

# RECORD MIRROR

INSIDE: ARTHUR BROWN  
EASYBEATS, JEFF BECK  
BOBBY VEE, BEATLES

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## COME BACK JUDITH KEITH, BRUCE, ATHOL!

THEY'VE gone for ever, but my God what a way to go! The late and much-lamented Seekers left our shores humming with the memory of two of the most entertaining shows ever to cross our air-waves. Come back Judith, Keith, Bruce and Athol, we need you. Did anyone truly realize until Sunday night what an oasis of musical talent was flowering in our desert of meaningless psychedelia? Sure, we bought their records, and gave them some big hits, but who can say they ever got the kind of fan-worship worthy of them. No-one! And now they're gone. Aussie's gain is our huge loss, leaving us with nothing but a gaping hole in the scene and several happy memories, not least of which is of the sad right they said goodbye. Forever is a long time, much too long to be without the Seekers.—George Sephton, 87 Firdale Road, Liverpool 9.

### BEE GEES

SO the Bee Gees are going down are they—according to expert opinion from Brian Woods? If so, then why are all and sundry in the pop world recording new and old Bee Gee songs? Is Mr. Woods so presumptuous as to think that Great Britain is the only important record buying public? The Bee Gees, as their European tours must have shown, are also big on the continent and I'm sure the American public would not condone a million dollar tour fee for a down-grade group! And, as for the so-called "pop" records, "Jumbo" could hardly be expected to make much headway in the charts whilst the Bee Gees were entertaining their ardent fans and hence making no live plugs for this record. As for comparing the Bee Gees' fame with the Walker Brothers, how about Scott Walker at number eight in the charts? Talent will always prevail. We too will make a prediction; if the next Bee Gee record doesn't make the top ten we will eat our hats, and that's a promise!—Jeni Todd and Chris Wilkinson, 31 Calster Drive, Hartlepool, County Durham.

### REVOLUTION

IGNORING all the rock revival disputes etc. I wonder if a much greater and overlooked revolution isn't happening to British pop at the moment. I refer to the end of the pop explosion.

started around 1962 with the Liverpool sound. On all sides pop seems to be in retreat and once more singers, especially ballad chanters, are taking over. For example, the vast majority of new records are now ballads and what has happened to such old great groups like the Kinks, Bee Gees, Traffic and Troggs? Of course it is easy to point to new groups, and there have always been singers around, but the whole impetus of group-inspired pop is dying and the efforts of Radio One to copy the pirates hardly helps.

I desperately hope I'm wrong about this but even the groups are singing ballads—Dave Clark finally regained the charts with one—and with singers like Engelbert, Tom Jones, Des O'Connor, Val Doonican, Roger Miller, Louis Armstrong, Bobby Goldsboro, Vince Hill etc. etc. storming up the charts the future does indeed look dark for people like me, who just like the ordinary group sound for pop.—Anthony Guter, 27 Oxenpark Avenue, Wembley, Middx.

### OBLIVION

IT looks like one of the most creative groups is going to pass into oblivion. They started their recording career with the fantastic John Sebastian song: "Do You Believe In Magic", with the beautiful "You Didn't Have To Be So Nice" following. By this time they were becoming very big in the States and the British

public were becoming interested in the peculiar looking Lovin' Spoonful.

"Daydreams" hit the record shops and the charts, and the fickle public were acclaiming them the new trend. "Summer In The City" reached number five and from then on they have been virtually ignored. After turning out fantastic tracks like "Rain On The Roof", "Nashville Cats", "Coconut Grove" and the brilliant "Darling Be Home Soon" one of the best guitarists in America (namely Zal Yanovsky) left the group. This in my opinion was a great blow for them. However, a brilliant West Coast musician, Jerry Yester, took his place and things were fine. John Sebastian came up with some beautiful songs for their "Everything Playing" LP, i.e. "Younger Generation", "Boredom" and "Money". Now comes the biggest blow of all, the announcement that Sebastian is to quit the group. The remaining three are to record a new single "Never Comin' Back", which is not a group original, and if it is not successful the Lovin' Spoonful is to break up. This will be a great loss to the world of creative music.—Clive Hardwick, 16 Grosvenor Road, Leamington Spa, Warks.

### OTIS POLL

HERE at long last are the results of my Otis Redding record poll. Thanks first to Bill Woolham and then to John E. Abley and also to all who voted.

**BEST SINGLE:** 1 "I've Been Loving You Too Long"/"Respect", 18 votes; 2 "My Girl", 4 votes; 3 "Dock of the Bay", 7 votes; 4 "Mr. Piffl", 2 votes; 5 "Try A Little Tenderness", 2 votes; 6 "I Can't Turn You Loose", 3 votes; 7 "My Lover's Prayer", 2 votes; 8 "Let Me Come On Home", 2 votes; 9 "Satisfaction", 2 votes; joint 10 "Sad Song", 2 votes; "Pain In My Heart", 2 votes.

**BEST LP TRACK:** "Change Is Gonna Come", 8 votes; 2 "Been Loving You Too Long", 3 votes; 3 "Respect", 4 votes; 4 "That's How Strong My Love Is", 2 votes; 5 "You Don't Miss Your Water", 2 votes; 6 "Everybody Makes A Mistake", 3 votes; 7 "You Send Me", 2 votes; "Shake", 3 votes, and joint 8 "Security", 3 votes; 9 "That's What My Heart Needs", 2 votes; 10 "These Arms of Mine", 2 votes; 11 "It's Too Late", 3 votes, and joint 11 "Keep Your Arms Around Me", 2 votes; 12 "Nobody Knows You", 2 votes; 13 "Good To Me", 2 votes; 14 "Cigarettes and Coffee", 3 votes; 15 "Chained and Bound", 2 votes.

**BEST LP:** "Otis Blue", 14 votes; 2 "History of Otis Redding", 5 votes; 3 "Pain In My Heart", 2 votes; 4 "Soul Album", 2 votes; 5 "Dictionary of Soul", 2 votes. Thank you very much for your help to make this poll possible.—John Butcher, 42 Bevington Road, Ladbroke Grove, London W.10.

### BEACH BOYS

IT was just too much, so I had to write to say something. I'm referring to Mr. Forster's knocking of the Beach Boys and I'll combine my defence with another point.

A lot of letter writers to music papers think that because they don't like a record, this record is bad. This just isn't fair. So to say Louis Armstrong is bad just because some writer doesn't like the record isn't a true reckoning. I can't stand "Wonderful World" but it's not musically bad.

This leads me to Mr. Forster's letter, "Wild Honey" and "Friends" are not chart material, but they are musically good. So before you knock 'em, ask yourself — am I saying the disc is bad because I don't like it or because it is in fact bad? The Beach Boys are good musically but their general popularity single wise has recently been rather low, a result of the Capitol fight and Carl's army drafting troubles. As for Mr. Forster's accusation of bad production, I can safely reject this, the music paper critics have called the Beach Boys production perfectionists. So Mr. Forster and others, be-

fore you knock the Beach Boys, please do two things. Firstly, try not to write groundless accusations, don't let your own tastes bias you. Secondly, listen to more of the group's stuff, (e.g. Wild Honey LP), PETER BALDWIN, 148 Little Suttan Lane, Sutton Coalfield, Warwicks.

### PRESLEY

BRIAN Moses' tirade against Elvis Presley was not so much an expression of opinion —more a careful toying of the party line. Come off it, Mr. Moses. We've heard it all before. You are not exactly pleased to see a Presley record in the charts again. O.K. you've made your point, but that is the only point you have made. When Presley smokes Rock, he is jumping on nobody's bandwagon but his own, and when those records get into the charts, it is because a lot of people — people who don't give a damn whether it is the "in" thing to like Elvis Presley or not—like them enough to buy them. If Guitar Man and U.S. Male really sound "sub-standard" or even "the same" to Brian Moses, he is in urgent need of either a new radio or a visit to an ear specialist. As to the well-worn libe about Presley's fans being conned into buying all his records, regardless of quality, that one died the death last year when a couple of his singles failed to make the charts, in all sincerity. I say that it is Brian Moses who has been conned—for a very long time.—V. Nicholls, 48 Queen's Road, Burnham-on-Crouch, Essex.

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



SEEKERS—will be missed by millions.

### In brief . . .

Miss Cathy Hollick, 154 Pilton Place, East Street, Watworth, London, S.E.17.—Has anyone got a programme of "Oliver" when Davy Jones of the Monkees was playing the "artful Dodger"? All offers will be considered. Also, has anyone any tapes of Monkees T.V. shows, radio interviews or T.V. interviews? Will pay either 30/- or £2 for tape.

David Griffiths, 17 Heol-y-Gors, Whitechurch, Cardiff.—Attention all Monkee fans. I have stacks of Monkee pix from American magazines which I would like to swap for pix, articles and newscuttings on Dusty Springfield. I've also got many other pix of other stars and groups.

John Wynne, 6 Firs Avenue, Ripon, Yorks.—May I make an urgent appeal to anyone who has the recipe Richard Harris has lost to send it to him immediately. Also will the person who left his cake out in the rain kindly not do it again. It's enough to drive him to writing to Jimmy Young.

J. P. Cooper, 115 Woodhouse Road, Wheatley, Doncaster, Yorks.—I have a copy of Julie Driscoll's "Open" LP. Mothers of Invention "Absolutely Free" LP and "Something Else by the Move" EP, which I will swap for any American blues, folk, West Coast, psychedelic LP, white blues LP or cash.

G. Pearson, 3 Corona Drive, Lambwath Road, Hull.—The Zombies LP "Odyssey and Oracle" is definitely the best LP of 1968 so far. I think it's tragic that such a super-talented group should pass so peacefully into pop music history. Anyone thinking of buying this LP should just listen to the classic "This Will Be Our Year" which alone is worth the price of this fantastic album.

M. Sarjeant, 58 Monson Road, Redhill, Surrey.—Can anyone please help me to obtain the following records: "Determination" by the Contours, "Here I Am Baby" by Barbara McNair, "Never Say No To Your Baby" by the Hit Pack, "Jimmy Brown" by Dorsey Burnette. They are all on the Tamla Motown label. I will buy or swap for other new Motown singles.

Miss Kalia Yiannakis, 34 Woolpack House, Morning Lane, Hackney, London, E.9.—I have an extra copy of "The Three Loves of Elvis Presley", which I am selling for £1, and also a copy of "All Elvis", 15/-. They are both in very good condition. For the first book please enclose an extra shilling for postage and packing, and for the second book an extra two shillings.

Susan Williams, 32 Kent Street, Whitstable, Kent.—I should like to acquire "What You Going To Do About It" by the Small Faces. Anyone wanting to sell or swap this record please write to the above address.

## from NEW YORK the HAWK REPORT

TIMES, as they say, are changing. Take Elvis Presley, and take him, particularly, in those far-off days when he was just starting and everybody called him Elvis the Pelvis. So troubled were the Establishment by the effects of Mr. P's hip swiveling on the younger generation, that many TV producers used to film from the chest up. Nothing below the belt.

Consider Elvis and TV in 1968. The King has just finished filming a TV Spectacular to be shown in the autumn and part of it has Elvis talking about his pelvic gyrations. And he demonstrates what all the fuss was about. Full length. On camera.

Incidentally Elvis took four days to film the TV show and sang 20 tunes. The production crew nicknamed him "Iron Throat".

The Soft Machine did a gig this week in the open air garden — of the Museum of Modern Art! It's right in the heart of New York and part of the Summer Festival, a kind of bread and circus atmosphere that serves to make the New Yorker forget the heat, air pollution and ease his temper. . . . Down in Nashville Bobby Goldsboro is building a 100,000 dollar house. The style, he says, is "Polynesian-modern. . . ."

Reports are filtering back that the local London hippies are impressed by "Here Comes The Judge" and Pigmeat Markham. Also that information on him is hard to find. Pigmeat is hardly hip because the material used in his Judge skits was created around 1924. Pigmeat started in comedy in 1918 aged 14, took part in films made specially for the Black market in the States and eventually made Harlem's Apollo Theatre — in 1933 when it first opened. He made 133 dollars a week. His big break came when he joined the Andrews Sisters on radio and stayed with them for a year. That was 1944. Sammy Davis Jr first started

using the "Here Comes The Judge" catchphrase this year, giving Pigmeat full credit. . . .

Pigmeat has views on the Black entertainer in America: "Only two black performers are allowed to make it at one time with white audiences. No more. Right back it was Stepin' Fetchit (he made a million dollars) and Florence Mills. Then Ethel Waters and Bill Bejangles Robinson, then Ernie Anderson as Rochester and Lena Horne. . . ."

The Cream's live, Fillmore East recorded LP, "Wheel's On Fire" sold one million copies in one week. Incidentally I goofed earlier — it's the San Francisco Fillmore that is moving to new premises. "Because," says owner Bill Graham, "of rock groups charging more for appearances, and race tension in that particular area."

Percy Sledge lost around 60,000 dollars worth of bookings when he had a slight heart attack on stage recently and was in hospital for 11 days. Now his concert dates allow him time off to rest and relax. . . .

They may hold the Newport Jazz Festival for jazz mainly, but when non jazz star Dionne Warwick appeared she attracted 18,000 people to the Festival. That's House Full and the largest Newport crowd ever. . . .

Classical music seems to be getting some airplay these days on radio stations in America that have previously concentrated on hard rock material. "Requiem For Soprano, Two Mixed Chorus and Orchestra" a pretty obscure classical piece, is grabbing plenty plays. Of course it may be that it is on the soundtrack of the film, "2001 — A Space Odyssey".

Except that although on the LP, many people claim it isn't heard in the film!

Now the Young Rascals are appearing in concert with the New York Symphony Orchestra. . . .

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# THE DEVIL INCARNATE!

## ...and the god of fire

**A**RTHUR BROWN, the devil incarnate and god of fire all rolled into one, hobbled down Shaftesbury Avenue. A sort of sinister hobble-goblin with his broken foot who still sent wayward pedestrians scurrying and fleeing in terror as I accompanied him to a coffee bar for a melon and a banana milk shake. And the young girl appeared at the table and "Fried waitress and chips," said Arthur in reply to her question of "What would you like to eat, sir?"

And the young girl ran away. From his image?

In fact Arthur is not an evil person. "It's quite amazing how an image builds up," continued Arthur. "For example, when I made my first appearance at UFO I descended onto the stage with helmet aflame and blazing by being lowered down from a balcony on a wire sort of pulley arrangement. It was quite dark, and I suppose a lot of people were a bit stoned or a bit high — and as I floated down onto stage there were screams and yells of 'He's flying, he's flying'. And after the act people started to follow me around and say, with a glazed look in their eyes, 'He's God, he's God'." "Originally I started off as a blues singer — but it became a drag. I like blues, but there were so many blues groups around that it started to become a bit boring. It was when I came back from a Continental tour about eighteen months ago that we started to develop our present act. We didn't have very much money, and we had to get our props together as cheaply as possible. My fire helmet was an old collander with a couple of candles stuck on top of it — it looked quite effective worn upside down on my head, but all the candle-wax used to run down my face through all the little holes.

"But we persevered, and started to attract a bit of attention — at one point there were three different people who wanted to sign us up for management and recording. But we signed in the end with Kit Lambert and Chris Stamp — they didn't seem to want to tie us down too much, or alter us at all. They were prepared to accept us as we were.

"We're having a re-organisation in the group at the moment — while we were in America the drummer and the organist collapsed with megalomania. But I've got replacements now and we're in the process of sorting things out again.

"But indirectly that's one of the reasons why I'm hobbling around with a broken foot and a gammy knee. In fact I think I'll have to have a knee transplant. When the organist left us in America we got a guy from the agency — and he was very bad. So when we were on stage one night, to try to cover up for his incompetence I started leaping around more violently than normal, and busted my knee and my

foot. I think I'll exchange my knees for rubber ones — they're more flexible.

"But apart from that, the American tour was quite good — but the audiences there are very different to here, especially for what we're doing. They seem to be more afraid of evil than we are — they're conditioned to be afraid of violence. So in a lot of places we played we weren't accepted as a stage act — a lot of people were biased against us from the start because they didn't want to know. They were genuinely frightened — whereas in London especially, the audiences are very cool on the whole. They'll sit down and be frightened by the act — but they don't have the sort of overall fear beforehand that makes them afraid to watch.

"And that's why we had these incidents where people ran out of the theatre thinking I was the devil. They were frightened by the stage act, but they were also frightened by the idea of the devil — and they didn't want any part of it.

"But the point is that we are trying to frighten people, in that we're appealing to that emotion. For a long time people have been singing about love and nice things — and it was getting boring. Fear and horror is just another emotion that hasn't really been tapped in pop music. We're just trying to approach music from a different viewpoint for a change — at the moment the basis of our act is the horror element. But it's conceivable that we'll change and try to put something else across — perhaps comedy. Who knows?

"As a group we're perhaps theatrical as opposed to straight pop. What I like to think is that we fall in between the two — I don't feel that there's any future now in just straight pop music, and what we're doing now is probably the next step in pop. I think it's just a logical development, because if pop carries on as it is at the moment, it'll die — it's already getting a bit stale.

"There's supposed to be a machine on the market at the moment that works on people's emotions — it emits a very high-pitched noise that can't be heard except subconsciously, and you can tune it in to build up any feeling you want. The idea is that you put it on the stage about half an hour before the group's due to go on, and it works the audience up into the sort of excitement you want. If we had one of those machines, we could tune it in to 'fear' or 'horror' — and then go on stage a short while later and have the audience shivering in their boots by just staying 'Good evening ladies and gentlemen.'"

DEREK BOLTWOOD



ARTHUR BROWN—by Lon Goddard.

# IT MUST BE THE ONLY TRUMPET LEAD GROUP AROUND..!

**W**ILL the Alan Bown have a hit at last? They certainly deserve to have one with their debut for Music Factory entitled "We Can Help You".

"The present group has been together for two years and we are popular not only throughout Britain but also on the Continent," said Alan. "We go down well in France, Holland and Sweden in particular. However, in spite of our popularity, we've never had a hit although 'Toyland' nearly made it."

Many people in the business have marked down "We Can Help You" as a potential chart success. Alan Bown himself is equally enthused and remarks: "This is the first time I've had a TV on one of my records, so it looks as though things are happening at last."

The group have worked fanatically hard over the last few years to achieve their very exciting and original stage act. Alan Bown attributes the success to the fact that "I always wanted my own thing going and I know my scene will pay off in the end. There is nothing beyond the group regarding musical expression. Most of the numbers in our act we write ourselves. Jeff Bannister (our organist) and I write melodic numbers and Jess Roden (the vocalist) with Tony Catchpole (lead guitarist) write numbers in a totally different vein. So you see we are able to put on a very diversified act. The other members of the group are John Anthony on tenor sax and recorder, Stan Haldane on bass, and drummer Vic Sweeney."

It is unusual for the leader of a group in this country to play the trumpet but this is Alan's instrument — in fact the Alan Bown must be the only trumpet led group around! (Except, if you want to argue — Herb Alpert.) Because of their instrumentation the group are able to achieve whatever



THE ALAN BOWN!—Things happening at last.

sound they want and this is another contributory factor to their success.

At the reception given in the Pair of Shoes club in honour of The Alan Bown, to celebrate the release of their new record, everybody was most impressed with the disc. If it is a hit, then Mike Hurst must take a great deal of the credit. As Tony Catchpole told me: "We are very pleased with Mike's arrangement of 'We Can Help You'. Actually the group did not care for the song at first and we wanted to do a number from our forthcoming album instead. However, Mike persisted in his ideas and did an excellent job. If the record is a hit a lot of the credit should go to him."

At last the Alan Bown seem to have everything going for them promotion-wise on their record, so it is up to the public to put them where they should be . . . in the charts.

IAN MIDDLETON

## I DON'T LOVE EVERYBODY, SAYS TIM

**A**T four in the afternoon, way up there in his Royal Garden Hotel flat, Tim Rose was fumbling about half asleep having just fallen out of bed for the day. Looking less like Tim Rose than ever at that hour, I gave him a while to come round and then asked if his type of music and personality could safely be identified with any trend, movement or category.

"I hope not. I don't think it is similar to anyone else. Even my image I try to keep apart from any conflict in people's minds. Especially the Tims. I get confused with Buckley, Hardin and others at times.

"As for movements, I'm not linked with any of them. I don't profess to love everybody. If guys want to sniff flowers all day, that's fine if they're botanists. It's their bag, not mine.

"My music comes from me and my ideas come from me. I don't want to be connected with anyone else. Even when I do other people's numbers, my arrangements and interpretations will be as distant as possible."

Do you like playing in Britain, or do you feel you're more appreciated abroad? There has been a lack of your records in the charts, regardless of your obvious popularity among very musical people.

"I don't know why my records don't sell here. Perhaps it's that I haven't had enough exposure as yet. This next release, 'Long Haired Boy', is quite different from the last ones. I tried to make it unique, and hopefully it won't follow the same paths as the previous singles.

"I enjoy playing in all countries, but I've just about had enough of club performances. These people who dance and cavort about are not really listening. And they tend to distract me as well.



TIM ROSE—No similarity between Tims.

I plan to do more concert appearances in large halls now. People who listen, that's my bag." Then, as all good people should, I went directly to the next club which featured Tim Rose. Because I enjoy his authentic and original stuff. It's my bag, man.

LON GODDARD

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EASYBEATS—in full morning dress.

# BRITISH TEAM AT KNOCKE-TUESDAY

THE big test is still ahead for the British team at this tenth European Song Cup test. In Sunday night's performance at the casino the team were up against France. The British were nervous, the French were abandoned and remarkably corny, but it was the French — to the surprise of just about everyone save the panel of judges — who won. However, this doesn't seem to count. If I understand the rules (and there is a certain amount of confusion because they've been changed this year), the first clash was merely a practice run.

Which is just as well. At rehearsal on Sunday afternoon the Britons were electrifyingly good but the confrontation that night with the huge casino audiences and the T.V. cameras lessened their confidence and impact. The opinion among the Knocke contest "old hands" is that this year there is no outstanding British artiste, unlike previous years when such as Dave Berry, Engelbert Humperdinck and Rog Whittaker enormously enhanced their reputation. But there are certainly no complaints about the overall competence of our team. Marty Wilde is better than ever, Friday Brown, on her first trip abroad has shown much, much more than great promise; she has arrived and her intense dedicated style is highly pleasing to continental ears. Brenda Marsh and Allun Davies — the two "Opportunity Knockers" — have fitted in surprisingly well. As for Wayne Fontana — all I can say at this stage is that he may very well emerge as a vocalist of the highest class. In rehearsal he has been downright magnificent, yet his smoothness and sense of timing have suffered a little with facing the audience. If Wayne can get a firmer grip on his nerves he will be something else.

Meanwhile, British prestige received a tremendous boost with Monday's late cabaret, starring some British contestants from previous years. Joy Marshall and Truly Smith directed cute "personality" performances, Rog Whittaker received an ovation for his amusing whistling and strong voiced "If I Were A Rich Man", and Dave Berry had the casino in an uproar with an hilarious act. The only people who didn't get a laugh out of Dave's cavorting were a grim faced Dutch camera crew who were unable to film him adequately and who later insisted on him doing part of his act again to an empty hall in the middle of the night!

## LONG JOHN BALDRY

THE new Long John Baldry single, "When The Sun Comes Shining Through", the follow-up to his number one hit single "Let The Heartaches Begin", is scheduled for release at the beginning of August. The new release has been penned by composer Mike D'Abbo of Manfred Mann, and is being produced by Tony Macaulay. The record will be released on the Pye label.

## TONY HAZZARD

ON July 20 Tony will be handling a recording session for Gene Pitney, who is to record three of Tony's new songs, "The French Horn", "In The Clear Light Of Day", and "Think", and a fourth number written by John Meagher called "Mr. In-between". Tony is also to work with Steve Rowland to produce the new Family Dogg single, "Brown Eyed Girl."

## THE PAPER DOLLS

THE Paper Dolls are to appear on the Morecambe and Wise television show during July. They appear on Top of the Pops tonight (Thursday) and on Saturday they appear on the Tony Blackburn show. On July 20 they guest on Saturday Club, and they are to feature in Disc Jockey Derby on July 30.

The girls are in cabaret for one week at the New Cavendish Club in Sheffield from August 4, and on August 17 to 24 are holidaying in Spain. When they return they are to release their next single, as yet untitled, scheduled for September, as is their first album "Paper Dolls House".

## MIKE VERNON

MIKE VERNON flies out to Memphis this Thursday to record the Memphis Blues Festival. Among artistes he will be recording are Bukka White, Joe Callicot, and 90-year-old singer/guitarist Nathan Beauregard. Mike will be recording the festival as a whole as well as the individual artistes.

Other new releases on the Blue Horizon label are "It's A Man Down There" by Buster Bennett — the one man blues band, on August 9, and this Friday, "I Haven't Done No One No Harm" by Champion Jack Dupree.

Last week Mike Vernon recorded an album with 62-year-old Texan, Buster Jones.

## SAVOY BROWN/ CHICKEN SHACK

MANAGER Harry Simmonds goes to America next month to finalise negotiations for a tour there by the Chicken Shack and the Savoy Brown Blues Band. Decca has shipped 5,000 copies of Savoy Brown's album "Getting To The Point" to the States, and the LP is to be released there at the end of August.

The Chicken Shack bought their airline tickets to fly home to Britain when the manager of the Blow Up Club in Munich threatened to sack them if they didn't play soul music. However after the audience reaction to their blues the manager pleaded with them to stay.

## THE YARDBIRDS

THE YARDBIRDS are to split into two groups, Jimmy Page and Chris Dreja are to reform a new group under the original title of the Yardbirds. Keith Relf and Jim McCarty are to form a new group to be called Together.

At present the Yardbirds are working on a new LP under the direction of Jimmy Page. This does not mean that the group are to split from their producer Mickie Most — Jimmy is just producing this one particular album.

The Yardbirds start work on September 7 when they go to Scandinavia for ten days. They are to make an extended tour of America in October and possibly November.

In three weeks Together are to record their first single under the direction of Paul Samwell-Smith, a member of the original Yardbirds.

## TEN YEARS LATER

TEN Years After are proving to be a big hit on America's West Coast, and in addition to an extension of their tour until mid-August, the group have also been booked for an Autumn tour of the States.

Sales of their album, "Undead", which has been rush-released in the States to coincide with their visit indicate that it will probably enter the charts there next week.

## DEEP PURPLE

FOLLOWING the success of their new album, "Shades Of Deep Purple" in the States, the Tetragrammaton Record Company has guaranteed the group a 1-million dollars over a three year period. Tetra is headed by Roy Silver, the man who discovered Cass Elliot, John Sebastian, Bob Dylan, and, more recently, Tiny Tim.

## BILLIE DAVIS

BILLIE DAVIS flies to Madrid on August 2 for a Spanish television appearance. She then flies to Zurich for two weeks cabaret at the Hazy Land Club, followed by a week at the Blow Up Club in Munich.

During this period she will be recording television shows in Switzerland and Germany to promote her new single, "Angel Of The Morning".

# EASYBEATS UNINVITED AT PALACE

UNINVITED guests at Buckingham Palace last Thursday were the Easybeats when they gate-crashed the Queen's Garden Party. The group arrived in full morning dress in a chauffeur driven car, and bluffed their way through the gate. They got as far as the lawn where the party was taking place before they were stopped by an official, and politely asked to leave.

Said Steve Wright, the group's lead singer: "All we wanted to do was ask the Queen to pass on a message to the Duke saying that despite the recent trouble over his comments on Australia, we think he's great! Naturally we're disappointed that we didn't meet Her Majesty, but it was worth the effort anyway."

Official Buckingham Palace comment: "As the members of this group did not have invitations we couldn't possibly have considered allowing them to stay."

The Easybeats leave Britain on August 10 for a week of television and radio in Yugoslavia, and at the end of August they fly to Vienna for one day to appear at the Song Festival and then fly from Italy to Spain for a week of television, radio and personal appearances in Barcelona.

## THE MOVE

FOR the first time, the Move are not using a Roy Wood composition as the A-side of their next single. The record, "Something", which was written by David Morgan of Penny Music, is for release in America only at the moment. It is not yet known whether it is to be released in this country or not.

This week the group are finishing work on the single "Wild Tiger Woman", which is scheduled for release in late August.

Trevor Burton has now fully recovered from his dislocated shoulder, and the group are to recommence work this Saturday at Scarborough City Hall. Next year the Move plan an onslaught of the European market, and countries to be visited by them include Switzerland, Holland, Belgium and France.

Negotiations for a British tour for the group are still in progress for later on in the year.

## NEW RELEASES

AMONG the new singles for release on July 26th are records from James Brown, The Drifters, Clyde McPhatter, Gary Puckett and the Union Gap, Jacky, the Four Seasons and Status Quo.

The complete list of new releases for that week are as follows: DECCA Tam White — "Amy: The Endevers"; "Remember When You Were Young"; Country Smith — "Low Bad Hurtin'"; DERAM Clyde McPhatter — "Only A Fool"; IMMEDIATE The Bugaloo Brass — "Grazin' In The Grass"; LONDON AMERICAN The Royal Guardsmen — "Snoopy For President"; The Fantastic Johnny C. — "Hitch It To The Horse"; Steve and Ken — "Hey The Water Boy"; C.B.S. Bob Luman — "Ain't Got Time To Be Unhappy"; Laura Nyro — "Eli's Comin'"; Alan Tew Orchestra — "Rosie"; Gary Puckett and the Union Gap — "Lady Willpower"; Palmer Jones — "The Great Magic Of Love"; Squibby And The Reflections — "Loving You Has Made My Life Worthwhile"; POLYDOR James Brown — "Lickin' Stick, Lickin' Stick" Part 1 & Part 2; Phil Brady And The Ranchers — "Ramblin' Boy"; ATLANTIC Drifters — "Still Burning In My Heart"; Soul Clan — "Soul Meeting"; STAX Linda Lyndell — "Bring Your Love Home To Me"; PHILIPS Jacky — "We're Off And Running"; Four Seasons — "Saturday's Father"; Buddy Guy — "Mary Had A Little Lamb"; Duke's Nobleman — "City Of Windows"; The Barrier — "The Tide Is Turning"; PYE Status Quo — "Ice In The Sun"; Alexander Butterfield — "Just Till Tomorrow"; Clinton Ford — "Give A Little, Take A Little".

## News shorts

LONG JOHN Baldry and Madeline Bell are to appear at a march and rally in aid of Human Rights, starting at Trafalgar Square at 5 p.m. next Sunday and ending at St. Paul's Cathedral where the marchers are to be addressed by the Bishop of London and Simon Dee. Clifford Davis has joined Peter Walsh at Starlight Management, bringing with him for agency his group Fleetwood Mac. Also recently signed to Starlight Artists are the New Generation. The Tremeloes go to Norway for a festival on September 28. The Merseys go to St. Tropez on July 26 for ten days' cabaret. Status Quo's American tour has been postponed until September because of the release over here of their next single "Ice In The Sun" next week. The September tour will last for one month. The Timebox appear at the National Jazz Festival on August 9. Next January they go on a two-week tour of France to include radios, televisions, concerts and cabaret. The Barrier have postponed release of their record "The Tide Is Turning" until August 2. On July 24 they are to record a pilot television show for BBC with Cy Grant and Julie Felix, to be produced by Richard Cable. The Alan Bown appear on Dee Time this Saturday. Chris Rayburn appears on the Golden Shot this Sunday. Cilla Black appears at a gala at the Sporting Club in Monte Carlo on July 26. Previous guests at the gala include Frank Sinatra and Sammy Davis Jr.

Susan Shirley, who has a new record out on Nems this Friday "The Sun Shines Out Of Your Shoes", appears in a week's cabaret at the Parkside Club Nottingham on July 29. The Foundations have been busy writing songs of the occult and black magic inspired by the film "The Devil Rides Out". Their next single will probably be one of their own compositions from the material they're writing at the moment. The Flirtations appear on Dee Time and the Tony Blackburn Show on July 27. They have also been booked to appear in a Jack Good spectacular for Yorkshire television, though no transmission date has yet been fixed. Clyde McPhatter has a new single released on July 26 titled "Only A Fool". Dave Cash has now taken over the Pete Brady Show on Radio One. Peter Walsh, manager of the Tremeloes and the Marmalade has been invited by the Queen to a Garden Party at Buckingham Palace on July 23, for services to football. Southampton group John Drevars Expression, who recently returned from a German tour, go back there on July 24 for a further three week season in Hamburg and Berlin. The Fleetwood Mac returned from America this week, and appear on Late Night Line Up this Friday. The Span have formed their own music publishing company, Span Music, to run in association with Lorna Music. They are also setting up their own independent recording company, as well as opening their own record store in Hove.

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# RM READERS WERE RIGHT

**The "Yellow Submarine" theme was suggested by readers three years ago...**

**B**EFORE I try to assemble a few handy phrases to describe The Beatles' "Yellow Submarine" I'd like to declare an interest (as politicians say when they discuss a subject in the House of Commons in which they have some special involvement).

A passionate interest. Three years ago, after seeing the movie "Help!", I started wondering what the NEXT Beatle film would be like. "Help!" was a bit thin plot-wise and I suggested to James Craig that he might like to ask RM readers for their ideas. James went along with this and the result was a fair-sized avalanche of readers' letters. Space stories, with the Moon prominently featured, were extremely popular. So were desert island situations. But though there were many fantastic synopses (printed in the RM over two issues) nothing stood out as a sure-fire winner.

## FOOD FOR THOUGHT

These letters provided much food for thought and I brooded over them for about a year during which there was no news of any specific Beatles' film plans. So I devised my own, quite lengthy, effort. It was titled "Troubamanía" and concerned the adventures of four young minstrels who team up and wander across medieval Europe coping with dragons, wicked barons and the like. "Troubamanía" was sent to Tony Barrow, The Beatles' publicist, for his opinion. Tony sent it to Walter Shenson (producer of "Help!") and in due course I heard from him to the effect that the theme chosen for the next Beatles' pic was to be a "swinging London" setting.

Unfortunately, that idea never got off the ground.

"Swinging London" soon became such a corny fad that it was bound to be old-hat by the time The Beatles got around to starting work on the production.

Then came the craze for "psychedelia" and one day, about a year ago, it occurred to me that my forgotten "Troubamanía" idea would make an excellent hippy-type fairy tale. The incident that reminded me was the death of Joe Orton, a well-known playwright who — shortly before his murder — had been lunching with Beatles' manager Brian Epstein to discuss a Beatles' script. So I wrote to Brian, enclosing a copy of "Troubamanía". Never heard a word — presumably because a day or two later Brian himself was dead. All very strange.

## BRIEF APPEARANCE

As it has turned out, The Beatles have not yet made a successor to "A Hard Day's Night" and "Help!". Instead, they concentrated on making their own TV film, the critically knocked "Magical Mystery Tour".

And now we have "Yellow Submarine" — an animated cartoon made without The Beatles' help. They appear very briefly in a live-action scene at the end, and they were consulted in the early stages of the production. That's all. They didn't supervise, they left it to producer Al Brodax and director George Dunning. Beatles didn't even supply the voices (which are nevertheless reasonably convincing) for their cartoon figures.

The result is stunning. Visually, the film is overwhelming — too much so. The dazzling colours and patterns and wild action sequences are so powerful that by the end of the picture I was over-stimulated and longing for a rest.

The story of "Yellow Submarine" is too complicated and confusing to be worth telling in detail: let's just note that it concerns the happy kingdom of Pepperland where the good Sergeant's Lonely Hearts Club Band keeps everybody happy with loving music. The evil (rather frightening) Blue Meanies do their best to disrupt Pepperland but are foiled by The Beatles who have a formidable secret weapon, their "Yellow Submarine" — which is actually an amphibious space ship (RM readers were on the ball!). Loads of weird monsters, above and below the sea, and the dialogue is peppered with Lennonesque puns.

Perhaps surprisingly, there is no romance, no lovely heroine. Maybe the writers and animators couldn't decide how to present girls. Should they be just cute (like Snow White), or more sexy (like a Playboy cartoon)?

## INCONSISTENT

The only harsh words I could say about "Yellow Submarine" are that the humour is a little disappointing and that the style is inconsistent: sometimes the animation is simplified and jerky, sometimes painstakingly smooth. Sometimes the visual effects are exhilaratingly beautiful, sometimes they're a bad trip. I particularly didn't care for the "Lucy In The Sky With Diamonds" sequence but then this could be a matter of taste — other eyes may be — er — knocked out.

On the whole, it is not a film to be ponderously and ungraciously "criticised". It's an experience, a very artistic achievement, and not to be missed.

Still, the question remains — will The Beatles ever star together in a film again? And if so, what will be the vehicle?

DAVID GRIFFITHS

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# WHY THE EASYBEATS WENT INTO HIDING...

Steve Wright talks to Lon Goddard

**I** STROLLED into the pub with a swiftly easy beat and bumped smack into Steve Wright who was sipping a half and convalescing from the morning's recording work.

I haven't seen you in forty closing times, I said. Haven't you and the rest of the Easybeats spent an abnormal amount of time tucked away recording?

"I began to get worried about our act and the vein of material we were releasing in the year," said Steve. "Something was definitely wrong, but I could not pinpoint what. So, I decided we must duck away by ourselves and review every aspect of the Easybeats as a creative group. We went down into the studios and out of touch with the world. There, the five of us analysed our relationships with one another, our musical tastes, the group image, stage act, and status in the flow of pop music. After that, we were much closer as people than ever before. All previous inhibitions were lifted and we played only what we wanted and like to play. Our toying about with music and writing brought about what we think is a collection of very good numbers. Far different from our last release."

## GOOD NUMBER

I queried why Steve thought "Music Goes Round My Head" failed to make it...

"I thought it was a very good number. The more I heard it, the more I sounded flat, but on the whole I felt it was catchy. The trouble is, when we go into the studios we tend to lose all sense of commerciality. If it wasn't for our manager's good sense, we might well be still baffled as to why an occasional disc doesn't sell. However, I believe we've now reached solid ground thanks to a few lessons learnt. "Hello, How Are You" didn't do too badly. But I sound flat again. The rest of the group keep setting the key for the song and then harmonizing from all ends of the scale, leaving my vocal about twelve miles out of my range. It was most exasperating and the horror of hearing flatness creep into my voice haunted me. I dreamt about singing flat."

I had noticed Steve mentioned lessons learnt earlier on, so I probed into that.

"Well, for instance, we did a show at Wembley. The first set flopped and I couldn't figure why the audience hummed and hawed after we'd gone to such lengths as dropping "Friday On My Mind" out of



EASYBEATS—hidden in studio. Foreground: Steve Wright.

the act and doing our level best to change our image. The format change still produced yawns in the stalls. So we tossed it about afterwards trying to single out where we were losing them. On the next set, we piped up the act, opened with "Hello" and closed with "Friday". This wowed the whole crowd and did wonders for my ego.

"Now if we can just get "Land Of Make Believe" into the charts to substantiate our position in the public's musical mind, we'll be back on that road we nearly slipped off not long ago."

I didn't think they'd slipped off the road—but they had made themselves scarce for a period of time. Little did I know that the five had produced an excellent new LP while losing themselves in the studio for a while...

LON GODDARD



ANITA and the BLUEGRASS BOYS.

**WILL C & W DIE BEFORE THE END OF THE YEAR? JUST WHAT ISN'T HAPPENING!**

**L**AST year, November 25th, to be exact, I wrote an article in praise of Bluegrass Music and its Top Twenty potential. At that particular time "Foggy Mountain Break-down" by Flatt & Scruggs, was firmly fixed in the Record Mirror Top Fifty Charts. On the strength of this hit a number of English Bluegrass outfits received publicity and exposure over the air and several magazines gave space to features on this "new" sound. Consequently, everything should have happened for Country Music as a whole, but it didn't! The recording company responsible for the Flatt & Scruggs disc didn't even have the good sense to release a follow-up, which is surprising because Stateside, C.B.S. are virtually leaders in the Country Music record field—even if it is commercially slanted.

sick of waiting for something to happen, knowing it never will." Odd remarks from a group who spent nearly a month in a recording studio perfecting the right sound for their initial single release and who last date was a guest spot on "Country Meets Folk"—to be followed by television dates!

## APATHETIC

This apathetic attitude seems prevalent amongst those connected with English Country Music—if it doesn't happen overnight, pack it in. This goes for the geniuses locked away in the vaults of the recording companies as well—in their narrow little minds there is room only for three types of music—Pop, Classical and Jazz. What a dull, colourless world they live in.

Of course, the nations country fans will rise to their heels in support of the fine music being played over Radio One by the Hillsiders and The Alabama Hayriders—but where is the drive and originality of such groups? They are poor imitations of a style of country music that went out with World War Two. They have all the ingredients of country bands, steel guitars, fiddles and vocal harmonies but the overall results just aren't good enough. Is it the fault of the artistes themselves or the people handling them? I suspect in many cases that these groups would dearly love to record authentic country material but they are prevented from doing so by the usual army of money hungry bunglers who profess to "know what they are doing." Yes, we know what you're doing—you're slowly but surely destroying Country Music! The "experts" would have you believe that Roger Miller has notched up yet another country hit with "Little Green Apples" and that because the Hollies feature a steel-guitar in "Jennifer Eccles", they've "gone country";

## DISBANDED

To add fuel to this perplexing state of affairs, on January 13th, this year, a Bluegrass group with everything before them, Anita & The Bluegrass Boys, decided to disband. With an album already cut and a "hot" single awaiting a February release, plus the promise of T.V. dates, they mysteriously quit the scene. Such events as these, however small they may appear to the average record fan, could sound the death knell of Country Music in the U.K.!

## SICK OF BLUEGRASS

Some months ago I decided to find out the reasons behind the strange "retirement" of Anita & The Bluegrass Boys—I came up with this answer from the group's banjo player—"We'd had enough. I'm sick of Bluegrass. I'm

# Chart Spinn

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## NEXT WEEK:

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**DUSTY SPRINGFIELD**

they're all about as "country" as the Boston Philharmonic!

Some time ago the Country Music Federation of Great Britain was raving about the wonderful things it would do to further country music this side of the Atlantic; a certain recording organisation was to sponsor a "Country Music Promotion Month"; as is so typical, nothing has transpired from either concern.

Please, someone, somewhere get up from your plush office couch and do something to preserve what is left of a traditional American sound called Country Music! Who knows, you may even get to like it—bigger people than you listen to country radio in the States—in fact, L.B.J. says he is a staunch fan.

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# JEFF BECK

...in America

**T**HE last notes of Jeff Beck's guitar died away accompanied by Rod Stewart's voice disappearing over the horizon, and the debut performance in America of the Jeff Beck Group had come to an end.

Amidst standing and cheering and shouts of "more" from the cool intellectual audience of New York's Fillmore East—a reception for a performance that earned the group a full column of praise in the following morning's New York Times.

And back in England at the RM offices the telephone rang with a trans-Atlantic ring, and at the other end of the line was Jeff lying in the sun in Cleveland chewing a piece of cold buttered toast and saying "hello".

## OVERWHELMING

"It's amazing and overwhelming," said Jeff, "and very different from our annual gig at the Nottingham Rowing Club. I only came over to America to do some shopping really and I was in New York and it started to rain—so I went into the Fillmore to take shelter. The next thing I knew I was up on the stage. Incredible.

"But seriously, it was very breathtaking to go down so well on our debut. We spent a long time planning our American tour, getting things just right—and it was worth it. Even so we didn't expect the sort of reception we're getting—it's unbelievable.

"The other great thing that knocks me out is that a lot of the audiences over here still remember me from the days of the Yardbirds—there's still quite a big following. That could be part of the reason why we're going down well now—the fact that I've been away for a long while. Perhaps there's a bit of nostalgia creeping in for the old days.

## GOOD EVERYWHERE

"We've been going down well just about everywhere, which is very encouraging. We played at Detroit the other night—it was outrageous. Everyone was really enjoying themselves, and there were about thirty or forty people grooving away on stage. It was a great atmosphere.

"The thing is that we are playing three or four nights at each town on the tour, so it gives us a chance to find out what the audience is about, and we can work with them. It's important to be able to feel the audience, and our first concert in each town gives us a chance to do this. Once we've established contact with them,



JEFF BECK—triumphant tour of U.S.A.

it makes things much easier and much better.

"We've got things together a lot more in the group now—we worked hard before we came over here so that we'd be able to open with a good stage act. And we've improved a lot in the time we've been touring as well—we've changed the act quite a bit, and worked hard on getting new things. We had to, because the standard out here is quite high. I think our act is a lot more professional now than it was—basically because we're going down so well it's encouraged us to try to get better all the time so as not to let the audience down. So now we've got things together, and we're a lot happier with our stage act—we've worked out what we'll be doing in the future too. For example, we've got some great ideas for the Sunbury Blues Festival, which will be our first appearance when we return to England—and we wouldn't have got these ideas without the American tour. Before the tour we were just treading water in England—just about keeping afloat. England is such a flogged scene—nothing seems to be happening there.

"Being in America has helped me to see England as it really is—I can sit here, three thousand miles away, and view the country objectively. It's easier for me to see what's wrong with the British pop scene now I'm outside it—I feel more confident about finding my own ideas for improving things. Also, over here, the audience is much wider, and on the whole I think more critical as well—but I would say that American groups, even the underground groups, are about a year behind England.

## FINAL APPEARANCE

"We're enjoying ourselves immensely at the moment, and all our dates are going well—but we have the feeling that each gig we do is only part of the build up to our final appearance here on this tour. That'll be at the Shrine Auditorium with Albert King—we're really looking forward to that, and I hope it'll be a good climax to the tour. We're fixing up another skeleton tour at the moment for later in the year—but I don't want to work too hard in America. I'd just like to come over here for carefully planned three-week tours every so often. I like working in England, and I don't want us to wipe ourselves out there by spending too much time in the States. Besides, I've got my dog Pudding to think about—I can't keep trailing him across to America."

Don't worry Jeff, Pudding is alive and well and living in Surrey.

**DEREK BOLTWOOD**



JEFF gets a haircut!

new albums reviewed by RM reviewing panel new albums reviewed by RM reviewing panel new albums reviewed by RM reviewing panel new albums



MANFRED MANN—New LP is reviewed in depth

**MANFRED MANN'S** new L.P. "THE MIGHTY GARVEY" (FONTANA TL5470) introduces a new character in the form of various styles. Garvey is a multiple combination of every outstanding type of music from the beginning of elementary beat. You remember Bill Garvey and his Comics of rock fame and jazz man Ornette Garvey, plus countless Garveys who originated various trends which were inevitably borrowed by groups or individuals with similar sounding names and carried on to vast popular scales, leaving the Mighty Garveys in the background. Now at last, with the kind help of the Manfreds, a light is shed on these generations of misplaced geniuses.

"HAPPY FAMILIES" features Eddie "fingers" Garvey in shades of Little Richard. Flamboyant finger work and roaring vocals throughout, create a real authentic rock sound.

"NO BETTER NO WORSE" is a light-hearted Garvey in a near-French accordion sound lending itself to a circus side-show technique in backing. Strong harpsichord and heavy drums lead into a Beatty Donovan Garvey in "EVERY DAY ANOTHER HAIR TURNS GREY". This atmospheric ditty concerns an older lady's reflections on her younger days before the children were married and hubby had a little drive. Almost Russian Garvey in "COUNTRY DANCING". "IT'S SO EASY FALLING" is back to Manfred Garvey and another great style of not so long ago.

In the Omar Khyam room, Ed Garvey and the trio present a little

Jazz with "HAPPY FAMILIES" and with the aid of Ruddy Blich, delve into a bit of the "Mighty Quinn".

Side two opens with "BIG BETTY" and mixes a psychedellic-garvey with some more swinging rock Garvey and crashes booming into a real Lumpy Garvey.

Garvey's Garvits give you next "THE VICAR'S DAUGHTER". A lamenting vocal with visions of a young lady of very religious parentage who faded away with the ages leaving an unhappy ten-year-old Garvey.

"EACH AND EVERY DAY" carries tinges of the Alan Garvey Set and the Small Garveys with a brassy organ sound and a little raucous harmony scattered here. There and Everywhere. A haunting flutey and very vibey "CUBIST TOWN" is an old time Garvey which periodically reverts to either an old time talkie picture sound or a singing telephone message.

Everybody knows Manfred Garvey coined the old cliché "HA! HA! SAID THE CLOWN". They coin it here again. Harry Garvey and his one man band, otherwise known as the Beach Garveys do a bit of blitting harmony in a song named after the group. Last track presents the return of Edwin O'Garvey and his Showband doing shades of Wink Garveydale and the Mike Garvey Singers. Some real groovy Garvey Gospel and a poignant spiritual ending leave us all in a divine state of ear — and winds up another hit for that great team Manfred Garvey.

LON GODDARD

**VARIOUS ARTISTES** "The Rock Machine Turns You On" — I'll Be Your Baby Tonight — Bob Dylan; Can't Be So Bad — Moby Grape; Fresh Garbage — Spirit; I Won't Leave My Wooden Wife For You, Sugar — The United States Of America; Time Of The Season — Zombies; Turn On A Friend — Peanut Butter Conspiracy; Sisters Of Mercy — Leonard Cohen; My Days Are Numbered — Blood Sweat And Tears; Dolphin's Smile — Byrds — Scarborough Fair/Canticle — Simon and Garfunkel; Statesboro Blues — Taj Mahal; Killing Floor — Electric Flag; Nobody's Got Any Money In The Summer — Roy Harper; Come Away McInda — Tim Rose; Flames — Elmer Gantry's Velvet Opera (CBS STEREO PR 22).

**THIS** super bargain-price LP (it sells for fifteen bob) contains one track from each of the fifteen CBS Rock Machine LP's which are now available. For anyone not rich enough to lash out a small fortune on progressive pop sounds, this is a fine selection of some of the best material from each LP. Dylan's cancelled single "I'll Be Your Baby Tonight" is here, plus tracks from other hit LP's by Leonard Cohen and the Byrds. Taj Mahal's savage blues "Statesboro Blues" is one of the best tracks, and the ever green "Scarborough Fair/Canticle" is in beautiful stereo.

★ ★ ★ ★

**EWAN MACCOLL** With Peggy Seeger: "The Wanton Muse" (Argo ZDA STEREO 85).

**NO** quote the sleeve notes. Written by Ewan... all the songs recorded for this album have in common the theme of sexual encounter and desire. The lyrics are contained in a booklet in this album—they are all highly amusing and although the LP is pure English folk, this should enjoy a far wider sale than is usual with folk records.

★ ★ ★ ★

**BILLY STRANGE:** "Railroad Man" (Vocalion Stereo SAV-N 8971).

**LOCOMOTIVE** sounds included as a bonus here for the 12-string guitar expert and some romantic and exciting sounds from the old days of the railroads. "Chattanooga Choo-Choo", "Wabash Cannonball", things like that—and really something for fans of instrumentals and for train-spotter types. Most authentic, but limited appeal.

★ ★ ★ ★

**FOGGY DEO-O:** "Foggy Dew-O" (Decca Stereo SKL 4940).

**ORIGINALLY** unearthed on a Johnny Hamp Granada TV programme, these two boys write most of their own material and sing in a confident folksey way, here with flute and string; bass behind their own guitars. Lennie and Danny have already had a single out, but this album is much stronger in showing their attitudes and approach to modern folk. Humorous in parts, sad-tinged in others, they are clearly worthwhile "finds". A few trad items rearranged.

★ ★ ★ ★

**THE PYRAMIDS:** "The Pyramids" (President PTL 1021).

**A** FIRST album from the boys who did so well on the singles charts with "Train Tour To Rainbow City." One thing comes immediately to mind: don't think of them purely as a ska-beat outfit. Here they include R and B items and a knock-out ballad performance on "Mexican Moonlight". "Girls, Girls, Girls" is good, too—but overall there is an air of inventiveness and sheer good spirits from the seven toys. Must do well, this set.

★ ★ ★ ★

**JONI MITCHELL** "Joni Mitchell" (Reprise Stereo RSLP 6293).

**EVERY** song herein composed by the attractive and stylish Miss Mitchell, who is in the Baez sort of category, self accompanied on guitar—and you can follow the lyrics from the sleeve. She is really a tremendous talent in this folk field and this album is herewith commended as a start to what should be a full-flowering career. Crystal clear in all ways. A "city" side and a "seaside" side. Excellent.

★ ★ ★ ★

**JULY:** "July"—Major Minor (MMLP 29).

**APPARENTLY** this new group has been described as "Eastern Hollies" because of the use of sitar, etc., on their titles. At first hearing, this seems full of studio-contrived gimmicks, but in fact I'm assured they use no tricks at all. They're managed by Spencer Davis, who rates them most highly. They write most of their own material—specially noted here "My Clown", "Move On Sweet Flower", "I See". Very ambitious, this album. Could create big interest.

★ ★ ★ ★

**TINY TIM** "Tiny Tim" (Reprise RSLP 6292).

**A** MAZING, it really is. All the corniness and self-embarrassing material one could imagine, yet behind it all there is something curiously catchy about it. Can't really see him emerging as a sensation here, even when the Beatles bring him over. A strange mixture of stories and songs, including the notorious "Tiptoe Thru The Tulips", an amazing "The Viper" and sundry other sentimental slices of vocal weirdness. Plus his ukelele. A send-up? Surely.

★ ★ ★ ★

**THE HESITATIONS:** "Born Free" (London Stereo SHR 8360).

**NOTHING** suggesting hesitation about the way this seven-strong, Cleveland-USA-based outfit go for their R and B sounds. Don't just sample "Born Free", 'cos it doesn't represent their real sounds... later on they build quite an atmosphere. Obviously a versatile group, they suffer here and there by trying: that little bit too much, so losing basic impact. But even so their "Push A Little Bit Harder", "Let's Groove", etc. Represents most exciting performances.

★ ★ ★ ★

**SAVOY BROWN:** "Getting To The Point" (Decca Stereo SKL 4935).

**CONSTANT** changes of personnel haven't changed the basic approach of this blues outfit, who actually usually set straight to the point. Some intriguing vocal work from Christ Youden here, with piano, three guitars and drums behind throughout. Youden wrote five of the numbers, what's more, so has uncommon awareness where the lyrics are concerned. It's specialist material, but authentic. Exciting in fact.

★ ★ ★ ★

**RANDY NEWMAN** "Randy Newman" (Reprise RSLP 6296).

**ONE** of the top song-writers in the States—he's given a lot of hits to other artistes, but he has a casual drawing way of his own with his own material. After a time, the novelty-approach with lyrics began to pall, but obviously it is an acquired taste. Odd, certainly. Song samplers: "So Long Dad", "Linda", "The Beehive State", but a novelty all the same.

★ ★ ★ ★

**TYRANNOSAURUS REX** "My People Were Fair And Had Sky In Their Hair... But Now They're Content To Wear Stars On Their Brows" (Regal Zonophone MONO LRZ 1003).

**THIS** duo's sound is the brain-child of Marc Bolan whose career has spanned many phases. Most of the tracks are a kind of jug-band psychedelia with a set of vocals which sound like the earliest-possible blues recordings, phrasing is deliberately vague but the lyrics are worth listening to. Your bafflement will have been anticipated by a set of words enclosed. The overall sound is same-y, but then if you like one track, there are enough variations for you to like the lot. Original, deserves to be a big seller, maybe it will be.

★ ★ ★ ★

**THE CHAMBER POP ENSEMBLE:** Reach Out I'll Be There; You've Got Your Troubles; Baby Love; Lost That Loving Feeling; Release Me; Downtown; Walk Away Renee; Satisfaction; Green, Green Grass Of Home; Up Up And Away; Feelin' Groovy; I Was Kaiser Bill's Batman (Decca Stereo SKL 4933).

**A** PART from the title, which is worth an extra "star", this is a very fine experiment. The ravers won't necessarily dig, but the experiment is this: take top pop songs of the moment and fit them to a dixie chamber-type orchestra. Lovely mood changes and switches of style in the arrangements—the whole thing comes off and could well be the start of something big. Really it's all very splendid.

★ ★ ★ ★ ★

**EDDIE FLOYD:** "Looking Back With... " Bye Bye Baby; Never Get Enough Of Your Love; I Am Her Yo Yo Man; Lonely; Please Don't Leave Me Dear; I'll Never Find Another Girl Like You; When You're In Love; The Whip (Ember EMB 3398).

**THIS** is specially interesting. It dates back to when the now Supremes were the Primettes and it recalls the performances then that led to them moving into the super-star bracket. Of course this kind of recording, now released will stir up argument but it's surely valid as an historical part of pop history. The great voice of Diana was great even then. Commended, this collection. And the other side features eight old tracks by Eddie Floyd, again before he hit the big time as a soul-selling star. Interesting to note how styles change but basic talent does not.

★ ★ ★ ★



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# YOUR GUIDE TO THIS WEEK'S NEW SINGLES

## TIM ANDREWS AND PAUL KORDA

Smile If You Want To; Makin' Love To Him (Parlophone R 5714). One of those surprise singles that surprisingly make surprising inroads into the mind first time of hearing. Paul's voice is up there in the clouds while Tim remains firmly on the ground. The blend is high irresistible, think I. A catchy song, too. Big arrangement. I've a notion this will be a biggie. Okay? Flip: All drummy and organ-y and nowhere near as effective as that fine top deck.

### CHART PROBABILITY THE MERSEYS

Lovely Loretta; Dreaming (Fontana TF 955). There's a star-studded (Dave Dee, W. Fontana, Beaky, Tich etc.) on this, lumped together as the Punky Bottom Congregation — alone worth the price of admission, folks. The song is fair enough, one supposes, though it's not a stand-out. But the production is healthy, alive and could restore the two lads to the charts. Happy-go-lucky. Flip: fair enough.

### CHART POSSIBILITY MADELINE BELL

Thinkin'; Don't Give Your Love Away (Philips BF 1688). Mmmm... yes... mmmm. What with moments of duetting with herself and other pleasant little niceties. I have pleasure in suggesting this IS, at last, the one for Madeline. It's a very good and romantic song, a bit philosophic, and she really does do a lovely job on it. Strings behind and an overall atmosphere of well-being, musically. Let's all help it into the charts. Flip: Uh-huh. Fine.

### CHART PROBABILITY

FRIENDS: Piccolo Man; Mythological Sunday (Deram DM 198). Happy little piece, this, a sort of march-along. Perhaps THE record among the ones of the Week... it somehow grabs you and creates a great atmosphere or parade time, with trombones et al. ★★★★★

DUNCAN BROWNE: On The BombSite; Alfred Bell (Immediate IM 070). A promising new talent. Not sure about this song, but it's worth a spin to appreciate the chap's versatility. Nice sounds. ★★★★★

BUGSY EASTWOOD: Blackbird Charlie; My Sun (President PT 209). Pleasant little ditty, guitar-backed and in the very best of relaxed spirits, with yawns daintily included. Whistling, too. Catchy. ★★★★★

THE PICADILLY LINE: Yellow Rainbow; I Know, She Believes (CBS 3395). A Central Lin; man, myself, but this girl-augmented group maintain their progress and I've a feeling that this is gonna create a lot of interest. A Record of the Week for style and material. ★★★★★

## JOE BROWN

Katerine; Davy The Fat Boy (MCA MU 1030). I really don't know about this one. I like it; most of the people I played it to liked it. So... can it be the big comeback to the charts for Joe? It's splendidly and gently performed and is an infectious little tune, built on simplicity. Song is certainly good enough so this piano, rhythm-backed piece must stand chances. Watchable. Flip: A jostling little item suited to Joe's Cockney charm.

### CHART POSSIBILITY

## JIMMY CLIFF

Waterfall; The Reward (Island WIP 6039). Tremendous sense of power here. A splendidly forthright beat and arrangement and Jimmy sings out well. Again, I'm not entirely confident about tipping it for the charts, but given plug-support it could easily make it. Quite fast-paced, with a commercial air to the main chorus. Nice use of strings to swell the sound. Could do it. Flip: Actually I preferred this bluesy belter.

### CHART POSSIBILITY

## THE BACHELORS

I'll Walk With God; I Can't Wish You Any More (Decca F 22814). Nicely done, but there are those who carp at the pop-religious scene. However one remembers such as "I Believe" and appreciates instantly that many, many people buy this material. I find it a satisfying and professional performance, judged by any angle. Soaring high voices, splendid harmonies. Flip: A big and breathy ballad.

### CHART PROBABILITY

## rapid singles

### THE MILWAUKEE COASTERS

tackle "Treat Me Nice" (Pama PM 733) with a sturdy relentless sort of approach—instrumental with organ dominant over chugging beat. "Train To Vietnam" (Nu Beat 001) is by THE RUDIES, blue-beat style and politically and urgently rapped out lyrics... intriguing. One expects lushness from THE LOVE STRINGS OF MORT GARSON and one gets it on "A Quiet Sunday" (Liberty LBF 15110). Lovely, lovely JANE MORGAN is not to be criticised at all—specially on such songs as "There's Nothing Else On My Mind" (Stateside SS 2121). Lots of power, plus an unusual vocal, on the atmospheric "Hawaiian Shuffle" (Columbia DB 8452), by the ever dependable CHICO ARNEZ. Not sure about the chances of PEPPER and "We'll Make It Together" (Pye 17569), but there's something compelling about it.

From THE CASTE: "Don't Cast Aside" (President PT 211), rather a routine number, I thought, but sung with high-harmonising skill. ANDY COLE is another of your

dependables and he has a big ballad in "True Love Concerto" (Plexium P 1235), complete with concert-style piano. "Dusty", as outlined by BOBBY RUSSELL (Bell BLL 1019), is not your Miss Springfield but another chick — nice lyrics here. One that could click: "Grazing In The Grass" (Decca F 12816), by THE BUGALOO BRASS, cover of an American biggie. "Cumana" is a well-known theme and well done by the EDMUNDO ROS Orch (Decca Phase 4 P 12813), bixly arranged. THE NEW FORMULA on "My Baby's Coming Home" (Pye 17552) include strings and a jaunty air and a love-lorn atmosphere.

THE STRANGERS and "I'm On An Island" (Pye 17585) is a fair enough blend with a most appealing rural-accented (I think) lead voice as on "O'm On An Island" ... Nice! "Groovy Feelin'" by MARIA ELENA AND JAMIE (CBS 3593) features organ and a togetherness sort of duo vocal. Welcome back to CHAS MEDEVITT AND SHIRLEY DOUGLAS and their stylish "City Smoke" (Fontana TF 957). Newcomer with a sense of style: JON FORD and "Two's Company, Three's A Crowd" (Philips BF 1690), with not half a bad arrangement. Not exactly inspired to anything by "Alice Long" by TOMMY BOYCE AND BOBBY HART (A and M AMS 729), but they do try hard. And from THE JENSENS: "Deep Thinkin'" (Philips BF 1686), which somehow jangles along... with beat.

THE BUBBLEGUM: Little Red Bucket; With The Sun In Your Hair (Philips BF 1677). A very, very, very catchy number this — and there fore in with high chances. Needs plugs, but the ingredients are there. ★★★★★

THE SWEET: Slow Motion; It's Lonely Out There (Fontana TF 958). Strong piano behind this slow-moving item... must commend the lead voice for intensity and style. Watch this one closely. ★★★★★

SUSAN SHIRLEY: The Sun Shines Out Of Your Shoes; Tomorrow Today (Mercury MF 1035). Maybe not this time out, but Susan is clearly a stylist stand this bubbling, happy little song has a lot to commend it. ★★★★★

DANNY WILLIAMS: Everybody Needs Somebody (I Need You); They Will Never Understand (Deram DM 199). The "Moon River" chap? Yes. On R and B material? Yes. Comes off? Yes. Rather exciting, a completely different style — and a Record of the Week. ★★★★★

DANNY STREET: Can I Go; Keep It Kinda Cool (CBS 3596). A new-style showcase for the versatile performer. Swings along very well indeed but perhaps too "much" for the charts, alas! Stylish though. ★★★★★

ANDY FORRAY: Sarah Jane; Don't Care...ymore (Parlophone R 5715). Have commented before on this American's super sinning. This is dreamy, sentimental but not necessarily the best showcase for his talents. Ever so good, though. ★★★★★

## AMERICA AWAKES



## REPERATA AND THE DELRONS

Weather Forecast; You Can't Change A Young Boy's Mind (Bell BLL 1021). Tinny voice does the cloudy-changeable bit, then the girls get right back to top form on a very strong and commercial number, full of easy-on-the-ear melody. Sure it is gimmicky but no matter. Nobody overdoes anything, not even the arranger. Flip: Rather gentle, plaintive and sort of routine.

### CHART CERTAINTY

## THE BEACH BOYS

Do It Again; Wake The World (Capitol CL 15554). Though the number is not in the same idiom, it's back to the basic surf'n' sound. Really a wondrous overall sound once the full backing comes in. The lyrics are nostalgic, recalling the old outdoor days and... well, what can one say. Definitely THE record of the week and destined for a high chart placing. Something always happening. Flip: A pleasing, pleasant ballad, again well-recorded.

### MASSIVE SELLER

## OTIS REDDING

Hard To Handle; Amen (Atlantic 584199). Originally "Amen" was the top deck, but sensibly it's been switched. Otis in near top form on "Hard To Handle," with the odd curious stuttering sort of vocal style. A gov'nor performance in most ways, with that magnificently controlled brass behind. Otis selling very hard indeed. Flip: Soulful, a builder, and actually after the start very exciting indeed.

### CHART CERTAINTY

ALBERT KING: (I Love) Lucy; You're Gonna Need Me (Stax 601042). Albert calls in the soul brothers to listen to his love for Lucy. Spoken over strong guitar but it takes time to move along and really loses interest too soon. ★★★★★

JIMMY McCRACKLIN: Pretty Little Sweet Thing; A and I (Minit 11009). This powers along on a limited melodic range, but Jimmy injects urgency. Instrumentally sound, but the girlie group behind seems hardly necessary. ★★★★★

JERRY JEFF WALKER: Mr. Bolangies; Round And Round (Atlantic 584200). Gently done story of a poor old chap with holes in his shoes. Good guitar work behind and a bit smooth, but not notably in any current hit bag. ★★★★★

BO DIDDLEY: Another Sugar Daddy; I'm High Again (Chess CRS 8078). Usual guitar figures, plus drums, and nowhere near Bo's briskest, though with that drawled attack that could pick up fair sales. In construction, though, not notably different. ★★★★★

NINO TEMPO AND APRIL STEVENS: Ooh Poo Pah Doo; Let It Be Me (London HLU 10200). Probably the best-yet from this duo... terrific song and most cleverly performed. Guitar behind and a bit of a builder as it gets going. Yet relaxed, too. Very good indeed. ★★★★★

FLAVOR: Sally Had A Party; Shop Around (CBS Direction 3597). Something a bit dated about this, but hard to nail it down. Standard-type vocal over a hammering rhythm backing. Party atmosphere needlessly added in the gaps. ★★★★★

RAY CHARLES: Eleanor Rigby; Understanding (Stateside SS 2129). For soul fans, this is really something. There's not such a distinct sense of melody in this outstanding performance, but the lyrics really do take on a new depth. Tremendous. ★★★★★

# JERRY LEE LEWIS



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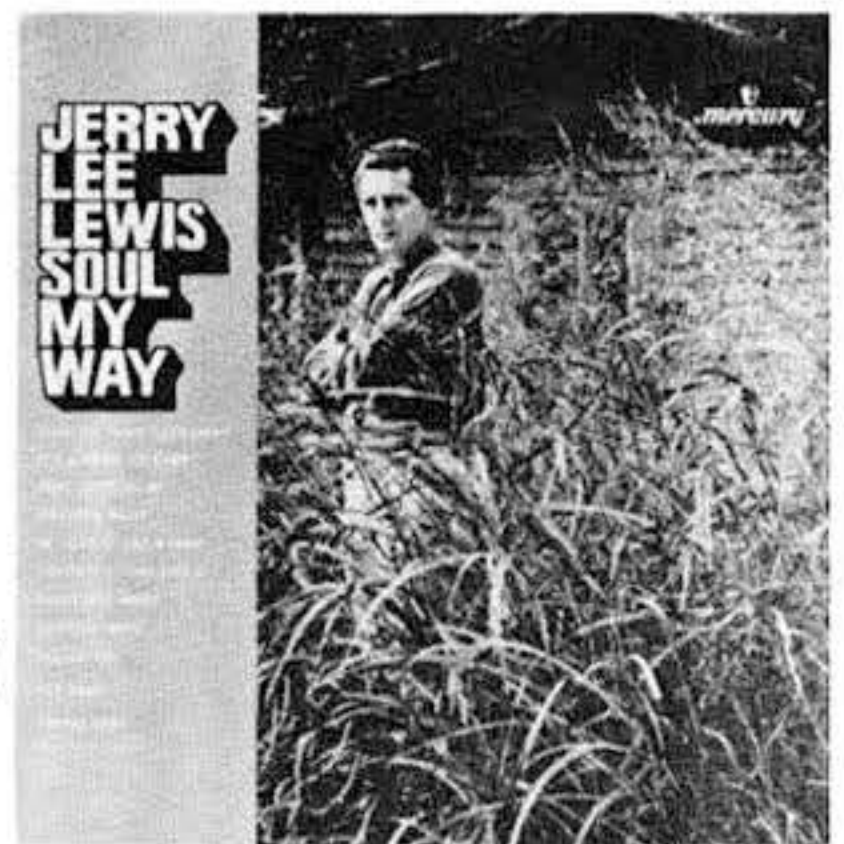
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Rosanna Brennan, 14, 6b Dean Road, London N.W.2. Stars and Hobbies — Love Affair, Cupid's Inspiration, Rolling Stones, Beach Boys, Bobby Goldsboro, Union Gap, Swimming, pop records, clothes. I would like lots of pen pals (boys).



David Spicer, 16, 711 Green Lane, Dagenham, Essex. Stars and Hobbies — Four Tops, Supremes, Otis Redding, Wilson Pickett, Aretha Franklin, Equals, Carla Thomas, Don Partridge. Pop music, swimming and cycling.



Playing on the same bill as Amen Corner was a stroke of good fortune for Jo Jo Gunne, a new seven-piece group. Seems that the lads from Wales were so knocked out by the group that they introduced them to manager Don Arden who promptly signed them. "Every Story Has An End" is their first record for Decca and these seven, who all broke away from other groups to get together under one name obviously have the right formula for success.



# THE CHAMBER POP ENSEMBLE



PLAY  
Reach out I'll be there  
You've got your troubles  
Baby Love  
You've lost that lovin' feelin'  
Release me  
Down Town  
Walk away Renee  
Satisfaction  
Green, green grass of home  
Up up and away  
59th Street bridge song (Feelin' groovy)  
I was Kaiser Bill's batman



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# READERS' CLUB



Joyce Preston, 13, 68 Kelsall Avenue, Eastham, Wirral, Cheshire. Stars and Hobbies—My favourites are the Bee Gees, Herd, Small Faces, Herman, Love Affair and Donovan.



"Deke Rivers", 18, 4 Sylvester Street, Lancaster. Stars and Hobbies — Elvis Presley. Freelance "solo entertainer" (stage name "Deke"). Girls who are interested in writing to me.



Clive Lynch, 21, 5 Villa Road, off Mansfield Road, Nottingham. Stars and Hobbies — Elvis, Little Richard, Rock 'n' Roll, Lovin' Spoonful, Girls, American Civil War, politics. I am No. 1 supporter Notts County F.C.



Janis McMurdie, 10, 66 Stanborough Avenue, Borehamwood, Herts. Stars and Hobbies—Motown records, ballads, soul music, American films. I like playing tennis and badminton. I love writing to pen pals and will answer all letters.



Muriel Drake, 16, 186 Rossmore Road, Parkstone, Dorset. Stars and Hobbies — Herd, Love Affair, Small Faces, Elvis, Dancing, films and pop records. I would like to have letters from all over the world.



Martin Stack, 19, 6 Gawthorne St., Bow, London E.3. Stars and Hobbies — Beatles, Dusty Springfield, Marianne Faithfull, Bee Gees, sketching, photography, women, parties, girl pen pals and Record Mirror.



Liam Clooney, 21, 50 Cephas Avenue, Stepney Green, London E.1. Stars and Hobbies — Brenda Lee. Collecting Brenda Lee's records, photos, etc., watching Brenda live and on TV. I have met Brenda Lee.



Judy Ellis, 16, 4 Dagnell End Road, Bordesley, Redditch, Worcs. Stars and Hobbies — Move, Bob Dylan, Herd, Byrds, Traffic, Union Gap, Dave Dee & Co., all West Coast groups. Pop music, horse riding, pen pals.



Joan Dockry, 13, 36 Overdale Rd., Benchill, Wythenshawe, Manchester 22. Stars and Hobbies — Herd, Bee Gees, Swimming, fashion, dancing, girl guides. Would like many pen pals from all over the world.



Samantha Grindle, 16, 22 Cameron Drive, Aigburth, Liverpool 17. Stars—Eddie Calvert, Bing Crosby, Tommy Steele, Heinz. Hobby and interests — Stamp collecting, records, horse riding, dogs.



Selling well right now is "Here Comes The Judge" — notably by one Pigmear Markham, out here on the Chess label. In fact, your actual Pigmear is a veteran of the American Comedy theatre — he started his career back in 1917. He once worked with the incomparable Bessie Smith on one-nighters and has been in burlesque with such as Milton Berle and Eddie Cantor. Then, a few years ago he was signed to Chess and produced many albums, most of them recorded "live" and proving the reaction he gets from mass audiences. He is also a sort of walking encyclopaedia of the American show-business scene.



The Butterflies, a new all-girl group, got together to sing in January this year and on St. Valentine's Day they signed a contract with President Records. Now out is their debut disc "He's Got Everything" and they look confidently to its progress. The girls line up, curvily as: Ronnie Palmer, 21, from Kensington; Veronica Casey, 20, from Tottenham; Vicki Sands, 20, from Brighton; and Sandy Williams, 19, who had a rather longer journey to the recording studios — she's from Minnesota, U.S.A.



As a staunch supporter of the Cymbaline for their consistently good records, I'm glad to boost them here. They come from the Ilford area, chose their name from one of Shakespeare's plays and reckon that by using it they are not classified in any particularly pop category. They don't blast away, musically, but go for subtlety and commercial

impact. Their latest is "Down By The Seaside", which they wrote themselves. They've toured Britain and Europe, have a specially big following in Germany and Denmark—and are great fans of the Fifth Dimension, which figures. Ladies and gents' the very excellent Cymbaline.



New group Opal Butterfly deserve a mention—not only for their debut disc "Beautiful Beige" (CBS) but for their dedication in rehearsing solidly for six months before even attempting a public appearance. They've instead been financed by a wealthy backer and have concentrated entirely on perfecting an act and a sound. They displayed both at a recent reception and have already lined up top TV dates. "Beautiful Beige" was written by the Cowells and seems to have hit chances. Their former jobs are interesting: restaurant manager (Allan); commercial artist (Tom); apprentice electrician (Robbie); engineer (Richard) and antique dealer (Simon).



Waiting anxiously on the launching pad to fame are Orbit Five who've been together for three years and notched up considerable success prior to their first release on Decca "I Wanna Go To Heaven". Last year this Hertfordshire-based group won a nation-wide tape contest with a song written by lead guitarist Kelran Flowerdew (who also penned this first release) and they've since consolidated their success around the clubs and discotheques. Due to ploughing back the profits of their labours they claim to be "the best equipped semi-pro group in the business" and this first release should add handsomely to the profits.

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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- JUMPIN' JACK FLASH\* 26 I'M A MIDNIGHT MOVER
- THIS GUY'S IN LOVE WITH YOU\* 27 WITH PEN IN HAND\*
- LADY WILL POWER 28 I LOVE YOU\*
- THE HORSE\* 29 MRS. ROBINSON\*
- GRAZIN' IN THE GRASS\* 30 CLASSICAL GAS
- ANGEL OF THE MORNING\* 31 LICKING STICK, LICKING STICK (Part 1)
- THE LOOK OF LOVE\* 32 SOME THINGS YOU'LL NEVER GET USED TO\*
- INDIAN LAKE\* 33 LOVER'S HOLIDAY
- HURDY GURDY MAN\* 34 YESTER LOVE\*
- STONED SOUL PICNIC\* 35 IT'S NICE TO BE WITH YOU
- D. W. WASHBURN\* 36 FOLSOM PRISON BLUES\*
- REACH OUT OF THE DARKNESS\* 37 STORY OF ROCK & ROLL\*
- MACARTHUR PARK\* 38 IT SHOULD HAVE BEEN ME\*
- YUMMY, YUMMY\* 39 ELEANOR RIGBY\*
- HELLO I LOVE YOU 40 STAY IN MY CORNER
- SHE'S A HEART-BREAKER\* 41 HALFWAY TO PARADISE
- TURN AROUND LOOK AT ME 42 SUNSHINE OF YOUR LOVE\*
- HERE COMES THE JUDGE\* 43 PEOPLE GOT TO BE FREE\*
- DREAM A LITTLE DREAM OF ME 44 JOURNEY TO THE CENTRE OF THE MIND
- SKY PILOT\* 45 BABY YOU COME ROLLIN' ACROSS MY MIND
- NEVER GIVE UP\* 46 FACE IT GIRL, IT'S OVER\*
- AUTUMN OF MY LIFE\* 47 HITCH IT TO THE HORSE
- HERE COMES THE JUDGE\* 48 AMEN\*
- PICTURES OF MATCH STICK MEN\* 49 ALICE ALONG\*
- DO NOT TAKE IT SO HARD\* 50 SEALED WITH A KISS

\*An asterisk denotes record released in Britain.

### BUBBLING UNDER

LOVIN' SEASON — Gene Debbie (TRX). DREAMS OF THE EVERYDAY HOUSEWIFE — Glen Campbell (Capitol). EYES OF A NEW YORK WOMAN — B. J. Thomas (Specter). (LOVE IS LIKE A) BASEBALL GAME — Intruders (Gamble). LET YOURSELF GO — Elvis Presley (RCA). TUESDAY AFTERNOON — Moody Blues (London). YOU MET YOUR MATCH — Stevie Wonder (Tamlia). YESTERDAY'S DREAMS — Four Tops (Motown).

### TOP L.P.'s

- NUT GONE FLAKE
- WESLEY HARDING
- LOVE ANDY
- FLEETWOOD MAC
- SCOTT No. 2
- DOCK OF THE BAY
- SOUND OF MUBIC
- SMASH HITS
- TOM JONES LIVE AT THE TALK OF THE TOWN
- VALLEY OF THE DOLLS
- HISTORY OF OTS REDDING
- GREATEST HITS
- CRAZY WORLD OF ARTHUR BROWN
- BUDDY HOLLY'S GREATEST HITS
- JUNGLE BOOK
- THE HANGMAN'S BEAUTIFUL DAUGHTER
- OPEN
- HONEY
- BARE WIRES
- SAUCERFUL OF SECRETS
- THIRTEEN SMASH HITS
- BEST OF THE BEACH BOYS VOL. 1

- BOOGEY WITH CANNED HEAT
- NANCY & LEE
- GIFT FROM A FLOWER TO A GARDEN
- GREATEST HITS
- MY PEOPLE WERE FAIR, ETC.
- 40 BLUE FINGERS
- THE PENTANGLE
- OTIS BLUE
- BEAT OF THE BRASS
- DOCTOR ZHIVAGO
- REFLECTIONS
- INCREDIBLE STRING BAND
- COME THE DAY
- WE'RE ONLY IN IT FOR THE MONEY
- BRITISH MOTOWN CHART BUSTERS
- GARY PUCKETT & THE UNION GAP
- THE TALK OF THE TOWN\*

NO ALBUM BUBBLING UNDER THIS WEEK

### 5 YEARS AGO

- CONFESSIN'
- I LIKE IT
- DEVIL IN DISGUISE
- ATLANTIS
- DA DOO RON RON
- TAKE THESE CHAINS FROM MY HEART
- SWEETS FOR MY SWEET
- BO DIDDLEY
- IT'S MY PARTY
- DECK OF CARDS
- WELCOME TO MY WORLD
- FALLING
- IF YOU GOTTA MAKE A FOOL OF SOMEBODY
- FORGET HIM
- FROM ME TO YOU
- SUKIYAKI
- DO YOU WANT TO KNOW A SECRET
- WHEN WILL YOU SAY I LOVE YOU
- YOU CAN NEVER STOP ME LOVING YOU

## BRITAIN'S TOP 50

NATIONAL CHARITY COMPIL'D BY THE RECORD RETAILER

- BABY COME BACK
- SON OF HICKORY HOLLERS TRAMP
- I PRETEND
- YESTERDAY HAS GONE
- YUMMY YUMMY
- MONY MONY
- MACARTHUR PARK
- FIRE
- JUMPING JACK FLASH
- MY NAME IS JACK
- BLUE EYES
- HUSH NOT A WORD TO MARY
- ONE MORE DANCE
- LOVIN' THINGS
- YOUNG GIRL
- THIS GUY'S IN LOVE
- MRS. ROBINSON
- GOTTA SEE JANE
- WHERE WILL YOU BE
- HURDY GURDY MAN
- D. W. WASHBURN
- I CLOSED MY EYES
- DOCK OF THE BAY
- REFLECTIONS
- DOIN' OUR THING
- HISTORY OF OTIS REDDING
- BLUEBEAT SPECIAL
- GREATEST HITS
- TOUGH
- TELL MAMA
- WHEELS ON FIRE
- DANCE TO THE MUSIC
- HELP YOURSELF
- KEEP ON
- I'LL LOVE YOU FOREVER TODAY
- HERE COMES THE JUDGE
- IMPORTANCE OF YOUR LOVE
- BIAN WITHOUT LOVE
- WONDERFUL WORLD
- SOME THINGS YOU NEVER GET USED TO
- AMERICA
- DO YOU KNOW THE WAY TO SAN JOSE MARY
- HERE COMES THE JUDGE
- BOYS
- DOGS
- AIN'T NOTHING LIKE THE REAL THING
- DAYS
- IF YOU DON'T WANT MY LOVE
- I NEED YOUR LOVE
- YOUR TIME HAS COME
- THINK
- SMOKEY BLUES AWAY
- SUNSHINE GIRL
- UNIVERSAL
- ANGEL OF THE MORNING
- SUNSHINE OF YOUR LOVE

A blue dot denotes new entry.

### BRITISH BUBBLING UNDER

ON THE ROAD AGAIN — Canned Heat (Liberty). HOLD ME TIGHT — Johnny Nash (Regal Zonophone). THE HORSE — Cliff Noble (Direction). BEGGIN' — Time Box (Deram). HIGH IN THE SKY — Amen Corner (Deram). TRAVELLIN' SONG — The Pentangle (Big T). LOVING CUP — The Fortunes (United Artists). AUTUMN OF MY LIFE — Bobby Goldsboro (United Artists).

HUSH — Deep Purple (Parlophone)

### BRITAIN'S TOP R&B SINGLES

- THE SON OF HICKORY HOLLERS TRAMP
- HERE COMES THE JUDGE
- BABY COME BACK
- YOU DON'T KNOW WHAT YOU MEAN TO ME
- THINK
- FUNKY FEVER
- DANCE TO THE MUSIC
- HERE COMES THE JUDGE
- NEVER GET USED TO
- AIN'T NOTHING LIKE THE REAL THING
- I GOT YOU BABE
- THE HORSE
- THE CHAMP
- NOTHING CAN STOP ME
- TRIBUTE TO A KING
- RIDE YOUR DONKEY
- FEEL LIKE JUMPING
- PEOPLE SURE ACT FUNNY
- LOVE IN THEM THERE HILLS
- CUPID

### BRITAIN'S TOP R & B ALBUMS

- THIS IS SOUL
- LADY SOUL
- DOCK OF THE BAY
- REFLECTIONS
- DOIN' OUR THING
- HISTORY OF OTIS REDDING
- GREATEST HITS
- TOUGH
- TELL MAMA

### CLASSIFIEDS

#### records for sale

WHY PAY 36/6 for new LP's. We have comprehensive stocks of guaranteed used LP's from 12/6. Catalogues 2/- (deductible from first order) R.I., 2 Surveyor's Place, Portmadoc, Caerns.

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

A BETTER MAIL ORDER service for all our readers. Send now for our new list of U.S. IMPORTED LP's by Ars Nova, Earth Opera, Frank Zappa, Hook etc. Order now new British LP's by Cream, Stones, Pink Floyd, Savoy Brown, Dunbar, Bee Gees, Who, Tyrannosaurus Rex, etc. Tandy (RM 47, 273 Hagley Road West, Birmingham 32. (Tel. 021-429 2190).

GREAT AUCTION. Elvis, Richard, Lewis, Vincent, Haley, etc. Johnny Dicken, 87 Conduit Way, Stonebridge, N.W.10.

WEST Coast LP's — Association, Harper's Bizarre etc. — 34 Whitehall Place, Aberdeen.

TIM HARDIN'S "One"/"Two" (LPs). Offers to Ace, 93 Twyford Road, Harrow, Middx.

AUCTION Soul/Rocksteady/Blues-current deletions. S.a.e. 1 Bennett Close, Basingstoke.

L.P. SALE. Ventures, James Brown, etc. S.a.e. 149 Oak Avenue, Shirley, Croydon, Surrey.

#### penfriends

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

UNDER 21? Penpals anywhere. S.a.e. for free details. — Teenage Club, Falcon House, Burley, 503

MARY BLAIR BUREAU. Introductions everywhere. Details free. — 43/52 Ship Street, Brighton. 523

INTRODUCTIONS to new friends of the opposite sex arranged by post. Members aged 18 upwards everywhere. Write for details, stating age; Mayfair Introductions (Department 9), 60, Neal Street, London, W.C.2.

PENFRIENDS at home and abroad, send s.a.e. for free details. — European Friendship Society, Burnley, 504

TEENS / TWENTIES. Penfriends. Home/abroad. M.F.C. 9 The Arbour Farmhill, Keighley, Yorkshire.

JEANS INTRODUCTIONS, 18 Queen Street, Exeter. 17 to 70. Worldwide successful romances.

OPPORTUNITY KNOCKS! Make new friends through POSTAL PENFRIENDS — send s.a.e. for details, 52 Earls Court Road, Kensington, London, W.8.

PENFRIENDS, home and abroad, male only. S.a.e. to: T.P.S. (N.38), Chorley, Lancs.

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

#### fan clubs

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.

ESTHER AND ABI OFARIM, 84 Fordwych Road, London, N.W.2. Membership 5s. Enquiries welcome.

LOVE AFFAIR, s.a.e. to: Sue, c/o Harold Davison Ltd., 235/241 Regent Street, London, W.1.

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

#### songwriting

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

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

#### announcements

BLUSHING, SHYNESS, Nerves, quickly overcome by my famous 40-year-old remedy. Write now to Henry Rivers (RM10), 2 St. Mary's Street, Huntingdon, Hunts.

#### records wanted

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

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

RECORDS BOUGHT FOR CASH by return. EPs, 45s, LPs. David's Bookshop, Station Place, Letchworth, Herts.

WANTED "Boogaloo Party" by the Flamingos, on Philips BF 1483. Mr. Tibury, Tel. 465 0943.

#### for sale

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

WE HAVE ORIGINAL PETER TORK AND DAVY JONES PHOTOS 8in. x 5in. PLEASE SEND 1s. P.O. FOR ONE COPY OF EACH, c/o RECORD MIRROR, 116 Shaftesbury Avenue, W.1.

BRIGHTEN YOUR WALLS with some colourful posters: six assorted psychedelic fl, fifteen f2. Six assorted "Pops" (Advertising Clubs and Concerts etc.), 15s. Fifteen assorted 30s. Cauldron Promotions, 31 Mill Lane, West Hampstead, London, N.W.6.

ELVIS items for sale. Please contact: David Rix, 257 Swakeleys Road, Ickenham, Middlesex.

PIRATE TAPES AND JINGLES. Widest selection available. Also, Bring Back Caroline T-shirts, 12/- inclusive, p&p paid, send s.a.e. for details, Daffy Don Allen, 56 Grovehill Road, Redhill, Surrey.

#### publications

UFO publications, recordings. Catalogue 6d. 87 Selsea Avenue, Herne Bay.

BLUES & SOUL No. 10. July. Articles, photos including Nina Simone, Oscar Toney Jr., Aretha Franklin, Little Walter, The 4 Sonics, Patty La Belle, Lorraine Ellison, Sylvia, Lou Rawls, Archie Bell plus all regular features. Send P.O./Cheque for 2s. 6d. to 100 Angel House, Woolmer Road, London, N.18.

ELVIS Fans For Charity League, very special first magazine. S.a.e. 130 Chediston Street, Halesworth, Suffolk.

ROCK'N'ROLL number one with pix of Vincent, Haley, Cochran, etc. Only a few left. Send blank 2s. 6d. Postal Order 10. — Sheridan, 9 Yukon Road, London, S.W.12.

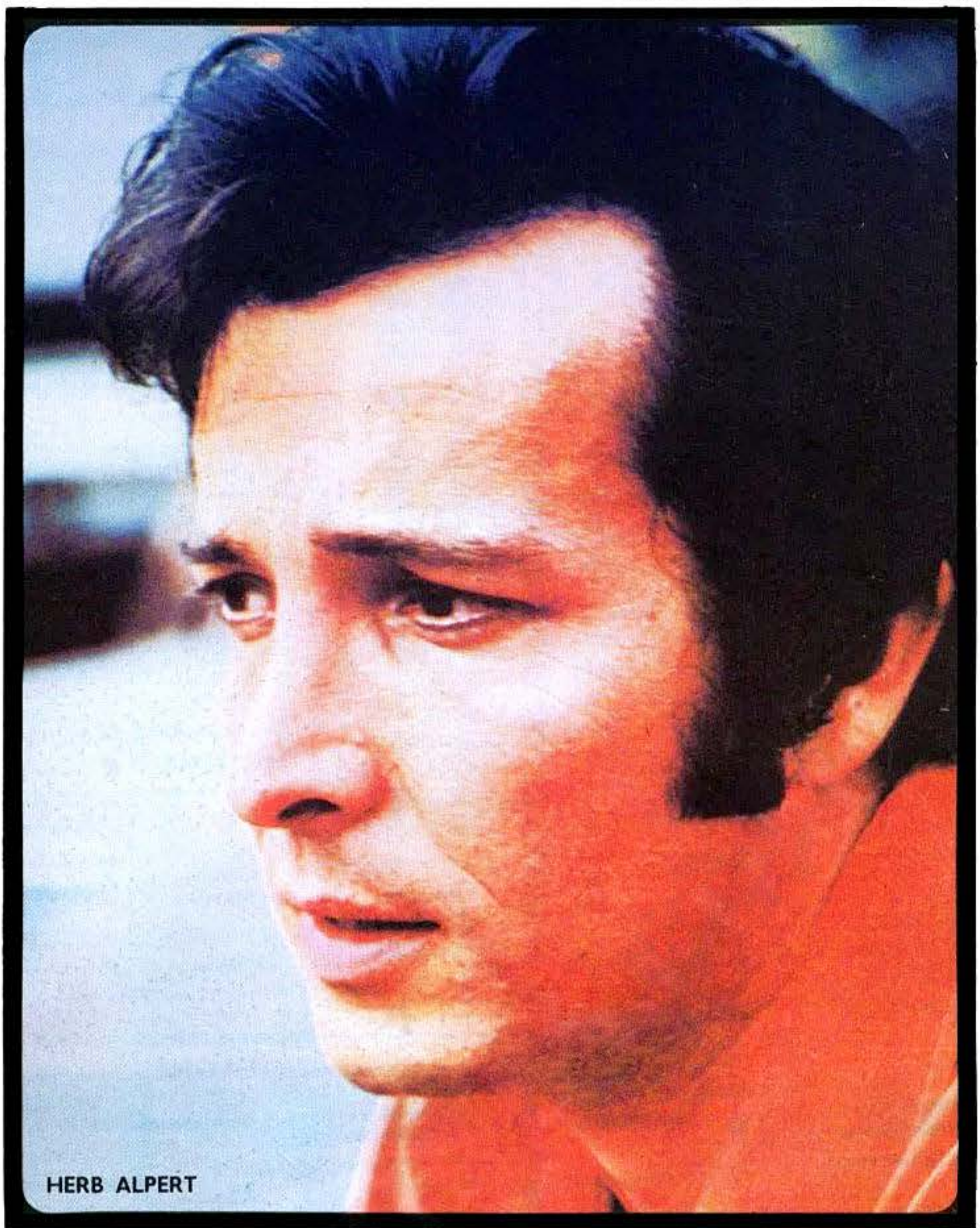


**J**IM Webb to write the music and lyrics for a new Peter Pan film being shot in the States... The Julie Driscoll/Brian Auger album, "Open", only took three hours to make... next Stones' LP, "Beggar's Banquet" to be released on Mick Jagger's birthday, July 26... nice headline in Variety magazine: Fest Frees Perfume; Studes Drop "Phew" Bombs... Tuesday night is a bad night at Harry's... Robin Britton again handling Roy Orbison's publicity in this country... amazing ton-up Centaurs featured on weird Fillmore postcards from San Francisco, half man and half motor-bike... useless info. dept: John Lodge of the Moodies won the Birmingham area Scottish dancing championship in 1955... Clyde McPhatter currently in London writing his autobiography... rapidly recovering soul brothers: Herb Fame (of Peaches and Herb) from a bullet wound and Percy Sledge from a heart attack... soundtrack from "2001: A Space Odyssey" being advertised as "the ultimate trip" in the States, and selling fantastically on the underground circuit... Alan Price is alive and well and living no one knows where... what was Spike Milligan saying to Annie Ivil at Ronnie Scott's the other night?... the Moody Blues' recent Prague trip has turned them all into right-wing conservatives... Beatles' original manager, Alan Williams, now a poet... RM's David Griffiths a fan of the Stocking Tops?

Who is "Dr. Dolittle"?... John Drevar's Expression spent £8 on their new record, which was recorded in a cowshed in Andover... Arthur Bown to reveal facts about "scrubbers" in U.S. publication, Newsweek... what exactly does Freddie Ryder mean by "phupp oph"?

**A27:** Pete ("Little Boxes") Seeger... Pigmeat Markham has been working his "Judge" routine for about ten years... record counter staff must be finding Tom Jones's newie one of the most dodgie titles ever... Luton's top ten continues to amaze with Herb Alpert at 3, the new Elvis in at 8 and "Mrs. Robinson" in at 10... with a change of name and a good song, the Michael Morton Five (often heard on Radio 1's "Late Night Extra") could be big... Dusty's current Talk of the Town season IS doing great business... 30,000 copies of new Deep Purple LP sold within days of release in the States... Barry Noble apparently owns two donges... too many star faces to count at Tuesday's Tim Hardin concert at the Royal Albert Hall... **Q28:** Which TV series introduced (a) "Where Are You Now", (b) "Johnny Remember Me", (c) "Tom Hark"?... if anyone finds a third eye in the Bag O' Nails, please return same to Record Mirror... the hippy musical "Hair", providing the Lord Chamberlain lets it through, will not now be until October. Jimmy Winstone, ex-Small Faces, has a major role...

Klaus Voorman's Citroen (and only £300) is 1966 model. NOT 1961 as stated last week... is there any truth in the rumour that the black clad rocker is to make an LP?...



HERB ALPERT

## IS BOBBY VEE THE U.S. CLIFF..?

**N**EXT year, Bobby Vee will celebrate his tenth anniversary in show business. Which gives him a link with Cliff Richard, a similar sort of most-matey character, who has beaten the American to the Decade of Pop by only a few months.

Cliff, however, has consistently had hit records. Bobby, who used to top charts, has had a lean time. But let nobody in my hearing talk of his being a has-been. For Bobby has made a triumphant come-back in America, having sold two-and-a-half million records there in the past 15 months.

Time has not changed the personality of Mr. Vee. He still looks the same, which means to say he looks boyish—he smiles a lot, is relaxed, courteous and charm-packed. But his status has changed a great deal.



BOBBY VEE—ten years in the business.

He's 25 now. He's married, with three children. He's keen on acting, takes regular lessons from Agnes Moorhead and last year played the starring role in the Paramount movie "C'mon Let's Live A Little". He also now owns his own publishing company, named after his mother—Saima Music.

Now Bobby is in this country boosting his latest Liberty single, a double "A"-sider featuring "Take Good Care Of My Baby" and an amalgam of "My Girl" and "Hey Girl". He's doing television, weeks in top-class cabaret, has visited Germany and generally is doing a fine personal promotion job. For Bobby is now in the super-professional class, an assured young man who has learned to handle all kinds of audiences.

But looking at him, it's still amazing to think that he's been nearly ten years in the business. Of course he started very young. It was 1959 when an unknown group featuring two young guitarists, Sidney and Bill Velline, and their kid brother (who was allowed to sit in only as long as he was quiet and well-behaved), were asked to fill in on a date in place of Buddy Holly, who had been killed in a plane crash.

That group was then known as the Shadows... which actually gives Bobby another link with Cliff Richard! Anyway, they played to 2,500 people that night and were a smash hit. So smashing indeed that they attracted the attention of Arnie Mills, now manager of Bobby Vee and Vikki Carr—and he singled out young Bobby, shortened his name to Vee and hauled him straight off to a recording studio which produced "Devil Or Angel", an instant hit which sold over three-quarters of a million in a few weeks.

But Bobby suffered badly when the beat boom came in. His style, they said, didn't fit. His sales slumped and he earned himself instead more time to devote to working on becoming a professional performer rather than a mere disc artiste.

Then came the summer of last year when "Come Back When You Grow Up" hit it big in the States and triggered off a run of four consecutive hit singles there.

It is time, folks, for Bobby to make a fast return to our own best-seller lists.

P.J.



BOBBY—style didn't fit the beat boom