DUPREE AND THE MOTHEMEN... WHY SIMON DISLIKES POP MUSIC

SO I said to Simon Dupree "What's your favourite colour?", and I thought I'd follow this up with "What's your favourite food?" and "What are your likes and dislikes?", thus getting some really good material with which to write a meaty story.

But strangely enough our little conversation developed into something of a far more serious and philosophical nature.

You see, when I said "What's your favourite colour?", Simon replied: "I don't like pop music"—so I had no alternative but to parry the answer with: "Why?"

And this started us off on a long discourse on pop music, the entertainment industry, and life in general. "Pop music is such a surface thing," said Simon. "On the whole it just goes in one ear and out the other. I know that 'Kites' will be completely forgotten in a month or two—whereas Beethoven's music, for example, will go on forever. I'm not decrying pop music—I just don't like it.

'I'LL PLAY POP AS BEST I CAN'

"Basically I'm an entertainer—I love the business, and I'll stay in it forever. Therefore, because I'm a pop musician I'll play pop as best I can, and try to give the audience value for money. But I just can't take pop all that seriously—I'm not trying to set myself up above pop music, it's just a personal thing.

"But so many people, for example, come up to us and say 'You're a great group'. They may not have heard us on stage

The End Shades of orange F 22750 Rock'n'Roll Revival Show featuring Tommy Bishop Midnight train F 12752

LATEST ARRIVAL



Jimmy Dimples I just can't Tom Goin' to a







THE BIG SOUND LIKES POP MUSIC

or anything, but because they liked our record, they say we play great music. What does it mean? Groups are judged on one record, or one song—and if they can't live up to that on stage, they're booted off and forgotten. This has happened two or three times to groups who've had hits this year—and I really feel sorry for them. It's not their fault—they're brought together to make a hit record, and they work to a formula. But so often they haven't had the experience of working together as a group, and consequently when they go on stage they're not at all professional, and they don't give the audience value for their money.

**GIVE THE AUDIENCE VALUE**

"We're fortunate in that we'd been together for about a year before our big hit, 'Kites', and we've got a good stage act now. The thing is that, even though I don't like pop, I believe in giving the audience full value for their money. If you're an entertainer you have to be professional—and we've tried to be right from the start, and we've been well received right from the start as well. I think the most important thing, though, is to have star quality—and very few people in pop have this. The Beatles have it, but there are very few others. I'd like to think that we have it... perhaps we will in a few years. Personally I'll be in this business for the rest of my life, and I think my brothers will as well—though eventually we'll probably all go our own separate ways. Who knows?"

"Some of these old-timers who've been singing for years are really fabulous. They have a fantastic presence on stage. For example, I always used to dismiss Vera Lynn—I didn't think much of her at all. Then one day I appeared in a concert with her, and a lot of others—Bud Flanagan was another. And I was standing in the wings of the theatre watching them. I was completely knocked out—you know, they have such a fantastic presence on stage. They're real stars, and no one in pop can hope to compete with them. It was then that I realised how superficial the pop business is compared to the real business of entertaining."

"The thing is, as I said, that I'm in the entertainment business as a pop musician, therefore I do my best to entertain a

pop audience even though I don't particularly like pop music. I don't know which direction I'll go in the future—but I'll stay in the business, and so will my brothers. We're very lucky actually, because the group is very much a family business. And of course, our next record, 'For Whom The Bell Tolls' was written by my sister. She used to be a jazz singer—but then she got married and settled down as a housewife. Recently, though, she started songwriting, and she's very good. Personally, I don't like 'The Bell Tolls', but I suppose it's a very good commercial number. Anyway, I'm no judge of what's good and what isn't—I didn't like 'Kites' very much.

"At the moment I've got plenty of time to sit down and think, and try to sort things out a bit, because we aren't doing so many one night stands or anything. So I'm still trying to sort things out in my mind."

"One thing I do know is that I'll be a millionaire by the time I'm thirty. I'm not mean or anything—far from it—but I'm very conscious of the importance of looking after money. And that's very important in this line of business. So I'm investing a lot of money—and I'm going to put a lot into property. The group's getting a Rolls Royce as well—it's a bit flash I suppose—but it'll be just the job for all the travelling we have to do. So much more comfortable than going by bandwagon or coach—anyway, I didn't travel very well in coaches. I get horribly sick."

**LOOKING FORWARD TO TOUR**

"We've got a great act lined up for our forthcoming tour with Gene Pitney and Don Partridge—in fact we're really looking forward to that tour. I think it should go down very well with the audiences—and the group should as well. The individual group members are emerging as personalities now, which is good—in fact, all us brothers are very different, and each one of us is beginning to emerge as a different personality. I'm pretty certain we'll all become stars one day, whether we stay together or not."

... and the funny thing is that I never did get to find out what Simon Dupree's fave colour is...

DEREK BOLTWOOD

**BONANZA ATLANTIC LP ISSUE**

**I**N an effort to smash the Tamla domination of the LP market, the rival R & B giant Atlantic have put out a batch of soul and R & B goodies which will make mouths water all over Britain. Albums by Joe Tex, Aretha Franklin, Solomon Burke, several "Various Artists" collections, re-issues from Otis Redding and Sam and Dave, plus an Otis Redding "live" LP.

Certainly, this is the company's most potent release list for a long, long time—and the quality is outstanding. Let's take a closer look at some of these records.

Certainly for long-term soul fans Solomon Burke's "King Solomon" LP (only his third LP here) is important. It contains several tracks which have already been issued such as "Take Me (Just As I Am)"—one of those Percy Sledge-inspired Penn-Oldham items, plus "Someone Is Watching", "Keep A Light In The Window" and others. The arrangements on his records are potent and unlike Stax sounds they are more sophisticated and better arranged than most—this is a quality album (Atlantic 587 105).

One of the best lyricists on the soul scene is Joe Tex, whose LP release list is prodigious. "Live And Lively" (Atlantic 587 104) is obviously aimed to console British fans disappointed by Joe's several non-appearances here. I can't tell whether or not this is a "real" live recording or not, but the audience sounds don't dominate the proceedings, and the recording quality is excellent. He does an interesting version of Lou



LAVERNE BAKER—her "Jim Dandy" (on R & B History Vol. 3) is one of the most exciting R & B-cum-rock records ever made by a girl.

at least two more tracks on this LP—"I Got A Woman" from Ray Charles and "Shake Rattle And Roll" by Joe Turner. The latter was also Bill Haley's first million-seller. Thus, the influence of Atlantic was one of the guiding factors during the rock boom in 1955 and 1956.

Volume Three "Rock And Roll" from 1956-57 traces the progression from the early rock sounds until the beginnings of more sophisticated forms of music. It starts with the Robins "Smokey Joe's Cafe"—I believe some of this group became the Coasters whose first million seller "Searchin'" / "Young Blood" is included here. Certainly the two groups sound similar. It was with this sound that the R & B groups first started to take the rise out of their own sound, scene and lyrics. With white lyricists Jerry Leiber and Mike Stoller they produced some of the all-time great beat comedy records which are still amusing. Other real gems like "C.C. Rider" (the late Chuck Willis) and the Clovers' "Devil Or Angel"—later to be another million seller for Bobby Vee—are included.

Volume Four "The Big Beat" (1958-60) contains many of the best-known Atlantic sides of all time. Perhaps the most relevant sounds are the Drifters' "There Goes My Baby"—one of the first R & B records to use lush strings—and Ray Charles' immortal "What'd I Say", the foundation-stone for almost every type of R & B development following it. The Drifters' first British hit "Dance With Me" is here, plus Clyde McPhatters' "A Lover's Question", still an American "Oidie but goodie" favourite. Bobby Darin's first ever hit "Splish Splash" is here, which was also the first disc to be recorded in Atlantic's eight track studio—this is the only white disc in the series, but you only have to listen to the basic rock beat, the harsh vocals, the comedy content and the overall R & B to realise why it sold so well to coloured markets.



SOLOMON BURKE's new album "King Solomon" contains a version of Tom Jones' recent hit "Detroit City".

Rawls' "Love's A Hurtin' Thing", plus his own hits "Papa Was Too", "Show Me" and "Skinny Legs And All".

The two re-issued records are Sam and Dave's "Soul Men" and Otis' "History"—quick deletions! An imported collection which will be selling well (as Polydor only charge about three bob extra for imports) is "Memphis Gold" Vol. 2. Tracks on this have been BIG and include such gems as "Knock On Wood", "Tramp" (Otis and Carla), "Try A Little Tenderness" (Otis), "When Something Is Wrong With My Baby" (Sam and Dave) and "Your Good Thing" (Mabel John). That's on Stax 726.

By far the most interesting from my point of view were the "History Of Rhythm And Blues" series, which have been issued in a four-disc set, all of which are available separately. The first LP "The Roots" contains sides recorded on Atlantic between 1947 and 1952. The progression of sounds can be traced easily here—beginning with the Raven's revival of "Old Man River" which is very much in the war-time Inkspot style, leading on some fourteen tracks later to the Clovers' "One Mint Julep"—the inklings of the "golden years" of R & B are contained in this swinging jazz-tinged track, which is musically excellent. Included are such gems as Lead-belly's "Goodnight Irene", plus tracks by the Delta Rhythm Boys and early hits by Ruth Brown, Joe Turner and the Clovers again (Atlantic 587 094).

Volume Two "The Golden Years" (1953-1955) traces the development of the sound from the embryo times until the emergence of white rock 'n' roll which was derived from this kind of sound. The Drifters' famous "Money Honey" which featured Cyde McPhatter is included—this was later revived by Presley, as were



ARETHA FRANKLIN—a disappointing number of all-new tracks on her "Lady Soul" package.

One of the most prominent items in the Atlantic list is a "This Is Soul!!" album which is retailing at the price of 12s. 6d. This is a gem: it contains some of Atlantic's biggest-ever hits from the past two years or so. The titles read like this: "Mustang Sally"—Wilson Pickett, "B-A-B-Y"—Carla Thomas, "Sweet Soul Music"—Arthur Conley, "When A Man Loves A Woman"—Percy Sledge, "I Got Everything I Need"—Sam & Dave, "What Is Soul?"—Ben E. King, "Fa Fa Fa Fa Fa Fa"—Otis Redding, "Knock On Wood"—Eddie Floyd, "Keep Looking"—Solomon Burke, "I Never Loved A Man"—Aretha Franklin, "Warm And Tender Love"—Percy Sledge and "Land Of 1,000 Dances"—Wilson Pickett. It's on Atlantic 643 031. Aretha Franklin's new album was somewhat of a disappointment to me—not through any reduction in quality, but it is only a ten-track album, of which about four have already been issued. The others, like her scintillating version of Proby's "Niki Hoeky" and the Impressions' "People Get Ready" are good. And just out of interest, Eric Clapton plays guitar on one track, "Good To Me As I Am To You". That's on Atlantic (Import) 8176.



OTIS REDDING—the late great soul star has a "Live In Europe" album issued.

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# A TREMELOE A WEEK—No. 4

## I ALMOST JOINED THE NAVY

CHIP HAWKES TELLS OF HOW HE NEARLY BECAME A SEAMAN INSTEAD OF A TREMELOE



"I'm a Londoner of the first water."

Chip Hawkes speaking — Tremeloe, and Londoner of the first water. Whatever that means.

"I've always lived in London—I come from the wild west of England. Shepherds Bush. I was born there in 1945, and lived there ever since.

"I've always liked music, I suppose. When I was a kid I bought a guitar—just like every other youngster. I never used it,

until one day, I was about thirteen years old at the time, I joined a boys' club, and met a guy who'd made his own guitar and who knew how to play a few chords. He taught me, and I began to get more interested in music.

"Anyway, we started a group called the Horizons, and the pair of us stuck together until we were about twenty. We turned professional as soon as we could—we spent most of our professional career in Germany.

"I don't often think about those times now. It was hard going, and they're not very happy memories. We made a few records, but nothing ever happened.

### NEVER INTERESTED IN SCHOOL

"But even though those early days were a bit bad, I don't regret leaving school as soon as I could. I left school when I was fifteen—at the earliest possible opportunity. I was never interested in school. It was all a big drag, and I used to play up all the time. I liked woodwork and games—I used to play football and cricket for the school. In fact that's why I joined the boys' club in the first place, so that I could play sport there as well as at school.

"Right from the very earliest age I knew I'd be a success one day—but I never had the people to push me. So I just sat around waiting for things to happen—and that's what it was like over in Germany with the Horizons.

"I was about twenty when we returned from Germany. The group broke up—we had no money—it was worse than nothing. I completely lost hope. I just didn't want to know any more. Also I found that I'd upset my parents more than I thought I had—and so, all in all, I was completely miserable.

"I couldn't face going back to an ordinary job after Germany. Colin—that's the guy who started the group off with me at the boys' club—and I tried to get various things going. We tried window-cleaning, and similar things, but nothing really caught on. In fact I was so fed up, I'd made up my mind to join the Merchant Navy.

"The funny thing is that this period after getting back from Germany only lasted two or three weeks. But things were really so bad that it seemed like a lifetime.

"Anyway, before I ran off to join the Navy, Colin saw an advert in the Melody Maker for a bass guitarist who could sing to join a professional group. He suggested I should apply—so I did. I auditioned—the group was Davy Sands and the Essex—and was accepted.

"I was with the group for about eight months. I used to work hard with them, but I didn't really like their style—they were a bit Beach Boy-ish. I only had one good mate in that group, and that was the drummer. Most of them just took me for granted. They never used my ideas—or anyone's for that matter. They wanted it all to happen for them without actually working for it.

### PULL YOUR WEIGHT

"That's one thing I learnt in Germany—I realised that you have to work very hard if you want to get anywhere. And it's also most important to have the right people around you. If you're in a group, then everyone has to pull their weight and work together. And if you have all this, and talent as well, then things are bound to happen.

"I was fast becoming a bit cheesed off with the Essex and then suddenly I became a Tremeloe.

"The Essex had gone off on holiday somewhere, and I stayed behind, alone in the flat. One day Dave Munden came up to visit us—we were quite matey with the Trens—and I was alone there, and we were just chatting. Dave mentioned that their bass guitarist was leaving—but I didn't think anything of it.

"Then a friend of mine mentioned to Dave that perhaps I should join the Tremeloes as a replacement for their bass guitarist. I went round to Rick's house and had an audition—and I was accepted.

### SEPERATE RECORDS

"The Trens were still backing Brian Poole in those days, and we were doing ballroom and cabaret dates. We were with Brian for about eight months after I joined.

"Eventually both Brian and ourselves made separate records—we did 'Good Day Sunshine'. But nothing happened to either record. We just carried on working the ballrooms for a few months, and then we decided we'd have to get things moving again. So we went to a music publishing



CHIP HAWKES—A LONDONER OF THE FIRST WATER.

company, and we found 'Here Comes My Baby'. We liked it, and recorded it—and then things started happening.

"We've had a year of hit records now. I think we're fairly well established as far as name groups go—but we could lose everything with a couple of flops. So we're not really secure yet.

"So far we haven't bothered too much about LP's—but I think they're far more important than singles. A good album goes a lot further to establishing a group than a good single.

"We tried hard on our latest LP—but it's very straightforward. On our next album, I'd like to see all our own songs on one side, and as many experiments as we can musically on the other side. And I'd like to record it live at a ballroom or a theatre.

"In the future we're going to spend more time recording LP tracks. And we want to do a lot of work on television. Basically I think we want to try lots of different things, and lots of original things. There's much more to being a successful pop group nowadays than just going into the studios and making hit records... there's so much more we can do.

"And I'm looking forward to doing it all with the Trens. I consider myself to be very lucky to be one of them."

DEREK BOLTWOOD

# TOM JONES

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# HOLD ON!



**H**OLD on, it's the Dave Clark Five in some shots from "Hold On, It's The Dave Clark Five", which is one way of introducing some on-the-set pictures from the new television series, in colour, which Dave is producing for world distribution.

The series is being made at Pinewood Studios and on location — and each programme of half-an-hour is costing £30,000 and upwards to make. Dave is producer and he devised the format, is director, co-writer and musical director, and he wrote the theme and the incidental music. He has, however, employed somebody else to make the tea.

He and the group appear

In each of the shows, along with two world-class guest artistes. For instance in the first one Lulu was on hand to receive her first screen kiss (another duty Dave refused to delegate). And Richard Chamberlain also appeared in a gigantic send-up of the movie "Blow Up", rolling around in a state of near nudity, in sheets of studio background paper with a voluptuous model.

The Five are working very long hours at the studios. Filming will probably go on until the summer. But meanwhile they look with enthusiasm to the budding sales of the single "No One Can Break A Heart Like You", which was penned by Les Reed and Jackie Raye.



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new albums reviewed by Norman Jopling

and Peter Jones new albums

### Lots of atmosphere on Manfred's new LP - plus US folk items from Janis Ian & Richie Havens

MANFRED MANN "Up The Junction" (Fontana TL 5460).

HOW fortunate it is for the Manfreds that this LP of film music — never strictly commercial at the best of times — should coincide with what must have been an unexpected number one single. hit. Thus, this will garner more attention, which is good. Because they have obviously put a great deal of thought and care into this atmosphere-laden score which contains a multitude of musical facets which range from pop, through jazz to some very ambitious kinds of modern film music. I particularly liked the title, which somehow puts across a lot of pop life superficiality with the underlying emotions which the film is charged with.

★★★★

JUDY COLLINS "Wildflowers"—Michael From Mountains; Since You Asked; Sisters Of Mercy; Ballata Of Francesco Landini; Lassol do Donna; Both Sides Now; La Chanson Des Vieux Amants; Sky Fell Alotross; Hey, That's No Way To Say Goodbye (Elektra EKL 4012).

IMMEDIATELY, the cover pic of Judy are arresting and unusual. The music is gentle and plaintive — and delicately arranged and conducted by Joshua Rifkin. Her voice is slightly comparable to that of Joan Beaz, and although it is not as musically strong, I prefer Judy's style and character. A very pleasant LP.

★★★★

THE TROGGS "Best Of The Troggs Vol. 2" — I Can Only Give You Everything; Meet Jacqueline; Jingle Jangle; I Want You To Come Into My Life; Cousin Jane; Louie Louie; Love Is All Around; From Home; Jaguar And The Thunderbird; Hi Hi Hazel; Evil; Mona (Page One FOR 007).

THE basic beat emerges again from the Troggs, and another series of their strange droning yet curiously compulsive sounds. But charm and appeal is especially reflected in "Hi Hi Hazel", "Love Is All Around", while "Cousin Jane" is prettily coy. Their love of beat standards are reflected in "Mona", "Louie Louie" and "Jaguar And The Thunderbird".

★★★★

TIM ROSE "Tim Rose" — I Got A Loneliness; I'm Gonna Be Strong; I Gotta Do Things My Way; Fare Thee Well; Eat Drink And Be Merry; Hey Joe (You Shot Your Woman Down); Morning Dew; Where Was I; You're Slipping Away From Me; Long Time Man; Come Away Melinda; King Lonely The Blue (CBS 63168).

TIM ROSE is one of those American folk-rock singers in the same category (though not musical style) as Tim Buckley, David Blue and Tim Hardin. His voice is masculine and distinctive and he isn't afraid of using string backings — but he never lets them dominate him. His superb "Morning Dew" is here, plus interesting arrangements of other familiar items such as his folksy "Hey Joe" and his curious "I'm Gonna Be Strong". Some of the songs like "Where Was I" are whimsical — but all in all this is a fine LP and one of my personal favourites for this month.

★★★★

JACKIE MITTOO "In London"—Something Stupid; Whiter Shade Of Pale; Massachusetts; Ain't That Lovin' You; Kicksle; Darker Shade Of Black; Ram Jam; Winchester Cathedral; Who Done It; Midnight Special; How Soon; Soul Finger (Coxsone CSL 8009).

AN LP recorded while Jackie was recently touring here with the Soul Vendors. It contains his recent R & B chart hit "Ram Jam" and many other discothequing items which are currently extremely popular. The more R & B tinged numbers are the stand-out tunes as opposed to the pop standards. And it makes pleasing listening too.

★★★★

ACKER BILK With The Leon Young String Chorus "Mr. Acker Bilk's Folio Of Great Songs"—(I Left My Heart) In San Francisco; Honeysuckle Rose; Mexican Serenade; Yesterday; Dinah; Acka Raga; Georgia On My Mind; Scarlet Ribbons; Creole Love Call; Moon River; Papa Catapeli; The Very Thought Of You (Columbia Studio Two Stereo TWO 196).

ALL much in the "Stranger On The Shore" style — some of them are quite effective, as in the case of "I Left My Heart In San Francisco," but others, such as "Georgia" seem emasculated. Pleasant, well recorded background music.

★★★★

SLIM WHITEMAN "Country Memories" (Liberty LBL 83093E).

SEVENTH available LP by Slim — and it's packed full of those nostalgic country sounds, sugary and sweet and very much in the current commercial vein. Plenty of steel guitar, sad lyrics etc.

★★★★

THE BUTTERFIELD BLUES BAND "The Resurrection Of Pigboy Crabshaw" — One More Heartache; Driftin' And Driftin'; Pity The Fool; Born Under A Bad Sign; Run Out Of Time; Double Trouble; Drivin' Wheel; Droppin' Out; Tollin' Bells (Elektra EKL 4015).

DESPITE the psychedelic cover and general cover artwork, the Butterfield blues sound has, if anything, hardened up. The vocals are stronger with more confidence, and the backings are clear and well recorded. Also they have used clever arrangements on some of the numbers, particularly their own compositions, which I preferred to their versions of Marvin Gay's "One More Heartache" and "Drivin' Wheel" which I think was by Junior Parker.

★★★★

HERBIE MANN "Impressions Of The Middle East" — Turkish Coffee; Incense; Odalisque; Do Wah Diddy Diddy, Uskudar; The Owl And The Pussycat; Yavuz; Dance Of The Semites; Eli Eli (Atlantic 1575).

THE middle east sounds that Herbie generates here, tinged with his jazz approach make for very interesting listening. Many of the tunes are traditional, and with the natural scope for improvisation that Eastern flavoured items offer the LP comes off very well, especially in the splendid packaging that the U.S. item has been given (it is specially imported by Polydor). The dominant flute sound could be perhaps one of the few jazz instruments to be able to fit into this idiom as well as it does.

★★★★

### rapid reviews

FOR Western fans, some goodies from EMI. One of them is the 'friendly voice' of TEX RITTER, and this is "Just Beyond The Moon" (Capitol ST 2786 STEREO)—this kind of sentimental, sugary, quasi-religious material is doubtless commercial. I preferred "You'll Always Have My Love" by WANDA JACKSON (Capitol ST 2812 STEREO) in which the ex-rock girl comes up with some cowboy love songs, sung very well. The original Broadway cast of "Golden Boy" includes SAMMY DAVIS, and the re-issued LP is on Capitol SW 2124 STEREO—but I'm not sure whether or not this show is coming here in any shape or form. EVERY MOTHER'S SON are one of the less successful big U.S. rock groups here—but their second LP "Back" (MGM C 8061) is still a pretty good production, and makes interesting listening—try "Rain Flowers" and "Only Child". AL BANO is a very successful new Italian singer—from the South. He may have been influenced more than somewhat by Domenico Modugno, but his big-voiced style could do well here with the romantic set—on Columbia SX 6219. More Continental sounds—this time on the instrumental scene. It's JUDD SOLO and "Continental Magic" (Studio Two Stereo TWO 193) and the resident bandleader of the Rooftop Restaurant in London's Hilton really puts over some good stereo sounds.

If you grew up around Mum's ironing board listening to the omnipresent radio, then you'll dig "I've Got Music" by GEORGE BLACKMORE (Columbia SCX 6212 STEREO) on the Theatre Organ—but there's more to this than you'd think. Some of the tunes are quite awe-inspiring. If you've read the book, seen the film and chewed the gum, then try listening to the record. You can't guess? It's the original 'motion picture soundtrack' from "Valley Of The Dolls". I'll say no more (Stateside SSL 10228). Pianist BILL EVANS is subjected to some dubious sleeve notes which if not pretentious are not far short—the record is nice listening, and his jazz-tinged style is inventive and pretty—at times. (Verve VLP 9198).

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

## BARRY NOBLE

I Can't Forget; I Want To Want You (MCA MU 1008). This song won a Yugoslav song contest and easily could make it here. So could this fine-voiced debut-disk because he punches home, fairly emotionally, but with a strong sense of style. It's just a bit disjointed, I suppose, but what with the publicity drive going on round his head it could easily make it. Flip: More routine, this — a sing-along sort of ballad.

CHART POSSIBILITY.

## NEW VAUDEVILLE BAND

The Bonnie And Clyde; Uncle Gabriel (Fontana TF 909). Actually you've gotta hear this to believe it. Apart from the magnificent sleeve, there's a dance-craze scene going on over the fabulous film characters. All done beautifully deadpan and with a foot-tapping rhythm nonetheless. What with current fashions, this simply must get into the charts. Flip: A story-line piece, similarly catchy, but obviously not so topical.

CHART CERTAINTY

## EASYBEATS

Hello How Are You; Falling Off The Edge Of The World (United Artists UP 2209). Almost a classical feel to this, specially from the piano in the backing. The Aussies here return to a big-hit feel, in my book. It's slow, meaningful, and it builds very well. The lead voice is hereby commended. This is atmospheric and sort of "quality" as far as I'm concerned. Hope it's a smash. Flip: Cellos or something behind a rather rambling song, but well-performed.

CHART PROBABILITY

## THE MINDBENDERS

Blessed Are The Lonely; Yellow Brick Road (Fontana TF 910). This is another version of a Robert Knight American biggie. Again, as with "Everlasting Love" the British talents could take the honours. This is a good song, not necessarily a smash hit, and the boys get a strong sound going. With chorus and orchestra. Rather smooth. Flip: faster, urgent and not all that distinguished.

CHART POSSIBILITY

## JIMMY POWELL AND THE DIMENSIONS

I Just Can't Get Over You; Real Cool (Decca F 12751). More relaxed and less fierce this time... could prove the breakthrough point for the amiable Jim. For a start he's being featured in telly-serial "Crossroads" and that exposure will help a lot. He wrote this top deck and it's a nicely-paced ballad, with a catchy repetitive phrase running through.

I wish him all the best with it. Flip: Off-beat and sort of West Indian, but London as well if you get the gist.

CHART POSSIBILITY

## THE SHADOWS

Dear Old Mrs. Bell; Trying To Forget The One You Love (Columbia DB 8372). Back on their vocal presentation, the Shads here have a pleasing little song and get some super-smooth harmonies going. Maybe it is not their most exciting release, but it's still very professional and interesting. Like the use of strings... and the lyrics. Must do well. Flip: A Hank B. song, sentimental, and again a vocal job.

CHART CERTAINTY

## SIMON DUPREE AND THE BIG SOUND

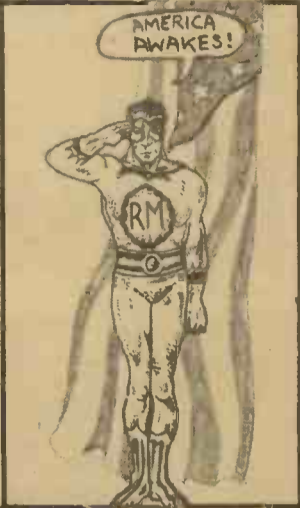
For Whom The Bell Tolls; Sleep (Parlophone R 5670). Military drums open this and the melody is based on a sort of descending scale. Simon says, self-effacingly, that he doesn't rate it all that much, which means it'll be a smash. Actually it's much more directly commercial than "Kites" in my opinion. And it certainly enhances the group's fine sense of style. A hit, I tell you. Flip: To be honest I thought this went on a bit. And on. And on.

CHART CERTAINTY

## THE FOUR TOPS

If I Were A Carpenter; Your Love Is Wonderful (Tama Motown TMG 647). Delicate instrumental opening to this revival of the Tim Hardin penned Bobby Darin hit. Levi Stubbs injects this with his usual sobbing soulful quality and it's different enough from the other versions to garner big sales after the "Walk Away Renee" revival. Flip is a big-sounding Tamla item with potent backing and repetitive theme.

TOP FIFTY TIP



film "The Graduate." CHART POSSIBILITY

## SIMON AND GARFUNKEL

Scarborough Fair/Canticle; April Come She Will (CBS 3317). This two-songs-in-one track from their "Parsely Sage" LP should grab big sales due to their personal appearance. Already in the U.S. charts, it features their gentle, penetrating vocals set against a delicate backing. Carefully builds up throughout, and becomes more appealing with each play. Flip is from "The Paul Simon Songbook" LP, features just an acoustic guitar and is from the

LOVE: Andmoreagain: The Daily Planet (Elektra EKS 45026). Culled from their last LP, this is a pleasant song with more depth than one would imagine on first hearing. Nice. ★ ★ ★ ★

TOMMY NEAL: Goin' To A Happening; Tee Ta (Vocallon V-L 9290). Typical dance styled beater here, potent powerful beat and all of the ingredients — but not a hit. ★ ★ ★ ★

BIG MABELLE: Quittin' Time; I Can't Wait Any Longer (Direction 58 3312). Frantic backdrop on this R & B beater, with Mabelle's strong voice dominating the proceedings. No immediate catchy tune or anything to latch on to. ★ ★ ★ ★

CHRIS MONTEZ: The Face I Love; Once In A Week (A & M AMS 717). Soft latin-tinged vocal from Chris, and this is livelier than some of his more recent singles. Not a hit I think, but pleasant and well produced all the same. ★ ★ ★ ★

SONNY AND CHER: Circus; I Would Marry You Today (Atlantic 584168). A kind of "Ode To Billy Joe" with different lyrics, and the dynamic duo performing well. Not their most commercial item.

JOE TEX: Men Are Gettin' Scarce; You're Gonna Thank Me Woman (Atlantic 584171). Joe's million-selling "Skinny Legs" didn't make it, so I can't see this doing very much. But it is equally good and amusing. ★ ★ ★ ★

SHADES, on a self-penned and most attractive "Coplinton" (Major Minor MM 554). Nice touches in parts of "Running In The Water" by the KYTES (Island WIP 6027), but maybe a shade too off-beat here and there.

MERTENS BROTHERS STYLE, featuring trombone and trumpet, take on "Ballad of Bonnie and Clyde" (CBS 3302) well enough—a bouncy instrumental. SAGITTARIUS is actually one bloke, Gary Usher, and his newie "Another Time" (CBS 3276) is soft and well-rounded but not a hit. From JAGO SIMMS: "In Too Deep" (Fontana TF 901), a walling sort of thing which didn't knock me out I like the piano style of HORST JANKOWSKI and see no reason why his "Glory Of Love" (Mercury MF 1019) shouldn't do "A Walk In The Black Forest" again. TEN YEARS AFTER do "Portable People" (Deram DM 176) with a sure sense of style, balance — it's a very unusual sort of song, really.

CARL DOUGLAS sings "Nobody Cries" (United Artists UP 1206) very well indeed for my money — I doubt if it'll be a hit but it's one of the better performances songs and arrangements of the week's mass output. LOVE SCULPTURE (Parlophone R 5664) do quite well with "River To Another Day", but somehow it loses its way. SIR HENRY AND HIS BUTLERS, no less, tackle "Camp" (Columbia DB 8351) instrumentally, featuring what sounds like comb-and-tissue paper, catchy. PIC-NIC come up with "Blamin' Not Hard To Do" (His-pavox HXS 304), girly and tiny-voiced, yet rather appealing.

BRENDAN O'BRIEN AND THE DIXIES sing "In Person" (Pye 17475) with an air of intensity which could pick up sales—always controlled, though, and sentimental. THE NEW JUMP BAND have a rare old go at "The Only Kind Of Girl" (Domain D 1), adding vocal to a rip-roaring but faintly dated sort of instrumental sound.

rapid singles

JESS AND JAMES, a lively duo, do "Move" (MGM 1389) with a frenzied air and conjure up an exciting atmosphere, even though without chart prospects. "Canzone Per Te", alias "Song For You", won the San Remo Song Festival this year — and ROBERTO CARLOS sings it well, in Italian, with string... could hang about this one. The Fox Has Gone To Ground" by THE BAMBOO SHOOT (Columbia DB 8370) also has a frenzied air, a rather square-sounding backing, but one of those impressive atmospheres about it. Another revival of a good oldie: "Finger Of Suspicion", by RICHARD LORING (Columbia DB

8361), done without panic and straightforwardly smooth. BARRY LEE, with the Barry Lee Show no less, sings "I Won't Cry Anymore" (Columbia DB 8350) in all-join-in-and-sing style, and this also could be a Family Favourite. Really on the old-style rock 'n' roll kick: GERRY TEMPLE and the brash, brisk, well-performed "Lovin' Up A Storm" (RCA Victor RCA 1670), one to get a party going. And BRIGITTE BARDOT, on "Harley Davidson" (Pye Int. 25450), sings jerkily but with unsuspected ability — a sort of shapely record. From THE IDES OF MARCH: "Hole In My Soul" (London HLU 10183), a very full arrangement which somehow does nothing for me. And there is THE ROCK 'N' ROLL REVIVAL SHOW, doing "Midnight Train" (Decca F 12752), with all those old-loved sounds and styles—real pounding stuff. Re-released: the classic "Around The World" by NAT KING COLE (Capitol CL 15537) just about perfection in vocal style. JOE E YOUNG AND THE TONIKS tackle "Life Time Of Lovin'" (Toast TT 502) in a brisk soulful way — promising new West Indian lead singer.

From ROY DICKSON AND THE SPECIAL KNIGHTS: "When The Breathalizer Comes To Ireland" (Fontana TF 917), a topical and folksy sort of novelty which might do well. Excellent as ever, and on a more excellent song than usual: "Winds Of Change" by RAY CONIFF AND THE SINGERS (CBS 3314), super-musically and super-sweet. New voice on a tuneful ballad: VINCE EVERETT and "Every Now And Then" (Fontana TF 915) — a voice of promise. MONTY BABSON swings along well on "Get Out Of My Heart" (CBS 3313) and it's a shame that he remains so under-rated here. Breathily and catchy: "This Little Girl" by VAL AND THE V'S (CBS 3316), Val aided and abetted by her two brothers on backing harmony... pleasing.

JOHNNY FARNHAM does a nice bouncy sort of job on "Friday Kind Of Monday" (Columbia DB 8355), demonstrating a promising personality and style. Rather a nice commercial chorus on "Don't You Believe It" by GEOFF TURTON (Pye 17483), the sort of song and singing that could sell well over a long period. I found "Dance To The Music" by SLY AND THE FAMILY STONE (Columbia DB 8369) rather contrived, but it's a party belt with a lot of spirit, too. From the GASPARD NETSCHER ENSEMBLE: "There Is Nothing In This Whole Wide World Like Love" (Pye 17479), all flautal and slow and sentimental. Another pleasing little melody: "Love Of The Common People" (Pye 17484), by JOE DOLAN AND THE DRIFTERS, faintly folksy but with heavy overtones. That hit-writing team of Macauley and Macleod come up with "Wise To The Ways Of The World" (RCA Victor 1666), a song eminently suited to the vocal talents of the good DON PAUL.

DAVID WALKER sings "Ring The Changes" (RCA Victor 1664) with a bluesy sort of influence — and the arrangement really forces its way along, with brass. A French-Canadian star, MONIQUE LEYRAC on "Time, Time" (CBS 3309) expands her personality well, but probably the song will not be of hit material. Up-dated like mad: "Alexander's Rag Time Band" (CBS 3305) with the talented SANDY CHOIR operating with the Alyn Ainsworth Orchestra — and this is a real foot-tapper. ELTON JOHN sings "I've Been Loving You" (Philips BF 1643) in a somewhat mixed-up style, guitar-backed, but there's something of value there. TONY HILLER and his orchestra have a good Greenaway-Cook song in "Where The Rainbow Ends" (CBS 3306), with solo whistler. Also by Greenaway and Cook: "I've Got You On My Mind" by GLEN DALE (Pye One POF 059), a chart-chancer of a happy ballad — nicely done.

CIRCUS: Do You Dream; House Of Wood (Parlophone R 5672). Another as yet under-rated British outfit. Even better than their last, this is beautifully done — a fine song, fine arrangement and what else do you want. I commend it earnestly. Disc of the week. ★ ★ ★ ★

BRENDAN HUTCHINSON AND THE NAKAK: 42 In Chicago; If I Kiss You (Pye 17486). Country-styled piece, relating to the temperature as a matter of fact — and how it freezes if one's bird has gone away. I liked it. ★ ★ ★ ★

THE IDLE RACE: The Skeleton And The Roundabout; Knocking Nails Into My House (Liberty LBF 15054). Another group I like. Actually this is good enough to creep into the charts... sort of bouncy and light and fairgroundy and, I dunno, comfortable! Very good. ★ ★ ★ ★

THE DAKOTAS: I Can't Break The News To Myself; The Spider And The Fly (Philips BF 1645). Spoken sort of introduction for the group now without Billy J. Kramer. This one could have chances but I'm not sure it's not overdone a bit in parts. Nice arrangement. ★ ★ ★ ★

KRIS IFE: This Woman's Love; I Gotta Feeling (MGM 1390). Talent here, on an organ-backed piece. But it just doesn't have that hit sound, alas. ★ ★ ★ ★

JOHN CORTEZ: A Fallen Star; My World Is Your World (President PT 184). Something of your actual Mario Lanza here. Song is not necessarily right for the charts, but older folk especially will go for this soaring tenor voice. ★ ★ ★ ★

AL SAXON: Against The Wall; East Side 628 (President PT 183). Swinging Al is herein welcomed back on disc. A philosophic sort of song with good piano behind, and it pushes along infectiously. ★ ★ ★ ★

THE ROYAL GUARDSMEN: I Say Love; I'm Not Gonna Stay (London HLP 10182). Away from good ole Snoopy, and it shows — not a bad group sound, but really nothing outstanding here. ★ ★ ★ ★

THE END: Shades Of Orange; Loving, Sacred Loving (Decca F 22750). Bill Wyman produced this sometimes wierd single — and the group actually achieve a great deal in terms of imagination, drive and power. Could take off. ★ ★ ★ ★

JACKIE EDWARDS: Julie On My Mind; If This Is Heaven (Island WIP 6026). Tremendous. Tremendous song, tremendous treatment — hope it's a big ole smash. But there are doubts whether this slow, meandering sort of song will make it. But a hit with me. ★ ★ ★ ★

BILL COSBY: Hooray For The Salvation Army Band; Ursalena (Warner Bros. WB 7096). Very, very funny. There's this guy already for a session of sin when in comes the cornet-blowing S. A. band. Could so easily be a break-through hit for a very funny gent. ★ ★ ★ ★

ANDY WILLIAMS: Can't Take My Eyes Off You; You Are Where Everything Is (CBS 3298). Much as I rave about Andy, I doubt if this is a hit song. Beautifully done, an LP track (alas), but it doesn't have that direct impact of some of his biggies. ★ ★ ★ ★

THE BOX TOPS: Cry Like A Baby; The Door You Closed To Me (Bell BLL 1001). This group deserves a better fate than "one hit wonder" status but this is a middling-only song, lifted by that very fine lead voice. ★ ★ ★ ★

ADAM FAITH: You Make My Life Worthwhile; Hey Little Lovin' Girl (Parlophone R 5673). I stand by Adam as being one of the great stylists. This is a bit of a sing-along job, but the distinctiveness is there and I hope, hand-on-heart, that it clicks big. He is good, darned good. ★ ★ ★ ★

THE BUDDY RICH BIG BAND: Chicago; Something For Willie (Liberty LBF 15055). Great swinging stuff. Ace drummer, fine piano, everything going on an up-tempo rave-up which shows the richness of Rich. Goes like the clappers. ★ ★ ★ ★

1958 ROCK AND ROLL SHOW: I Can't Drive; Workin' On The Railroad (CBS 3349). Freddie "Fingers" Lee lets rip on a belting basher which could reflect the growing re-interest in rock stylings. Goes like the proverbial bomb most of the way. ★ ★ ★ ★

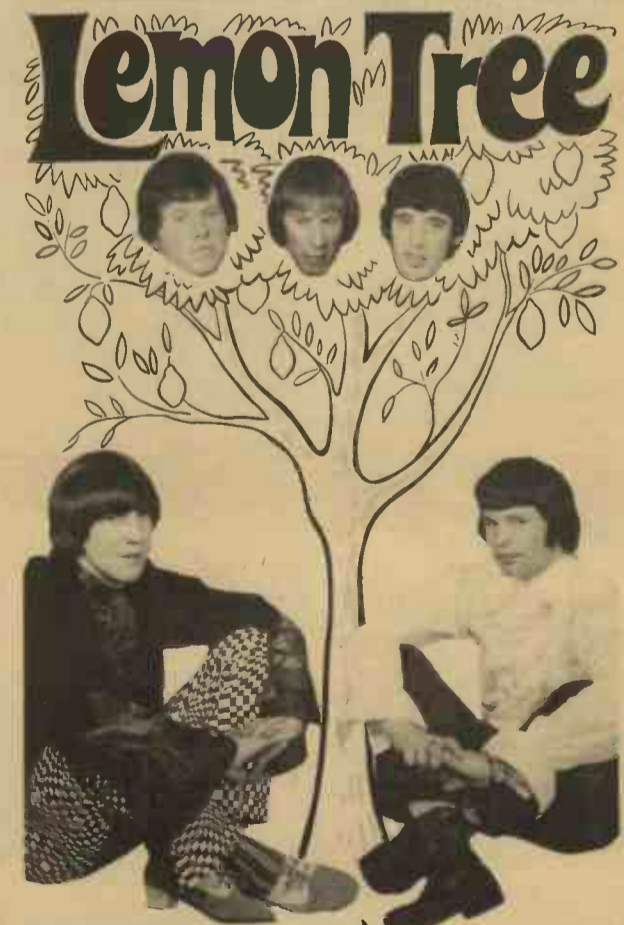
EDDIE MACK AND THE COLUMBIA tackle "Someday You'll Call My Name" (Pye 17478) with a country-influenced sentimentality. "If I Had A Ribbon Bow" (Track 604020) features vibes and then the voices of FAIRPORT CONVENTION, notably a rather unusual-styled bird... nice. PAUL ARNOLD sings "Bon Soir Dame" (Pye 17473) with chorus and tinkling backing—rather a pleasing little song. Yet another "Love Is Blue"—by singer JERRY STEVENS and pianist LAURIE HOLLOWAY (CBS 3303), and the blend lends further weight to this song's chances. Cat Stevens produced PETER JAMES' "Do You Believe" (CBS 3299), but there isn't anything notably special here—unless I'm mighty wrong. From TERRY MAHON AND THE JIM FARLEY ALL STARS: "Johnny" (Emerald MID 1091), sung with appeal by the gal, "When Jezebel Goes", by THE BYSTANDERS (Pye 17476), is a cleverly-constructed piece but short on direct chart-appeal.

Group called "14" come up on "Through My Door" (Olga OLE 002), a fair-enough start to a new label in this country—good vocal in English, promising Swedish out-fit. SIMON DE LACY introduces "Baby Come Back To Me" (Spark SRL 1001) with a light-hearted touch—and this song really does grow on me with every play. "Stay In My Arms For A While" by PAUL BONAIO (Columbia DB 8356) is a gentle ballad, rather square, but melodic in current chart style. VIC DAMONE mixes up

"The Glory Of Love" with "Guess Who's Coming To Dinner" (movie theme) on one side of RCA Victor 1665—sung well, natch.

THE TED HEATH super-orchestra kick in their version of "Love Is Blue" (Decca F 12745), super-musically. Ska-beat material with open style sinking from CLAUDETTE THOMAS (Caltone Tone 116), on "Roses Are Red, My Love". Could be a big following for the imaginative "Early Pearly Morning" (Columbia DB 8352) by THE ORANGE BICYCLE, because they've been plugging this one on radio for quite a while. JETHRO TULL and "Sunshine Day" (MGM 1384) pretty well confirms the good reputation the group has in the club scene—well done. "California My Way" (Parlophone R 5669) actually manages to shimmer along, open-air style... by THE TREE-TOPS.

THE QUESTIONS announce "We Got Love" (Decca F 22740) in intriguing style but am knocked out with the intro, which holds things up... develops nicely though. LLOYD AND THE GROOVERS (Caltone 112) produce "Listen To The Music" in groovy blue-beat style. Slight change of style for LESLEY GORE on the Sedaka-Greenfield song "Magic Colours" (Mercury MF 1017), but it surely won't restore her to the charts. Good ideas aplenty in "The White Ship" by H. P. LOVECRAFT (Philips BF 1639), but it moves slowly and may get overlooked,



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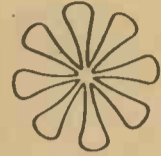
Bhagwanji Gosai, 16, 84 Halkin St., Leicester. Stars — Elvis, Beatles, Cliff, Stones, Small Faces, Sandie. Hobby and Interests—Swimming, pop shows, dancing, cricket and girls.



Eimear O'Brien, 17, "Tara", Edensmore Road, Raheny, Dublin 5, Ireland. Stars—Gene Pitney, Elvis Presley, Beach Boys. Hobby and Interests — Sketching, pen-pals, dancing, records.



If you want success, then the thing is to be first. Which is where the Guys come in. Their first disc "You Go Your Way" is the first single on the Tepee label. Both titles are the first songs that the writers have ever had published. Last August the Guys were the first British group to appear in Bulgaria; next month they'll be the first group to appear with the world-famous Hungarian State Circus. Group, currently in Rumania, comprises: singer Ricky Burness; bassist Brian Hawkins; organist Ian Horn; drummer Dick Myall; lead guitarist Ray Waste.



# READERS' CLUB



Jorrun Hotvedt, 16, Hotvedt Andevu, pr Tonsburg, Norway. Stars—Beatles, Donovan, Hep Stars, Herman's Hermits, Sandie Shaw. Hobby and Interests—Drawing and playing guitar.



David R. Hall, 18, 94 Billington Avenue, Newton-le-Willows, Lancashire. Stars—Stones, Hollies, Jimi Hendrix Experience. Hobby and Interests—Travelling, girls, receiving letters from girls.

If the Lemon Tree score a mammoth hit with their first Parlophone single "William Chalker's Time Machine," a certain public toilet in Birmingham is likely to become a notable talking point in the pop business. Because it was in this toilet that Keith Smart, drummer of the group, first heard the song being whistled by its composer, Move bass guitarist Chris Kefford. "Nice song," said Keith. "Haven't finished it yet," replied Chris. "How about the Lemon Tree doing it on their first record," asked Mr. Smart. "Sold" said Mr. Kefford. In the meantime, the Lemon Tree signed up with managers Ron King and Tony Burfield, and the resultant record was jointly produced by Andy Fairweather-Low (lead singer with Amen Corner) and Trevor Burton (guitarist with the Move), with Chris Kefford on hand to keep an eye on things. The Lemon Tree, all Birmingham lads, line up with Derek Arnold (bass); Mike Taylor (vocals); Keith Smart (drums); Terry Meredith lead guitar/piano; and Gary Wortley (organ).



May Vik, 14, Solheimstien 28, Bergen, Norway. Stars—Beatles, Stones, Pussycats, Beach Boys, Hep Stars, Kinks. Hobby and Interests—Sport, dancing and all funny things.



Grethe Iversen, 16, Solandsbakken 49, Stavanger, Norway. Stars — Stones, Kinks, Who, Monkees and many others. Hobby and Interests Sport, dancing, motor-bikes and pop.



There are signs, long overdue, that the exciting New Faces are on the way to a break-through in the singles field . . . the folk at Decca are knocked at the orders pouring in for "We Can Get There By Candlelight," the trio's first release on the label. Produced by Noel Walker the disc has been well-aired recently and also featured on top television shows. The breakthrough is high. Stand up for a bow, Miss Marie and Messrs. Chas and Barry!



John Langley, 14, 34 Headington Road, Wandsworth, London S.W.18. Stars—Byrds and Jim McGuinn of The Byrds. Hobby and Interests—Collecting Byrds' records, singing. I would like English girl pen-friend.



Josef Spevacek, 26, Na Burince 274/III, Susice, Czechoslovakia. Hobby and Interests—I am a fan of Country and Western music and of rock 'n' roll music. I would like friendship with record collectors to exchange LPs. I will answer all letters.



Mary Pougnet, 17, 28 Clarelssa Rd., Chadwell Heath, Romford, Essex. Stars—Cliff, Elvis, Rich Men, Paul Newman, Beatles. Hobby and Interests — Boys, dancing, films, records.



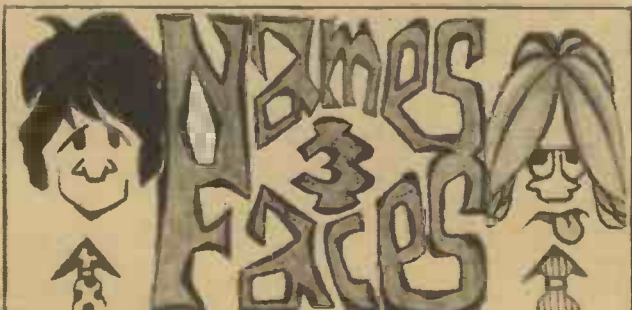
Marilyn Howard, 17, 14 Harvey Road, Shrub End Estate, Colchester. Stars—Sonny and Cher, Cliff, Beatles, Walker Brothers. Hobby and Interests — Reading, records.



Johnny Tudor, a 23-year-old singer-entertainer from Wales, debuts on disc with "Until" on the President label. The arrangement, a strikingly good one, comes from Keith Mansfield, who one recalls arranged the Love Affair's number one hit. Johnny, experienced in most aspects of the business, was introduced to President Records by Dorothy Squires who, in turn, had been much helped by Johnny's dad, singer-writer Bert Cecil. Which proves that a tiny old world it really is!



This track-suited gent is your actual Don Charles, and the idea of the exercise is to make sure there's rather less of your actual Don Charles in future . . . a slimming kick is what this fine singer is on. My picture is included as a sort of reward for Don's frenzied efforts on football grounds etc. . . . and also as a way of mentioning again his record "If I Had The Chance", which is out now on the Parlophone label.



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# RECORD MIRROR CHARTS PAGE



- ### 1 LOVE IS BLUE\*
- 1 (7) Paul Mauriat (Philips)
- ### 2 SIMON SAYS\*
- 5 (6) 1910 Fruitgum Co. (Buddah)
- ### 3 VALLEY OF THE DOLLS\*
- 4 (5) Dionne Warwick (Scepter)
- ### 4 THE DOCK OF THE BAY\*
- 6 (6) Otis Redding (Volt)
- ### 5 I WISH IT WOULD RAIN\*
- 2 (8) Temptations (Gordy)
- ### 6 SPOOKY\*
- 3 (9) Classics IV (Imperial)
- ### 7 JUST DROPPED IN
- 18 (4) First Edition (Reprise)
- ### 8 WALK AWAY RENEE\*
- 9 (5) Four Tops (Motown)
- ### 9 BOTTLE OF WINE\*
- 10 (7) Fireballs (Atco)
- ### 10 I THANK YOU\*
- 15 (6) Sam & Dave (Stax)
- ### 11 EVERYTHING THAT TOUCHES YOU\*
- 12 (6) Association (Warner Bros.)
- ### 12 TOO MUCH TALK
- 17 (3) Paul Revere & Raiders (Columbia)
- ### 13 WE'RE A WINNER\*
- 11 (8) Impressions (ABC)
- ### 14 KISS ME GOODBYE
- 31 (3) Petula Clark (Warner Bros.)
- ### 15 THE END OF THE ROAD
- 19 (4) Gladys Knight and the Pips (Soul)
- ### 16 LA LA MEANS I LOVE YOU
- 32 (3) Delonies (Philly Groove)
- ### 17 I WONDER WHAT SHE'S DOING TONIGHT\*
- 7 (8) Tommy Boyce & Bobby Hart (A & M)
- ### 18 SINCE YOU'VE BEEN GONE
- 35 (2) Aretha Franklin (Atlantic)
- ### 19 WORDS\*
- 21 (7) Bee Gees (Atco)
- ### 20 WILL YOU LOVE ME TOMORROW
- 36 (2) Four Seasons (Philips)
- ### 21 BABY NOW THAT I'VE FOUND YOU\*
- 14 (10) Foundations (UNI)
- ### 22 CARPET MAN\*
- 26 (4) Fifth Dimension (Soul City)
- ### 23 BALLAD OF BONNIE & CLYDE
- 38 (2) Georgie Fame (Epic)
- ### 24 GREEN TAMBOURINE\*
- 8 (10) Lemon Pipers (Buddah)
- ### 25 YOUNG GIRL
- 48 (2) Union Gap (Columbia)
- ### 26 MEN ARE GETTIN' SCARCE
- 30 (4) Joe Tex (Dial)
- ### 27 NOBODY BUT ME\*
- 13 (10) Human Beinz (Capitol)
- ### 28 GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU\*
- 16 (10) Lettermen (Capitol)
- ### 29 JUDY IN DISGUISE\*
- 20 (11) John Fred (Paula)
- ### 30 CAB DRIVER
- 40 (2) Mills Bros. (Dot)
- ### 31 IF YOU CAN WANT 42 (2) Miracles (Tamla)
- ### 32 THERE IS
- 24 (5) Deits (Cadet)
- ### 33 ITCHYCOO PARK\*
- 25 (10) Small Faces (Immediate)
- ### 34 SKIP A ROPE\*
- 27 (8) Benson Carrill (Monument)
- ### 35 DANCE TO THE MUSIC
- (1) Sly & The Family Stone (Epic)
- ### 36 VALLERI
- (1) Monkees (Colgems)
- ### 37 PLAYBOY
- 49 (2) Gene & Debbie (TRX)
- ### 38 MAYBE JUST TODAY
- 39 (2) Bobby Vee (Liberty)
- ### 39 WE CAN FLY\*
- 28 (7) Cowbirds (MGM)
- ### 40 BEND ME, SHAPE ME\*
- 23 (12) American Breed (Atco)
- ### 41 I CAN TAKE OR LEAVE YOUR LOVING\*
- 29 (7) Herman's Hermits (MGM)
- ### 42 SOUND ASLEEP
- (1) Turtles (White Whale)
- ### 43 THERE WAS A TIME
- 32 (5) James Brown (King)
- ### 44 CRY LIKE A BABY
- (1) Box Tops (Mala)
- ### 45 MISSION IMPOSSIBLE
- (1) Lalo Schifrin (Dot)
- ### 46 HEY HEY BUNNY
- (1) John Fred & Playboys (Paula)
- ### 47 JEALOUS LOVE
- (1) Wilson Pickett (Atlantic)
- ### 48 SUNSHINE OF MY LOVE
- 50 (2) Cream (Atco)
- ### 49 THE MIGHTY QUINN
- (1) Manfred Mann (Mercury)
- ### 50 I'M GONNA MAKE YOU LOVE ME
- (1) Madeline Bell (Philips)

**BUBBLING UNDER**

Green Light—American Breed (Acta)  
 Scarborough Fair—Simon & Garfunkel (Columbia)  
 Ten Commandments Of Love—Peaches & Herb (Date)  
 Suddenly You Love Me—Tremeloes (Epic)  
 Country Girl/City Man—Billy Vera and Judy Clay (Atlantic)

In The Midnight Hour—Mirettes (Revue)  
 Security—Etta James (Cadet)  
 That's A Lie—Ray Charles (ABC)  
 A Man Needs A Woman—James Carr (Goldwax)  
 Jennifer Juniper—Donovan (Epic)

### TOP L.P.'s

- 1 JOHN WESLEY HARDING  
25 Bob Dylan (CBS)
- 2 GREATEST HITS  
1 Supremes (Tamla Motown)
- 3 SOUND OF MUSIC  
2 Soundtrack (RCA)
- 4 GREATEST HITS  
3 Four Tops (Tamla Motown)
- 5 BRITISH MOTOWN CHART BUSTERS  
4 Various Artists (Tamla Motown)
- 6 SGT. PEPPER'S LONELY HEARTS CLUB BAND  
8 Beatles (Parlophone)
- 7 THIRTEEN SMASH HITS  
7 Tom Jones (Decca)
- 8 REACH OUT  
9 Four Tops (Tamla Motown)
- 9 OTIS BLUE  
12 Otis Redding (Atlantic)
- 10 PISCES, AQUARIUS CAPRICORN & JONES LTD.  
5 The Monkees (RCA Victor)
- 11 VAL DOONICAN ROCKS BUT GENTLY  
6 Val Doonican (Pye)
- 12 2 IN 3  
23 Esther & Abi Ofarim (Philips)
- 13 BEST OF THE BEACH BOYS VOL. 2  
10 Beach Boys (Capitol)
- 14 HISTORY OF OTIS REDDING  
13 Otis Redding (Atlantic)
- 15 TOM JONES LIVE AT THE TALK OF THE TOWN  
18 Tom Jones (Decca)
- 16 LAST WALTZ  
11 Engelbert Humperdinck (Decca)
- 17 BEST OF THE BEACH BOYS VOL. 1  
19 Beach Boys (Capitol)
- 18 AXIS-BOLD AS LOVE  
14 Jimi Hendrix Experience (Track)
- 19 GOING PLACES  
26 Herb Alpert (A & M)
- 20 HORIZONTAL  
24 Bee Gees (Polydor)
- 21 FLEETWOOD MAC  
31 Peter Green's Fleetwood Mac (Blue Horizon)

### GREATEST HITS

- 29 Temptations (Tamla Motown)
- 22 Four Tops LIVE (Tamla Motown)
- 24 DOCTOR ZHIVAGO  
17 Soundtrack (MGM)
- 25 WHO SELL OUT  
21 The Who (Track)
- 26 MOTOWN MEMORIES  
28 Various Artists (Tamla Motown)
- 27 DAYS OF FUTURE PAST  
32 Moody Blues (Deram)
- 28 DISRAELI GEARS  
16 Cream (Track)
- 29 THEIR SATANIC MAJESTIES' REQUESTS  
15 Rolling Stones (Decca)
- 30 FOREVER CHANGES  
33 Love (Elektra)
- 31 DRINKIN' & COURTIN'  
40 Dubliners (Major Minor)
- EXPLOSION  
— Equals (President)
- 33 GREEN GREEN GRASS OF HOME  
30 Tom Jones (Decca)
- 34 NINTH  
27 Herb Alpert (A & M)
- 35 TAMLA MOTOWN COLLECTION OF 16 ORIGINAL HITS Vol. 5  
35 Various Artists (Tamla Motown)
- 36 RELEASE ME  
29 Engelbert Humperdinck (Decca)
- 37 JUNGLE BOOK  
— Soundtrack (Walt Disney)
- 38 TEMPTATIONS WITH A LOT O' SOUL  
35 Temptations (Tamla Motown)
- 39 DAVID McWILLIAMS VOL. 3  
— David McWilliams (Major Minor)
- 40 FRANKIE McBRIDE SINGS AGAIN  
34 Frankie McBride (Emerald)

### ALBUMS BUBBLING UNDER

Freewheelers—Peddlers (CBS)  
 Marvin Gaye's Greatest Hits (Track)  
 — Marvin Gaye (Tamla Motown)  
 Safe As Milk—Captain Beefheart (Pye)  
 Best of the Trocks, Vol. 2—Trocks (Page One)  
 Up Up and Away—Johnny Mathis (CBS)

### 5 YEARS AGO

- 1 WAYWARD WIND  
1 Frank Ifield
- 2 SUMMER HOLIDAY  
7 Cliff Richard & The Shadows (Columbia)
- 3 PLEASE PLEASE ME  
2 The Beatles (Parlophone)
- 4 THE NIGHT HAS A THOUSAND EYES  
3 Bobby Vee (Liberty)
- 5 THAT'S WHAT LOVE WILL DO  
6 Joe Brown (Piccadilly)
- 6 LIKE I'VE NEVER BEEN GONE  
14 Billy Fury (Decca)
- 7 DIAMONDS  
4 Jet Harris & Tony (Decca)
- 8 LOOP-DE-LOOP  
5 Frankie Vaughan (Philips)
- 9 ISLAND OF DREAMS  
9 The Springfields (Philips)
- 10 WALK RIGHT IN  
11 Rooftop Singers (Fontana)
- 11 HEY PAULA  
17 Paul and Paula (Philips)
- 12 CHARMAINE  
18 Bachelors (Decca)
- 13 LITTLE TOWN FLIRT  
8 Del Shannon (London)
- 14 TELL HIM  
— Billie Davis (Decca)
- 15 ALL ALONE AM I  
12 Brenda Lee (Brunswick)
- 16 HAVA NAGILA  
13 The Spontiniks (Ortole)
- 17 SUKI YAKI  
10 Kenny Ball (Pye)
- 18 LIKE I DO  
14 Maureen Evans (Ortole)
- 19 THE NEXT TIME/BACHELOR BOY  
16 Cliff Richard (Columbia)
- 20 HI LILI LO  
— Richard Chamberlain (MGM)



- 1 CINDERELLA ROCKAFELLA  
1 (4) Esther & Abi Ofarim (Philips)
- 2 LEGEND OF XANADU  
3 (4) Dave Dee & Co. (Fontana)
- 3 THE MIGHTY QUINN  
2 (7) Manfred Mann (Fontana)
- 4 FIRE BRIGADE  
6 (5) Move (Rexal Zonophone)
- 5 ROSIE  
14 (5) Don Partridge (Columbia)
- 6 JENNIFER JUNIPER  
15 (3) Donovan (Pye)
- 7 PICTURES OF MATCHSTICK MEN  
7 (7) Status Quo
- 8 BEND ME SHAPE ME  
4 (8) Amen Corner (Deram)
- 9 SHE WEARS MY RING  
5 (10) Solomon King (Columbia)
- 10 GREEN TAMBOURINE  
11 (5) Lemon Pipers (Kama Sutra)
- 11 WORDS  
8 (5) Bee Gees (Polydor)
- 12 DELILAH  
36 (2) Tom Jones (Decca)
- 13 DARLIN'  
16 (8) Beach Boys (Capitol)
- 14 DOCK OF THE BAY  
21 (3) Otis Redding (Stax)
- 15 GIMME LITTLE SIGN  
12 (10) Brenton Wood (Liberty)
- 16 SUDDENLY YOU LOVE ME  
10 (8) Tremeloes
- 17 EVERLASTING LOVE  
9 (10) Love Affair (CBS)
- 18 AM I THAT EASY TO FORGET  
13 (9) Engelbert Humperdinck (Decca)
- 19 BACK ON MY FEET AGAIN  
19 (7) Foundations (Pye)
- 20 ME, THE PEACEFUL HEART  
34 (2) Lulu (Columbia)
- 21 DON'T STOP THE CARNIVAL  
18 (6) Alan Price (Decca)
- 22 DEAR DELILAH  
22 (4) Grapefruit (RCA)
- 23 GUITAR MAN  
24 (3) Elvis Presley (RCA Victor)
- 24 LOVE IS BLUE  
31 (3) Paul Mauriat (Philips)
- 25 JUDY IN DISGUISE  
17 (10) John Fred And His Playboy Band (Pye Int.)
- 26 WONDERFUL WORLD  
26 (5) Louis Armstrong (Stateside)
- 27 ANNIVERSARY WALTZ  
23 (7) Anita Harris (CBS)
- 28 I CAN TAKE OR LEAVE YOUR LOVING  
20 (8) Herman's Hermits (Columbia)
- 29 NO ONE CAN BREAK A HEART LIKE YOU  
41 (2) Dave Clark Five (Columbia)
- 30 TODAY  
28 (5) Sandie Shaw (Pye)
- 31 NEVERTHELESS  
42 (2) Frankie Vaughan (Columbia)
- 32 BEND ME, SHAPE ME  
30 (5) American Breed (Stateside)
- 33 LOVE IS BLUE  
45 (2) Jeff Beck (Columbia)
- 34 DAYDREAM BELIEVER  
29 (17) Monkees (RCA)
- 35 EVERYTHING I AM  
25 (10) Plastic Penny (Page One)
- 36 MY GIRL  
37 (4) Otis Redding (Stax)
- 37 YOU'RE THE ONLY ONE  
43 (3) Val Doonican (Pye)
- 38 BEST PART OF BREAKING UP  
32 (9) Symbols (President)
- 39 BALLAD OF BONNIE AND CLYDE  
27 (13) Georgie Fame (CBS)
- 40 NO, FACE, NO NAME, NO NUMBER  
— (1) Traffic (Island)
- 41 HONEY CHILE  
35 (8) Martha & The Vandellas (Tamla Motown)
- 42 LITTLE GIRL  
50 (2) Trocks (Page One)
- 43 I'M COMING HOME  
44 (16) Tom Jones (Decca)
- 44 I GET SO EXCITED  
47 (3) Equals (President)
- 45 I WISH IT WOULD RAIN  
— (1) Temptations (Tamla Motown)
- 46 NIGHTS IN WHITE SATIN  
33 (11) Moody Blues (Deram)
- 47 WORLD  
48 (16) Bee Gees (Polydor)
- 48 IT'S YOUR DAY TODAY  
— (1) P. J. Proby (Liberty)
- 49 I SECOND THAT EMOTION  
38 (11) Smokey Robinson And The Miracles (Tamla Motown)
- 50 KISS ME GOODBYE  
— (1) Petula Clark (Pye)

A blue dot denotes new entry.

### British bubbling under

I Thank You—Sam & Dave (Stax)  
 Up The Junction—Manfred Mann (Fontana)  
 And You Were There—Ken Dodd (Columbia)  
 Hold Back The Daybreak—Long John Baldry (Pye)  
 This Is My Life—Shirley Bassey (UA)  
 Since You've Been Gone—Aretha Franklin (Atlantic)  
 Ain't Nothin' But A House Party—Showstoppers (Beacon)  
 Valley of the Dolls—Dionne Warwick (Pye)  
 We Can Get There By Candlelight—New Faces (Decca)

### BRITAIN'S TOP R & B SINGLES

- 1 (SITTING ON) THE DOCK OF THE BAY  
1 Otis Redding (Stax 601031)
- 2 GIMME LITTLE SIGN  
2 Brenton Wood (Liberty LBF 15021)
- 3 I THANK YOU  
3 Sam & Dave (Stax 601030)
- 4 TELL MAMA  
8 Etta James (Chess CRS 5663)
- 5 PIECE OF MY HEART  
7 Erma Franklin (London RL 10170)
- 6 I SECOND THAT EMOTION  
4 Smokey Robinson & Miracles (Tamla Motown TMG 631)
- 7 (1-2-3-4-5-6-7) COUNT THE DAYS  
11 Inez and Charlie Foxx (Direction 58-3192)
- 8 AIN'T NOthin' BUT A HOUSEPARTY  
15 Showstoppers (Beacon 3-100)
- 9 HONEY CHILE  
5 Martha & The Vandellas (Tamla Motown TMG 636)
- 10 I WISH IT WOULD RAIN  
6 Temptations (Tamla Motown TMG 641)
- 11 COLD FEET  
9 Albert King (Stax 601029)
- 12 IF I COULD BUILD MY WORLD AROUND YOU  
12 Marvin Gaye and Tammi Terrell (Tamla Motown TMG 635)
- 13 THREAD THE NEEDLE  
10 Clarence Carter (Atlantic 584154)
- 14 COME SEE ABOUT ME  
— Jr. Walker and The All Stars (Tamla Motown TMG 637)
- 15 PICK UP THE PIECES  
— Carla Thomas (Stax 601 032)
- 16 MY GIRL  
— Otis Redding (Atlantic 584 092)
- 17 THE END OF OUR ROAD  
— Gladys Knight and the Pips (Tamla Motown TMG 645)
- 18 (SWEET SWEET BABY) SINCE YOU'VE BEEN GONE  
— Aretha Franklin (Atlantic 584 172)
- 19 STOP  
19 Howard Tate (Verve V5565)
- 20 MAN NEEDS A WOMAN  
— James Carr (Bell BL 1004)

### BRITAIN'S TOP R & B ALBUMS

- 1 HISTORY OF OTIS REDDING  
1 Otis Redding (Volt Import 418)
- 2 GREATEST HITS  
2 Supremes (Tamla TML 11063)
- 3 GREATEST HITS  
3 Four Tops (Tamla TML 11041)
- 4 OTIS BLUE  
6 Otis Redding (Atlantic 587036)
- 5 SOUL MEN  
— Sam and Dave (Stax 589 015)
- 6 THE BEST OF WILSON PICKETT  
5 Wilson Pickett (Atlantic 587092)
- 7 ROCK STEADY WITH DANDY  
9 Dandy (Giant GNL 1000)
- 8 KING SIZE SOUL  
7 King Curtis (Atlantic 587093)
- 9 REACH OUT  
— Four Tops (Tamla Motown TML 11056)
- 10 MOTOWN CHARTBUSTERS  
4 Various Artists (Tamla Motown TML 11055)

Continued from page 4

### ● announcements

SAVE \$\$\$'S — Import your own discs from U.S.A. Notes on importing plus list of 200 U.S.A. mail-order dealers. 2s, from 17 Wimbourne Road, Birmingham 16.

WOULD YOU LIKE TO BE AN ACTOR? Are you between 17 and 28, and ambitious? If the answers are yes, we would like to meet you at the Guildford Theatre Workshop, (evening and weekend drama classes). Enrolling now beginner's Spring term. Apply: The Guildford Theatre Workshop, Pewley Fort, Guildford 01-787-8425 or Guildford 66054.

BLUSHING, SHYNESS, Nerves, quickly overcome by my famous 40-year-old remedy. Write now to Henry Rivers (B.M.9), 2 St. Mary's Street, Huntingdon, Hunts. 1156

ROVA DISCO provide music and D.J.'s for any occasion—wedding receptions, dances, parties, socials.—14 Stanhope Heath, Stanwell Village, Middx. Tel: Ashford (Mx.) 55664.

THE FRENCH C.B.S. COMPANY are exclusively publishing for the Buddy Holly Memorial Society an album of Carl Perkins including "Pointed Toe Shoes" and 13 great Columbia titles unissued in Europe. For details write to Georges Colange, 10 Avenue Paul-Deforme 69, Sathonay Camp, France. Please send an international reply coupon with your letter.

THE ROGER DEE RAVE OUT SHOW. Well known Thanet Disc Jockey, from Radio Station, requires work. Age 20. Write: 3 Gwyn Road, Ramsgate, Kent, giving details.

BIG ROCK & SOUL WEEK at the Memphis Soul Pad, Kings Road, Chelsea. Many Imports! !

### ● songwriting

LYRICS REQUIRED by Britain's Premier Songwriters Startunes, Sardinia House, 52 Lincoln's Inn Fields, W.C.2.

LYRICS WANTED by Music Publishing House — 11 St. Alban's Avenue, London, W.4.

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

YOUNG JOHN BALDRY Official Fan Club, S.A.E. to: 40 Forester Road, Southgate, Crawley, Sussex.

ROY ORBISON FASTEST GUITAR ALIVE, 21 Davenport Gardens, Romford, Essex.

LOVE AFFAIR: S.A.E. to Sue, c/o Harold Davison Ltd., 235/241 Regent St., London, W.1.

### ● Miscellaneous

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

### ● fan clubs

TONY BLACKBURN FAN CLUB. S.A.E. to Mel, Harold Davison Ltd., 235/241 Regent St., London, W.1. NO REQUESTS PLEASE — Only Fan Club.

OFFICIAL BEATLES FAN CLUB. For immediate membership send first subscription (5s. postal order) plus s.a.e. to Freda Kelly, National Secretary, The Official Beatles Fan Club, P.O. Box No. 12, Liverpool 1. (Please note this new address for all fan club correspondence!)

SPENCER DAVIS GROUP.—S.a.e. to: Lee, 4th Floor, 1 Wardour Street, London, W.1.

TROGGS FAN CLUB: S.A.E. to Lynda, 3rd Floor, Royalty House, 72, Dean St., London, W.1.

LONG JOHN BALDRY Official Fan Club, S.A.E. to: 40 Forester Road, Southgate, Crawley, Sussex.

ROY ORBISON FASTEST GUITAR ALIVE, 21 Davenport Gardens, Romford, Essex.

### ● The Official BEATLES FAN CLUB

Please note the following new address and changed Fan Club telephone number!  
**FREDA KELLY**  
 National Secretary  
**THE OFFICIAL BEATLES FAN CLUB**  
 P.O. BOX 12  
 LIVERPOOL, 1.  
 Telephone: 051-709-2410

OFFICIAL JIMMY RUFFIN FAN CLUB. S.A.E. 101 Stansted Road, Bishop's Stortford, Herts.

"A Guitarr Man" called ELVIS PRESLEY has an Official Fan Club. 286 Thurcaston Road, Leicester is the address, 7s. 6d. the annual subscription.

GRAHAM GILL (EX-390) Fan Club. S.A.E. Pam Wood, 3 Heathside Ave., Coxheath, Kent.

DAVE CLARK FIVE, S.A.E. to Maureen, c/o Harold Davison, 235/241 Regent Street, London, W.1.

GEORGIE FAME FAN CLUB.—Secretary, 47 Gerrard Street, W.1.

KENNY BALL APPRECIATION SOCIETY. — S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.

EMPEROR ROSKO'S RANGERS.—S.a.e. to: Chief Ranger, 148 Morley Avenue, London, N.22. No record requests please, just Rangers.

### ● publications

MEMPHIS — rock magazine: JLL, Elvis, Vincent, Country, etc. Send 1s. 6d. for current issue: 17 Wimbourne Road, Birmingham 16.

BLUES & SOUL No. 6 March. Full Poll '67 Results plus Articles and Photos on Wilson Pickett, Barbara Mason, Al Greene, the Platters, the Pyramids, the Bell Story, Troy Keyes, 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.

### ● for sale

THE JEWEL BOX. Photography business. Account Kodak Two Fan Clubs. Negatives, equipment. Price £1,000. Mr. and Mrs. Ronald Alborough, 11 Spearpoint Gardens, Newbury Park, Essex.

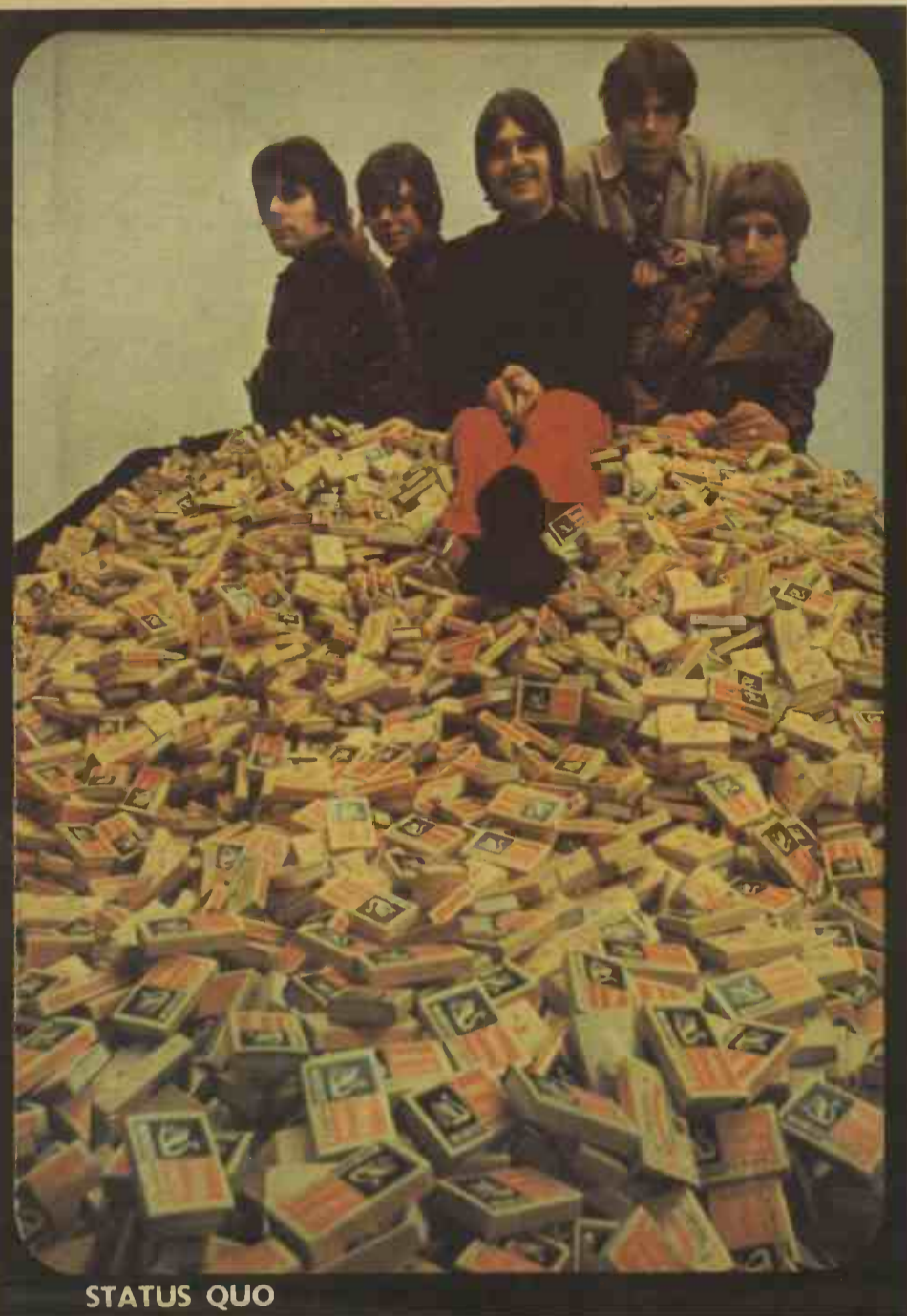
### ● wanted

EXPERIENCED MUSICIANS devoted to Rock wanted for group forming. Contact Graham, Waxlow 7360. Personal friend of Fingers Lee.

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

### ● groups available

THE IMAGE, versatile Pop Group. —01 965.2991.



STATUS QUO

# ROCK'N'BLUES VIA PETER GREEN

## THE BIG BEAT BUG BITES BLUESMAN PETER

**T**HE BIG BEAT Rock'n'Roll bug is biting everywhere. Think of the most unlikely place for it to bite. No, not Des O'Connor. Not even warm. Think of a dedicated musician NOT in the rock'n'roll field who has spent a long long time building up a reputation as a blues guitarist . . . you got it, baby — Peter Green.

If you go and see Peter Green's Fleetwood Mac and you hear "Jenny Jenny" or "Keep A Knockin'," don't run away and grab your bicycle chain to hit them with. Stay and listen and you'll hear Peter and the boys play some pure blues numbers. Then the similarity between the two kinds of music will be apparent to you — and you'll be able to see how the early primitive rock'n'roll developed from the blues. And remember that the Sun studios (who first recorded Elvis, Jerry Lee, Carl Perkins, Johnny Cash and Roy Orbison) were recording blues artistes — some of the best — many years before the rock'n'roll craze started.



THE FLEETWOOD MAC—their first LP is selling well . . .

### NO NEGLECT

"I've always liked rock", confessed Peter to me, while he was sipping a glass of Mackeson. "And it's a pity in a way that everyone is going on about the rock thing because it seems as though we're just being 'in'. Actually I've always wanted to do this kind of thing on stage — but it doesn't mean we'll be neglecting the blues.

"We're still doing the same kind of numbers as we always did — but I'm playing more to the audiences nowadays. For instance — when we started we used to play to please ourselves, and didn't bother too much about the audience. Now — I play numbers that are requested — like 'Going Down Slow' for instance which they like be-

cause of the guitar sounds we can get into it. Funny about guitar playing — the people in the audience think you're great if you play fast but that just isn't so. Now I only play fast when I want to, which isn't THAT often."

On stage — if you've ever seen the Fleetwood Mac — they wear no stage clothes, amble on stage, and tune up before the audience. A necessary part of the "white blues" stage ritual perhaps, but effective. It makes them seem dedicated. And when the group starts playing the audience really get into the music.

Peter talked about his new LP out on the CBS label Blue Horizon. "It really represents what we first started doing when the group was together. I think that ultimately we will think all the time in LP's, but of course I'd like a hit single." I told Peter that I thought it was difficult for a British studio to get the "hard" sound that blues studios in America get — take Howlin' Wolf or Elmore James records for instance.

"Yes, that's true", admitted Peter. "I asked our producer Mike Vernon if we could do a 'live' LP but he said no. I've always wanted to play straight through the LP — no stopping for mixing and reductions etc. On a new LP we've just recorded with Eddie Boyd we've done almost just that. It's all recorded in mono but it is played just how I wanted it to be. I'm very excited with it. Our own LP I'm not fully satisfied with, but I don't think I'd ever be satisfied with our records — it's already sold quite well so I'm keeping my fingers crossed."

### EFFECTIVE

"Talking about studios I was talking to Marshall Chess who was over here and he said that if we were ever in America we could use his Chess studios. I'd love to take him up on that offer."

"Some of the tracks on our LP are very exciting — 'Shake Your Moneymaker' for instance and I think that the echo effect and the dropped voice used on 'I Loved Another Woman' is very effective." **NORMAN JOPLING**

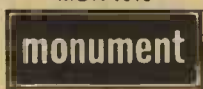


new from

## ROBERT KNIGHT

Blessed are the lonely

MON 1016



45 rpm records

Monument Records Decca House Albert Embankment London SE1

**E**LVIS's next single will be "U.S. Male" / "Stay Away" from his film "Stay Away, Joe" . . . cover of Bob Crewe Generation's new LP "Music To Watch Birds By" features the same pic of Patti Boyd as is on the cover of the best-selling "Birds of Britain" book . . . Tony Cumming's weekly "Soul Music" magazine extremely interesting to old and new R & B fans . . . new LP from Music For Pleasure titled "Meditations In Sitar Music" features "Raga Aheer Bhairab", described as "A raga to be played in the early morning when our guests are departing" . . . Face's disc of the week — Billy Vera and Judy Clay's "Country Girl And A City Man" . . . Abi Ofarim mistaken for Mike Wilsher of the New Vaudeville Band at the Speakeasy on Sunday . . . shooting up the U.S. charts Percy Sledge's



— "Take Time To Know Her" . . . who, upon hearing "Fire Brigade" was heard to remark: "So Duane Eddy's joined The Easybeats?"

Madeline Bell (described in Billboard as "A compelling new voice from England") has a hit in the States with "I'm Gonna Make You Love Me" . . . Mamas and Papas unissued LP "Farewell To The First Golden Era" has won a gold disc in America . . . at least, no one can

accuse Don Partridge of not playing on his record . . .

A9: All have recorded songs which were titled after their own names . . . latest version of Dylan's "I'll Be Your Baby Tonight" is by Graham Bonney . . . Mills Brothers' first hit for a long time — "Cab Driver" (being issued here soon on Dot) currently at No. 30 in America . . . for Scaffold follow up, how about a revival of Hedgehoppers Anonymous's "Good Noose Week"—or even The Beatles' "Ain't-tree Sweet"?

Jimi Hendrix at No. 3 in the American album charts with "Axis—Bold As Love" . . . British discs bubbling under the U.S. hot hundred include: "Dear Dallah" — Grapefruit, "Baby Please Don't Go"—Amboy, Dukes, "Up From The Skies"—Jimi Hendrix Experience . . . Q10—who were the "Dimension Dolls"?