

RECORD MIRROR

INSIDE: Tony Bennett
Pitney, colour of
Beatles meditating,
Rock 'n' country,

Largest selling colour pop weekly newspaper. 6d. No. 369. Every Thursday. Week ending April 6, 1968.



THE HOLLIES



A GREAT NEW SINGLE FROM **THE KINKS** **WONDERBOY**

7N 17468



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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

HOW TO BEAT THE MIME BAN

In brief...

Brian Bolt, 1 Kerry Avenue, Ipswich, Suffolk. — I was recently bought a Stereo version of the Beatles "Sgt. Pepper" album by mistake. As I have no stereo equipment, I would like to make a straight swap with anyone who has the mono version. The record must be in good condition and with a cover as mine is brand new.

Paul Fisher, 25 Worthy Street, Upper Riccarton, Christchurch 4, New Zealand — URGENT! Could any readers who have "Come See Me" on Fontana by The Pretty Things and "I'm Your Witch Doctor" by John Mayall Blues breakers contact me at once. I'm offering £1 each for them in good condition.

50 Chilton Street, Bethnal Green, London, E.2. — I have tons of thousands of pix, all neatly cut out, of almost every pop star mentionable, e.g. Beatles, Traffic, Lulu, Bee-Gees etc. to swap for pix of Monkees, David McCallum (Ilya), and Peter Frampton, and records of Monkees, David McCallum and Beach Boys. Hurry before they all go. Doesn't matter how few pictures you send, all letters will be answered.

Martin Dove, 58 Melford Road, London, S.E.22. — I have a brand new, virtually unplayed, "Big Hits (High Tide And Green Grass)" by The Stones. As I don't like it I would like to swap it for a record by The Cream, Donovan, Traffic or other top groups. If anyone is interested could they please state the record which they want to swap and send a S.A.E. to the above address.

Eileen, 270 Longfellow Road, Wyken, Coventry, EU2 5HJ. — WANTED: Articles and pix of Dusty from early 1965 and before. Also any American and foreign cuttings. Will pay if necessary.

Robert Moore, 1 Leamington St., Leicester. — I would like to conduct a poll to find out the most popular Beatle compositions. Please list your five favourites and send to the above address.

Jenny Crook, 46 Cranbourne Rd., Northwood Hills, Middx. — Almost astronomical prices paid for John Leyton's "Tell Laura I Love Her", and "Lonely Johnny". Help someone!!!!

Wendy Murton, 53 Lynwood Crescent, Woodlesford, Nr. Leeds, Yorkshire. — "Want to join a new Elvis Presley Fan Club"? Full details sent on receipt of a foolscap sized stamped addressed envelope. Don't hesitate to write. All letters answered promptly.

Gregory Clark, 4917 Encino Terrace, Encino, California, U.S.A. 91316. — Would any R.M. reader in Australia like to trade Easybeats and Bee Gees Australian discs for American records. Please write.

Susan Baggaley, 49 Parkbourn, Maghull, Liverpool. — I have a collection of Walker Brothers and Rolling Stones records, which I would like to exchange for records by The Troggs or The Who or sell them. Any offers to the above address.

Nick Lambert, 14 Boundary Gardens, High Heaton, Newcastle upon Tyne 7, NE7-7AA. — I will pay very good prices for any of the early Yardbirds records — from "I Wish You Would" to "Heart Full Of Soul" in good condition. Also for the "Five Yardbirds" E.P. and "Five Live Yardbirds" L.P. in good condition, and the American single of last year "Ha Ha Said The Clown". If any readers have any older, and recent pics and articles on the Yardbirds I would be pleased to either pay for them or swap them for other pics of their choice. I'm desperate!!!!

I NOTICED in THE FACE (Issue March 30) a line commenting "thought they'd banned TV miming, Cilla". Cilla Black has not at any time mimed to a commercial recording on television since the new regulations came into effect. Certainly in her recent "Cilla" series for BBC-1 she pre-recorded an average of two songs for each programme. She did so in the TV studio on the day of transmission, an entirely legitimate and, indeed, useful facility offered to artists on any TV channel where pre-recording is likely to make for more interesting visual presentation. In other words she pre-taped numbers where the producer felt he would like to pull back his cameras to show the full stage area — with dancers in view. This type of shot is impossible with a microphone boom hovering inches above a 'live' singer's head! I imagine this is the reason that "The Flack And White Minstrel Show" is pre-recorded in its entirety. — **TONY BARROW, 3 Hill Street, W.1.**

EL THANK YOU!

I WOULD like to thank, through the pages of RECORD MIRROR the DJs and producers of BBC Radio One for the air-play they have given to Elvis Presley's current hit Guitlar Man. As you may remember, in the not too distant past we have been discontented at the amount of exposure Presley's more recent material has been receiving over the BBC air-waves, in fact his penultimate release "You Don't Know Me" was almost completely ignored by the BBC. But, no complaints this time, and even our old "Friend" Tony B. has been playing the disc, although he told me, he didn't much care for the record. Thanks also go to BBC Radio One boss Robin Scott for all the assistance he has given in our "hour of need". We've just received Elvis' next release, "Stay Away Joe/U.S. M-a-l-e" which I feel sure will please everyone, and dare I say it, "Yes, this will be another number one." — **Todd Slaughter, Official Elvis Presley Fan Club, 286 Thurcaston Road, Leicester, LE4 2QF.**

YOUR LYRICS

REMEMBER our lead letter in which a reader claimed that the pop-song writing scene was virtually a closed shop? Well, it's triggered off quite a reaction — with other readers agreeing with instigator Mr. George. More helpful is the response of Mr. P. Murray-Hoodless, manager of Vox Humana Recordings, Ltd., of 35 Broadhurst Gardens, London, N.W.6. He says, in essence: "Send your lyrics to me at this address. Any lyrics in the beat-ballad idiom, but preferably without music as my singers' musical director would obviously prefer to write and arrange the music himself, to suit the individual artists involved." Mr. Murray-Hoodless has already contacted our reader asking for samples. So here's a chance for you if you aspire to song-writing success. But PLEASE send your efforts direct to Mr. Murray-Hoodless. NOT to us!

HOT WAX WANTED!

SO, the creaking Rock 'n' Roll revival staggers on leaderless! No British cat could ever rock, so where have all the rockin' U.S. Kings gone? Hot new wax wanted with some wild empty studio sound; clear the smoke so that we can latch on and shoot it up the mod-infested charts! "Clock" is re-released again; surely everyone already has this? It's up to the half-dozen giants that still survive through their great rocking stage acts to turn the clock back now! But who and how? Well, Gene Vincent toured France recently with great success, but cuts Dylan-ish folk. Bill Haley has lost his golden slapping double bass sound on record, while Fats Domino cuts wax with orchestras, although his own new label with Dave Bartholomew promises something. Jerry Lee Lewis is more interesting in Shakespeare than shakin' all hell out of a piano in the U.K. and he records soul and country music. Chuck Berry has run out of songs and gone "sickadellie".

Screaming Jay Hawkins has quit, while Bo Diddley says he's planning to make Broadway sounds. Even Rockin' Ronnie Hawkins has just cut two folk singles; one a smash hit. So tell me, who will start cutting frantic rock 'n' roll again and belt the living day-lights out of this Mod-torn plague? — **Wild Little Willie, Hawksville, 107 Lamas Avenue, Mitcham, Surrey.**

FROM MERRILL...

THE following is an extract of recent mail received by "QFMM" helmsman, Max Needham, from Merrill Moore: "... You ask if I knew Freddy Slack and Don Ray? I never met Don Ray, but I met Slack when he came through town one time. Of course, he is dead now. Bob Willis and Tommy Duncan, who sang for him, were the greatest entertainers in the Western field—the greatest Western swing band in the world. The engagement at the San Clemente Inn is proving to be a very enjoyable one, and the people are very receptive to our music, so we can't ask for more. The article and picture which appeared in the "Record Mirror" was very well done. If all arrangements could be made we would most certainly enjoy coming to England. I would need to bring my drummer. The mention of April bothers me a little as it doesn't seem enough time to get things worked out. Our best to everyone." — **Merrill and Doris Moore.**



This photograph of **LESLIE GAY-LOR** and **BING CROSBY** was taken in 1961 at Shepperton Studios.

DISC PRICES

IT seems to me that the increase in record prices following the Budget is going to have a considerable effect on the record industry. Most records are bought by the age group between 12 and 18; but will they be able to afford a shilling more on all their favourite records? I can see the Top 50 becoming a very slow-moving "ladder", with all the established groups and artists having their own way, while a group that nobody has heard of, but has a fairly good sound, will get left out in the cold. For years people have been saying: "Why have a flip side?" Most people, after all, buy

a record for the quality of the 'A' side. To have a "fast", healthy and interesting pop chart the record companies must step in NOW and introduce a one-sided record, and consequently reduce the price of it by nearly half. I feel that it's time we had some ACTION, so Mr. Record Company, don't just sit there, record sales are going to drop!! — **Mick Harvey, 42 Monks-held Way, Britwell, Slough, Bucks.**

BABY SEALS CAMPAIGN

WE at the Sonny and Cher Great Britain Fan Club, with the aid of our members are organising a campaign for the "Prevention of Baby Seal Slaughtering". The first part of our campaign, is to have a "Walk" to London. If you, the record buying public or any Sonny and Cher fans would like to take part in this 'Walk' please contact us. You may find that you cannot help in this way but if you have any suggestions, or would like to send a donation of money for our campaign or have any ideas whatever that you think could help us, please let us know. Many, many thanks. — **85 Chedworth Crescent, Paulsgrove, Portsmouth, Hants., England.**

DYLAN GENIUS

SHEER genius is the only way to describe the phenomenal new Bob Dylan album "John Wesley Harding", which is truly a showcase for Bob's unique talents, ranging from his vibrant piano playing on the soulful "Dear Landlord", to the beautiful country, 'n' western sounds on "I'll Be Your Baby Tonight". If there is anyone who still doubts Bob's talents, I would advise them to listen to this album. Bob has proved once again that he is King. — **Daven Edgar, 100 Queen Margaret Drive, Glasgow, N.W.**



CILLA—Tony Barrow explains to RM readers about pre-recorded tapes for TV shows.

MUSIC PEACE

PEACE for all!! Why must there continually be this bickering between the rockers, soul merchants, hippies etc. on what type of music is the best? Can't they see that three are good and bad sounds in all types of music? So let's bury the hatchet once and for all; but not in each others' head! — **Garry Paige 395 Sailor Bay Road, Northbridge, New South Wales, 2063, Australia.**

SIMON ARTICLE

I WAS highly elated to read the long awaited and very enlightening interview with Paul Simon and would like to thank you for catering to the needs of Simon and Garfunkel admirers. In our hour of need, with the threat of popular music being devoured again by Rock 'n' Roll, it is with thanks that we look to the angelic and sorrowful songs of Paul Simon for deliverance. — **Colin Brinton, 73 Grange Road Harwich, Essex.**

I'M SICK AND TIRED OF BRITAIN SAYS SYMBOL JOHNNY...

Britain. A very beautiful country... and a very sickening country. I was chatting to Johnny Milton of the Symbols the other day, and he agrees. "I'm sick and tired of Britain," said Johnny, who's just returned from America with the rest of the Symbols. "The cost of living here is far too high now. Everything's gone up. It's ridiculous — it's all a big drag. I like England — I mean, I'm patriotic about it, but I really prefer working in America. The cost of living's high over there — but so is the standard of living. The earnings are proportionately higher than over here.

"We've just returned from a tour of the States — it was very enjoyable. We did mainly college dates, but we did some cabaret as well. While we were there we did a gig for various booking agents at a convention in North Carolina. There were about two thousand people there — what happens is that all the agents put on their best acts for the convention, and the bookers treat it as a sort of audition so that they can book groups for the following year. We got about forty bookings out of that show. "We're looking forward to our return visit to America. We're going over to the West Coast and Florida for a couple of weeks on April 23, and then we're going back to the States in September. "It's great working in that country — it's a completely different kettle of fish to working over here. We do mainly concerts over in America, and the U.S. audiences are much more responsive on the whole. In some places we played, we had standing ovations. I think being a harmony group is a great asset over there, because it's a very American sound. At one concert we did we played on the same bill as the Happenings — they're a fantastic group. I was knocked out by them. "I hope the harmony sound becomes more popular this year — it always has been, but I'd like to see it really big. I don't think this rock 'n' roll revival thing will last long. I'd love to see the return of harmony. It's a very American sort of sound — I'd



THE SYMBOLS—like working in the States...

like to see more American groups visiting Britain and promoting harmony.

"Most of the British vocal groups who do harmony sound very American — but then it's very much a U.S. sound. The nearest thing we've got to our own harmony sound over here is in some of the things the Beatles do. The Beatles have their own harmonies — and it's very individual. Even so, it's almost, but not quite, there.

"I think we're gradually getting near to having our own sound, and our latest single, "A Lovely Way To Say Goodnight", is the nearest we've come to it. I think it's a much nicer song than our last one, anyway, and it's very different. There's much more of an accent on the vocals. I think it stands a good chance of being a hit — we're all quite happy with it. We're busy looking round for more material at the moment.

"I'd love to record in America. On our last trip over there we were going to do some recording in Detroit — the home of Tamla Motown. But we didn't quite get round to doing it. I think we'll be recording some numbers when we go over next time, though — in California, I hope.

"I can't see myself going over to America to live — but it's a great place to work. I suppose it's patriotism, but no matter how cheased off I get with England, I still like it — despite the cost of living."

DEREK BOLTWOOD

A GREAT NEW SOUND

JULIE DON'T LOVE ME ANY MORE

recorded by **GRANNY'S INTENTIONS** on **DERAM DM184**

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BEING A POPPA SUITS ME FINE SAYS GENE



GENE PITNEY — his new disc is "Somewhere In The Country"

THE setting was one of domestic bliss. Gene Pitney, his wife Lynne and seven-month-old baby Todd . . . an amiable-natured chip off the old block who has already become a well-worn traveller. Oh yes—and about a dozen photographers were there as well.

Gene settled back in an arm-chair and chatted about parenthood. He said: "Being a poppa suits me fine. You know Todd even has his own passport. There it is: Todd Pitney, height 2 ft. 6 in., weight 21 lb all the bit. The name Todd? Well, three doctors positively assured us that the baby would be a girl. We looked out girl names. Then suddenly — we got a boy! It caught us unprepared, but Todd is just one of a few just-in-case names we looked out.

BORN EARLY. . .

"When Todd was born, I was on tour. A thirty-day trip which was taking me all over the States. But he was born just that bit early . . . and he arrived on the very day I was making my way back home.

"Kids really give you that settled feeling. Every day, something different happens. You watch him crawling, then standing up. You see this instinctive mental growth in the

boy. And the way to get cheered up is to hear him laugh. It's an uninhibited laugh — a laugh of sheer enjoyment, not based on knowledge or worries or fears.

"I take pictures of him, as souvenirs. It's just fascinating, that's all. I guess every dad in the world feels this way — it's just that it's new to me."

But the arrival of Todd does NOT mean that the vocal star known, to me anyway, as Mr. Perpetual Motion, is going to slow up at all. "I took six weeks off, just hanging around and it was terrible. You know how it is — you get used to a certain tempo of life and to suddenly slow it down just doesn't work."

GENE'S FIFTH TOUR

Gene, of course, stays on in London for his big tour. His fifth . . . and it goes on through to the middle of May. He said: "It can't happen this time round, but I'd love to do a real concert tour. You know, bring in a lot of new ideas. Maybe play piano and guitar and talk to the people. But that will come later. Right now it's a normal sort of tour, with the Mike Cotton Sound — great band! — working with me. I'll include a medley of the old hits this time . . . if you try to leave any of them out you get trouble, so I'll just lump them all together this time."

And we then chatted round his latest single, "Somewhere In The Country" . . . a change of direction for his vocal style and a song which hasn't yet knocked me out. But Gene thinks it a great song. "I loved the way it laid, melodically and lyrically", he said. "It's about a girl who is pregnant . . . in trouble. And her parents send her away to a mythical aunt in the country. It's a moralistic song. . . It's such a shame, who's to blame'. This is a slice of real life. The girl was reckoned by everybody to be a great chick and then she gets banished, folks looking down on her. Yet if ever there was a time when a girl should be helped and encouraged it's when she gets into trouble this way."

I felt the song left things in the air, lyrically. Gene pointedly disagreed. "It would take something away from

the song if it had an ending . . . say an all-is-forgiven ending, or a happy thing like that. It's just a statement of fact on something that does happen in everyday life.

"Still, I'll tell you this. Four out of five of the people engaged on making the record felt there should be some sort of conclusion. But I'm sure we did it the right way.

"I see some people think I don't sing it with the same sort of range as usual. But again, that would spoil the basic simplicity and meaning of the song. You have to ring the changes."

But that was enough of the serious chat. Gene cradled Todd and the photographers moved in.

I moved out. Still marvelling at the sheer energy of this dynamic young artist who tours the world with the same air of ease as I call in my local.

— P.J.

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

THE G. A. LONG PLAY CENTRE,
(Dept. 97F), 42-44 GT. CAMBRIDGE RD., LONDON, N.17

COMING SOON:
SEE PAGE 9

WATCH THIS ONE SHOOT INTO THE CHARTS!

KIKI DEE

Can't Take My Eyes Off You

TF926



DISCUSS

CCHECKING through all the mail I've received since the start of this column I find that letters concerning rock artistes/records constitute only about ten per cent of the total; and even when we had a really intriguing item like the Jerry Lee Lewis South African disc (see number 49, Nov. 4, 67, and Dec. 9, 67) the response to this particular query was almost non-existent. So, rockers hear this: I'm disappointed in ya! I'd like to see rock featured equally with R&B/Soul/Blues in this column — but it's up to you. If I don't get the letters I can't help create interest in your music, can I? Lemme hear from some of you, huh? The address as usual is Roy Simonds, Disc/Info U.S.A., c/o Record Mirror, 116 Shaftesbury Avenue, London, W.1.

89 N. O'Brien (Seacroft, Leeds) wants details on The Wallers of "Tall Cool One" fame. All known releases and personnel if possible.

57 (refer Dec. 9, 67) Dr. Soul sent me a prescription (!) full of interesting facts, etc., including the news that when he was in Philadelphia last July he heard a deejay on WDAS, Kae Williams, play a new Yvonne Baker solo single. The good doctor is uncertain about the title, but he thinks it is either "I'll Take The Bitter With The Sweet" or "Just To Prove My Love Is True".

76 (refer Feb. 24, 68) Peter James (Newcastle, Staffs.) writes that the backing group on the British recordings on "Chuck Berry In London" was the Five Dimensions, who were at that time Jimmy Powell's regular backing. Does anyone know the actual line-up at the time of these recordings?

90 Tony Willis (Llanarthney, S. Wales) has a couple of points about the Supremes he would like cleared up. Firstly, on the first LP "Meet The Supremes" two tracks "Buttered Popcorn" and "Baby Don't Go" do not have Diana Ross singing lead. Tony would like to know if this is Florence, Mary or perhaps the fourth Supreme who left, Barbara Martin? Secondly, on their LP "The Supremes Sing Country Western and Pop", he'd like to know if "My Heart Can't Take It No More" is identical to the single release of that tune, or whether as in the case of "(The Man With) The Rock And Roll Banjo Band" (on the same album) it is either a re-recording or a different take from the same session. Any help here?

91 Mick Thorn (Tottenham, N.17) asks for complete listings of releases in this country by the following artistes: Freddy King, Otis Rush, Otis Spann, Homesick James.

75 (refer Feb. 24, 68) Michael Briggs (Wibsey, Yorks.) states that he wrote to Saga Records regarding their LP featuring "Precious" Clarence Turner. Their reply was that Clarence Turner is a West Indian from Jamaica who normally performs in jazz clubs and pubs in South London, who they came across in the Angel, Lambeth Walk. Additionally, according to a review of the LP by Max Jones, Clarence Turner is a non-de-disc for a guy named Jimmy Hopes.

92 Greg Heath (Southall) asks for any details of tracks made by Baby Washington for Chess and Neptune. He knows of two for Neptune, "Work Out" and "Medicine Man" but were there more? Any biographical information would be greatly appreciated too.

66 (refer Jan. 13, 68) Regarding Ellsburys Hobbs: Peter Burns (Edmonton, N.18) tells me that



YVONNE BAKER — see No. 57

Ellsburys in fact never sang lead with the Drifters, but was definitely in the line-up at one time.

93 J. C. Wilson (Shoreditch, N.1) would like to have any info on the Anklos of "Incense" fame. Any further records, etc.?

94 Paul Webb (Orpington, Kent) would be pleased to get any biographical information on Eddie Jefferson, including news of any further record releases besides "Some Other Time" (Goldwax 316) and "I Don't Want You Anymore" (Stax 147).

95 Although generally accepted that "There's No Other" for Phyllis was the Crystals' first disc, Paul Pickering (Wyke, Bradford) asks if this is fact since he's heard of "Better Come Back To Me"/"That's Where I Belong" on Metro. Also he'd like to know who sang lead on "Oh Yeah Maybe Baby" — certainly it's not Lala Brooks who led on all subsequent discs. Another odd fact he has is that although the Crystals when here in 1964 were four, and stated they were originally five, Paul has a photo of six Crystals, captioned as listening to a playback of "He's A Rebel". Any comments anyone?

96 Could anyone give details of recordings by Johnny and The Hurricanes since 1964, asks Colin MacKenzie (Bedfont, Middlesex). I've seen some vocal singles on odd U.S. labels but I can't put my finger on the details. Can anyone help out?

12 (refer July 8, 67) Going way back to the first edition of this column, Jane Fischer of Atlantic Records, New York, writes that the guitarist behind Wilson Pickett on "If You Need Me" from "Saturday Night At The Uptown" is Jimmy Owens.

97 On the Pye International (from Shan-Todd) single of "Rockin' Crickets" by the Hot Toddys, the words "featuring Bill Pernel" are also on the label. I assume therefore that he is the lead guitarist. Now when this identical recording was reissued on Swan (and subsequently Stateside) as by The Rockin' Rebels the line-up of the group was given as Lee Carroll, Tony Di Maria, Eddy Jay and Kenny Mills — so what happened to Bill Pernel? Can anyone sort this apparent confusion out?

35 (refer Jan. 13, 68) Trevor Duree (Leeds) has been in touch with the Tokens and they advised him that their tracks "I Love My Baby" that was put on the flip of "Tonight I Fell In Love" in Britain was recorded in 1955 for Melba Records. Very strange indeed. Back to the actual original query under this number, Trevor adds that "While I Dream" and "Come Back Joe" were made prior to 1955, before Phil and Mitch Margo joined the Tokens; and "Taste Of A Tear" and "Never Till Now" were actually by Johnny and The Tokens, apparently a group formed to cash in on the other group's name.

ROY SIMONDS



RONNIE ALDRICH, one of Britain's finest and most experienced pianists, sells LP's by the umpteen thousand and all round the world—thirteen of them, in fact, with another one currently being made. But he makes few singles. Now comes one, "Pipaluk", named after that you-know-who bear, which the Decca folk believe will be a big hit. Ronnie hosted a special launching lunch, then said: "We're hopeful about the record because it's on a topical subject and it's pretty catchy". In fact, it was produced in a rush and written (by Ronnie) in a rush.

Pictured with Ronnie, long-time leader of the Squadronaires' dance orchestra and currently living in the Isle of Man, is Decca Sales Manager Colin Borland.

THE PAPER DOLLS

THE Paper Dolls have been accepted for a part in a play in the "Armchair Theatre" series on ITV. The girls will be rehearsing in April, and the play is to be transmitted on May 1.

Because of previous commitments the girls have turned down their second tour, with Hermin's Hermits, the Amen Corner and John Rowles. Their next single, another Macaulay-McLeod composition is planned for June release, and their current single is just being released in the States.

Last Friday, the Paper Dolls held the official opening of their own record shop "Paper Dolls House", in London's Kensington Market. They plan to open similar shops in Manchester and Birmingham.

THE SEEKERS

THE Seekers have a new single out on April 19 on the Columbia label, the first to be recorded by Mickie Most, called "Days Of My Life". The song was written by Toni Romeo.

The group are at the moment setting up their first British concert tour of 1968. The concert tour will start in mid-May and last for four weeks. They will do four concerts per week — altogether a total of sixteen one-nighters.

The Seekers won't be doing a summer season this year. In July they will be going to Scandinavia for sixteen days, followed by a short tour of France, Belgium and Holland.

THE TIMEBOX

ON May 3 the Timebox are to release their second single on the Deram label. On May 10 the group are to release yet another disc on Deram, an instrumental featuring their organist, Chris Holmes.

The group go to Paris on May 10 until May 12 for television, radio, and a concert at the Olympia Theatre.

On May 4 the Timebox start their residency at the Marquee club in London.

MIKE STUART SPAN

THE Mike Stuart Span have re-titled the twenty minute piece of music they've written for the Brighton Arts Festival. Based on the theme of "Science Fiction", it is now called "Cycle", and lasts for 35 minutes. An LP of the work is to be released.

PLASTIC PENNY

Last Saturday the Plastic Penny played at Margate, and were joined by David Symonds who played the trombone for Brian Keith, who had broken his arm earlier in the week. The Trojans are rush-releasing a new single on April 11, called "Surprise, Surprise (I Need You)", a rock number written and sung by Rex Presley.

"BOUTIQUE SHIRTS"

As worn by the "POP" STARS—REAL STYLES. In new "Wispaire" material—all colours—ruffle front with kaftan or plain collar — plain shirt, 67/6d. plus 3/6d. P & P. Send P.O. or cheque to W. Shorts, Boutique shirts (RM 1.), 3 Clevedon Mansions, Lissenden Gdns., London, N.W.5.

TEN YEARS AFTER

FROM April 22, Ten Years After are to cancel all their engagements for two weeks, as Chic is to go into hospital for an operation. They are hoping that they will be able to finish their second LP, "Ten Years After Six Months Later" before this.

The LP is to be released in America on June 8, and the group start their tour of that country on June 10. The record will be released in this country in July. Ten Years After won't be releasing another single until Autumn.

On May 9 and 10 the group go to Rome for the Music Festival, and on September 28 they start a tour of the Far East, including Singapore, Hong Kong and Tokyo. There is also a possibility that they will go to Australia.

KARLINS

THE Karlins have a new single out on the Columbia label on April 12, called "Everybody Wants To Go To Heaven".

On April 28 they begin three weeks cabaret at Quakino's, doubling with the Allegro, and on May 20 until June 8, they go to Malta, Cyprus and North Africa. On June 29 they start a summer season at Brighton, with the Baron Knights and Dick Emery, and on September 10 they go to America to star in an ABV TV hour-long colour spectacular, based on the film in which they appear, "Diamonds For Breakfast".

They stay in New York until September 21.

DORIAN GREY

DORIAN GREY, whose record: "I've Got You On My Mind", is number 37 in the RM charts this week, appears on Top Of The Pops this Thursday, and on the pop show on Radio 1 on Easter Monday.

Due to the success of his record, Dorian Grey's visit to America has had to be postponed.

THE SCAFFOLD

THIS Friday the Scaffold appear in their own "one-man" show at the Fairfield Hall, Croydon. The concert lasts for two hours, and will include music, comedy and poetry.

On May 17 they start a tour with the Hollies and Paul Jones. Also in the concert will be the Mike Vickers Orchestra — they will play twelve dates in major cities in Britain, so that the concert will be able to reach as large an audience as possible.

DAVE ALLEN —NEW NAME!

HEREWITH the result of the name-this-singer contest — a competition organised by Record Mirror to find a new name for song-star Dave Allen. After long deliberations, Dave and manager Jimmy Jenkins have decided on Al Torino, which means the prize of a tape-recorder goes to David S. Forster, of 4 March Street, Warrington, Lancs. . . and arrangements to present him with the "award" will be made in the next week or so.

Al Torino has now signed with Decca Records and his debut disc, "Can't Nobody Love You", produced for him by Wayne Bickerton, will be released on April 26.

JOHNNY SPEIGHT TO WRITE NEW BEE GEE FILM

BRTAIN'S top comedy writer, double Writers' Guild Award winner for his "Till Death Do Us Part", Johnny Speight, is to write the screenplay of the Bee Gees' first full-length feature film, "Lord Kitchener's Little Drummer Boys".

This was decided after the Bee Gees' concert at the Royal Albert Hall last week. Johnny met the Bee Gees after the show, and the idea of the film was outlined to him. He accepted to write the screenplay of the film, a comedy concerning the pressganging of boys to join the army as bandmen during the Boer War — the group is to write and perform six new numbers in it.

The film, which is to be shot in colour on a budget of £500,000, will be an Associated London Films production with the Bee Gees' manager, Robert Stigwood as executive producer. Filming will commence in October this year, with extensive locations in Kenya.

Said Johnny Speight: "We do not know as yet who will direct the film. This will be decided after I have written the screenplay."

NEXT WEEK'S NEW SINGLES

AMONG the new singles being released on the week ending April 11 are ones from Barbra Streisand, Madeline Bell, The Cowsills, Peter & Gordon, Bobbie Gentry, and Bill Haley.

DECCA Don Gibson — "Ashes Of Love"; The Elastic Band — "Think Of You, Baby"; R.C.A. Steppenwolf — "Sookie, Sookie"; C.B.S. The Stockings — "I Don't Ever Want To Be Kicked By You"; Gilbert — "What Can I Do?"; Barbra Streisand — "Our Corner Of The Night"; The Chanters — "What's Wrong With You"; The Detours — "Whole Lot Of Lovin'"; Tangerine Peel — "Sold Gold Mountain"; PHILIPS Madeline Bell — "I'm Gonna Make You Love Me"; Julie Rogers — "Don't Speak Of Love"; FONTANA Sight And Sound — "Ebenezer"; MERCURY Spanky and our Gang — "Like To Get To Know You"; POLYDOR Oliver Norman — "People, People"; Dennis Lous — "Only The Lonely Are Blue"; Clarence Carter — "Looking For A Fox"; Carmen McRay — "Evasive Butterfly"; ELECTRA Clear Light — "Night Sounds Loud"; M.G.M. The Cowsills — "In Need Of A Friend"; COLUMBIA The Karlins — "Everybody Wants To Go To Heaven"; Des O'Connor — "I Pretend"; Jack Douglas — "Swanne River"; Peter & Gordon — "I Feel Like Going Out"; The Hobby Shop — "Why Must It Be This Way"; The Twilights — "Cathy Come Home"; PARLOPHONE Steve Flynn — "Your Life And My Life"; CAPITOL The Lettermen — "Sherry Don't Go"; Bobbie Gentry — "Louisiana Man"; TAMLA Chuck Jackson — "Girls, Girls, Girls"; BELL Flash & the Board of Directors — "Busy Signal"; PYE POPULAR McFarthing Kisson — "When She Touches Me"; PYE INTERNATIONAL Bill Haley — "Crazy Man Crazy"; WARNER BROS The Tokens — "Till"; J. J. Jackson — "Down But Not Out"; SOUL CITY Gene Chandler — "Nothing Can Stop Me" (April 5).

News shorts

ON June 6 Peter Green's Fleetwood Mac go to America for television and concerts, including a concert at the Fillmore Auditorium. Dr. Herman Von Sax is presently designing a radically new line of musical instruments for Atlantic's newest recording group. Two Guitars, Piano, Drum & Darryl among British artists taking part in the "Golden Rose Of Montreaux" contest are Millicent Martin, Julie Felix, the Alan Price Set and Manfred Mann the Beach Boys have signed the Strawberry Alarm Clock and Buffalo Springfield for their thirty-three city American concert tour starting on April 5. The Paper Dolls are, in fact, managed by David Cardwell. New group Jigsaw have been signed to MGM. They're recording this week, for early May release, one of their own compositions, "One Way Street". Scottish group My Dear Watson were refused entry to France last week because their van was adorned with Union Jacks. Tony Brandon's single, "Candy Kisses" to be released on MGM on April 19. Traffic have been asked to return to America on September. While in the U.S. Stevie Winwood spent three days living with Red Indians on a reservation. DJ Ed Stuart played a request for Princess Margaret on his BBC radio programme, Junior Choice, last Saturday — Princess Margaret chose "Don't Stop The Carnival" for her children. First day of filming on "Otley" for the Herd was

extremely chaotic. They arrived in brightly coloured clothes, and were told by the producer that they should be wearing dark suits. They persuaded him that they shouldn't, and a further argument developed because the director, Dick Clement, insisted that they wore dark suits. They started filming much later — in dark suits — despite protestations from P. J. Proby, his first LP for Liberty "Believe It Or Not" is to be released. Julie Felix is to give a six-hour long concert at the Royal Albert Hall sometime within the next six weeks. It will feature all the artists who have appeared on her TV programme, and each will present their own act from the TV show. The Lemon Tree have a new single released on April 26, recorded by Andy Fairweather Low, called "It's So Nice", on the Parlophone label. They are to open their own club in Birmingham in mid-June. The Symbols' drummer, Chas Wade, is in bed with food poisoning. Athol Guy of the Seekers suffering from faringitis, and is to spend a few days in Cornwall to recover from it. Last Tuesday a dance was held at the City of London School, Blackfriars, in aid of SHELTER. The groups playing were the Grabb Cycle and Ureul, and among the guests were Ed Stuart, Duncan Johnson, David MacWilliams, and Barry Noble. Altogether the school has raised £2,000 for the charity. Decca are rush-releasing a version of "Honey" by Nick Curtis — a cover of the Bobbie Goldsborough record currently in the U.S. charts on April 12. Liz Christian debuts on the Spark label with "Think Of You Baby".

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THE TOAST—group who formed up only six months ago played for A HUNDRED hours starting last Friday evening. They did so to aid a Human Rights project and are seen here being helped out by Miss Jackie Thomas—with refreshments, etc.

Pop shorts

KENNEDY STREET ARTISTES have signed the Elastic Band to a long-term agency contract. The group's debut single is "Think Of You Baby", to be released on Deram on April 12. Pinkerton's Assorted Colours are to change their name to Pinkertons. They have a new record out shortly, called "There's Nobody I'd Sooner Love" — a Tony Macaulay-John Macleod number. A new group Gospel Garden worth watching out for. Pat Burke of the Foundations won £133 on the football pools last week — exactly one year after his last win of £5. The Peddlers are to make a return trip to the United States following offers of several engagements in that country. The Paper Dolls go to Norway on April 29 for TV promotion. Excellent Denny Cordell production on new Move album. Spencer Davis Group left for America on Wednesday for a series of concerts there. Foundations' next single probably to be released in mid-April. The Incredible String Bands' third album, "The Hangman's Beautiful Daughter" sold five thousand copies in the space of three days. They will be appearing at the Royal Albert Hall on June 29, on returning from their US tour. New Vaudeville bandman, Mick Wilsner, has vowed never to go to Liverpool again after his vintage Gibson guitar was stolen from his parked car there, two days after he bought it. Barry Class returned from the US last week after finalising the Foundations' four-week tour there in mid-May. Barbara Ruskin's new single "Is This Another Way" is to be released on Parlophone on March 29. Barbara wrote both the words and the music herself, and the orchestral backing was arranged and conducted by John Macleod. Roy Harper, whose new single "Life Goes By" is to be released by CBS on April 5, will appear on the Simon Dee Show on Saturday April 13 instead of April 16 as previously announced. Alan Warner of the Foundations and Copper of the Paper Dolls, share a birthday on April 21. Alan will be 21, and Copper will be 20. Love Affair are a late addition to the Gene Pitney tour. They will be taking over from Amen Corner on April 11 at Wolverhampton Gaumont. Next single from the Grapefruit is a double "A" side, to be released on RCA Victor on April 5. Titles are "Yes" and "Elevator". The Scaffold are giving a concert of "Music, Humour and Poetry" at Fairfield Halls, Croydon, on April 5. David Bowie appeared in the mime show "Pierrot In Turquoise" all last week, at the Intimate Theatre, Palmers Green. Crispian St. Peters' April 5 Decca release, "That's The Time", penned by the Truth. James Royal opens at Hatchetts in Piccadilly on April, and on April 16 he flies to Italy for five TV shows. From 23-26 he will be appearing on TV in Germany. The Elre Apparent appear at the Scene Club in New York for two weeks. Brian Keith of the Plastic Penny lost a case containing all his song lyrics, at the ABC at Merthyr Tydfil. The Merseys make their cabaret debut at Fans Club in Whitney Bay for a week from April 7.

Tony Hatch and Jackie Trent have written the new Pet Clarke single, for American release only, called "Have Another Dream On Me", while in the States next, the Symbols are to be recorded live in Boston by their US company Laurie Records. "Me The Peaceful Heart" was written by Tony Hazzard, NOT Tony Hatch. On April 22, Pye are to release the "Antonio Petro Hatch and His Cool Latin Sound" LP here and in 11 other Continental countries. "The Two Of Us" LP, by Jackie Trent and Tony Hatch, is to be released on the same day. Jimmy James and the Vagabonds, British agent, David Abse, is to go to the US to negotiate a 14 day visit to that country by the Vagabonds in July. The Mike Stuart Span are in Denmark in cabaret on May 23 to 26, followed by Dutch and Belgium TV. On April 9, they are to open the new Top Rank Suite in Reading.

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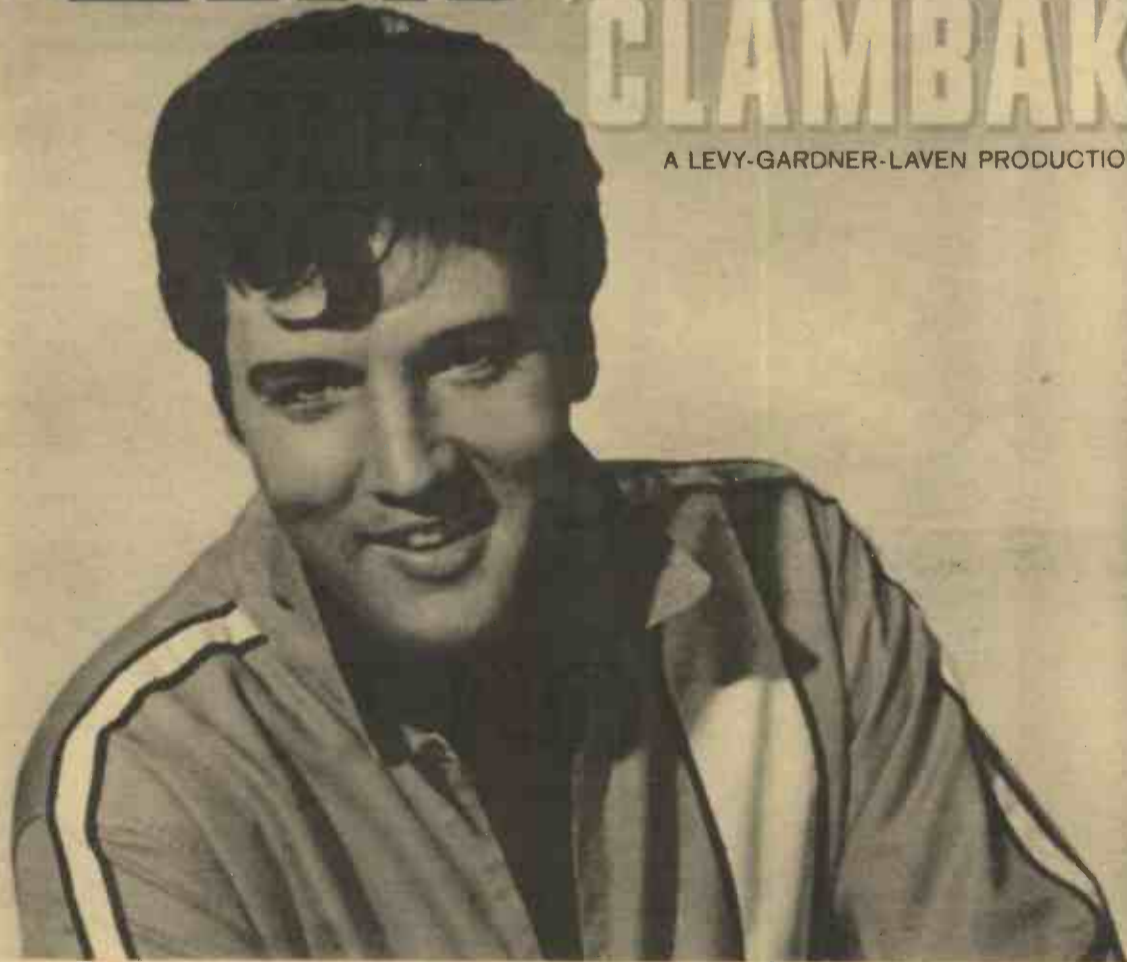
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12 great tracks including
You don't know me; Guitar man; Just call me lonesome; Big boss man

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ROCK WAS NEVER MORE THAN UP-TEMPO COUNTRY

SO, Rock and Roll is coming back! Has it ever really been away? Most modern pop styles that have come into being since the 50's have merely been variations on the old Rock theme. Pop music has in fact completed an almost full cycle of sounds and events.

The experts' prediction of the Rock Revival is one of sounds only, and not a barrage of material from the golden days of Messrs. Haley, Vincent, Domino, or Richard. Whether this be the case or not, interest will undoubtedly be centred around these figures, especially within the spheres of pop journalism. This being inevitable, let us look at the early Rock and Roll story in its true perspective, NOT neglecting the important role played by country music.

Basically, Rock and Roll was nothing more than an up-tempo country sound with added wind and percussion instruments, plus other odd ingredients culled from the extensive repertoire of Negro blues. Add to this song material containing a glossary of current "in" phrases and you had Rock and Roll.



BOBBY HELMS

Rock began in the country so it was quite natural for country performers to leap onto the bandwagon. Among the first to score heavily in this country with a Rock disc was part-Cherokee Indian singer and composer, Marvin Rainwater, whose recording of "Whole Lotta Woman" carried him high into the charts. Unfortunately, despite their Rock content, subsequent releases by Rainwater failed to register with quite the same impact. The two immediate follow-ups to "Whole Lotta Woman", which were "I Dig You Baby" and "Dance Me Daddy", failed to reach even the lower Top Twenty.

Unlike many of his contemporaries, Marvin Rainwater continued to produce fair country material on the flip-sides of his "Pop" recordings. Songs such as "Because I'm A Dreamer" and "Two Fools In Love" (both duets with his sister, Patty) were aimed at a country market.

One factor that is constantly ignored by pop historians is the high percentage of "Rock and Roll" featured in the Hot Country Singles' Charts of ten to twelve years ago. A quick glance at two charts for the month of November, 1957, reveals this incredible list of material; "Teddy Bear", "Loving You", "Whole Lotta Woman", "Special Angel", "Jailhouse Rock", "Wake Up Little Susie", "Whole Lotta Shakin' Goin' On", "Bye, Bye Love", "Blue Suede Shoes", "Mona Lisa", "Chantilly Lace" and "Bird Dog". Strange to relate, these weren't just a batch of "cover" jobs by country artistes, these were the genuine article by Elvis Presley, Marvin Rainwater, Bobby Helms, The Everly Brothers, Jerry Lee Lewis, Conway Twitty and Big Bopper, all of whom were established in the country field before the inception of Rock and Roll, which tends to suggest that somewhere along the line certain people (obviously anti-country) hushed up the true facts concerning the development of Rock and Roll music.

Could it be they feared the eternal stigma surrounding the term "Country Music" would be damaging to a potential billion dollar sound? The galaxy of names listed in that last paragraph are only a few of the countless artistes who managed to bridge the gap separating country from commercial pop music in the 1950's, the formative years of Rock and Roll. I suspect that both pop and country fans will express surprise at this amazing collection of stars: Roy Orbison, Johnny Preston, Brenda Lee, Bill Black, George Jones, Bill Haley, Buddy Holly, Mitchell Torok, Don Gibson, Ricky Nelson, Bob Luman, Ernest Ashworth, Wanda Jackson, Webb Pierce, Carl Perkins, Jack Scott, Jesse Lee Turner, Andy Doll, Boots Randolph, Bob Gallion, Leroy Van Dyke, Eddy Cochran, Gene Vincent, Sheb Wooley, Johnny Tillotson, Johnny Cash, Lonnie Irvin, Marty Robbins, Ferlin Husky, Stonewall Jackson, Jimmie Rodgers (not The Singing Brakeman), Pat Boone and Connie Francis.



LEROY VAN DYKE

Over a decade has passed since the Golden Age of Rock and it is doubtful whether we shall be able to strictly associate any modern revival with country music, apart from the fact that it has run a logical course. No jazz fan would shame himself by connecting his style with hillbilly music but way back in the 1920's, Jimmie Rodgers successfully linked the two forms to produce a collection of classic country music. This is precisely what has happened with pop music. What self-respecting pop enthusiast would tie in the Beatles with Webb Pierce, although many years ago Pierce played a small, but important role in Rock and Pop development.

BRIAN CHALKER



PAUL IS ALREADY MARRIED!

YES, it's true. People in showbiz have known about it for some time, and I am not the first to write about it. But young, handsome, suave, impeccably dressed Paul Jones is already married. This news amazed my sister, who thought I meant Paul Spigott, to whom she is engaged. While we're on a romantic kick, Sue Quickly, our girl in Hollywood, reports that last week C&W singer Hank B. Loudermouth, playfully pushed his fiancée, starlet Tuesday Knight, off the top diving board of his own private swimming pool. Seems the pool was empty at the time. Tuesday broke her arm, three ribs and off her engagement.

POGO TALKS (EXCLUSIVE)

I spoke this week to Pogo Stikk, ace drummer with the Elastic Gooseberry Bush. While the other members of the group spent over a month at Benskin's Holiday Camp at Frinton-on-Sea, Pogo returned after just four and a half days. "It's just like being at a meditation centre," he told me. "You get up in the morning and eat bacon and eggs, and then go to bingo, where some guy keeps repeating numbers between one and 90, over and over again. This sends you into a trance. Then in the afternoon everyone lazes about and gets brown (with the English climate, it's less suntan and more rust). In the evening we all go into a trance again by going to the bar and repeating the same order over and over again, and often happy campers could be heard far into the night, singing, necking and falling downstairs."

I asked Pogo if he had given up the idea of Holiday Camping altogether. "No," he replied, "I still go into a trance every evening, but I prefer to do it in the privacy of my own local. It's just a method of relaxing really, nothing more than that."

TELEVISION TITLE TATTLE

(Which is well in the running in the Nationwide Contest for the worst sub-heading of 1968).

Saturday saw the last in the current Rolf Harris series. As scriptwriter on the show, I was constantly exposed to Rolf's publicity man, who threatened me with several kinds of death every week if I didn't mention his latest record in this column. So here goes: Rolf Harris's new single is "Harry Home", and it's the story of two prime ministers. Plans to call the numbers "Sir Alex Douglas-Wilson" were cancelled when it was learnt that this was to be the title of Bob Dylan's next L.P. (Incidentally, before anyone writes, the dolly birds on the show are as gorgeous off-screen as on, and I regret I have no telephone numbers).

Hands up all those who saw the Master on "Time For Blackburn"? You did! By golly you were quick! One friend of mine bent down to tie his shoelace and missed me altogether (and he was wearing slip-ons). However, I'd like to point out that I fore-

cast "Do You Remember" would be a hit, and it has leapt straight into the top ten at number 40. I also said "For Whom The Bell Tolls" would be a big smash and it hasn't leapt into the chart at all at the time of writing. However, I'd like to thank producer Mike Mansfield for asking me on the show, and Tony Blackburn for letting me share his dressing room (and please, girls, don't write and ask me for details of his underwear). Why didn't they play "Lady Madonna"? I knew that would be a hit.

D.C.'S IN DEPTH INTERVIEW

After Engelbert Humperdinck, who borrowed his name from a mid-European classical composer, we have a new pop sensation, Ludwig Von Beethoven, who's meteoric rise to the top will, I am sure, only be matched by his meteoric crash back to the bottom. I talked to him in his luxury penthouse apartment in Peabody Buildings, just off London's fashionable Old Kent Road.

D.C.: Ludwig, you've had three number ones in a row. How do you account for your fantastic success? LUDWIG: I was just lucky, I guess. Lucky enough to have a fabulous voice, an extremely handsome face, and more talent in my little finger than most people have in their whole body.

D.C.: Do you feel that the change of name to Ludwig Von Beethoven helped at all?

LUDWIG: A bit, I suppose. With the name I was using before, I kept getting confused with another singer.

D.C.: What was the name you were using?

LUDWIG: Elvis Presley.

D.C.: Your manager has, I believe, had a great influence on your success.

LUDWIG: What, Johann Sebastian Bach you mean?

D.C.: Is that your manager's name?

LUDWIG: It is now. Everybody's jumping on the bandwagon. Personally, I thought he was getting along quite well as Colonel Tom Parker.

D.C.: Would I be right in assuming that your biggest thrill of 1968 was to be voted showbiz personality of the year by the Working Men's Club of Great Yarmouth?

LUDWIG: No.

D.C.: Oh.

LUDWIG: You did ask.

D.C.: Well, what was the biggest thrill in 1968?

LUDWIG: I'd rather not discuss my personal life.

D.C.: What are your immediate plans, Ludwig?

LUDWIG: I'm going into the movies.

D.C.: Really? Where?

LUDWIG: Three-and-nines, probably. I like to sit close to the screen.

At this point Ludwig's manager, Clyde Barrow, came into the pub where we were chatting and announced that he had melted down Ludwig's latest Golden Disc and sold it to a Frenchman. The interview was at an end. "By the way," he whispered as he left, "did you know that Paul Jones is married."



ROGER MILLER

Little Green Apples
MFR021




*God didn't make the little green apples, an' it don't rain in Indianapolis in the summertime—
And when myself is feeling low
I think about her face aglow
and ease my mind.*

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The BIG Bee Gees sound!

THE houselights went down on an empty stage, bathing the Albert Hall in a dark, expectant hush. But it was a silence of only a few seconds, because as the shadowy shapes of the Bee Gees suddenly became discernable on stage, so the screams of the fans started. And the tension of the waiting audience turned the atmosphere electric as the sixty-piece orchestra started playing.

And the sound of the orchestra became the sound of "New York Mining Disaster".

And it WAS the Bee Gees. Whatever space was left in the Albert Hall was filled with the sound of the Gibb brothers' music — and thus began one of the most ambitious pop concerts ever. An ambition that was beautifully and successfully fulfilled.

At least, I thought so. A lot of people, the pseudo-intellectuals of the pop world, didn't think so. Someone said it "was a victory hurrah for the sentimental and the second rate". No — it was a victory hurrah for good pop music. And for the Bee Gees. I think ninety-nine per cent of the six thousand strong audience at the Royal Albert Hall last Wednesday would agree with me, too. Even if you personally don't like the Bee Gees, you can't deny that they're good. Or am I just being "uncool", kiddies?

"We were terrified before the show," said

Maurice. "This concert was the most ambitious thing we'd ever done. And when it was all over — well, it's difficult to describe our feelings. It was so successful."

Why was it successful?

A combination of things — the Bee Gees' songs, their harmonies and individual voices, Bill Shepherd's arrangements, the orchestra. In fact the whole presentation — a presentation which included the R.A.F. Apprentices' Marching Band, and a mixed choir of forty, the Ambrosian singers.

"This is the fiftieth anniversary of the Royal Air Force," said Barry, "so we wrote a number called 'I've Decided To Join The Air Force', and we got the R.A.F. Band to join in the number."

And this, and all their other songs, combined to make a great show. If you like the Bee Gees' music, a Bee Gees' concert is always good. This Bee Gees' concert was excellent.

Then it was all over — all the music had been played, all the songs had been sung, and all the screams had been screamed. The audience fled out slowly under the harshness of the houselights, and all was silent.

The silence you get when there's nothing more to say.

The Bee Gees had said it all.

DEREK BOLTWOOD



THE BEE GEES—a spectacular concert (RM pic.).

TONY BENNETT: PAUL McCARTNEY HAS A SPIRIT THAT MOVES ME

THOUGH the musical approach of Tony Bennett — and the bands he works with, such as Buddy Rich — is not usually treated with adulation by the mass of young pop fans, Tony is "very happy with the things that are happening on the scene today. Sure, there's some bad music around but at least good talent can get through and become accepted much quicker than in my young days. The Beatles, for instance, made it in not much more than a year.

"I had about seven years of doing auditions for every agent in New York. Eventually, I was given a job — by Pearl Bailey — in a Greenwich Village club. And she told me it would take me ten years just to learn how to walk on stage!"

Did there come a time when Tony realised he was going to be more than just one of a crowd of competent performers, when he knew he had it in him to become one of a mere half dozen singers with that special magic?

"Yes, around ten years ago I found audiences were standing up and cheering. I could do what I liked with them, they were eating out of my hand. It was a strange sensation — and rather depressing because I didn't think I was that good. I knew I could do better.

"I was still scared too. Perry Como gave me my biggest chance. I was invited to take over as the summer replacement for his television show and I was so terrified I didn't know whether I should take the job. By chance, I met Frank Sinatra. I didn't know him but anyway I felt he might be sympathetic and so I told him my problem, saying I was completely frightened. He said that didn't matter because an audience kind of likes this. He said it meant that I CARED, which was so much better than being cool and not caring. Sinatra calmed me down quite a bit and I took the job.

SARAH VAUGHAN

"Since then, I've got to know him. He's an amazing man, a loner who only likes a few people. He once said that besides himself there were only two singers who mattered — me and Sarah Vaughan. The others were insignificant. It was an astonishing thing to say, when you consider how many fine singers there are, and how offended they'd be by such a remark. But he wouldn't worry."

Tony approaches his songs like short stories (he described them as combinations of movies and poems) and when on stage he concentrates on creating the right mood for the song. "Sometimes it goes right in a rehearsal studio with just a pianist. Other times I'm recording with 45 musicians and the best possible facilities yet still can't get the mood right.

"However, the trick is to be consistent — that's the artist's duty."

I mentioned courage — the courage to go out and face a crowd and give to them, exposing one's innermost emotions. "Yes, that's what I admire about Paul McCartney. He has courage. No lies when he performs, it eliminates critics. The other Beatles have a lot of things going for them but Paul is the one who has the spirit that moves me. My sons are great Beatles fans, they've even got a group of their own and I expect they'll become professionals. It's a bit worrying, though, because their love of music is interfering with their schooling."

And was it perhaps the same in Tony's school-



days. "Well, I tried to learn but I was never much good at it. You're right, I'm in no position to lecture my boys!"

Ralph Sharon, a British pianist who became Tony's regular accompanist for years, is named as Tony's biggest teacher. "He helped me transform myself. He taught me to insist on working always with good musicians and not just work with house bands. He told me to call up Count Basie and ask to sing with him. I said I couldn't — I hadn't even met Count. But Sharon insisted — even though my record company at the time was frightened of me singing jazz. They — thinking of the immediate dollar — said 'wasn't commercial. But I took Sharon's advice and now I'm becoming very spoilt, working with the great bands. When I get back to the States I start a tour with that incredible teacher, Duke Ellington. Incidentally, I've just learnt that Duke and I share a hobby — sketching. He's never shown his paintings to anybody but I'm told he has lately been as productive in his paintings as his music. Those pictures should be something to see."

SKETCHBOOK

Meanwhile, I settled for a look through Tony's sketchbook and a new Bennett was revealed; if his voice ever packs up he'll probably make out as a drawing-type artist.

Tony readily admits that a good part of the credit for his spectacular musical achievements of recent years belongs to his public. Audiences bring to a Bennett show a certain expectation, an electric excitement which helps to ignite him so that he can bring delight and even ecstasy to them. They wouldn't behave that way towards an unknown artiste.

"I don't have to make concessions. Honesty is the best policy in music. I don't get bored with songs such as 'San Francisco' because they are the songs I like. I especially avoid recording a song I don't like because if I heard it on the radio in ten years' time it would spoil my day.

"I've just recorded one song that's new to me. It's 'Sweet Georgie Fame' by Blossom Dearie."

DAVID GRIFFITHS

ANOTHER OPINION...

DID the artistic content warrant the epic commercial scale of Wednesday's Bee Gee concert at the Albert Hall? Doubtless the thousands of teenage Bee Gee rave-no-matter-what fans thoroughly enjoyed it, or simply went totally beserk anyway, engulfed in the nerve shattering sheer monstrosity of the presentation. It seemed to me like attempting under a microscope to sort out five small germs from a highly condensed gyrating, surging, and quite ear-splitting micro-mob. The audience was deafening throughout, but the orchestra and the fabulous five were louder. With their extreme edge, the three Gibb plus Colin and Vince managed to drown the fans. The Sound, however, was well balanced and much better than the previous Saville Concert. Even the soft mellow portions of their compositions had such volume that one could hear it if one was able to mentally shut out the screams. The sixty-seven musicians employed did a fine job with the arrangements, but their efforts, for the most part, I fear went largely unnoticed. They evidently weren't particularly stressed as I observed a few of them having strained, barely audible chats during the lapse between their parts. One wonders how they felt decked out in tails for what was in size bigger than a date with The London Symphony Orchestra. But sixty-seven people were not enough, for out from the black depths of hysteria in the hall came an R.A.F. band to march on stage in formation and beat out a few unintelligible marches during "I've Decided To Join The Air Force". This was obviously a stupendous and

probably expensive bit of show, but what's a little additive anyway, I thought. I wonder how they felt. The din continued on normally after that until suddenly we were slapped with the shrill scales of a choir from what seemed like nowhere. Lo and behold, to our surprise, the Ambrosia Singers had secretly filtered in behind and now rose to choral proportions unequalled by any Hollywood Musical. Closing with high-pitched sounds similar to those which have sent many screen couples off to live happily ever after, they meandered out again leaving me to wonder if hords of pigeons were to be released from the roof next.

Perhaps the Stigwood Organisation has outdone itself and perhaps not. One thing is certain — they've outdone everyone else. In my opinion, the Bee Gees turn out very excellent material. Pleasant and very carefully worked out and recorded. But with such grandeur and spectacle, it ceases to render an artistic contribution and dissolves into commercial mayhem. It cannot really be judged from this concert alone, whether or not the Bee Gees are so musically sound as to merit the gigantic expense which has gone into this production. It might be wise to present them without the orchestral backing to allow the public to decide the range of their talents. To dive headlong into such massive proceedings leaves us only to wonder if they are not but pawns of an over-ambitious management — and takes the spotlight off and very far away from their musical abilities.

JEREMY WALSH



The Flower Pot Men
MAN WITHOUT A WOMAN DM 183

Granny's Intentions
JULIE DON'T LOVE ME ANYMORE DM 184

Neil Diamond
RED RED WINE HLZ 10187

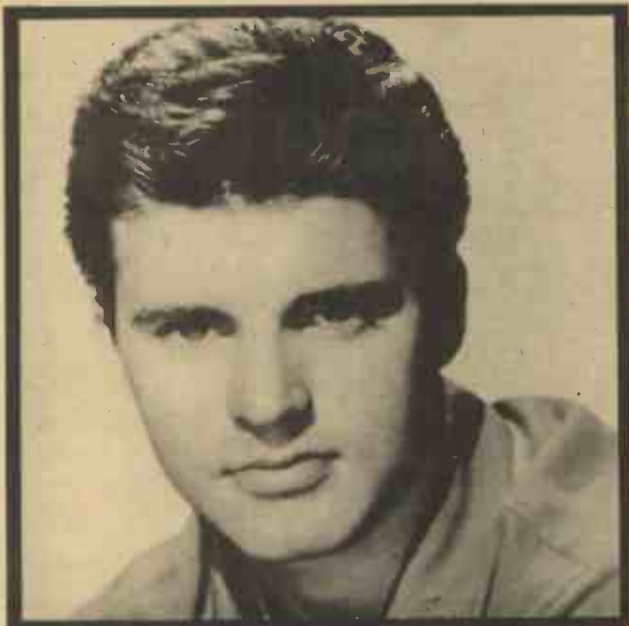
The Webs
THIS THING CALLED LOVE HLU 10188

DERAM

LONDON

group records

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



RICK NELSON—remember the many hits he scored in his days on the London label?

rapid reviews

ISSUED about a year back, "Singin' 'n' Sole-In" by **THE BROTHERHOOD** has been re-released thanks to the success of ex-Brother **DON PARTRIDGE**. A label has been stuck on the front, and this jolly folksy LP, should find a new lease of life—somewhere or other (Fontana TL 5390). When I heard "Music Of The Street Organ" (Ace Of Clubs SCL 249 STEREO) I immediately thought of that bit in "Sgt. Pepper" when Henry the Horse dances the waltz. This fascinating album is full of those colour-inspiring sounds. **O. C. SMITH** is a fine jazz-swing singer with more than a touch of soul. His "The Dynamic O. C. Smith" album (CBS 63147) is a good example of his work, and contains tracks like "On A Clear Day You Can See Forever" and "Fever". If you frequent certain London eateries you may have heard **STELLA AND BAMBOS**, an interesting folksy couple who entertain therein. Their "In The Quiet Of The Night" LP (CBS 63234) features some fine guitar work and some pleasant femme vocals. "**JAMAICAN ALL STARS**" (RCA Victor SF 7902) are a very competent bunch of Caribbean musicians who instrumentalise many familiar tunes in a ska-steel band-calypto style. Lovely for those who can't quite afford Bermuda this year. The first ever Jazz (or "Jass") record to be called by that name is re-issued on "**THE ORIGINAL DIXIELAND JAZZ BAND**" (RCA Victor RD 7919), another fine item in that label's Vintage series. The famous white band who sold a million with that disc are featured on many sides, all recorded between 1917 and 1920. **BOBBY BARE** and the **HILL-SIDERS** combine on "Country Music Common Market" (RCA Victor SF 7918 STEREO) which is an enthusiastic example of co-operation in the C & W fields. More powerful stuff—"Mr. Mel" from **MEL TILLIS** who is a gutsy C & W singer. (London HAR 8345).

Some interesting LP's—a new and an old Orbison, powerful Move, brilliant Byrds, but a let-down from Jefferson Airplane, and an unexpected goodie by Ricky Nelson

ROY ORBISON "Cry Softly Lonely One" — She; Communication Breakdown; Cry Softly Lonely One; Girl Like Mine; It Takes One To Know One; Just Let Me Make Believe; Here Comes The Rain Baby; That's A No No; Memories; Only Alive; Just One Time (London SHU 8357)

AVERY country-tinged LP from Roy. As his "Communication Breakdown" (a single in the States) had not been hitherto issued here, I presumed it wasn't much good. On the contrary — it is very commercial, moving and appealing. His voice tackles this collection of mostly gentle songs well, but it is a pity that several "teen" songs are included, seemingly from the chewing-gum blue-jeans era. His more adult items are better — try "It Takes One To Know One", or his bouncy rendition of Don Gibson's "Just One Time".

★ ★ ★ ★

ROY ORBISON "Early Orbison" — The Great Pretender; Cry; I Can't Stop Loving You; I'll Say It's My Fault; She Wears My Ring; Love Hurts; Bye Bye Love; Blue Avenue; Raindrops; Come Back To Me (My Love); Summer Song; Pretty One (Monument SMO 5013)

REVIEWING this directly after the latest MGM Orbison LP showed up several things. Firstly, the very professional quality of both records. The title is somewhat misleading — "Early" Orbison is really have been the "Ooble Doobie" Sun sides. I didn't like the shrill strings on this LP which is composed of back-water tracks from old Orbison LP's. His voice is almost unchanged, perhaps a little more definite here, but not as mellow as it is now. I can't see this selling too well, unless it is through the very attractive cover.

★ ★ ★

THE MOVE "Move" — Yellow Rainbow; K'roy Was Here; Here We Go Round The Lemon Tree; Weekend; Walk Upon The Water Flowers In The Rain; Hey Grandma; Useless Information; Zing Went The Strings Of My Heart; The Girl Outside; Fire Brigade; Mist On A Monday Morning; Cherry Blossom Clinic (Regal Zonophone LRZ 1002)

THE Move's unerring combination of ultra-commercial material combined with enough insidious production of psychedelia makes this LP a strong chart-topping contender. Already reviewed in depth in RM, I can only add that it is a good commercial LP. Credits to producer Denny Cordell and songwriter Roy Wood.

★ ★ ★ ★

THE HOBBITS "Down To Middle Earth" (MCA MUP 301)

THIS American psychedelic group have this LP in the U.S. charts. It's a well produced item, enough interesting sounds and potted philosophy. What a difference LSD has made to American music!

★ ★ ★

THE PLASTIC PENNY "Two Sides Of A Penny" — Everything I Am; Wake Me Up; Never My Love; Genevieve; No Pleasure Without Pain My Love; So Much Older Now; Mrs. Grundy; Take Me Back; I Want You; It's A Good Thing; Strawberry Fields Forever (Page One POL 005)

FOR a first LP by a one-hit group, this is surprisingly acceptable. One side is ballads, the other beat (as you probably guessed). The ballad side is far better and lead singer Brian treats them with a certain poignancy and plaintive appeal that could ensure the success of the group. But I could take or leave the beat side — especially their empty rendition of "Strawberry Fields Forever".

★ ★ ★

THE BYRDS "The Notorious Byrd Brothers"—Artificial Energy; Goin' Back; Natural Harmony; Draft Morning; Wasn't Born To Follow You; Get To You; Change Is Now; Old John Robertson; Tribal Gathering; Dolphins Smile; Space Odyssey (CBS 63169)

HARD though it was for the Byrds to follow-up their near-perfect "Younger Than Yesterday" album — they've done it with this fantastic disc. Like most progressive LP's it runs through as a whole unit rather than a collection of tracks, and for the first time they use strings and brass — and beautifully too. In stereo this is even better — tracks range from the drug warning item "Artificial Energy", the lovely "Goin' Back", and the poignant "Draft Morning", one of the best anti-war songs for a long time. Anyone who buys this LP gets their money's worth. Just listen to the guitar break in "Change Is Now" in stereo!

★ ★ ★ ★ ★

THE AMERICAN BREED "Bend Me, Shape Me" — Green Light; Don't It Make You Cry; Mind-rocker; Bird; Something You've Got; Don't Make Me Leave You; Bend Me Shape Me; Before And After; Sometime In The Morning; I've Been Trying; No Easy Way Down (Dot LPD 502)

THE original "Bend Me, Shape Me" group have a good selection of styles — from the frantic "Green Light" through to their gentle interpretation of the Impressions "I've Been Trying". They show this is a well performed and produced LP. Perhaps there isn't too much originality in style, but that's their only fault. It is hard to criticise this LP in any other direction, and some English groups should listen to certain songs here too.

★ ★ ★

THE JEFFERSON AIRPLANE "After Bathing At Baxter's" — Streetmasse — The Ballad Of You, Me And Pooneil; A Small Package Of Value Will Come To You (Shortly); Young Girl Sunday Blues; The War Is Over — Martha; Wilde Tyme (H); Hymn To An Older Generation — The Last Wall Of The Castle, Rejoice; How Sute It Is — Watch Her Ride; Spare Chaynge; Schizoforest Love Suite — Two Heads; Won't You Try; Saturday Afternoon (RCA Victor RD 7926)

UNFORTUNATELY the music doesn't match the titles—thus the whole LP comes across as pretentious. There is nothing as exciting as "Somebody To Love" or as good as "White Rabbit" here. I've heard this is good in stereo, but I couldn't get the stereo version to review. Really, for died-in-the-wool heads who have to collect EVERYTHING, but compared with current LP's by the Byrds, Country Joe — not much at all.

★ ★ ★

RICK NELSON "Another Side Of Rick" — Dream Weaver; Marsh-mellow Skies; Don't Blame It On Your Wife; Reason To Believe; Suzanne On A Sunday Morning; Baby Close Its Eyes; Barefoot Boy; Don't Make Promises; Promenade In Green; Georgia On My Mind; Daydream; I Wonder If Louise Is Home (MCA MUP 302)

RICK hasn't meant very much for several years now here. But with names like Koppelman-Rubin, Jack Nitzsche, Don Peake given production credits, one is tempted to listen very carefully. And I found some interesting items here — apart from the many Timmy Hardin tracks, all of which are carefully, but unadventurously recorded. "Don't Blame It On Your Wife" is the best thing Rick has recorded for some time, and I never thought Rick could put as much into "Georgia" as he does. An interesting LP.

★ ★ ★ ★

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SBL7837 (Stereo playable mono)



COUNTRY JOE AND THE FISH
I feel like I'm fixin' to die
STFL6087(S) TFL6087(M)

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

THE KINKS

Wonderboy; Pretty Polly (Pye 17468). Still they come up with something which is so darned catchy that one cannot help humming along with. No specific change in the overall sound: Just Ray doing his charmingly sophisticated attack on the lyrics. Not necessarily their best; but then they set exceptionally high standards. Philosophy-pop is the phrase I've just created for them. Flip: Rather more rhythmic, maybe, with moments of crassness. Again, it's distinctive and makes up a value-for-money coupling. **CHART CERTAINTY**

THE LOVE AFFAIR

Rainbow Valley; Someone Like Me (CBS 3366) The Keith Mansfield Orchestra is labelled here, to avoid any possible confusion. But what are the hit chances? Good, obviously, following on a number one — and the young Mr. Ellis sings even better on this slightly confused beater. Not directly so commercial, but it proves a few points about the boys' ability. But it could need a few plays to register — and it'll probably get'em. Flip: Self-penned, bluesy, powerful, but a showcase essential for S. Ellis. **CHART CERTAINTY.**

LOUIS ARMSTRONG

Bare Necessities; Louie (Buena Vista DF 466) This is from the movie "Jungle Book" and what with Louie being so high 'n the charts with "Wonderful World", it could easily make the same progress. It's an Academy Award-nominated piece and is instantly catchy and one can think of a lot of other artists it would have suited. But Louis is the man in form. Flip: A fine tribute to Louis by Tutti's Trumpets, and brassy acceptable. **CHART POSSIBILITY.**

BILLY J. KRAMER

1941; His Love Is Just A Lie (CBS 56-3396) Potentially this is a very good hit song . . . poignant and tuneful. Billy J. returns to the recording fold in apparently good nick and I think he'll have the edge on the opposition. But, of course, the whole song, which is rather unusual in construction, could drop hopelessly by the wayside. Even so, I have pleasure in commending the Kramer performance. Flip: A bit strained, thinks I. **CHART POSSIBILITY.**

RONNIE ALDRICH

Pjpaluk; Liebestraum (Decca F 12762) Play this and expect to have the melody stuck in your mind for ages. But it's already getting amazing radio plays . . . and there's a lot of action going on over it. Even without promotion, it should make it though — it's simple, melodic, well-played by pianist Ronnie, who actually sells tremendous numbers of LPs abroad. Yes, the chirrupy strings help, too. Flip: A familiar theme in a different mood altogether. **CHART POSSIBILITY.**

NIRVANA

Rainbow Chaser; Flashbulb (Island WIP 6029) Hooray, I am echoing. I think this is a tremendous group and now at last they've linked up with a tremendous song. There's a cheery airiness about this song, with the little answering bits and the quite remarkable arrangement. It's certainly now joining the mere handful of truly outstanding discs of the year this far. I trust you'll purchase . . . and fast. Flip: Much more urgent and less charming. **CHART PROBABILITY.**

KIKI DEE

Can't Take My Eyes Off You; Hungry Heart (Fontain TF 926) Next week we'll expound some more on how it is that Kiki came out substantially later than your actual Andy Williams. In the meantime, must say that I think this song really suits a girl better than a man, and that Kiki Dee is a girl of a great deal of promise. This is well arranged and presented and sung. Anything else you wanna know? Flip: A rather jerky piece, but again well sung. **CHART POSSIBILITY.**

JULIE DRISCOLL, BRIAN AUGER AND THE TRINITY

This Wheel's On Fire; A Kind Of Love In (Marmalade 598006) Everybody talks, don't they, about Julie — and quite a few talk about Brian. This is nearer that commercial status that they seek and there are moments of sheer inspiration in the arrangement. Mind you, I'm not guaranteeing that it'll make it. But I hope it will. Flip: Could be argued that this is, basically, more commercial still. **CHART POSSIBILITY.**

THE EQUALS

Baby Come Back; Is It Right; Giddy Up A Ding-Dong; Butterfly Red White and Blue (President PTE 1). Yep, this IS an EP but it's released here because "Baby Come Back" was such a smash on the Continent — and it'll be promoted as a single, which means it must stand good chances of making the charts. Title song is powerful and portrayed with a great sense of "feel" based on a commercial sort of melody. Nicely done. Come to that all four tracks, except maybe "Giddy Up," can be commended. **CHART POSSIBILITY.**

THE FLOWER POT MEN

Man Without A Woman; You Can Never Be Wrong (Deram DM 183). In terms of actual vocal sounds, this is a change of direction for the group. Solo voice most of the way, and less of the big-built harmonies behind. And the song raises the odd doubt because it's actually of super-class rating and may just prove too short on instant appeal to make it. Lyrically lovely, though, and it must stand a chance. Flip: Really more typical of the group. **CHART POSSIBILITY.**

KENNY BALL AND HIS JAZZMEN: I Wanna Be Like You; High Hopes (Pye 17512). Typically good-humoured material from Kenny and this jazzy item, a great song, is one of those chart possibilities we keep writing about. **★★★**

THE CREATION: Midway Down; The Girls Are Naked (Polydor 56246). Good group, this. But this isn't, for me, their strongest release and so may miss out. Big-sounding harmonies and a commended air of urgency, though. **★★★**

THE ZOMBIES: Time Of The Season; I'll Call You Mine (CBS 3380). I'm saddened by the news that this group is breaking up; for they show again that they have more ideas than most. But it IS slightly over-complex for the charts. **★★★**

JOHNNY DUMAR: You Just Gave Me Heaven; You Hurt Me So (CBS 3379). Nice romantic ballad from a voice I rate. Not sure that this is the sort of song to make it, but I could so easily be wrong. Good production all round. **★★★**

THE NITE PEOPLE: Morning Sun; Were You There (Fontana TF 919). An okay sort of sound but again the material isn't right. Orkan boosts the backing and the harmonies are quite clever. **★★★**

PETER AND THE WOLVES: Julie; Birthday (MGM 1397). I am a professed admirer of this group — they've really turned out great stuff. This is more restrained than some of their work, but there is still that controlled air of professionalism. Loved it. **★★★**

LUCAS WITH THE MIKE COTTON SOUND: We Got A Thing Going Baby; Soul Serenade (MGM 1398). They fairly roar into this, these boys, but at a mid-tempo and the effect is one of atmosphere rather than direct commercial appeal. Compulsive beat. **★★★**

JIMMY TARBUCK: Your Cheatin' Heart; All My Loving (Parlophone R 5682). In the Max Bygraves sort of idiom, Jimmy gets away with it well on tuneful songs. There's a drive going on over this one — so watch it. **★★★**

RANEE AND RAJ: Feel Like A Clown; Rainbow Land (Fontana TF 920). Gotta feeling about this one. They've done live shows on TV which must help and after the early stages it really goes like a bomb. This could be a surprise biggie. **★★★**

TONY RIVERS AND THE CASTAWAYS: I Can Guarantee Your Love; Pantomime (Polydor 56245). Nicely done, this. Nicely arranged. Not essentially for the charts, but it should do the boys' fast-growing reputation a power of good. Classy in the midst of nothingness. **★★★**

CRISPIAN ST. PETERS: That's The Time; The Silent Times (Decca F 12761). A relaxed sort of Crispian, urging maximum effect from a romantic ballad. Just missed a tip but it's the sort of idea-song that could have a wide appeal. The arrangement is excellent. **★★★**

NEIL DIAMOND: Red, Red Wine; Red Rubber Ball (London HLZ 10187). Again I'm forced to say that this isn't the right song to establish the amiable Neil in this country. Pity. He wrote it; it's got some ideas; and is well-performed. But somehow not right. **★★★**

THE WEBS: This Thing Called Love; Tomorrow (London HLU 10188). Obviously in a specialist-taste category but for me over-contrived, over-urgent and the sort of soul-job that gets nowhere fast. Kinda jumbled. **★★★**

TURQUOISE turn up pretty well trumps with "53 Summer Street" (Decca F 12756), a bouncy beat number with somewhat a plaintive edge to it. "Walk With Me" by ROGER DENE (Columbia DB8387) is a shuffle-rhythmed piano instrumental from the film "Misunderstood" — catchy. Two nicely-sung sides from SEAN DUNPHY AND THE HOE-DOWNERS: "Gold And Silver" and "Two Loves" (Dolphin DOS 1), with contrasting tempos and gently sincere. Give two spins to the MAYTALS and "54-46, That's My Number" (Pyramid) because it has a grown-on-you ska appeal. The excellent "Maria Elena" comes up with a great Latin feel via DIGNO GARCIA Y SUS CARLOS (MGM 1395).

Gal named just RUTH sings "Cherish" (Columbia DB 8386) with a lot of sincerity but I doubt if it's a hit song for her. And from PRECIOUS FEW (Pye 17510): "Young Girl", a song which is causing great interest in the States

and could easily take off here. MINDY CARSON tackles a fair enough romantic ballad in "A Little Love Will Go A Long Long Way" (President PT 178). "Things Ain't What They Used To Be Anymore" (Liberty LBF 15063) is a string-backed shuffling item by THE GRAPEVINE, but it's a bit too pedantic for me.

Talented, indeed multi-talented. GEORGE BEAN sings softly and with feeling on "Bring Back Lovin'" (CBS 3374) and also helped write it. PAUL ANKA has lost that hit touch and won't regain it. I regret, with the mournful "Can't Get You Out Of My Mind" (RCA Victor 1676). Look for big sales on the ballad "Chance Of A Lifetime" (Emerald MD 1096), by PAT MCGEEGAN — it was the winning Irish entry for the Eurovision contest and could easily click.

Another atmosphere item with a lot of charm and outside chances: "One" by NILSSON (RCA Victor 1675), but again it should have a couple of spins to register fully.

THE LEMON PIPERS

Rice Is Nice; Blueberry Blue (Pye Int. 7N 25454) Follow-up to "Green Tambourine" is this pretty little wedding song with a nice clean string-filled production and a kind of Honeycombs flavour. Catchy, repetitive, and a hit. Flip: Is another imaginative Buddah production with good sounds all round. **CHART PROBABILITY.**



DIANA ROSS AND THE SUPREMES

Forever Came Today; Time Changes Things (Tamla Motown TMG 650) Starts off prettily enough, and hardens up as things move along. Powerful beat intrudes with the usual complicated Tamla production and a catchy melody line. Another hit from the Tamla production line, but not their best. Flip: A Holland-Bradford song is another Diana Ross showcase with a bouncy kind of dated appeal. **CHART CERTAINTY.**

JAY AND THE TECHNIQUES: Strawberry Shortcake; Sull (Philips BF 1644). Despite its success in the States last year, this sophisticated R&B beater may not make it here. Good sounds, though. **★★★**

TIM BUCKLEY: Wings; I Can't See You (Elektra EKS 45031). Culled from his first L.P., this is a pretty, well-arranged folk ballad. But no more commercial than his last two singles, and certainly no better. **★★★**

JACKIE WILSON AND COUNT BASIE: Uptight (Everything's Alright); For Your Precious Love (MCA MU 1014). Double "A" side, and the Stevie Wonder side certainly swings, although I preferred the slow ballad side, with Wilson's vocal chords giving full value for money. **★★★**

SANFORD CLARK: Shades; Once Upon A Time (Ember EMB S 250). A C&W ditty with a corny lyric, about "The shades hiding the tears". Not a patch on his "Go On Home" type of numbers. **★★**

EDDIE COCHRAN: Summertime Blues; Let's Get Together (Liberty LBF 15071). I can't remember how many times this has been re-released. Side is a potent slab of rocking gimmickry which weathers the test of time well, thanks to Cochran's gritty voice and the powerful acoustic guitar backdrop. **★★★**

LEE DORSEY: Can You Hear Me? Cynthia (Bell BLL 1006). A re-issue from the past, this is a powerful slab of repetitive discotheque material. Could make it. **★★★**

Novelty-type item about a classy lassie with chassiss to match: "Bullets La Verne" (Page One POF 061), by DR. WEST'S MEDICINE SHOW AND JUNK BAND. "Saga Of A Wrinkled Man" by FORTES MENTUN (Parlophone R 5684), with organ, is almost as good as the title — churchy pop, good lyrics.

CBS come out with three releases this week — and each of them has a special merit which makes the move worthwhile. There is JERRY STEVENS on his version of "You Make My Life Worthwhile" (CBS 2831), now out by Adam Faith — a gently swinging ballad. There is "A Lovely Way To Say Goodnight" (CBS 202549), by THE FOUR EVERS, currently also done by THE SYMBOLS — a classy set of harmonies on a good song. And there is "Call My Name" by JAMES ROYAL (CBS 202525), which is perhaps the best ever by a sadly under-rated talent. All, or any, of these re-releases could make fast progress.

Theme from the TV series "A Man Of Our Times" comes up well by JAMES CLARKE + SOUNDS (Fontana TF 918), gently haunting and with a bossa-beat, jazz-influenced. "Windy" by ALAN COPELAND SINGERS (Stateside SS 2102) is an up-and-away sort of group vocal which I found very catchy. Folksey and oh-so-gentle is "No Man's Land" (Columbia DB 8383). THE RENEGADES getting the maximum from good lyrics. Exciting African rhythms on "Mangwane Mpubele", otherwise "It's Raining Outside" by GROUP 2 (Columbia DB 8374), sung mostly in some curious language. The ever-present MRS. MILLS has found a happy-go-lucky melody to suit her piano style in "Candy Floss" (Parlophone R 5678) — a party-spirit job.

From MERLE HAGGARD, along with the Strangers, "The Legend Of Bonnie And Clyde" (Capitol CL 15540), a hillbilly reading of the gangster story — probably too late on the scene. "The Club Kick" by GERRY AND THE OHIOS (Pye 17502) is a party-type song, sung with jollity and with a bouncily brisk backing. Version of "L. David Sloane" by MAGGIE (Columbia DB 8389) is nicely done — it's really a toss-up which one, if any, of the versions will do best. Cliff's current hit "Congratulations" is given a big treatment by THE CALIFORNIANS (Decca F 12757) — might pick up useful sales.

Lots of urgency about "Lovin' Tree" by THE GROUP (CBS 3351) and the song is sufficiently different, too, to attract attention, building well. THE HOUSEHOLD, a family group who go for off-beat harmonies, come up with "21st Summer" (United Artists UP 2210) okay but not sure about the

material. A rocking revival of the Beach Boys item "Help Me Rhonda" by TONY KENNY AND THE SANDS SHOWBAND (Major Minor MM 555) — should help the new big-beat revival. BRIAN JAMES, on "Come Back Silly Girl" (Olga OLE 005), moves in relaxed style on a so-so romantic ballad.

THE HARRY STONEHAM SOUND sounds good on "Apples and Pears" (Tepee TPR 1002), with organ stating a pacy foot-tapping theme . . . insidious theme. From the promising BERNADETTE: "Many A Day" (Rim 4), which won a recent Scottish television song contest — and is now released for Scotland only. And I commend the voice and style of one PENNY LANE on "Loving Or Losing You" (Columbia DB 8377), a song which has the sure touch of Messrs. Les Reed and Barry Mason, which means commerciality.

From WE UGLY DOGS: "First Spring Rain" (BT Puppy BTS 45537), reasonably catchy but undistinctive, I thought. New label for ANDY COLE with "If It Could Be" (Plexium P 1234), a well-sung ballad with sing-along appeal later on. Good music went into the film "Up The Junction" and "I Need Your Love" by the JIG-SAW BAND (Polydor 56241) was one of the highlights — by the Manfreds, originally, now well repeated.

JOE VAUGHN sings "A Parade Of Pretty Girls" (Fontana TF 912) well enough, but it's really a bit twee. "Yo-Yo" by LARRY AND TOMMY (Polydor 56741) is a chunky, rather amusing, and pretty effective sort of production — but no hit here. Nice stylings from VICKY on "Dance With Me Until Tomorrow" (Philips BF 1631) but the song really does seem that bit too corny — liked her, not it — to coin a phrase. From WAYNE THOMAS: "I'll Be Yours" (Stateside SS 2100), a big-voiced vocal job on a sentimental throbbing-throat ballad. "Windy" features the intricate and stylish piano of LAURIE HOLLOWAY (CBS 3352), and this old Association hit comes up bright as new.

Nice version of the amiable "L. David Sloane" by KAY GARNER (Pye 17505), sung with a clear-cut efficiency and no lack of style. LIBERACE could, and should, pick up sales for his "Happy Barefoot Boy" (MOT 104), from the movie "Two For The Road", especially as he's coming here again to wow the mums. "Rosin The Bow" by DERMOT O'BRIEN AND THE CLUBMEN (Pye 17490) is accordion-backed Irish material with the usual Irish spirit. THE MILLS BROTHERS show their actual brilliant professionalism on "Cab Driver" (Dot 102) — real memories of the past.

FROM COLUMBIA BOYS but on Pye (17513): "Baby Come Back", a lively party-piece and giggle item which probably won't make it. THE FOX, on "Mr. Carpenter" (CBS 3381), whine and sell hard on a song which brings back, happily, some of the real urgency of the early beat group scene, now alas diluted normally. Neat undertones, vocally and in a fine backing, from ALEX CAMPBELL on "Victoria Dines Alone" (Saga Opp 2), a release worth listening to carefully. GILBERT BECAUD is a wondrous stylist and has newie "Le Important C'est La Rose" (Columbia DB 8392) is sung in French with tremendous instinctive phrasing. Must commend for the umpteenth time DON CHARLES for a very strong and listenable performance of "The Drifter" (Parlophone R 5688) — good!



(Waverley SLP 543), revives the oldie in rather square fashion but could have a market. KARL DENVER AND HIS TRIO used to have hits galore and now turn up with "You've Still Got A Place In My Heart" (Page One POF 063), but it's not really hit material to these ears. From THE GLOOMYS: "Daybreak" (Columbia DB 8391), a forcing sort of group beater but nothing very different. ZION DE GALLIER on "Me" (Parlophone R 5686), is all breathy and gentle and really the song is worthy material for a strong new voice. THE SUPERBOYS on "Ain't That A Shame" (Giant GN 22) are in rolling blue-beat mood, but it ain't like your actual Fats Domino. TOM NORTHCOOT does a very good job on "1941" (Warner Brothers WB 7160), but even so the local opposition could hold it back. WISHFUL THINKING again do a great job: this time on "It's So Easy" (Decca F 12760), but again I doubt it's chart chances.

TONY HATCH and orch on "Birds", a theme from the Eurofashion '68 TV Show (Pye 17496); a shuffling and enjoyable theme, strong on the brass side. From PERRY COMO: a somewhat draggy ballad, "The Father Of Girls" (RCA Victor 1674) . . . nice song, lyrically, but no chart hopes. Hammond organ version, and musically with it, of "Love Is Blue" by KEITH BECKINGHAM (Ad-Rhythm ADS 501), but it seems a bit late to enter this crowded scene. THE EBONIES work hard, and quite successfully, on "Never Gonna Break Your Heart Again" (Philips BF 1648), building rather excitingly. From the JACK DORSEY ORCH: "Soul Coaxing" (Pye 17501), with strings stating the main (and melodic) theme.

MUSIC SHOP
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also at;

- ★ 13 High Road, WILLESDEN GREEN, N.W.10 (W1 0761)
- ★ 230 Portobello Road, N. KENSINGTON, W.11 (W1 3077)
- ★ 53 Watling Avenue, BURNET OAK, Midd. (Edg 1021)
- ★ 256a North End Road, FULHAM, S.W.6 (385 6939)
- ★ 23 Ridley Road, DALSTON, E.8 (249-1548)
- ★ 5a Extension Market, SHEPHERD'S BUSH, (58-2332)
- ★ 20a Atlantic Road, BRIXTON, S.W.9 (733-1684)
- ★ 42 Willesden Lane, KILBURN, N.W.6 (Kil 2638)

Coming soon in RECORD MIRROR:

Otis Redding - Tim Buckley
Arlo Guthrie - The Hollies
Reperata & Delrons - Scott



Inger Lander, 27, Maglistergatan 4, Hörby, Sweden. Stars and Hobbies — Stones, Young Rascals, Aretha, John Mayall, Four Tops, Scott. Riding animals, filming, dancing, art, travelling and much more!



John Barnard, 19, 73 King Street, Dunstable, Beds. Stars and Hobbies — Buddy Holly, Roy Orbison, Lovin' Spoonful, Young Rascals. Songwriting, drawing, boxing, harmonica, writing.

READERS' CLUB



Doris Sadowski, 18, 45 Osnabrück, Riepestrasse 20, Germany. Stars and Hobbies — Ofarims, Wilson Pickett. Drawing, 'dreaming', sports, cosyness, satire.



Josephine Simona, 14, 1 Station Road, Harold Wood, Essex. Stars and Hobbies — Otis Redding, Four Tops, Percy Sledge, Supremes, Aretha Franklin, Love Affair. Buying and playing records.



Stig Hansen, 16, Nybøvelen 25, Hop, Bergen, Norway. Stars and Hobbies — Moody Blues, Alan Down! Honeybus, Beatles, Simon Dupree, Amen Corner and many others. Music and girls. (I'm coming to G.B. this summer).



Frank-Peter Lellek, 18, 413 Utfort, Memelstr 7, Germany. Stars and Hobbies — Amen Corner, Manfreds, Bob Dylan, Move, Dave Dee & Co. Dancing, collecting records, travelling I would like an English or Scandinavian girl pen-friend.



Gaynor Breen, 15, 81 Porlock Avenue, Weeping Cross, Stafford. Stars and Hobbies — Traffic, Amen Corner, Keith West, all Tamla stars. Collecting Traffic pictures, dancing, records. I would like a boy pen-pal in London.



Maura Ginty, 17, 78 Skipperstone Road, Bangor, Co. Down, Northern Ireland. Stars and Hobbies — Otis Redding, Terry Stamp, Scott Engel, Four Tops, Boys, dancing, films, football, records. I would like a boy pen-friend, over 16.



Bill Chester, 17, Norfolk Arms Hotel, Arundel, Sussex. Stars and Hobbies — Otis, Booker T. Johnnie Walker, Eric Clapton, R&B records. Girls, travelling, playing guitar. I would like girl pen-pals.



Aidan Lawless, 20, Derryoughter, Kildangan, Co. Kildare, Eire. Stars and Hobbies — Engelbert, Tom Jones, Lulu, Dubliners, Paul Newman, Kenneth More. Collecting songs, pictures, playing guitar, acting.



Brian D'Gama, 23, 35 Kilmorie Rd., Forest Hill, London SE.23. Stars and Hobbies — Elvis, Connie Francis, Helen Shapiro, Cliff Richard, Patsy Cline, Jim Reeves and Skeeter Davis. Collecting country and Western records.



Rolf Larsen, 22, Box 91, Lillehammer, Norway. Stars and Hobbies — Move, Things, Stones, Prunes, Searchers, Merseys, Tremas, Byrds, Yardbirds, Kinks, Music, travelling, collecting records and fishing. I want a girl pen-pal.



PETER JONES



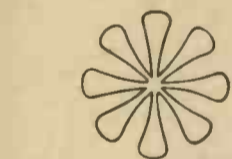
John Bromley, ladies and gents. "What A Woman Does", via Polydor, is his record and the disc-company folk, such as Frank Fenter, are convinced that he's on the way to stardom. Manchester-born, he went to art school but hated being "cramped, imagination stifled". So he started writing songs. One was "Come On Down", a biggish hit for Jackie de Shannon in the States. Then came "What A Woman Does" which he rated — and spent a week's wages making a demo of the song. No rent, no flat to live in — but his luck changed when a Polydor producer called in the record shop where he was working. At first, he didn't take his singing seriously, only working with a folk group as a backing voice. Now he combines writing AND singing. Hence the debut disc.



We can't identify the lucky fellow in the middle but the four young ladies go by the name The Coterie. They hail from Ireland and it's therefore not surprising that Dominic Behan should have written their first disc. "It's Hard To Be Good" for the Emerald label. The girls, Jacqueline, Catherine, Kathleen and Margaret have been together for four years and eager elbow-lifters in Belfast have been known to stop sipping at the sound of their voices. They've won top awards in their home country, have toured the States and now under Emerald boss Mervyn Solomon look like making it on disc.



This group named Pinky and the Fellas — you won't need to be told that Pinky is your actual blonde, and lead singer of a Decca outfit whose current offering is "Manchester and Liverpool" . . . and is being adopted as a battle-hymn by the soccer fans in both cities. It's a debut disc for Pinky and her Fellas — Russ Hunter, John Gardner, Bobby Burns, Hughie Dempsey and Stevie. They all come from Scotland but these days they're much in demand south of the border.



"In the World of Marnie Dreaming" is the new release by the talented and matey Tony Colton . . . on Columbia. Tony is one of those characters who has for a long time earned respect on the music scene, both as performer and as writer. He needs only the merest of nudges to get in the big-name category. I'm nudging here. The Marnie in question is his two-year-old daughter, pictured here in the Colton mansion, along with Tony. I think it's a splendid song, dreamlike and haunting. I trust it won't get overlooked in the pre-Easter release rush.



We get requests, we do. And we've had plenty for a picture and so on of Tom Rush, specially after folk have heard his fiery performance of "No Regrets" (Elektra). He was born in New England 26 years ago, son of a college professor, and spent nine years learning classical piano. Buddy Holly and Bo Diddley got him interested in pop music and he took up guitar. He won a degree in literature at Harvard, then took a year off to see if he could make it in music. He says: "I don't really classify myself as any sort of singer — my act normally is a mixture of folk, rock and pop. As long as it's done to the best of your ability, then people will appreciate. I'd like to do films but I think I'll retire at thirty and sail round the world, or go back to Massachusetts and rear otters."

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from

The Esquires



Get on up and get away

And get away; Listen to me;
How was I to know;
Groovin';
Everybody's Laughing;
How could it be;
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No doubt about it; Woman;
When I'm ready;
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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 VALLERI*
1 (5) Monkees (Colgems)
- 2 LADY MADONNA*
9 (3) Beatles (Capitol)
- 3 YOUNG GIRL*
5 (6) Union Gap (Columbia)
- 4 THE MIGHTY QUINN*
7 (5) Manfred Mann (Mercury)
- 5 SINCE YOU'VE BEEN GONE*
6 (6) Aretha Franklin (Atlantic)
- 6 BALLAD OF BONNIE & CLYDE*
8 (6) George Fame (Epic)
- 7 CRY LIKE A BABY*
15 (5) Box Tops (Mala)
- 8 THE DOCK OF THE BAY*
3 (10) Otis Redding (Volt)
- 9 HONEY
25 (2) Bobby Goldsboro (United Artists)
- 10 LOVE IS BLUE*
2 (11) Paul Mauriat (Philips)
- 11 LA LA MEANS I LOVE YOU*
4 (7) Delfonics (Philly Groove)
- 12 KISS ME GOODBYE*
12 (7) Petula Clark (Warner Bros.)
- 13 JUST DROPPED IN*
10 (8) First Edition (Reprise)
- 14 SIMON SAYS*
11 (10) 1910 Fruitgum Co. (Buddah)
- 15 DANCE TO THE MUSIC*
18 (5) Sly & The Family Stone (Epic)
- 16 FOREVER CAME TODAY*
20 (3) Diana Ross and The Supremes (Motown)
- 17 PLAYBOY
24 (6) Gene & Debbie (TRX)
- 18 IF YOU CAN WANT*
17 (6) Miracles (Tamla)
- 19 I'VE GOT THE FEELIN'
26 (3) James Brown (King)
- 20 VALLEY OF THE DOLLS*
13 (9) Dionne Warwick (Scepter)
- 21 CAB DRIVER*
21 (6) Mills Bros. (Dot)
- 22 SCARBOROUGH FAIR*
22 (9) Simon & Garfunkel (Columbia)
- 23 JENNIFER JUNIPER*
29 (3) Donovan (Epic)
- 24 I THANK YOU*
14 (10) Sam & Dave (Stax)
- 25 LOVE IS ALL AROUND*
37 (2) Troggs (Smash)
- 26 THE END OF THE ROAD*
16 (8) Gladys Knight and the Pips (Soul)
- 27 WILL YOU LOVE ME TOMORROW*
23 (6) Four Seasons (Philips)
- 28 TOO MUCH TALK*
19 (7) Paul Revere & Raiders (Columbia)
- 29 SUMMERTIME BLUES*
38 (3) Blue Cheer (Philips)
- 30 GREEN LIGHT*
30 (4) American Breed (Atoe)
- 31 BOTTLE OF WINE*
25 (11) Fireballs (Atco)
- 32 SOUL SERENADE*
36 (4) Willie Mitchell (Hi)
- 33 I WISH IT WOULD RAIN*
27 (12) Temptations (Gordy)
- 34 EVERYTHING THAT TOUCHES YOU*
31 (10) Association (Warner Bros.)
- 35 TAKE TIME TO KNOW HER
— (1) Percy Sledge (Atlantic)
- 36 I'M GONNA MAKE YOU LOVE ME
39 (5) Madeline Bell (Philips)
- 37 THE UNICORN
— (1) The Irish Rovers (Decca)
- 38 FUNKY STREET*
— (1) Arthur Conley (Atoe)
- 39 SOUL COAXIN'
44 (2) Raymond LeFevre (Four Corners)
- 40 SOUND ASLEEP*
32 (5) Turtles (White Whale)
- 41 SHERRY DON'T GO
— (1) Lettermen (Capitol)
- 42 RICE IS NICE
42 (2) Lemon Pipers (Buddah)
- 43 YOU'VE GOT TO BE LOVED
41 (3) Montanas (Independence)
- 44 SECURITY
48 (3) Etta James (Cadet)
- 45 U.S. MALE
— (1) Elvis Presley (RCA)
- 46 WORDS*
43 (11) Bee Gees (Atoe)
- 47 TAPIOCA TUNDRA*
— (1) Monkees (Colgems)
- 48 SUDDENLY YOU LOVE ME*
40 (4) Tremeloes (Epic)
- 49 SWEET INSPIRATION*
— (1) Sweet Inspirations (Atlantic)
- 50 YOU'VE STILL GOT A PLACE IN MY HEART*
— (1) Dean Martin (Reprise)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

- TAKE GOOD CARE OF MY BABY — Bobby Vinton (Epic)
 IN NEED OF A FRIEND — Cowbills (MGM)
 COWBOYS TO GIRLS — Intruders (Gamble)
 100 YEARS — Nancy Sinatra (Reprise)
 LOOK TO YOUR SOUL — Johnny Rivers (Imperial)
 THE GOOD THE BAD & THE UGLY — Hugo Montenegro (RCA)
 IMPOSSIBLE DREAM — Hesitations (Kapp)
 UNKNOWN SOLDIER — Doors (Elektra)
 TIGHTEN UP — Archie Bell (Atlantic)
 DELILAH — Tom Jones (Parrot)

TOP L.P.'s

- 1 JOHN WESLEY HARDING
1 Bob Dylan (CBS)
- 2 HISTORY OF OTIS REDDING
4 Otis Redding (Atlantic)
- 3 GREATEST HITS
2 Supremes (Tamla Motown)
- 4 SOUND OF MUSIC
5 Sound Track (RCA)
- 5 GREATEST HITS
3 Four Tops (Tamla Motown)
- 6 FLEETWOOD MAC
12 Peter Green's Fleetwood Mac (Blue Horizon)
- 7 WILD HONEY
10 Beach Boys (Capitol)
- 8 2 IN 3
8 Esther & Abi Ofarim (Philips)
- 9 OTIS BLUE
16 Otis Redding (Atlantic)
- 10 THIRTEEN SMASH HITS
11 Tom Jones (Decca)
- 11 BEST OF THE BEACH BOYS VOL. 1
14 Beach Boys (Capitol)
- 12 BRITISH MOTOWN CHART BUSTERS
6 Various Artists (Tamla Motown)
- 13 SGT. PEPPER'S LONELY HEARTS CLUB BAND
7 Beatles (Parlophone)
- 14 VAL DOONICAN
9 Val Doonican (Pye)
- 15 ROCKS BUT GENTLY
9 Val Doonican (Pye)
- 16 LAST WALTZ
18 Engelbert Humperdinck (Decca)
- 17 LIVE AT 'THE TALK OF THE TOWN'
25 Diana Ross And The Supremes (Tamla Motown)
- 18 BEST OF THE BEACH BOYS VOL. 2
17 Beach Boys (Capitol)
- 19 OTIS REDDING IN EUROPE
35 Otis Redding (Stax)
- 20 HORIZONTAL
19 Bee Gees (Polydor)
- 21 REACH OUT
15 Four Tops (Tamla Motown)
- 22 GREATEST HITS
20 Temptations (Tamla Motown)

NO ALBUM BUBBLING UNDER THIS WEEK

5 YEARS AGO

- 1 HOW DO YOU DO IT?
10 Gerry And The Pacemakers (Columbia)
- 2 FROM A JACK TO A KING
4 Ned Miller (London)
- 3 SUMMER HOLIDAY
2 Cliff Richard & The Shadows (Columbia)
- 4 FOOT TAPPER
1 The Shadows (Columbia)
- 5 LIKE I'VE NEVER BEEN GONE
3 Billy Fury (Decca)
- 6 SAY WONDERFUL THINGS
11 Ronnie Carroll (Philips)
- 7 RHYTHM OF THE RAIN
9 The Cascades (Warner Bros.)
- 8 CHAIRMAINE
6 Bachelors (Decca)
- 9 BROWN EYED HANDSOME MAN
16 Buddy Holly (Coral)
- 10 THAT'S WHAT LOVE WILL DO
8 Joe Brown (Pleasidilly)
- 11 PLEASE PLEASE ME
7 The Beatles (Parlophone)
- 12 HEY PAULA
12 Paul and Paula (Philips)
- 13 THE FOLK SINGER
19 Tommy Roe (HMV)
- 14 LET'S TURKEY TROT
18 Little Eva (London)
- 15 ISLAND OF DREAMS
5 The Springfield (Philips)
- 16 TELL HIM
15 Billie Davis (Decca)
- 17 IN DREAMS
— Roy Orbison (London)
- 18 THE NIGHT HAS A THOUSAND EYES
13 Bobby Vee (Liberty)
- 19 ONE BROKEN HEART FOR SALE
14 Elvis Presley (RCA Victor)
- 20 WAYWARD WIND
17 Frank Ifield

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|---|---|
| 1 LADY MADONNA
7 (3) Beatles (Parlophone) | 26 GUITAR MAN
19 (7) Elvis Presley (RCA Victor) |
| 2 DELILAH
2 (6) Tom Jones (Decca) | 27 I CAN'T LET MAGGIE GO
42 (3) Honey Bus (Deram) |
| 3 CONGRATULATIONS
8 (3) Cliff Richard (Columbia) | 28 LOVE IS BLUE
26 (6) Jeff Beck (Columbia) |
| 4 DOCK OF THE BAY
3 (7) Otis Redding (Stax) | 29 PICTURES OF MATCHSTICK MEN
23 (11) Status Quo |
| 5 WONDERFUL WORLD
6 (9) Louis Armstrong (Stateside) | 30 VALLEY OF THE DOLLS
28 (4) Dionne Warwick (Pye Int.) |
| 6 CINDERELLA ROCKAFELLA
4 (8) Esther & Abi Ofarim (Philips) | 31 SOMETHING HERE IN MY HEART
35 (4) Paper Dolls (Pye) |
| 7 IF I WERE A CARPENTER
10 (4) Four Tops (Tamla-Motown) | 32 LITTLE GREEN APPLES
43 (2) Roger Miller (Philips) |
| 8 LEGEND OF XANADU
5 (8) Dave Dee & Co. (Fontana) | 33 JUMBO/SINGER SANG HIS SONG
49 (2) Bee Gees (Polydor) |
| 9 STEP INSIDE LOVE
12 (4) Cilla Black (Parlophone) | 34 BEND ME SHAPE ME
22 (12) Amen Corner (Deram) |
| 10 ROSIE
7 (5) Don Partridge (Columbia) | 35 DO YOU REMEMBER
48 (2) Scaffold (Parlophone) |
| 11 IF I ONLY HAD TIME
18 (4) John Rowles (MCA) | 36 SOMEWHERE IN THE COUNTRY
— (1) Gene Pitney (Stateside) |
| 12 LOVE IS BLUE
14 (7) Paul Mauriat (Philips) | 37 I'VE GOT YOU ON MY MIND
50 (2) Dorian Grey (Parlophone) |
| 13 JENNIFER JUNIPER
9 (7) Donovan (Pye) | 38 WORDS
24 (9) Bee Gees (Polydor) |
| 14 ME, THE PEACEFUL HEART
11 (6) Lulu (Columbia) | 39 I THANK YOU
34 (4) Sam & Dave (Stax) |
| 15 CAPTAIN OF YOUR SHIP
21 (3) Reperata And The Delrons (Bell) | 40 AM I THAT EASY TO FORGET
29 (13) Engelbert Humperdinck (Decca) |
| 16 AIN'T NOTHIN' BUT A HOUSEPARTY
20 (4) Showstoppers (Beacon) | 41 NO ONE CAN BREAK A HEART LIKE YOU
31 (6) Dave Clark Five (Columbia) |
| 17 FIRE BRIGADE
13 (9) Move (Regal Zonophone) | 42 ROCK AROUND THE CLOCK
— (1) Bill Haley (MCA) |
| 18 SIMON SAYS
33 (3) 1910 Fruitgum Co. (Pye Int.) | 43 DEAR DELILAH
30 (8) Grapefruit (RCA) |
| 19 VALLERI
41 (2) Monkees (RCA Victor) | 44 MY GIRL
36 (8) Otis Redding (Stax) |
| 20 CAN'T KEEP MY EYES OFF YOU
27 (4) Andy Williams (CBS) | 45 THAT'S WHEN I SEE BLUE
45 (2) Jim Reeves (RCA Victor) |
| 21 SHE WEARS MY RING
15 (14) Solomon King (Columbia) | 46 THE MIGHTY QUINN
25 (11) Manfred Mann (Fontana) |
| 22 DARLIN'
17 (12) Beach Boys (Capitol) | 47 PEGGY SUE/RAVE ON
— (1) Buddy Holly (MCA) |
| 23 JENNIFER ECCLES
44 (2) Hollies (Parlophone) | 48 IT'S YOUR DAY TODAY
46 (5) P. J. Proby (Liberty) |
| 24 CRY LIKE A BABY
39 (3) Box Tops (Bell) | 49 FOR WHOM THE BELL TOLLS
— (1) Simon Dupree And The Big Sound (Columbia) |
| 25 GREEN TAMBOURINE
16 (9) Lemon Pipers (Kama Sutra) | 50 IF YOU CAN WANT
— (1) Smokey Robinson And The Miracles (Tamla Motown) |

A blue dot denotes new entry.
British bubbling under

Hello How Are You — Easybeats
 She's My Girl — Tony Blackburn
 Big Bird — Eddie Floyd
 Funky Street — Arthur Conley
 We Can Get There By Candlelight — New Faces
 White Horses — Jacky
 Black Magic Woman — Fleetwood Mac
 After Tea — Spencer Davis Group
 Quite Rightly So — Procol Harum
 And The Sun Will Shine — Paul Jones

BRITAIN'S TOP R & B SINGLES

- 1 (SITTING ON) THE DOCK OF THE BAY
10 Stranger Cole (Amalgamated AMG 801)
- 2 TELL MAMA
8 Etta James (Chess CRS 8063)
- 3 I AM THE MAN FOR YOU BABY
17 Edwin Starr (Tamla Motown TMG 646)
- 4 BIG BIRD
— Eddie Floyd (Stax 601 035)
- 5 I GOT WHAT IT TAKES
— Brooks and Jerry (Direction 583297)
- 6 I'LL SAY FOREVER MY LOVE
— Jimmy Ruffin (Tamla Motown TMG 059)
- 7 THE END OF OUR ROAD
15 Gladys Knight and the Pips (Tamla Motown TMG 645)
- 8 CAPTAIN OF YOUR SHIP
— Reperata And The Delrons (Bell BLL 1002)
- 9 I WISH IT WOULD RAIN
11 Temptations (Tamla Motown TMG 641)
- 10 MEN ARE GETTIN' SCARCE
20 Joe Tex (Atlantic 584171)
- 11 A MAN NEEDS A WOMAN
14 James Carr (Bell BLL 1004)
- 12 AIN'T NOTHIN' BUT A HOUSEPARTY
2 Showstoppers (Beacon 3-100)
- 13 IF I WERE A CARPENTER
3 Four Tops (Tamla Motown TMG 647)
- 14 THAT'S MY NUMBER
5 Maytals (Pyramid PYR 8030)
- 15 FUNKY STREET
19 Arthur Conley (Atlantic 584 175)
- 16 (SWEET SWEET BABY) SINCE YOU'VE BEEN GONE
7 Aretha Franklin (Atlantic 584 172)
- 17 I THANK YOU
4 Sam and Dave (Stax 601030)
- 18 IF YOU CAN WANT
9 Smokey Robinson And The Miracles (Tamla Motown TMG 648)
- 19 SOCKIN' 1-2-3-4
13 John Roberts (Sue WI 4042)
- 20 GIMME LITTLE SIGN
6 Brenton Wood (Liberty LBF 15021)

BRITAIN'S TOP R & B ALBUMS

- 1 THIS IS SOUL
1 Various Artists (Atlantic 643301)
- 2 HISTORY OF OTIS REDDING
4 Otis Redding (Volt Import 418)
- 3 GREATEST HITS
3 Supremes (Tamla TML 11063)
- 4 SOUL MEN
4 Sam and Dave (Stax 589 015)
- 5 OTIS IN EUROPE
8 Otis Redding (Stax 589016)
- 6 ROCK STEADY WITH DANDY
5 Dandy (Giant GNL 1000)
- 7 GREATEST HITS
7 Four Tops (Tamla TML 11061)
- 8 OTIS BLUE
9 Otis Redding (Atlantic 587036)
- 9 AT THE TALK OF THE TOWN
10 Diana Ross And The Supremes (Tamla Motown TML 11070)
- 10 LADY SOUL
— Aretha Franklin (Atlantic 587 099)

Continued from page 4

penfriends

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announcements

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The Official BEATLES FAN CLUB
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FREDA KELLY
 National Secretary
THE OFFICIAL BEATLES FAN CLUB
 P.O. BOX 12
 LIVERPOOL, 1.
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publications

BLUES & SOUL No. 7. April. Articles, photos including the Chambers Brothers, Brenton Wood, Marvin Gaye, James Carr, the Showstoppers, Arthur Conley, the Van Dykes, Carla Thomas PLUS Rock Revival! Dave Godin Column, Dust My Blues and Charts/Best R & B
"WELL, NOW WE'RE BACK with No. 3 "Soul To Inspect". With us we have Bobby Bland, more B.B. King, Little Milton, John Lee Hooker, Joe Hinton, Juke/Peacock record reviews. Send 2/6 P.O. out to K. Lax, 58 Mount Road, Chessington, Surrey.

Miscellaneous

GIRLS! Fashion-conscious intelligent young male seeks trendy, long-haired girl-friend, London/Brighton area. Send photo. All letters answered.—Box 0044.
UFO RECORDINGS, publications. Details 8d.—87 Selsea Avenue, Herne Bay, Kent.



IT had to come — new U.S. group on Liberty — the Heads! Four Seasons' sent ten gold discs to aid Washington's financial crisis... in the Decca production department, Noel Walker will in future be responsible for Decca productions and Wayne Bickerton for Deram... a regional break-out in 'Billboard' issue May 27, 1967 — "Ain't Nothin' But A Houseparty" by the Showstoppers... according to 'Penniman News' a fake Little Richard has been playing in U.S. clubs and is vastly inferior to the real rock 'n' roller... flipside of new disc by Fortes Mentun is called "Mr. Partridge Passed Away Today"... no RM reader who has ever bought an Atlantic or Stax disc should miss our forthcoming Fan Club series feature on "Uptight an' Outasight"... Q14 — which U.S. disc label once issued six consecutive singles all featuring the same artiste?

Frank Sinatra to co-star with Elizabeth Taylor in movie "The Losers"... Leeds Music should consider promoting "Down The Road Apeice" — Merrill Moore's first Ember single which could be the first genuine new rock hit... heading in Spain's 'Discobolo' magazine reads 'El terrible show de Eric Burdon and the Animals' — seems Spain doesn't like psychedelic shows... Tony Curtis, Peter Cook and Dudley Moore will be featured in new movie "Monte Carlo And All That Jazz"... no runaway hit either this time for Traffic... shades of Jimmy Jones from Donnie Elbert on last week's "Saturday Club"... their next — "She's Lookin' Good" — Wilson Pickett, "I Can't Believe I'm Losing You" — Frank Sinatra, "Ain't Nothin' Like The Real Thing" — Marvin Gaye and Tammi Terrell... twenty girls (and one Lady) in RM's top fifty last week... A13 — Frank Chacksfield... British discs bubbling under the U.S. top hundred include "Legend Of Xanadu" — Dave Dee etc., "Days Of Pearly Spencer" — David McWilliams, "Up From The Skies" — Jimi Hendrix...



THE BEATLES and others at the Mahareshi's retreat.

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NOBODY WANTS THE EASYBEATS...

HOUSING problems have plagued the Easybeats since they arrived in England eighteen months ago from Australia. They have been threatened by neighbours, been presented with petitions, experienced degradation while looking for somewhere to live and apprehended by the police for breaking into their own house!

No. 1 in their housing problem charts came when they arrived in Britain. Comments manager Mike Vaughan: "When we arrived from Australia we applied to dozens of agents in London for accommodation but when they heard we were a pop group they just took our phone number and we didn't hear anything else. We had to put up in a hotel for several months before we could find a place to house the group, our road manager and myself."

"We finally moved into P. J. Proby's old house in Wembley. The neighbours were particularly anti-pop stars after Proby's stay, when we arrived they did everything to make our lives a misery."

A few weeks after the Easybeats moved into their five bedroom mansion in the exclusive Barn-Rise district of Wembley the neighbours got up a petition, which was signed by hundreds of householders in the vicinity of the group's house and presented it to the police.

"They used to complain whether we made any noise or not," added lead singer Stevie Wright, "the whole thing was a bit of a farce until they started calling the police with their complaints, things were made so hot for us that we were obliged to get out."

Neighbours applied for an order to the local county court but this was dropped when the group left the house.

Next problem to be faced was finding alternative accommodation: "We didn't particularly relish the thought of hunting for somewhere else after the difficulties we had in finding a place originally," added road manager Sam Horsborough, "we had to find a place big enough to house all seven of us as the group work so closely in producing and writing their material, especially as we had just formed our own production company."

Comments bass guitarist Dick Diamonde: "We



THE EASYBEATS—their latest disc is "Hello How Are You".

were all treated like the plague when we went to accommodation agencies, everyone imagined that we were only moving into a house to have drug scenes and orgies — all we wanted was a bit of peace and quiet — we make enough noise on stage to be able to do without it at home."

After much hunting and a period in hotels the group decided that they couldn't live together under one roof so three eventually found a mews cottage in the heart of kangaroo valley while the other two found flats in north London. "You wouldn't believe the trouble we had in getting fixed up, it cost us all a fortune while we stayed in hotels trying to find somewhere permanent," added Stevie.

Harry Vanda along with Dick and drummer Tony Cahill rent a £35 a week mews cottage which is ideal, as it is sound proofed and they don't disturb anybody. Stevie and George Young are in north London: "It's a bit of a drag but it was the only place we could find on such short notice," quipped George.

Manager Mike Vaughan summed the whole situation up: "Tony has hit the nail on the head, if people were to try to understand pop groups and get to know them things would be a lot easier. The trouble is some groups get the rest a bad name and everyone is branded as being morons."

ONE STOP RECORDS

1

40 South Molton Street
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London W.1.
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2

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3

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