

RECORD MIRROR

Largest selling colour pop

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Mike Vickers' Orchestra is the backing group on the Hollies - Paul Jones tour

ASSUME, for the sake of argument, that this is a guided tour of Record Mirror's front page. Above you see a very technicolourful picture of the Hollies. And below that you see the story you are now reading.

But the story you are now reading is not about the Hollies. It's about the Mike Vickers Orchestra. Now you may ask: "What does that have to do with anything?"

THE SCAFFOLD

Well, not a lot. But it does serve as a sort of rambling introduction to a tour, starting on May 17, featuring the Hollies, the Mike Vickers Orchestra, the Scaffold, and Paul Jones.

As well as backing the others, the Orchestra will also be doing its own spot in the show. "We're not quite sure yet," said Mike, "but we'll probably be opening both halves of each concert, with a sort of pop medley. Nobody's quite sure about anything yet — we've only just started rehearsing

and getting together to work things out. It's very difficult to get even a representative selection together of everyone concerned, leave alone the whole lot for a full rehearsal.

"I'm not even sure yet how many there are going to be in the band. It definitely won't be less than ten — probably a lot more. I don't have a regular band — who does nowadays? For a tour like this I get together musicians, mainly session men, who I know are good, and who can work together. It's like when we make a record by the Mike Vickers Orchestra, it's all session men. Quite often I use the same musicians every time — but the point is that they're not tied to me.

"Nobody can really afford to run a big band nowadays — not for a long period, anyway. It's a matter of economy. A solo artiste will earn so much, a duo half as much, a four-piece group a quarter as much, and so on. Therefore a sixteen-piece band isn't going to do all that well. Occasionally a band can afford to stay together for a while

— but it doesn't happen very often.

"Dance bands as such have changed to a certain extent. Whereas they used to play their own versions of hits, now they try to get the same sound as the hit records. But for a tour such as this, I think it's good to have a large band — it gives the show more scope and variety, and makes the performance more interesting.

WOODWIND

"On the tour, we'll be using a rhythm section, and brass and woodwind. I'm not sure about strings yet. When we're backing the others we'll probably adapt the arrangements used on their records — but some of them we'll have to re-arrange to fit in with our orchestra. Especially on some of Paul Jones's, where there are a lot of strings. And on the Hollies' 'King Midas', where the arrangement is for four flutes and four piccolos. Which is a LOT of woodwind."

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

Beatles and Hollies - shallow 'A' sides?

WEST COAST POETRY

I CANNOT help feeling sad that groups like the Byrds, Doors, Seeds, Airplane, Velvet Underground, Clear Light etc., go unnoticed in this country as far as single success goes. I would like these groups to make the charts, not just because I think they deserve success, but because they have so much to say that should be heard, and records in the charts are heard a great deal. I have learnt much from their music and I want other people to gain as much as I have. Their songs are sometimes happy and sometimes sad, but always aware and beautiful. Reject this Rock 'n' Roll, which is empty and meaningless and gain wisdom through the poetry of the West Coast Groups. — Dave Hall, 16 Orchard Close, Plunhoe, Exeter, Devon.

ORIGINAL SEASONS

DURING the past two years, the Walker Brothers, Tremeloes, Symbols and now Andy Williams with "Can't Take My Eyes Off You" have had big selling records with note-for-note copies of Frankie Valli and the Four Seasons originals, and the Happenings and Symbols, both of whom blatantly copy the Seasons have had hits. Yet, in this period of time, the Seasons themselves have had no success. Their material and

sound is not wrong, the sales of these cover versions must prove this, but the system of radio in this country is. Every day on Radio One you can hear cover versions of Seasons' records from such as Mr. Williams, Symbols, Flowerpot Men, but no discs from the Seasons. Surely, if Radio One can play Andy Williams inferior cover discs nine times a day, they can spare a plug for the unique Four Seasons, or doesn't originality pay any more? — John Cavendish, 2 Vent St., Manchester, Lancs.

THOSE HOLLY DISCS

IT'S "Rutland Records" who claim to have 20 unsold tracks by Budd Holly, not MCA. But a dispute has arisen over the issue of them and if the tracks are ever released, more than likely they will be released under a fictitious name. Personally, I don't think that they will ever be released because no major record companies will take the tracks and the newly formed "Rutland Records" have not got a big enough output. Also, last year Rutland Records said that they were going to release the track "Uncle Pen" by Elvis and we're still waiting. — Screamin' Pecky Sue, Cardiff.

BEATLES ON STONES

AFTER staring for many hours at the fantastic cover of "Their Satanic Majesties Request" L.P. which I have had in

ISN'T it rather a shame the way more thoughtful groups have to pander to the questionable taste of the general public by smothering their natural bent towards odd and original sounds in order to produce a hit record? The Hollies admitted on "Scene and Heard" that "Jennifer Eccles" was exactly this type of mass-produced song, as most of their singles have been. The one that wasn't, "King Midas In Reverse", only reached a lowly No. 18. It is easy to see that their interests lie much more with this sort of song, and more recently, with such things as "Dear Eloise" than "Jennifer Eccles". Thus, we have songs shaped to suit the public, instead of vice-versa. The most striking example of this sad practice is the case of the superlative Beatles, who, since "Day Tripper" have stuck a simple, melodic, rather shallow song on their "A" sides while saving their flashes of genius for the "B" sides. "Hello Goodbye" struck me as being a particularly blatant slab of automatic-hit-record pop, containing all the basic ingredients for a No. 1. One wonders what would have happened if "I Am A Walrus" had been the top side, an obviously better song. It seems rather pathetic when composers are forced to forsake all artistic integrity in order to please the masses. — Paul Bryant, 48 Willow Road, Carlton, Nottingham.

my possession for quite a few months now. I suddenly noticed that all the faces of the Beatles appear separately, a quarter of an inch big, hidden in the flowers in the lower half of the front cover. Perhaps this is in return for the Beatles putting "We Love The Stones" on the front of their "Sgt. Peppers" album? — Geoff Cohen, Israel.

A HIT FOR MAD?

A T last, the talented Madeline Bell has a hit. After years of being an unrecognised singer she has made the charts in the U.S.A. The song, a track from her L.P., called "I'm Gonna Make You Love Me" reached No. 26. What an achievement for an unknown singer in the States. Now the British fans have a chance to share the record with the American fans as this record is now released here. I hope that all British fans will follow the U.S. pop fans and give Madeline a hit here, with this super song from a very good female singer. — Alan Hodgson, 1 Pikesyde, Dipton, Newcastle-Upon-Tyne.

FOLK QUERY

LAST Thursday morning, during John Peel's "Night Ride" folk-singer Al Stewart made reference to a small record company in Bristol who were releasing material by white blues artiste Ian Anderson. I have searched in vain to find further details. Could some kind person help a fellow blues enthusiast in distress, and give me some idea of what has been released and from where the records are obtainable. — Jim Gillespie, The Bungalow, Hurcott Pool, Kidderminster, Wores.

There are two E.P.s by Ian Anderson out on the Saydisc label. They are "Anderson Jones" and "Jackson", SD 125 and "Almost The Country Blues", SD 134. AL STEWART

In brief . . .

Martin Mais, The Black Horse, Fowlmere, Royston, Herts. — Calling all Rosko Rangers and fanatics. Isn't it about time Mike was given some extra air-time on Radio One. I thought that you would all agree with me. If Tony Blackburn and John Peel can have some extra air time why not the Emperor. So come on all you Rosko Rangers! Drop me a line with your support and a 4d. stamp, and I will bomb Robin Scott with them. Anyway, it's over to you, Rosko Fans.

'Ravin Ron', 'The Rockery', 69 Bidston Road, Birkenhead, Cheshire. — Got a rare groove Conway Twitty L.P. containing such cool, mind-blowing grease tracks as "Lonely Boy Blue" and "Heart-break Hotel" for sale. Its a groove for leather cats everywhere. I need the bread bad, so write soon stating your price.

Robert Strain, 244 St. George Road, Glasgow C.3. — I have photos of many groups which I would be willing to swap for photos and articles on the Small Faces and/or P. P. Arnold. Please send to above address.

Gordon Jeffrey, 6 Lombard Drive, North Lodge, Chester-le-Street, Co. Durham. — I would like to conduct a poll to find out R.M. readers favourite Tamla Stars. Please send the names of the five groups or singers you like best to the above address.



MOIRA: Following a recent letter (R.M. April 27), asking who and what NIRVANA are, we are publishing a few details which answer this question.

"NIRVANA is not the name of a group. It is the name given to the musical creations and productions of PAT CAMPBELL-LYONS and ALEX SPYROPOULOS. NIRVANA have scrapped all ideas for forming a group for live performances, because as Pat Campbell-Lyons says: 'We feel that with a good producer we can make better records and as far as we can see the Group Scene is fading.' They put a lot of thought into their work, spending about four days each week in the recording studios, and they have been in great demand as songwriters, writing Jimmy Cliff's entry in the Brazilian Song Contest and songs for the Everly Bros., Francoise Hardy, and Herman. Plus working on the score for a 20th. Century Fox film and also on their next L.P. NIRVANA is like a pop-workshop. Pat and Alex have at their disposal various young musicians who, with the arrangements of Syd Dale, make NIRVANA a unique musical experience." — Island Records Ltd., 155/157 Oxford Street, London, W.1.

Judith Pitches, 34 Spencer Road, Thornhill, Southampton SO2 6QX. — Please help me quickly before I get driven up the wall with all the non-Easybeat fans that live near me. My question is: "Are there any Easybeats fans in England?" If there are I would love to hear from them as I am about the only one here that thinks The Easybeats are great, Stevie Wright in particular. Also, though I like the Easybeats I do not know much about them, so any info would be appreciated. Thank you!

Miss L. Whitley, 141 Abdon Road, Stoke Newington, London, N.16. — I have lots of articles and pictures of most of the "in" groups at the moment, especially of the Beatles, Tremeloes, Hollies, Traffic, Move, Herd, Dave Dee etc. and the Monkees. I also have the Monkees 1st L.P. "I'm A Believer" and the 1968 Monkees Annual and the programme from Wembley. I would be willing to exchange these for pictures and articles of the Bee Gees, and any very early records of them. If anybody does not like what I have to offer, and they have the early records I will pay for them. Please oblige as I am desperate.

Anna Wiseman, 16, Carlingford Drive, Westcliff-on-sea, Essex, England. — I would very much like a boy penpal from abroad of about 17 years of age. I am 14½ and my interests are art, dogs and listening to records by Jimi Hendrix, Bob Dylan, Sonny and Cher, Joan Baez, and Otis Redding.

Dave Degenson, 306 Queenstown Road, Battersea, London, S.W.8. — I will pay a good price or swap something for the Everly Bros. 'Cathy's Clown' in reasonable condition. Also "Good Timin'" by Jimmy Jones.

David Norley, 77 Beresford Road, Gillingham, Kent. — I recently gave away my old guitar for two brand new Jimi Hendrix Experience L.P.s (both in superb condition). They were "Are You Experienced" and "Axis: Bold As Love", and I would like to swap them, rate 1-1 for any of the following L.P.s: "Bob Dylan's Greatest Hits", "Best Of The Beach Boys" (Vol 2) Move and Tremeloes latest.

A. Greenwood, 59 Stansfield St., Blackburn, Lancs. — I have the Detroit Spinners L.P. including "I'll Always Love You". I've only had it two months, and it's in excellent condition. Will anybody swap me an L.P. on STAX, Atlantic or Tamla. Please write to state what you will swap to the above address.

Mr. Hitoshi Takeyama, 5 Karahovi Cho, Sendai, Miyagi Ken, Japan. — Cliff Richard's records and tapes wanted. I'm a devoted fan. Old records: e.g. "Move It" etc. wanted and also tapes of the Eurovision Song Contest recorded from the T.V. Please send me your letters and record lists. I also hope that you'll be my pen-friends. Write to above address.

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'WE WANT MUFFIN, MUFFIN THE MAN'

HERE IS a lot happening for the group called World Of Oz. No denying that, what with their first single "Muffin The Man" on Deram, and a £10,000 publicity launch, and the enthusiasm of manager Barry Class and of recording boss Wayne Bickerton. And with the boys having penned 45 songs already—one "The Hum Gum Tree" is going to Japan, where the publisher confidently anticipates a two-million seller.

But what I don't get is the claim that the pop scene is in for its biggest shake-up since the Beatles. Of course, that is a publicity line oft used. But factually, the Beatles were NOT a created shake-up for the pop world.

They emerged after a frustrating spell of "turn-downs" for manager Brian Epstein. And when their first record "Love Me Do" came out, it was not launched with a fantastic spending spree. And it took a long time to make any progress.

A minor point, all this, because the World Of Oz boys DO have a collective clear-cut talent and their first record is one of the most instantly commercial debut discs in ages. In fact, it took them 25 hours in the studios to produce, along with a 20-piece orchestra. Mind you, they've already got the next three singles in the can, too . . .

Being totally sold on the boys' chances of making it first time out, here's a breakdown on them as individuals:—

Christopher Robin played in a semi-professional group before meeting drummer Dave Reay, then with the Mayfair. They joined forces and toured for a year with Mayfair in Germany. Later that group broke up and Dave and Christopher put an advert in a pop paper for kindred souls to join a new group. The World Of Oz.

Dave, in turn, started in the group scene at 16—he was meant to be lead singer but they couldn't find a drummer and so he took over with a kit costing a fiver, borrowed from his mother. Came exam time and the group disbanded, some ending, up with the Rockin' Berries and some with Jimmy Powell's dimensions. Kubee Kubeec, organist, started on



WORLD OF OZ — Biggest shakeup since the Beatles?

piano at eight years of age, started song-writing at 14. With a semi-pro group, he arrived in London mid-way through last year and toured Germany for a while.

Then the advert and the interview. "I turned up with a bottle of Scotch. The boys told me later that even if I couldn't play the organ I'd have got the job . . . bringing Scotch along seemed a good idea to them!"

Bassist Tony Clarkson started with the G.I.s in Birmingham in 1963, won contests and Tony chucked in his job as a salesman on the strength of the group being offered a recording test. The test fell through. He then joined the Wild Cherries. Then came Nicky James' Movement, who recorded a cover version of Lloyd Price's "Stagger Lee". Then a group called Zeus, who also toured Germany. Then he worked as part of Cat Stevens' backing group.

Then the advert. Until the day of the audition, Tony had never met Chris or Dave . . . surprising because they all come from Birmingham (Chris living only a hundred yards from Tony) and they'd also followed each other round the German beat-club circuit for well over a year.

But then there are quite a lot of surprising things about this group known as the World Of Oz.

PETER JONES

'Dylan—he's the best songwriter around now...'

SAID JOHNNY CASH

IN the year 1956, one of the most formidable of the small American labels was Sun records, owned and run by Sam Phillips who was perhaps one of the most astute (and lucky) talent spotters of the decade. Sam Phillips had started out Sun as a rhythm and blues label aimed straight at the coloured segment of America's deep south, but he quickly saw that there was a fortune to be amassed from the new rock 'n' roll white sound.

He signed up Elvis Presley, and quickly sold his contract to RCA, plus Carl Perkins, Jerry Lee Lewis, Roy Orbison and Johnny Cash. Cash was the enigmatic one. He was a country singer, but Phillips applied rock 'n' roll recording techniques to his songs — heavy bass line, plenty of echo, and Cash's powerful cowboy sound became a trademark which he adhered to even when he switched labels in 1959 to US Columbia (CBS here). On Sun, Johnny made a succession of big pop and country hits — "I Walk The Line", "Ballad Of A Teenage Queen", "Guess Things Happen That Way", and on Columbia he was equally successful.

Johnny has never hit it big chart-wise in Britain, but his tours here have always been successful, and he is now regarded in this country as the top American C & W exponent.

"I think my only hit in this country was with 'It Ain't Me Babe'," Johnny told me at his reception thrown by CBS. "I know Bob Dylan well — you might say that him and me are going in the same way. He's certainly written some good songs — I'd say he was about the best songwriter around at this time."

"There isn't a definite reason why I sang

country music when I started recording for Sun, and Elvis Presley and everyone else was singing rock. I just sing what I feel, there wasn't much difference between us at the time."

Johnny talked about his recent marriage with June Carter, with whom he has cut an LP.

"We've been touring together now for about six years or so. It wasn't a question of romance suddenly blossoming — I was just waiting for my divorce from my first wife to come through," he laughed.

Johnny was asked what he thought about the current generation of young people.

"I like 'em," he replied, "I've got to like them because they buy my records and come to see my shows. There are more people coming to see this tour than the last one, so I guess we must be more popular than last time, making new audiences. I can understand why young people rebel, although I never did myself. If there was something I didn't like now, I guess I'd rebel in some way against it."

Johnny was impressively dressed in a long black drape jacket, with black silk edging, and a white shirt. The thirty-six-year-old singer is touring here with Carl Perkins, Juge Carter, Johnny's backing group the Tennessee Three and James Royal.

The remainder of the tour dates are as follows — May 9 — Royal Albert Hall, 10 — Granada, Kingston, 11 — Granada, Walthamstow, 12 — Empire, Liverpool, 13 — Town Hall, Birmingham 14 — Granada, Bedford, 16 — Odeon, Glasgow, 17 — Usher Hall, Edinburgh, 18 — ABC, Carlisle, 19 — Odeon, Newcastle.

NORMAN JOPLING



THE EPISODE

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CHELSEA DANCE

THE first of a series of dances to be held at Chelsea Tech. will take place this Saturday (11th). It will feature Herbie Goin's Night-Timers, and the London debut of Ginger Mann. The College is situated off Kins' Road in Man-rasta Road.

TYRRANOSAURUS

TYRRANOSAURUS REX, currently in the charts with "Deborah" on Track are appearing at the Royal Festival Hall on June 3, with folk singer Roy Harper. Also on the bill is David Bowie. The Tyrannosaurus Rex LP "My People Were Fair And Had Sky In Their Hair But Now They're Content To Wear Stars On Their Brows" will be issued to coincide with the concert. Roy Harper's current LP "Come Out Fighting Genghis Smith" is currently selling well.

BEAT CRUISES

POP goes afloat this summer with the third series of British Rail beat cruises from Portsmouth. Marmalade top the bill on the first cruise on Wednesday, June 5 with Coconut Mushroom supporting. The cruises which are held on a converted Portsmouth-Isle of Wight ferry will run every Wednesday until September, and will be featuring recording groups and local supporting artistes. The ship leaves Portsmouth and calls at Ryde, Isle of Wight before cruising in the Solent towards Southampton. Facilities on the ship include two groups in the After Peak club — converted from the lower aft lounge — with records on the two upper decks. Among the groups booked so far are the Mike Stuart Span, the Nite People, Lace, the Creation, Pete Kelly's Solution, and the Human Instinct. A late transport train back to London from the ship is planned.

THE NEW FORMULA

THE New Formula have been signed to appear in a film based on the old Trad Dad style. The group will be the focal point of the story, and act as a link for the other artistes appearing in the film. Steven Komlosy, manager of Lons John Baldry, has founded a joint company with an American firm to finance the film. Johnathan King has been approached to write the script, and shooting is to start in October, probably in Spain. The New Formula have their first record released at the end of May. It's called "Never Have To Miss Her Again", written and produced by Tony Macaulay on the Pye label.

EASYBEATS

A FILM made by the Easybeats to promote their current hit, "Hello, How Are You", has been turned down by British and American television companies because it displays too much advertising. The film was made in Piccadilly Circus, and it was the advertising signs in that area that caused the trouble. The film, which cost £500, has had to be scrubbed. The second British Easybeats LP is scheduled for release by United Artists on June 14, and all the tracks will be Easybeat songs, with the exception of Frankie Valli's "Can't Take My Eyes Off You" and Ray Charles's "Hit The Road Jack".

REPERATA AND THE DELRONS

FOLLOW up single from Reperata and the Delrons is to be released by Bell Records on June 7, one week before the girls are expected back in London. Bell also have plans for the girls to have their first album released in this country. In hand too are plans for Reperata and the Delrons to tour Yugoslavia for two weeks, followed by a week of concerts in Scandinavia, and two major Continental TV appearances: "Bouton Rouge" in Paris, and "Beat Club" in Germany. The title of their next single is "Saturday Night Didn't Happen", written by Kenny Young who also penned their last hit, "Captain of Your Ship". The B-side will be "Panic", a song the girls perform on stage. The album, as yet untitled, is to feature all four tracks from both singles, as well as three of the numbers the girls performed on stage during their last tour. Apart from their appearances on the Continent, the girls are to be featured on British television, as well as playing ballrooms, concerts, and cabaret.

RICK DANE

RADIO 1 DJ, Rick Dane, who was dragged from the stage at the Albert Hall at the end of the Bill Haley concert there last week, said that, contrary to reports in the national press, he was quite uninjured. Said Rick: "Bill told me that if the crowd got too excited, he would end his act with a shortened version of Rock Around the Clock, and so. This he did. And when I went on stage to close the show, I was grabbed by the ankle and dragged from the stage by a crowd of rockers. It was all down to high spirits and over enthusiasm, and in fact they all stood around and protected me from being trampled on. There was no question of my being attacked."

JAGGER-A FILM WITH JAMES FOX

MICK JAGGER has been signed to make his motion picture dramatic acting debut in "The Performers", it was announced today by Kenneth Hyman, Executive Vice-President of Warner Brothers-Seven Arts, in charge of worldwide production.

Jagger will star opposite James Fox. The film will be shot in colour, and will be a wide-screen production. It will be directed by Donald Commerr and Nicholas Roeg, from an original screenplay by Commerr.

"The Performers" tells the story of a pop musician, portrayed by Jagger, who is a dropout from "the social stream of contemporary life", until he runs into a vicious gangster, played by James Fox.

While Mick's role in the film is a straight dramatic portrayal, he will sing one song within the context of the script. Mick has also written the musical score for the picture.

Principal photography for "The Performers" will commence in and around London locations in mid-July.

The next single from the Rolling Stones is definitely to be "Jumpin' Jack Flash", as reported exclusively in the Face last week. The disc is a Mick Jagger-Keith Richard composition, produced by American, Jimmy Miller. Release date is May 24.

New singles from Pickett, Vaughan, Paul Jones, Anita...

- AMONG the new singles being released on the week ending May 17 are ones from Louis Armstrong, Vince Hill, Frankie Vaughan, Paul Jones, Don Partridge, Lou Rawls, Julie Andrews, Mary Wells, The Byrds, Steve Lawrence, Anita Harris, Wilson Pickett, Rufus Thomas, Eric Burdon and the Animals, Wayne Fontana, Val Doonican and Herb Alpert. All the new singles to be released that week are as follows: DECCA Foggy Dew-O—"Reflections"; Ronnie Aldrich and his two pianos with the London Festival Orchestra — "Sunny"; The Kinsmen — "It's Good To See You"; Tinkerbell's Fairy Dust — "Twenty Ten"; LONDON Louis Armstrongs — "The Life Of The Party"; Margaret Whiting — "Faithfully"; George Morgan — "Barbara"; CHAPTER ONE The March Hare — "Cry My Heart"; COLUMBIA Vince Hill — "The Importance Of Your Love"; Rosslyn Geller — "Green Cockatoo"; Frankie Vaughan — "Mame"; Paul Jones — "When I Was Six Years Old"; Orange Bicycle — "Jenskadajka"; Don Partridge — "Blue Eyes"; Second Lt. Jamie Graham — "Seven Hundred Glengarry Men" (on WAVERLEY); CAPITOL Lou Rawls — "You're Good For Me"; Hearts & Flowers — "She Sang Hymns Out Of Tune"; STATESIDE Julie Andrews — "Star"; Kenny Chandler — "Beyond Love"; Mary Wells — "The Doctor"; TAMLA R. Dean Taylor — "Got To See Jane"; C.B.S. The Byrds — "You Ain't Going Nowhere"; Steve Lawrence — "Dulcinea"; James Royal — "Hey Little Boy"; Tony Hazard — "The Sound Of The Candyman's Trumpet"; DIRECTION Squibby & the Reflections — "Rafamuffin"; PHILIPS Pandemonium — "Chocolate Buster Dan"; Anita Harris — "We're Going On A 2d. Bus Ride"; Monty Babson — "Sonia"; MARMALADE Gordon Jackson — "Me An' My Zoo"; POLYDOR Oscar — "Open Up The Skies"; ATLANTIC Wilson Pickett — "She's Looking Good"; STAX Rufus Thomas — "The Memphis Train"; M.G.M. Orpheus — "I've Never Seen Love Like This"; The Walkies — "Sweet Leilal"; Eric Burdon & the Animals — "Anything/Monterey" (Double 'A' side); VERVE Johnny Spence — "Step Inside Love"; PHILIPS The Definitive Rock Chorale — "Variation On A"; Mortimer — "Dedicated Music Man"; MERCURY The New Colony Six — "I Will Always Think About You"; FONTANA Wayne Fontana — "The Words Of Bartholemew"; A. P. Dangerfield "Conversations"; Finders Keepers — "Sadie, The Cleaning Lady"; PYE POPULAR The Satin Bells — "Baby You're So Right For Me"; Val Doonican — "Now"; The Tony Hatch Orch. — "Joanna"; Guy Fletcher — "Keep On Lovins Me"; PYE INTERNATIONAL Ohio Express — "Yummy, Yummy, Yummy"; CHESS The Dells — "Wear It On Our Face"; A & M Herb Alpert and the Tijuana Brass — "Thanks For The Memory".



THREE WAY TIE — Veteran hit producer Mickie Most and hit songwriter Tony Macaulay join forces to launch hopeful hit singer Terry Reid. His first disc, penned by Macaulay—MacLeod and produced by Mickie, is titled "Better By Far."

KATCH 22

KATCH 22, the four-man group currently building a big following in the Midlands and South of England, has been signed to appear in the feature film, "Baby Love". The group was spotted by producer Michael Klinger, while playing at Hatchetts, the London Club, and signed on the spot. Katch 22 will play two numbers in the film, both originals written by group members Martin Wayne and Paul Bonner. They will film their segment early next month. Tokenam Aw, the group's manager, today announced that he's negotiating an American promotional visit to coincide with the US release of the group's current Fontana single, "The World's Getting Smaller".

THE PENTANGLE

THE Pentangle are recording "Degrees Of Folk" the first of a new BBC-TV series, at a live performance at Sussex University, Brighton, on Tuesday May 14. The transmission date is yet to be announced. They will be on "Midnight Ride" for Radio 1 on Wednesday, May 15. Their first single, "Travellin' Song" is to be released on May 19, and their first LP, "The Pentangle" is to be released on May 17.

LOVE AFFAIR

THE Love Affair appear on Top of the Pops this Thursday. Their agent is at present negotiating for the group to undertake a tour of the Swedish Folk Parks starting on July 14. While there they are also to make television and radio appearances. Negotiations are also underway for a mid-September tour of Belgium, Portugal, Germany, Switzerland, and Finland for TV and radio, followed by five days in Spain for a series of concerts in bull-rings.

News shorts

TELEGRAM from Dick Rowe in Palma: "Bobby Hanna just won Spanish International Festival over eight other countries with Raymonde/Hawker song Written On The Wind. Releasing immediately UK... Spooky Tooth, who start a Marquee residency on May 27, have been re-booked for Top Gear on June 18... next LP from Fleetwood Mac to be presented in a double-fold sleeve, with lots of pics, and sleeve notes by John Peel... P. J. Proby, with a new "all-American-boy-type" haircut, said to be in a "remarkably affable frame of mind these days"... the Flowerpot Men were presented with a pink cake last Saturday by Liverpool fans to celebrate the release of their new single, "Man Without A Woman"... Unit Four Plus Two's latest disc is out this Friday, a Bob Dylan number called "You Ain't Going Nowhere", produced by Manfred Mann... the Paper Dolls fly to Spain and Italy on May 22, 23 and 24... Cliff Bennett has taken up golf. His handicap is now 18... the Plastic Penny played two engagements last week without singer Brian Keith, who was suffering from flu... the Easybeats accidentally rowed into a Sailing Club Regatta at Bournemouth last week, in hired boats, causing havoc

THE MEDIUM

EAST END group, the Medium, who have a single out on the CBS label, "Colours of the Rainbow", were saved from drowning by their manager Terry Hollingsworth, who dived off London Bridge and dragged them from the water after a dinghy in which they were having some pictures taken overturned. The group and their manager were all given anti-tetanus and stomach-pump treatment in Guys Hospital.

The muffin man

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THE MERSEYS

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BILL HALEY and the Comets

The great leap Backwards!

BILL Haley and the Comets did not perform an encore at the Royal Albert Hall because they were chased off stage by a mob of rockers. Earlier in the show, Duane Eddy's drummer had been hit on the head by a carefully-aimed bottle, stopping the rock for some minutes. And one of the go-go girl dancers employed to writhe on stage to the twangy guitar, had been the victim of a scratch-and-claw attack by a rocker girl.

Not only is this 1968, a year after the Beatles' "Sgt. Pepper", and 17 years after "Rock Around The Clock" was written, but the artistes who provoked this frenzy were mostly un-sexy American musicians. If you were not there, be assured that the sight of Bill Haley and his Comets being chased off stage by a group of people who at best looked like 1954 hippies was quite amusing. And the kids weren't the original beat generation, being nostalgic, who grew up with James Dean, the Suez Crisis, and 14 inch bottoms, but a strange breed of throwbacks, dedicated (or so it seems) to preserving the more ridiculous aspects of rock 'n' roll.

CURIOSITY AND NOSTALGIA

Most of the audience, though, had arrived at the Albert Hall because of a mixture of curiosity and nostalgia. Like me. And even the Quotations, who efficiently backed Duane Eddy) were given more applause than boos when they attempted—not too solidly—to reproduce those dear dead rock sounds. Another group called "The Wild Angels" obviously had their hearts more in rock, as could be seen from their attire and hair, a fact which was appreciatively reflected by the hot, excited multitude around the stage.

During Duane Eddy's rendition of the monotonous, but primitive jungle tune "Peter Gunn" the rockers around the stage were so frenzied that I imagined the whole stage, noise and writhing multitude, sinking into the fires of iniquity below, the floor of the Albert Hall being split asunder by an unseen, righteous and wrathful hand. Duane's fine guitar work has never been truly showcased on his hit singles and he only had time to perform a few of them, all of which followed the same twangy guitar, sax and percussion format. Duane looked as though he was waiting at a bus stop, not playing to a hotbed of rock revivalism, and his coolness carried him through well.

Haley, of course, was excellent. His sound is much stronger than on those early records of his, and his showmanship, sheer professionalism and ability to lay down a real beat created a tremendous atmosphere with everybody.

THE FULL CYCLE

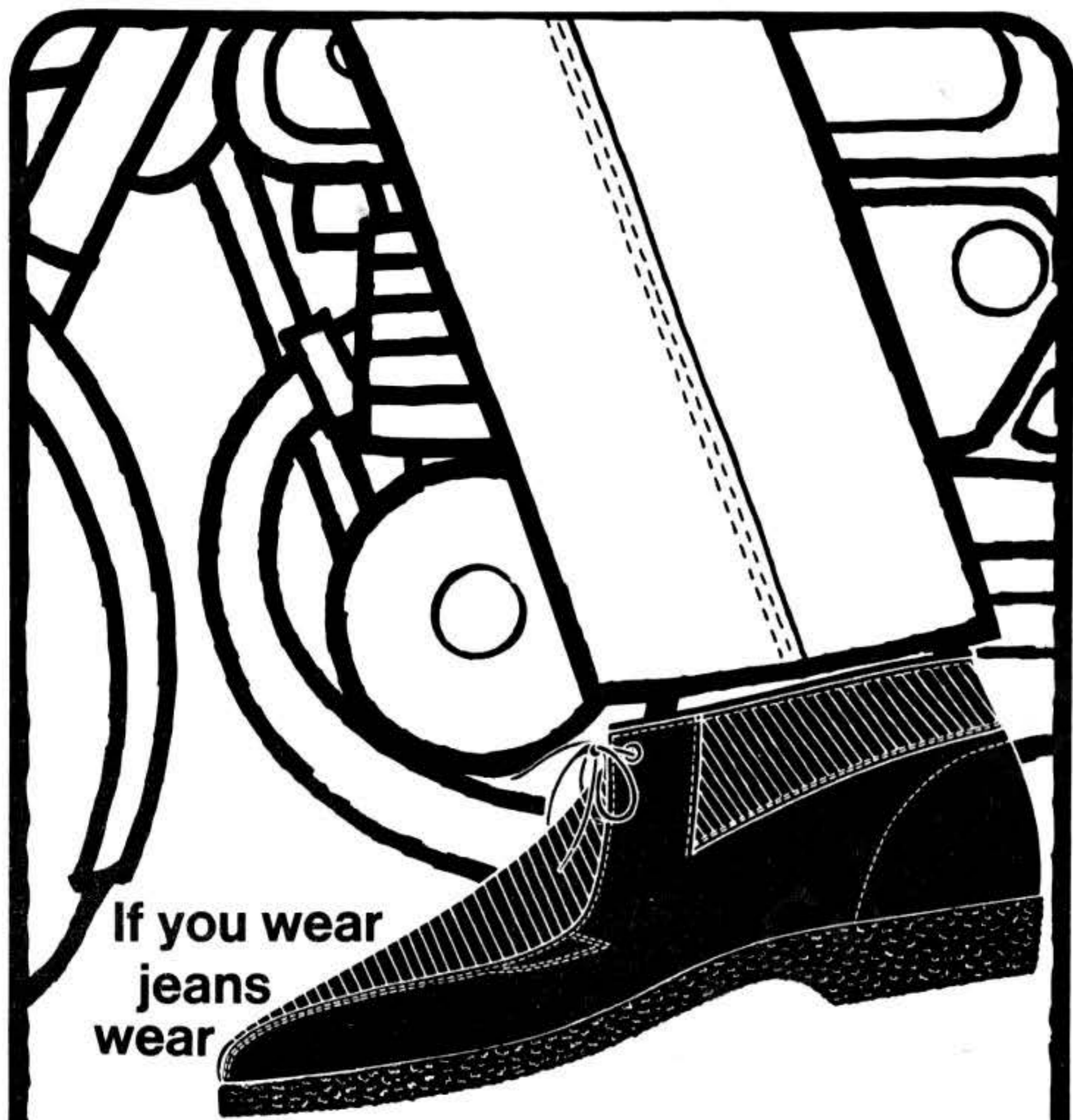
"I want to tell you all," said Bill, "How very happy you've made me tonight."

Bill made everyone else happy too.

But he did insist before he came on that no one gets on the stage. "I knew rock and roll would come back, it's gone the full cycle," he said.

Even to the riots it seems. But for those Bill isn't responsible, of course. But what he is responsible for, good or bad, is something you realise when you see him singing "Rock Around The Clock". Namely, that pop music would never have been the multi-million pound industry it is today, employing hundreds of thousands of people (including me) and giving pleasure, misguided or not, to literally millions of young people. I'm just glad that there are pop fans who want to advance themselves musically and culturally to more satisfying things, to offset the others who would like to return to the days of violence, repetition and the big beat; after all, those magic, exciting sounds of the fifties can never again be copied or imitated successfully because this is 1968.

NORMAN JOPLING



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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.

AMERICA: THEY JUST DON'T KNOW WHO WE ARE SAYS WHO'S KEITH MOON

"A MERICA is like the Marquee Club in London, only ten million times larger."

Said Keith Moon.

"When the Who started down at the Marquee, we got our publicity, and built up our name, by word of mouth. The people who came to see us would go home and tell their friends, and our audience grew gradually larger and larger. And it's exactly the same in America—we don't get publicity in the teenage magazines or anything. People come to see us because they've been told to do so by their friends. Someone would come along to one of our concerts, and then go and say to a friend: 'Hey, man, go and see the Who. They smash up guitars and things on stage.' So people would come to see us in the hope that they could slash a few seats while we smashed our guitars up.

UNDERGROUND GROUP

"Over there we're just counted as an underground group. Just one of a hundred. We're put in the same bag as the Cream, the Jimi Hendrix Experience, the Doors, the Jefferson Airplane, and so on. And I don't like it. I'd much rather we built up a name for ourselves as a pop group rather than an 'underground' group.

"When we play at 'in' places—like in New York or San Francisco—everyone knows who we are. But in the great majority of towns, small places with weird sounding names, none of the kids have heard our records or anything—they just don't know who we are.

INTERM POSITION

"What I'd like to do is stay in Britain for a while without going over to the States at all, and just try to build up a name for ourselves by sending over records and films. And, of course, if we were to do that, we wouldn't be neglecting our fans in this country. We're in an interim sort of position at the moment, both over here and in America, because although

we've established a name for ourselves in both countries, we're not really an established group.

"I admire the way the Bee Gees have broken the American market. They've established themselves in such a way that the public is sitting over there waiting for them—all they have to do is go over and fill in the empty space on the stage. They don't have the problem of building a name for themselves.

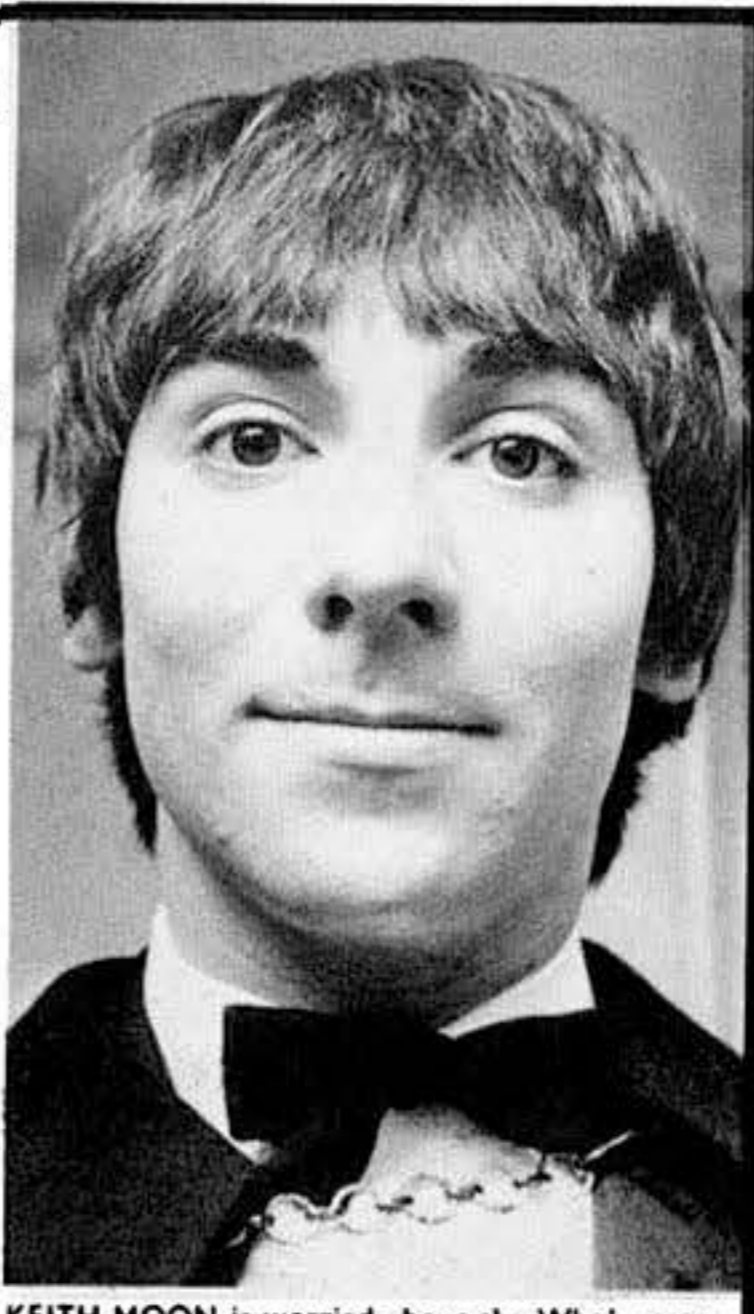
A MILLION-SELLER

"What the Who really need is a million-seller—and I think we ought to stay in England and just flood the U.S. market with records until we achieve that. We've done a few tours in that country, and each time our reception has been a little better. But I'm not really looking forward to going back again—we've got a nine-week tour there shortly. Our last tour wasn't as good as we expected, so I don't see why the next one should be any better. I think that at the moment we're losing out both in America and England, because we're not spending enough concentrated time in each country.

'GO AND WRITE'

"And with all this travelling around, we're not really getting any time to write new songs. We ought to be able to say to Pete Townsend: 'Go away and write some songs,' and we could all work on our own ideas, and at the end of a few weeks perhaps we'd come up with something new. Pete and I want to work on some films together as well.

"We did a film for Top Of The Pops once—it was a sort of bank robbery thing. It only lasted a couple of minutes, and it was just to illustrate our record. I think that sort of thing is far more interesting—and far more enjoyable for us—than for the group just to go on stage and play the number straight. We're going to make a series of films like that one, all about three minutes long, and they'll be shown on BBC later this year. We'll just have one film insert a week in a series called 'Sound And



KEITH MOON is worried about the Who's status in America

Picture City'. We'll be using our own ideas for the inserts, and each film will illustrate a different song. I think when the series ends we'll issue an album of all the songs from the programme.

"After our next American tour we'll stay in England and sort things out a bit. We'll keep releasing our records in the States, and we'll send films out there, until we get a million-selling disc. Then we'll be able to go back and fill a ready-made space, instead of continuing to do what we're doing now, which is a very slow and tiring process."

Slow and tiring it may be—but on the other hand they are managing to establish themselves in a country that's ten million—nay, a hundred million—times larger than the Marquee. And their reputation in America is growing, not because of giant publicity campaigns...

Their reputation is growing because they're good.

But then, we realised that in Britain years ago...

DEREK BOLTWOOD

BOBBY HIS H

THE well-appointed dis... Londonderry House in... distinguished showbusine... tore into mountains of no... bent in physical flashes as... was treated as champers should b... the corner, the cause of the lunch... ing — a stocky, wide-grinning Am... Bobby Goldsboro.

Top of the charts, of course, in the "Honey". Fast-rising here with the Out in a few weeks, an LP on Un... a collection titled "Honey". Bobby currently very big business indeed.

We talked about his last visit to I... was a much smaller reception the... sort of cubby-hole in a lesser Lon... And about the only talking-point we... had once toured with Roy Orbison... guitarist—and Roy was, at that tim... charts.

The position, then, seems to have b... "Ah," said Bobby. "It's true that... seem more interested in me than in... tions of touring with Roy. But I love... that guy. He is a very close friend... I really owe an enormous amount to...

Was Bobby aware that some cri... "Honey" was an astonishing mish-m... sentimentality—a song that bordered... category? "Well, I haven't actual... adverse criticisms. But I must defe... It is the story of a man rememberi... he loved about his dead wife. It... sentimental, romantic. It COULD ha... powerfully mushy, but the lyrics we... written.

"Actually, did you know that my... a cover version? It came out some... after the 'original' but I started ge... plays. I guess it's poetic justice, co... number of times I've been 'covered... with the opposition getting all the sa... ally, I hear the album has done an... copies in the States already, which... news."

Bobby didn't write "Honey". But h... such songs as "Funny Little Clown", "He Holds You" and "Little Things", in music stemmed from being give... when he was but a young kid. "I u... along to juke boxes with it and p... the tunes of that time. Then I fi... could write material for myself. I... joined a couple of small groups—and... to get better-than-average marks... University in Alabama.

"But music was what I wanted. I persuaded my father to let me leave... year and see if I could make a go... a professional. If I missed out, it w... that I'd go back to school and ne... music again.

"The big break came when I m... of the guys then touring with Roy,

FAN CLUB SERIES MARTHA REEVES AND THE VANDELLAS FAN CLUB OF GREAT BRITAIN

Address: 54 Porchester Road, London, W.2. Secretaries: Mick Critchley, Ray Cutkelvin. Founded: May 1966. Current membership: 147. Subscription rates: 5s. per year.

Remarks: Like its big sister organisation dedicated to the Supremes, Martha and the Vandellas' British Fan Club was formed just two years ago as part of the plan to replace the late lamented Tamla-Motown Appreciation Society. And though it has thus far been obliged to remain the poorer of the two relations (as dictated by the comparative chart status of the two groups) it is nevertheless run along very similar lines and lacks nothing in the way of initiative and enthusiasm.

Unquestionably the most remarkable feature of the Club is the way in which, almost from the days of its inception, it has steadfastly continued to give its members ever better value for their money in spite of limitations imposed by what most clubs would regard as a critically thin membership figure.

There are many examples of the great strides made by the Club in this direction ranging from the current introductory package (which, containing such items as membership card, biographical material, newsletter, photographs and an article written by Martha herself, far outweighs that which greeted new members only a year ago) to the recent reduction of the membership fee from 6s. to 5s. But the most outstanding manifestation yet of the Club's enterprise must surely be its 16-20 page monthly magazine "Heatwave".

Appropriately-titled in more ways than one, "Heatwave" is a vivid reflection of all the ingenuity and hard work which the secretaries put into the Club. Making imaginative use of the group's hit disc titles as section headings (e.g., "Livewire" which deals with news and gossip, and the

members' letters column entitled "Watch Out") and offering many additional features such as charts, reviews and an alphabetical "Who's Who" of the pop R & B world, it is an extremely well-produced publication guaranteed to raise the temperature of any Motown fan.

By way of additional services, the Club, perhaps wisely, does not extend itself beyond the occasional record sale or competition. Whilst in answer to the question of arranged meetings with the group, it concedes the obvious difficulty arising from the infrequency of the girls' visits here, but adds that they are always delighted to receive their fans when on tour (which is perfectly true) and pledges every possible assistance to members wishing to meet them.

One of the very few advantages of a small fan club membership figure is the extremely high percentage of really good members which such a membership invariably includes—members who can be relied upon to rejoin when the times comes and enter wholeheartedly into their club's activities.

Not surprisingly, the Vandellas' Club has a membership almost entirely comprised of such enthusiasts, one of whom, Mr. Richard Tapp, of 87 Little Aston Lane, Sutton Coldfield, Warwickshire, is also one of the Club's most eloquent spokesmen.

Says Richard: "I am quite delighted at the way in which the Club is run. Every month or so a newsletter is sent out along with the excellent magazine 'Heatwave' which has such great features as 'Amidst the Stars' which gives information on a wide variety of artistes, not just those from Motown, and 'Livewire' which is something like 'The Face' in Record Mirror.

"The Club... also enables members to acquire imported discs (we were able to buy the girls' 'Greatest Hits' L.P. some time before it was issued here) and the monthly newsletters tell us exactly what we want to know (not a load of rubbish like that which is put out by some clubs).

"The secretaries obviously put a great deal of work into the Club," comments Richard, "and I'm sure it will continue to be a great success if they carry on running it the way they do."

Miss Geraldine Jones, of 22 North Street, Swindon, Wilts., is an equally well-satisfied member who would like to see many more people join the Club. Gerry thanks Mick and Ray for all their efforts and adds: "The Club is run on very similar lines to that of the Supremes (to which I also belong) the main aim of which is simply and solely to please.

ALAN STINTON



MARTHA AND THE VANDELLAS (RM pic. Dezo Hoffmann)

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THE CONTRASTS What a day MON 1018 **monument**

JOIN THE GREAT RUSH FOR DECCA group records

Y DEFENDS IT RECORD

scotheque of Park Lane. A mass gathering of hush—and arms—the champers be treated. In h-time gather-merican named

the States with the same song—ited Artists—Goldsboro is

London. There en, held in a don hostelry. as that Bobby n as Big O's e, big in the



BOBBY GOLDSBORO — Knew 'Honey' would make No. 1

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e has written ", "Whenever His interest en a ukulele sed to strum icked up all gured that I got a guitar, still managed at Auburn

In the end e school for a of music as us understood ver mention

met a couple y Orbison. I

was invited to join and for two years I stuck. Roy and I wrote quite a few songs together . . . and I also got to writing some with a boyhood mate, Buddy Buie. But another break was meeting up with Jack Gold, who was originally an indie record producer and gave me a solo chance . . . when he moved to United Artists he made sure I went with him."

Now Bobby, 5 ft. 8 in. tall and an outdoor guy who likes baseball, swimming and more baseball, sits on top of the pile in the States and plans developments in his career. He's done TV dates here, to promote the record and himself . . . but his only "live" appearance was to have been at the Speakeasy, which inconveniently burned down the night before Bobby planned in!

Bobby was, at this point, purloined to be further interrogated about "Honey" and in came Bob Montgomery, another interesting man-about-music, who produced "Honey". Bob is a Texan, he announced needlessly on the grounds of his accent, who met up with a young singer named Buddy Holly when Bob was still in sixth grade at high school.

Buddy and Bob became mates and formed a C and W group, often featured on Lubbock Radio. Buddy went to Nashville to cut "That'll Be The Day" and Bob, by then writing songs, moved on out to the Tennessee music centre. He had a big hit with Sue Thompson, then wrote "Wishing", "Heartbeat", "Love Has Made A Fool Of You". He had a Top Five hit in Britain with Cliff Richard's "Wind Me Up And Let Me Go" . . . had another smash with the country hit "Misty Blue".

Bob and Buddy became mates and, says Bob: "As soon as I heard 'Honey' I knew for certain that it would be a number one hit. And that's not just being wise after the event."

It's already sold well over two million copies. So much for the critics who said it was intolerably over-weepy and couldn't possibly be a hit!

PETER JONES



THE SCAFFOLD

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HENRY MANCINI

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BOBBY BARE

Find out what's happening RCA 1690

RCA VICTOR

45 rpm records

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

New LP's include Cliff (in Japan), Pat Boone's hits, 1910 Fruitgum Co., plenty of Chess R&B, Nancy and Lee, plus Sammy Davis hits...

SAMMY DAVIS JNR. "Greatest Hits" — What Kind of Fool Am I; If I Ruled The World; Gonna Build A Mountain; As Long As She Needs Me; Once In A Lifetime; Hey There; The Shelter Of Your Arms; The Birth Of The Blues; Talk To The Animals; On A Clear Day (You Can See Forever); Yes I Can; Bee-Bom (Reprise MONO RLP 6291).

LIKE the title says, his greatest hits. Not necessarily his best, because the biggest-selling don't mean the best. But for a bunch of swinging well-arranged and adult material, try this bunch. A lot is owed to Tony Newley, but everything is in Sammy's own bag especially numbers like "If I Ruled The World" and "On A Clear Day". Good stuff for those who like Sammy, but haven't bought any of his records so far.

NANCY SINATRA AND LEE HAZELWOOD "Nancy And Lee" — You've Lost That Lovin' Feeling; Elusive Dreams; Greenwich Village Folk Song Salesman; Summer Wine; Storybook Children; Sundown; Sundown; Jackson; Some Velvet Morning; Sand; Lady Bird; I've Been Down So Long (Reprise MONO RLP 6273).

QUITE a potent album here from two people who once couldn't sing. Nancy's voice is good and Lee's Dark Brown tones blend nicely, ranging from the poignant "Lovin' Feeling", through the slow burning sex of "Summer Wine", the corny "Storybook Children" and the hit "Jackson". Nice arrangements, quite simple really with good guitar work and the inherent country flavour still evident in them. Could be a hit LP.

CLIFF RICHARD "In Japan" — Shout; I'll Come Runnin'; The Mute You're Gone; On The Beach; Hang On To A Dream; Spanish Harlem; Finders Keepers; Visions; Move It; Living Doll; La La La La; Twist And Shout; Evergreen Tree; What'd I Say; Dynamite; Medley — Let's Make A Memory; The Young Ones; Lucky Lips; Summer Holiday; We Say Yeah (Columbia STEREO SCX 6244).

An entertaining LP of a concert recorded live at the Shibuya Public Hall in Tokyo last year, with Cliff singing many of his world-wide hits. He sounds happy, and so do the audience and the variety is good, ranging from the lurid Isley Brothers sex songs "Shout" and "Twist And Shout", to Tim Hardin's delicate ballad of broken romance "Hang On To A Dream". He still can't quite recapture the original mean quality of "Move It" but maybe that's just as well. The recording quality is superb, and Norrie Paramor's orchestra is great, except on a couple of beat items where one would prefer the Shadows.

BO DIDDLEY "Hey, Bo Diddle" — Hey Bo Diddle; I'm A Man; Detour; Bo Diddle; Hush Your Mouth; My Babe; Road Runner; I Know; Here 'Tis; I'm Looking For A Woman (Marble Arch MONO MAL 816).

A MARBLE Arch re-issue of the twister LP — if you listen to this you'll see just how the rock and R & B scene evolved and just what it owes to Diddle. Some of his best material is on here including "Bo Diddle", "Road Runner" and "I'm A Man". Good solid R & B that has often been imitated but never equalled.

LITTLE WALTER "Little Walter" — My Babe; Sad Hours; Last Night; Blues With A Feeling; Can't Hold Out Much Longer; Juke; Mean Old World; Off The Wall; You Better Watch Yourself; Tell Me Mamma (Marble Arch MAL 815).

I'M not too fond of Pye's habit of re-issuing these classic R & B LP's at a cheaper price and leaving a couple of tracks off — why? It can't make much difference to the pressing costs. Pop-art cover on this one, which contains some echo-filled harmonica waltzes of Walters, plus a few cool vocals by him. Relaxing in places, and often stimulating. But too often predictable.

VARIOUS ARTISTS "More Rhythm And Blues" (MAL 813).

PIYE have re-released all of these R & B classics many times, and now they are REALLY cheap (about 13/11) I think. Ten tracks of solid harmonica-ridden gutsy music, with artists like Sonny Boy Williamson ("Don't Start Me To Talkin'"), Little Walter ("Juke") etc. Great for those who missed the R & B revival of some four years back.

1910 FRUITGUM CO. "Simon Says" — Simon Says; May I Take A Giant Step Into Your Heart; Keep Your Thoughts On The Bright Side; Bubble Gum World; The Story Of Flipper; Pop Goes The Weasel; The Year 2001; Maxie Windmill; (Poor Old) Mr. Jensen; Happy Little Teardrops; Soul Strut' (Pye Int. STEREO NSPL 28115).

THE tracks on the LP are not in the order as listed on the LP. The LP is full of happy vibrant sounds, with "Simon Says" as the outstanding track. It's nicely recorded and the stereo is effective but this really does represent the lowest common denominator of pop music — the album should garner sales from the hit single though. Best tracks are the penultimate "Mr. Jensen" and the amusing "Story Of Flipper", while the worst is "Bubble Gum World". Also I don't give much for the chances of their next single, included here, and titled "May I Take A Giant Step" — it's too much like a weaker "Simon Says".

BOBBY GOLDSBORO "Honey" — Honey; Run To Me; With Pen In Hand; Pardon Me Miss; Why Don't You Believe Me; Pledge Of Love; Little Green Apples; Love Arrestor; By The Time I Get To Phoenix; Beautiful People; A Woman (United Artists STEREO UAS 6642).

RUSHED out to coincide with the U.S. single success of "Honey", this LP hasn't that hastily-put-together quality which usually marks such albums. The quality stands out and Goldsboro has always been a quality pop performer, as can be heard from his version of the Roger Miller hit "Little Green Apples" (written by the same author as "Honey"). Other numbers on here are clearly sung his Western voice with good arrangements and backings. Pleasant beat ballad music.

HOWLIN' WOLF, MUDDY WATERS, BO DIDDLEY "The Super Blues Band" — Long Distance Call; Ooh Baby & Wrecking My Love Life; Sweet Little Angel; Spoonful; The Red Rooster; Goin' Down Slow (Chess MONO CRL 4537).

THE three giants of the blues get together for a series of blues songs, all familiar and all given an ultra-soulful blues treatment with just about everything thrown in. At times they're subtle at times brash, then they co-ordinate beautifully and then they'll fight each other. You could really get involved in this LP, as the three artists obviously did. Try "Goin' Down Slow" (what superb guitar!) and the Diddle medley.

SLIM WHITMAN "Cool Water" — Cool Water; Twila Lee; The Letter Edged In Black; Down In The Valley; Twelfth Of Never; Tennessee Waltz; Please Help Me I'm Falling; The Old Lamplighter; River Of Tears; The Bells That Broke My Heart; When I'm Gone You'll Soon Forget; La Golondrina (Liberty MONO LBL 83109F).

MUCH of Slim's material has now been re-released by Liberty, and standard is generally consistent. The suavity country style, with oozing steel guitar and sentimental cowboy vocals is commercial and appealing to many fans, but somewhat dated now.

ETTA JAMES "Tell Mama" — Tell Mama; I'd Rather Go Blind; The Love Of My Man; I'm Gonna Take What He's Got; The Same Rope; Security; Steal Away; My Mother In Law; Don't Lose Your Good Thing; It Hurts Me So Much; Just A Little Bit (Chess MONO CRL 4536).

ONE of the world's best female soul singers, Etta's powerful voice is always welcome. Her albums are infrequent and always good; this one is no exception. The absolutely searing soul ballads like "Love Of My Man" and "I'd Rather Go Blind" are emotionally superb, and rockers like "Security" and "Tell Mama" leave you shattered — or thoroughly invigorated. I liked her "Steal Away" too, and despite the basic earthiness and direct compelling drive, there is a quality of projection and arrangement which is great.

EDDIE COCHRAN "My Way" — My Way; Little Angel; Eddie's Blues; Love Again; I Almost Lost My Mind; Jam Sandwich; Little Lou; Blue Suede Shoes; Lonely; Hammy Blues; My Love To Remember; Milk Cow Blues; Guybo; Long Tall Sally (Liberty MONO LBL 83164).

THE re-issue of one of the later Cochran LP's, containing a varied selection of rock ballads, beaters and instrumentals. This is much more of a souvenir album for already-established Cochran fans rather than something to introduce new devotees. Good sleeve notes too, and luckily Cochran was a good enough artist so that these sides, probably not intended for release while he was alive, still sound entertaining and often exciting. Try the title track, or his blues "Milk Cow" or almost any of the excellent beat instrumentals here.

PAT BOONE "Golden Hits" — Love Letters In The Sand; Friendly Persuasion (Thee I Love); Moody River; I Almost Lost My Mind; Why Baby Why; Anastasia; Don't Forbid Me; April Love; Speedy Gonzales; It's Too Soon To Know; A Wonderful Time Up There; With The Wind And The Rain In Your Hair; Sugar Moon; Twist Twelve And Twenty; There's A Gold Mine In The Sky (Dot SLPD STEREO 504).

FOR the rocking nostalgia set, comes this selection from Pat "I'm A Rock Singer" Boone. Pat, one of the fifties heroes, sold millions of records and many of his big hits are included here, although many more, including his biggest "I'll Be Home" are not. But for those dreamy kids who were in their teens when "April Love", "Love Letters In The Sand" came out this is THE thing. He sounds like Bing Crosby on many of these, but some of them like "Speedy Gonzales" are still pop gems. I hope this LP sells well.

THE ROYAL GUARDSMEN "Return Of The Red Baron" (London STEREO SHP 8351).

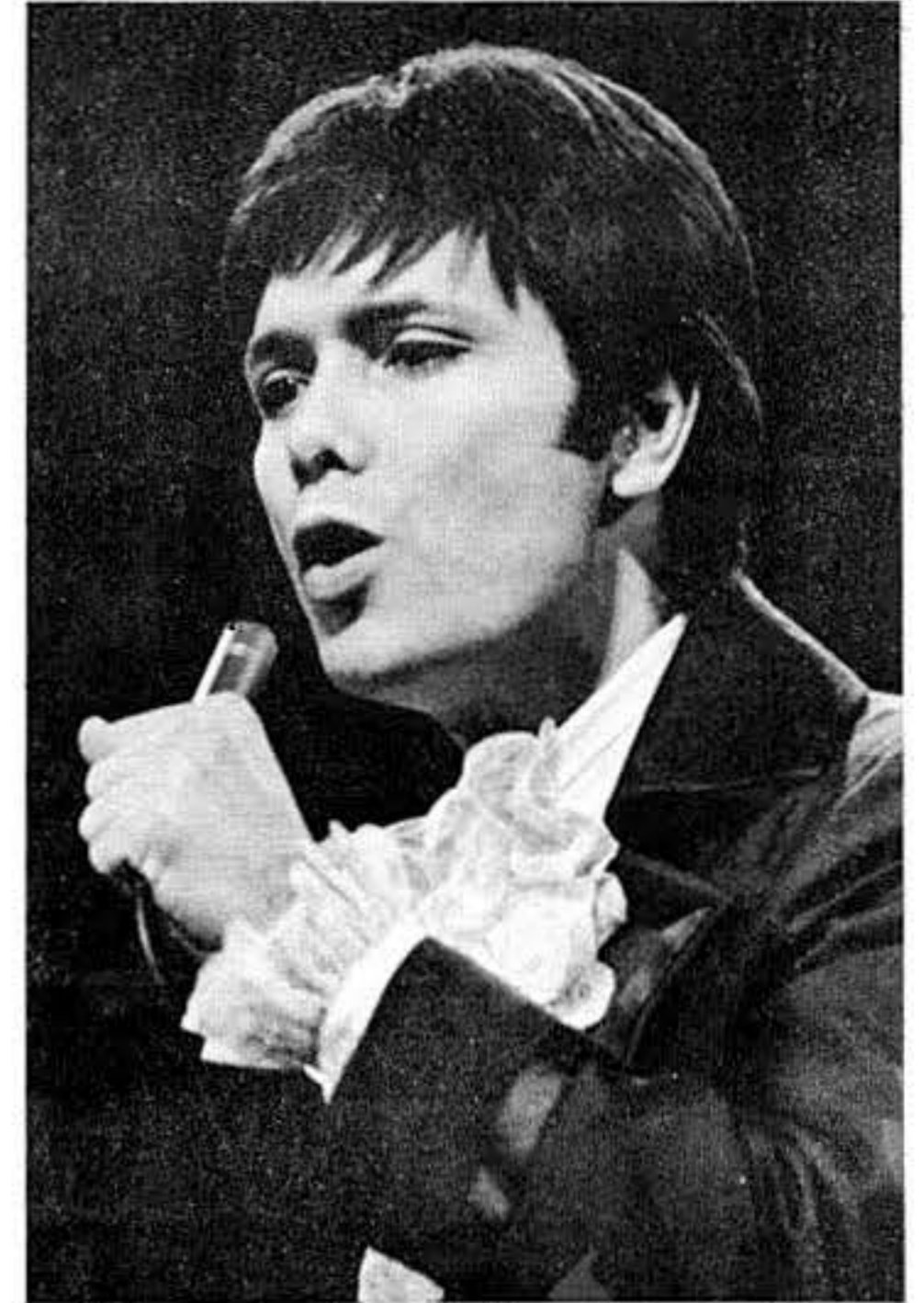
THE Guardsmen have quite a few varied styles as they demonstrate here — from their gentle ballad "Airplane Song", to the inevitable "Return Of The Red Baron". Not exactly progressive pop, but quite well performed. Their version of Diddle's "I'm A Man" is quite good instrumentally and they can create excitement too.

BILLIE JEAN BARKER "The Truth About Bonnie And Clyde" (RCA RD 7950).

BONNIE'S sister tells about the Bonnie and Clyde she knew. Despite her defence of the pair and the obvious hints about the film's exaggerations (the film is never actually mentioned), the pair still come over a small-time and futile. Naturally the question "Did Clyde have a sex problem?" is discussed (and obviously censored on the record, too), but the question asked on the record is about a different sex problem to the one in the film.

RAMSEY LEWIS "Up Pops Ramsey Lewis" — Soul Man; The Look Of Love; Respect; Goin' Out Of My Head; Party Time; Bear Mash; I Was Made To Love Her; Albi; Why Am I Treated So Bad; Jade East (Chess STEREO CRLS 4535).

RAMSEY gives his own distinctive jazz piano stylings to these soul-tinged pop tunes (hence the title, kiddies) and makes a very effective job of them. His style often rough and simple — in fact sometimes oversimplified — works out well and the real jazz flavour comes through on the ballads, while he swings like mad on the up tempo numbers like "Soul Man". Nice.



CLIFF — good versions of his hits on his 'Japanese' album — (RM pic. Dezo Hoffmann)

JAMES LAST "Goes Pop" (Polydor STEREO 249 160).

MANY hits from the past year or so are on here — about twenty-eight in all including about four Continental hits. His various shades of brass get down to the job of making them all into listenable tunes when played by a big band, and the result is smooth, yet exciting.

LAURENCE ROSENTHAL "The Comedians" (MGM C 8058).

THERE'S enough instrumental and orchestral drama here to satisfy both music lovers and those who dig the talents of Burton and Taylor. It's all a bit dramatic, but then the film is supposed to be like that. The cover picture is particularly striking, whatever it is.

rapid reviews

THE vast quantity of fine-quality instrumental light music hi-fi and stereo LP's issued cannot give much breathing space to the buyer. The latest series is EMI's Channel 20 Sound, developed in Tokyo, and issued here on the Regal label. There's "Golden Trumpet" (Regal SREG 2034) by THE ROYAL GRAND ORCHESTRA which includes gem items like "Stardust", "Java" and "A Taste Of Honey". On Regal SREG 2035 there's "Golden Guitar" by THE ROYAL GUITAR ENSEMBLE, on SREG 2036, "Golden Sax" by THE ROYAL GRAND ORCHESTRA, and by the same team "Golden Continental Tango" (Regal SREG 2037). All of these records in excellent hi-fi. A film theme (and one of the best this month) is music from "Mission Impossible" by LAO SCHIFREN (Dot SLPD 503), with some great contrasts between drama, poignancy, and action. PAUL NERO'S "Soul Party" (Liberty LBL 83109E) is a raunchy collection of instrumental items, with a few vocals slotted in — it sounds like background music from a party scene in a hip American movie, and swings along nicely.

Two LP's from Studio 2 Stereo this month: "Happy Strings Of Zacharias" by HELMUT ZACHARIAS and his Orchestra (TWO 201) with a medley of pop titles. "The FRANCK POURCEL Sound" (TWO 202) includes many French hits including "Love Is Blue", "Days Of Pearly Spencer" and "Nights In White Satin". Another hi-fi series from EMI, but this time aimed at happy holidaymakers returning from the continent is the Worldwide Series, "Greek Love Affair" (Columbia SX 6231) by various Greek artists, and very atmospheric, too. Then there's "Fado Portugues" from AMALIA RODRIGUES (Columbia SCX 6233) which is exciting all-round entertaining music. Lastly (and this could be the biggest seller) is "Memories Of Paris" and features an incredible selection of nostalgic French tunes by many famous French stars, including MAURICE CHEVALIER, CHARLES AZNAVOUR, CHARLES TRENT and EDITH Piaf, among many. That's on Columbia SCX 6235).

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TOMMY JAMES & THE SHONDELLS

Many Mony; One Two Three And I Fell (Major Minor MM 567) Shuffle-rock beat, and a powerful rocking vocal. The beginning is a la Eddie Cochran and it builds to a frantic piece of music which could well be slanted chartwise if it gets the plugs. Very dated though, but nowadays this doesn't matter. Flip is a fast beat ballad, and nicely recorded too.

CHART POSSIBILITY.

THE BYRDS

You Ain't Goin' Nowhere; Artificial Energy (CBS). This Dylan song must shoot the high-flying Byrds into the charts again. It's a gentle guitar-filled beat ballad with nothing as intricate as on their new LP. But nevertheless the tune is catchy and the country-filled appeal should soon be in the charts. Flip culled from their hit LP is a brass-filled drug warning item — Hugh Masakela on trumpet and a fantastic arrangement.

CHART CERTAINTY.

MARVIN GAYE & TAMMI TERRELL

Ain't Nothin' Like The Real Thing; Little Ole Boy; Little Ole Girl (Tamla Motown TMG 655). Temptations' whoop opens this, a pretty ballad with a good sentimental lyric which is handled well by them. Rather nice production too, as one expects from this label. Not as commercial as their earlier sides, but it could be a small chart hit. Flip is a bluesier item which contrasts nicely with side one.

CHART POSSIBILITY.

ELVIS PRESLEY

U.S. Male; Stay Away (RCA Victor 1688). Ho, ho, Elvis copes well with the rock revival, by still bringing out rock records. Top Deck is a solid, country-based slab, starts off slow and ends up wild. Very tough lyric about a jealous male with fine guitar picking and even a "sock it to me, from Elvis. But it all comes off, not like the flip, which is the kind of Presley I can do without. A faster-than-it-should-be ballad from a film to the tune of "Greensleeves". I'll cast this off most courteously. Hurray for side one

CHART CERTAINTY.

EDDIE BOYD: The Big Boat; Sent For You Yesterday And Here You Come Today (Blue Horizon 57 3137). A powerful blues number here—everything fits and it lays down a nice beat with fine backing sounds and excellent meaningful vocals. ★ ★ ★

THE CHANGIN' TIMES: When The Good Sun Shines; Show Me The Way To Go Home (Bell BLL 100). A pretty teen song here with competent performance all round, but nothing to make it stand out from the mass of releases. ★ ★

FELICE TAYLOR: Captured By Your Love; I Can Feel Your Love (President PT 193). The trouble is that Felice naturally sounds like Diana Ross, and this attempt to change the voice ends up neither one thing or the other. Not a very good song either. ★ ★ ★



JOHNNY CASH

A Certain Kinda Hurtin'; Another Song To Sing (CBS 3458). Two Album tracks here, top-deck being a typical Cash item with a down-home beat, echo-ridden cowboy vocal and a repetitive tune with somewhat banal lyrics. But there's no denying the commercial aspect of this — with his tour it should be a giant. Flip is with steel guitar sounds, and is a bit more plaintive than the top side — maybe not so commercial.

CHART CERTAINTY.

MERRILL E. MOORE

Down The Road Apiece; Butter Milk Baby (Ember EMB S 253). A piece of pounding rock-a-boogie from Merrill — this is his first single and with the plugs it'll scream up the charts. You've NEVER heard wilder piano, and the vocal is reminiscent of Bill Haley or Johnnie Ray. Solid stuff all around, and although it's mainly instrumental, that's OK with yours truly. Flip: a self-balley or Johnnie Ray. Solid lyric. Try this one, nouveau rockers.

CHART POSSIBILITY.

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

THE PYRAMIDS

All Change On The Bakerloo Line: Playing Games (Parlophone PF 195). A ska-beat saga of travelling on the crowded underground. Not exactly mon cuppa, with the sound-effects and the "get off me foot" interpolations, but I own up to the fact that it really is very catchy—and addicts will dance delightedly to it. Plenty spirit, Flip: Slow ska, slow-burning.

CHART PROBABILITY.

BOEING DUVEEN AND THE BEAUTIFUL SOUP

Jabberwock: Which Dreamed It (Parlophone R 5696). Having been bombarded with epistles by this doomy-faced gent, I took notice of the record. In fact, it's in with chances... the setting of group sound plus Lewis Carroll crazy-lyrics comes off. Boeing himself is certainly not shot down by the exercise and it deserves to do very well indeed. Flip: More earnest, in fact, imaginative, but not for me.

CHART POSSIBILITY.

LES AND PAUL BARRETT: Julie Brown Loves Captain Cook: Love Me (Polydor 56254). Two professional footballers (Les is an Under-23 cap) from Fulham on a novelty piece which they invest with surprisingly strong talent. Most happy. ★★★★★

NEW CHRISTY MINSTRELS: Where Did Our Love Go: Stop In The Name Of Love (CBS 3420). Slowed down, rather atmospheric, treatment of the old Supreme's biggie. Choir is visiting here now, which will boost sales. I found this rather fascinating. ★★★★★

GARY ASTON: Springtime Of Our Years: His Lordship (Pye 17494). Old-style backing, madrigal-type, and a very catchy little tune—I shall not be surprised if this hits the charts. Simple, but most effective... well-sung. ★★★★★

THE FERRIS WHEEL: Let It Be Me: You Look At You (Pye 17538). Moody organ-backed scene here on a song that starts slowly and then builds well. This is another of those class offerings which I'd like to see progress. ★★★★★

GENESIS: A Winter's Tale (Jonjo): One Eyed Hound (Decca F 12775). Jonathan King produced this and did a good job. Good song, this, and the treatment is suitably chilly, if you get the gist. The actual chorus is strong, if a shade over-complicated sound-wise. Nice though. ★★★★★

ISABEL BOND: Cry: When A Woman Loves A Man (Major Minor MM 566). Oh, yes. Another of my Records Of The Week. This is a Scottish chick who fairly erupts through the Johnnie Ray oldie—and builds up an emotional storm all the way. Oh yes! Excellent. ★★★★★

TERRY REID: Better By Far: Fires Alive (Columbia DB 8409). I've seen this young chap on stage and he's good. His vocal talent is highlighted on this Macaulay-Macleod song, which may not be instantly commercial but sure stretches his tonsils. ★★★★★

BOZ: I Shall Be Released: Dove In The Flood (Columbia DB 8406). With moments of self-duetting, the likeable Boz does nicely on this rather mournful Dylan song, with some fine touches behind. But not, I suspect, a hit. ★★★★★

THE MIRROR: Gingerbread Man: Faster Than Light (Philips BF 1666). This record, Mirror... ahem!... is actually my third Record Of The Week. Kiddie-winkle and charming lyrics, at brisk pace, crystal-clear attack... so darned catchy it could do very well. ★★★★★

JIGSAW: One Way Street: Then I Found You (MGM 1410). Curiously jerky, this, but after a few spins you get a picture of what it's all about. Rhythmically compelling. ★★★★★

THE MIKE SAMES SINGERS

Love Is A Happy Thing: The Penny Farthing Song (Columbia DB 8408). Not sure about this. Sure it's a very bright song and sure it's very well performed by a most distinctive band of singers. But some of their things go well; then some unaccountably fail. This, I suspect, could miss out... but it's one of their best singles. Flip: Suitably briskly produced. CHART POSSIBILITY.

GLEN CAMPBELL

I Wanna Live: Hey Little One (Ember 252). Glen, with that deep brown voice of his, will be here soon and I think that'll help sales of this John Loudermilk number, a most pleasant, worthwhile song. There's nothing terribly unusual about any of it, but there is room for this sort of stylish vocal work. The song really registers. Flip: More of a production number and not so catchy. CHART POSSIBILITY.

UNIT 4 PLUS 2

You Ain't Goin' Nowhere: So You Want To Be A Blues Player (Fontana TF 931). This could be the one to put the boys back in the charts, but I admit they've got some real opposition on it. However, they are here to promote it—and there's no gain saying the fact that they do get a very good sound going. Hope it's big. Flip: Another good production by Manfred Mann. CHART POSSIBILITY.

THE ASSOCIATION

Time For Livin': Birthday Morning (Warner Bros. WB 7195). A livelier-than-usual item from this sophisticated U.S. group. This could be the one to click for them. Tune is strong, harmonies are great on the fast-ish beat ballad with a summery flavour throughout. Builds up to a great climax. Flip is more gentle with nice opening piano work. CHART POSSIBILITY.

GUY MARKS

Loving You Has Made Me Bananas: Forgive Me My Love (State-side SS 2107). This is a glorious send-up job, all about those late-night radio shows with the smoochy music and it slams at the Guy Lombardo sort of scene. Very, very funny, but maybe it'll prove too Americanised for our charts, though it's very big in the States. Well, at least it's different, for which I offer grateful thanks. CHART POSSIBILITY.

DES LANE

Sadie (The Cleaning Lady): No More Wild Oats (Pye 17546). Des, formerly the Penny-Whistle Man, wraps a Cockney accent around a saga of char-ladies—song has been a big hit in Australia and should repeat the treatment here. Very catchy, almost a sing-along, with a straightforward foot-tapping backing. And a violin solo. Flip: Also catchy. CHART POSSIBILITY.



THE ASSOCIATION — their newest is called "Time for Livin'"

ROBERT JOHN: If You Don't Want My Love: Don't (CBS 3436). This bloke really does hit high notes—very exciting in a way, and the song is pretty strong. But surely not exactly commercial for this time. ★★★★★

THE HIGH WINDOWS: El-EI Israel: Anybody Needs A Lover (CBS 3437). One of my Records Of The Week—great, swinging, inventive trio, featuring girl lead, on an adapted Israeli song which really packs a punch. And a message. ★★★★★

PAUL McNEILL AND LINDA PETERS: You Ain't Goin' Nowhere: I'll Show You How To Sing (MGM 1408). A Dylan song, of course, and handled with a direct efficiency by a new (to me) duo. Nice "feel" to this in every way. ★★★★★

TOMMY BOYCE AND BOBBY HART: Goodbye Baby (I Don't Want To See You Cry): Where Angels Go, Trouble Follows (A and M AMS 722). These boys write good songs and then generally sing them well. This is maybe a bit ponderous but at the same time it has attack and style. ★★★★★

HANK LOCKLIN: Love Song For You: Little Geisha Girl (RCA Victor 1678). Standard-type country performance by Hank, on a sentimental little item produced with care by Chet Atkins. But a bit ugly for me. ★★★★★

THE CUPPA T: Streatham Hippodrome: One Man Band (Deram DM 185). This group has oft been commended to me—I see why on this brisk little semi-singalong, with a good arrangement pushing it along. Very catchy. ★★★★★

THE SANDPIPERS: Quando M'Innamoro: I'll Remember You (A and M AMS 723). All Spanish-y and foreign but with a basic charm. Trouble is I don't really understand what it's all about. ★★★★★

THE EXECUTIVE: Tracy Took A Trip: Gardena Dreamer (CBS 3431). High-rated for the idea of the song, which is very odd indeed and of suicidal content, for the arrangement and for the general spirit of the boys. ★★★★★

RAY CONNIF: My Cup Runneth Over: A Man And A Woman (CBS 2419). Almost as if this was written specially for the Conniff super-charm, with orchestra and voices and really a stand-out bit of relaxing listening. ★★★★★

THE TASTE: Blister On The Moon: Born On The Wrong Side Of Time (Major Minor MM 569). Three Irish boys who get a very big sound going, definitely way-out instrumentally and with a crash-bang sort of staccato vocal line for lead. Could catch on, this taste. ★★★★★

rapid singles

ESQUIRE—okay but nothing starting. And one more new girl: LINDA KENDRICK, with "Grey Sunny Day" (Philips BF 1660), and again there's a sure sense of style.

THE CONTRASTS come up with "What A Day" (Monument MON 1018) a jog-along faintly derivative item—needs a couple of plays to register. DAVID MORGAN, on "True To Life" (Parlophone R 5692), does very well indeed—in fact, the more I hear this the more I figure it has chances... do give this cleverly-produced item a test spin. BUDDY ENGLAND comes up with "Forgive And Forget" (Columbia DB 8403), a rather predictable sort of ballad, lyrically—all wistful. The oddly-named BARCLAY JAMES HARVEST sings and produces his own song "Early Morning" (Parlophone R 5693), with organ and a gentle, waverink sort of vocal style.

SAVAGE RESURRECTION is a splendid name for a group but I found their "Think In 'E'" rather samey and unlikely to make progress in a crowded singles week (Mercury MF 1027). Bluesey and interesting most of the way: "Anything You Want" by B. B. JAMES AND DERV (President PT 194). "Disappear" by THE MOB (Mercury MF 1026) is highly involved but doesn't half go some with the brass behind. THE AMAZING DANCING BAND so merrily and instrumentally, featuring piano, on "Deep Blue Train" (Verve VS 567)—nice music. From THE CORTINAS: "Phoebe's Flower Shop" (Polydor 56255), nice story-line song and performed with a heap of charm.

PAULETTE is a new girl singer and clearly has promise—as per her debut disc "One Love In My Heart" (Major Minor MM 565)—beautifully arranged. Another classy lassie: CLODAGH RODGERS, singing with great skill and feel through "Play The Drama To The End" (RCA Victor 1684)—not a hit, but good. And yet another promising new girl debut from JUDI SCOTT, on "Billy Sunshine" (Pase One POF 066)—a young voice but one full of personality. Another version of "Everybody Wants To Go To Heaven" (Pye 17529), this time by MISTER JACK RUANE

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NEW!

WOT!

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THE RETURN OF THE RED BARON
SHP 8351 HAP 8351

THE MUSIC EXPLOSION
LITTLE BIT O'SOUL
SHP 8352 HAP 8352

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Ado S. Pekmenn, 18, Sarajevo, VI Gacivovica 12, Yugoslavia. Stars and hobbies — Beatles, Donovan, Antoine, Pete Seeger, Aretha Franklin, Stones. Bass guitar, girls receiving letters from girls and records.



Atilla Mayda, 21, 59 Moray Road, Finsbury Park, London, N.4. Stars and hobbies — Bob Dylan, Kinks, Diana Ross & Supremes, Lovin' Spoonful, Four Seasons, Dancing, records, films, photography, traveling, girls.

READERS' CLUB



Henri Le Clercq, 20, 18 Strassburgerstrasse, Pforzheim 7530, Germany. Stars and hobbies — Johnny Rivers, Richteous Brothers, Little Richard, Otis Redding, Ray Charles, Electronics, judo, overseas travel. I hate sad people.



Simon Parr, 19, Gauden Manor, Tolland, near Taunton, Somerset. Stars and hobbies — Supremes/modern jazz. Cinema, swimming, travel, piano, people, books, Scandinavian especially, Norwegian girls.



Mr. Pavel Drbal, 23, Prague 10, Bulharska 23, Czechoslovakia. Stars and hobbies — Beatles, Monkees, Stones, Bee Gees, Association, Mann, Hollies. Collect records, Hi-Fi, tape-recorder, dancing, sport.



David Hall, 16, 16 Orchard Close, Pinhoe, Exeter, Devon. Stars and hobbies — Byrds, Spoonful, Dylan, Doors, Jefferson Airplane, Cream, Ten Years After, most West Coast groups, Blues, soul music, art, football, travel, cinema.



Rosemary Cripps, 15, 50 Hounslow Road, Hounslow, Middlesex. Stars and hobbies — Beatles, Move, Who, Love Affair and Virgin Sleep. Collecting records, art, films, dancing and boys. I would like English boy penfriend.



Anne McCarthy, 18, 212 Staines Road, Laleham, Middx. Stars and hobbies — Beach Boys, Monkees, Bob Dylan, Tom Jones, Mamas and Papas, countless others. Would like to write to boys between 19-23. Please enclose photo.



Maureen Marsh, 23, 111 Vanguard Road, Bitterne, Southampton. Stars and hobbies — Jim Reeves. Only interested in this artiste so will write to any fans of his. Singing and guitar.



Denise McCarthy, 15, 3 Dymoke Green, Marshalswick, St. Albans, Herts. Stars and hobbies — Otis Redding, Beach Boys, Four Tops, (All Soul singers), Barry Evans, Terence Stamp, Radio Caroline Jockeys. Swimming, dancing, walking.



Miss Susan Uren, 18, 'Cathays', Mount Ambrose, Redruth, Cornwall. Stars and hobbies — Monkees, Dylan, Move, Tremeloes. Pop music, dancing, writing, films. Would like to write to boys and girls from all over the world.



Christine Westberg, 17, Lingonstigen 24, 95100 Lulea 5, Sweden. Stars and hobbies — Four Tops, Wilson Pickett, Beatles. Making clothes, writing letters.



Name changes seem to be the 'in' thing and one group hoping that a change of name will bring record success are Elastic Band, hitherto known to fans in their native North Wales and the Midlands as Silverstone Set. Ted, Tony, Andy and Sean notched up plenty of success on 'Opportunity Knocks' when they won five weeks on the trot. They've also gone down well on the club and college circuits, Decca, who along with their agents, decided on the change of name are confident that their first effort 'Think Of You Baby' will make the name change worthwhile.



Felice Taylor herewith figures in this page again. Reason is that she now has out her follow-up to 'I Feel Love Comin' On', via President . . . it's called 'Captured By Your Love'. There's a delay between singles but this is explained by the fact that she has changed labels in America and was most anxious to find a style of singing which isn't like that of Diana Ross of a certain three-strong girlie group. However, the likes of Felice, according to her biography, still include: 'The Supremes'. This 20-year-old lady from California rates her most thrilling experience as being her first visit to Britain. She thrilled us, too.



Meeting Paul McCartney in Hyde Park and persuading him that you've got plenty of musical talent isn't something that happens every day—but it happened, believe it or not, to Focal Point. This five-man group, four of whom come from Liverpool, struck up conversation with Paul, gave him an impromptu audition, and were soon talking business to the late Brian Epstein, who gave them their name. Now happily signed to Apple and with a Decca contract they're hoping the same kind of luck is going to make their first disc for the label 'Love you forever' a hit.



Ex-Rugby League international Gordon Curran is co-manager of the Selofane, and as he's been seen recently at Chelsea football ground . . . all is forgiven. His group is the Selofane and they are the boys who made 'Girl Cal.ed Fantasy' for CBS — it's the theme music of the upcoming Musica '68 festival in Majorca. The boys originally were the Washington Soul Band, changing their name earlier this year. They're all expert musicians: lead singer Jon Gobin; lead guitar/harmonica Jud Lander; organist Alex Gavin; trumpeter Spider; bassist Les Martin; drummer Geoff Hulme; tenorist Arnie Arnold. Could well be that this Selofane are stuck with a hit.



Andrea and Steve Gerome took the name Two Much and recorded 'Wonderland Of Love'. But, cometh Spring, they've decided on a new approach and a new name. So, as Anna Hamilton (And Stephen), they emerge on Fontana with that bouncy number 'Everybody Wants To Go To Heaven'. They've already done TV work here and in America . . . but, as ever, work permits for artistes so young (Anna is 17; Steve 16) proved difficult. Anna used to be apprenticed to hairdresser Vidal Sassoon, abandoning haircutting for disc-cutting.



Cliff Augier was launched at the Revolution . . . he's managed by Mike Margolis and Brian Lane, which meant that Anita Harris was in the immediate proximity. Anita likes the Augier sound. I like (a) his professionalism; (b) his attitude to life; and (c) his sense of humour. 'Here's a Dylan song — I talked to Dylan when he was over here. I was queuing for one of his concerts. He came past, stepped on my foot. I said: 'Sorry, Bob!' . . . and he said: 'That's okay, Cliff' ". Cliff debuts on Polydor with 'Time', written by Eden Kane's brother. He's strong on folk. But he's also very commercial, this Cliff.

a new LP on



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MR. MEL 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'
HAR 8345

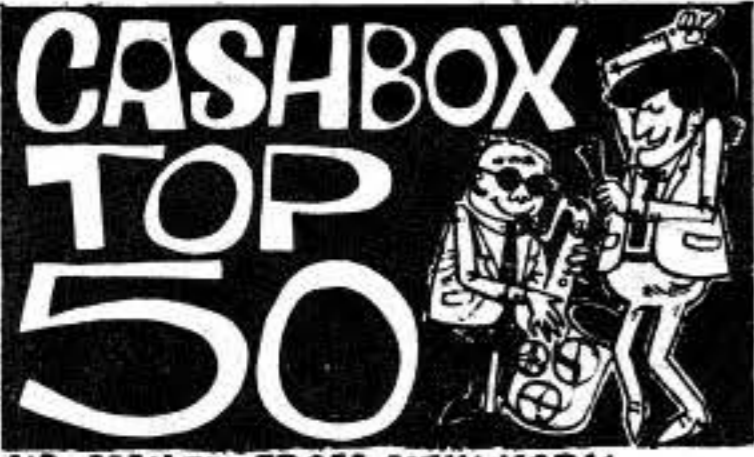


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RECORD MIRROR CHARTS PAGE



CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 HONEY*
1 (7) Bobby Goldsboro' (United Artists)
- 2 TIGHTEN UP
5 (5) Archie Bell (Atlantic)
- 3 CRY LIKE A BABY*
2 (16) Box Tops (Mala)
- 4 A BEAUTIFUL MORNING*
5 (5) Rascals (Atlantic)
- 5 THE GOOD, THE BAD AND THE UGLY
18 (5) Hugo Montenegro (RCA)
- 6 THE UNICORN
7 (6) The Irish Rovers (Decca)
- 7 COWBOYS TO GIRLS
11 (5) Intruders (Gamble)
- 8 MRS. ROBINSON
15 (3) Simon & Garfunkel (Columbia)
- 9 YOUNG GIRL*
4 (11) Union Gap (Columbia)
- 10 LADY MADONNA*
3 (8) Beatles (Capitol)
- 11 SUMMERTIME BLUES*
9 (8) Blue Cheer (Philips)
- 12 LOVE IS ALL AROUND*
12 (7) Troggs (Smash)
- 13 SHOO-BE-DOO-BE-DOO-DA-DAY*
21 (5) Stevie Wonder (Tamil)
- 14 TAKE TIME TO KNOW HER*
13 (4) Percy Sledge (Atlantic)
- 15 DO YOU KNOW THE WAY TO SAN JOSE*
19 (4) Dionne Warwick (Scepter)
- 16 MONY, MONY*
20 (3) Tommy James & The Shondells (Roulette)
- 17 I'VE GOT THE FEELING*
14 (8) James Brown (Kings)
- 18 BALLAD OF BONNIE & CLYDE*
8 (11) Georgie Fame (Epic)
- 19 AIN'T NOTHING LIKE THE REAL THING*
29 (4) Marvin Gaye & Tammi Terrell (Tamil)
- 20 THE MIGHTY QUINN*
19 (8) Manfred Mann (Mercury)
- 21 PLAYBOY
17 (11) Gene & Debbie (TRX)
- 22 UNKNOWN SOLDIER
24 (5) Doors (Elektra)
- 23 FUNKY STREET*
21 (6) Arthur Conley (A&O)
- 24 SWEET INSPIRATION*
27 (6) Sweet Inspirations (Atlantic)
- 25 LOOK TO YOUR SOUL
25 (5) Johnny Rivers (Imperial)
- 26 I WILL ALWAYS THINK ABOUT YOU
28 (5) New Colony Six (Mercury)
- 27 DELILAH*
35 (4) Tom Jones (Parrot)
- 28 MY GIRL, HEY GIRL
37 (3) Bobby Vee (Liberty)
- 29 SOUL SERENADE*
32 (9) Willie Mitchell (Hi)
- 30 SHE'S LOOKING GOOD*
31 (4) Wilson Pickett (Atlantic)
- 31 TAKE GOOD CARE OF MY BABY
26 (5) Bobby Vinton (Epic)
- 32 IF I WERE A CARPENTER*
41 (2) Four Tops (Tamil Motown)
- 33 THE HAPPY SONG
49 (2) Otis Redding (Volt)
- 34 U.S. MALE*
42 (6) Elvis Presley (RCA)
- 35 DANCE TO THE MUSIC*
16 (18) Sly & The Family Stone (Epic)
- 36 LIKE TO GET TO KNOW YOU*
48 (2) Spanky & Our Gang (Mercury)
- 37 VALLERI*
29 (18) Monkees (Colgems)
- 38 IF YOU CAN WANT HER*
34 (11) Miracles (Tamil)
- 39 FOREVER CAME TODAY*
36 (8) Diana Ross and The Supremes (Motown)
- 40 I PROMISE TO WAIT MY LOVE
43 (2) Martha Reeves & The Vandellas (Gordy)
- 41 MASTER JACK
(1) Four Jacks & A Jill (RCA)
- 42 THE DOCK OF THE BAY*
22 (15) Otis Redding (Volt)
- 43 IF YOU DON'T WANT MY LOVE
— (1) Robert John (Columbia)
- 44 I COULD NEVER LOVE ANOTHER
— (1) Temptations (Gordy)
- 45 SCARBOROUGH FAIR*
46 (14) Simon & Garfunkel (Columbia)
- 46 JENNIFER JUNIPER*
33 (8) Donovan (Epic)
- 47 CALL ME LIGHTNING
19 (4) Who (Decca)
- 48 JUMBO*
40 (3) Bee Gees (A&O)
- 49 YUMMY, YUMMY
— (1) Ohio Express (Buddah)
- 50 WEAR IT ON OUR FACE
— (1) Dells (Cadet)

*An asterisk denotes record released in Britain.

CASHBOX BUBBLING UNDER

DOES YOUR MAMA KNOW ABOUT ME— Bobby Taylor and the Vancouverians (Gordy)

WE'RE ROLLING ON—The Impressions (ABC)

MAY I TAKE A GIANT STEP— 1910 Fruitgum Co. (Buddah)

BABY MAKE YOUR OWN SWEET MUSIC— Jay & The Techniques (Smash)

SIMON SAYS—1910 Fruitgum Co. (Buddah)

PAYING THE COST TO BE THE BOSS— B. B. King (Bluesway)



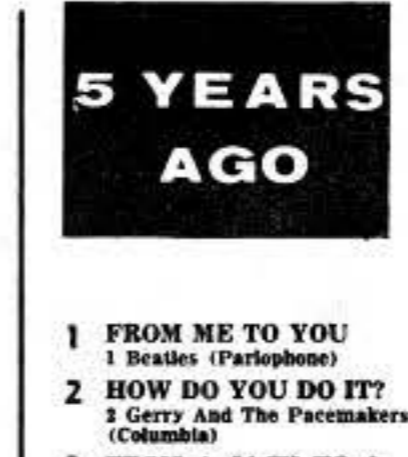
TOP L.P.'s

- 1 JOHN WESLEY HARDING
1 Bob Dylan (CBS)
- 2 HISTORY OF OTIS REDDING
2 Otis Redding (Atlantic)
- 3 SOUND OF MUSIC
3 Soundtrack (RCA)
- 4 GREATEST HITS
4 Supremes (Tamil Motown)
- 5 GREATEST HITS
3 Four Tops (Tamil Motown)
- 6 'THE TALK OF THE TOWN'
3 Diana Ross and The Supremes (Tamil Motown)
- 7 SHER-OO
14 Cilla Black (Parlophone)
- 8 THE HANGMAN'S BEAUTIFUL DAUGHTER
5 Incredible String Band (Elektra)
- 9 SCOTT NO. 2
7 Scott Walker (Philips)
- 10 FLEETWOOD MAC
5 Peter Green's Fleetwood Mac (Blue Horizon)
- 11 WILD HONEY
1. Beach Boys (Capitol)
- 12 JUNGLE BOOK
2 Soundtrack (Walt Disney)
- 13 THIRTEEN SMASH HITS
11 Tom Jones (Decca)
- 14 TOM JONES LIVE AT THE TALK OF THE TOWN
18 Tom Jones (Decca)
- 15 SGT. PEPPER'S LONELY HEARTS CLUB BAND
17 Beatles (Parlophone)
- 16 SMASH HITS
21 Jimi Hendrix Experience (Track)
- 17 MOVE
15 Move (Regal Zonophone)
- 18 OTIS REDDING IN EUROPE
14 Otis Redding (Stax)
- 19 NOTORIOUS BYRD BROTHERS
32 Byrds (CBS)
- 20 REACH OUT
24 Four Tops (Tamil Motown)
- 21 GIFT FROM A FLOWER TO A GARDEN
— Donovan (Pye)



5 YEARS AGO

- 1 FROM ME TO YOU
1 Beatles (Parlophone)
- 2 HOW DO YOU DO IT?
2 Gerry and The Pacemakers (Columbia)
- 3 FROM A JACK TO A KING
3 Ned Miller (London)
- 4 NOBODY'S DARLING BUT MINE
4 Frank Ifield (Columbia)
- 5 CAN'T GET USED TO LOSING YOU
4 Andy Williams (Decca)
- 6 IN DREAMS
7 Roy Orbison (London)
- 7 SCARLET O'HARA
15 Jet Harris & Tony Meehan (Decca)
- 8 SAY I WON'T BE THERE
5 Springfield (Philips)
- 9 TWO KINDS OF TEARDROPS
10 Del Shannon (London)
- 10 LOSING YOU
15 Brenda Lee (Brunswick)
- 11 BROWN EYED HANDSOME MAN
2 Buddy Holly (Coral)
- 12 RHYTHM OF THE RAIN
2 The Cascades (Warner Bros.)
- 13 THE FOLK SINGER
11 Tommy Roe (DMV)
- 14 WALK LIKE A MAN
12 Four Seasons (Stateside)
- 15 FOOT TAPPER
19 The Shadows (Columbia)
- 16 HE'S SO FINE
18 The Chiffons (Stateside)
- 17 DO YOU WANT TO KNOW A SECRET
— Billy J. Kramer & The Dakotas (Parlophone)
- 18 YOUNG LOVERS
— Paul & Paula (Philips)
- 19 SUMMER HOLIDAY
14 Cliff Richard & The Shadows (Columbia)
- 20 SAY WONDERFUL THINGS
16 Ronnie Carroll (Philips)



BRITAIN'S TOP 50

- 1 WONDERFUL WORLD
1 (14) Louis Armstrong (Stateside)
- 2 LAZY SUNDAY
3 (4) Small Faces (Immediate)
- 3 SIMON SAYS
2 (5) 1910 Fruitgum Co. (Pye Int.)
- 4 MAN WITHOUT LOVE
7 (2) Engelbert Humperdinck (Decca)
- 5 I DON'T WANT OUR LOVING TO DIE
13 (5) Herd (Fontana)
- 6 CAN'T KEEP MY EYES OFF YOU
5 (9) Andy Williams (CBS)
- 7 YOUNG GIRL
14 (4) Union Gap (CBS)
- 8 IF I ONLY HAD TIME
4 (9) John Rowles (MCA)
- 9 HONEY
26 (4) Bobby Goldsboro' (United Artists)
- 10 JENNIFER ECCLES
8 (7) Hollies (Parlophone)
- 11 CONGRATULATIONS
6 (8) Cliff Richard (Columbia)
- 12 WHITE HORSES
14 (5) Jacky (Philips)
- 13 SOMETHING HERE IN MY HEART
11 (8) Paper Dolls (Pye)
- 14 I CAN'T LET MAGGIE GO
9 (8) Honey Bus (Deram)
- 15 DELILAH
10 (11) Tom Jones (Decca)
- 16 AIN'T NO THIN' BUT A HOUSEPARTY
13 (9) Showstoppers (Beacon)
- 17 CRY LIKE A BABY
15 (8) Box Tops (Bell)
- 18 RAINBOW VALLEY
24 (4) Love Affair (CBS)
- 19 LITTLE GREEN APPLES
22 (7) Roster Miller (Philips)
- 20 SOMEWHERE IN THE COUNTRY
19 (6) Gene Pitney (Stateside)
- 21 HELLO HOW ARE YOU
23 (8) Easybeats (United Artists)
- 22 SLEEPY JOE
46 (2) Herman's Hermits (Columbia)
- 23 JOANNA
38 (3) Scott Walker (Philips)
- 24 CAPTAIN OF YOUR SHIP
17 (8) Reperata and The Delrons (Bell)
- 25 LADY MADONNA
21 (8) Beatles (Parlophone)
- 26 WHEELS ON FIRE
31 (4) Julie Driscoll-Brian Auger (Marmalade)
- 27 VALLERI
18 (7) Monkees (RCA Victor)
- 28 FOREVER CAME TODAY
28 (5) Diana Ross & The Supremes (Tamil Motown)
- 29 ROCK AROUND THE CLOCK
32 (4) Bill Haley (MCA)
- 30 STEP INSIDE LOVE
17 (8) Cilla Black (Parlophone)
- 31 WHEN WE WERE YOUNG
47 (3) Solomon King (Columbia)
- 32 LOVE IS BLUE
36 (13) Paul Mauriat (Philips)
- 33 CINDERELLA ROCKAFELLA
29 (13) Esther & Abi Ofarim (Philips)
- 34 IF I WERE A CARPENTER
25 (8) Four Tops (Tamil Motown)
- 35 DOCK OF THE BAY
12 (12) Otis Redding (Stax)
- 36 PEGGY SUE/RAVE ON
24 (6) Buddy Holly (MCA)
- 37 LA LA LA
35 (3) Mashed (Philips)
- 38 FRIENDS
— (1) Beach Boys (Capitol)
- 39 SUMMERTIME BLUES
29 (3) Eddie Cochran (Liberty)
- 40 WONDERBOY
27 (4) Kinks (Pye)
- 41 HELULE HELULE
— (1) Tremeloes (CBS)
- 42 I'VE GOT YOU ON MY MIND
36 (7) Dorian Gray (Parlophone)
- 43 RICE IS NICE
41 (2) Lemon Pipers (Pye Int.)
- 44 BLACK MAGIC WOMAN
44 (5) Fleetwood Mac (Blue Horizon)
- 45 IT'S MY TIME
— (1) Everly Bros. (Warner Bros.)
- 46 JUMBO/SINGER SANG HIS SONG
23 (7) Bee Gees (Polydor)
- 47 DEBORAH
— (1) Tyrannosaurus Rex (Track)
- 48 I THANK YOU
45 (9) Sam & Dave (Stax)
- 49 SHOO-BE-DOO
— (1) Stevie Wonder (Tamil Motown)
- 50 I PRETEND
— (1) Des O'Connor (Columbia)

BRITAIN'S TOP R&B SINGLES

- 1 AIN'T NO THIN' BUT A HOUSEPARTY
1 Showstoppers (Beacon 3-100)
- 2 SOUL SERENADE
2 Willie Mitchell (London HL 10185)
- 3 LOOKING FOR A FOX
4 Clarence Carter (Atlantic 584170)
- 4 (SITTING ON) THE DOCK OF THE BAY
3 Otis Redding (Stax 60143)
- 5 NOTHING CAN STOP ME
14 Gene Chandler (Soul City SC 102)
- 6 SECURITY
4 Etta James (Chess CBS 9060)
- 7 FOREVER CAME TODAY
18 Diana Ross and The Supremes (Tamil Motown TMG 650)
- 8 FUNKY STREET
5 Arthur Conley (Atlantic 384 175)
- 9 TAKE ME IN YOUR ARMS (ROCK ME A LITTLE)
8 Isley Brothers (Tamil Motown TMG 652)
- 10 TO LOVE SOMEBODY IN THE MIDNIGHT HOUR
7 The Mirettes (UNI UN 501)
- 11 SO FINE
15 Ike and Tina Turner (London HL 10180)
- 12 IN THE MIDNIGHT HOUR
— Mirettes (UNI UN 501)
- 13 TAKE TIME TO KNOW HER
— Percy Sledge (Atlantic 304177)
- 14 IF I WERE A CARPENTER
12 Four Tops (Tamil Motown TMG 647)
- 15 WHAT IS THIS
17 Bobby Womack (Minit MLF 11005)
- 16 THE CHAMP
— Mowhaws (Pama PM 719)
- 17 SHOO BE DOO
— Stevie Wonder (Tamil Motown TMG 653)
- 18 (54-46)
THAT'S MY NUMBER
12 Maytals (Pyramid PYR 8090)
- 19 SOCKIN' 1-2-3-4
9 John Roberts (Sue WI 4643)
- 20 I THANK YOU
11 Sam and Dave (Stax 601630)

BRITAIN'S TOP R&B ALBUMS

- 1 THIS IS SOUL
1 Various Artists (Atlantic 642091)
- 2 HISTORY OF OTIS REDDING
2 Otis Redding (Volt Import 418)
- 3 AT THE TALK OF THE TOWN
3 Diana Ross and The Supremes (Tamil Motown TML 11079)
- 4 OTIS IN EUROPE
4 Otis Redding (Stax 58015)
- 5 LADY SOUL
5 Aretha Franklin (Atlantic 387 009)
- 6 GREATEST HITS
7 Supremes (Tamil TML 11063)
- 7 GREATEST HITS
9 Four Tops (Tamil TML 11061)
- 8 OTIS BLUE
6 Otis Redding (Atlantic 387026)
- 9 ROCK STEADY WITH DANDY
8 Dandy (Giant GNL 1000)
- 10 SOUL MEN
10 Sam and Dave (Stax 580015)

BRITAIN'S TOP 50 ALBUMS

- 1 HELLO HOW ARE YOU
23 (8) Easybeats (United Artists)
- 2 SLEEPY JOE
46 (2) Herman's Hermits (Columbia)
- 3 JOANNA
38 (3) Scott Walker (Philips)
- 4 CAPTAIN OF YOUR SHIP
17 (8) Reperata and The Delrons (Bell)
- 5 LADY MADONNA
21 (8) Beatles (Parlophone)
- 6 HELULE HELULE
— (1) Tremeloes (CBS)
- 7 I'VE GOT YOU ON MY MIND
36 (7) Dorian Gray (Parlophone)
- 8 RICE IS NICE
41 (2) Lemon Pipers (Pye Int.)
- 9 BLACK MAGIC WOMAN
44 (5) Fleetwood Mac (Blue Horizon)
- 10 IT'S MY TIME
— (1) Everly Bros. (Warner Bros.)
- 11 JUMBO/SINGER SANG HIS SONG
23 (7) Bee Gees (Polydor)
- 12 DEBORAH
— (1) Tyrannosaurus Rex (Track)
- 13 I THANK YOU
45 (9) Sam & Dave (Stax)
- 14 SHOO-BE-DOO
— (1) Stevie Wonder (Tamil Motown)
- 15 I PRETEND
— (1) Des O'Connor (Columbia)

A blue dot denotes new entry.

BRITISH BUBBLING UNDER

SOUL SERENADE—Willie Mitchell (London)

TAKE ME IN YOUR ARMS—Isley Bros. (Tamil Motown)

RAINBOW CHASER—Nirvana (Island)

I'LL SAY FOREVER MY LOVE— Jimmy Tuffin (Tamil Motown)

MARJORINE—Joe Cocker (Pye)

SOUL COAXING—Raymond Lefevre (Major Minor)

SURPRISE SURPRISE—Troggs (Pase One)

BLACK VEILS OF MELENCHOLY—Status Quo (Pye)

GIRLS GIRLS GIRLS—Chuck Jackson (Tamil Motown)

Continued from page 8

● records for sale

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● publications

BLUES & SOUL No. 8 MAY. Articles, photos including Aretha Franklin, Jimmy Lewis, Arthur K. Adams, Harold Burrage, Jackie Ross, Robert Knight, the Delfonics. Ska Page plus Dave Godin Column and all regular features. Send P.O./Cheque for 2/6d to Home of the Blues, 100 Angel House, Woolmer Road, London, N.18.

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DJ/MC REQUIRES Club Work. London area. Ring Dave: ET31394.

DAVE DEE ON STAGE

WHAT FORMS THE BASIS OF A GOOD STAGE ACT?

THE public's opinion of an artiste generally hinges on the stage act. A record may have a brilliantly controlled sound as well as a unique approach in composition, but the quality of its reproduction on stage and the communication between the singer and the listener is more often than not the deciding factor regarding reputation. Sound, of course, is very important, but the audience likes to see something as well. A sloppy act can ruin the effect of a pleasing sound — so a well rehearsed presentation is almost mandatory.

One group which has learned this and executed it to their advantage is Dave Dee and Co. The group's act is both professional and entertaining, but most of all, it bridges quite amply, the gap between the performer and the admirers. It is effective because it is constructed with care and undertaken with a relaxing easiness. By far the most appealing segment of the current Bee Gees, Foundations, Grapefruit and Dave Dee tour.

As the lights come on, five cloaked figures are seen with their backs to us. Suddenly our ears are belted with the theme from the "Magnificent Seven". Then, in succession, the cloaks begin to drop off. The hats are flipped aside. The five figures turn round to reveal none other than Dave Dee, Dozy, Beaky, and your actual Mick plus Tich, outfitted in wild Spanish caballero gear. Dave cavorts about doing some tricky acrobatics as the legendary "Hold Tight" is played. Fervor in the auditorium is building up as we strain to hear through the cries.

Now all quiets down, Dave urges the fans to hush. The music stops. He begins a sensual version of Tim Hardin's "If I Were A Carpenter". Kneeling down on stage in his transparent silk shirt and leather sleeveless open front jacket, he stops on the words "would you have my baby?". No one can control the uproar and the music continues on again.

On the conclusion of that number Dozy comes crashing across stage and leaps daintily into Dave's awaiting arms as they sink "Dozy oh Dozy" in the tradition of one Don Partridge, plus the famous "Your my little Davy and I'm your little Dozy" after Esther and Abi. An amusing and well received comedy bit. The lights then black out to reveal fluorescent collars.



DAVE DEE

— by
Lon Goddard

cuffs, guitars, drums, yes and even drum sticks. ZABADAK in glowing blue.

Next the ever versatile Dave goes into his inviting one finger "Bend It" exercise. The participation starts and fingers everywhere are bending it in formation.

A clever and almost hypnotic concentric circle lighting technique is used on their version of "Paint It Black!" Dave does his Mick Jagger routine and causes the noise to reach fantastic volumes as young ladies are desperately persuaded by guards not to storm the stage. But there wasn't any convincing them, and Dozy went down during the closing number "Legend Of Xanadu". At least it was more pleasant than being accidentally thwacked with the famous Xanadu Bull-whip, wielded by Dave during his song.

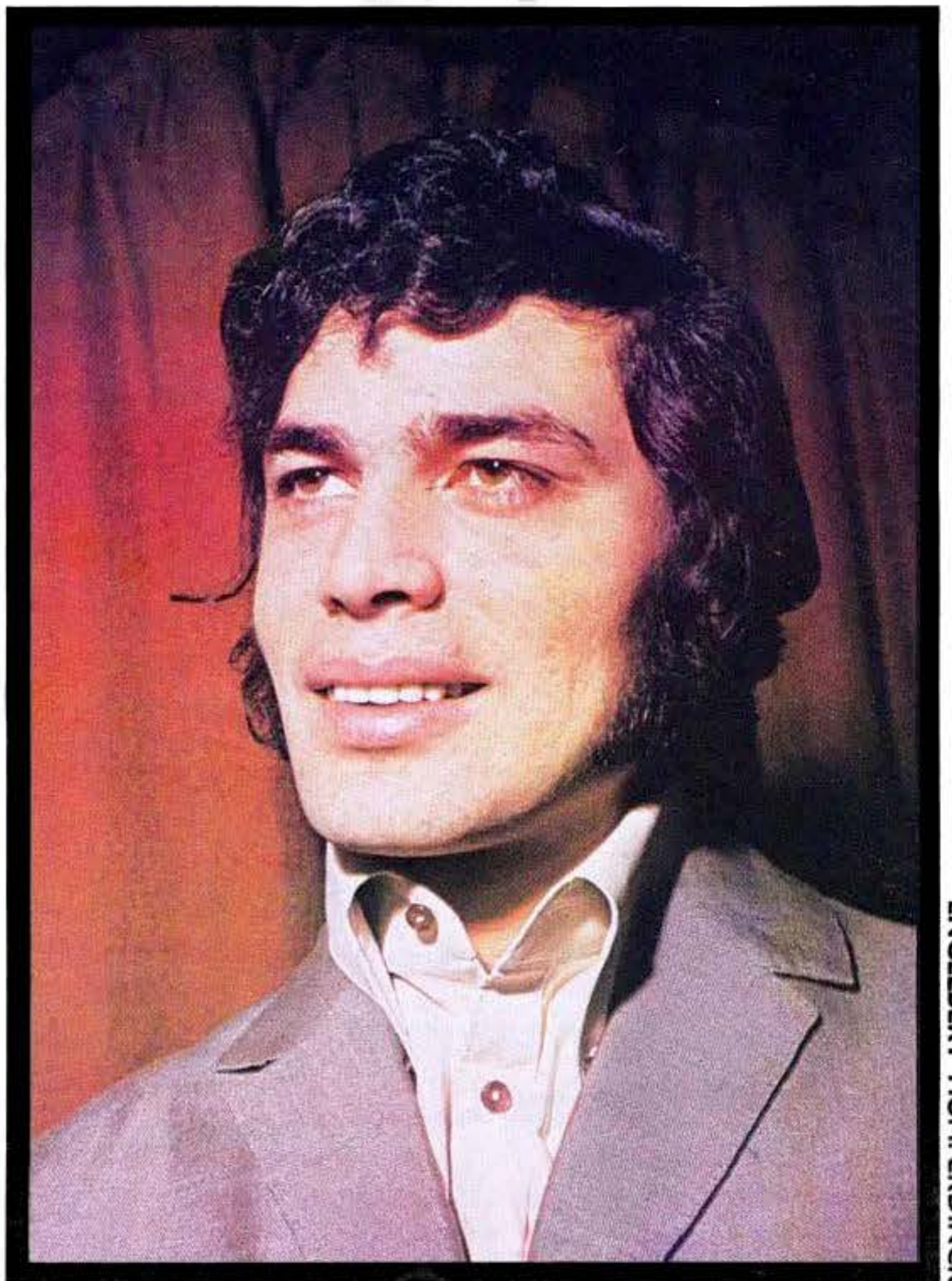
How well the performance went over, might have been determined by the number of people crowding the stage door in final efforts to get a last look at the Quintet. I had much difficulty getting through to congratulate them on a fine presentation.

I asked Dave—when I finally got to him—whether or not the act was generally similar throughout the tour. "We've toned it down a bit since the Royal Albert Hall. I was dragged off there, and nearly asain tonight. The act is not exactly the same, we ad-lib quite a lot. It's a case of adapting it to suit the particular mood of the audience. It only takes one or two screamers, and nobody really listens—so we pep up the act itself. We built this routine just for the tour. It's not our usual act, but people have reacted well so we keep it going. It's been a great tour. Everyone's been marvellous towards us."

Public interest has often died quickly in the death throes of a bad concert. A lot of the time it determines whether that follow up single will be economical or not.

Now you know why Dave Dee & Co. will have no difficulty in lengthening their endless string of hits. They are quality on record, and stimulating on stage.

LON GODDARD



ENGELBERT HUMPERDINCK

STAX breaking away from Atlantic in the States, but Sam And Dave will shift labels to Atlantic . . . **Box Tops'** "Cry Like A Baby" earns them a second gold disc . . . **Face** suggests these embarrassing rock revivals — "My Bonnie" — **Beatles**, "High Class Baby" — **Cliff Richard**, "Runk Bunk" — **Adam Faith** . . . an American disc magazine calls him **Colomon Kink** . . . latest revival batch — "What'd I Say" (Jerry Lee), "Good Golly Miss Molly" (Little Richard), "Harlem Shuffle" (Bob & Earl), "A Little Piece of Leather" (Donnie Elbert) . . . Luton's newest discotheque, **Stix**, launched last Friday . . . **Fat Albert** destined to become even bigger . . . **Frank Zappa's** solo LP "Lumpy Gravy" . . . nice cover for **Manfred Mann's** "Mighty Quinn" US LP . . . last month the **Byrds** played



the Grand Ole Opry—the first group ever invited to do so—their act includes many C & W numbers . . . **Q18**—who wrote the theme music to BBC-1's "Wednesday Play" series? . . . **Face's** pick of the re-issues — **Carl Perkin's** "Blue Suede Shoes" . . . **Simon and Garfunkel** Nos. 1, 2, & 4 in the US LP chart . . . a big hit in Australia — "Underneath The Arches" by **Johnny Farnham** . . . the US Epic label will shortly be issued by CBS here before getting its own logo . . . **facially**, **J. J. Jackson** looks like a cross between **Little Richard**

and **Fats Domino** . . . **A17**—each has the unbelievable (!) distinction of having appeared, in the flesh, both in Britain and America at one and the same time . . . **Tammi Terrell** just too much on her latest duet with **Marvin Gaye**—too much like **Martha Reeves!**

No comment from **Tamla** on rumoured discontent of their top songwriting team **Holland, Dozier and Holland** . . . top US songwriter 22-year-old **Jim Webb** may be writing material for **Sinatra** and **Streisand** . . . joke-rock presidential discs include "Bobby Says", "Coronation Stomp", "Michael Pollard for President" . . . **Johnny Cash's** American single "Folsom Prison Blues" was actually recorded live at Folsom Prison during a recent visit to entertain inmates . . . **Dylan Fact 3**—"Blowin' In The Wind" is still Bob's most-recorded song . . .

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