

# RECORD MIRROR

Largest selling colour pop  
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## Small audiences bring down Herd

**W**HEN you're tired, exhausted, and in the right mood for a few weeks holiday, it must be pretty depressing not to be able to see much more than one day off work within the next few months.

So it's hardly surprising that when I was chatting to various members of the Herd the other day, their eyelids were propped open with matchsticks, and Andy Bown was complaining that his mouth felt like the inside of a tramdriver's glove. They were at the BBC studios appearing on *Dee Time*—this was considered to be the nearest thing they'd had to a day off for weeks, even though they'd been rehearsing down there since early morning!

"We're enjoying the tour — but it's very tiring. There's a rumour going round the group at the

moment that we'll be having three days off when the tour ends. But I don't believe it. It sounds too good to be true.

"It's funny though — there are so many stories appearing in papers and magazines saying how great the Herd are, and so on. But then we appear at a concert, and the house is only half-full. What's it all about? It's a bit depressing, because—even if you don't take all the stories too seriously—they build you up. And it's a great bring-down when nobody turns up to see you play. There's some consolation in the fact that ours isn't the only tour that's doing badly — the only one that seems to be meeting with success is the Gene Pitney tour. In fact I'd like to go to that myself—if only to see why it's more popular than any of the

other tours.

"But, apart from the tour, which really isn't too bad, we've been very lucky. We've had a lot of press coverage, and a lot of publicity, and I honestly think that if this record that's out at the moment, 'I Don't Want Our Loving To Die', is a hit for us, we'll be able to feel fairly well established. As established as any group that's had four or five hit records, anyway—although it's very difficult to draw comparisons with other groups."

And I'm inclined to agree with that—I also think that their new single will be in the top ten before very long. Despite the fact that they were prevented from throwing bananas at Chester last Friday because of a local bye-law.

DEREK BOLTWOOD

# 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

## MCA DENIES 'NEW' BUDDY HOLLY TRACKS...

### ELEKTRA STARS

**T**HROUGHT I'd like to congratulate the Record Mirror on choosing to do an article on Tim Buckley last week. He sure is an interesting specimen of the Folk Scene today. If anyone would like more details on this Wonder with quick black eyes, why not write to: Miss Sylvia Kneller, C/O Polydor Records Ltd., 17/19 Stratford Place, London, W.1. Also, if anyone is interested in Tom Rush, Sylvia will be only too pleased to send you info. on him as well. Louise Ayres, 12 Meteor St., Roath, Cardiff, CF2 1HW.

### CILLA'S FAN CLUB

**I**'D like to give some praise to the Official Cilla Black Fan Club of Great Britain. I've been an actual member for several years, but over the past two years there has been particularly excellent service. Through the joint Secretaries, Valerie and Linda, it was made possible for all members to meet Cilla backstage, during her recent "Way Out In Piccadilly" stint, at the Prince of Wales Theatre. More recently, every member was given two free tickets, for the date of their own choice, to see her live T.V. show in London. Apart from the thrill of seeing Cilla performing "live", it was also a great experience seeing how a T.V. show is produced. Incidentally, last Christmas we all received a special "Xmas" letter from Cilla and a booklet entitled "Cilla Black 1967" which traced Cilla's five-year-long career in words and photos. Apart from these advantages, all members receive lengthy newsletters and glossy photos regularly and all letters are answered promptly. It's also worth pointing out that my New Zealand pen friend, Graham Scarf, received his Christmas booklet by airmail, in order that he would receive it in time. The postage costs ran to over four shillings—and the yearly subscription is only five shillings! — Christopher White, 4 "Thornleigh", Savile Town, Dewsbury, West Yorks.

## ENTER GENERAL PUCKETT AND THE UNION GAP...

**T**O at last the General and his men have made progress in the charts here. Stories of the musical ability of the Union Gap have seeped through to this country, via such emissaries as Eric Burdon and Tony Garland, but now their version of "Young Girl" is making progress via CBS.

The General is actually one Gary Puckett, who sings songs and plucks at guitars. Then there is Sergeant Dwight Bement, who plays tenor; and "mere" privates, Gary Withem, on woodwind and piano; and Paul Wheatbread, on drums.

They were organised in San Diego, in January last year, and named after the historic town of Union Gap, Washington. They wear Civil War uniforms, and have really built a big following. Though West Coast in origin, they somehow stand out from what I regard as being a now over-played W.C. scene! Take that how you may...

Gary Puckett is the actual voice of the Union Gap. He says: "Besides music, I love eating Mars bars and beating my Sergeant at pocket billiards." Gary plays guitar, piano, organ, harmonica, and is a noted song-writer/arranger, with at least 30 songs to his credit.

Dwight Bement says his family were horse thieves in France. But he majored in music at San Diego State College, also plays clarinet, piano, organ, bass and a little drums. Little drums presumably is a kit for midgets.

Gary Withem makes an incredible statement. "My real name is Gary Withem, but they call me Mutha because our General is Gary and our Corporal is Kerry. Being called Mutha really simplifies things. And besides, I love pickles and ice cream". Withem also says that he hates wine, women and song, liver and birthday parties. But he's crazy about rushing around on his motor-cycle, and fishing.

Kerry Chater is Canadian born, of English descent and

### LISTEN TO BILLY!

**B**ILLY J. Kramer has now reached the point of his career at which he becomes an "unfortunate" artiste, mainly because the musical critics (excepting your Peter Jones) and record buyers are not willing to give him a second opportunity. He and his former "Dakotas" have themselves admitted how they are now suffering for the errors which they made during the growth years of their career. However, since the release of "Neon City" Kramer's style has altered, not only appearance-wise, but his vocal work has changed for the better. The late Brian Epstein mentioned in his "A Cellarful of Noise" that "John Lennon of the Beatles thought a lot of Kramer's voice." If Lennon was impressed during the yesteryears then he should listen to Bill's matured, deepened voice of today. "Town Of Tuxley Toy Maker—Part Two" and his current issue, "1941" are examples of the 1968 Billy J. Kramer, and they are well worth listening to. — Peter Chapman, 90 Cowick Rd., Upper Tooting, London, S.W.17.

### COCHRAN FERVOUR

**E**IGHT years have now passed since Eddie Cochran's death, but the fan fervour is as strong as it ever was. Eddie's classic "Summertime Blues" is re-issued again, and with Bill Haley and Buddy Holly high in the Top 50 surely Eddie will soon join them. Eddie's own song "Summertime Blues" is in fact high in the U.S. top twenty by the Blue Cheer group, and as Ricky Martin has just recorded "Somethin' Else" and the Move "Weekend" Eddie certainly seems to be playing his part in the revival of interest in Rock 'n' Roll. Because Eddie's LP sales have been pleasing this year Liberty plan to re-issue his "My Way" and "Singin' To My Baby" L.P.s in the next few months, and there is also a possibility of a brand new Cochran L.P. of previously unissued tracks, compiled by Sharon Sheeley. The Cochran legend certainly lives on.—"Skinny Jim".

**Y**OUR correspondent Mr. John Steed (letters week ending April 20 issue) states that this company (MCA Records), claim to have at least 20 unreleased Buddy Holly recordings. I don't know where Mr. Steed gets his information from, but I can assure all Buddy Holly fans that if there were any unreleased tracks by Buddy Holly, they would have been released years ago. We hear rumours that there are "undiscovered" Holly recordings still lying around in cellars and attics, but we very much regret that nobody has yet brought them to MCA—we wish they would if such recordings exist. I'm sorry that Mr. Steed feels that the Holly fans are getting a raw deal. I can assure all Buddy Holly fans that their ranks are being joined at a fast rate with new fans since the re-issue of "Rave On" and "Peggy Sue".—PETER RODDIS (Sales and Marketing Manager), MCA Records Limited, 139 Piccadilly, London W.1.

### FAIR PLAY FOR ROY

**I**HAVE just received a copy of the new album "Cry Softly Lonely One" by Roy Orbison. There are so many beautiful tracks on this and Roy's singing so superb, it makes me really sad and angry that for some strange reason the B.B.C. seems determined to silence this great artiste. Of the regular D.J.'s only Tony Blackburn permits us to hear his records. Requests to the other D.J.'s remain ignored, or worse still, other singers are substituted for Roy Orbison. (This actually happened to my friend!) This letter is a plea to the B.B.C. to play fair by a wonderful artiste, and his legion of fans. — Kathleen Murphy, Rosemuir House, Kilkenny, Eire.

### THE REAL NIRVANA

**C**OULD anyone please enlighten me as to who or what are Nirvana? Until quite recently I was under the impression that they were a rather splendid group consisting of five young men and a young lady. At least, that is what one is led to believe by the photograph on the cover of their "Story Of Simon Simopath" L.P., and that is what they were on their one-only T.V. appearance. However, Stuart Henry seems convinced that they are just two young men while another music paper insists that they are really non-existent as an actual group but are just a bunch of musicians who get together for a jam session under the expert supervision of Mr. Muff Winwood and Co. So will the real Nirvana please stand up and let the fans know who they're raving about?—Gill Weeden, 147 Huxley Road, Leyton, E.10.

### D.J. INVITATION

**T**HIS is an open invitation to all Radio One Dee-Jays to attend the next West London Branch, of the Official Elvis Presley Fan Club of Great Britain and The Commonwealth Social to be held at The Cavalier Room, The White Hart, Acton High Street, London, W.3, on Tuesday, May 7, 1968. Elvis' great "Love In Las Vegas" movie will be screened at 8 p.m. sharp. I anticipate a good number of Elvis fans to attend from all over the country. Tickets to any fans interested are available from me at the address given below at 7s. 6d. per ticket. This includes light refreshments during the evening. The social will finish at midnight. Plans are afoot to screen the fabulous "King Creole" at the next social which will be arranged soon after the "Las Vegas" "do". — Peter Wilson, 40 Creswick Road, Acton, London, W.3.

### ROCK FILM

**V**IA the Readers' Page, I would like to inform anyone interested that the Rock 'n' Roll film "The Girl Can't Help It" is being shown at the Albemarle Youth House, Gooshays Drive, Harold Hill, Romford, Essex, on Wednesday, April 24, 1968. Admission will be 2s, and the film starts at 8.30 p.m. Everyone is welcome. Nearest railway services are at Harold Wood and Romford. The Club has already shown several films including "Jailhouse Rock" and "Mr. Rock 'n' Roll" and would like to see "The Girl Can't Help It" get the same amount of success. Long Live Rock!—John Jones, 195 Chippenham Road, Harold Hill, Romford, Essex.



### In brief...

Kurt Skjoldby, G1. Landevej 26, Roskilde, Denmark. — Can any of Record Mirror readers help me with the old magazine, "Who is who in Rock 'n' Roll"? I'll give the book "Rock 'n' Roll Yearbook" or "Rock 'n' Roll personality parade" for it. Also any of Bo Diddley's L.P.s wanted.

D. Malley, 2 Amberley Rd., Milford, Godalming, Surrey. — Can anybody help me try to trace these three L.P.s: "Ritchie" by Ritchie Valens on London; "Millionaires" on Coral which is a Various Artists L.P. and "Get Happy With Tommy" by Tommy Steele on Decca. I am willing to pay up to £2 for each.

Viv, 29, Becontree Avenue, Dag- enham Essex. — I have heard that in some polls, the pirate Dee-Jays' votes weren't even counted so that J. Saville and T. Blackburn could come equal first. This is disgusting. Therefore, I am holding a poll myself, to find out who is the most popular D.J. anywhere on land, sea, or air! Send in votes to above address.

Stephen Sturgess, 55a Park Hill, Clapham, London, S.W.4. — I am 16 years old and would like girl pen-pals (15 upwards). I will answer all letters.

Kenneth MacLochlan, 20 Queen's Square, Strathbungo, Glasgow S.1. — Where is Neil Sedaka? Why aren't he and Howard Greenfield writing big hits? Is his Fan Club now defunct? Come back Neil, and end this morbid scene! Get back in form and lick the lot of them!



GARY PUCKETT (he loves Mars bars and pocket billiards) and the UNION GAP.

claims that his great grand-father was an officer of the Union Army. Anyway, he has studied music at Grossmont College and at his earlier school he wrote several compositions for the school choir.

Paul Wheatbread used to belong to the Hard Times and was a regular essential on the Dick Clark TV show "Where The Action Is" before joining Union Gap... and rates highly the Beatles, the Mama's and the Papa's, the Cream, Yardbirds, etc.

But all in all this group rises to the heights with the very fine voice of Gary Pluckett, your friendly General. His is the voice which sets the atmosphere. His is the ability which makes even hardened and anti-group jazz addicts say: "This boy really CAN sing."

Now they've made their initial breakthrough in this country. Now we can expect to have their LP over here. Now the Union Gap can possibly close the gap between a lot of old American rubbish and the really individual product.

PETER JONES

## 'DDD CLEARED UP MY SPOTS IN A SHORT MATTER OF TIME'

says 17 year old Keith Nichols

"Spots can be embarrassing, especially if they're big. I thought I'd tried everything. Then I heard about DDD, and I tried it. It cleared up my spots in a short matter of time. If you use it properly it can be very effective." Keith Nichols, an apprentice watch-maker, discovered how DDD's unique prescription with 5 powerful antiseptics and other scientific cooling and soothing ingredients really gets to work on spots. The DDD Company Ltd., 94 Rickmansworth Road, Watford, Herts.



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# THIRD STAB FOR THE HONEYBUS

**T**HERE was a distinct breath of fresh air moving along Shaftesbury Avenue. In the midst of all the pop panics that go on, week in and week out, in the middle of the hard-sell "we are the greatest, so why not write about us", there was ... the Honeybus.

Specifically, there was Ray Cane, bassist and composer, and manager Terry Noone. They had every reason to whoop about with noise-and-joy, but they didn't—even though "I Can't Let Maggie Go" is riding so high in the charts. For the Honeybus, and this goes for all four of 'em, are amiable, quiet, honest, modest—and professional.

This breath of fresh air ... more about that. One does get fed up with all the loud-mouthed side of pop music. Talentless groups and singers employ hard-sell characters to sell hard nothing. But the Honeybus simply rely on the old business of letting their music speak for them ...

## NO SUCH GIRL

And its paid off with their third stab at record fame. Terry Noone used to play in a group with Ray and with Pete Dello, songwriter who inspired "Maggie", though there ain't no such girl in real life (honest!). They worked with Steve Darbishire, currently retired from pop and teaching art in the Lake District.

Listen to Terry Noone: "We just don't go along with gimmicks. We don't want this 'Honeybus slam so-and-so' sort of publicity. We don't want to rush into newspaper offices and start shouting around. We think we're very lucky to be in the charts and we want to consolidate that success, but slowly. There's no substitute for hard graft."

But the fact is that I can remember no other newish group getting so much solid praise from deejays and producers. Reason

is simply that the Honeybus get on with the job and don't argue and behave in a sensible way. Punctuality, showmanship, musicianship ... these are the ingredients of their success with the people who matter.

## OUR OWN WAY

Says Ray: "On stage, we work pretty solidly and we include a lot of our own material and a lot from sources like Bob Dylan, the Beatles, the Incredible String Band, the Cream and so on. But our main aim is to interpret a song in our own way. We dig the Lovin' Spoonful, so we include some of their numbers, but in our own way."

"We all got together, with Terry, about how we wanted our career to go. This knocking of other artistes is just a load of old rubbish. There is room for a lot of different styles of music in this business and to say that somebody shouldn't like something is just being stupid. You can have your own view on whether something is good, or bad. But to take it further, and label something as being sheer rubbish ... well, that goes too far."

## TURNED DOWN USA

Getting a hit record causes one rather difficult problem for a group. Suddenly, you're in the charts. Chances are that you're also booked up for ages ahead ... but at the OLD rates of pay. The Honeybus, via the imaginative Terry Noone, have avoided that. When the "Maggie" single came out they had only a couple of dates in the book ... just in case. Now they earn more money. They've even turned down a couple of tentative offers for the States, simply because they feel they owe it to their "new" public in Britain to make



THE HONEYBUS—two singles before their current hit.

appearances here over the next couple of months.

They like rock 'n' roll because they "remember it from the old days". They steadfastly refuse to rush into an LP on the strength of having a hit single. Say the boys: "We don't regard ourselves as a hit group as yet. Maybe if the next one is big ... then it'll be different. But we feel for fans who rush out and spend a couple of quid on an LP, probably containing all the old singles, simply because they are hearing a lot of a hit single. Our LP, tentatively put together, must include all new material ..."

Don't get the idea that the Honeybus are being gimmicky simply because they say they have NO gimmicks. They've worked hard for their current success ... their previous singles were "Delighted To See You" and "Do I Figure In Your Life", all on the Deram label. Prior to those records, Ray and Pete had worked together on

sessions and in other groups. They eventually enlisted the services of 21-year-old rhythm guitarist Colin Hare and drummer Pete Kircher.

Their decision to avoid the gimmick scene was taken by all of them.

Says Ray: "It would have been difficult if say two of us had wanted to go out on the usual group line of stirring up controversy. But as it happened, we all agreed. People have been very good to us. We want to live up to their faith in us."

As I was saying: it's a breath of fresh air. No bullying, no panicking. Just four blokes, plus a manager who is really one of the group, who want to behave nicely and well.

Why Honeybus? Well, they originally wanted to play music which was best summed up by the term "honey". And they happened to see a bus pass by a Shaftesbury Avenue coffee bar. As simple as that!

PETER JONES

# ROCKIN' SOUL

**H**ERE we go once again with lotsa info, etc. on those golden goodies, musty dusties, mouldy oldies, and blasts from the past!

81 (refer March 16, 1968): According to Billboard, January 25, 1964, the line-up of the Trashmen was Tony Andreason, Dal Winslow, Bob Reed, Steve Wahrer; and they hailed from Minneapolis, says Trevor Duree (Leeds 15). Paul De Bruycker (Brussels, Belgium) knows of one other single "A-Bone"/"Bird Dance Beat" (Garrett 4003) plus an album on Garrett. Paul has heard that one of the group at one time played with the Fendermen—well ... the Fendermen originally were just two guitarists, Jim Sundquist and Phil Humphrey, although later records did have drums, etc., on them, too. Paul Crooks (Mears Ashby, Northampton) says their other singles were "I Left My Heart In An Ashcart" and "Peppermint Man". He adds that they were led by Larry Lapole, who wrote most of their material—but this name was not mentioned in the Billboard article on the group, so his exact role in the line-up is unknown.

67 (refer March 16, 1968): Regarding Buddy Holly sax tracks:—I've been told recently that when "True Love Ways" was first issued, the sax player was said to be a member of Dick Jacobs' Orchestra — can anyone remember this fact appearing in print? On the same subject (more or less!) Alan Mann (Acle, Norwich) states that King Curtis definitely was not on "Modern Don Juan". This track was recorded in Nashville in 1955 or 1956. Apparently, King Curtis played on the "Reminiscing" session specifically at Buddy's request, and he wasn't able to afford to hire the King until he had a few hits—so although it has been stated that this session was alleged to have taken place in Clovis, New Mexico, September 1957, it seems unlikely in the light of this. Also, personally, I would put it later (judging by King Curtis' style on the record—compare it with the sax solos on Chuck Willis' records from 1957). And also more likely New York, rather than Clovis (Buddy is known to have definitely recorded at the Bell Studios in New York, but date is unknown). With regard to "Modern Don Juan" Steve Windham (Southport) writes that he thinks it was a session man in the Nashville studios in 1956, and the rest of the backing consists of Jerry Allison (drums), Sonny Curtis (guitar), and Don Guess (bass-guitar).

98 Exactly what is the connection between the Coasters and The Robins? Many titles have been issued that both groups have apparently recorded on Atlantic/Atco—e.g. "Framed", "Down In Mexico", "Smokey Joe's Cafe" etc. Now having heard a couple of these by the Robins, I'd swear they are the exact same recordings as by the Coasters on their L.P. "The Coasters" (Atco 33-101). On the sleeve notes of this album it states that one of the Coasters, Bobby Nunn, sang with the Robins for several years. To add further confusion, are the Robins who have a track called "Just Like That" on the Olympics' "Dance By The Light Of The Moon" album (Arvee 424) of any connection with this other group? A rather odd addition is a disc by the Robins "Riot In Cell Block Nine"/"Wrap It Up" (both also on the Coasters' L.P. already mentioned) on a label called Spark. The record number is 103. Greg Clark (Encino, California) has this disc and would like any details.

99 Chris Savory (Bromley, Kent) asks if any one can give details of other discs except "In The Midnight Hour" by Little Mac & The Boss Sounds; and also of any records by Johnny Jenkins & The Pine-toppers featuring Otis Redding.

100 Roy Padgham (Fincley N.12) thinks that the Showstoppers, currently chart-bound, are the same group as the Imperial Showstoppers who are featured on "Rockin' Soul", the flip of Solomon Burke's "He'll Have To Go" (Atlantic 2218)—this seems to be borne out by the fact that



SHOWSTOPPERS—see item 100.

(two of the group are brothers of Solomon Burke, but can it be verified?)

11 (refer July 8, 1967): Once again back to the original edition of this column. Regarding the backing on Chuck Willis' Epic albums: On the sleeve of "King Of The Stroll" (Atlantic LP 8018) it states: "Backing Chuck on his tours, and on most record dates is the Roy Gaines Band." How likely is it that this band did the backings in question?

70 (refer February 24, 1968): Dr. Soul is back with details of an odd single by The Ikettes: "Prisoner Of Love"/"Those Words" on Teena 1702. Now, since the last item was published on this subject I have had something at the back of my mind about an Ikettes' single on Ike & Tina Turner's short-lived label, Sonja. Anyone remember anything? Incidentally, on further reflection, I wonder if Teena is another Ike & Tina Turner label?

101 According to the sleeve notes of the Shirley Ellis L.P. "Soul Time" on Columbia, she was originally with a New York group called The Metronomes. Anyone know if any records were issued by this group?

73 (refer February 24, 1968): The Dutch magazine "Jazz World" definitely gives Buddy Guy on guitar on Sonny Boy Williamson's "Too Old To Think" states Robert Briel (Lieden, Holland).

82 (refer March 16, 1968): Another issue by Rex Garvin & The Mighty Cravers in Britain was "I Gotta Go Now (Up On The Floor)"/"Believe It Or Not" on Atlantic 584097. Release date was February 1967, and the disc was produced by Bob Gallo and James Johnson. Info here was supplied by Roger Baker (Birstall, Leicester). Chris Savory (Bromley, Kent), Tony Rigby (Sheffield), Graham Lloyd (Brynnes, Wrexham), Michael Reed (Newport, Mon.), and Paul Pickering (Wyke, Bradford).

74 (refer February 24, 1968): Some stuff for Charlie Gillett: Ocie Smith "Everybody But Me" (reverse unknown) on a Sue subsidiary Broadway 4001. Release date of this is June 1964. Incidentally, there is a guy recording for Columbia (U.S.) now calling himself O. C. Smith—could it be the same artiste? Paul Pickering (Wyke, Bradford) says it is. He supplies also one other release: The Solitaires' "Fair Weather Lover" — no further details though, unfortunately. Michael Briggs (Bradford) has two Lillian Briggs tracks titled "Come Here" and "We Will Meet Again" on an album "Screamin' Jay Hawkins & Lillian Briggs" on Coronet CX 218.

102 J. Parmarkis (Clapham S.W.4) wants as much info as possible on Jerry Ragovoy. I know of his work with Erma Franklin, Lorraine Ellison, Garnett Mimms, The Majors and Howard Tate — but full details of these sessions and any others he produced would be most welcome. And did he write or co-write any songs? And how about biographical information, too?

103 Jim Deane (Tottenham N.17) has come across an E.P. on Top Rank (JKR 8007) entitled "Sweet Beat". According to the sleeve, the four tracks were featured in a British film of that name, produced by Jeff Kruezer, starring Julie Amber, Irv Bauer and Sheldon Lawrence, and made by Flamingo Film Productions. The four tracks are "Tonight's the Mello-Kings", "I Remember (In The Still Of The Night)", "Fred Parris & The Satins (usually known as The Five Satins)", "Boppin' At The Hop" Lee Allen & His Band; and "Luva Luva Love Me" Cindy Mann. Jim would like to hear from anyone who remembers seeing this film, or who has any further details about it.

104 Has Bessie Banks had any releases between "Go Now" and "I Can't Make It" asks J. C. Wilson (Shoreditch N.1)?

80 (refer March 16, 1968): Here are listings of three of the albums requested (a) "Doin' The Dixie Twist"—King Curtis (Trusound 15009); "Sweet Georgia Brown", "Alexander's Ragtime Band", "A Shanty In Old Shanty Town", "St. Louis Blues", "Royal Garden Blues", "When The Saints Go Marching In", "Basin Street Blues", "Muskrat



TRASHMEN—(l. to r.) Dal Winslow, Bob Reed, Tony Anderson, Steve Wahrer.

Ramble", "Up A Lazy River", "St. James Infirmary", (b) "Great King Curtis" (Clarion 615): "The Shake", "Chili", "Linda", "Jay-walk", "Snake Eyes", "Midnight Ramble", "Cuban Twilight", "Peter Gunn", "The Groove", "Li'l Brother", (c) "You Can't Sit Down"—Phil Upchurch Combo (United Artists UAL 3162): "You Can't Sit Down, Part 1", "Opp Poop Adee", "Honest Injun", "Pink Lollipop", "Pogo", "Cha Cha Blues", "You Can't Sit Down, Pt. 2", "Straw Hat", "Running Bear", "Nothing But The Soul", "Evad", "Organ Boogie", "Cha Cha Maracass". Listing for (c) was supplied by Mick Thomas (Langley Mill, Notts).

ROY SIMONDS

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# Pop shorts

## VARIETY ARTISTES AMEN CORNER

### LADIES' GUILD ANNUAL CONCERT

At the Victoria Palace on Sunday April 28, the Variety Artistes Ladies' Guild will be presenting their annual concert in aid of those in need of the Variety Profession.

Among the Artistes who have generously undertaken to appear, engagements permitting, are the Episode, the lovely Aimi Macdonald, Friday Brown, Jay Justin, Cardew Robinson, Geoffrey Lenner, Patricia Michael, Harry Worth, Mike Yardwood, and Pat Fisher and his Orchestra.

## AMEN CORNER

THE Amen Corner are recording a new single this Thursday for release on Deram in the second week of May.

Discussions are at present underway for Andy Fairweather Low to make a solo LP, without the group, and backed by a full orchestra. Andy will also do the arrangements for the numbers.

The group are also planning to record an instrumental single, without Andy, mainly for the Australian market, following the group's success with their records over there. This does not mean that Andy Fairweather Low will leave Amen Corner.

## News shorts

JEFF BECK is currently touring in Sweden, and on his return he is to make an LP with Mickie Most to be released in America to coincide with the tour, and in Britain in late Summer. Roger Whittaker is at present negotiating a series for Dutch Television for this summer. Johnny Cash arrives in Britain on May 2, and opens his tour with Carl Perkins, the Carter Family, and James Royal, on May 4 at Manchester. His current LP on CBS is "From See To Shining See".

First single from Boelke du Veen called "Jaberwocky", from the Lewis Carol Poem, to be released May 10. He is also planning to set other Lewis Carol poems to music for LP release. Bobby Goldsboro arrives in Britain on May 25. On May 27 he appears on Time For Blackburn, June 2 on Top Of The Pops, and June 4 Dec Time, plus numerous radio appearances.

the Love Affair go to America on August 10 for a two week promotional tour. There is also a possibility that the group will undertake a massive world wide tour this year. Jimmy Page was badly burnt during a Yardbirds concert last week in Illinois, when two amplifiers burst into flames. Sons and Lovers are at Nottingham's first open air pop festival on June 3 with Sounds Inc. This weekend they start work on their first LP. The Barrier record a new single this week, a Howard Blaikley composition. The Lemon Tree start a Scandinavian tour on July 7, followed by TV's and concerts in Germany and Holland until July 30. On May 9 they have a new single called "It's So Nice".

Doctor K's Blues Band are in Italy this week where they are playing Turin's Piper Club and the Titan Club in Rome for a total of five weeks. They are also to appear in concert with the Jimi Hendrix Experience. The first single from the Pentangle, which consists of Bert Jansch, John Renbourn, Danny Thompson, Terry Cox and Jacqui McShee, to be released on May 10, is "Travelling" Song, and their first album, "The Pentangle", is to be released on Transatlantic on May 17. Roy Harper has been booked to appear at the Blue Triangle Club, Croydon, on April 27 and the Everyman's Theatre,

Liverpool, on April 30. Next Otis Redding single — "The Happy Song"/"Open The Door", to be released within the next three weeks. The tracks are off the new Otis Redding LP, "Dock Of The Bay", to be released in May.

"Massachusetts" by the Bee Gees has reached half a million sales in Japan. Judy Collins arrives in Britain on May 3 for a series of four concerts, beginning at the Queen Elizabeth Hall on May 4. Tom Rush, who arrives in Britain on May 6, has a new single out, "Something In The Way She Moves", on May 10. His new LP, "The Circle Game", is to be released later this month.

Sharon Tandy flies to Montreux with her backing group, the Fleur de Lys, on April 27. A third letter from Kenny Everett to Keith Goodwin concerning colour pictures of himself says: "I've just seen my first full colour picture. Am going off on nine days holiday to get away from it, EUGH."

Clem of the Foundations collapsed on stage last night at Hull — he was rushed straight to hospital and ordered to stay there this week. Until he is fit the group will use a replacement lead singer so as to fulfil their present commitments. First single from the World Of Oz, called "The Muffin Man", to be released on May 3. Also to be launched with the group will be Oz dolls and the first of a possible string of Muffin Bars.

Timebox are to spend all of July on a working holiday in the Bahamas. Their first film, "The Big Switch" is to be released in late May. The Easybeats were involved in a road accident last Monday when their van was hit by a lorry. Their road manager, Sam Horsburgh suffered bad facial cuts, and altogether about £3,000 worth of equipment was wrecked. My Dear Watson were booked for a club in Nottingham which turned out to be a bomb site. They later discovered that the club had changed its address.

top Hungarian pop singer, Sarolta, has been signed to the Robert Stixwood Organisation on an agency contract. This is apparently the first time the Hungarian Government has given permission for one of its pop singers to promote their career in the West. Keith of "86.6" fame, has been arrested in America for leaving Fort Bragg without permission after spending one day in Army uniform, last January.

## Solomon Burke royalties to Mrs Luther King . . .

FIVE thousand dollars was presented to Mrs. Martin Luther King last week by Atlantic Records as advance royalty payments on the new Solomon Burke single, "I Wish I Knew (how it feels to be free)". A 5 per cent royalty has been set aside on all sales from this record for Dr. King's family.

Atlantic have also sent a cheque to Dr. King's organisation for \$5,000 as advance royalties on the Hudson Choral recording of "I Have A Dream". A royalty of 5 per cent has been set aside from this record for the organisation.

## New singles from Tremeloes, Nancy, Duane, Beach Boys

AMONG the new singles being released on the week ending May 3 are ones from Duane Eddy, The Tremeloes, The Beach Boys, Connie Francis and Nancy Sinatra. All the singles to be released that week are as follows: DECCA The Cedars — "I Like The Way"; The Ivor Raymond Orchestra & Chorus — "With A Song In My Heart"; DERAM Focal Point — "Love You For Ever"; World Of Oz — "Muffin, The Man"; Giles, Giles, and Frapp — "One In A Million"; MONUMENT Robert Knight — "The Power Of Love"; LONDON AMERICAN Duane Eddy (Dble. 'A' side side) — "Peter Gunn"; and "Rebel Rouser"; EMERALD Dallas Harms — "Survival Of The Fittest"; C.B.S. The Tremeloes — "Helule, Helule"; The Executives — "Tracy Took A Trip"; Marilyn Powell — "Kiss Me Again (Adios Amore)"; Ray Conniff — "My Cup Runneth Over"; BLUE HORIZON Eddie Boyd — "The Big Boat"; PARLOPHONE Mike Sedgewick —

"The Good Guys With The White Hats"; Tim Andrews — "I'm Going Back To Suburbia"; COLUMBIA Boz — "I Shall Be Released"; CAPITOL Beach Boys — "Friends"; DOT Andy Kim — "How'd We Get This Way"; TAMLA Bobby Taylor and the Vancouver — "Does Your Mumma Know About Me"; POLY-DOR Dave Justin — "You Outside"; PHILIPS Marc Ellington — "I Shall Be Released"; M.G.M. Connie Francis — "Why Say Goodbye"; The Episode — "Little One"; Paul McNeill & Linda Peters — "You Ain't Goin' Nowhere"; PYE POPULAR Pussycat — "Good Times"; The Montanas — "A Step In The Right Direction"; Pinkertons — "There's Nobody I'd Sooner Love"; Schadel — "With The Sun In My Eyes"; PYE INTERNATIONAL Strawberry Alarm Clock — "Sit With The Guru"; REPRISE Nancy Sinatra — "100 Years"; A & M Tommy Boyce & Bobby Hart — "Goodbye Baby (I Don't Want To See You Cry)".

## DAVE BERRY

THIS Friday Dave Berry has a new single released, "Do I Still Figure In Your Life" — this was the Honeybus's first release.

Dave has also been signed to join the tour with Herman's Hermits, the Amen Corner, John Rowles, and the Paper Dolls, opening in Birmingham on May 10.

On July 20 Dave will be going to the Knocke Festival for the 10th Anniversary as a guest attraction because of his previous successes at the Festival.

On June 4 and 5 Dave will be in Holland for cabaret and television appearances.

Brighton, on 17th are to be called "The Seekers Show", and the Seekers will perform for the entire second half. The first half will consist of Russ Conway, and the show is to be directed by John Ashby.

The Seekers, who have a new single out this week, "Days Of My Life", appear on the Billy Cotton Music Hall on May 11.

## JIMMY JAMES AND THE VAGABONDS

JIMMY JAMES and the Vagabonds' ascent goes to America on June 5 to set up the details for the group's first tour of that country starting on approximately July 8 for three weeks. The tour will be concert and television appearances.

The group have recorded a new single for Pye, for May release, which is their first for ten months. On August 7 the group start a sixteen-day jet-stop European tour.

## THE SEEKERS

THE Seekers start their British tour of twelve major venues on May 17. They will be doing double concert appearances over a period of twenty-three days. The concerts, which open at



## New Oldie-but-Goodie Bee Gees' LP

THE BEE GEES "Rare, Precious And Beautiful" — Where Are You; Spicks and Specks; Playdown; Big Chance; Glass House; How Many Birds; Second Hand People; I Don't Know How I Bother Myself; Monday's Rain; Tint of Blue; Jingle Jangle; Born A Man (Polydor Special 236 221).

ONE of the most attractive things about this LP is the picture cover of a beautiful Malayan butterfly. It is a pity that its value in terms of money has been put on the sleeve — a creature like this should not be thought of as a business commodity, or investment. Whether the tracks are as rare, precious or beautiful is open to some doubt. Certainly they are rare, as they could previously only be imported. Precious, well, it depends on whether or not you're a Bee Gee fan. Beautiful — perhaps not. But what they do have is a certain enthusiasm and vibrance — the songs are tuneful and if they are rather Beatley, they are still good original songs. The main thing lacking are the backings, which have vastly improved since these Aussie days, and of course their vocal style has become more exaggerated. "Spicks and Specks" is probably one of the best songs they've ever written or recorded and several other tracks show potential, most of them show considerable talent.

THE YOUNG IDEA "With A Little Help From My Friends" (Music For Pleasure MFP 1225).

FOLK-TINGED LP this — and the boys penned most of the tracks themselves. Douglas McRae Brown and Tony Cox have pleasant voices and their five singles have all done quite well, especially the title track. Good straightforward stuff.

HANK WILLIAMS "Hank Williams" — Alone And Forsaken; Tennessee Border; Beyond The Sunset; Too Many Parties and Too Many Pals; Wedding Bells; I'll Be A Bachelor Till I Die; Rockin' Chair Money; I'm Free At Last; Rock My Cradle (Once Again); (I Heard That) Lonesome Whistle Blow (Music For Pleasure MFP 1223).

THE famous voice of the greatest country singer of them all is available here at bargain price. This is a good selection of songs, some bright, some tragic, some religious in content and others typical country. Steel guitar abounds and everything is beautifully performed as you would expect.

HANK WILLIAMS JR. "My Songs" — No Meaning And No End; Three Miles To Right; I Can't Decide; I Wouldn't Change A Thing About You But Your Name; I Ain't Sharin' Sharon; Your Love's Like A Stranger; Prison Of Memories; Funny Feelings; Wandering Astray; Young Man's Fancy; Hanging Out My Teardrops To Dry (MGM C 8065).

REVIEWING this directly after a Hank Williams Senior LP brings some interesting comparisons to light. Firstly, the vocals aren't THAT different — although of course Dad's voice was mellower and hardened simultaneously by his experiences, whereas his son's voice is more typical and stylised. Junior's songs are good solid country stuff but won't become classics — although he may well write classic country numbers when he gets older. Certainly this LP is a good country record nevertheless and stands any comparison with any living cowboy singer.



ROGER MILLER seen with his wife last year.

# Roger Miller tour cancelled after shooting accident

ROGER MILLER will not be touring Britain as planned, due to a shooting accident in which one of his hands was seriously damaged. Roger was out shooting last week when his gun "backfired" — he was immediately rushed to hospital where he has undergone several operations. It is not known whether he will regain the use of the hand. Roger's planned tour of Britain was to coincide with his success in the British and American charts with his latest record "Little Green Apples". Although the tour has been postponed, a spokesman stated that Roger would carry out his commitments in Britain as soon as he was fit and well. Roger's previous hits here included "King Of The Road", "Engine, Engine No. 9" and "England Swings". He has written many hits for other artistes, including Del Shannon's "Swiss Maid".

## THE KARLINS

THE Karlins, who have a new single out at the moment, "Everybody Wants To Go To Heaven", are to appear on the Golden Shot on April 28. On May 21 until June 8 they do a tour of service bases in Malta, Cyprus, and North Africa, and on June 29 they start a Summer season for ten weeks at the Palace Theatre Brighton, with the Baron Knights and Dick Emery.

On September 10 they go to New York to appear in an hour long television colour spectacular.

## SOUL SERENADE

To avoid confusion SOUL SERENADE by the WILLIE MITCHELL COMBO is not the version used to introduce the Mike Raven R & B Show. But it is the American version which has already sold over 250,000 in the U.S.A.

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Decca House, Albert Embankment London SE1

## CILLA BLACK

CILLA BLACK goes to Australia for four or five weeks in mid-October. Starting for three weeks at Chequers Club, Sydney, followed by television appearances. Negotiations are at present underway for single-night concerts in major cities.

This week Cilla opens her own show at the Glasgow Alhambra, and on September 16 for one week she appears at the Cranberry Fold Inn in Lancashire.

## KIKI DEE

KIKI DEE starts a week of cabaret in Spain on August 1, followed by a week in Portugal on August 9. Kiki's manager is also at present setting up her first British cabaret appearance in late May, and is negotiating her first Summer season, in the South of England, starting in June.

Negotiations are also under way at present for Kiki to spend five days in Russia, where she may be appearing at the Moscow Music Festival in late October.

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Continued on page 11



# ACE KEFFORD SPLITS WITH THE **MOVE**

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wear

# Jean BOOTS

by denson

Denson's new rugged Jeanboots look fantastic with jeans. Because they're specially designed to do just that — blend smoothly with jeans in one great style. And what wild colours! They're in Blue, Beige or Black leather and Sand or Golden suede. And Denson Jeanboots are priced from only 59/11. When you're buying them, take a look at Denson's complete range. Slim ones, square-toed ones. Plain or fancy. From 49/11 to 69/11.

**T**HERE were rumours flying thick and fast: "Ace Kefford has left the Move", "the Move have left Ace Kefford", "Bristow is Superman", and "Ace Kefford is going solo".

No. But Ace Kefford has left the Move — and he is going solo. "I feel free to talk about it all now" said Ace. "Up until now I've been trying to work things out for myself after the split-up, and there were a lot of rumours going round. Now the Move and myself have come to an amicable agreement, and I've decided what I want to do."

"I don't think there's any animosity between myself and the Move — and I'd hate a slanging match to develop. It was just that we'd never really got on together. It was always them and me — I never felt part of the group, and I don't think they ever really accepted me. Perhaps a lot of it was my fault — I'm a very moody sort of person, which makes things were difficult, because a group should all work together."

"They're all moody as well, it's just that when I'm moody it's a completely different kettle of fish. When I get into one of my moods I'm completely unapproachable. But I'm a very highly strung person — and I'm very nervous. Even when I was a kid my mother used to have to take me to the doctor to get me various medicines and things for my nerves — so I suppose my temperament doesn't suit being part of a group anyway."

"I'll never work with another group again, though. I'm going to concentrate on being a solo singer. Apart from anything else, I didn't really agree musically with what the Move are doing — I don't dislike their music, it's just that their ideas aren't my ideas. I've been writing a lot of songs all the time I've been with the Move — and I've written a lot in the few weeks since I've left them. So I'll be singing my own songs — and I hope to have my first record out within a couple of months. Obviously, if none of my material is really good enough to be released as a single, and another songwriter comes up with something better, then I'll record that."

"As far as the group scene goes, if the record's a hit then I'll probably get myself a backing group. But that's a completely different thing to being a member of a group — it means that the only responsibility I have is towards myself, and if I throw a moody, it's not going to affect anyone but me."

"If you're a group member, on the other hand, then you have a responsibility to the others. That's one reason why I'm glad I left the Move when I did — if I'd stayed on any longer it may have broken the group up completely. Instead of just me leaving the group, it may have meant that the others would become fed up with the whole thing and split the group up. And that would be a disaster, because we worked really hard in the old days to get the Move to where it is now — and I'd hate to be the cause of the final break-up of the Move. As it is though, everything seems to have worked out fine. The group will stay as a four-piece, and I'll be a solo singer."

"I've always wanted to be a singer anyway, not a bass guitarist. I'm not particularly good on bass — I'm not knocking myself or anything. But I'm not exactly what you'd call the world's finest exponent of the bass guitar. And this made things difficult — for example Roy would work out a new number, and it would take me hours before I could pick up the bass line on my guitar. So this was another thing that made the others a bit fed up with me."

"When the group started off everything was fine really — we were all working hard to get the Move off the ground. But as time went on I seemed to become progressively moodier — and when I went into one of my moods the others would ignore me and I'd ignore them. In fact things really came to a head, and I had a nervous breakdown. When I returned to the group after the breakdown everything was fine for a while, but it didn't last long."

"The final showdown came when I went into rehearsals one day. Everyone was playing, and I picked up my guitar and joined in. But I was in a real mood, and the atmosphere there got me down — I couldn't stand it any longer, so I threw my guitar into an amplifier. I shouldn't have done that really — anyway, everyone stopped playing, and I said: "Look, we can't go on like this. Let's come to some agreement now." And I told them I wanted to leave — and they said "Fine. If you want to leave, then leave." And that was it. I walked out."

"When it happened though, we couldn't say anything. I hadn't worked out what I was going to do, and anyway our manager — Tony Secunda — was away on holiday, and we couldn't really do anything without his agreement. We talked it over with him, and he agreed that it would be best if I were to leave. It was all very friendly."

"So now Tony Secunda is going to manage me as a solo artist, and Tony Visconti will probably produce my records — which will be good because he's a musical arranger, and he'll be able to help me a lot with my songs."

"There was a time when I was seriously thinking of leaving the pop scene altogether — and when I quit the Move I thought about it again. But basically I like the business, and anyway what else could I do? I'm much happier now, both personally and career-wise — and at least I have established some sort of a name for myself, which should help me as a solo singer. It means people will listen to my first record."

"One thing that I'm very pleased about though, is that while all these rumours have been going round about me, I've been receiving letters from my fans saying they'll support me whatever happens. So I'm not completely on my own."

DEREK BOLTWOOD

# How to get BACK in the chart

## THE PROBLEM OF EX-HIT BALLADEER DENNIS LOTIS

ONE would think I was a leper, the way it's so difficult to get television appearances." So spake Dennis Lotis who certainly didn't look like any kind of untouchable. But he underlined, once again, one of the great problems of these Troubled Times of pop. Now I've stressed before the vicious circle of: no hit, therefore no television; no television, therefore no likelihood of a hit. But that was over NEW artistes. And when you come to a "name" performer like Dennis, most certainly one of the most stylish singers in British pop history... well, the situation borders on the farcical. Or ludicrous, possibly.

Says Dennis: "Since the television strike of way back I've probably had only two dozen TV's. It doesn't mean that I've been pensioned off—in fact, there's been a lot happening. But people DO tend to say: 'I wonder ever became of so-and-so' if there is not much television. Fortunately, the face (surely it's not SO horrible!) re-

mains known... that's proved by people I meet travelling around." A further problem is that Dennis is having a very professional stab at a chart come-back. He has come up with a magnificently arranged, sung and written ballad "Only The Lonely Are Blue" (Polydor). But obviously YOU won't buy it, if you don't hear about it... Dennis Lotis: South African who came to Britain, settled in immediately as one-third of a tremendous vocal battery with the Ted Heath orchestra. The others were Dickie Valentine and Lita Roza. All had tremendous individual followings and so eventually broke away to follow solo careers. I've seen Dennis mobbed by hundreds of fans who really meant business. Those days, he says, are past and he doesn't really miss them... So it was a well-mixed solo career for him. He was in an ill-fated "World Of Paul Slickey" musical in the West End. He built a strong cabaret act. He even, for per-



DENNIS LOTIS

sonal satisfaction, went into a John Neville Shakespearian company for a tenner a week. "Not bad," says Dennis. "Trouble was the only review to appear was in the New Statesman!" Says Dennis: "In a way, I feel a bit sorry for some of the newer people because they find it so difficult to get a real grounding in the busi-

ness. Singing with a big band had certain drawbacks, but you really got experience of singing just about every kind of song, and in every kind of situation.

"But I'd like to get back into the chart scene simply because it's very useful as a name-booster. Forget the royalties — you never get rich out of them alone. But you make money in other directions. Obviously the record side is only a fraction of the whole business, but it's still important. People tend to think if you're not in the charts you're dead or something."

Dennis's new recording contract came about thus. He was having a quiet drink in a pub. In came Frank Fenter, of Polydor. "Hello, Dennis, who are you recording for now?" "Nobody." "Good Lord, what a terrible waste!" "True." "Well, how about making records for us?" "Fine."

So Dennis now concentrates, for a while, on his recording career. He admits: "It's possible that in recent years I've spread myself over too wide a field. I've done some work which has been purely for personal satisfaction. Could be the reason for records being on the quiet side..."

He also bought property in King's Langley, Hertfordshire... "where you can actually breathe the fresh air!" With six or seven acres going spare, he decided to go in for chicken-farming. "Forget it," he said. "No money in it." Especially when he had an outbreak of the chicken equivalent of foot-and-mouth disease!

But the main point about Dennis is this. He has a very big fan following. He is tremendously respected INSIDE the business. And what have we got going on at the moment? We've got a lot of emphasis on ballady material, that's what we've got going on. We've also got an Andy Williams' thing going on. Dennis has the talent and the charm and the authority to do a Williams, here in this country. I commend this idea to the powers-that-be.

And I commend to YOU his new single "Only The Lonely Are Blue". On Polydor, as I believe I mentioned earlier.

PETER JONES



MITCH MITCHELL as seen by our cartoonist Lon Goddard, and gro

## WE'RE BRIDG BETWEEN PO

IT'S 4 p.m. on a cold summer afternoon at London Airport. "The plane standing on runway three is now leaving for the United States of America, and all points West," booms the loudspeaker. And as it booms two people can be seen chasing the slow-moving aircraft as it disappears into the distance. One of them is the pilot, late again, and the other is...

Mitch Mitchell. At least, that's what I imagine happened, because at two o'clock on that same day I was chatting to Mitch in a quiet pub in the heart of notorious Soho. And when he left he still had to go home and pack his cases before rushing off to the airport.

"I'm only going back for about three weeks this time," said Mitch, "we've got a couple of concerts to do—but I'm not sure about them. They were held over from our tour. Mainly we're just going to record in the States, because our recording engineer has gone over there permanently. It's funny that—Britain, I think, has the best recording engineers in the world. But our studios and studio equipment can't compare with what they have in America—so it's only natural that our engineers should want to go over there to work. And the thing is that it takes a long time for a group to get used to an engineer, and it's only when the two get to know exactly what each of them is capable of, that they can work well together. So, as I said, we'll be recording over in America.

"We don't have any set plans as to recording a single or an L.P. or anything—we're just going to record a few tracks and see what happens. I think it's a mistake to issue too many singles, anyway. It's bad to release a single for the sake of having a record out—I think it's important to wait until you have something good, and something worth releasing. Otherwise it's really a waste of time.

"A lot of groups have almost killed themselves releasing record after record, most sounding very much the same. You can have so many hits—but it doesn't take too long before the public get fed up with the group. But it's a funny thing about hit records—it's not always the best record that's the biggest hit. Like the Hollies, for example. A great group, who've had

## OBVIOUS FIDDLES IN EUROVISION SONG CONTEST!



### DAVID CUMMING'S COLUMN

NOW that the fuss has died down, and a few weeks have elapsed, I can discuss what must have been apparent to informed pop-music lovers everywhere. To anyone who understands musical instruments and watched the contest on T.V., the fiddles must have been obvious. Every time they took a shot of the orchestra you could see them. Fiddles, and more fiddles, being played by some of Britain's finest musicians. And what a lovely sound they made! Next year, Spain is the host-country, and in a desperate attempt to come first this time, the B.B.C. announced yesterday that Cliff Richard will be doing the commentary and Katie Boyle will be singing Britain's entry.

#### D.C.'S INTERVIEW—IN-DEPTH

A powerful name on the American folk-rock scene is that of Aldo Sax, a singer-composer who has been compared to Dylan, Paul Simon and Faye Dunaway (Aldo is very slim, with long blond hair and a passion for berets and maxi-kilts).

He stopped off in London this week en-route for Scotland. I interviewed him in the lift at the Hilton Hotel.

D.C.: Aldo, I must say I've never interviewed anyone in a lift before. Where are you actually staying? ALDO: Here, in the Hilton. In the lift. It saves me money renting a room. I'm pretty poor you see, but it pays to be seen in the right places.

D.C.: You mean you go up and down all day? ALDO: No, we never move. As you can see, I have my manager, my agent, my musical arranger, my backing group and my mother in here with me... so naturally everyone thinks the lift is full and they go get the other one. The doors open a lot, though. We lose out heavily on privacy.

D.C.: I understand you're over here to promote your new single: The Ballad of Sergeant O'Toole? ALDO: Yes, I've promoted it a lot since I came to England. It's now called the Ballad Of Colonel O'Toole! I heard tell you go for the upper-class image over here.

D.C.: That's very true, Aldo. Tell me... ALDO: Hold on, the door's opening again (TO HOTEL RESIDENT): Sorry, full up, try the other elevator. (TO ME): You were saying...?

D.C.: I was saying that after your first smash-hit traditional L.P. "Songs I Learned At My Mother's Knee... and other Low Joints", you disappeared from the scene.

ALDO: Yeah, I left the pressures and tensions of New York and went into the hills to think. D.C.: And what did you think in the hills? ALDO: I thought, it's pretty boring in these hills. I reckon I'll go back to New York.

D.C.: And did you go back? ALDO: I did. But in this business it doesn't take long for people to forget you, and I'd been away for nearly three days. I had to start building my career all over again.

D.C.: And how long did that take? ALDO: Till the following Wednesday. But there was Christmas in the middle, you understand.

D.C.: Aldo, this must be a corny question, but... has Bob Dylan influenced your writing at all? ALDO: Yeah, that's a corny question. Oh boy, that's corny! Corneeee! What a corny question. Yeah! Could you repeat it please?

D.C.: Had Dylan influenced your writing? ALDO: Not much. Some numbers I wrote like "Blowing In The Breeze" and "Hey Mrs. Tambourine Woman" had a slight feel of this early work, but my latest album "John Wesley Harding Rides Again" has no Dylan influence whatsoever.

D.C.: And now I understand you're off to Scotland. ALDO: That's right. My ancestors came from there, you see, and the Scots have influenced my music immensely. More than Dylan. My backing group, as you can see, comprises guitar, bass, drums, fife and bagpipes, and my songs often have a Scottish flavour.

D.C.: Which songs in particular? ALDO: Well there's "Jam Tartan Custard" which is a nonsense song, and one of my psychedelical numbers "Over The Sky To See" and my anti-war protest song about the death wagon "Bony Army Lorry"... to mention but all of them.

D.C.: Well good luck in Scotland, Aldo, and keep promoting your record. ALDO: I can't promote it much more. I've only got General and Field Marshall left to go.

#### BLIND MAN'S BLUFF

We asked Jody MacDoogle of the fabulous Elastic Gooseberry Bush (new single out soon) to give us his opinion on some current records. And we also came up with the brilliant idea (never before tried in a pop magazine) of not telling him the name of the artiste, and making him guess. By golly, this column certainly sets trends!

LULU: Me The Peaceful Heart. You can't fool me by playing 45's at 78. That's Louis Armstrong, doing a slow ballad played fast. Who? Lulu? Oh yes, I can tell now. Definitely a Mike Leander production, it's got his sound. Who? Micky Most? Well I've been away, you know, meditating at a holiday camp.

LOUIS ARMSTRONG: Wonderful World. You're at it again! That's a Lulu single played at 33 r.p.m. It's not? Take it off then, I've heard enough. It's a great record, but it'll never be a hit. There's too many singers around today trying to sound like Lulu played at 33 r.p.m. Why can't they be original?

THE BEATLES: Lady Madonna. Humphrey Littleton! I remember him from when I was a kid. I was brought up on Littleton records, my mother couldn't afford rusks. It's not? Is it Russ Conway speeded up? That sounds like Ringo singing, so it must be the Four Seasons. Who? The Beatles? Take it off, it won't be a hit. They should stick to the stuff they do well like "My Bonnie" and "Bad Penny Blues".

ESTHER & ABI OFARIM: Cinderella Rockerfella. Morecambe & Wise! Boy, they do some funny stuff I love their T.V. show even on the third repeat. Get that line, "I love your face, it's in the right place". Great gas. There's no doubt about it Mike and Bernie are here to stay.

ELVIS PRESLEY: Guitar Man. It's Elvis! Yes, I'd recognise him anywhere, Elvis Gooch, one of the best rock 'n' roll singers on the ballroom circuit. Didn't know he'd made a record though. Is that the lot? And you didn't play a Frank Sinatra L.P. track at 45 r.p.m. It makes him sound just like Eartha Kitt.

#### POSTSCRIPT

Just like to point out that what Jody said is perfectly true. An F. Sinatra L.P. at 45 r.p.m. does sound like Eartha Kitt. Try it yourselves, and then fool your friends by saying "Have you heard the new Eartha Kitt L.P.?" They usually fall for it. Well my friends did... that's why I no longer have any friends. You've got to admit you really do get some useless information in this column.

# GREAT HITS FROM

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Decca House, Albert Embankment, London SE1

Dave B

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Group leader JIMI HENDRIX, captured by the camera of Dezo (RM pic)

# BRIDGING THE GAP POP AND JAZZ

SAYS MITCH MITCHELL

a lot of hit records—but their best disc, 'King Midas In Reverse', didn't go nearly as high in the charts as their others.

"You know, over in America there are people who can work out a hit tune mathematically. Apparently there's a sequence of notes that work directly on the brain—just like those high-pitched dog whistles that only dogs can hear. So they can work out mathematically the basis for a hit record, because the tune is made up of notes that have instant impact on the brain—a 'catchy' number that you can remember immediately.

"But I don't regard that sort of thing as being the right way to go about making a record—it's nothing to do with music really. It's just a matter of cashing in on a hit. But it's a completely different thing to what groups like ourselves and the Cream, for example, are doing. I know this may sound a bit bad—but we're not over-worried about a lot of chart successes. I'm not saying that we don't like having hit records, or don't need them. We're being accepted as musicians—especially over in the States—and it's a scene quite apart from the charts. It's good because we're one of the groups—I think, anyway—who are bridging the gap between pop and jazz, and being accepted for our musicianship instead of for our hit records.

"There are some groups in pop, and some in jazz who are in this position. Like Charles Lloyd, for example, who's basically a jazzman, but is really accepted in the same category as the Cream or ourselves. The gap between the two sorts of music is much wider over in this country than in America. A good example of this is the concerts they give in the Fillmore Auditorium in San Francisco, where in the same evening they'll have a modern jazz group, a group like ourselves, and a straight pop group. And the same audience will watch it all, and appreciate it all. And the good thing is that some of the people who come to see us just because of our hit records may discover that they enjoy modern jazz as well—instead of having to go out of their way to listen to some serious music for the first time, it's given to them alongside pop.

"I'd like to do concerts like that in this country—but it's so completely different. Most jazzmen over here turn their noses up at pop groups. I enjoy playing jazz, and sometimes I can go down to Ronnie Scott's and be asked to sit in with the band. And that's great—but it doesn't happen very often. In some of the clubs in America, on the other hand, the jazz musicians appreciate what we play, and often ask us to sit in with them. They appreciate our musicianship, despite the fact that we're a pop group.

"I'd like to do another tour in this country, all the same. It's been quite a long while since we last played over here. But what amazed me most about returning to Britain after a long absence, was this sudden rock 'n' roll thing that's started up. I think it's a great shame that groups have to start looking backwards for music to play, instead of progressing. But I do think that on the whole the pop fans over here are slowly starting to dig a more serious sort of pop, and they're beginning to understand and appreciate music and be selective about it, instead of just sitting back and raving over all the hit records. I don't think it'll be very long before pop and jazz are much closer together.

DEREK BOLTWOOD



THE PAPER DOLLS

NEXT WEEK:

- Tom Jones
- Seekers
- Kinks colour
- Foundations
- Louis



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<b>ie Tober</b>	<b>Clodagh Rodgers</b> Play the drama to the end RCA 1684	<b>RCA VICTOR</b> <b>RCA</b>
<b>DECCA</b>	<b>Al Hirt</b> The glory of love RCA 1685	

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

# Georgie's fans will dig his brassy new album

**CLINTON FORD** "Clinton The Clown" — My Baby's Wild About My Old Trombone; The Old Bazaar In Cairo; He Played His Ukelele As His Ship Went Down; The Pig Got Up And Slowly Walked Away; The Night I Appeared In Macbeth; The Biggest Balalaika In The World; Riley's Cowshed; Fan-Dance Fanny; The Old Fashioned Bustle My Grandmother Wore; When It's Night Time In Italy It's Wednesday Over Here; Rhymes; Burlington Bertie (Pye NPL 18210).

**A** COLLECTION of 12 comedy songs, some new, some not, but all in that music hall style which is still funny, if you have a mind tuned in to any degree how ever blatant of double entendre. A great LP—just look at the titles. ★★★★★

**PERCY FAITH AND HIS ORCHESTRA** "Tara's Theme From 'Gone With The Wind'" — Tara's Theme; Theme From 'Dark At The Top Of The Stairs'; Never On Sunday; Laura; Exodus; Fascination; Theme From 'A Summer Place'; Theme From 'The Apartment';

**Mon Ocle; Tammy Tell Me True; Sons And Lovers; The Misfits** (CBS SS 62056 Super STEREO).

**R**EALLY, this is a kind of foundation-stone record of all lush 'Theme' LP's. Included is Percy's million-selling hit of 1959 — "Summer Place". All of the tunes are distinctive — most are well-known to everyone. Some have a backbeat, but the simple, lush string sound dominates and pervades throughout. In CBS Superstereo this is even better than Mono. ★★★★★

**PETE SEEGER** "Peter Seeger's Greatest Hits" — Little Boxes; Wimoweh; Where Have All The Flowers Gone; Abi Yoyo; The Bells Of Rhymney; Turn! Turn! Turn!; Talking Union; Wh'ch Side On You On; We Shall Overcome; Living In The Country; Darling Corey; Guantanamera (CBS 63068)

**A**N interesting LP this — like Pete says on the sleeve notes, some of them chart hits by the Weavers, Peter Paul & Mary, the Byrds, the Kingston Trio,

Marlene Dietrich, Trini Lopez, none by him. But nevertheless, it was Seeger — who wrote or co-wrote most of these — who first popularised these in his own specialist way. These are the pick of many LP's and range from the tongue-in-cheek "Little Boxes" to the beautiful "Bells Of Rhymney", revived many times by the folk-rock brigade like Cher and the early Byrds. ★★★★★

**MITCH RYDER** "What Now . . . My Love" — Let It Be Me; I Make A Fool Of Myself; Born To Lose; If You Go Away (Ne Me Quitte Pas); Whole Lotta Shakin' Goin' On; Sally Go Round The Roses; Brown Eyed Handsome Man; I Need Lovin' You; That's It, I Quit (Stateside SSL 10229).

**O**NE of those 'Two Sides' LP's here — the first side is all ballad, and contains Mitch singing very well indeed. His feel for these kind of soul-based ballads, some of which are standards, is tremendous. There is none of that frantic quality which marks his best style — only a kind of heart-torn emotion — much better than I expected. The other side is full of inventive versions of beat items, some of which are more successful than others. But a nice feeling throughout — his "Brown Eyed Handsome Man" sounds very Johnny Rivers-ish. ★★★★★

**ORIGINAL DIALOGUE** "Bonnie & Clyde" (Warner Brothers W 1742).

**F**OR the really B & C crazy kids comes this LP packed full of the voices of the dynamic duo as portrayed by Warren Beatty and Faye Dunaway. The theme is included and so are some of the more touching and more tragic sequences from the movie. Charles Strouse wrote the music, included here behind the dialogue, and there are good titles like "Captain Hamer Spits At Bonnie", "I Ain't Much Of A Lover Boy" and "Bonnie Wounded"/"The Okies". Ain't that fun!!! ★★★★★

**GEORGIE FAME** "The Third Face Of Georgie Fame" — The Ballad Of Bonnie And Clyde; When I'm Sixty-Four; Ask Me Nice; Exactly Like You; Someone To Watch Over Me; Blue Prelude; Bullets La Verne; This Is Always; Side By Side; St. James Infirmary; Mellow Yellow (CBS 63293)

**T**HERE is plenty of nice'y arranged brass on this LP which has a carefully selected choice of material. The backings are well recorded and do not sound cluttered — a fault which often occurs. His blues stuff here is good — especially "St. James Infirmary", but his "Exactly Like You" was far too complicated for such a simple song. Georgie's fans will go wild about this LP — whether it will prove to be a big chart hit I couldn't say. I hope so . . . ★★★★★

**DIONNE WARWICK** "Valley Of The Dolls" — Theme From Valley Of The Dolls; As Long As There's An Apple Tree; Silent Voices; For The Rest Of My Life; Do You Know The Way To San Jose; Where Would I Go; Let Me Be Lonely; Your're My World; Up, Up And Away; Walking Backwards Down The Road (Pye Int. NPL 28114).

**D**ESPITE the obvious quality of the material here, there are only ten tracks included so you're gonna have to be a STAUNCH Dionne Warwick fan to fork out the new LP prices for this. She handles everything in her usual delicious, subtle manner. And funnily enough, not everything on here is composed, conducted or arranged by Burt Bacharach. ★★★★★

**SERGIO MENDES AND BRASIL** '66 "Look Around" (A & M AML 911).

**T**HIS group get better and better. Full of sophisticated latin sounds — listen to the bubbly backing on "With A Little Help For My Friends" or the excitement of "The Frou". Well recorded too, but only ten tracks. ★★★★★



GEORGIE FAME—fans will like his new LP.

**NILSSON** "Pandemonium Shadow Show" — Ten Little Indians; 1941; Cuddly Toy; She Sang Hymns Out Of Tune; You Can't Do That; Sleep Late; My Lady Friend; She's Leaving Home; There Will Never Be; Without Her; Freckles; It's Been So Long; R'ver Deep Mountain High (RCA Victor SF 7928 STEREO)

**N**ILSSON is that peculiar kind of entertainer who somehow has a reputation fixed in my mind as a good artist. This LP shows that he probably is. Several of his own songs are here — "1941", "Cuddly Toy" etc., plus a rip-roaring version (good for a white sinner) of "River Deep, Mountain

High". Also, this is a good recording, but his voice isn't too powerful. I think this needs to be listened to carefully before full appreciation can be gained. ★★★★★

**THE SOULFUL STRINGS** "Groovin' With The Soulful Strings" — (Chess CRLS 4534 STEREO).

**J**UST off a U.S. hit with "Burnin' Spear" is this instrumental unit who border on the unique. Their jazz tinged style is funky and interesting, yet a feeling of restraint and subtlety runs throughout. Phil Upchurch is on guitar on most tracks, and other well-known session musicians are present. A good LP. ★★★★★

## rapid reviews

**T**HE theme music from "The Charge Of Light Brigade" should be a big-selling theme LP — Manfred Mann sing the **Lawn Tennyson** poem and the rest of the **JOHN ADDISON** score reflects the excellence of the film, on United Artists ULP 1180. From an older, but equally fine film — "Around The World In 80 Days", the music, by **VICTOR YOUNG** is re-issued here on MCA MUP 311 — already the music is classic, and the re-issued film should garner fresh sales for this great album. The music from "The Scalphunters" by **ELMER BERNSTEIN** is also worth a spin — it's dramatic, and also tender and is on United Artists ULP 1190. For latin fans who like a tinge of jazz — try "How Insensitive" by **BRAZILIA NUEVE** (MCA MUP 307) — some of the finest musicians in New York teamed up to make this LP which contains several well known sophisticated latin items. MCA has a great country catalogue, and one of the first releases under their new banner is "What Locks The Door" from **JACK GREENE**, who has a pleasing emotional C & W vocal style (MCA MUP 305). In complete contrast "HUGH MASKELA Is Alive And Well At The Whiskey". Maskela's style — pop-jazz combination with blues roots expresses itself through his vocals and his utterly fantastic trumpet on UNI UNL 101.

# A GREAT NEW SINGLE

another certain chart success for

# Engelbert Humperdinck

## A man without love

F12770 45 rpm record

DECCA



new singles reviewed by Peter Jones

reviewed by Peter Jones new singles

# YOUR GUIDE TO THIS WEEK'S NEW SINGLES

## ENGELBERT HUMPERDINCK:

**A Man Without Love: Call On Me** (Decca F 12770). What is the secret of Engel's success? The basic warmth of his voice is the secret. This may not instantly strike you as being a number one, but a few plays will convince you. A delicately continental type backing here, but Engel's voice soars most conclusively into the upper register. You'll hear this a million times from now on. Flip: A Gordon Mills' song, nice idea and again sung . . . yes, warmly.

MASSIVE SELLER.

## HERMAN'S HERMITS:

**Sleepy Joe: Just One Girl** (Columbia DB 8404). That little Mancunian voice, all casual and relaxed — and this is perhaps his catchiest wee song in ages. Must be a hit because you can't get the perishing thing out of the mind. Absolutely nothing that is particularly ambitious but therein lies (a) the charm and (b) the certain commercial appeal. Delicate, gentle and easy-on-lushes. Flip: Not so catchy, but saner maybe, but 'tis Herman. CHART CERTAINTY.

## MASSIEL:

**La, La, La: He Gives Me Love** (La, La, La) (Philips BF 1667). We all know what contest this one won don't we? Well, it must be a hit, 'cos everybody knows it and whistles it, and one gets the full personality treatment from the Spanish lass with the hearty voice. The original winning version is on one "A" side and Massiel comes up with English lyrics (stand forward Michael Julian) for the other "A" side. I need not to tell you what this one is all about.

CHART CERTAINTY.

## THE MARMALADE:

**Lovin' Things: Hey Joe** (CBS 3412). This group is hereby commended once again with greater optimism than usual. They are very strong on the vocal side and this number pushes along with commercial directness. The arrangement, however, is the main strength . . . one senses the sure dab-hand of Mike Smith on the production. Could be the big break-through, this, Flip: Really this is good stuff, all moody and atmospheric at slow pace.

CHART POSSIBILITY.



**rapid singles**

## THE SELOFANE:

**Girl Called Fantasy: Happiness Is Love** (CBS 3413). Difficult to predict new groups for instant chartdom, but this is worth a gamble. New-to-disc outfit, very musically from Liverpool and the song, which they wrote, is the theme of the Massive Musica '68 festival in Spain this summer. These boys have added sound-effects to conjure up the sunny-clime scene, with trumpet blasts et al. Almost choral, but exciting. Flip: A powering mid-tempo beater. CHART POSSIBILITY.

## AL TORINO:

**Can't Nobody Love You: Inside. Outside, Upside Down** (Decca F 12767). This is the gent, previously known as Dave Allen, who was christened by a RM reader . . . but that's not the reason I give prominence to the record. It's a real all-out swinger, building like the

climax to a Sammy Davis performance, a sort of one-more-time better with a wondrously big arrangement and extreme pungency from the Breakaways behind. Powerful is the only word for this idlie-revitalised. Flip: A pacy beat-ballad of some style.

CHART POSSIBILITY.

## SCOTT WALKER:

**Joanna: Always Coming Back To You** (Philips BF 1662). Beautifully sung — a number written by the erudite Tony Hatch-Jackie Trent, and a superlative arrangement by Peter Knight. What you do here is just listen, gape-mouthed, to the Scott Sensitivity and style. You don't try to sing along with it, because it is rather a complex melody. Certainly one of the classiest discs this year. Flip: Engel-penned, slow and moody. Again: don't be sing well!.

CHART CERTAINTY.

**TYRANNOSAURUS REX: Deborah: Child Star** (Regal Zonophone RZ 3008). This is ever so clever, ever so different—and I hope ever so that it makes the charts. When something really off-beat and unusual comes along, one raises a cheer. This complex, catchy, ad-lib-type single gets three cheers from me. ★ ★ ★ ★ ★

**THE CREATION: Midway Down: The Girls Are Naked** (Polydor 56246). Mid-tempo this time, and the group, so near to big stardom, tackle a rolling sort of song with a strong style-sense. Good performance and treatment. ★ ★ ★ ★ ★

**FLEUR DE LYS: Gong With The Luminous Nose: Hammer Head** (Polydor 56251). Another one of those that grows in stature with a few plays. It's all very simple yet complex, and certainly an unusual theme generally. Enjoyable. ★ ★ ★ ★ ★

**THE CARROLLS: So Gently Falls The Rain: Nice To See You, Darlin'** (CBS 3414). Liverpudlian family group with a haunting-voiced lady well to the fore. This is rather excellent, sound-wise, though I just have doubts about whether the song will make it. ★ ★ ★ ★ ★

**SLIM WHITMAN: Cool Water: Down In The Valley** (Liberty LBF 15066). Revival of an oldie, and the yodelling gent does his usual Southern-accented job on it, singing with charm and direct power. But not for me. ★ ★ ★ ★ ★

**THE TEMPERANCE SEVEN: Miss Elizabeth Brown: Crazy** (MCA MU 1616). Welcome back to the Seven, here with one of those jaunty cod-romantic pieces they tackle so well. Like a breath of fresh air, this sound. ★ ★ ★ ★ ★

**MARK WIRTZ: Mrs. Raven: Knickerbocker Glory** (Parlophone R 5683). Not knocked out, personally, by this . . . but it's gentle, hitting, with Mark putting on a rather unusual voice. Plaintive, really, about sums it up. ★ ★ ★ ★ ★

**THE ROCKIN' BERRIES: Reach The Top: Pain** (Pye 17519). A song of ambition—chap who wants to make loot then live in a penthouse. The Berries, literally as ever, make the best of the song and get fine harmonies going. ★ ★ ★ ★ ★

**SAROLTA: Open Your Hands: L.O.V.E.** (Island WIP 6635). Hungarian star now signed to Island here—and in part this is double-tracked and a rather catchy, sometimes near-violent, beat ballad of considerable commercial appeal. ★ ★ ★ ★ ★

**TONY CRANE: Scratchin' Ma Head: Patterns In The Sky** (Pye 17517). Tony is a personable young man with ideas on song-selling—an experienced voice. This is a happy piece, in delivery, but involved in economic problems. Actually it's one of my records of the week. ★ ★ ★ ★ ★

## IKE AND TINA TURNER AND THE IKETTES

**So Fine: So Blue Over You** (London HLU 19189). The old Fiestas number is given a wild femme vocal treatment here with gipsy guitar and building backing. A back-to-R. & B. sound after their recent Phil Spector sides, this should nevertheless be a hit for them. Flip features piano backdrop and some more gong-gong sounds all round.

CHART POSSIBILITY.

## STEVIE WONDER

**Shoo Be Dn Be Doo Da Day: Why Don't You Lead Me To Love** (Tamla Motown TMG 653). Funky sounds from the Tamla stable, as Stevie sings in a deeper tone than usual. This grows on you, and is better than his last "I'm Wonderin'" — certainly the down-to-earth quality is commercial enough, and the femme backdrop helps things along. An old-style R & B item this. Flip is a tortured soul ballad rather a la Ray Charles. Good two-sided value here.

CHART PROBABILITY.

**THE THREE SOUNDS: Makin' Bread Again: Still I'm Sad** (Liberty LBF 15062). A "live" recording, this is much in the Ramsey Lewis bag, with a pianistic excitement on the medium pace solid jazz tinged instrumental. ★ ★ ★ ★ ★

**THE FIREBALLS: Goin' Away: Groovy Motions** (Stateside SS 2106). In contrast to their lively "Bottle Of Wine", this is a smooth folk-tinged ballad vocal with pleasant sounds all around. All American stuff. ★ ★ ★ ★ ★

**PEACHES AND HERB: Let It Be Me: I Need Your Love So Desperately** (CBS 58 3415). Umpteenth revival of the Becaud goldie, the pretty tune is given a big orchestral treatment, with the duo being slightly overpowered in places. ★ ★ ★ ★ ★

**THE VENTURES: Flights Of Fantasy: Pandora's Box** (Liberty LBF 15075). Swishy psychedelic guitar sounds from the Ventures on this powerful rocking instrumental. Basic melody line is viciously exciting—this is their best single for ages. ★ ★ ★ ★ ★

**PERCY SLEDGE: Take Time To Know Her: It's All Wrong But It's All Right** (Atlantic 584177). Percy Sledge soulfully sings this ballad of lost love. All of the ingredients for me, except perhaps a commercial sound for this market. ★ ★ ★ ★ ★

**THE RASCALS: A Beautiful Morning: Rainy Day** (Atlantic 584182). A bubbly beater from the Rascals, with shades of their "Groovin'" about it—nice sounds all round. ★ ★ ★ ★ ★

**FUZZ FACE: Mighty Quinn (The Eskimo): Voices From The Sky** (Page One POF 065). Instrumental version of the Manfreds' No. 1 hit—amusing sounds all through, with flute and some noises straight from "Sparky's Magic Piano". ★ ★ ★ ★ ★

**THE FIFTH ESTATE: Do Drop Inn: That's Love** (Stateside SS 2165). Big U.S. group who haven't clicked here yet. This is a male vocal item with powerful driving percussion and a grow-on-you flavour. ★ ★ ★ ★ ★

**THE FIFTH DIMENSION: Ticket To Ride: Orange Fair** (Liberty LBF 15081). Culled from their latest LP, this is a funky, soulful rendering of the Beatle tune, with sophisticated vocals and a build-up quality. ★ ★ ★ ★ ★

**BILLY JOE ROYAL: Don't You Be Ashamed (To Call My Name): Don't You Think It's Time** (CBS 3403). Quite a powerful and commercial number from Billy. His vocal style is still good, and the backdrop is complicated here. Could grow into a hit. ★ ★ ★ ★ ★

**THE EVERGREEN BLUES: Laura (Keep Hangin' On): Yesterday's Coming** (Mercury MF 1025). Typical vocal group item here, with a neo-Tamla sound all round, and a nice balanced tempo. Well performed, but maybe not too commercial. ★ ★ ★ ★ ★



# SCOTT WALKER

## NEW SINGLE RELEASE JOANNA

written by Tony Hatch & Jackie Trent

BF1662



SOLE MANAGER: MAURICE KING: WELBECK 6512  
SOLE BOOKING AGENT: HAROLD DAVISON: REGENT 7961  
PUBLISHED BY WELBECK MUSIC





Zbigniew Raczkowski, 18, Wroclaw, ul Nabycinska 1/3 M.8, Poland. Stars and Hobbies — Small Faces, Cream, Jimi Hendrix, John Mayall, Pretty Things, Yardbirds. Nice girls, records, magazines, clothes, dancing.



Ole Christensen, 19, Brøndbyvænge 21, 2650, Hvidovre., Denmark. Stars and Hobbies — Byrds, Gene Clark, Doors, Jefferson, Cream, Jimi Hendrix, Seeds, Love, Ten Years After, Nice, Heard, Reading. I would like a girl pen-friend.

# READERS' CLUB



Valerie Wilson, 17, 32 Frances Road, Handsworth, Birmingham. Stars and Hobbies — Otis Redding, Four Tops, any Soul and Bluebeat. Dancing, parties, boys.



Martin Durkan, 14, 110 Hanover Road, Kensal Rise, London, N.W.10. Stars and Hobbies — Kinks, Spencer Davis, Who, Troggs, Animals. Records, swimming, reading Record Mirror.



Paul Harrington, 20, 272 Watford Road, Harrow, Middlesex. Stars and Hobbies — Albert King, Otis, Sam and Dave, Bobby Bland, Four Tops, Steve Cropper. Girls, parties, drinking and soul music.



Linda Dunk, 13, 19 Cobden Road, Brighton, Sussex. Stars and Hobbies — Small Faces, Herd, Long John Baldry, Cat, Sport, reading Record Mirror, pop records. Would like boy pen-pal.



Michael McFaul, 18, 41 Dillons Avenue, Newtownabbey, Co. Antrim, Northern Ireland. Stars and Hobbies — Pink Floyd, Four Seasons, Byrds, Moody Blues, Donovan, Bee Gees. Cinema, music, books.



Niki Varnava, 17, 60 Scovell Road, Borough London, S.E.1. Stars and Hobbies — Elvis, Beatles, Everly Brothers, P. J. Proby, The Stars of Laredo. Collecting Elvis records, boys. I would like a boy pen-friend anywhere.



Olav Mjelde, 15, Sollien 85, Bergen, Norway. Stars and Hobbies — Beatles, Move, Who, Herd, Troggs, Otis Redding, Tremeloes, Stones, Jimi Hendrix, Scaffold, Love Affair, Bee Gees. Photography, pop pictures, stamps, girls, records, pop. I want pen-friends from all over the world. Will answer all letters. Write in English or Norwegian.



Jean Shackcloth, 17, 310 Manchester Road, Heaton Chapel, Stockport, Cheshire. Stars and Hobbies — Beach Boys, Hollies, Tom Jones, James Drury, Doug McClure, Gary Clarke. Hiking, camping, watching Stockport County F.C., writing letters.



Pamela Nichol, 17, 6 The Garth, Crosby-on-Eden, Carlisle, Cumberland. Stars and Hobbies — Bee Gees, Lulu, Traffic, Tremeloes, Beach Boys. Watching football, pop music and swimming.



Michele Berger, 15, 46 Wick Hall, Hove 2, Sussex. Stars and Hobbies — Four Tops, Supremes, Pink Floyd, Paul Jones. Boys, dancing, being entertained, modelling, parachuting.

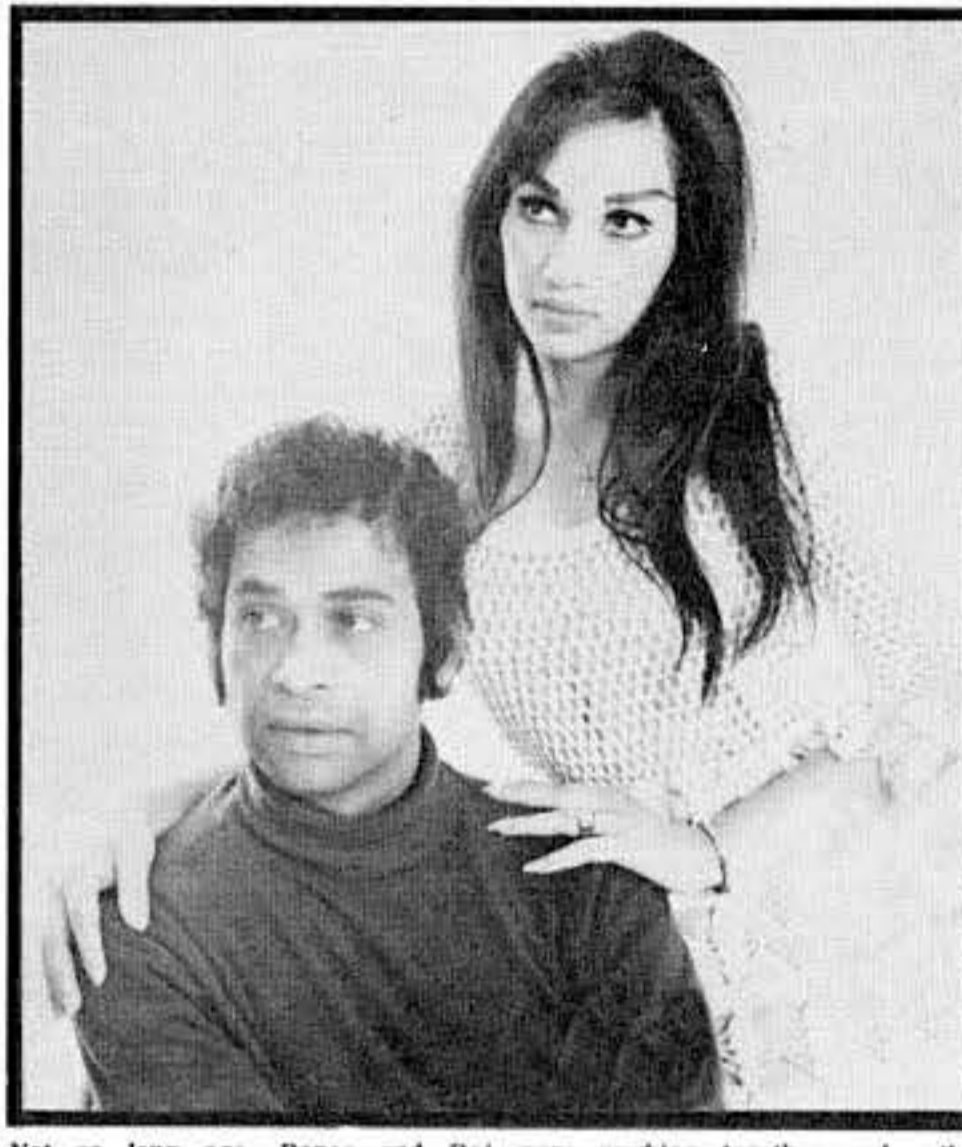
'READERS' CLUB' COUPON NO. 2 WILL BE PRINTED WHEN ALL NO. 1 COUPONS HAVE BEEN PUBLISHED. ANYONE WHO HAS PREVIOUSLY SENT IN A PHOTOGRAPH AND IT HAS NOT BEEN PUBLISHED IS ADVISED TO USE A NUMBERED COUPON.



A new sextet from America, here to build their image, and with a history of success behind them back home: Spanky And Our Gang. One girl and five blokes, who perform on stage in every type of style . . . pop, rock, folk, jugband, vaudeville, C & W, protest and anti-protest. They're a very professional band. There's a new single to point the point: "Like To Get To Know You", on Mercury, and an L.P. out around now. Spanky is actually your Elaine McFarlane, proficient on electric jug, washboard and tambourine, and she is a great lady. Someone once wrote: "Their musical bag is so varied and so filled with pure enjoyment that it's impossible for someone not to dig them . . ." Me, I haven't dug their records AT all. But THEM, I dig a lot.



Tony Brandon's career as a disc-jockey started on Luxembourg in March 1966. Then he moved to Radio London and he now has a show on Radio 1 with an audience somewhere around the ten million mark of listeners. He often plays C and W material. But all the time he's wanted a record of his own . . . and now he's got it, via "Candy Kisses" on MGM. Can't say too much about this, but he comes from the same part of the world as me — i.e. Portsmouth. Has been journalist and comedian. Likes playing darts. Drinks beer. Is good lad. Has strong sense of humour. "What is wrapped in greaseproof paper and has a habit of climbing bellies?" "The Lunch-Pack of Notre Dame". Has big hit chances with record.



Not so long ago, Rance and Raj were working together under the relationship of singer and songwriter. It never occurred to them to record together until Eugene Wright, one-time bassist with the Dave Brubeck Quartet and Rance's godfather, mentioned the idea. Rance comes from Ceylon and so does Raj. They had a number-one hit with "Oh My Lover". For a time they separated but now are here with a record I find very exciting "Feel Like A Clown" (Fontana). It rocks and it builds. Following "Top Of The Pops", a guest appearance, they've been much in demand. Raj says: "As Billie Holiday is dead, I'm quite satisfied that Rance sings them." Which is a pointer to their belief in each other.



Take a basic mixture of experienced musicians, add a very active soul singer like Lucas, and you've got something which is a very good attraction on tour . . . and is currently proving just that with the Gene Pitney package on the road. You've got, in fact, Lucas and the Mike Cotton Sound, who also have a new MGM record out now, "We Got A Thing Going Baby". It's very strong. And Gene Pitney thinks they are great, the way they cope with his rather intricate arrangements on stage. Left to right in picture: John Beecham (trombone); Peter B (organ); John Crocker (sax); Bernie Byrnes (drums); Jim Radford (bass); Mike Cotton (trumpet) . . . and Lucas, soul seller extraordinaire.



When three charming and shapely triplets (female) ask you to join them in a jar of what-is-good-for-you at the aged Cheshire Cheese in Fleet Street, you don't argue. You go. You have your jar and you have some snacks and you spend the best part of an hour trying to work out which of the Karlins — Elaine, Linda and Evelyn — is which. So you eventually give up and just regard them as being three very nice ladies who have done a very good record on "Everybody Wants To Go To Heaven", on Columbia. Back in 1965 the girls were singing for three quid a night. Now they're leading cabaret stars — soon to film with Rita Tushingham, Warren Mitchell and Marcello Mastroianni in "Diamonds For Breakfast". P.S. Still don't know which is which.



a new LP on LONDON



# MEL TILLIS

## MR. MEL

All the time  
Goodbye wheeling  
Night train to Memphis  
Down came the world  
Poison love  
Not once but a hundred times  
Shine, shine, shine  
Survival of the fittest  
Ramblin' boy  
At the sight of you  
Tom Dooley  
Honky tonkin'  
M HAR 8345



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London SE1

# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 HONEY\*  
1 (5) Bobby Goldsboro (United Artists)
- 2 LADY MADONNA\*  
1 (4) Beatles (Capitol)
- 3 YOUNG GIRL\*  
2 (3) Union Gap (Columbia)
- 4 CRY LIKE A BABY\*  
4 (1) Box Tops (Mala)
- 5 THE MIGHTY QUINN\*  
6 (8) Manfred Mann (Mercury)
- 6 BALLAD OF BONNIE & CLYDE\*  
7 (9) Georgie Fame (Epic)
- 7 A BEAUTIFUL MORNING\*  
15 (4) Rascals (Atlantic)
- 8 DANCE TO THE MUSIC\*  
8 (8) Sly & The Family Stone (Epic)
- 9 THE UNICORN  
10 (4) The Irish Rovers (Decca)
- 10 VALLERI\*  
5 (3) Monkees (Colgems)
- 11 SUMMERTIME BLUES\*  
12 (4) Blue Cheer (Philips)
- 12 TIGHTEN UP  
14 (3) Archie Bell (Atlantic)
- 13 I'VE GOT THE FEELIN'  
3 (4) James Brown (King)
- 14 PLAYBOY  
14 (3) Gene & Debbie (TRX)
- 15 TAKE TIME TO KNOW HER\*  
17 (4) Percy Sledge (Atlantic)
- 16 FOREVER CAME TODAY\*  
13 (6) Diana Ross and The Supremes (Motown)
- 17 LOVE IS ALL AROUND\*  
20 (5) Trogs (Smash)
- 18 COWBOYS TO GIRLS  
20 (2) Intruders (Gamble)
- 19 JENNIFER JUNIPER\*  
18 (4) Donovan (Epic)
- 20 THE DOCK OF THE BAY\*  
11 (12) Otis Redding (Vot)
- 21 FUNKY STREET\*  
21 (4) Arthur Conley (A&M)
- 22 LA LA MEANS I LOVE YOU\*  
19 (18) Delfonics (Philly Groove)
- 23 IF YOU CAN WANT\*  
22 (9) Miracles (Tama)
- 24 LOVE IS BLUE\*  
23 (14) Paul Mauriat (Philips)
- 25 THE GOOD, THE BAD AND THE UGLY  
36 (3) Hugo Montenegro (RCA)
- 26 U.S. MALE  
31 (4) Elvis Presley (RCA)
- 27 TAKE GOOD CARE OF MY BABY  
34 (3) Bobby Vinton (Epic)
- 28 LOOK TO YOUR SOUL  
32 (3) Johnny Rivers (Imperial)
- 29 UNKNOWN SOLDIER  
38 (3) Doors (Elektra)
- 30 SWEET INSPIRATION\*  
33 (4) Sweet Inspirations (Atlantic)
- 31 SHOO-BE-DOO-BE-DOO-DA-DAY\*  
40 (3) Stevie Wonder (Tama)
- 32 DO YOU KNOW THE WAY TO SAN JOSE\*  
42 (2) Dionne Warwick (Scepter)
- 33 SCARBOROUGH FAIR\*  
24 (12) Simon & Garfunkel (Columbia)
- 34 I WILL ALWAYS THINK ABOUT YOU  
29 (3) New Colony Six (Mercury)
- 35 SHE'S LOOKING GOOD\*  
45 (2) Wilson Pickett (Atlantic)
- 36 SHERRY DON'T GO  
35 (4) Lettermen (Capitol)
- 37 AIN'T NOTHING LIKE THE REAL THING  
46 (2) Marvin Gaye & Tammi Terrell (Tama)
- 38 CALL ME LIGHTNING  
45 (2) Who (Decca)
- 39 SOUL SERENADE\*  
28 (7) Willie Mitchell (Hi)
- 40 MONY, MONY  
— (1) Tommy James & the Shondells (Roulette)
- 41 DELILAH\*  
48 (2) Tom Jones (Parrot)
- 42 SIMON SAYS\*  
27 (12) 1910 Fruitgum Co. (Buddah)
- 43 JUMBO  
— (1) Bee Gees (A&O)
- 44 ME THE PEACEFUL HEART\*  
49 (2) Lulu (Epic)
- 45 YOU'VE STILL GOT A PLACE IN MY HEART\*  
44 (4) Dean Martin (Reprise)
- 46 SINCE YOU'VE BEEN GONE\*  
25 (9) Aretha Franklin (Atlantic)
- 47 MRS. ROBINSON  
— (1) Simon & Garfunkel (Columbia)
- 48 MY GIRL, HEY GIRL  
— (1) Bobby Vee (Liberty)
- 49 SON OF HICKORY HOLLER'S TRAMP  
— (1) O. C. Smith (Columbia)
- 50 CAB DRIVER\*  
30 (9) Mills Bros. (Dot)

\*An asterisk denotes record released in Britain.

### CASHBOX BUBBLING UNDER

- 1 Wanna Live — Glenn Campbell (Capitol)
- Goodbye Baby — Tommy Boyce & Bobby Hart (A&M)
- 1 Promise To Wait My Love — Martha Reeves and the Vandellas (Gordy)
- Jennifer Eccles — Hollies (Epic)
- If I Were A Carpenter — Four Tops (Motown)
- Anything — Eric Burdon & The Animals (MGM)
- Goin' Away — Fireballs (A&O)
- L. David Sloan — Michele Taylor & the Vancouverians (Gordy)

## TOP L.P.'s

- 1 JOHN WESLEY HARDING  
1 Bob Dylan (CBS)
- 2 GREATEST HITS  
2 Supremes (Tama Motown)
- 3 HISTORY OF OTIS REDDING  
4 Otis Redding (AtlanDe)
- 4 GREATEST HITS  
2 Four Tops (Tama Motown)
- 5 THE HANGMAN'S BEAUTIFUL DAUGHTER  
10 Incredible String Band (Elektra)
- 6 SOUND OF MUSIC  
3 Soundtrack (RCA)
- 7 THE TALK OF THE TOWN\*  
9 Diana Ross And The Supremes (Tama Motown)
- 8 TOM JONES LIVE AT THE TALK OF THE TOWN  
19 Tom Jones (Decca)
- 9 FLEETWOOD MAC  
6 Peter Green's Fleetwood Mac (Blue Horizon)
- 10 THIRTEEN SMASH HITS  
11 Tom Jones (Decca)
- 11 WILD HONEY  
8 Beach Boys (Capitol)
- 12 SGT. PEPPER'S LONELY HEARTS CLUB BAND  
13 Beatles (Parlophone)
- 13 DOCTOR ZHIVAGO  
20 Soundtrack (MGM)
- 14 REACH OUT  
17 Four Tops (Tama Motown)
- 15 SHER-OO  
29 Cilla Black (Parlophone)
- 16 MOVE  
15 Move (Regal Zonophone)
- 17 BRITISH MOTOWN CHART BUSTERS  
14 Various Artists (Tama Motown)
- 18 2 IN 3  
7 Esther & Abi Ofarim (Philips)
- 19 OTIS BLUE  
12 Otis Redding (Atlantic)
- 20 OTIS REDDING IN EUROPE  
18 Otis Redding (Stax)
- 21 JUNGLE BOOK  
22 Soundtrack (Walt Disney)

- 22 BEST OF THE BEACH BOYS VOL. 1  
21 Beach Boys (Capitol)
  - 23 GREATEST HITS  
32 Temptations (Tama Motown)
  - 24 MOTOWN MEMORIES  
31 Various Artists (Tama Motown)
  - 25 FOUR TOPS LIVE  
28 Four Tops (Tama Motown)
  - 26 LAST WALTZ  
24 Engelbert Humperdinck (Decca)
  - 27 GOING PLACES  
21 Herb Alpert (A & M)
  - 28 SCOTT NO. 2  
22 Scott Walker (Philips)
  - 29 VAL DOONICAN ROCKS BUT GENTLY  
26 Val Doonican (Pye)
  - 30 BEST OF THE BEACH BOYS VOL. 2  
18 Beach Boys (Capitol)
  - 31 ROUND AMEN CORNER  
27 Amen Corner (Deram)
  - 32 SMASH HITS  
— Jimi Hendrix Experience (Track)
  - 33 FEEFWEELERS  
35 Peedlars (Philips)
  - 34 FIDDLER ON THE ROOF  
20 London Cast
  - 35 DIARY OF A BAND VOL. 2  
28 John Mayall (Decca)
  - 36 HORIZONTAL  
25 Bee Gees (Polydor)
  - 37 SOUL MEN  
36 Sam and Dave (Stax)
  - 38 RELEASE ME  
39 Engelbert Humperdinck (Decca)
  - 39 DISRAELI GEARS  
40 Cream (Track)
  - 40 THIRD FACE OF FAME  
— Georgie Fame (CBS)
- LP UP AND COMING
- NOTORIOUS BYRD BROTHERS  
— Byrds (CBS)
- BLUES ANYTIME  
— Various Artists
- BLOOMING HITS  
— Paul Mauriat (Philips)
- LEMON PIPERS  
— Lemon Pipers (Pye Int.)

## 5 YEARS AGO

- 1 HOW DO YOU DO IT?  
1 Gerry And The Pacemakers (Columbia)
- 2 FROM A JACK TO A KING  
2 Ned Millar (London)
- 3 FROM ME TO YOU  
— Beatles (Parlophone)
- 4 THE FOLK SINGER  
4 Tommy Roe (RMV)
- 5 SAY I WON'T BE THERE  
7 Springfield (Philips)
- 6 NOBODY'S DARLING BUT MINE  
14 Frank Ifield (Columbia)
- 7 RHYTHM OF THE RAIN  
5 The Cascades (Warner Bros.)
- 8 IN DREAMS  
10 Roy Orbison (London)
- 9 FOOT TAPPER  
4 The Shadows (Columbia)
- 10 BROWN EYED HANDSOME MAN  
2 Buddy Holly (Coral)
- 11 CAN'T GET USED TO LOSING YOU  
15 Andy Williams
- 12 WALK LIKE A MAN  
13 Four Seasons (Stateside)
- 13 SUMMER HOLIDAY  
9 Cliff Richard & The Shadows (Columbia)
- 14 SAY WONDERFUL THINGS  
8 Ronnie Carroll (Philips)
- 15 CHARMANNE  
12 Bachelors (Decca)
- 16 LOSING YOU  
20 Brenda Lee (Brunswick)
- 17 LIKE I'VE NEVER BEEN GONE  
11 Billy Fury (Decca)
- 18 END OF THE WORLD  
19 Skeeter Davis (RCA-Victor)
- 19 LET'S TURKEY TROT  
18 Little Eva (London)
- 20 ISLAND OF DREAMS  
14 The Springfields (Philips)

## BRITAIN'S TOP 50



NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 WONDERFUL WORLD  
2 (12) Louis Armstrong (Stateside)
- 2 CONGRATULATIONS  
1 (6) Cliff Richard (Columbia)
- 3 SIMON SAYS  
5 (4) 1910 Fruitgum Co. (Pye Int.)
- 4 IF I ONLY HAD TIME  
3 (7) John Rowles (MCA)
- 5 DELILAH  
4 (9) Tom Jones (Decca)
- 6 CAN'T KEEP MY EYES OFF YOU  
10 (1) Andy Williams (CBS)
- 7 JENNIFER ECCLES  
7 (5) Hollies (Parlophone)
- 8 I CAN'T LET MAGGIE GO  
13 (6) Honey Bus (Deram)
- 9 DOCK OF THE BAY  
8 (18) Otis Redding (Stax)
- 10 LAZY SUNDAY  
21 (2) Small Faces (Immediate)
- 11 AIN'T NOTHIN' BUT A HOUSEPARTY  
14 (7) Showstoppers (Beacon)
- 12 SOMETHING HERE IN MY HEART  
18 (7) Paper Dolls (Pye)
- 13 CAPTAIN OF YOUR SHIP  
15 (6) Reperata And The Deirons (Bell)
- 14 STEP INSIDE LOVE  
9 (7) Cilla Black (Parlophone)
- 15 CRY LIKE A BABY  
17 (6) Box Tops (Bell)
- 16 VALLERI  
12 (5) Monkees (RCA Victor)
- 17 IF I WERE A CARPENTER  
11 (7) Four Tops (Tama Motown)
- 18 LADY MADONNA  
6 (6) Beatles (Parlophone)
- 19 WHITE HORSES  
22 (3) Jacky (Philips)
- 20 HELLO HOW ARE YOU  
24 (1) Easybeats (United Artists)
- 21 CINDERELLA ROCKAFELLA  
14 (11) Esther & Abi Ofarim (Philips)
- 22 I DON'T WANT OUR LOVING TO DIE  
27 (3) Herd (Fontana)
- 23 SOMEWHERE IN THE COUNTRY  
23 (4) Gene Pitney (Stateside)
- 24 LOVE IS BLUE  
19 (19) Paul Mauriat (Philips)
- 25 LITTLE GREEN APPLES  
23 (5) Roger Miller (Philips)
- 26 MAN WITHOUT LOVE  
— (1) Engelbert Humperdinck (Decca)
- 27 LEGEND OF XANADU  
21 (11) Dave Dee & Co. (Fontana)
- 28 FOREVER CAME TODAY  
39 (3) Diana Ross & The Supremes (Tama Motown)
- 29 JUMBO/SINGER SANG HIS SONG  
29 (5) Bee Gees (Polydor)
- 30 ROSIE  
20 (12) Don Partridge (Columbia)
- 31 YOUNG GIRL  
47 (2) Union Gap (CBS)
- 32 HONEY  
42 (2) Bobby Goldsboro (United Artists)
- 33 ROCK AROUND THE CLOCK  
24 (4) Bill Haley (MCA)
- 34 WHEELS ON FIRE  
44 (2) Julie Driscoll-Brian Auger (Marmalade)
- 35 PEGGY SUE/RAVE ON  
34 (4) Buddy Holly (MCA)
- 36 ME, THE PEACEFUL HEART  
28 (9) Lulu (Columbia)
- 37 BLACK MAGIC WOMAN  
45 (2) Fleetwood Mac (Blue Horizon)
- 38 JENNIFER JUNIPER  
33 (19) Donovan (Pye)
- 39 LA LA LA  
— (1) Masek (Philips)
- 40 WONDERBOY  
37 (2) Kinks (Pye)
- 41 SUMMERTIME BLUES  
— (1) Eddie Cochran (Liberty)
- 42 RAINBOW VALLEY  
48 (2) Love Affair (CBS)
- 43 SOUL SERENADE  
— (1) Willie Mitchell (London)
- 44 DO YOU REMEMBER  
34 (5) Scaffold (Parlophone)
- 45 VALLEY OF THE DOLLS  
40 (7) Dionne Warwick (Pye Int.)
- 46 THAT'S WHEN I SEE BLUE  
41 (5) Jim Reeves (RCA Victor)
- 47 I'VE GOT YOU ON MY MIND  
37 (5) Dorian Gray (Parlophone)
- 48 SHE WEARS MY RING  
30 (17) Solomon King (Columbia)
- 49 I THANK YOU  
31 (7) Sam & Dave (Stax)
- 50 QUITE RIGHTLY SO  
— (1) Precal Harum (Regal Zonophone)

A blue dot denotes new entry.

### BUBBLING UNDER

- SOUL COAXING—Raymond Lefevre (Major-Minor)
- I'LL SAY FOREVER MY LOVE—Jimmy Ruffin (Tama Motown)
- SECURITY—Etta James (Chess)
- CAN YOU HEAR ME—Lee Dorsey (Bell)
- BLACK VEILS OF MELANCHOLY—Status Quo (Pye)
- IN THE MIDNIGHT HOUR—Mirettes (UNI)
- 1941—Billy J. Kramer (NEMS)

## BRITAIN'S TOP R&B SINGLES

- 1 (SITTING ON) THE DOCK OF THE BAY  
2 Otis Redding (Stax 40183)
- 2 AIN'T NOTHIN' BUT A HOUSEPARTY  
1 Showstoppers (Beacon 2-100)
- 3 SOUL SERENADE  
4 Willie Mitchell (London HL 14184)
- 4 FUNKY STREET  
4 Arthur Conley (Atlantic 384 175)
- 5 IF I WERE A CARPENTER  
3 Four Tops (Tama Motown TMG 647) (54-46)
- 6 THAT'S MY NUMBER  
5 Maytals (Pyramid PYR 8030)
- 7 LOOKING FOR A FOX  
— Clarence Carter (Atlantic 364176)
- 8 FOREVER CAME TODAY  
7 Diana Ross And The Supremes (Tama Motown TMG 650)
- 9 I THANK YOU  
8 Sam and Dave (Stax 601420)
- 10 SECURITY  
— Etta James (Chess CRS 3063)
- 11 SOCKIN' 1-2-3-4  
9 John Roberts (Sue WI 4842)
- 12 TO LOVE SOMEBODY IN THE MIDNIGHT HOUR  
— The Mirettes (UNI UN 541)
- 13 BIG BIRD  
10 Eddie Floyd (Stax 601 835)
- 14 CAPTAIN OF YOUR SHIP  
12 Reperata And The Deirons (Bell BLL 1002)
- 15 BABY YOU GOT IT  
— Brenton Wood (Liberty LBF 15605)
- 16 GIRLS, GIRLS, GIRLS  
— Chuck Jackson (Tama Motown TMG 651)
- 17 TELL MAMA  
14 Etta James (Chess CRS 3063)
- 18 (SWEET SWEET BABY) SINCE YOU'VE BEEN GONE  
11 Aretha Franklin (Atlantic 584 172)
- 19 LA-LA — MEANS I LOVE YOU  
19 Delfonics (Bell BLL 1005)
- 20 WHAT IS THIS  
— Bobby Womack (Mush MLF 11065)

## BRITAIN'S TOP R & B ALBUMS

- 1 THIS IS SOUL  
1 Various Artists (Atlantic 442501)
- 2 HISTORY OF OTIS REDDING  
2 Otis Redding (Volt Import 418)
- 3 AT THE TALK OF THE TOWN  
2 Diana Ross And The Supremes (Tama Motown TML 11970)
- 4 OTIS IN EUROPE  
5 Otis Redding (Stax 539016)
- 5 LADY SOUL  
6 Aretha Franklin (Atlantic 587 099)
- 6 OTIS BLUE  
4 Otis Redding (Atlantic 587036)
- 7 GREATEST HITS  
8 Four Tops (Tama TML 11061)
- 8 ROCK STEADY WITH DANDY  
19 Dandy (Giant GNL 1000)
- 9 GREATEST HITS  
2 Supremes (Tama TML 11062)
- 10 THE BEST OF WILSON PICKETT  
— Wilson Pickett (Atlantic 38792)

Continued from page 4

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# IKE AND TINA RAVORAMA!

**F**ASTEN your seat belts; hang on to your wig hats; extinguish all thoughts of watered down pop entertainment and take a good firm hold of your soul. Ravorama is back!

Yes, after the most uneventful winter season in rocking memory Britain's club and ballroom scene finally received the kick of life last Friday night as the Ike and Tina Turner Revue began its latest UK tour with an hour-long soul-searing spectacular at the California Ballroom, Dunstable.

Right from the "off", Ike and his nine-piece band put down a powerhouse of rhythm which was subsequently hotted up to fever pitch with the aid of featured artiste and M.C. Jimmy Thomas (in great form for such Soul standards as "Don't Fight It" and "Knock On Wood") and the four-strong Ikettes who, led by blonde-wigged Pat Padrill, gave out with neo-definitive versions of "Come See About Me" and "So Fine" (the latter somewhat surprisingly since this is Ike and Tina's own latest single here). But it was not until Tina herself, resplendent in glittering, fur-cuffed mini-gown, hit the stage that the show achieved its maximum momentum and impact. From that magical instant until the frantic finale some thirty minutes later it never touched the ground.

Scorching her way through four of her best remembered songs (including a truly vintage "Fool In Love" and the rapturously received "River Deep, Mountain High") and a string of other artistes' hits, Tina proved yet again that she is far and away the most dynamic female artiste on the Soul scene and the only woman fully equipped both vocally and physically to generate a brand of excitement to rival that of her male contemporaries.

From her frenetic interpretation of "Sweet Soul Music" through other recent million sellers to the grand, everything happening finale based on Ray Charles' "Tell The Truth", she enthralled and delighted everyone in the house investing every song with a fire and originality which totally eclipsed all other versions (this was even true of "Respect" which was brought to a resounding crescendo finish with the entire audience clapping double time). The whole performance was, in fact, an emotional banquet and, as so ingeniously typified by the psychedelic lights-out finish, utterly out of sight.

Quite apart from confirming that Tina is the one and only Queen of Rave Music and capable of conveying more to her audience with one body movement than many other artistes manage to communicate in an entire lifetime, this most memorable evening (one of a whole series scheduled for Dunstable's California in the near future, incidentally) also brought to light the less obvious though vitally important fact that devaluation has not, as had been pessimistically forecast, put and end to the importing of complete Soul package shows; and that Tina's promise of a return visit this coming August has every chance of being fulfilled.

ALAN STINTON

Ike & Tina's last record was the Phil Spector-produced "I'll Never Need More Than This" which bubbled under the top

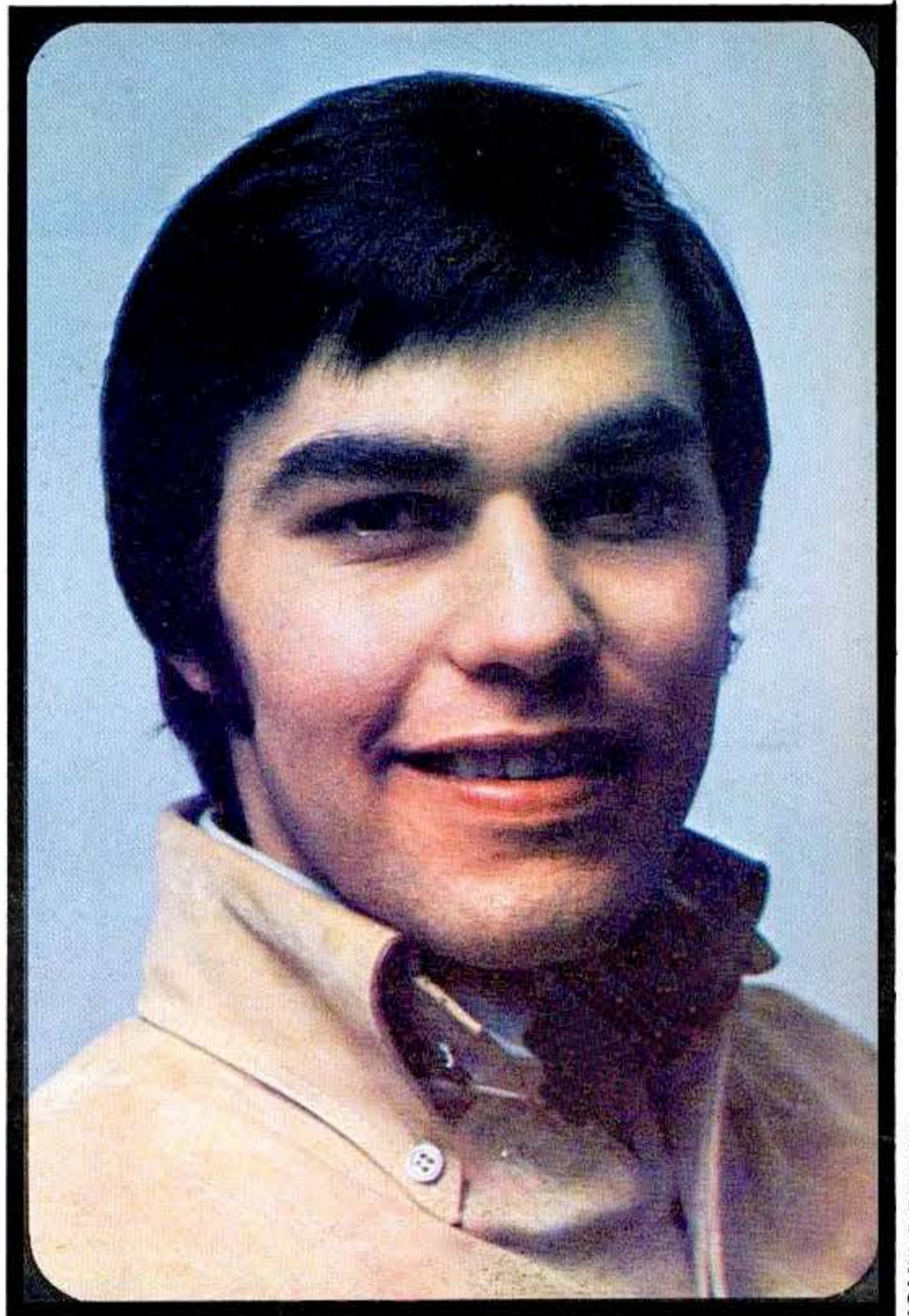


IKE AND TINA TURNER

fifty but didn't give them the hit they deserved with it. Before then came "A Love Like Yours (Don't Come Knockin' Everyday)" and their fabulous "River Deep, Mountain High" which was their biggest hit in England.

Ike & Tina no longer record with Phil Spector for his Philles label — there are several reasons including the fact that Phil is no longer so active in the recording field as he used to be, and also that their records with Phil weren't selling in the States. The reason why is still a mystery — especially as Ike & Tina are still one of the hottest R & B acts in America and have a string of U.S. hits to their credit, like "It's Gonna Work Out Fine", "Tra La La La", "Poor Fool", "A Fool In Love", "Finger Poppin'" and "I Can't Believe What You Say".

The Ikettes who play a prominent part on the new disc "So Fine" (a revival of a 1959 Fiestas hit) first hit was "I'm Blue (The Gong Gong Song)" in 1961 but they have always been with the Ike and Tina Turner show, and have usually appeared on the duo's records. Now they are all here, and audiences will have a chance to see their superb exciting act. — W.L.



JOHN ROWLES

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R & B chart hit "Soul Serenade" by Lucas and the Mike Cotton Sound was produced by DJ Mike Raven — the disc is also the theme for his Radio-1 show . . . Dave Berry's next single "(Do I Figure) In Your Life" written by Pete Dello of the Honeybus . . . Neil Diamond label change from Bang to UNI . . . their next — "I Promise To Wait My Love" — Martha & Vandellas, "May I Take A Giant Step" — 1910 Fruitgum Co., "The Happy Song" — Otis Redding, "Mrs. Robinson" — Simon & Garfunkel, "She's A Heartbreaker" — Gene Pitney . . . Dylan Fact 1 — on the mono "Blonde on Blonde" it's "Memphis Blues Again", on the stereo version it's titled "Stuck Inside Mobile With Thee" . . . will the showing of Terry Dene's movie "The Golden Disc" on London ITV on May 12 prove to be pop music's most embarrassing event this year?

Biggest selling U.S. oldie of all time is the Kingsmen's "Louie Louie" . . . special supplement in "Cash Box" celebrating the release of Herb Alpert's tenth album "That Beat Of The Brass" . . . BBC's Irving Berlin Birthday Special will include a showing of movie "There's No Business Like Show Business" featuring Johnnie Ray . . . stars at launching party of new Bell label at Revolution Club included John Lennon, Ringo Starr, Paul Jones and of course Reperata & Delrons . . . nice trumpet version of "A Whiter Shade Of Pale" on Hugh Masekela's new LP here . . . thanks to his appearance at San Remo, Wilson Pickett high in Italian charts published by "Discografia Internazionale" magazine with "Deborah" . . . Miriam Makeba weds Stokely Carmichael on April 27 . . . royalties from Solomon Burke's new single "I Wish I Knew (How It Would Feel To Be Free)" are being given to the family of Dr. Martin Luther King . . . movie star Richard Harris has cut an LP of all-new Jim Webb songs . . . according to "Record World" mag, Tim Hardin forgot many of his own lyrics at a New York concert . . . Sam Cooke's million selling "Chain Gang" revived by Jackie Wilson and Count Basie. . .

No Monterey Festival this year due to hostile attitude of town officials . . . "Lady Madonna" is Beatles' 15th American gold single . . . their next — "I Could Never Love Another" — Temptations, "Love In Every Room" — Paul Mauriat, "Ready Willing And Able" — American Breed . . . unfair of Daily Mirror's Don Short to describe Jim Reeves as a nonentity prior to his death — his best remembered disc is still "He'll Have To Go" . . . Flatt and Scroggs "Foggy Mountain Breakdown" re-issued at least five times in different forms since the "Bonnie and Clyde" movie . . . for whom did Andy Bown cook breakfast at midnight last week? . . . Surely Keith Skues, Bobbie Gentry's "Louisiana Man" is as much a pinch from Eddy Arnold's "Tennessee Stud" as Johnny Horton's "Battle Of New Orleans" . . . A15 — "Delilah" . . . Pye are rushing out 1910 Fruitgum Co. L.P. in mono and stereo . . . Kim Fowley now appears on original sound records with "Fluffy Turkeys" and he's billed as The Incredible Kim Fowley . . . despite Daily Express story of "tottering Carnaby Street". John Stephen reports sales now up 68% over the same period last year . . . Johnny Cash recently married June Carter with whom he recently cut an LP . . . Bee Gees top in Germany with "Words", and in Japan with "Massachusetts" . . . a thank you from SKR photos to Captain Scarlett . . . the year's old Gene Chandler re-issue "Nothing Can Stop Me" bubbling under the R & B chart this week . . . Q16: which currently highly popular film has its theme music an old pop standard (clue — the song was a recent Otis Redding title?)

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