

# RECORD MIRROR

Largest selling colour pop  
weekly newspaper.

Every Thursday.

No. 380.

Week ending June 22nd, 1968.

THIS WEEK: CLIFF  
WHO, BARRY RYAN  
CILLA, TINY TIM



MARMALADE



THE SMALL FACES

# YOUR PAGE

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



THE ASSOCIATION — best work goes unnoticed

## MESSAGE FROM CARL

AROUND late May I was with the Johnny Cash/Carl Perkins show for a weekend in Carlisle and Newcastle. I spent most of the time with Carl Perkins and we had some very good conversations together. In Carlisle Carl asked me if I would organise a new style fan club for him over here, one that he could feel sure would be behind him all the way. At first I turned the offer down, pleading that I was far too busy with my own little organisation and I let it go at that. In Newcastle the next day, I was with Carl backstage whilst he was tuning up his guitar, and he asked me again. Now I'd spent the whole night previous thinking about this and I'd already made up my mind that if he asked me again I would certainly accept. I think that the main incentive was the fact that Carl is, without a shadow of a doubt, the most sincere person I have ever met, plus the fact that he is an outstanding singer and guitarist, the best, in fact, I will be calling the organisation The International Carl Perkins Club and the main purpose will be to further the career of Carl Lee Perkins. Everything is in preparation and I hope to get it off the ground within the next month.

Meanwhile, here is a message from Carl to all his fans in Britain: "After returning home from a very enjoyable tour in England, I find myself trying to write down how I feel about my tour in your great country. It's not easy to pick out the outstanding highlights of, say, feelings for you all and your country. Let me begin by saying, you people probably don't realise how important it is to an entertainer, such as myself, to be on stage before hundreds of smiling faces, to finish your act, only to be called back amid a roaring sound of happy people, applauding your efforts. It's at this time that my faith in humanity, my love for my fellow men, my desire to dig deeper in my soul for talent to display, that will show my appreciation to my wonderful audiences. To walk back out and say, 'thank you', seems a very small thing to do. There are no words that I could place together that could possibly say how I feel about every last fan I have. A fan, to me, is a friend, and if friends could be counted as dollars, just think how wealthy I really am. Thank you, England, for making me (without a doubt) a more trying and a much more indebted entertainer. Your Friend, Carl Perkins, 1968." — Gaspin' Gus, c/o M. Chapman, 155 Duke Street, Sheffield 2, S2 5QN, Yorks.

## S AND G TALENT

AFTER seeing the immense talent of Simon and Garfunkel in a memorable and captivating concert, I am more than ever committed to the fact that they are the most unique artists on the scene today. Unique because they are able to have a Number One in the American charts, three LPs in the album charts, play to a capacity audience at the Albert Hall, have a consistently-selling LP in this country and yet be totally ignored by three of Britain's musical papers. I would like to thank Norman Jopling for featuring, in depth, Simon and Garfunkel's long-awaited "Bookends" LP and "Record Mirror" for recognising talent.—Collin Brinton, 73 Grange Road, Harwich, Essex.

## THE DEFENCE

JAY CHARLTON of Chislehurst (w/e June 8), what are you trying to achieve? O.K., so time is ticking by between issues of "Soul Messenger" but as Jan and Co. have stated in stop presses they've had problems. Could you do a full-time job, attend shows and Wednesday nights out at the "Flamingo", write reports on these, compile the magazine, wait for printing and then set it posted? In addition to this, write to new members, get out stop presses on the latest news and write to individual members?

Could you guarantee to do all this? Instead of table thumping, how about thumping a typewriter and helping out? Jan would prob-

# ARE WE MUSICALLY DEVOID?

AT last The Association have made (in no uncertain terms) it, in this musically devoid country, with a very good record. But, this is by no means their best record, nor is it the only one suited to the so-called "British Market". It was the fact that they came here to promote it — their appearances on T.V. were incredible to say the least — this is what professionalism means. Their best work goes unnoticed. I'm talking of such creations as "Never My Love", "Windy", and "No Fair At All", three of the best single recordings ever made. Now they break the barrier with "A Time For Living" — a good song without doubt, but not their best. All I can say is I hope they do not do what the Beach Boys did after they secured fame, and turn out shoddy, badly produced and trivial tripe such as "Wild Honey" and "Friends". The Beach Boys mean "Good Vibrations" and "God Only Knows", "I Get Around" and "Help Me Rhonda" — not "Sock it to me Darlin'". The Association are the only quality group around — let's hope they stay that way. — Carl Michael Forster, 7 Paignton Avenue, Whitley Bay, Northumberland.

ably appreciate the help. Incidentally, are you a true, and I mean true, soul fan or just the sort of person that brags that they belong to the GREATEST Appreciation Society? — Chris and Golly, Two appreciative fans, 6 Alexandra Road, Farnborough, Hants.

## OH CAROLINE!

SINCE the disappearance of Radio Caroline several months ago, the quality of programmes on Radio 1 has deteriorated rapidly. Kenny Everett has

retained his "pirate" appeal but the others have all been subdued by "Auntie" BBC. There have been many rumours circulating regarding the reappearance of Caroline, but none of them have yet materialised. To try and speed things up a little I would like as many readers as possible to write to me in support of Caroline and I will forward all mail to Mr. Ronan O'Rahilly, Finally, as a reader of "Record Mirror" since 1962, may I congratulate you on your very high standard of pop journalism.—David Holmes, 44 Hightsands Avenue, Rufford, Ormskirk, Lancs.

## AN READER SUGGESTS THAT BRITAIN LACKS MUSICAL TASTE

### BLUES NOW. . . .

I HAVE just re-read the review of the Second Canned Heat LP to be issued in this country. Firstly, it must be said that they are a blues group. "Amphetamine Annie" is not rock, it is merely a contemporary blues. The fact that it was written by a white man, and not a negro living in a run-down shack, does not detract from this. After all, the blues are just an expression of a person's feelings, no matter what they are and whether they are personal or general. If the reviewer really believes that this is psychedelic, then something has gone radically wrong in his understanding of the term. How can the blues be progressive when they have existed

as a form for about a century? Canned Heat may be original but not progressive. And, finally, why does everything have to lead somewhere? Many great things have been formulated that have never led anywhere, but it does not detract from their greatness. — Paul Gould, 50 Cranbrook Rise, Cranbrook, Ilford, Essex. Val: Although the "blues" as a form of music has existed for a long time, surely this doesn't mean it cannot progress? Many styles of music are intermingled (don't worry about categories, just enjoy it!), as with "blues" which lends itself to jazz, and there are many talented musicians constantly experimenting with, and expressing themselves through, this type of music. Surely, some form of progression AND originality must occur?

## In brief . . .

Bob Greenham, 5 St. Peter's Close, Dilton, Maidstone, Kent.—Attention all Elvis fans! Who would like Elvis's "Jailhouse Rock" 12-in. LP I have a spare mint-condition copy of this extremely rare disc (deleted world-wide) and would like to exchange it for some other rare Elvis recording(s). Also the rare stereo EP: "See The USA The Elvis Way". What do you offer for these?

Ian McLean, "Thomey Cot", 77 Thomey Hill Road, Iwer, Bucks.—To all readers who enquired about the Kinks' records (Record Mirror, week ending May 18), I had many replies and thus was only able to satisfy very few demands. Again, my thanks to Record Mirror and to those readers.

B. J. Baker, 38 Brookmead Drive, Wallingford, Berks.—I have "Sergeant Pepper's" LP (stereo). The Who's "A Quick One" LP, James Brown's "I Got You, I Feel Good" LP, which I will swap for any John Mayall LP (except "Crusade"), one for one. Must be in good condition. Write first.

Chris Savory, Joseph Lancaster Hall, Stockwell College, Bromley, Kent.—I wonder whether any readers can help me with two prob-

lems. I want to obtain the following records: "Stay With Me" — Lorraine Ellison; "Tar And Cement" — Verdelle Smith. Also, I am interested in compiling a map of record shops in London where deleted, second-hand or cheap records are sold. If any of your readers could send me a list of shops in their area, stating the names and addresses of the shops, I would be extremely grateful.

Chris Phillips, 43 Farhall's Crescent, Horsham, Sussex.—I would like to obtain a second-hand copy of the Rolling Stones' "High Tide And Green Grass" 12-in. LP. If anyone has this LP in fairly good condition, with the full sleeve, and they wish to get rid of it, please contact me. I will pay £1.

Miss C. Fawcett, 14 Ellerby Avenue, Off Dial Street, Leeds 9, Yorkshire.—I have quite a lot of pictures of the Paul Jones Jean Shrimpton film "Privilege" which I would like to sell. I have also for sale pictures of most recording artists except The Stones, The Beatles, The Bee Gees, Scott Walker and The Small Faces. All pictures are out of leading pop magazines, mostly 1968. If anyone is interested would they please write to me stating artists required and enclosing stamped addressed envelope for reply. I will answer all letters stating exactly what I have for sale on the artists required and how much I will charge for it.

## from NEW YORK the HAWK REPORT

LITTLE RICHARD arrived in New York the other day and proved as incredible as ever. Firmly on a rock 'n' roll kick now—the gospel side has apparently been forgotten—he professed interest in the revival of Vintage Rock in Britain and claimed himself as the Father Figure of the 1962 British Beat Boom (the one that started with the Beatles).

It was Little Richard that taught the Beatles to sing in that falsetto style. Personally when they toured with him.

Said Little Richard. It was he who made the Rolling Stones what they became. Personally when they toured with him.

Said Little Richard.

And he had a new twist to the legend of his conversion to Gospel style. When he threw his rings and jewellery off Sydney Harbour bridge, it was after a member of the band had told him: "I'll believe you about serving God when I see you take them diamonds off your fingers and throw them away."

The band member? Why, Jimi Hendrix. Unchanged as ever, that Little Richard. He even maintains his high standard in stage attire. This time he has a suit made entirely of mirrors.

Which may explain why he plays the piano standing up!

According to Jimmy Page the Yardbirds, at present touring America, have split up. Jim MacCarty and Keith Relf are leaving the group, which means that Page is allowed to keep the name.

Jimmy intends to return to London and get a new group together inside a month.

One early idea is to get a mellotron in the new group—that's the very expensive piece of equipment that the Beatles and Stones use on their sessions. It can sound like a lot of other instruments.

Several New York nightclubs—not generally regarded as the cheapest places on earth—

are setting out to attract students now that colleges are starting vacations in the States. Artistes like Martha and the Vandellas, the Fifth Dimension, Brenda Lee, the Everly Brothers and Trini Lopez have been booked—hardly adult fare. And with Mr. Lopez at the Empire Room you can even get a special student ticket to cover your caviare and Coke!

Mike Jeffreys and Jimi Hendrix have moved into the club business too—purchasing the Generation which opened in a blaze of glory and ended its life shortly afterwards in an outburst of apathy. In Greenwich Village, Jimi intends to run it as club and recording studio. As Jimi usually spends days in the studio recording, he's probably saving money by having his own.

Incredible String Band arrived quietly in New York and proved the advantage of having an Underground reputation by packing several halls. An ISB cult is starting.

Another mini trend that looks like springing up in New York is avant garde jazz. Such non-pop names like Ornette Coleman, Archie Shepp, Cecil Taylor and Albert Ayler (jazzers specialising in free form and formless jazz, blowing through saxophone mouthpieces, playing piano with elbows and having one number lasting an hour!) are being considered for gigs in pop clubs. It's all part of the increasing awareness of blues and jazz among the pacesetter pop groups.

The Temptations make a big thing of Al Jolson's "Swanee" in their act, which, of course, Jolson did a la "Black and White Minstrels". The Temps say they dig Jolson as a show business personality and don't "get into the racial thing".

Dionne Warwick's brother Mancel was killed recently in a car crash. He was aged 20. As a memorial to him the singer has established a "Warwick Scholarship Foundation". It will put two students through college.

## Pop Singles quarterly record catalogue

Lists all available pop single records. Indispensable for keen pop record buyers. Spring edition now available from your record dealer 7/6, or direct from

CHRISTOPHER FOSS CATALOGUES (R)  
34a Paddington Street, London, W1  
8/- including postage, or 30/- a year (4 issues) post free

## 'I HAVE USED DDD NOW FOR A WEEK AND EVERY SPOT HAS NOW GONE'.

Doreen Holt from Liverpool.

'I asked a friend what would be the best thing to get rid of them. She said try some DDD Balm, so I did'. Her friend's good advice helped 16 year old Doreen to clear her spot troubles in only one week. DDD can do it for you too. It's so quick because it has five powerful antiseptics to clear the germs that cause spots. And cooling and soothing agents that stop the itching. DDD Balm also clears unsightly blackheads too. Take this good advice, and try DDD for yourself today.

The DDD Company Limited,  
94 Rickmansworth Road, Watford, Herts.  
Balm 3/5, 4/2, 4/5; Liquid 3/5, 5/5, 7/6; Soap 1/9



# DDD



**H**UMAN beings are by nature sinners. Now that doesn't mean that we are bad all over. That doesn't mean we are all wicked.

What it means is that we all have the tendency towards wrong. We all tend to go our own way rather than God's.

"For instance the Bible says: 'Thou shalt have no other gods beside me.' That means nothing and no one should take the place in our lives that belongs only to God."

And so Billy Graham continued—talking in the same vein for hours, it seemed, even though one member at least of his audience, Jamie Hopkins, wasn't listening. Well, not taking it all too seriously, anyway. . . .

But Carol Turner, like many of the people packed into the Earls Court arena, was listening and understanding every word that the American evangelist uttered. And her eyes were opened to religion for the first time, even though her boy friend Jamie was treating the whole thing with his normal degree of cynicism. "You have to take Billy Graham," he thought, "with a pinch of salt."

That Earls Court meeting, though, must have had some effect on Jamie Hopkins. A few weeks later, Jamie, a dreamer verging on delinquency but basically a good guy, found himself thinking about God, and talking to Him aloud. "God. If you're real, if you're there at all . . . show me."

After all, God had helped Carol—perhaps He could help Jamie. And Jamie needed help.

You'll see why when you see the film "Two A Penny"—a story about Jamie Hopkins and Carol Turner and God. And the part of the good guy delinquent is taken by Cliff Richard. "If you want me, God," says Cliff in the film, "you've got to stand in line like everyone else."

"I don't agree with everything I say in the film," said Cliff when we were chatting after the preview, "but I play the part of a character—that's Jamie—whom most people should be able to identify with. He doesn't know about God, and he has a built-in bias against Him. Jamie isn't a particularly moral person, but he does serve to illustrate the

**TWO A PENNY'  
-CLIFF COMMENTS  
ON HIS FEATURE  
FILM WITH  
BILLY GRAHAM**

moral theme of the story. So although I don't agree morally with the part I play, I would have been prepared to do anything in Jamie's character—even go to bed with his girlfriend—in order to get the point across. As it happens it wasn't necessary to go to any extremes, as I think it was successful in this respect.

"The film—apart from being entertainment—is to try and make the audience think. And I feel that it succeeds—Jamie thinks about God and asks questions, and doesn't know whether to accept or reject Him. If the audience identify with him, then it'll give them something to think about as well.

"But the film is meant to be entertainment as well. We've tried to entertain the audience at the same time as use the film to put forward a moral point. It's very much of a comment upon the moral state of the world at the moment—in one sequence of the film, Carol is trying to get into a church. But the doors are locked. In fact it attacks the attitude of the Church—nowadays the Church is nothing to do with Christianity. It's a totally separate thing—personally I go to my local church because it's a quiet place to worship, and I know the people there. But in fact God is with us all the time. What we tried to say in the film was not "go to church" so much as "go to God. Become a Christian."

"To me being a Christian, and believing in God, is the most logical thing in the world, and I can't understand why other people don't realise this. Christianity is the only religion in the world that doesn't demand anything of you—you don't have to go to church necessarily. Just believe in God, and lead a Christian life—a moral life.

"The thing is that it's human nature to lead an immoral life—we've been sinners since the day of Adam and Eve and the apple. I believe that there is a devil as much as I believe that there is a God. But Christianity is a matter of believing in God and fighting the devil. And that's what the film's about—we try to show the difference between the life Jamie is leading now, and the life he could be leading if he followed Carol's advice and believed in God."

And the life Jamie is leading now is part of London's underworld of pushers, junkies, con-men and thugs.

It does make you think . . .

DEREK BOLTWOOD

a new voice - a familiar face

**BARRY RYAN**



his first solo record

**'Goodbye'**



MGM1423



## MARMALADE TO HOLLAND

The Marmalade have had an offer to return to Holland for a seven-day tour including television in September. This will immediately follow their Swedish tour of the same month. A British theatre tour is also being planned for October. The group's manager has recently gone to America to negotiate with Ashley Famous and Epic Records for promotion on their U.S. releases. Their current single "Lovin' Things" has been tipped for the top by both Billboard and Cashbox. The Marmalade are in the studios all this week to record an album for release in August.

## MAJOR MINOR

ON July 1 Major Minor are to release the first of a new series of LP's which will sell at 19/10p. The first LP is by Sam and Dave, and this will be followed by two albums of Golden Goodies, with hits of the past by Jimmie Rodgers, Frankie Lymon, Lee Dorsey, Little Anthony, and many others.

There will also be a series of children's albums for Christmas, among them will be Peter Pan, Little Red Riding Hood, Mother Goose, Cinderella, and other children's favourites.

## FREDDIE DAVIES

COMEDIAN FREDDIE DAVIES has been in Town this week to cut his first LP. The record for Major Minor, is being made well in advance owing to Freddie's theatre and TV commitments as it is a collection of Christmas songs with Freddie singing some quite straight and others in the guise of his famous "MR. PARROTFACE" characterisation. This, says producer TOMMY SCOTT, "made the musicians laugh so much that I had great difficulty in maintaining order in the studio!" But Tommy adds that he has never enjoyed a session so much and that, in his opinion, it is the funniest Christmas record in years.

The M.D. is NICKY WELSH and Freddie, accompanied by THE LADYBIRDS and children from the Corona School, includes such number as "Winter Wonderland", "The Holly And The Ivy", "All I Want For Christmas is My Two Front Teeth" (definitely one for Parrotface), "I'm A Little Christmas Cracker" and "Snowy White Snow and Jingle Bells".

## LULU

LULU, who is currently starring in her own very successful television series on BBC 1, is to go to Disneyland. Lulu is one of many top line entertainers who are scheduled to appear at Walt Disney's famous Magic Kingdom. She will be in residence there for one week from July 5.

Disneyland had a record attendance in 1967 of nearly 8 million guests. It is now in its thirteenth year of operation, and since it opened in July of 1955, the 230-acre amusement park has played host to almost 70 million guests.

## TRAFFIC

TRAFFIC are to release a new single on July 12, called "You Can All Join In", written by Dave Mason. The song is a square dance with a difference.

The group have nearly finished work on their album, due for release in late summer. It is hoped that the album will be a double LP. One side of one of the discs will be entirely devoted to a number from their stage act called "Feeling Good". Traffic will record this number in the open air outside their cottage to try to achieve the right atmosphere for the song. Another side of one of the discs will be a collage of music and words.

## GENO WASHINGTON

GENO Washington, whose new single "I Can't Quit Her" is released on July 5, is writing a book about the American political system. The publication of the paperback, "One Way Ticket To The White House" represents the first occasion on which Geno has openly stated his views on the American political system.

Little known for his knowledge of politics, Geno's book criticises the present system in America and offers various controversial suggestions to America's political leaders.

The planned publication of "One Way Ticket To The White House" is the end of October and the book will be distributed in England and the States. Geno's only comment on the work: "I don't know why I wrote it really — I don't think anyone will listen to what I have to say."

# NEWIES FROM DUSTY, SUPREMES, PITNEY, JOHN WALKER, DOLLS

AMONG the new singles for release on June 28, are records from Moody Blues, Sharon Tandy, Dusty Springfield, John Walker, Gordon Waller, Gene Pitney, Supremes, Kinks, Paper Dolls and Tony Newman. The complete list of new releases for that week are as follows: DECCA: The Californians—"Out In The Sun", also "The Sound"; Tony Newman—"Soul Thing"; LONDON AMERICAN: Marshmallo Highway—"I Don't Wanna Live This Way"; Chris Montez—"Let's Dance/Some Kinda Fun"; DERRAM: Giles, Giles and Frapp—"One In A Million"; The Moody Blues—"Voices In The Sky"; Flirtations—"Someone Out There"; MONUMENT: Chris Gantry—"Dreams Of The Everyday Housewife"; EMI PARLOPHONE: Gullivers People—"On A Day Like This"; COLUMBIA: J. Justin—"I Sell Summertime"; Gordon Waller—"Every Day"; Freeleaders—"Never Leave Me"; Lynn and Graham McCarthy—"I Think It's Going To Rain"; Bobby Bennett—"All My Life Is You"; The Almond Lettuce—"Tree Dog Song"; STATESIDE: Gene Pitney—"Love Grows"; DOT: Wink Martindale—"Deck Of Cards"; TAMLA: Supremes—"Some Things You Never Get Used To"; CBS: Houston

Wells—"Teach Me Little Children"; Blood, Sweat and Tears—"I Can't Quit Her"; Epics—"Travelling Circus"; Andy Williams—"Look Of Love"; DIRECTION: Vibrations—"Love In Them There Hills"; Sly and the Family Stone—"Dance To The Music"; ELECTRA: Ars Nova—"Fields Of People"; ATLANTIC: Sharon Tandy—"You've Gotta Believe It"; Iron Butterfly—"Possession"; PHILIPS: Dusty Springfield—"I Close My Eyes And Count To Ten"; Susan Mauchan—"I Remember Loving You"; John Walker—"Do You Love Me"; John Walker—"Kentucky Woman"; MERCURY: Dave Dudley—"There Ain't No Easy Run"; PYE: Two of Each—"Summer Of Our Love"; The Kinks—"Days"; Paper Dolls—"My Life Is In Your Hands"; Glass Menagerie—"You Didn't Have To Be So Nice"; Barry Booth and Orchestra—"Hottest Day Of The Year"; PYE INTERNATIONAL: P. J. Thomas—"The Eye Of A New York Woman"; CHESS: Etta James—"I Got You Babe"; PYE POPULAR: Pinkerton's—"Kentucky Woman"; MGM: Maxistrates—"Here Comes The Judge"; VERVE: Bobby Hatfield (of The Righteous Brothers)—"Hang Ups"; Wayne Newton—"Dreams Of The Everyday Housewife".

## News shorts

NEW Frank Ifield single to be released on June 21, a country and western number recorded in Nashville, Tennessee, called "You've Got) Morning In Your Eyes". John Lennon to appear on BBC 2's programme "Release" next Saturday, talking about the play of his book "In His Own Wright" opening in the West End soon. Jerry Marsden and Derek Nimmo have recorded a song called "Liverpool" from the show Charlie Girl. The number was written when Jerry went into the West End show, and the record was produced by Mike Smith.

Vic Lewis has secured the rights to publish and release on the Nems label the songs of the Trinidad calypso king, Mighty Sparrow. First release is "Mr. Walker" on June 21. It is hoped to bring Mighty Sparrow to this country in October. Cupid's Inspiration to appear on the David Symonds' Show from July 1 to 5. P. J. Proby is flying out to Germany for three days on June 21 for appearances on German television, including "Beat Club". On June 29, Proby appears at Oxford University at a concert



with Chris Farlowe. Roger Cooke of the American song-writing team, Greenaway and Cooke to start his solo recording career with a Tony Hazzard song called "Hello It's Me". John Walker and Pinkerton's both to release "Kentucky Woman" on June 28. New single from the Stockings-tops, called "Good Cry", to be released at the end of July. New single from the Easybeats to be released on July 5. Newcomer Jason Cord to get his own television series shortly. The mysterious Alexander Butterfield's

## VANITY FARE

VANITY FARE, the new group setting a star build-up from label boss Larry Page, impresario Arthur Howes and personal manager Roger Easterby, set their new record, "I Live For The Sun", off to a good start with an appearance on "Dee Time" this Saturday (June 22nd.). Other promotion dates include: "Saturday Club", "The Stuart Henry Show", "Radio One O'Clock", "Pop North" and "The Joe Loss Show".

## TIM ROSE

A SIDE of Tim Rose's current CBS single is now "Hello Sunshine". The record was shipped owing to the poor reaction to the original A side, "I Guess It's Over".

Before leaving America for his British tour due to start next week, Tim recorded two new songs in New York with Al Kooper. They are scheduled for simultaneous American and British release at the end of July.

## THE SPAN

AS a result of the Record Mirror story last week on the Span, a BBC television production unit, headed by Paul Watson, is to film the progress of the group during the next year. The programme is to be shown in colour on BBC 2 and repeated on BBC 1. It has also been sold to two American television companies and a Japanese television company.

Filming on the group begins this Friday at the Brighton Dome where the Span are appearing in a concert with Scott, Walker.

Paul Watson who is producing the film for BBC used to produce the BBC television programme, "Whicker's World".

## THE MOVE

THE new E.P. from the Move, a "mini-album" titled "Something Else From The Move", is to be rush-released on the Regal Zonophone label on June 21. This was in fact the last record the group made with Ace Kefford.

The next Move single will probably be a Roy Wood composition called "Wild Tiger Woman" — a definite release date for this record has not as yet been fixed.

The group go to America on July 10 for a three-week coast-to-coast tour which will include television appearances. They are to tour Britain later in the year.

Roy Wood is currently producing a new single for his old group, the Idle Race, and their next release will probably be a Roy Wood composition.

## THE WEB

THE Web are to star in a film sponsored by the Foreign Office to boost British exports in South America. The group is also to write the music for the film.

The fifteen minute film has already been booked for screening on ninety television networks in South America. There are also plans for the film to be shown in Africa.

The Web are to go to South America for a tour in January 1969.

## THE PAPER DOLLS

THE next single from the Paper Dolls, "My Life In Your Hands", to be released on June 28. The group star in the ABC television Armchair Theatre production "Ballad Of The Artificial Mash" on July 27. Filming for their planned autumn TV series starts in September.

The girls spent Tuesday in the Pye recording studios working on their first album, "Paper Dolls House", which is scheduled for release in Britain some time in September. On Wednesday they flew to Amsterdam for TV appearances.

On June 29 they appear on Time For Blackburn, and on July 4 on Top of the Pops, followed by the Billy Cotton Show on July 6.

## REPARATA AND THE DELRONS

REPARATA and the Delrons will be busy representing America at three major pop festivals during their British and European tour.

The girls, who arrived on Tuesday to kick-off their second UK tour, will be flying out again on August 2 to appear at the Galway Pop Festival in Northern Ireland on August 25; the Polish Song Festival on August 22 to 25; and the Belgian Pop Music Festival on September 1.

Clouds, the group who tacked the girls on their last tour, and who will once again accompany them on this tour, have written a song specially for the trio to sing at the Polish Song Festival where they are to represent America and their record company, Bell.

The organisers of the festival were so impressed with the song that they have invited the group to write a song for themselves, and to appear in the festival in their own right representing Scotland. Clouds, for whom Terry Ellis and Chris Wright of the Ellis-Wright Agency are currently negotiating a recording contract, are also to appear at the annual festival of light music in Athens at the end of July. They will also be taking part in the Windsor Jazz Festival from July 9 to 11.

## GARY MILLER

GARY MILLER collapsed of a heart attack in Camberwell last Saturday night. He died later in hospital.

Gary made many hit records in the 'fifties, his last single being: "Garden Of Eden". He has also starred in many films and in the musical "Come Spy With Me".

He died at the age of 42 leaving a widow and three sons.

## THE TIMEBOX

THE Timebox are to go to Paris on July 5 to fulfil engagements postponed by recent upheavals in that country. The tour may be extended until July 12 for the group to appear for three days at the Paris club, Golf Drouet, where they are to record a live LP for French release.

Following this, the group go on a ten-day jet stop tour of the Continent, for concerts, television and radio. Their latest single "Begin", is to be given simultaneous release in various European countries this Friday.

# OLYMPIC SOUND STUDIOS

LAST week it was reported in Record Mirror that the Olympic Sound Studios in Barnes were roofless as a result of a fire there last Tuesday. In fact, although the roof of the building did catch fire, it was not destroyed.

The studios were in use a couple of hours after the fire had been successfully put out, and the damage was not sufficient to prevent the studios from being used for recording purposes.

We apologise for any inconvenience that may have been caused as a result of our story, and for any implication that the Olympic Studios were out of action because of the fire.

**classified**

# &

**SMALL**

advertis

The price for classified advertisements is 9d. per word pre-paid for all sections.

Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

Continued on page 11

## records for sale

ANNOUNCEMENT. If Top Gear was 9.463 hours and 14 minutes long they would have time to play all our imported LP's—as it is they only feature a few. So for a complete list write or better still visit Musicland, 44 Berwick Street, London W.1. Telephone: 01-734-5626.

## MARTY WILDE

MARTY Wilde, who will be representing Philips records at the Knocke Festival in Belgium with his new release "Abergavenny", will be appearing in his own thirty minute television show on Dutch TV on July 9. He will also be appearing in a British TV production about the Knocke Festival which is being screened on June 22, and compered by Hughie Green.

Because of plans Marty has for a musical production that he is presently writing, he was forced to turn down a £10,000 offer from an American film company for the lead role in a comedy western, which is being shot in Texas this September. He has also had several offers of pantomime and an offer of a TV series on US television.

## PETE BRADY

DISC Jockey PETE BRADY will be opening a 15-mile Road Walk by nurses and friends of the Brook Hospital, Shooters Hill on Saturday, June 29 at 9.30 a.m.

The walk, which is promoted by the League of Friends of the Brook Hospital, will take in all the main shopping centres surrounding the hospital—including Woolwich, Bexleyheath and Eltham.

The aim: to collect over £1,000 for special heart equipment for the hospital.

Walkers will push decorated trolleys and will be accompanied through the main centres by the band of the local division of the Girls' Venture Corps.

The Nice spent this week recording their next single, to be rush-released this Friday. Titled "America", it is the number from "West Side Story".

Stuart Henry starts his residency on Top Of The Pops this Thursday.

The new theatre company, sponsored by the Beatles, to produce plays for children, called Apple Peel, headed by David Peel. A concert on June 28 at Madison Square Gardens sponsored by Atlantic Records and Natra in aid of the Martin Luther King Memorial Fund, called "Soul Together", headed by Aretha Franklin, the Rascals, Sam and Dave, Sonny and Cher, Joe Tex and King Curtis. Next single from the Tremeloes to be released mid July, called "I'm Gonna Try", part of Billy Fury's new single, "Phone Box", to be released on July 5, was recorded at the Gerrard Telephone Exchange.

## classified

1956-68 45's, LP's including rare deletions available. Overseas enquiries welcome. Send S.A.E. for list or call at 16 Leighton Road, Linslade, Beds.

ROCK; OLDIES; RECENT HITS from 1s. each. S.a.e. for lists — 77 (A) Manor Road, Wallasey, Cheshire.

RECORD BAZAAR. 50,000 from 2s. Write for lists. — 1142-6 Argyle Street, Glasgow.

RECENT HITS at popular prices. Money returned if not satisfied. Ex juke box. Send s.a.e. — 119a Leeds Road, Huddersfield, Yorkshire.

JERRY LEE LEWIS'S very latest U.S. LP. "Another Place, Another Time". Dozens of copies arriving next week for 47s. post free. Order now to avoid disappointment. — T. O. S. Moore, 232 Cliftonville Road, Belfast 14, N. Ireland.

LOVE'S "Da Capo" (LP) offers to Ace, 93 Twyford Road, Harrow, Middlesex.

A BETTER MAIL ORDER service for all readers. Send now for our new list of U.S. imported LP's by Cream, Stones, Pink Floyd, Savoy Brown, Dunbar, Bee Gees, Who, Tyrannosaurus Rex, etc.—(RM 45) 273 Hagley Road West, Birmingham 32 (Tel. 021-429 2190).

ROCK; Rock-A-Billy; Records. Sales, auctions etc. LPs. 45s. 78s. HMV Elvis, Vincent, Bowen, Lynn etc. "It's All Rhythm" No. 3. Out now. 1s. 6d. plus 4d. p & p. 18 Delamere Gardens, London, N.W.7.

WHY PAY 39s. 6d. for new LPs. We have comprehensive stocks of guaranteed used LP's from 12s. 6d. Catalogues 2s. (deductible from first orders). 2 Surveyor's Place, Portmadoc, Caerns.

# PHOTO SERVICE

YOU can buy any black-and-white picture in the Record Mirror marked "RM picture". Just write to us, telling us the date of the issue, the page, and the artiste (or cut out the pic from the RM) and we'll send you back any number of copies you require. Sizes and prices as follows:

6 1/2 in. wide by 8 1/2 in. deep — 6/0d.  
8 in. wide by 10 in. deep — 8/0d.  
10 in. wide by 12 in. deep — 10/6d.

All colour pictures captioned RM are now available to readers as a 10" x 8" full colour print at £1.10.0 per print.

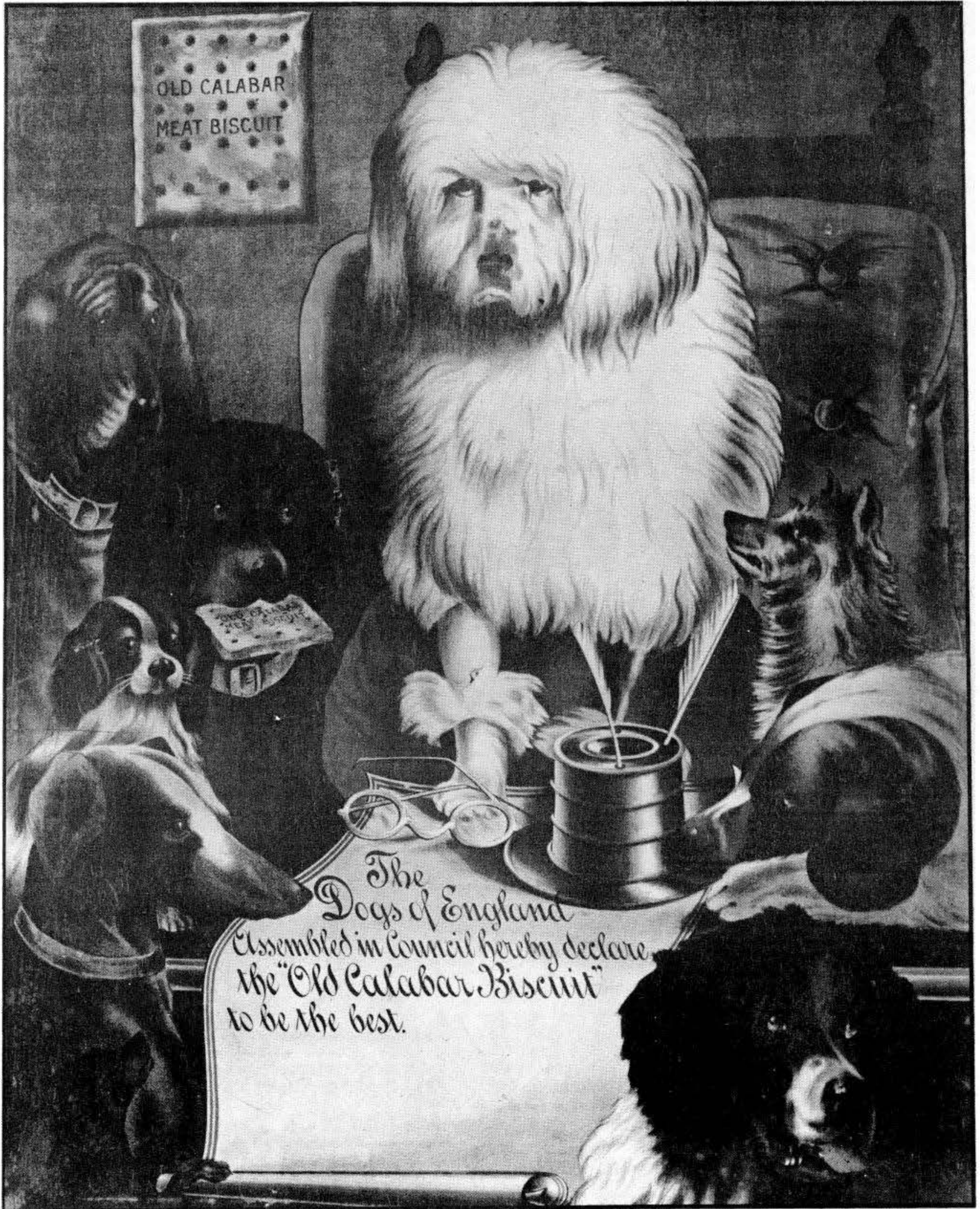
Photographic reproductions of all cartoons, including those already published, are available at the same rates as black-and-white RM pix.

Just write to "RM PHOTO SERVICE, 20 Gerrard Street, London, W.1."

# ONLY 6/- DOWN FOR 3 L.P.s

(Balance 6/- weekly). After 6/- down, the 3 LPs, fresh from the makers, are posted to you, anywhere in Great Britain. Just send 6/- with a list of Nos. and titles. State your age. Under 17 not accepted. PRINT your full names and HOME address. Any popular LP, including all BEATLES, STONES, MONKEES, DYLAN, BEACH BOYS, ELVIS, J. HENDRIX, OTIS REDDING, FOUR TOPS, SUPREMES and ALL OTHER POPULAR STARS.

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



# The Who: 'DOGS' cw 'Call Me Lightning'



604023

A TRACK DOUBLE 'A'



# TINY TIM EXPLODES

*the dear sweet ageless hippy . . .*

"**N**OW look here, Griffiths," said the Editor, his stern but kindly eyes just visible under his Bick-Ford-style green eye-shade. "This is your chance. We could do with a feature about Tiny Tim, and you can be funny. Here are some American press cuttings, you'll find the facts there. But don't forget — make it funny. Oh, and here's an invitation to a party at the Mayfair Hotel in honour of a group called Deep Purple. You can go to that, once you've written your hilarious Tiny Tim piece."

Unfortunately, after reading through cuttings from Time, Newsweek, The New York Times and The National Observer, Tiny Tim did not come over as a wholly comic figure. He was described as an effeminate freak who plucks his "dear, sweet" ukelele and sings in a coquettish falsetto. He gives his age as "ageless" but he looks about forty. He's had long hair for years, has an enormous hooked nose and large long teeth. He wears sports coats and grey trousers that look as though they were made at least 20 years ago, suggesting a man who has never grown up.

Which is kinda sad. Still, after years of obscurity and various names (Larry Love was one; real name: Herbert Kauhry), the gangling, bizarre Tiny Tim, is obviously a huge success. His album, God Bless Tiny Tim, is selling well in USA (and a single from it, "Tiptoe Through The Tulips", has been released here on Reprise), and he's getting lots of American TV bookings. Though he looks and sounds grotesque he presents innocent gaiety and nostalgia for old-time vaudeville entertainers.

I suppose it would be easy enough to write a giggly article about him but I'm sure you'll be seeing plenty of them in the coming months. He's such an outrageous, outstanding "character", his appeal full of that infantilism so beloved of psychedelic fairy-tale fans, that Tiny Tim is destined to acquire a cult following here every bit as devoted as in America.

But without hearing the LP I didn't quite know what to make of this comical fellow, so postponed writing and crept off to the Deep Purple party.

At the party, there were these hesitantly hippy or faintly flower-power young men wearing the sort of toned-down clothes that have taken over from the rampantly colour-

ful psychedelic displays of yestermomth. Obviously amiable artistes. Talented too — their forthcoming LP was blaring from the hi-fi. And there, on top of the gramophone, was a pile of American LP's including 'GOD BLESS TINY TIM'.

It was new, all sealed up, and I decided it would be a bit of a cheek to open it and an even bigger cheek to play it, since a couple of the Deep Purple were standing by a loud-speaker digging their sounds.

At this point a slick, bespectacled American pushed his way to the gramophone. He took off Deep Purple and said: "Ah, here's the one I want." He slit open the Tiny Tim and put it on, turning up the volume. "Listen to this, it's great," he announced.

Did he know Tiny Tim? "Sure, I'm his manager, Roy Silver. Known him ten years. He's got so much talent. He's touching everybody. It's not just nostalgia. He's beautiful."

I observed that he didn't look beautiful not in the conventional way, and enquired about his racial origins. "His father's Armenian and his mother's Jewish."

Was there, perhaps, something sexually ambiguous about Tiny Tim? "Oh, well, he has this very respectful, pure attitude to women, treats them all like his mother and he loves his mother. She still mends his clothes for him. He's twelve years old."

"I'll tell you something," promised Mr. Silver speaking with increasing fervour. "If Tiny Tim were to walk in this room right now and you and I were in the middle of a big quarrel, shouting at each other, we'd stop immediately. We wouldn't want to offend or up-set him."

We listened to the LP for a while. Tiny Tim's voice and fey manner sounded what you might expect, though without any hint of kidding. "He believes what he's doing completely," explained Mr. Silver. "He's always like that. If it's an act it's the greatest I've ever seen because I've never known him be any different." The arrangements on the record by Artie Butler were absolutely brilliant. And the pretty-pretty sleeve cover, with angels, tweetie birds and cute clouds, was very clever.

There remained only Roy Silver's parting remark (which, by this time, came as no surprise): "Did you know that The Beatles are bringing Tiny Tim over to Britain in September?"

DAVID GRIFFITHS

## DON PARTRIDGE



## STEVE MONTGOMERY

What's good about goodbye

F 12800

## MELODY FAIR

Something happened to me

F 12801

## ORBIT FIVE

I wanna go to heaven

F 12799

DECCA

THIS WEEK  
CHARTTOPPER

DECCA

45 rpm

# THE WHO

## ...are really gentle people

**U**LTRA-VIOLENT rays shoot out from guitars and drums and mouths in an explosion of Who music erupting into loudness because it IS The Who. Working off their rage and tension and temper in one stage act of aggression, clearing their system of violence and hate through their music "because off-stage", says Roger Daltry, "we're very gentle people".

"We're just as violent on stage as we ever were," continued Roger. "It's a way of letting off steam—getting rid of all the tension that's built up inside. It's like throwing a plate at a wall—in fact there ought to be places where people can go to smash things up in private where they can't hurt anyone else, just as a sort of relief."

"In fact I believe there's a hotel in Greece where you can throw crockery at the walls if you feel like it. The waiter brings a pile of plates to your table, and you just smash them—and he adds the cost of the plates onto your bill. You feel more relaxed and a lot calmer after you've smashed a few things up."

### 'SCREAMING WITH FRIGHT'

"When they first saw how violent we were on stage in America, girls would rush out of the theatre screaming with fright. I suppose they weren't used to seeing aggressive pop groups."

"It's a funny scene over in the States—we're considered an underground group over there. But, really, the underground movement is so vast now that it covers the whole of the pop business. We just don't have an underground here."

"But I'd hate to live in America. We're going back there again for about nine weeks in a fortnight's time—but that's about as long as I'd like to stay there. The American way of life is all wrong—the older generation all seem to be completely mad. It's only the youngsters who seem to have any sense—in fact the kids are the same all over the world, and that's great. Perhaps the only place where the younger generation is completely unlike the rest of the world is China. But then they need their particular way of life over there, and it works for them, whereas it wouldn't for us."

"In America, on all the children's television programmes, the baddies—the villains—are the communists. The kids are being brought up with the idea that the communists are the enemy—just like Hitler taught everyone that the Jews were the enemy in Nazi Germany. If a person wants to be a communist, why shouldn't he? It's wrong to teach children that all communists are bad."

"Although I wouldn't like to live there, it's a good place to go to. We've all got ourselves together much more since we've been to the States. Musically we've developed—when we first went there, we were content to just go on stage, do our spot, and then finish exhausted and perhaps a bit bored. But in America, going on stage is like having a party—we have a great time, and we just play until we feel like finishing. It doesn't matter if we over-run our 45 minutes or whatever."

"We've got ourselves together as a group now as well. Before, there were always big arguments and dramas within the Who. But when we went to America, we had to rely on one another so much, that it brought us together. Now I think we're all quite inseparable."

"It's a funny thing, that going to America and all these places has made me very patriotic. I didn't particularly like Britain a lot before, but now I love it. Seeing all these other



ROGER DALTRY

countries has made me appreciate how good Britain really is—despite the weather. It's difficult to describe the feeling you get on returning home after a long tour abroad. But it's then that you realise how good this country is.

"We're going back to America in a couple of weeks' time—at the moment we're working on an L.P. But it's difficult to find time to record—everything has to be fitted into a tight schedule. We'll probably be releasing an album of our hits—and of course, we've just brought out our new record, "Dogs". We didn't want to release "Call Me Lightning" as an A-side in this country. I don't think it's a good record for Britain—everyone would probably treat it as a joke. But "Dogs" is a very English song—it's all about dog-racing, which is a British pastime anyway—I doubt anyone outside Britain would understand what it was all about."

"Pete Townshend is mad on dog racing at the moment—we're all gradually becoming more interested in it. He went down to the track to see a dog called Yellow Printer run—and it won, and Pete had some money on it. So he's been following its career ever since. And he wrote "Dogs" because he's got so involved in the subject, I suppose. But it's a good number."

"I'm looking forward to the time—in a year or two, perhaps, when we won't have such a tight schedule, and we'll be able to spend more time recording, and really getting something going. Pete's written some pop operas, but we just don't have the odd six months to spare to go into a recording studio."

"But it's difficult to plan that far ahead—especially with Keith Moon going around trying to blow us up all the time. At one hotel we were in, we'd only been there 10 minutes and Keith let off a bomb. We were thrown out, and given a bill for £64. For just 10 minutes!"

"In fact we're lucky to be alive at all with Keith and his bombs looning around. . . ."

DEREK BOLTWOOD



ROSETTA HIGHTOWER

# LEAP TO TOAST

**V**ICKI WICKHAM, back in the days of "Ready, Steady Go" had to keep at least one finger on the pulse of the pop-music scene. The programme eventually bowed out, but Vicki has since contrived to keep TWO fingers on the aforementioned pulse. Especially now that she's running Toast Records.

I chatted to her about the problems of being a bird in charge of a new organisation. As ever, the chat was productive.

"The label name started as a joke like 'Mrs. Mills On Toast', but those jokes about the Marmalade label and us joining forces are wearing thin."

"We started about five months ago, from the same offices as Major Minor. But where MM are very straight in material, we're one hundred per cent teenybopper, young and influenced by R and B, rock, funky music . . . but the idea is still to establish our own sound. The only labels in the world who have any definite sound are Atlantic and Motown (in our field, that is!)—and Toast is aiming for the Toast Sound."

"Our artistes are either brand-new or making their first solo record, as in the case of the American girl Rosetta Hightower, who was once lead singer with the Orlons. In addition to artistes already recorded here—the Cameos, David Noel, Jay and Jason, Chocolate, and Joe E. Young and the Toniks—we're gradually expanding into American masters. So far we have access to the Calla catalogue, which includes the Sandpebbles, Tony Fox and Jean Wells, and so on."

"Production-wise, with the exception of myself, there are no staff producers. I think production is an amalgamation of several people's ideas and so want to work with an arranger or producer to get the best of both our minds. But our free-lances include Ian Green, who is a knock-out arranger, ex-Zombies Chris White and Rod Argent, Valerie Avon and Tony Cox."

"Our latest releases are the Sandpebbles, made in America, on 'If You Didn't Hear Me The First Time' and Rosetta's 'Pretty Red Balloons', made here. Both, I think, have the sound we're aiming for. Our resident toast staff? Me and my assistant Stevie Holly . . . must be the only British label run by two girls."

"So . . . the idea is to make records that



THE CAMEOS

will not only make me leap around and jump about, but will be listenable and above all buyable."

Now a hint or two on some of the artistes: Rosetta Hightower—backed by Madeline Bell and Kay Garner, and a sort of teenybopper R and B disc, which is a combination to conjure with. Rosetta and Vicki met on "R.S.G." . . . Rosetta has million-sellers with the Orlons on "Wah Watusi", "Don't Hang Up" and "South Street".

Joe E. Young and the Toniks—former school-mate of West Indian Test "great" Gary Sobers, came to Britain five years ago and was "discovered", with the Toniks, a year ago when auditioning for the All-Star Club at Liverpool Street. Joe digs the Beatles, Otis, James Brown, Jimmy Smith, Nina Simone and Shirley Scott.

The Cameos: two coloured girls, 18 and 17, born in Liverpool, were singing at the Cavern when met and encouraged by the Scaffold. They once walked into a musical paper office and asked if they could have their picture, if you please, over ALL of the front page. "Pretty Shades Of Blue" is their first single, produced by Vicki and Valerie Avon.

It's not just a case of buttering up this Toast—it's more that they're worth encouraging because they have ambitious plans to raise the general standards of pop production!

PETER JONES

**S NEW STERS**

**JASON CORD**  
I've got my eyes on you  
CH 102

**FRANKIE McBRIDE**  
With pen in hand  
MO 1102

**JAMES YOUNG**  
**JACK HUDSON** ably assisted by

Remember 1690  
MO 1101

**emerald**

# BARB WIRES

## JOHN MAYALL'S

### BLUES BREAKERS

*'This is my story so let this music  
be my true voice' — John Mayall, May 1968*

A new LP complete with special double sleeve featuring photographs  
of the group and full lyrics.

SKL 4945 LK 4945

12" stereo or mono LP record

# DECCA

The Decca Record Company Limited, Decca House, Albert Embankment, London, S.E.1

## Herb's 'Beat Of The Brass' could be his biggest LP



HERB ALPERT

HERB ALPERT "The Beat Of The Brass"—Cabaret; Thanks For The Memory; Monday Monday; Slick; Panema; A Beautiful Friend; She Touched Me; Talk To The Animals; Belz Mein Shtetele Belz (My Home Town); The Robin (A & M MONO AML 916).

ALREADY at No. 2 in the US charts, this selection is as good as any of his previous LP's. And there are some familiar songs deftly arranged with that sophisticated touch of Latin which is so commercial. I liked the bubbly sounds behind "A Beautiful Friend", and the LP is constantly interesting — a fold-out sleeve too. This could be his biggest LP — shuffle to your shop to hear it.

★★★★

ALEXIS KORNER: "A New Generation Of Blues" — Mary Open The Door; Little Bitty Girl; Baby Don't You Love Me; Go Down Sunshine; The Same For You; I'm Tore Down; In The Evening; Somethin' You Got; New Worried Blues; What's That Sound I Hear; A Flower (Liberty LBL 83147E MONO).

ALEXIS Korner is the man who started interest in blues music in Britain, leading to mass acceptance of R&B, Tamla, Stax, etc. This blues LP is avant-garde, unpredictable, wistful, and not a bit in the current John Mayall-Peter Green-Chicken Shack bag. Alexis isn't copying anyone—he's got his own distinctive blues sound here—but whether or not originality in this idiom is commercial, I don't know.

★★★★

JUNIOR WELLS: "It's My Life Baby" (Fontana TFL 6884).

FROM the Vanguard catalogue comes this "live" LP cut in Pepper's Lounge on Chicago's south side. It really swings along, and is a beautifully-recorded piece of blues. Addicts should listen.

★★★

HORST JANKOWSKI: "Piano On The Rocks" (Mercury 29116 MCL).

FOURTEEN tracks by Horst, which spotlight his obvious talent for the piano. His style can be so varied—it's usually jazz-tinged, but he can be sugary when needs be, or just play plain pop as in "Un Homme Et Une Femme". His hit "A Walk In The Black Forest" is performed in a more intimate way here—a nice LP.

★★★★

DEL SHANNON "The Further Adventures Of Charles Westover"—Thinkin' It Over; Be My Friend; Silver Birch; I Think I Love You; River Cool; Colour Flashing Hair; Gemini; Runnin' On Back; Been So Long; Magical Musical Box; New Orleans (Mardi Gras) (Liberty MONO LBL 83114E).

QUITE a change from "Don't Gild The Lily, Lily". Psychedelshannon with lots of ponderous sounds everywhere, menacing guitar work and some good arrangements and backing. Obviously some thought has gone into this album and it is more fulfilling than most of his LPs — but there is a feeling of experimentation running throughout.

★★★★

EARLY Dylan fans will dig "Out On The Highway" from DYON PARKER, a new name to me, whose LP on Marble Arch MONO MAL 787, is an example of semi-protesting folk, nicely recorded and showing talent. In complete contrast, the Irish balladeer JOSEF LOCKE comes up with a big-voiced "Hear My Song" (Music For Pleasure MONO MPF 1231) which includes titles like "My Heart And I" and "Santa Lucia". Some background rock music (such as you hear coming from jukeboxes in U.S. beat films) is put over by the MILWAUKEE COASTERS (Pama PMLP MONO 2)—nicely played, but not too raunchy.

Anyone from the North who has heard REGINALD DIXON at the organ of the Tower Ballroom, Blackpool may well want "Mr. Blackpool" (Music For Pleasure SMFP 1220 STEREO) in which he swings off a number of very, very familiar tunes. On the same label, the FANTABULOUS BRASS AND STRINGS (MFP 1221) have a side apiece and go through some very popular tunes — mostly themes — in a professional and well arranged way. Those interested in brass sounds will doubtless dig "The World Of Marches" (MFP 1222) by The City Of Los Angeles Concert Band conducted by GABRIEL BARTOLD. The two classics from MFP this month are WAGNER's "Prelude To Parsifal", "Good Friday Spell From Parsifal", "Siegfried Idyll" and "Prelude To Act 1 Die Meistersinger" by the Pittsburgh Symphony Orchestra conducted by Steinberg (SMFP 2084 STEREO). The other is the London Symphony Orchestra conducted by Gaston Poulet with some Spanish music including the 'Iberia' suite by ALBINEZ (MFP 2083).

THE BAJA MARIMBA BAND "Fowl Play — Fowl Play; Summer Samba; Yellow Days; Windy; Sounds Of Silence; Fiddler On The Roof; Along Comes Mary; She's Leaving Home; Baja Humbug; The Look Of Love; Rhode Island Red (A & M STEREO AMLS).

THE imaginative and sophisticated Latin arrangements of Julius Wechter and the Baja Marimba Band are becoming increasingly popular — this set will enhance their reputation. The light-hearted, often comic, tinge is present, and even the raw rock of "Along Comes Mary" is tempered by this aspect. They treat "Sounds Of Silence" quite respectfully, though.

★★★★

THE PENTANGLE "The Pentangle" Transatlantic STEREO IRA 162)

PERHAPS the ultimate British folk group — Terry Cox, Bert Jansch, Jacqui McShee, John Renbourn and Danny Thompson. This is beautifully recorded and needs to be, because any simplicity is only superficial—a great deal of care seems to have gone into the arrangements. Jacqui handles the vocals, her voice can change from the crystal clear to the blues of "Way Behind The Sun". The arrangements are beautiful, and extremely interesting.

★★★★

MIRIAM MAKEBA "Pata Pata"—Pata Pata; Ha Po Zama; What Is Love; Maria Pulo; Yelenti Tizany; Click Song No. One; Ring Bell; Ring Bell; Jol'inkomo; West Wind; Sadu; A Piece Of Ground (Reprise STEREO RSLP 6274)

A POWERFUL LP by Miriam, produced by Jerry Ragovay, who is known for his work with rhythm and blues artistes. The refreshing Makeba vocals are set against appropriate backings which cleverly manage to retain a certain African atmosphere about them, without being too primitive. I liked "Jol'inkomo" and "Pata Pata" best.

★★★★

JULIE LONDON "Great Performances" — Cry Me A River; Charade; Love Letters; Days Of Wine And Roses; Fly Me To The Moon; Girl Talk; Come On A My House; In The Still Of The Night; Slightly Out Of Tune; Summertime; Blue Moon; I Wanna Be Around (Liberty MONO LB 83049E)

THE cool voice of Julie London on some popular adult material, including her "Cry Me A River". This material is collected together over the period of about ten years, but doesn't date — the haunting late-night quality of her voice is timeless. Try "Summertime" or "Girl Talk".

★★★★

THE VENTURES "Great Performances Vol. One" — Green Onions; Three's A Crowd; Needles And Pins; Fever; A Taste Of Honey; Nutty; California Dreamin'; Pink Panther Theme; The House Of The Rising Sun; Good Lovin'; Solop John B; Journey To The Stars (Liberty LBL MONO 83085E)

GUITAR-LED group, with some of their top selections, which were either singles or showcase items on LPs. Quite entertaining, but I preferred their other LPs, which had better continuity.

★★★



# YOUR GUIDE TO THIS WEEK'S NEW SINGLES

## DANNY AND THE JUNIORS

At The Hop. b/w  
**LOYD PRICE**

(You've Got) Personality  
(Stateside SS 2117).

An eleven year old smash re-issued, exciting teen dance sounds all round—perhaps the epitome of the deliberately 'bad' rock 'n' roll record, yet it still has a charm and excitement which shines through today. Flip is as strong—the original million-selling version of the smash by one of R & B's great stars. A fiery heavy beater with a catchy riff and strained femme back-drop. Nice combination here—either side could just click. **CHART POSSIBILITY.**



AMERICA AWAKES!

## THE MONKEES

D. W. Washburn; It's Nice To Be With You (RCA Victor RCA 1706). A Leiber-Stoller song here, with a gentle rolling vaudeville flavour, nice easy barrel house piano and a gimmick set of vocals from the boys. Micky Dolenz leads, and this must be a huge hit. Flip is also an "A" side in America—it's a pretty-sounding medium pace ballad with a romantic vocal from Davy. Weaker than "Washburn" though. **CHART CERTAINTY.**

## SMOKEY ROBINSON AND THE MIRACLES

Yester Love; Much Better Off (Tama Motown TMG 661). Soulful falsetto, plaintive beat ballad, usual format from the Miracles. It's a nice song and should see them into the charts, and the rest of the group back Smokey up well, and a certain poignancy invades the lyrics. A nice record. Flip is more ballad—strings etc, and a gentle feel running through it. **CHART CERTAINTY.**

## JOHNNY CASH

Folsom Prison Blues; The Folk Singer (CBS 3549). This was, I think, recorded live at Folsom Prison, and the shrieks and yells of the audience (especially when he sings "I shot a man in Reno just to watch him die") add to the atmosphere. Nice rocking guitar work throughout, and the up-tempo item could well crash into the charts. Harmonica a la Dylan opens the flip, not the Tommy Roe biggie, but a dramatic slowie. **CHART POSSIBILITY.**

## EDDIE COCHRAN

Somebody Else; Milk Cow Blues (Liberty LBF 15109). This ultra-familiar Cochrane hit—backing sounds like LOUD road drills, and the lyric of the put-down rocker who makes good is a classic. Jerky stuff all the way, and Eddie's hoarse and coarse vocals are beautifully timed. Could easily follow "Summertime Blues" into the charts. Flip is an echo-filled blues with plenty of appeal. **CHART POSSIBILITY.**

PAUL RAVEN; Musical Man; Wait For Me (MCA MU 1024). Welcome back to Paul, an under-rated talent here. Good semi-psychedelic approach, with booming piano (really!) and bubbling effects. Liked it a lot. ★ ★ ★ ★

DEEP PURPLE; Hush; One More Rainy Day (Parlophone R 5708). Highly-touted new group with percussive effects and a pounding rhythm—they are clearly worth commending and this one could even be a first-time biggie for them. ★ ★ ★ ★

LORRAINE ELLISON; Try (Just A Little Bit Harder); In My Tomorrow (Warner Brothers WB 2084). Soul-filled ballad here, intense vocals from Lorraine and the femme vocal group. Intense but same-y. ★ ★ ★ ★

FIGMEAT MARKHAM; Here Comes The Judge; The Trial (Chess CRS 8077). Three versions of this are climbing the US charts. It's a gimmicky pounding beater with dominant vocal. It's catchy and could click here. ★ ★ ★

MOSES AND JOSHUA; Get Out Of My Heart; They Don't Want Us Together (Bell BLL 1918). Just under two minutes for this bubbly beater—R & B styled with precise vocal harmonics. Song isn't too strong though. ★ ★ ★

SLY AND THE FAMILY STONE; Dance To The Music; Let Me Hear It From You (Direction 58 3568). Sly's psycho-soul US hit, hastily re-labelled here. A cleverly arranged discotheque item—I'd like to see it in the charts. ★ ★ ★

MOBY GRAPE; Can't Be So Bad; Murder In My Heart For The Judge (CBS 3555). Blues format shows through strongly on this waiting beater from the Moby Grape. Pounding backdrop, good guitar work and sincere vocals. ★ ★ ★

NILSSON; Everybody's Talkin'; Don't Leave Me (RCA Victor RCA 1707). Rolling piano, plaintive atmospheric vocals on this fine song from Nilsson who's getting big in the States. Maybe not immediately commercial enough for sizable impact here, but still very enjoyable. ★ ★ ★ ★

THE FOUR KENTS; The Moving Finger Writes; Searchin' (RCA Victor RCA 1705). Almost identical to the while-back Len Barry flop. Not as distinctive as Len's version, but quite a plaintive, dancey beater. ★ ★ ★

JERRY BUTLER; Never Give You Up; Beside You (Mercury MF 1035). A beautiful poignant record from one of America's best singers. Lovely lyric, sophisticated arrangement and already big in the States. ★ ★ ★ ★

DUANE EDDY; (Dance With The) Guitar Man/SAM COOKE; Another Saturday Night (RCA Victor 1701). Two big hits—Sam Cooke's witty "Another Saturday Night" is still great, and Duane's biggie is eminently danceable. ★ ★ ★ ★

THE PEANUT BUTTER CONSPIRACY; Turn On A Friend (To The Good Life); Captain Sandwich (CBS 3543). Bright psych-rock effort with good instrumental work and a somewhat frantic beat. ★ ★ ★

THE INTRUDERS; Cowboys To Girls; Turn Back The Hands Of Time (Ember EMB S254). A well-arranged modern-sounding U.S. hit with plenty of falsetto vocal work shining through. Nice songs, but unfortunately, this kind of thing doesn't seem to click here. ★ ★ ★

TAJ MAHAL; Everybody's Got To Change Sometimes; Statesboro Blues (Direction 58-3547). A typical beater here, plenty of soul-blues vocal work, and a good backing. Fine for discotheques, but flip is better listening material. ★ ★ ★

GLADYS KNIGHT AND THE PIPS; It Should Have Been Me; You Don't Love Me No More (Tama Motown TMG 660). This is one of those incredibly corny "I was at your wedding" items. Despite the beautiful production and soul-filled performance, I can't see it getting in the charts. ★ ★ ★

JIMMY HOLIDAY; Give Me Your Love; The Beauty Of A Girl In Love (Minit MLF 11008). This steady thumper is very a la Solomon Burke or Ben E. King—not so distinctive as most of Jimmy's songs. Nevertheless a potent soul item without too much tune. ★ ★ ★

NEW YORK PUBLIC LIBRARY; Got To Get Away; Time Wastin' (MCA MU 1025). Jangly Byrds-type guitar opens this loudly-recorded beat ballad. Lots of echo etc. but not too inspiring. ★ ★ ★

OTIS REDDING; She's Alright; Gama Lama (Pye Int. 7N 25463). Recorded many years ago, this is a repetitive, primitive, badly recorded rock number which is completely untypical of Otis. A shame it should have been issued. ★ ★ ★

NEIL DIAMOND; Brooklyn Roads; Holiday Inn Blues (UNI UN 943). A whimsical nostalgic folk-tinged number from Neil—well produced, but not too commercial I'd think. ★ ★ ★

JOHNNY DARRELL; With Pen In Hand; Poetry Of Love (United Artists UP 2225). Country tinge on this divorce song—sad, lonely feel with tear-jerking lyric. ★ ★ ★

SYLVIA I Can't Help It; It's A Good Life (Soul City SC 183). One half of the Micky and Sylvia team, this is a pretty beat ballad, inoffensively unambitious—but her voice is charming. ★ ★ ★

## CILLA BLACK

Where Is Tomorrow; Work Is A Four Letter Word (Parlophone R 5706). Great, this. So it's not as instantly commercially catchy as some Cilla past biggies, but it's a lovely song, sung with tremendous warmth—and at the same time getting over the essentially lonely atmosphere of the lyrics. Moments of big-building, as usual. Each word made to work hard. Can't ask for more. Flip: A gently pacy piece from the Cilla-starring movie. Good, naturally. **MASSIVE SELLER.**

## ELECTION

Nevertheless; Mark Time (Elektra EKS 45033). This group showed itself at a recent reception and impressed everybody. Their record, a debut disc, is impressive, too. They have a distinctive vocal line and the girl fits in beautifully on the harmonies. There's a professionalism here and I'd more or less bank on the song being strong enough. They're welcome on the scene. Flip: This could actually have been an "A" side as well—nuff said? **CHART POSSIBILITY.**

## FRANK IFIELD

(You've Got) Morning In Your Eyes; Oh, Such A Stranger (Columbia DB 8432). No longer a chart cert., Frank nevertheless has a big following. It's the right material for his virtile voice, with moments of throatiness and a fast-worded series of sequences. Harmonica. Maybe a bit one-notey, but that's nothing to worry about. Could click. Flip: Nice reading of a Don Gibson song. **CHART POSSIBILITY.**

**HARRY BELAFONTE**, professional as ever, handles "Sleep Late My Lady Friend" (RCA Victor 108) with superb romantic skill. Also gently laid down: **OLIVIER DESPAX** and "Lonely Troubadour" (RCA Victor 1709)—quite stylish. **FRANKIE MCBRIDE** in rather anguished sentimental mood on "With Pen In Hand" (Emerald MD 1102)—this bloke is a fine singer and romantic with it. Group sounds on "Something Happened To Me" (Decca F 12801), by **MELODY FAIR** (Decca F 12801), but basically it's a chug-along sort of number. Singalong approach from the talented **NINA SHAW** on "From Now Till Then" (CBS 3536)—a cheery sort of production. From Scotland, the **BEATSTALKERS** and "Rain Coloured Roses" (CBS 3537), a mid-tempo item with clear-cut vocal line... not a bad song, this.

**CLIFF NOBLES AND CO.** tackle a pretty routine and repetitive sort of instrumental in "The Horse" (CBS Direction 3518)—quite catchy. Old-time trad jazz most of the way by **THE NITTY GRITTY DIRT BAND** on "Collegiana" (Liberty LBF 15099), complete with dead-pan vocal. The ever-excellent **KENNY BALL** and his Jazzmen of course, swing nicely through "Wild Daffodil" (Pye 17536), a bouncy vocal-laden piece which deserves to do well. I commend **STEVE MONTGOMERY** and "What's Good About Goodbye" (Decca F 12800), because this new name has a very fine ballad voice. "I Wanna Go To Heaven" by **ORBIT FIVE** (Decca F 12799) is unusual, instrumentally, and not half a bad production.

From **PAUL BONAO**: "In A Little While" (Columbia DB 8433), a gently-paced ballad of considerable charm, but probably no hit. Very very odd, and I'll say no more: **MAE STUNGO** and "Bonkers" (Columbia DB 8434), a deliberately (I assume) off-key sort of scene, vocally, but surprisingly catchy. **DANDY** at his blue-beat best with "I'm Back With A Bang Bang" (Giant GN 36)—a party piece. Cabaret star **DIANA LANDOR** and "Empty Little Shadow" (Pama 726) go together well—nice arrangement, this. **THE PASTORAL SYMPHONY** and "Love Machine" (President PT 202) adds up to curious electronic effects and quite strong vocalists.

**SAVOY BROWN**, with "Walking By Myself" (Decca F 12797), comes over with honky-tonk piano in the background—this is a pleasing old foot-tapper, and exciting in parts. From **THE BOOTS**: "The Animal In Me" (CBS 3550), a powering beater and blast of brass enhancing the overall sound. "Woman, Woman", by **RICHARD BARNES** (Columbia DB 8436), is a high-soaring ballad with heavenly chorus and the lot, orchestrally—good performance here. **THE BARRY LEE SHOW** tackle "Wasn't It Good While It Lasted" (Parlophone R 5704) with a gentle sort of attack—a catchy item, almost Gospel-like in style. "Saturday" by **SLAM CREEPERS** (Olga OLE 009) is a chunky English-language item from a top Swedish group—this is worth commending. I say. **NEIL HOLLAND** sings "Mary" (MGM 1422) with a gently folkie sort of approach but it doesn't sound a hit to me. Interesting story about the **CHANDONS** (about which more later) and their duetted "Never Been Loved Before" (RCA Victor 1704) is an interesting production and song by Chris Andrews. "Don't Change Your Mind About Me" pleads **ANTHONY DEELEY** (Pama 728), in brisk and businesslike style.

## BARRY RYAN

Goodbye; I'm So Sad (MGM 1423). A Clive Westlake-Dave Most song for Barry split now from his twin. And this Keith Mansfield arrangement is very good, with a catchy chorus scene and I both hope and predict that it'll make the charts. Barry changes mood effectively, from gentle to power-ing and the aforementioned chorus phrase is very good. Girls in background. Full-blooded all the way. Flip: Paul wrote this plaintive item for his bruvver. **CHART PROBABILITY.**

## THE WHO

Dogs; Call Me Lightning (Track 604023). A complete change of mood and direction, with a Cockney approach and an amusing, well-produced story of a guy meeting up with a dog-track kennel-maid. Off-beat gruff voices added and rather less of a roar-up than usual from the group. Displays Pete's versatility as a writer, too. Must be a very big hit. Flip: Another change of style, strongly rhythmic and very catchy most of the way. Dum-dum-dum type group vocal. **MASSIVE SELLER.**

## KENNY EVERETT

It's Been So Long; Without Her (MGM 1421). Ken modestly, or pointedly, says this is actually yer worst-ever disc-jockey records, but I have to point out that he's undoubtedly wrong. With the usual hysterical and yelped introduction, it then settles into a catchy, delightful and la-lah-ed song which I find fixed firmly in my mind. Arranged so as to make the best of his voice. Flip: Not a bad rendition of a Nilsson song. **CHART POSSIBILITY.**



**THE DECISION**, on "In The Shade Of Your Love" (MCA MU 1027), get good sounds going, with organ helping the backing—rather pleasant, this. "Another Day" by **THE BARRY GOLDBERG REUNION** (Pye Int. 25465) is a rather doomy atmospheric sort of thing with the voices hidden in a surge of sound. "Take Me Along" by **JOHN CRISTIAN-DEE** (Pye 17566) is a fine song by the Carter-Alquist team and the performance is competent, gently swinging and fits well with the arrangement. I liked a lot **THE SWEETSHOP'S** "Barefoot and Tiptoe" (Parlophone R. 5707), a happy, bright, melodic little piece which is darned catchy. Folksey but with power is "I Think It's Going To Rain" (Columbia DB 8422), a Randy Newman song by **LYN AND GRAHAM MCCARTHY**—tasteful. Two 'A' sides from **PAT BOONE**: "By The Time I Get To Phoenix" (inevitably, it seems) and his biggest-ever "I'll Be Home" (Dot 108). From **PEOPLE**: "I Love You" (Capitol CL 15553), a so-so romantic beat ballad.

Those Fifty Guitars of **TOMMY GARRETT** handle "Big D" well (Liberty LBF 15086), but it could be that it's not basically a chart melody. Those great old **MILLS BROTHERS** sing the rather corny "My Shy Violet" (Dot 107) with the style that made them the rage of all the vocal groups. Exciting, not to mention exotic sounds, from **LUIS ALBERTO DEL PARANA Y LOS PARAGUAYOS**, and the amusing and well-presented "La Felicidad" (Philips BF 1674) ... this could easily catch on. **SHUBERT**, an off-beat pop name, on "Until The Rains Come" (Fontana TF 942), gets off at Morse code speed and it's certainly above average. From **KEVIN JOHNSON**: "Woman, You Took My Life" (Decca F 22794), an Australian production which dragged on a bit for me, though sincerity is there. "Three Jolly Little Dwarfs" (Pye 17559), by **THE ORANGE MACHINE**, is a happy piece at fast pace and a novelty-worded item which registered at the first play. From **THE GOLDEN EARRINGS**: "I've Just Lost Somebody" (Capitol CL 15552), a softly-sentimental ballad, nicely arranged but nothing too special for my ears.

"I'll Keep Holding On", by **THE BRASS TACKS** (Big T 110), is perky and bright, quite a personality production most of the way. **RIFKIN** and "We're Not Those People Anymore" (Page One POF 071), produces a most unusual lead voice, gently hovering and getting to the roots of a useful song. A most unusual mixture of poetry and familiar music: "Letter In A Bottle" by **THE BARROW POETS** (Fontana TF 939), nicely produced and off-beat enough to please. **GENE AND DEBBE**, a resistant-sounding boy-girl duo, work in togetherness on "Lovin' Season" (London HLE 10203).



THE SCAFFOLD — a very odd new single

## P. P. ARNOLD

Angel Of The Morning; Life Is But Nothing (Immediate IM 967). This lovely number was an American hit for Merrilee Rush and it's dead right for the expressive and lovely Pat Arnold. Starts in relaxed mood but you can sense the build-up from the first bars. She's an exciting girl and she really does hammer away at a good song, which this is. Lovely lyrics. Flip: Guitar backed and much more relaxed, but sensitive. **CHART PROBABILITY.**

## MIREILLE MATHIEU

When You Return; Tonight's The Night (Columbia DB 8429). Another tough-edged but sympathetic performance from one of France's most delicious experts. The song is a fairly average mid-tempo ballad with a fetching backing and arrangement, but it comes very much to life when Mireille wraps her eloquent tones round it. Not a biggie, but in with chances. Flip: Another romantic ballad, urgently sung, with English lyrics. **CHART POSSIBILITY.**

## THE SCAFFOLD

1-2-3; Today (Parlophone R 5703). Very odd, this. One of the highspots of the boys' stage act, and done in a variety of moods. Catchy, basically, though it sometimes goes into mammoth mess-up of sound which will either please or irritate. Big-voiced operatic take-off thrown in for good measure. A-grow-on-you production, this, and a fine and welcome novelty. Flip: Church bells added to this fast-paced and lively performance. **CHART CERTAINTY.**

## CLIFF RICHARD

I'll Love You Forever Today; Girl You'll Be A Woman Soon (Columbia DB 8437). Cliff cowrote this top deck for his controversial movie "Two A Penny" and obviously it's a cert smash. Splendid arrangement with splashes of brass and Cliff at his relaxed, warm, ballad best. It's gently done, with tinkling backing... really it has instant impact. Flip: The Neil Diamond song taken at a fair old lick. **MASSIVE SELLER.**

**JUNIOR'S EYES**: Mr. Golden Trumpet Player; Black Snake (Regal Zonophone RZ 3009). A catchy enough piece, though little unusual happens early on. Repetitive, strong beat, but I suspect likely to get lost in the rush. ★ ★ ★

**THE SETTLERS**: As Long As There's Love; Penny To My Name (Columbia DB 8424). Reminiscent beat here, but the group (girl featured) are in strong form. Song seems commercial and there's a lilting "happening" most of the way. Most pleasant. ★ ★ ★ ★

**JULY**: My Clown; Dandelion Seeds (Major Minor MM 568). July in June yet. New group who have gone all-out for an original sort of sound... and a pretty original song, too. Takes a bit of getting used to, but the effort I promise is worth it. ★ ★ ★

**BRIAN KEITH**: The Shelter Of Your Arms; C'est La Vie (Page One Pof 072). Ex-Plastic Penny lead singer—and I'd say he stands strong chances of making it alone. A haunting quality to his voice. This may not be the song, but Brian has a most welcome talent. ★ ★ ★ ★

**BARRY NOBLE**: I've Got My Eyes On You; I've Always Wanted Love (Columbia DB 8438). This is another fine performance and though it's not actually a Record of Week, Barry's warm style suits this song very well indeed. Could make it. ★ ★ ★ ★

**DENNIS LOTIS**: Funny One; One Man's Life (Polydor 56266). I've got to say it again: Dennis sings a song better than most. This is a clipped rhythm piece, with tremendous verve and style. Love to read about it... in The Top Fifty. ★ ★ ★ ★

**THE HUSB**: Elephant Rider; Grey (Fontana TF 944). Okay but really this circus atmosphere and stuff didn't get through. All rather urgent. ★ ★ ★ ★

**RANEE AND RAJ**: Don't Tell Me I Must Go; Razor Edge (Fontana TF 941). Written by Raj, this isn't (I think) as good as their last. But the excitement and power is there and anyway they're a very talented duo. High ranged singing. ★ ★ ★ ★

**DONNIE ELBERT**: This Old Heart Of Mine (is Weak For You); Run Little Girl (Polydor 56265). American high-singing gent, recorded in London. Could make it: could flop. Dunno. But I was unmoved. ★ ★ ★ ★

**JACK JONES**: Without Her; Follow Me (RCA Victor 1703). Um, yes, well-er, ahem. Obviously Jack is a great singer. This is a Nilsson song. But lovers of class, probably alone, will go for it. ★ ★ ★ ★

**JESS AND JAMES**: Something For Nothing; I Let The Day Go By (MGM 1420). Two boys from Portsmouth and they get a home-grown soul sound going and build the excitement more than somewhat. Not a hit, but fair old material. ★ ★ ★ ★

**MOE KOFFMAN**: Mighty Peculiar; Archie Buckle Up (CBS 3544). Fine in a way, instrumental material from the gent who wrote "Swingin' Shepherd Blues". But it's not as strong. ★ ★ ★ ★

**HERB ALPERT**: This Guy's In Love With You; A Quiet Tear (A and M AMS 727). Herb sings, with piano backing, and it's a complete change from his usual material. Not brilliant, but the guy concerned has personality. ★ ★ ★ ★

**MALCOLM ROBERTS**: Our Song; Just You Wait And See (RCA Victor 1702). Good song, beautifully sung, with delicious nuances of light and shade. I tipped Malc's last one, but this missed. However, I'm convinced he's on the way and I commend this to those who like good songs well-performed. ★ ★ ★ ★

**THE COWSILLS**: Indian Lake; Newspaper Blanket (MGM 1424). I remain pretty well impervious to the Cowsills' charm, but that's my fault. This is certainly their most commercial yet; a catchy blend of style and personality. ★ ★ ★ ★

**THE MIGHTY SPARROW**: Mr. Walker; Carnival In '68 (NEMS 3558). Fine calypso singer, discovered by Vic Lewis in sunny West Indies, and now to be launched expensively here. Streets ahead of his competitors on personality. ★ ★ ★ ★

**JOHNNY DUMAR**: Illusion; You Went Away (CBS 3545). Johnny is a good-looker who sings well, but there are doubts about his particular whip-lashed Mexican-sounding songs. His day will come. ★ ★ ★ ★

**FLEUR DE LYS**: Stop Crossing The Bridge; Brick By Brick (Atlantic 584193). Again I applaud this group. Dunno about the hit chances, but this seems to me to be first-rate pop, imaginatively laid down, and it SHOULD be a hit. ★ ★ ★ ★

**ANAN**: Haze Woman; I Wonder Where My Sister's Gone (Pye 17571). Moody sort of song and performance—a group sounding rather good. Doubt if it's hit material, but again this is potentially the outside chance that all we betting folk are after. ★ ★ ★ ★

**NORRIE PARAMOR**: Soul Coaxing; Autumn In London Town (Columbia DB 8430). A Record of the Week, no less. This is so darned catchy, and Norrie is so darned professional... well, hear it and see if you don't end up whistling it enthusiastically. ★ ★ ★ ★

**JASON CORD**: I've Got My Eyes On You; I Can't Take No More Of Your Lies (Chapter One CH 102). This is good... song and performance. Les Reed's new label, a new singer, a brisk performance, and it could easily take-off. Just missed a tip, but a Record of the Week. ★ ★ ★ ★

### WAY OUT

We've got just about the best list of U.S. Imported L.P.'s plus forthcoming British L.P.'s. Have you got your copy yet? If not, why not?

**TANDY (RM 101)**  
273 HAGLEY ROAD WEST  
BIRMINGHAM, 32  
(Tel. 021 - 429 2190)



**STRONG** Detroit rumours say top songwriters and producers **Holland, Dozier and Holland** have left Tamla-Motown to join **Kim Weston** and **Mickey Stevenson's** Venture label — taking with them **Stevie Wonder**, **Martha Reeves** and **The Vandellas** and possibly the **Elgins**... **Coasters** back with "She Can"... **Bobby Darin** now a movie producer... journalist **Norman Jopling** (alias 'The Face') quits Record Mirror this Friday: this column will be written by another RM staffman from next week... on 'What's New' **Dave Cash** said that Tamla Motown had "about 660 releases here in Britain" (obviously deduced from TMG 660 — the catalogue number of **Gladys Knight And The Pips'** newie) — in fact, the series began at TMG 501... new Music For Pleasure album featuring airplane sounds — take-off, flying, taxiing, landing etc. — should be interesting in stereo... Q24: Who (State-side) partnered — (a) **Santo**; (b) **Dean**; (c) **Jim**; (d) **Buss** and (e) **Jon**...?

New Atlantic single in US titled "Soul Meeting"/"That's How It Feels" by the **Soul Clan** whose line-up consists of **Solomon Burke, Arthur Conley, Ben E. King, Don Covay** and **Joe Tex**... A23 — "New Face In Hell" — congratulations to **Giles, Giles And Fripp** for the most amusing press handout ever sent out... the Polydor-Atlantic contract "renewed for a considerable time"... **Ember** claim their new single — the US hit "Cowboys To Girls" by the **Intruders** reached the million sales mark twice as fast as "Honey"... **Donnie Elbert's** "This Old Heart Of Mine" exciting enough to be a chart possibility... in case anyone didn't know, **Jimmy Powell's** frenzied "Sugar Baby" was produced by **Jack Good** and first released about five years ago... doesn't the **Monkees** "D. W. Washburn" remind you of "Hi Hi Hazel"?

# READERS' CLUB



**Paul Martin, 15, 116 Broadmead Ave., Northampton.** Stars and Hobbies — Rolling Stones, Small Faces, Donovan, Lulu. Collect pop pictures, Soccer. I would like a girl pen friend.



**Wendy Booth, 16, 32 Gloster St., Bolton, Lancs., England.** Stars and Hobbies — Dancing, boys, writing letters, Amen Corner, Herd, Grapefruit, Small Faces, All soul music, Easybeats.



**Lynda Rowsell, 18, 35 Thomas Sharp Street, Canley, Coventry, CU4 8DQ.** Stars and Hobbies — Hollies, Pop music, seeing the Hollies live, art, dressmaking, travelling.



**Terence D. Edwards, 19, 9 Braganza Street, Waiworth, London, S.E. 17.** Stars and Hobbies — Beach Boys, Byrds, Lulu, Sandie, Nancy, Hollies, Tremas., Dave Dee etc., Who, Jimi Hendrix, Beatles, Football, Speedway, photography, records, girls, parties, travelling in and touring foreign countries.



**Stephen M. Yershon, 16, 67 Woolridge Way, Loddiges Rd., Hackney, London, E.9.** Stars and Hobbies — Beatles, Bee Gees, Lulu, All Tamla music, Procol, Foundations, Dionne, Sky Blue and O. C. Smith. Football, girls writing letters, singing, walking (around the City and West End) and listening to Sgt. Pepper.



**Terence Beirne, 16, 33 Regent Road, Chorlton-c-Hardy, Manchester 21.** Stars and Hobbies — Stones, Hendrix, Move, Troggs, Who, Kinks, Man./United, Hearing Stones record Dennis Law, George Best, Brian Kidd, Ten-pin bowling.



**Pamela Mollas, 14, 6 East Mount Road, Blossom St., York.** Stars and Hobbies — Herd, Love Affair, Tremeloes, pop records, pen pal. Will answer all letters.



**Margaret Williams, 19, 64 Milkwood Road, Herne Hill, London, S.E.24.** Stars and Hobbies — P. J. Proby, Scott Walker, Cat Stevens. Dancing, singing, reading and collecting pictures of P. J. Proby.



Listen carefully to "My Clown" by July (Major Minor) and see if you can figure out what creates all the off-beat sound effects. I can't provide the answer, but the production should create a lot of controversy. Song was written by July member Tom Newman and will be followed up soon by an LP of twelve original tracks. Certainly they have a bit of an African influence seeping through—a souvenir of their times working in Tangier. And Spanish sounds, too. Well worth that aforementioned careful listen.



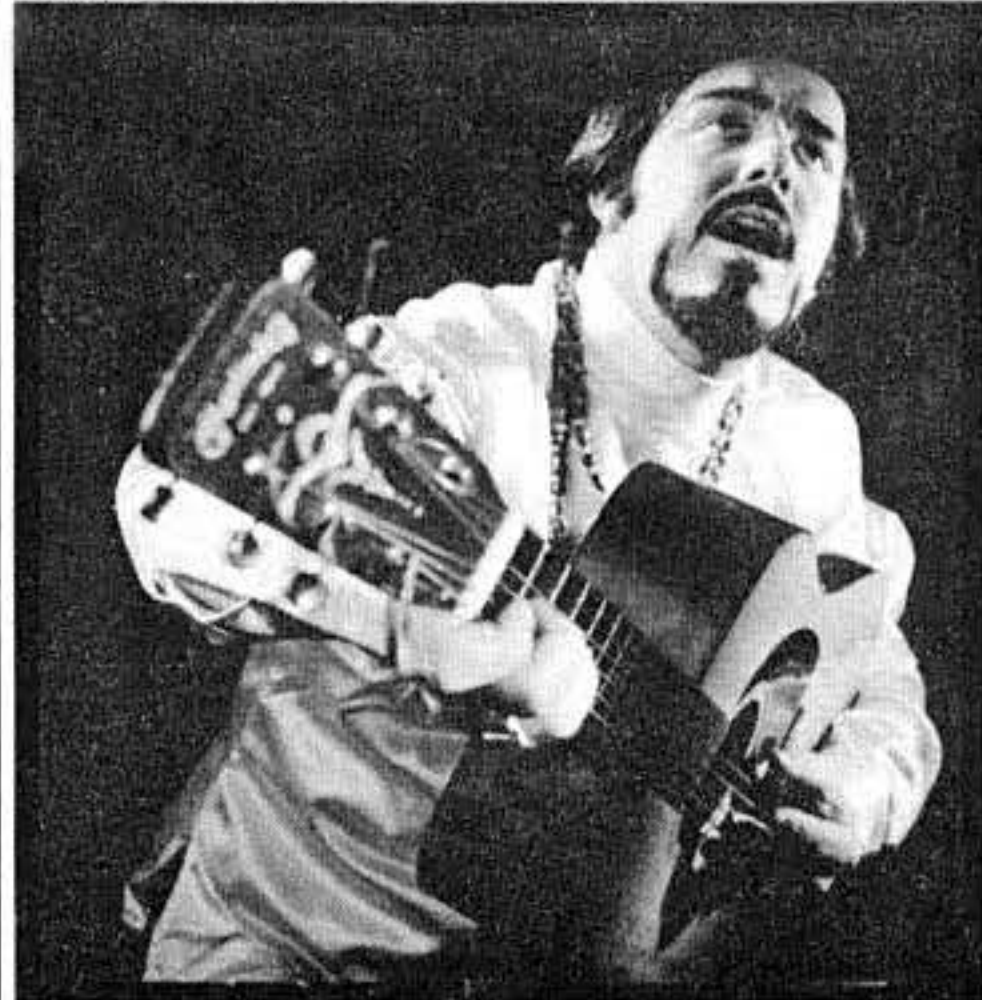
**Jason Cord** is one of those thoroughly nice blokes who is also fortunate enough to have talent on his side. In his case it paid handsome dividends when **Les Reed** watched him singing at a Wolverhampton club and promptly decided that Jason should be the second artist to be signed to his newly-formed Chapter One label. **Les and Jackie Rae** penned his debut song "I've Got My Eyes On You" and it could well be the one to put Jason firmly on the musical map.

Freedom means a lot of things to a lot of people. In pop, Freedom (with a capital letter) means **Bobby Harrison** and **Ray Boyer**, who were formerly with **Procul Harum**, and **Steve Shirley** who joined the others when they started working together in September, 1967. Film director **Dino Di Laurentis** used them to write the score and perform in a full-length colour movie and also to play in his New Year's party in Monte Carlo... a social high light. Another highlight: Their record "Where Will You Be Tonight" on Mercury.



**Mike Wade** kicked around with **Wayne Fontana**, then joined the **Riot Squad** as lead singer. But he's also an actor, and had appeared in many sizeable movies. Group work interfered with this, so he broke away and now is a solo singer... "Lovers", on the progressive **Beacon** label. The disc is notable in that many top session men, like **Ronnie Verrell** and **Eddie Blair**, were featured behind. This fan of **Jack Jones** and **Tony Bennett** is blue-eyed and fair-haired, and very ambitious. He's the son of former **Ted Heath** compere **Ray Wade** — and also worked with **Johnnie** and **The Echoes**, around the Kent area.

**Kevin Westlake** was destined to become one of our best drummers. **Gary Farr** seemed all set to make it with his **T-Bones**. But **Gary** and the boys split up; **Kevin** left London altogether to retreat to a cottage in his native Wales. But... **Giorgio Gomelsky** was looking for talent for his **Marmalade** label. One was the **Blossom Toes**, looking for a new drummer — and, incredible though it sounds, explored a part of Wales and there came upon **Kevin**, writing songs and practising guitar. He joined them as drummer, but decided after a few months to give up percussion. And **Kevin** and **Gary** teamed up. Now they have their first single "Everday" out on **Marmalade**, and well received it's been, too.



The chap with the meaningful voice and the coveted **Martin** guitar is American singer **Marc Ellington**. He emigrated from the U.S. of A. after a cheerful reminder from his local draft board that a new career and a lot of free clothes were coming his way soon. A robust and powerful personality, he sings well on his British debut disc, a Dylan number (on **Philips**) — "I Shall Be Released". It's agasagasagasagasagasagas...



# COUNTRY MUSIC HALL OF FAME VOLS 11 & 12



Two more great LPs to add to the previous ten volumes of recordings by America's top Country & Western artists. These two new volumes include tracks by **Roger Miller, Patsy Cline, Sonny James, Boots Randolph, Red Sovine** and other popular stars

Vol. 11: HAB 8354  
Vol. 12: HAB 8355



12" mono LP records



The Decca Record Company Limited  
Decca House  
Albert Embankment London SE1

# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 THIS GUY'S IN LOVE WITH YOU\*  
2 (5) Herb Albert (A & M)
- 2 MRS. ROBINSON  
1 (9) Simon and Garfunkel (Columbia)
- 3 MONY, MONY\*  
4 (9) Tommy James & The Shondells (Roulette)
- 4 YUMMY, YUMMY\*  
5 (7) Ohio Express (Buddah)
- 5 MACARTHUR PARK\*  
3 (6) Richard Harris (Dunhill)
- 6 ANGEL OF THE MORNING\*  
8 (5) Merrilee Rush (Bell)
- 7 THINK\*  
7 (6) Aretha Franklin (Atlantic)
- 8 THE LOOK OF LOVE  
16 (3) Sergio Mendes & Brazil 66 (A & M)
- 9 REACH OUT OF THE DARKNESS\*  
13 (4) Friend & Lover (Verve/Forecast)
- 10 I COULD NEVER LOVE ANOTHER\*  
12 (7) Temptations (Gordy)
- 11 THE HORSE\*  
15 (3) Chris Nobles & Co. (Phil & Sued)
- 12 JUMPIN JACK FLASH\*  
28 (2) Rolling Stones (London)
- 13 HERE COME DE JUDGE  
46 (3) Shorty Long (Soul)
- 14 LADY WILL POWER  
37 (2) Gary Pickett & Union Gap (Columbia)
- 15 LIKE TO GET TO KNOW YOU\*  
14 (5) Spanky & Our Gang (Mercury)
- 16 I LOVE YOU\*  
19 (6) People (Capitol)
- 17 CHOO CHOO TRAIN\*  
20 (4) Boxtops (Mala)
- 18 LICKING STICK, LICKING STICK (Part 1)  
21 (4) James Brown (King)
- 19 TIPTOE THROUGH THE TULIPS\*  
24 (3) Tiny Tim (Reprise)
- 20 HOW'D WE EVER GET THIS WAY  
22 (5) Andy Kim (Steed)
- 21 A MAN WITHOUT LOVE\*  
18 (5) Engelbert Humperdinck (Parrot)
- 22 INDIAN LAKE  
23 (3) Cowbills (M.G.M.)
- 23 TIGHTEN UP\*  
6 (11) Archie Bell (Atlantic)
- 24 NEVER GIVE UP\*  
27 (3) Jerry Butler (Mercury)
- 25 SHE'S A HEARTBREAKER  
33 (3) Gene Pitney (Mercury)
- 26 D. W. WASHBURN\*  
47 (3) Monkees (Colgems)
- 27 MASTER JACK  
11 (7) Four Jacks & A Jill (RCA)
- 28 A BEAUTIFUL MORNING\*  
19 (11) Bascals (Atlantic)
- 29 YESTER LOVE\*  
42 (2) Smokey Robinson & The Miracles (Tamla Motown)
- 30 SOME THINGS YOU'LL NEVER GET USED TO\*  
29 (3) Diana Ross & The Supremes (Tamla Motown)
- 31 STONED SOUL PICNIC  
40 (2) 5th Dimension (Soul City)
- 32 DELLAH\*  
25 (10) Tom Jones (Parrot)
- 33 GRAZIN' IN THE GRASS  
— (1) Hugh Masekela (UNI)
- 34 THE GOOD, THE BAD AND THE UGLY  
9 (11) Hugo Montenegro (RCA)
- 35 UNITED  
35 (4) Peaches & Herb (Date)
- 36 AIN'T NOTHING LIKE THE REAL THING\*  
17 (10) Marvin Gaye & Tammi Terrell (Tamla)
- 37 TIME FOR LIVIN'\*  
23 (4) Association (Warner Bros)
- 38 HONEY\*  
22 (12) Bobby Goldsboro (United Artists)
- 39 COWBOYS TO GIRLS\*  
34 (11) Intruders (Gambie)
- 40 YOU DON'T KNOW WHAT YOU MEAN TO ME  
44 (3) Sam & Dave (Atlantic)
- 41 SKY PILOT\*  
— (1) Eric Burdon & The Animals (MGM)
- 42 I WANNA LIVE\*  
38 (6) Glen Campbell (Capitol)
- 43 MY GIRL, HEY GIRL\*  
35 (9) Bobby Vee (Liberty)
- 44 JELLY JUNGLE\*  
30 (4) Lemon Pipers (Buddah)
- 45 I'LL NEVER DO YOU WRONG  
45 (3) Joe Tex (Dial)
- 46 (YOU KEEP ME) HANGIN' ON\*  
— (1) Joe Simon (Sound Stage 7)
- 47 IT SHOULD HAVE BEEN ME\*  
— (1) Gladys Knight & The Pips (Soul)
- 48 SAFE IN MY GARDEN  
49 (2) Mamas & Papas (Dunhill)
- 49 BRING A LITTLE LOVIN'\*  
— (1) Los Bravos (Parrot)
- 50 HERE I AM BABY  
— (1) Marvelettes (Tamla)

\*An asterisk denotes record released in Britain.

BACK IN LOVE AGAIN — Buckingham (Columbia).  
THE STORY OF ROCK AND ROLL — Turtles (Whitehouse).  
PEOPLE SURE ACT FUNNY — Arthur Conley (A&C).  
HERE COMES THE JUDGE — The Magistrates (MGM).  
PICTURES OF MATCHSTICK MEN — Status Quo (Cadet Concept).  
ELEANOR RIGBY — Ray Charles (ABC).  
IT'S NICE TO BE WITH YOU — Monkees (Colgems).  
HURDY GURDY MAN — Donovan (Epic).

## TOP L.P.'s

- 1 DOCK OF THE BAY  
11 Otis Redding (Stax)
- 2 LOVE ANDY  
1 Andy Williams (CBS)
- 3 SCOTT NO. 2  
2 Scott Walker (Philips)
- 4 SOUND OF MUSIC  
4 Soundtrack (RCA)
- 5 JOHN WESLEY HARDING  
3 Bob Dylan (CBS)
- 6 SMASH HITS  
12 Jimi Hendrix Experience (Track)
- 7 HISTORY OF OTIS REDDING  
7 Otis Redding (Atlantic)
- 8 NUT GONE FLAKE  
22 Small Faces (Immediate)
- 9 BUDDY HOLLY'S GREATEST HITS  
14 Buddy Holly (Ace of Hearts)
- 10 JUNGLE BOOK  
9 Soundtrack (Wall Disney)
- 11 FLEETWOOD MAC  
5 Peter Green's Fleetwood Mac (Blue Horizon)
- 12 THE HANGMAN'S BEAUTIFUL DAUGHTER  
4 Incredible String Band (Elektra)
- 13 GIFT FROM A FLOWER TO A GARDEN  
16 Donovan (Pye)
- 14 TOM JONES LIVE AT THE TALK OF THE TOWN  
10 Tom Jones (Decca)
- 15 VALLEY OF THE DOLLS  
15 Dionne Warwick (Pye Int.)
- 16 GREATEST HITS  
13 Four Tops (Tamla Motown)
- 17 THIRTEEN SMASH HITS  
18 Tom Jones (Decca)
- 18 BEST OF THE BEACH BOYS VOL. 2  
32 Beach Boys (Capitol)
- 19 NOTORIOUS BYRD BROTHERS  
17 Byrds (CBS)
- 20 BEST OF THE BEACH BOYS VOL. 1  
22 Beach Boys (Capitol)
- 21 GREATEST HITS  
5 Supremes (Tamla Motown)
- 22 OTIS REDDING IN EUROPE  
28 Otis Redding (Stax)

- 23 OPEN  
21 Julie Driscoll & Brian Auger (Marmalade)
  - 24 DOCTOR ZHIVAGO  
36 Soundtrack (MGM)
  - 25 BRITISH MOTOWN CHART BUSTERS  
24 Various Artists (Tamla Motown)
  - 26 OTIS BLUE  
29 Otis Redding (Atlantic)
  - 27 LADY SOUL  
26 Aretha Franklin (Atlantic)
  - 28 GOLDEN HITS  
31 Drifters (Atlantic)
  - 29 SHER-OO  
28 Cilla Black (Parlophone)
  - 30 WILD HONEY  
19 Beach Boys (Capitol)
  - 31 LAST WALTZ  
36 Engelbert Humperdinck (Decca)
  - 32 FOUR TOPS LIVE  
35 Four Tops (Tamla Motown)
  - 33 'THE TALK OF THE TOWN'  
27 Diana Ross & The Supremes (Tamla Motown)
  - 34 REACH OUT  
38 Four Tops (Tamla Motown)
  - 35 GREATEST HITS  
25 Temptations (Tamla Motown)
  - 36 RELEASE ME  
48 Engelbert Humperdinck (Decca)
  - 37 THE PENTANGLE  
33 Pentangle (Transatlantic)
  - 38 40 BLUE FINGERS  
— Chicken Shack (Blue Horizon)
  - 39 2 IN 3  
24 Esther & Abi Ofarim (Philips)
  - 40 JAMES LAST GOES POP  
— James Last (Polydor)
  - 40 SHE WEARS MY RING  
— Solomon Kirix (Columbia)
- UP AND COMING  
WE'RE ONLY IN IT FOR THE MONEY  
Mothers of Invention (Verve)  
LOVE THAT BERT KAEMPFERT  
Bert Kaempfert (Polydor)  
BOOGIE WITH CANNED HEAT  
Canned Heat (Liberty)  
HORIZONTAL  
Bee Gees (Polydor)  
DIARY OF A BAND, VOL. 1 & 2  
John Mayall (Decca)

## 5 YEARS AGO

- 1 I LIKE IT  
2 Gerry & The Pacemakers (Columbia)
- 2 FROM ME TO YOU  
1 Beatles (Parlophone)
- 3 IF YOU GOTTA MAKE A FOOL OF SOMEBODY  
7 Freddie & The Dreamers (Columbia)
- 4 DO YOU WANT TO KNOW A SECRET  
3 Billy J. Kramer & The Dakotas (Parlophone)
- 5 WHEN WILL YOU SAY I LOVE YOU  
4 Billy Fury (Decca)
- 6 TAKE THESE CHAINS FROM MY HEART  
8 Ray Charles (HMV)
- 7 SCARLET O'HARA  
5 Jet Harris & Tony Meehan (Decca)
- 8 DECK OF CARDS  
9 Wink Martindale (London)
- 9 ATLANTIS  
12 Shadows (Columbia)
- 10 LUCKY LIPS  
6 Cliff Richard (Columbia)
- 11 IN DREAMS  
10 Roy Orbison (London)
- 12 FALLING  
17 Roy Orbison (London)
- 13 BO DIDDLEY  
14 Buddy Holly (Coral)
- 14 CAN'T GET USED TO LOSING YOU  
14 Andy Williams
- 15 TWO KINDS OF TEARDROPS  
13 Del Shannon (London)
- 16 FORGET HIM  
15 Bobby Rydell (Cameo Parkway)
- 17 YOUNG LOVERS  
11 Paul & Paula (Philips)
- 18 NOBODY'S DARLING BUT MINE  
15 Frank Ifield (Columbia)
- 19 HOW DO YOU DO IT?  
28 Gerry & The Pacemakers (Columbia)
- 20 HARVEST OF LOVE  
— Benny Hill (Pye)

## BRITAIN'S TOP 50



- 1 JUMPING JACK FLASH  
2 (4) Rolling Stones (Decca)
- 2 YOUNG GIRL  
1 (10) Union Gap (CBS)
- 3 BLUE EYES  
7 (4) Don Partridge (Columbia)
- 4 HURDY GURDY MAN  
8 (4) Donovan (Pye)
- 5 WHEELS ON FIRE  
6 (10) Julie Driscoll Brian Auger (Marmalade)
- 6 HONEY  
3 (10) Bobby Goldsboro (United Artists)
- 7 BABY COME BACK  
14 (6) Equals (President)
- 8 DO YOU KNOW THE WAY TO SAN JOSE  
9 (4) Dionne Warwick (Pye Int.)
- 9 I PRETEND  
13 (7) Des O'Connor (Columbia)
- 10 MAN WITHOUT LOVE  
4 (9) Engelbert Humperdinck (Decca)
- 11 RAINBOW VALLEY  
5 (10) Love Affair (CBS)
- 12 LOVIN' THINGS  
15 (5) Marmalade (CBS)
- 13 SON OF HICKORY HOLLERS TRAMP  
20 (4) O. C. Smith (CBS)
- 14 I DON'T WANT OUR LOVING TO DIE  
10 (11) Herd (Fontana)
- 15 JOANNA  
11 (8) Scott Walker (Philips)
- 16 SLEEPY JOE  
17 (8) Herman's Hermits (Columbia)
- 17 SIMON SAYS  
16 (14) 1910 Fruitgum Co. (Pye Int.)
- 18 HELULE HELULE  
15 (5) Tremeloes (CBS)
- 19 WHITE HORSES  
19 (11) Jacky (Philips)
- 20 WONDERFUL WORLD  
12 (20) Louis Armstrong (Stateside)
- 21 MY NAME IS JACK  
30 (2) Manfred Mann (Fontana)
- 22 BOYS  
39 (3) Lulu (Columbia)
- 23 U.S. MALE  
22 (6) Elvis Presley (RCA Victor)
- 24 HAPPY SONG  
29 (4) Otis Redding (Stax)
- 25 YUMMY YUMMY  
25 (3) The Ohio Express
- 26 TIME FOR LIVING  
28 (5) Association (Pye)
- 27 CAN'T KEEP MY EYES OFF YOU  
16 (15) Andy Williams (CBS)
- 28 LAZY SUNDAY  
21 (10) Small Faces (Immediate)
- 29 THINK  
27 (5) Aretha Franklin
- 30 IF I ONLY HAD TIME  
25 (15) John Rowles (MCA)
- 31 DELLAH  
25 (17) Tom Jones (Decca)
- 32 WHEN WE WERE YOUNG  
24 (8) Solomon King (Columbia)
- 33 TRIBUTE TO A KING  
32 (4) William Bell (Stax)
- 34 MONY MONY  
37 (3) Tommy James & Shondells
- 35 QUANDO LN' INNAMORO  
33 (3) Sandpipers (Pye)
- 36 HUSH NOT A WORD TO MARY  
— (1) John Bowles (MCA)
- 37 YESTERDAY HAS GONE  
— (1) Cupid's Inspiration (NEMS)
- 38 RAINBOW CHASER  
38 (8) Nirvana (Island)
- 39 AIN'T NOTHING LIKE THE REAL THING  
43 (2) Marvin Gaye and Tammi Terrell (Tamla Motown)
- 40 WHERE IS TOMORROW  
29 (3) Cilla Black (Parlophone)
- 41 NOTHING CAN STOP ME  
48 (3) Gene Chandler (Soul City)
- 42 ONE MORE DANCE  
— (1) Esther & Abi Ofarim (Philips)
- 43 NOW  
46 (2) Val Doonican (Pye)
- 44 FRIENDS  
34 (7) Beach Boys (Capitol)
- 45 AIN'T NOTHIN' BUT A HOUSEPARTY  
26 (11) Showstoppers (Beacon)
- 46 DOGS  
— (1) Who (Track)
- 47 YOU AIN'T GOING NOWHERE  
45 (3) The Byrds (CBM)
- 48 ANYONE FOR TENNIS  
40 (3) The Cream (Polydor)
- 49 DEBORAH  
49 (3) Tyrannosaurus Rex (Track)
- 50 GOTTA SEE JANE  
— (1) R. Dean Taylor (Tamla Motown)

A blue dot denotes new entry.

### BRITISH BUBBLING UNDER

KEEP ON — Bruce Channel (Bell).  
FIRE — Crazy World of Arthur Brown (Track).  
MACARTHUR PARK — Richard Harris (RCA Victor).  
IMPORTANCE OF YOUR LOVE — Vince Hill (Columbia).  
I PROMISE TO WAIT MY LOVE — Martha Reeves and Vandellas (Tamla Motown).  
TRAVELLIN' SONG — Pentangle (Transatlantic).  
TUPPENNY BUS RIDE — Anita Harris (CBS).  
60 MINUTES OF YOUR LOVE — Homer Banks (Minit).  
SMOKEY BLUES AWAY — New Generation.  
SUNSHINE OF YOUR LOVE — Louis Armstrong (Stateside).

## BRITAIN'S TOP R&B SINGLES

- 1 THINK  
1 Aretha Franklin (Atlantic 384184)
- 2 TRIBUTE TO A KING  
3 William Bell (Stax 401038)
- 3 THE SON OF HICKORY HOLLERS TRAMP  
5 O. C. Smith (CBS 3343)
- 4 THE HAPPY SONG  
2 Otis Redding (Stax 601 040)
- 5 YOU LEFT THE WATER RUNNING  
4 Maurice and Mac Chess (CBS 8774)
- 6 BABY COME BACK  
9 Equals (President PT133)
- 7 SHE'S LOOKING GOOD  
6 Wilson Pickett (Atlantic 584 183)
- 8 NOTHING CAN STOP ME  
8 Gene Chandler (Soul City SC 102)
- 9 DO YOU KNOW THE WAY TO SAN JOSE  
7 Dionne Warwick (Pye Int. 7N 25417)
- 10 I COULD NEVER LOVE ANOTHER  
17 Temptations (Tamla Motown TMG 658)
- 11 THE CHAMP  
10 Mohawks (Pama PM 718)
- 12 RIDE YOUR DONKEY  
11 The Tennors (Island W1313)
- 13 SIXTY MINUTES OF YOUR LOVE  
— Homer Banks (Minit MLF 11007)
- 14 FUNKY FEVER  
— Clarence Carter (Atlantic 584187)
- 15 MEMPHIS TRAIN  
12 Rufus Thomas (Stax 601 037)
- 16 GO NOW  
— Bessie Banks (Soul City SC 105)
- 17 TIGHTEN UP  
13 Archie Bell & The Drells (Atlantic 584 185)
- 18 LOOKING FOR A FOX  
16 Clarence Carter (Atlantic 584176)
- 19 AIN'T NOTHING LIKE THE REAL THING  
— Marvin Gaye & Tammi Terrell (Tamla Motown TMG 655)
- 20 SOUL SERENADE  
15 Willie Mitchell (London HL 39184)

## BRITAIN'S TOP R & B ALBUMS

- 1 THIS IS SOUL  
7 Various Artists (Atlantic 643391)
- 2 LADY SOUL  
3 Aretha Franklin (Atlantic 587 099)
- 3 DOCK OF THE BAY  
2 Otis Redding (Stax 230001)
- 4 DOIN' OUR THING  
8 Booker T. & The MG's (Stax 230 092)
- 5 TELL MAMA  
7 Etta James (Chess CRL 6356)
- 6 VALLEY OF THE DOLLS  
5 Dionne Warwick (Pye Int. NPL 28114)
- 7 HISTORY OF OTIS REDDING  
6 Otis Redding (Volt Import 418)
- 8 BLUEBEAT SPECIAL  
4 Various Artists (Coxsone CSPI)
- 9 OTIS IN EUROPE  
— Otis Redding (Stax 589 016)
- 10 GREATEST HITS  
— Four Tops (Tamla Motown TML 11961)

Continued from page 4

### penfriends

FRENCH penfriends, all ages from 12 to 21. Send s.a.e. for free details.—Anglo French Correspondence Club, Burnley.

UNDER 217 Penpals anywhere. S.a.e. for free details.—Teenage Club, Falcon House, Burnley.

MARY BLAIR BUREAU. Introductions everywhere. Details free.—43/52 Ship Street, Brighton.

INTRODUCTIONS to new friends of the opposite sex arranged by post. Members aged 16 upwards everywhere. Write for details, stating age: Mayfair Introductions (Department 9), 60, Neal Street, London, W.C.2.

TEENS / TWENTIES. Penfriends. Home/abroad. M.F.C. 9 The Harbour Farnhill, Kettlewell, Yorkshire.

PENFRIENDS at home and abroad, send S.a.e. for free details.—European Friendship Society, Burnley.

ROMANCE OR PENFRIENDS. England / Abroad. Thousands of members. Details World Friendship Enterprises, MC74, Amburst Park, N.16.

JEANS INTRODUCTIONS, 16 Queen Street, Exeter. 17 to 70. Worldwide successful romances.

### for sale

SPECIAL OFFER TO RECORD MIRROR READERS! New all purpose long life hand towels—complete with wallet. Will fit in handbag or pocket. Removes all dirt, dust, grease, oil, ink, biro, etc. instantly. No washing—just rub. Leaves skin smoother than before. Send now. Special offer available for two weeks only. 5s. each, 3 for 12s. 6d. Post free. W.W.W. & Co. (Dept. C),—61 Turnpike Lane, London N.8.

POSTERS, POSTERS, POSTERS. Write now for the biggest catalogue, price 1s. to: L.T.P. (Dept. RM), 30 Baker Street, London, W.1.

ILLUSTRATED POSTER CATALOGUE. Send an SAE for free illustrated catalogue of posters. Pop, psychedelic, cinema, personalities, etc. Posters by Post, 43 Camden Passage, London, N.1.

OTIS REDDING posters, advertising the last British tour of the "Soul King" along with Sam and Dave. Booker T. etc. Size 20 in. x 30 in. in three colours. 8s. 6d. Also BILL HALEY at the Albert Hall, (30 in. x 40 in.), 8s. 6d. JIMI HENDRIX Photograph (20 in. x 30 in.), 8s. 6d. GIANT MICK JAGGER head (35 in. x 45 in.), 15s. All five posters for 35s. Caudron Promotions, 31 Mill Lane, West Hampstead, London, N.W.6.

### songwriting

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

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

DIRECTORY 250 MUSIC PUBLISHERS, 5s. Dept. 2J, 27 Denmark St., London W.C.2.

PROFESSIONAL — MANUSCRIPTS from tape. Photostats. Demonstration Records by Recording Stars.—Morgan Jones, 27 Denmark Street, London, W.C.2. 01-836 1186.

### announcements

ARE YOU SEARCHING for a particular record(s)? Join my collectors' wants scheme and let me search for you. Send s.a.e. for details, together with records required and maximum prices to: 16 Leighton Rd., Linslade, Beds.

EXPERIENCED MANAGERESS REQUIRED FOR RECORD SHOP IN CLAPHAM AREA. — TELEPHONE 228-2202 FOR INTERVIEW.

WOULD ALL DJ'S and Discotheque Operators write to Soul City, 17 Monmouth Street, London, W.C.2, on headed notepaper where they will learn something to their advantage.

### fan clubs

DO YOU LIKE GRAPEFRUIT? If so send a s.a.e. to Dee Meehan, 94 Baker St., London, W.1.

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

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

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

SOULFUL, UNTOUCHABLE, EXCITING. This is "SUE" with artists such as BOB & EARL, DONNIE ELBERT, & THE FASCINATIONS. For details of the SUE APP. SOC. send an S.A.E. to: SUE, 13 Grantlock Road, London, E.17.

BILLY JOE ROYAL. For information on Billy Joe, contact Miss Diana Cox, 19 Roedean Crescent, Roedean, Brighton, Sussex.

U.S.A. PENFRIENDS. June Issue for teenagers. 2s. 6d. Penfriends worldwide. 2s. 6d. Penpals. Bottesford, Nottingham.

JOIN new friendship club, exciting new idea, open to all — any age. S.a.e. to: Friendship Club, 68 Tomlinson Close, London, E.2.

SPOOKY TOOTH FAN CLUB. S.a.e. Louise and Christine, 120 Granville Street, Birmingham, 1.

KING ELVIS PRESLEY THE GREAT! ALL FANS PLEASE CONTACT "AREA REP CANDY FRANCIS", 18 CONSTANT HOUSE, POPULAR HIGH STREET, LONDON, E.14.

### Miscellaneous

FLYING SAUCERS. Catalogue 6d. 87 Selsea Avenue, Herne Bay.

### publications

BLUES & SOUL No. 9 JUNE. Articles, photos including Show Stoppers, J. J. Jackson, Robert Knight, G.Clefs, Ike & Tina Turner, Dells, James & Bobby, Oscar Toney Jr., Bessie Banks, Barbara Lynn plus all regular features. Send P.O./Cheque for 2s. 6d. to Home of the Blues, 100 Angel House, Woolmer Road, London, N.18.

### records wanted

WE BUY LP's 45's. Write or call. 176 North End Road, Kensington, London, W.14.

POP 45's, 78's, LP's (1950-68) Wanted. Up to 5/- paid for your deleted 45's. Send any quantity for cash by return.—Moore, 16 Leighton Road, Linslade, Beds.

RECORDS bought. Post to us. Cash by return. Silverdale, 1142-6 Argyle St., Glasgow.

# SAUCY CILLA SHOCKS SAVOY

LONDON'S swanky Savoy Hotel isn't exactly renowned for being the place for a cheap night out for two, but they DO feature a set dinner menu at 72/6d (for ONE), and if you like Cilla Black enough and have a dinner suit in mothballs I'd advise you to book a table for two as soon as possible.

You can begin your evening shuffling about the restaurant dance floor doing no dance in particular with a collection of mini-skirts, American tourists, double-breasted dinner suits and Peers of the Realm, and niftily leap back to your table when the floor begins to slowly and majestically rise several feet in the air, and a collection of scantily clad exotic erotic female dancers contort themselves at a distance of about six inches from the tables nearest the stage.

Cilla's entrance is heralded by corny old brass introductions, and clad in a shimmering multi-coloured be-sequined top to a plain long blue dress (ever seen a psychedelic bust?) she bursts into a typical swinging number followed by . . . "Anyone Who Had A Heart" (you guessed it.).

After that everything is great. Cilla dominates the audience with her Mersey chat, makes friends with anyone who was a Wolf Cub, and receives almost rapturous applause for songs which George Formby would have been proud of.

"Follow Me," she says and gets stuck into "When you were a Wolf Cub and I was a little Brownie" to the sniggers of those who once followed the Baden Powell call. Things were never like that when I was a Cub.

She struts around the stage, sings her songs with vivid and appropriate gestures, and holds everybody quiet and still while she performs her ballads like "Where Is Tomorrow" and "You're My World". She is subdued on the folksy "Liverpool Lullaby" and swings through "Step Inside, Love" and "If I Had A Hammer" — but she couldn't persuade her most adoring fan to sing along with her on that one. Guffaws and giggles greet "Queer Things Are Happening To Me", and she wrenches and tears all the emotion from "Alfie", perhaps the best song she's ever recorded.

Whether or not you like Cilla's records, you'll dig her cabaret at the Savoy. If you go, then eat your half melon (at 15/6d.) and all the other delicacies before she appears or else the food will be cold, you'll forget it.

When you leave you can walk down to nearby Thames and reflect on the wonderful, expensive, luxurious evening you've just had.

NORMAN JOPLING.



# "WE WERE CLOSER THAN BROTHERS..."

—BARRY RYAN TALKS TO LON GODDARD ABOUT HIS FUTURE ALONE



**W**HAT'S happening?" cry the ardent fans as news of the Ryan split-up leaks right and left. A lot may be lost, but all is not, for though it marks the end of a top ranking twin team, it means the beginning of a promising solo career for the new Barry Ryan. Barry is a dedicated performer, a warm person and very much concerned with the quality of his singing. I had a chat with him in my local and he had this to say about the big break . . .

"We've been tossing this about for nearly a year now. The business end of our act was getting to Paul. He is a great performer on stage, and enjoys every minute of it. He really puts himself into the show and has far more stage presence than I do. He was even more at home in the recording studio than singing in public. But the financial and promotional angles he disliked.

"As twins we were much closer than ordinary brothers or sisters; even to the point where a kind of E.S.P. link between us developed. I couldn't say Paul is washing his socks at a hotel in Dunstable at this very moment, but moods are transferred quickly and easily and without warning. Should I be in trouble, Paul would probably know as a result of my anxiety which he would feel. When I feel bad about something, it catches him too. We're extensions of one another and if and when we disagree, it is like fighting your own will.

"There have been many attacks on us and our act in the past, but we've always leant on each other. When something

went wrong, there was always two of us to absorb it and bear the brunt as helpfully as possible. Now that I am strictly on my own, I shall have to harden up to compensate for the dependence I can no longer exercise. Being suddenly absolutely alone is quite a shock after all these years together. But Paul will now do those things which he could not while the team existed. Those things which used to infuriate him because there was too little time to do them. He always liked writing songs and is very good at it, so I think he'll continue along those lines and handle the technical side of music while I go on solo. Of course we'll always be in contact one way or another, mentally or physically. My first single 'Goodbye' is backed by one of Paul's songs 'I'm So Sad'.

"I'm looking forward in some ways to this new undertaking. Of course it won't be the same, but I'm anxious to try and improve myself and concentrate on training my voice."

I asked myself if there were any particular singers he most admired. "I enjoy Scott Walker's singing. His sound is getting constantly better and he records the right material for his image. The atmosphere of discontent apparent in the Jacques Brel compositions is amazing. They are very powerfully worded and suit both his voice and his outlook. I'm not nearly as refined a singer and I doubt if I could handle such potent lyrics yet, but it certainly makes me want to try harder. I'm looking for some good lyric writers at this time. Paul and I used to write some songs together, but I never could quite manage one alone."

Barry doesn't like to look at it as the end of an era, but the beginning of a new phase in his career. With the release of his first single . . . I think it is safe to say that good listening potential has taken a giant step.

LON GODDARD

"NEVERTHELESS" Go Buy

COLLECTION



45033  
ELEKTRA

DISTRIBUTED BY POLYDOR RECORDS LIMITED