

RECORD MIRROR

INSIDE: MAMA CASS,
ENGELBERT, MARY,
MR. & MRS. GIBB & CILLA

Largest selling colour pop weekly newspaper. 6d. No. 416 Every Thursday. Week ending March 1, 1969



HOLLIE HAPPENINGS

THOSE so-consistent Hollies are bursting with plans to develop their recording career. In fact, they've already burst from the studios with a fully-completed album comprising all Bob Dylan songs — completed in three days under schedule, despite the obvious potential problems caused by the arrival of new-boy Terry Sylvester.

All there is to be done is the addition of strings on the Dylan Tribute, plus normal stereo remixing. Album should be on sale in April, both here and in America.

Why Dylan all of a sudden? The Hollies have long-time featured "Times They Are A-Changin'" and other Dylan songs on stage. And they have long regarded him as one of the world's top writers. And they had further evidence of the strength of a Hollies-Dylan tie-up by the sales of their "Blowin' In The Wind" in Germany. Both these tracks are on the album, along with "Mighty Quinn", which gets something of a Salvation Army band treatment, and "Quit Your Lowdown Ways", and "I'll Be Your Baby Tonight".

But the plan-bursting of their recording side doesn't end there. What is coming is an album: "Hollies Sing Folk" and another: "Hollies Sing Country and Western". Two specialised releases which will start a whole sequence of similar albums.

There is, too, another Hollies' original album well under way. Progress report shows that nine out of the twelve tracks are already written. Bernie Calvert includes one of his own originals for full orchestra. Bobby Elliott is working out a drum-feature instrumental. Tony Hicks has three songs finished. Allan Clark has four — two of which were written in conjunction with new man Terry.

And in the meanwhile there is a great deal of action on the new single, "Sorry Suzanne", written by Geoff Stephens and Tony Macaulay — already selling fast. This week saw the start of blanket coverage on television, with the new personnel's first exposure coming via the Simon Dee Show. "Top Of The Pops" is on for this Thursday.

Then comes a whirlwind tour of the Continent for television appearances — tying in with new singles and giving the opportunity of "establishing" Terry Sylvester. Countries being visited: Holland, Belgium, Germany, Sweden, France, Switzerland and Italy. The boys are also taking part in a Eurovision spectacular from Berlin on March 14.

Yes, the Hollies are a-burstin' out all over. P.J.

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THE END OF TOP OF THE POPS?



ANDY FAIRWEATHER-LOW

POP PICK

ER — pop pickers, it's eight o'clock on Thursday and that means — er — "Top of the Pops" is over for another week. Oh, incidentally, pop-pickers, he came on four weeks ago, last week it was Stuart Henry and this week he's back with another sparkling edition of Top-of-the-Pops. And pop pickers, yes — that's right in four weeks' time, who knows, he might just creep into the "Top of the Pops" studio and incidentally — pop pickers, you know who I'm talking about — yes, that's right! Alan Freeman. P.S. Love from Lulu. — Peter Owen, 33 Tewkesbury Ave., Pinner, Middx.

REVENGE

I AM furious about Simon Hurford's letter (Feb. 8) in which he states (1) that the Seekers wrote "a good deal of their own material"; (2) "Judith Durham could be a greater success as a solo artist than Dusty Springfield". In reply I would like to state: (1) that Dusty's brother Tom wrote "I'll Never Find Another You", "A World Of Our Own", "The Carnival Is Over", "Walk With Me" and "Georgy Girl" which of course gave the Seekers their biggest hits — and he also produced them. (2) Dusty is the best female singer in the world! She has broken box-office records at the "Talk of the Town"; had strings of hits including "Losing You", "I Just Don't Know What To Do With Myself", "Count To Ten" and many, many more. She has had three television series, has taken America by storm, won numerous awards, got a five-figure sum for a TV advert, and if that isn't enough to convince RM readers that no one can come within miles of Dusty, then I don't know what is! — Evelyn Stalley, 91 Sunnyside Gardens, Uplminster, Essex.

MIKE RAVE

I THINK it's about time someone gave Mike Raven the credit he deserves for putting together such an excellent R 'n' B show. Because Raven is a specialist he knows what to play and what people want to hear. But most important of all, he knows what he is talking about. It's thanks to people like Raven and Roko that the charts are filled with soul searing R 'n' B record rousers like Pickett, Sam and Dave and Marvin Gaye. Keep up the good work Mike for R 'n' B fans everywhere. — Ernest Fullman, 673 Sewell Highway, Courthouse Green, Coventry, Warwickshire.

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JUST A LINE

JUST a line to say that the original recording of the Supremes / Temptations new single was made by Dee Dee Warwick on the flip of "Yours Till Tomorrow". — C. Vingo, 173 Manserton Rd., Swansea.

BUDDY RELEASE

AT long last the patience of all Buddy Holly fans, including myself, has been rewarded with the issue of a new single, "Love Is Strange", on the tenth anniversary of his death. I regret that I cannot share Peter Jones' enthusiasm for the record. Personally I think that the best version was recorded by Lonnie Donegan on the flip side of "Cumberland Gap", issued in 1957. I will certainly buy the record and know that many other will as well, but I think it a pity that the record company did not see fit to issue two of Buddy's earlier numbers, "Lonesome Tears" and "Fools Paradise", neither of which are readily available in this country on singles or LPs. What has happened to the recordings of Buddy's shows, which I'm sure exist? And I seem to recollect that recordings of such numbers as "Smokey Joe's Barbecue" exist. Why no more new records — Buddy Holly is still the greatest. — P. J. Spencer-Hayes, 31 Holbeach Road, Catford, S.E.6.

HOLY CASH

FURTHER to R. Parker's comments concerning the talents of Johnny Cash (w/e Feb. 15). I wonder how many RM readers have had the chance to hear his latest U.S. LP. The album, simply called the "Holy Land" features U.S. Columbia's first 3-D cover. But the extra dimension is not limited to the

sleeve, it carries on into the recording, which takes the form of studio and location recordings, with some excellent mixing by producer Bob Johnson. The album clearly marks a new stage in the development of recording. We have had pop groups "create" albums based on one chain of thought (another phrase that Mr. Cash helped to pioneer as far back as 1960). Now this album has created a whole new field. I think the pop progressionists should have a listen to the record

when CBS release it this April. Maybe they will realise that change and individuality can be achieved without sacrificing entertainment value. — Ken Cleaver, 25 Hadlow Gardens, Tranmere, Birkenhead, Cheshire.

BELL for... TOP 50

AFTER the amazing chart success of Nina Simone, isn't it about time we gave recognition to the very under-rated Madeline Bell? For far too long she has

stayed in the shadows and it's about time we all saw the light. Madeline's new LP, "Doin' Things", not only proves that she has a marvellous voice, but also the hit potential that we need to brighten up the charts today. So come on all you so-called soul lovers. Let's give credit where it's due and hope that those bells ring out success for a really fantastic artiste... Miss Madeline Bell. — Judy Booth, 76 Acton Street, Brches Head, Hanley, Stoke-on-Trent.

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IN BRIEF

L. Atkinson, Greyhound Inn, Ferryhill, Co. Durham. — Could anyone help me to buy any Small Faces EPs and a seven year old record by Steve Marriott called "Give Her My Regards" and "Imaginary Love" on the Decca label.

Tony Badrick, 51 Woodstock Road, Bedford Park, Chiswick, W.4. — I am very anxious to obtain "Love Her" by the Walker Brothers and "Kelly" by any artiste. Any price considered.

E.M. Oberdieck, 407 Rheydt, v. Galen Str. 153. — I am searching for the following Zoot Money records, and I really hope that an RM reader can help me: "Nick-Knack"; "Good"; "Let's Run For Cover"; "The Uncle Willie"; and the very first Zoot Money LP on the Decca label.

Brenda Read, 101 Burnt Ash Hill, Flat 4, Lee, London, S.E.12. — I would very much like to obtain two records recorded by Dusty Springfield—"Holy Child" and "Bambino". Would anyone wishing to sell copies of these records, or who knows a record shop where I could buy them, please contact me stating their prices.

John Riley, 1 Moorfield Road, Salford, M6 7EY. — Would anybody who has any of the following singles to sell please contact me at the above address. Four Seasons—"Ain't That A Shame"; Wonder Who?—"Don't Think Twice"; also the EP "Four Seasons Sing", and any discs by the Four Lovers.

from NEW YORK the HAWK REPORT

JANIS JOPLIN is the great head Mother of the rock revolution in the States, but hasn't really happened in Britain, where she is an underground name in the true sense of the word. Last week she unveiled her new self and a new group at the Fillmore, New York, doing that hardest of all stunts, four concerts in two days.

The Joplin voice is belted out at top volume, like those hired car radios in Las Vegas that you turn off. To, it must be admitted, most of her audience she is a soul-styled singer — to others she is a lady who has no sense of dynamics. A one-volume — very loud — singer. Throat singer, rather than gut singer.

To everybody she is fascinating. She hitches up her tights onstage, swigs from a bottle of Southern Comfort bourbon, and accepts gifts of same from grateful fans.

However, I would urge fans of JJ to examine her performance in the Monterey Pop film, made a couple of years ago, and compare that with the sound of Joplin, 1969. My opinion is: she was much better then. My question is: how long can her voice hold out given the treatment she gives it?

Your name is Bill Graham and you run the Fillmore in New York. Two days before the Jeff Beck group, a certain standing-room-only group, are due to appear there, you hear that Mr. Beck refuses to tour with his drummer and bass player. Replace-

ments are being flown in from Britain, but it's a no-show for the group.

Very coolly Mr. Graham then books the Sam and Dave Revue for one show, and then follows this coup by flying in the maestro, Chuck Berry, for the final night. Result: standing room only and in Berry's case, a riot of people outside clamouring to get in.

Quote.
"They break through the limitations of sensory experience. Their explosiveness is too powerful to be contained in just a sound. They have synthesised theatre, dance, jazz, circus and rock in an enormous mirthful celebration of life. Before your eyes and your tears they create a fantasy world of jungles and joy."

It's about a new group. The Elephant's Memory. Described as avant garde. They record for Buddah Records. Described as the bubblegum music label. And they have a... fold out, de luxe, nude on their cover album.

Critic Richard Goldstein has just written a book called "The Poetry Of Rock" which includes lots of lyrics of rock hits. Not just Dylan, Simon and Garfunkel, the Beatles—the art lyric boys—but also the Coasters, Chuck Berry, and Johnny Cash. The real rock poets?... New album out soon by Lonnie Mack... British organist Graham Bond has an American-made album out on Pulsar...

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ENGEL - A NEW LP AND A NEW ROLLS

DO Engelbert, Gracie Fields and Des O'Connor have anything in common? Hardly—Gracie and Des might have had the distinction of having sold out the Batley variety club, but no one has ever done it two weeks ahead of time! And that sort of feat seems to be the usual.

Fields are constantly looking greener for Engelbert—this coming week he rehearses the act for his American cabaret debut with a two week season at the Las Vegas Riviera. What it all really means is he's reached the top but he's still climbing. Following his tour with Mary Hopkin, which finishes April 13, he hops the fast plane to the States where he opens in Las Vegas on April 17.

At present, Engelbert is anxiously awaiting delivery of a brand new Rolls-Royce Phantom 6, at a cost of £14,000.

"I don't know which one I'm looking forward to the most—the tour, the Rolls or Las Vegas. Every month a new dream seems to come true in my life," said Engel. He's had a good two years of dreams and they don't seem to be waning.

Meanwhile, Decca Records have been on the go with the release of Engelbert's new album titled "Engelbert". It contains 12 tracks of an excellent standard, produced by Peter Sullivan.

Love Can Fly opens the LP and is an off-beat ballad which gives Engel a chance to show off those lovely high notes he can hit. He absolutely soars on the verse, "Love can fly on broken wings". Love Was Here Before The Stars brings a slight bossa-nova touch with female backing and a subdued brass section. There are soft and sexy parts alternating with strong hard hitting segments and they blend into a very nice piece of listening.

Next is a soft slow ballad which gradually builds in intensity into a heart rending plea. Don't Say No (Again) has a deep hallway sound with a clarinet following. Again, the verse gives Engel room to display his voice control. Let Me Into Your Life is a big production as he sings a plaintive song, the mood of which is well described by the title. He has a very good feel for this type of number especially. Exceptional quality to Through The Eyes Of Love. Sort of Spanish brass section with tambourines while Engelbert double tracks himself and shows a great deal of ability at harmonising with his own voice. A beautiful soft low ballad with a descriptive lyric. I think this one is my favourite—closely in running with the well known hit Les Bicyclettes De Belsize.

The Way It Used To Be, Engel's present single, and a smash as usual, has that seductive evening dress sound to it. A brilliant arrangement behind and a wide range of voice, plus immaculate phrasing all combine to form an excellent song. Touches of beat on Marry Me as it transcends from a single bass backing into a full scale orchestration. Nice melody and clever use of strings here. This one swings very compact from start to finish. To Get To You has an odd stop-beat rhythm while Engel sings of stopping at nothing to get to her. Interesting drumming and particularly well worded, this one reminds one of being on a merry-go-round.

You're Easy To Love is a strong beat number with a nice guitar



ENGELBERT and STEVE MONTGOMERY, a fellow singer and golf addict, may be trying to follow that last drive.

intro. Typically worded, but a pleasant French organ type backing modifies a good melody. Silken strings and piano through a smokey room is the feeling in True. It's a real emotion tinger and Engel can get a lot of emotion activated with that magnetic voice.

Last is a song written by Hump himself, A Good Thing Going, and it's very good. Heavily beat, he sings in a rock vein integrated with extracts of sadness. Well written, Engel.

Things look ripe this year for Engelbert fans. He'll be doing quite a few dates and we already have an LP that should break . . . records?

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JUBILEE RECORDS MOVES FROM COMEDY TO A WIDER RANGE

JUBILEE Records might not be well known to many of our readers, but it is an American company which has been around for some time.

Elliott Blaine, (Director of International Marketing for Jay Gee Records — Jubilee's parent company), filled me in with a bit of history on Jubilee.

"The company has been going now for twenty-three years," he said. "In the beginning we issued mainly rhythm and blues records by people such as the Orioles and Bobby Freeman. Then we made our name in the States with comedy discs. The first ones we did were a series of radio and TV bloopers by Kermit and

Schafer. They are really a series of 'comedy of errors'.

"Then, of course, we came up with Rusty Warren. She made her first comedy record for us eleven years ago — and it still sells very well. Since then she's made one a year and her sales top the six million mark."

Why is it that so few people have heard of Jubilee in this country?

"In the past we have been mainly concerned with distributing records for other companies in the States," Elliott replied. "In fact, we run the biggest plant on the West Coast.

"Now we feel the time has come for us to really concentrate on the pop market. We have a record doing very nicely, by the

Meters on our Josie L. called 'Sophisticated Cissy' right now in the States. EMI have just issued it on their Stateside label in Britain."

Although EMI have first option on the Jubilee material, both Action Records and President Records release material here. Action, with mainly rhythm and blues recordings and President with some of the comedy discs.

Probably the best known artiste on Jubilee is Mary Wells. But although the label is predominantly pop, there have been releases by blues and jazz artistes such as Memphis Slim and Charlie Mingus.

IAN MIDDLETON

AFTER THE SPLIT WITH THE MAMA'S & PAPA'S

MAMA CASS' BROKE, BUT HAPPY!

A ROARING log fire and its reflection in the pine-panelled walls gave the whole room a cosy reddish glow all ankle-deep in carpet and large relaxed, relaxing, over-stuffed armchairs and sofas. Comfortable. Colonial style American, almost, in Park Lane's Dorchester. Fit for a King. Or a President. Or a Mama.

Mama Cass lounged back in her all-enveloping seat completely at ease, at home, but suffering from tonsillitis. Unfortunately, that. The doctor had confined her to her apartment for two days to recover. "I came over here specifically to do the Tom Jones Show," said Cass, "but also to see England again. And here I am unable to leave the hotel."

As we talked, a succession of people bearing a stereo record player and speakers and innumerable records trooped in and out of the room. "It gets so boring cooped up here all the time," she explained, "so I asked EMI to send me all this stuff—the player and all the Beatles albums. I never tire of the Beatles. I can listen to their records over and over again and find something new each time."

WHY I LEFT

"Another album I want to get is Lionel Bart's 'Isn't This Where We Came In'—I love it, it's one of the greatest records ever. I don't like really way-out things—there are a lot of American groups, Country Joe or the Mothers or Big Brother, that are just too far out for me. They're good—but not for me."

"I like simplicity—and that was one of the main reasons I left the Mamas and Papas. The music was becoming a bit too complicated, and away from the sort of thing I wanted. That wasn't the only reason—I felt it was time I started to rule my own life again, especially now that I have a young daughter to worry about. The group would decide to record or something, and fix a time. I'd get there on time, and the rest wouldn't be ready—and once started they'd want to carry on working until the early hours of the morning or something. Which meant I could never make my own plans or arrangements—I had to fit in with the others."

NASH 'N' CASS?

"Anyway, when we formed the group in the first place we had an agreement that if ever any one of us wanted to leave, all we had to do was say so. So I left. Obviously it was all very friendly. But I'm much happier now—I feel a lot freer. I'm broke, but happy."

"It's good to be solo—I shouldn't think I'll work with a group again. Though at one time—a year or so ago—I worked out what would be my ideal group: Dave Crosby, Steve

Stills, Graham Nash and myself. When we all eventually got together, I discovered that the three of them were so good that they just didn't need me. That was really the bitterest blow—though I'm pleased for them, because the sound is absolutely incredible."

I WANTED SOMEONE

"There's a funny situation in America at the moment. There are a lot of supergroups—top musicians from different groups working together. But because of all the contractual difficulties, they can often just play for themselves—they can't record or do live concerts. But once these groups sort out their contracts with their respective companies, there'll be some very nice things happening."

"The thing is that with most of us we've known one another a long time—we've grown up in different groups since those early days in Greenwich Village, but it's still very much a family sort of scene. When I recorded my album I chose all the musicians myself, out of people I knew and respected. I had a lot of trouble finding a producer—I wanted someone good, but someone who'd produce it the way I wanted. Which, of course, was virtually impossible—in the end I had to let the producer have his say, and so some of the tracks on the album are his creations and not mine. But the point is that if someone is good then they are going to create, and not just do what I tell them."

CAN'T AFFORD TO MOVE

"I'd very much like to record an album over here in England—in fact I'm going to try and arrange it this time. I've thought about it before, and I wanted to use the EMI studios in St. John's Wood because they're supposed to be very good—but I didn't think I'd be able to because, again, of these contractual problems. Then I discovered that Dunhill, my label, is distributed over here by EMI, and so there shouldn't be any difficulties. Now I think I'll go ahead and try to set it up—and again I'll have to start looking around for a producer."

"I like being in England very much—I always try and come over here when I get the chance, on even the slightest excuse. I like travelling around. In fact I'd much rather live in Europe than America—though not necessarily England. I'd like to live in Switzerland. But at the moment



MAMA CASS—came to do Tom Jones Show.

I'm so broke that I can't afford to move—I'll have to stay in the States and work for a while longer. I've just completed my first big television spectacular, my own show, and if that goes well then we'll do a series. It's very much along the lines of the Tom Jones Show that I'm doing here."

"I'd like to go into films next, as well. I can't see myself singing for ever—and besides I want to broaden my scope a bit. I won't be on the acting side of things—but I'd like to produce. I've spent about a year in various film studios in Hollywood, just watching and noting everything that's been going on, and so I've gained quite a bit of knowledge of the technical aspects."

"But I rarely plan ahead—I don't believe in it. I have ideas of what I want to do, but nothing concrete. In fact, the most definite thing that I'll be doing in the near future is the Tom Jones Show—after that, who knows?"

Mama Cass's approach to everything is as relaxed and as casual as she is herself. Her future as vast as she is. The Mamas and Papas will never be the same without Cass—but THE Mama will always be . . . great.

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'WHAT THE HELL IS DONALD DOING IN OUR CHARTS!'

ASK TOM & ENGELBERT

DONALD PEERS was a pop star before many of the people buying "Please Don't Go" were even born. Now at the age of fifty-seven, he can cock-a-snoot at the knockers who have said over the intervening years that he was finished.

Recently I spoke with him just after he had returned from America and mentioned his record was number four in our chart.

"That's marvellous," Donald enthused. "I've got to the stage where I'm very cautious about chart positions. When the record went in first of all I was pleased but didn't think it would get terribly high. Then when it went into the top ten at number eight, I thought 'that's it — it will drop out next week'. I didn't dream it would get this high."

It was a chance of fate that Donald came to record "Please Don't Go".

"I heard a demo of the song by Les Reed about a year ago and said I'd like to do the number. But evidently it was earmarked for Vince Hill. Well, I had to go to Australia and when I came back I enquired again. It turned out that Vince had only done it as an LP track, so I was given permission to record the song as a single. At the time both of us recorded for the same company so they wouldn't allow both to have the same single."

As in the case with artistes such as Des O'Connor and Ken Dodd, many people think it is only the mums and dads who

buy the ballad records by the older artistes—but according to Donald this is not so: "I thought it might have been the mums and dads over the Christmas period, but now I know it is the younger people who are buying the record as well."

"Some people I suppose, might think it strange my being in the pop charts, in fact I received as a joke a telegram from Tom Jones and Engelbert Humperdinck saying: 'Congratulations. What the hell are you doing in our charts?'"

It is a long time back to the late 1940's when Donald came to power as an idol of thousands. In fact he was really the first pop idol. He came to thousands of listeners via his weekly series on the Light Programme and always had long queues of fans waiting for seats at the radio shows. Although there was no charts as we knew them today back in the 1940's, he was top of the hit parade with many of his records — such as: "By A Babbling Brook" (his theme song), "Faraway Places", "Powder Your Face With Sunshine" etc. These titles are probably completely unknown to the younger reader. In those days, a hit was assessed by the sheet music sales.

"If a record was popular," Donald recalled, "a publisher could make a lot of money from the sales of sheet music. More than he would today because there is not so much music sold."

Donald was the gov'nor of the pop business for the five years

from 1949. Then in 1954, he went to Australia to start his own radio series called Down Under. But when he returned to this country two years later, he found that he was almost a forgotten figure. A new type of music had caught the attention of the fans — Rock 'n' Roll.

"The only places where I could work were the clubs which were springing up everywhere," Donald said. "The music halls had all closed down and the days when I could pack the Albert Hall with just two pianos accompanying me were over."

"Over the years been doing summer seasons. You could say I commuted between Blackpool and Yarmouth. A summer show is twenty weeks of relaxing. The people are on holiday and are ready to enjoy themselves. A night club audience is a different matter — they are inclined to be much more critical."

"I think the younger musicians are very hard worked," Donald said in reply to my question of 'What did he think of today's popsters'. "I did two TV shows in Toronto and then flew down to New York and I was out on my feet!"

What recording plans for the future?

"I've got a new record lined up but can't tell you what it is," said a secretive Donald. "I don't know if I'll get another one in, but if I do I'll say: 'thank you very much indeed'. In fact, thank you very much for this one."

IAN MIDDLETON



DONALD PEERS

ELVIS GENERATES ELECTRICITY!

— SAYS BOOTS RANDOLPH

BOOTS Randolph. Do I hear cries of... "who?" from some quarters? Well, let me put you in the picture. If you hear a tenor saxophone solo on any Elvis Presley recording, then it will be by the gentleman in question.

But Boots is concerned with much more than merely playing sax solos behind people like Elvis.

In the States he is very big business indeed (although in this country he has not yet gained the recognition he deserves). For the second year in succession he won the "Playboy All Star Popularity Award". Boots is also a massive album seller.

How did this all come about? Whilst at Music City, Boots played on hundreds of sessions — his sax heard backing such artistes as: Elvis Presley, Chet Atkins, Roy Orbison, Eddy Arnold, Jim Reeves, Johnny Cash, Brook Benton, Perry Como and so on and so on and so on...

I asked Boots what Elvis was like to work with.

"He is a very easy person to get on with," Boots replied. "He knows what he wants but everyone used to contribute something to the sessions. Elvis has got a terrific personality. He can walk into a crowded room and generate electricity — you know he's there even if you haven't seen him. But he is a very shy and nervy person. Another thing is that his films don't really do him credit."

"Roy Orbison I know very well. In fact he is my next door neighbour. When Roy first arrived he had a completely different pattern in writing. Some people write six or twelve bars at a time, but Roy splits it all up. He does nine or eleven at a time. He also has such original thoughts."

Recording techniques have changed considerably since Boots came on the scene. "The main difference," Boots remembered, "is when I started stereo was just coming in. There was no over-dubbing in those days. They would only use two tracks. Nowadays, anything is possible — you can get thirty-two or more tracks. All you have to do is get the basic track and then keep adding. If there is something you've added and then don't like, you just wipe it off and try something else."

"On the subject of studios, Memphis played a very big part in the early days of rock 'n' roll when Elvis came on the scene. They had a very distinctive sound. Over the years

they dropped out of favour but have now come right back with their sound. Dusty Springfield's 'Son Of A Preacher Man' is a very good example of this. The blues/pop influence has had a very important effect on contemporary pop music. Another great influence has been the Motown sound."

Boots grew up musically during the years when jazz was more or less the pop music of the day. Although he is looked on as a pop musician he still retains a feeling for jazz. "Jazz," he maintains, "gives the performer the freedom to create to some degree and to improvise more so than other patterns or sounds. I enjoy jazz very much, but I know it's appeal is limited. Therefore I limit my playing of jazz."

As a pop performer, Boots is perhaps best known for his "Yakety-Sax" single and for his album of the same name which made more than a million dollars in sales and earned him the coveted Gold Record Award in 1967.

"The 'Yakety-Sax' sound dates back to the 1920's," Boots informed me. "Music goes in circles and I thought it was time for this sort of sound to become popular again. Being from the country, I used to hear the hoe-down fiddlers playing their country music. So I decided to combine the two sounds. The 1920's style of playing saxophone I guess sounds comical today."

If "Yakety-Sax" sounds comical, Boots' version of "Games People Play" most certainly does not. "We didn't set out to deliberately 'cover' the number. What happened, was I heard the number on Joe South's album. Capitol released it as a single and it made a bit of impact. Then it died out so I decided to go ahead and release my version. Then Joe's record picked up and could well become a number one in the States. What attracted me to his number was the use of the electric sitar. It's a sound that knocks me out. My recording is mainly an instrumental version just using a few voices here and there."

Boots does not have much time for sessions these days — he's too busy appearing on TV shows, playing at night clubs and touring. He is a member of the Masters Festival of Music. "This is a show which tours out of Nashville," Boots said. "It consists of 'Mr. Guitar', 'Mr. Piano' and 'Mr. Saxophone'. Or to put it another way—Chet Atkins, Floyd Cramer and myself."

IAN MIDDLETON



BOOTS RANDOLPH

BEWARE OF DON PARTRIDGE & HIS MAN POW- ERED FLYING MACHINE!



DON PARTRIDGE—made £600 at the Albert Hall with the buskers.

FOUND Don Partridge staring into a cupboard at his publicists' office. Wasn't a pretty sight. There was a pile of boxes containing photographs. Tom Jones had two huge boxes devoted to him. There were also large boxes for such luminaries as Engelbert, Pet Clark and Sacha Distel. But Don's box was quite thin—enough to reduce a sensitive artiste to tears. Still, Mr. P. didn't seem too bothered; he was making cups of tea for himself and the office chicks.

In fact, Don was in an exceptionally genial frame of mind, thanks in part to the great success of his Albert Hall buskers' concert; it made a profit of £600 which was shared among the performers. And the whole show was tremendously well received by a large audience.

Also, Don was looking forward to his first visit to America ("though I'm expecting New York to be very fast, the people rude, and everything to be bigger") In connection with the promotion of a film, "Otley", for which Don wrote the title song. There will also be discussions in Hollywood about an idea to make a film starring Don and titled: "King Busker". Don likes the idea of filming (and, incidentally, the Albert Hall concert was filmed and Don will eventually get 40 per cent of the profits on that) and rather fancies himself as a producer and director as well as actor. A bit ambitious? "Well, the things that have always turned out best for me are things I have set up for myself."

NEW DISC

Then there's his new record: "Breakfast On Pluto" which is doing well. It was co-written by Don and his mate Alan Young and was inspired by the rocketing round the moon in December. "I'm going to write all my own material from now on because I can write for my own limitations. With other people's songs — like 'Blue Eyes' (never did get that one right) — I'm always trying to live up to the studio recording.

"I've always been very interested in space travel and when the first commercial space ship goes to the moon I'll be prepared to hock my house and do anything to raise the money to buy a ticket. Actually, it may not be a question of who can pay. Maybe they'll want to take along people who can be useful; who have some

specialised knowledge. I'm thinking of taking up some suitable subject at night school. Geology, maybe. I'd love to be a frontiersman, to go to some new world. It would have suited me to have been one of the slaves helping to build the pyramids, or the hanging gardens of Babylon or the Taj Mahal or Christopher Wren's churches ..."

BRIDGE JUMP

Another Partridge project is to invent a man-powered flying machine. "Jumped off a bridge when I was about sixteen. Tried to fly with home-made wings, but it didn't work. I just fell into the water. As a jump it was magnificent but as a solo flight — no good at all. Still, someone jumped off a tall building in New York and landed safely five minutes later. Everybody wants to fly, don't they? There are lots of dreams about flying.

"I'm working on something simple, maybe a balloon device that can be tethered to different places. I'd build it myself with the aid of a friend who builds bicycles with light alloy tubing. If it works out, I'll market it but I'm not too bothered about that. I just want to see if man-powered flight is possible."

Yet another Partridge project is a promotional campaign for himself. "I think I'll have little cards printed for putting on tube trains and so on. They'll say things like: 'BEWARE OF DON PARTRIDGE' and 'DON PARTRIDGE IS WATCHING YOU'."

Any other notions? "Yes. I want to start a stud farm. Oh, and I've been promising myself a little New Year treat so I'm packing in giving interviews. This is my last one."

DAVID GRIFFITHS

A MINUTE OF T THAT'S WHAT C

CARLA THOMAS came to British record buyers' attention with the duets she recorded with Otis Redding. She has nothing but praise for the late great singer, and said:

"Otis was the greatest. He was such a 'big' guy, you know. I don't know how we ever managed to record together, because my voice is so soft. But the people at Stax said I shouldn't worry about things and that they would take care of everything. So I said 'OK, let's do a couple of numbers. The thing was I was almost unable to sing. I was very happy with the results. In fact, they were unbelievable. One of the things which amazed me about Otis was his musicianship. A lot of his lines were quite symphonic. If you stopped to listen to his horn lines, for example, you would hear this. You never really saw him play his guitar but that was another thing that slayed me. After doing the 'King And Queen' album, Otis and I were scheduled to do another one. But as you know Otis was killed in that terrible plane crash."

Was there anyone around like to duet?

"Well, before I sang with father, Rufus Thomas. Rem Dog? We did a lot of this branch out on my own as an artiste. This is to enable me I want to go into the entertainment. Not only singing — I'm trying areas as well.

"There's one person I lo out in the U.S.A. And that pe

"Tom Jones is just about one person I wouldn't mind aely, I've never met him a England. But I guess he's pr

Coming from an American this was yet another accolade

MOBY GRAPE - THE TRUTH!

WHAT was Moby Grape? Some thought it was yet another hold-over from the battery of 'grape' jokes that sprang out of the American college pun preoccupation a few years back. Others figured it was a brand new botanical fish-man comic book super hero. Or perhaps it was one more of Captain Ahab's marine delights.

All wrong, babies—Moby's name got around faster than they could. They are, however, a four man battery of power that is no joke. Being a rare bit of fruit stemming from the San Francisco musical upheaval, they have already touched off their own explosion in the United States with a multitude of successful singles and three smash albums. At last, here in Britain for their first tour abroad, the Grape have met with some very enthusiastic receptions including a devastating series of ovations at London's Roundhouse and a quick invitation to repeat the feat as soon as possible. Presently, they're off to see Europe, but returned this month for some television appearances.

Moby was born in Los Angeles, California, when a very dissatisfied bassist-guitarist, Bob Moseley met another man who wasn't thrilled by the running of the mill, guitarist Peter Lewis. Considering forming a group, the two travelled to the 'home of the rave', San Francisco, where lead guitarist Jerry Miller and drummer Don Stevenson turned up. Rehearsals were organised immediately and the four turned flats inside out in the throes of violent practising while tuning in on their mutual talents and conceiving the Grape sound.

Here was obviously a unique combination, for their first few weeks of small time gigging suddenly blew up and carried them into more padded stomping grounds like the Fillmore Auditorium and the Avalon Ballroom where they became the pride of S.F.

There are four very distinctly different personalities in the Grape that when blended together, form a tasteful sound. Lead singer and bassist, Bob Moseley is an ex-athlete who owns a gruff bluesy voice with excellent pitch Bob used to play



MOBY GRAPE

alone accompanied only by his acoustic guitar and if you're lucky, you might just catch him at it between scenes as he often settles back and drifts into some very personal blues numbers, the likes of which would astound Tim Hardin and his fans. Lead guitarist Jerry Miller is the real talker of the group. He explains about the change in Moby that is taking shape:

"There is definite dissension toward the pattern of things as they are now—at least on my part and I think I speak for Bob too. As a unit, we need a re-think and a little more spark in us. People say they dig our sound now, but I know something is missing. There are things in music I have in the back of my mind which I'll get round to one of these days. They're things I'll do on my own. Although Grape is not about to break up at the moment, when it does, there are many things I'd like to do when the time comes."

Guitarist Peter Lewis is the quiet observer. No mean musician, he obviously takes in quite a lot of what he sees and hears, scrambles it all up and it comes out as a key segment in the Grape's construction.

Last, but not funniest, is Don Stevenson, a very capable and serious drummer. Don has shades of David Hemmings about his face, and a large sense of humour. He enjoys reminiscing about the good old days of his musical upbringing in the Western music boom:

"That was good stuff back then. When they used to wear all that fancy studded gear—you know, the flash boots and neatly studded cowboy shirts. They were really immaculate then. In the 'Sons Of The Pioneers' days. I used to be in a group like that—western music is still a big influence on me." You heard about them miles before they arrived, so now that they have, you'd better go and find out about it. While at it, try their new single "Truck Drivin' Man" and the already hot selling LP Moby Grape '69. The Grape's wrath is yet to come

LON GODDARD

info on this week's ne

One of this week's singles is going to take you right back to those evenings when you sat glued to the radio, waiting to find out how our hero would manage to survive the latest harrowing ordeal—would you believe *'The Dick Barton Theme'* by **THE BREAD AND BEER BAND**. If you feel like chasing somebody across a few roof-tops, this is definitely the music to do it by.

If you don't, well listen to it anyway, because it's highly atmospheric stuff, complete with just the right amount of thundering piano. It's on Decca, number F 12891.

To find out what happens, listen to **EPISODE SIX**, who are doing amazing things with a certain piece of classical music. You'll recognize it, but it's gone through quite a few changes, and the result is pretty tremendous. *'Mozart Versus the Rest'* is the title, and I could swear that the guitarist has more than his fair share of fingers! Anyhow, it's a great sound, on Chapter One, and the number is CH 104.

SUE TERRY'S first single for Decca makes it clear why she's already so popular on the Continent. Apart from being very dolly, she's got

TOM'S TIME - CARLA WANTS!

and today with whom Carla would

...Otis, I did some things with my member his recording of 'Do The ngs together. Now I'm trying to s much as possible as a solo e to go into movies or whatever. ainment business as far as I can. ng to branch out into those other

ve. He has a show which is put rson is Tom Jones.

at my favourite singer and he is rding with at all. Unfortun- nd I was hoping to see him in etty busy."

1 songstress so steeped in soul, de for Britain's top male singer. IAN MIDDLETON



CARLA THOMAS displays a grin while chatting to RM's Ian Middleton.

BUDDHA'S ARTIE RIPP: YOU DON'T CHEW IT PLAY IT!

WHO was the man with the enormous ten-gallon hat? Why did he always chew gum?

"Don't chew it," said Buddha's bubblegum music president Artie Ripp, "Do it! If you have what you think is a good idea and you need an instrument to further your means, don't sit and think about it, get out and do it. That's what we've done with Buddha Records. Some people may scorn the bubblegum sound, but we've proven that most of them really like steady, uncomplicated, well recorded stuff. Buddha is music for the pure sake of music. It doesn't claim to be progressive or absolutely unique, but it does claim to be good on the ear — and I think that has been proved correct."

To now, Buddha has confined its activities to the States — but no more. Artie assures us that we'll soon be seeing the opening of Buddha's interest in merry olde England.

FIVE MILLION

"To date, Buddha has sold an excess of ten million records, including five certified million sellers. The two giants, of course, were "Yummy, Yummy" and "Simon Says". Only good, clean rock and roll has appeared on Buddha and a study was carried out in order to find out exactly who was buying the discs — it turned out to be a large percentage of mums and dads as well as the kids. There is still a discernible gap between parents and their children today, but bubblegum, or good time music, which is more apt, is not too hippy for the over-thirty set. They seem to be listening more to simple beat now that progression has carried pop into more particular fields. In our field, there is nothing to analyse or scrutinise. Just music for the sake of music — to enjoy and whistle along with. It isn't even a throwback to earlier times.

It's more a continuation of a trend that started with the Bob B. Sox, Phil Spector, the Swinging Blue Jeans and many more. We do what they did just that bit better.

"Buddha will be setting up offices in Britain very soon now. With this expansion will come a variation in the general output of music. Now that we have a respectable name and substantial benefits from other hit's we'll be branching out into other forms of music. Artists who are not classified bubblegum will be appearing on Buddha before long. We now have a prestige base for deeper operations in deeper music. I have no premonitions of ill effects resulting from such a move because recognition of an organisation today is based on achievement and out of our not too large production schedule, sixty-one per cent of discs make the charts. It's achievement, not performance that shows up in the business side of records."

The Lovin' Spoonful started "Good Time" music some time back and it's been booming for Artie and Buddha ever since. In addition to the Fruitgum Co. and the Ohio Express, they now have the Isley Bros., the Impressions, a very good folk artiste, Melanie, and countless others. Buddha does not hesitate in admitting that bubblegum music was aimed at the charts and meant to be extremely commercial. And yet it is not definitely a thorn in the side of the top fifty. Instead, it accomplishes exactly what it sets out to do—fill a gap in the run of progression with light, easy listening.

It's snowing here, I said to Artie over the five thousand miles of wire . . .

"Do me a favour," he replied, "roll a snowball and have some fun."

LON GODDARD

new releases from Decca-

a gorgeous voice, and obviously really loves to sing. *'Cry, cry again'* is a gentle, rather sad little song with a country flavour, and Sue sounds like she'll be as popular in Britain as abroad. The number of this one is F 12890.

A generous helping of Spanish soul is served up this week from **LOS BRAVOS**. They've been keeping a bit quiet lately, but the new single, *'Save me, save me'* is in my opinion their best ever. If you can imagine a tighten-up beat slowed down very slightly, you've got an idea what a mover this is.

The brass is ridiculous, they're all in there jamming away like there's no tomorrow! On Decca, number F 22853.



Don't miss next week's exciting instalment!

DECCA group records



Mr. - Mrs. Maurice Gibb

reviewed by Peter Jones now singles reviewed by Peter Jones now singles reviewed by Peter Jones new singles reviewed by Peter Jones new sing

newies from GENE, BEACH BOYS & HOLLIES



Beach Boy — CARL WILSON

TRIFLE

All Together Now; Got My Thing (United Artists UP 2270). On name value, maybe, this is an "outsider" for the charts — but it's a darned good, and catchy, treatment of the Beatle song. Rather in the sing-along style, with violin no less, and a great air of party atmosphere. Look — the best thing is: play it a couple of times and find out for yourself, I think it'll be big. Flip: Good instrumental opening and pretty powerful vocal work. **CHART PROBABILITY.**

THE GUN

Drives You Mad; Rupert's Travels (CBS 4052). A natural and very exciting follow-up to the group's debut smash-disco. Adrian Curtis song, once again, and a neat arrangement by brother Paul. It's a very good example of the boys' uninhibited sort of violent rock approach, with a tremendous beat and a story-line set of lyrics. Really can't see anything to stop this steaming violently into the Top Ten. Flip: Another slice of straightforward instrumental rock. **CHART CERTAINTY**

THE BEACH BOYS

I Can Hear Music; All I Want To Do (Capitol CL 15584). Dave penned, Dennis produced, beat beat dancer of undistinguished mien — freaky guitar again, frantic piano, brass, raucous vocals — and only 1:50 long. Carl's production of the Barry-Greenwich-Spector flip is redolent of the latter's influence. **MASSIVE SELLER.**

MALCOLM ROBERTS

Stand Beside Me; Dancing Partners (Major Minor MM 598). In that sing-along vein again, but also again with a most distinctive sound. It's a sort of country-pop song, with the inevitable piano added and Malcolm again underlines what this business of ballad-selling is all about. Really very simple and directly commercial. Strong melody. Flip: Strings into another saga of the ballroom. **CHART CERTAINTY.**

EPISODE SIX

Mozart Versus The Rest; Jak D'Or (Chapter One CH 104). A Mozartian theme dressed up instrumentally and a fair old show-case for the guitar-playing Episode. Must be compared, I suppose, with "Sabre Dance" but there is a great deal of basic difference. Gets me going, this one — could be the long awaited big breakthrough for this high-talented outfit. Very Virtuoso! Flip: Another showcase, with voices. **CHART PROBABILITY**

TONY BLACKBURN

It's Only Love; Open Your Eyes (MGM 1467). All bright and bouncy and Ultra-brite, if you get the gist. Tony at speed, Tony able to sell himself, on a song of optimism and romance but with a lot of guts to it all the way — both vocally and instrumentally. Chorus is dead catchy. Can see this one being sizeably big. Flip: A slowish finger-snapper, as they say. Nice rhythmic sense. **CHART PROBABILITY.**

THE NASHVILLE TEENS: The Lament Of The Cherokee Reservation Indian; Looking For You (Major Minor MM 599). A Record of the Week. The Loudermilk number about the sad plight of the Indians — stop supporting the cowboys, folks. This is beautifully done and deserves a chart placing. ★★★★★

GARFIELD LOVE: Next Time You See Me; Part Time Love (CBS Blue Horizon 3150). Wallingly laid-down blues stuff, but not so far out as to leave the general public behind. Not outstanding, but infectious as it happens. ★★★★★

THE RAISINS: I Thank You; Don't Leave Me Like This (Major Minor MM 602). A real party-atmosphere piece, with an eloquent bluesy lead voice and some excellent sounds all round. Not necessarily for the charts but I think you'll all enjoy it for the sheer high spirits. ★★★★★

SHIRLEY MACLAINE: My Personal Property; Where Am I Going (MCA MU 1062). Two "A" sides, from the "Sweet Charity" score and in direct contrast to each other. Quite a gal is Shir! ★★★★★

GUY DARRELL: Turn To Me; What's Her Name (Page One POF 120). A Record of the Week. Guy never turns in a bad performance and this is an Elton John song which scores on points of good lyrics, good melody and splendid arrangement and production. Hope it goes. ★★★★★

THE WRIGLEYS: A Little Bit; Come Down Little Bird (Page One POF 118). Well, what else would you call a British bubble-gum group? It's straightforward pop, with the accent on a building beat, and it should do well with the party-giving younger fraternity. ★★★★★

VAL MCKENNA: It's All In My Imagination; Sweet Sweet Loving (Spark SRL 1023). Quite a talent, this girl. Some comes up very commercially, too, and it could make progress given a bit of dee-jay support. Nice arrangement, too. And voice. ★★★★★

THOUGHTS AND WORDS: Morning Sky; Give Me A Reason (Liberty LBF 15187). Two boys on a track from their album — a good song, tackled with a musicianly sort of approach. Like this a lot but wonder about its hit chances. ★★★★★

HAPSHASH AND THE COLOURED COAT: Colinda; The Wall (Liberty LBF 15188). Off-beat spoken intro on this album track — and a production that is gimmicky yet appealing. A curious mixture of different styles — I leave the final decision to you all. ★★★★★

ADAM AND DEE: Question Of Childhood; Run To Her (Tangerine 0002). Excellent blending of two voices on a song that has a grow-on-you appeal. Nothing all that special, mind you, but I see no reason why it shouldn't do very well indeed. ★★★★★

RAPID SINGLES

A NICELY presented arrangement of "Albatross", the Fleetwood Mac hit single, from the **ROBERTO MANN** orchestra and chorus (Deram DM 230) — comes up surprisingly well, this. From **ERROL DANIEL:** "Excuses" (Paradox Par 45902), a fast-paced belter which should do nicely on the discotheque scene — quite exciting, this. **SAMURAI** on "Good Morning Starshine" (United Artists UP 2242), bring Japanese enthusiasm to one of the top songs from the musical "Hair" — and it's really lively stuff. **KATHY** is only fourteen but has a sturdy, steady, professional voice as she shows on "Bonjour Monsieur" (Morgan MR 14S) — but probably not a hit this time. Also on Morgan (MR 17S): "Girl On A Swing" by **CINNAMON GRILL**, a slowly relaxing and slowly swinging item — of charm but not hit potential.

HICKORY, on "Green Light" (CBS 3963), go pretty spare with their enthusiasm — an Eddie Grant song which brings out a lot of excitement. From **MAN:** "Sudden Life" (Pye 17684), a whining, droning, piece which has appeal but does need a careful listen. **THE FRESHMEN** sing "Just To See You Smile" (Pye 17689), an amiable sort of song delivered with a great deal of charm — in fact, it could even register at wide level. "Soul Coaxing" by **SOUNDS ORCHESTRAL** (Pye 17687), features strings and

PAUL ANKA

Goodnight My Love (Pleasant Dreams); This Crazy World (RCA Victor 1799). Now I know that Mr. Anka is by no means a regular in the big-time charts, these days, but I have a strong feeling that his personal appearances on this first-rate ballad will put him back where he belongs. It's done tenderly, not in his explosive style, and he sort of caresses pretty strong lyrics. Very nice indeed. Flip: Similar in mood, but with more pointed lyrics. **CHART POSSIBILITY.**

THE HOLLIES

Sorry Suzanne; Not That Way At All (Parlophone R 5765). The recent change of personnel has affected the group's high-flying vocal approach not one iota. This is such an instant-impact song that it should steam right in, probably going to number one. All the very best of Hollie-isms are included — and I defy you to forget the theme, even after only one play. Great group material and performance. Flip: An Allan Clarke song and well up to standard. **MASSIVE SELLER.**

MISS WHITE AND MR. GREEN

Don't You Know It's Just A Game, Love?; (Toast TT 515). Okay, so this is an "outsider" for the charts, in terms of name value, but this links two very experienced and talented singers on a burning, searing soul ballad, well presented, and I liked it a great deal. Voices, on solo or conjoined phrases, come over splendidly. I'll be playing this one come next cold spell March. Flip: Not available at Press time. **CHART POSSIBILITY.**

GENE PITNEY

Maria Elena. The French Horn (Stateside SS 2142). Recorded in London, and a Tony Hazzard song, this is typical Pitney urgency — a building song that fits round his vocal cords in just-right style. Apart from the sheer distinctiveness of the performance, this song is powerful stuff . . . and there can be no doubts about Gene's personal popularity. A hit, yes — and one of his best-ever shows. Flip: Mr. Hazzard again and an off-beat sort of song, again well done. **CHART CERTAINTY.**



GENE PITNEY

America Awakes reviewed by JAMES HAMILTON

LEE DORSEY

I'm Gonna Sit Right Down And Write Myself A Letter; Little Ba-by (Bell BLL 1051). The oldie given the New Orleans treatment — and it could go well with the mums and dads. Insinuous flip, but 'tain't no big thing. ★★★★★

TONY JOE WHITE

Polk Salad Annie; Aspen Colorado (Monument MON 1031). "Soul Francisco" was a gas . . . now this! Rosko's hip to Tony Joe and if you've missed him playing this, go hear it now! Another "down" in Louisiana-type lyric admittedly, but with funky beat, brass, guitar, and that distinctive voice over all. Slow and more stereotypical "Aspen" tells an autobiographical tale. ★★★★★



LITTLE MILTON:

Grits Ain't Groceries; I Can't Quit You (Chess CRS). Up-dated funky, brassy version of Titus Turner's "All Around The World" (which was Little Willie John's first hit) that is doing well in America. Edward L. Bakewell III and all Blues freaks should die the generously long (6.35) flip, which has plenty of Milton's guitar and impassioned vocal. Check it out. ★★★★★

BEN E. KING: Till I Can't Take It Anymore; It Ain't Fair (Atlantic 64238). Ben E. is going all Solomon Burke, although his own style is still being copied (see below). Both are slowies, and "It Ain't Fair" has the advantage—very soulful. Look into it. ★★★★★

BOBBY WOMACK: California Dreamin'; Baby You Oughta Think It Over (Minit MLF 11012). Bobby won accolades in the States for his version of this, and though it palls so soon after Jose Feliciano's, it's nice. Slower flip by Mary Wells' brother-in-law will please people, too. ★★★★★

JOHNNIE TAYLOR: Take Care Of Your Homework; Hold On This Time (Stax 114). Although a fast-rising U.S. monster, this lacks the punch of his last, the million-seller "Who's Making Love". Even so, it's funky 'n' chunky for the clubs. Flip's got it too. ★★★★★

THE CHI-LITES: Pretty Girl; Love Bandit (Beacon BEA 119). Male quartet, currently hitting in the States with "Give It Away", emote in pretty style on "Pretty Girl"—unexceptional, but nice for Soul group fans. Messy flip. ★★★★★

JERRY REED: Oh What A Woman; The Claw (RCA Victor RCA 1798). Jerry "Guitar Man" Reed socks it to us about a woman who treats him uncommonly good — funky C&W! Nifty 'finger pickin' gearar flip. This'll wow 'em in Leytonstone! ★★★★★

CHARLEY PRIDE: Kaw-Liga; The Little Folks (RCA Victor RCA 1796). War drums pound and audience waxes enthusiastic as the Negro C&W star sings of the unrequited love of two wooden cigar-store Indians. Great voice, and fancy steel guitar sounds. ★★★★★

THE SMOKE RING: No Not Much; How'd You Get To Be So Wonderful (Buddah 201040). A wild, groovy, finger-popper? No, not much . . . just Joe Hupp's male octet harmonising on a pleasantly old-fashioned, melodiously lilting lullaby with wheezing organ accompaniment. ★★★★★

PROFESSOR MORRISON'S LOLLIPOP: Oo-Poo-Pah Susie; You Take It (London HLU 10254). Nowhere near as good or compulsively danceable as their last outing ("You Got The Love"), this is highly resistible Bubble Gum Twaddle. Pseudo-weird flip. ★★★★★

THE KING BROTHERS: Me On The Subject Of Gina; That's The Way It Goes (Majestic Tangerine 0004). An always-talented team here on one of the most melodic songs out this week—written by Dennis King and John Junkin. With TV and radio plugs, could take off. ★★★★★

LOS BRAVOS: Save Me, Save Me; Baby I Love You (Decca F 22853). Rather violent beat material, with an active sort of lead voice but not really in line to put the boys back in the charts. Energetic but a bit stereotyped. ★★★★★

LAINIE KAZAN: They Don't Give Medals; When I Look In Your Eyes (MGM 1468). A marvellous Bacharach and David song and a most meaningful performance from a magnificent-looking, super-looking American girl soon to explode on our telly-screens. A Record of the Week for sure. ★★★★★

THE COWSILLS: Hair; What Is Happy (MGM 1469). Another version of the stage-show theme, from one of the biggest sellers in America . . . but not here, as yet. Nice arrangement and stylishly sung, but probably not a hit. ★★★★★

piano and a good production — all swirlingly effective, with voices, too. **DAVE FORTT** works to a Johnny Harris arrangement on "Let The World Go Round" (RCA Victor 1781), a slow-paced but reasonably efficient ballad but probably no hit chances.



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NEW ALBUM FROM GLEN CAMPBELL!

MOBY GRAPE: "69". — Ooh Mama Ooh; Ain't That A Shame; I Am Not Willing; It's A Beautiful Day; Hoochie; Trucking Man; If You Can't Learn From My Mistakes; What's To Choose; Going Nowhere; Seelng (CBS 63430).

ORIGINALLY one of the most gimmicky of all the American outfits, the boys have now slowed down and taken stock and considered themselves able to stand on their musical ability alone. They now pay greater respect to a basic melody and achieve not only progression but also commerciality. Samples worth spinning: "Ain't That A Shame"; "Hoochie". But there's plenty happening here. ★ ★ ★ ★

HANK LOCKLIN: "My Love Song For You" (RCA Victor Mono RD 7996).

COUNTRY music, produced by Chet Atkins and Danny Davis; love songs, obviously. Specially strong are "The Tender Side Of Me"; "Loving Arms" and "I Came So Close To Living Alone". There is sentimentality but there is also skill in reading lyrics with warmth and integrity. Locklin perhaps in his happiest of moods. ★ ★ ★ ★

WILLIE NELSON: "Texas In My Soul" (RCA Victor Mono RD 7997).

YET another, yes yet another, album tribute to the state of Texas. This means sentimental lyrics and words of praise and so on, and songs like "Remember The Alamo" and "Beautiful Texas" and "Who Put All My Ex's In Texas", and the title track. But Willie is a singer who most times avoids the starkness of sheer schmaltz. This is, however, very much for the great Country fan. ★ ★ ★ ★

FATS DOMINO: "Fats Domino". — Won't You Come On Back; One Night; Goodhearted Man; Goin' Home; What A Party; Before I Grow Too Old; Ain't Gonna Do It; I Just Cry; Tell Me That You Love Me; I've Been Calling (Liberty Sunset SLS 50041E).

THE fantastic Fats, switching moods and tempos (or tempi), yet always creating that deep-throated attitude to songs that have built-in catchiness. "One Night" is a slow-building, beautifully-performed piece which really about sums it all up. You'll know a lot

of the items — and all were composed, or part-composed by Fats himself. So he doesn't hit the charts right now. So what? ★ ★ ★ ★

BIG JOE WILLIAMS: "Hand Me Down My Old Walking Stick" (Liberty Groundhog LBS 83207E).

SIXTEEN tracks from the massive blues man — most of them commended, only the odd dull patch, and recorded in London not so many months ago. According to the sleeve notes, Big Joe was simply provided with some whisky, some American ginger and an amplifier and came up with the whole album in just about three hours. Shows his professionalism. But credit too to producer Mike Batt. ★ ★ ★ ★

VARIOUS ARTISTES: "Immediate Lets You In". — Afterglow (Small Faces); Handbags And Gladrags (Chris Farlowe); Happy Freuds (The Nice); Telephone Blues (John Mayall); Braggin' My Tall (Eric Clapton); Rondo (The Nice); Someday Baby (Cyril Davies); God Only Knows (P. P. Arnold); The Death Of Nell (Duncan Browne) (Immediate IMLYN 1).

ALBUM tracks from the immediate catalogue and a glance through the contents show the wide array of talent here on view. The idea of the album is worthwhile and the nine tracks represent a very wide range of individual talents. Really you take your own choice as to what comes off best. It's really first-rate material. ★ ★ ★ ★

BENNY GOODMAN: "The Best Of . . ." (RCA Stereo SF 8001).

ELECTRONIC re-mastering of classic Thirties recordings by the then King of Swing — whose band was the teenage rave of those days. Still sounds great, provided you're nostalgically inclined. There are trio, quartet and big-band numbers featuring such swinging giants as Lionel Hampton, Teddy Wilson, Bunny Berigan and Harry James. ★ ★ ★ ★

TIMI YURO: "Something Bad On My Mind".—Liberty LBL 83198.

ONE of the greater unsweet mysteries of life is how come Timi is not a massive name in this country. People know her here, of course, but they don't rush to

buy her records. Amazing in view of the "soul scene" developments because she is one of the leading exponents of taking good lyrics and stretching them to the point of emotional exhaustion. She here sings songs by such as Tom Springfield, Johnny Mercer, Lonnie Donegan, Reed-and-Mason — and one from her own pen. With strings and voices and orchestra, and the Yuro voice . . . a thoroughly satisfying selection. ★ ★ ★ ★

CLAUDINE LONGET: "Colours". — A and M 929.

THE wife of Andy Williams, of course. Actually a potentially very big star in her own right. She has a voice which suits quite a few different moods, working over gentle songs with gentility and tough songs with a harder edge. Sophisticated most of the time, and very easy on the ear. Songs include "Hurry On Down", "Am I Blue", and Donovan's "Catch The Wind". ★ ★ ★ ★

THE SANDPIPER: "Spanish Album".—A and M Stereo AMLS 926.

RECORDS from the past two or three years, including the massive-selling "Guantanamera", "La Bamba" and ten more. The three boys get a distinctive side going and they are presented here in arrangements by Perry Botkin, Mort Garson, Bob Thompson and Nick de Caro. But, alas, there is a sameness about much of their work. Specially in the Spanish idiom. ★ ★ ★ ★

THE JOE THOMAS GROUP: "We All Pay Our Dues".—Monique; Comin' Home Baby; Ilya Darling; Call Me; Isn't It Romantic; More; Big Heart, Giant Soul; You Can Bet Your Sweet Bippy; Soul Bossa Nova (Buddah Stereo 203 013).

LET'S introduce the group. Joe is a flautist of strong technique and even stronger imagination. He's backed by guitar, drums, baritone sax, organ. Basically they cover a range from jazz to blues and soul, technically alert all the time. And always with an eye on the release of sheer power. It may take time for them to register as an outfit in this country, but the talent is there—I enjoyed this a lot. ★ ★ ★ ★

GLEN CAMPBELL: Wichita Lineman — Wichita Lineman; (Sittin' On) The Dock Of The Bay; If You Go Away; Ann; Words; Fate Of Man; Dreams Of The Everyday Housewife; The Straight Life; Reason To Believe; You Better Sit Down Kids; That's Not Home (Ember STEREO NR5043).

GLEN'S Wichita Lineman, a Jim Webb song, has got to be one of the best written, best sung and best recorded songs to have rightfully made the charts. Soaring and very sentimental strings add a wistful tone to his constantly improving voice. There is the same pure quality in the singing as was to be found in Scott McKenzie's before Flower Power lifted him gently out of the Top Fifty. The arrangement, production and conducting by Al De Lory compromise Glen admirably through 11 well planned tracks, the best of which seem to be the Bee Gees' "Words", "Dreams Of The Everyday Housewife", which really flows along with a tight lyric about a girl who gave up the good life to become an ordinary domestic housewife for a man, and a strange offbeated but pleasant version of Hardin's "Reason To Believe". Notes on the album sleeve concerning Glen's rise to fame and his many credits, are written by none other than our own Tom Jones—and Tom's right, Mr. Campbell has come a long way from the old U.S. 'Shindig' days. L. G. ★ ★ ★ ★

RAMBLIN' JACK ELLIOTT: "Young Brigham".—Reprise Stereo RSLP 6284.

ANOTHER collection . . . and the Brigham in the title is Jack cow-pony, twelve years old. The star of the show plays guitar and harmonica and sings in that rambling way of his. Very much a specialist release and sample tracks include "If I Were a Carpenter", "Tennessee Stud", "Goodnight Little Arie". ★ ★ ★ ★

VARIOUS ARTISTS: "Sounds Like Ska".—Train Tour To Rainbow City (Pyramids); Rock Steady '67 (Little Grants and Eddie); Bingo (Little Grants and Eddie); Just A Little Love (Jamaica Cousins); Everything Is All Right (Little Grants and Eddie); You Must Have Been A Beautiful Baby (West Indians); Mr. Full Stop (Original Africans); John Chewey (Pyramids); Don't Say Goodbye (West Indians); Ethiopia (Four Gees).—JOY 125.

THERE'S is, of course, an enormous market for ska material these days. There's a joyous sort of infectiousness about the best of it and this album about sums

up the talent available right now. There's a whole variety of moods and styles herein, some catchy little melodies, plenty of danceable stuff too. Even for the unconverted, a good album. ★ ★ ★ ★

PLASTIC PENNY: "Currency".—Your Way To Tell Me; Hound Dog; Currency; Caledonian Mission; MacArthur Park; Turn To Me; Baby You're Not To Blame; Give Me Money; Sour Sulte (Page One POLS 014).

FOUR boys who have sampled single-chart success and here produce evidence that they've developed very fast—specially on the instrumental side. I recall their first album, around a year ago, and this is by far a more satisfying selection. There's a revival of the power of "Hound Dog" and a very interesting performance of "MacArthur Park" which Paul Penny finding something new to do with Jim Webb's lyrics. But perhaps THE stand-out is the title track, an instrumental, which really pulsates through a tremendous build-up. I've a feeling this will help the boys, Paul, Tony, Nigel and Mike, through to greater honours. ★ ★ ★ ★



GLEN CAMPBELL

OGDEN NASH: "Everybody Knows The Trouble I've Seen".—RCA Victor Mono RB 6744.

GREAT stuff. Readings from the famous poet's own lips. Let him introduce himself: "I was born in 1902 and in 1903 decided to become a serious poet. In 1929 I realised that my poetry was more ludicrous than beautiful and thought it wise to laugh at myself before being laughed at. Since then I have operated behind a protective mask of literate illiteracy which has trapped a few readers into wondering who's loony, I or me, or they and them. The verses in this album are nearly all new and I chose them because I am nearly all old." ★ ★ ★ ★

DAVE DEE, DOZY, BEAKY, MICK AND TICH: "Legend Of . . ." (Fontana Stereo Special SFL 13063).

OVER the past five years, this dynamic team have rarely been out of the charts. This is a sort of lookback in sounds and time . . . back to "Wreck Of The Antoinette", "Last Night In Soho", "Legend Of Zanadu", "Zabadak", plus some lesser-known "B" sides. Two things stand out. Imaginative production; and imaginative songwriting. ★ ★ ★ ★



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announcements

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publications

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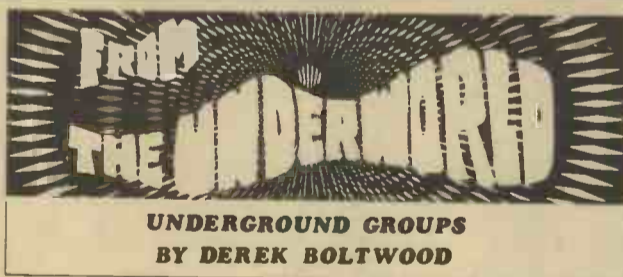
NEW American group Smokestack Lightnin', ladies and gentlemen. British record debut with "Light In My Window" on Bell, LP called "Off The Wall" due out in March. Group line-up: Ronnie Darling, a six-footer, pencil slim, harmonica and percussion and lead singer... feels that "music is the only real expression and reflection of today's changing times." Ric Eiserling, guitar, mandolin and piano... musical historian for the team. Kelly Green, bassist... ambition "to find peace of mind". And Art Guy, drummer, sometime guitarist, talker.



NEW team of Miss White and Mr. Green actually features one Joanne White and one Robert Green; would you believe? Two young, coloured, American artistes who, independently, are both lead-singers with their own respective (and well-known) groups but were teamed up specially to make "Don't You Know It's Just A Game, Love" for the enterprising Toast label. Song comes from the movie "The Spill" and adds up to a debut disc that, even in these crowded release times, is a stand-out performance and production. So there...



WHAT you might call a David and Goliath struggle, 'cept it involves two chicks. The writers of "The House That Jack Built" submitted the song to Aretha Franklin, who turned it down. But Barry Records passed it to Thelma Jones, pictured here, who made the US R and B charts. So Aretha gave it a second hearing, then recorded it — and it was a smash after all in the States. It was a Franklin 'B' side here, but has now won top promotion. However, there are signs that the luscious Miss Jones is garnering her fair share of the business... on the Soul City label.



WAS talking to a very satisfied and happy Harry Simmonds recently. Harry is the manager of the Chicken Shack and Savoy Brown and is happy particularly because Savoy Brown is doing so well on its current American tour — playing to capacity audiences getting standing ovations, and receiving rave reviews.

Satisfied particularly because in this country Savoy Brown is well-known and respected but not big. In the States they're becoming big. Why the difference?

Savoy Brown went to the States a virtually unknown group. "Audiences in America are very fair," says Harry. "Whether they've heard of you or not, they'll listen. If they don't like you then you might as well forget it — but if they like you they go mad. And it's very strange because they are virtually silent all the way through the act until the last number, and then they really let themselves go. Savoy Brown have had standing ovations of thirty minutes or more — the first time this happened they were so embarrassed, they didn't know what to do. It was the audience turn to entertain, and the group just stood on stage watching them.

"It's a very frightening sight — everyone goes wild, and until you get used to it you think they're all going to rush up on stage and tear the group apart.

"The first couple of gigs over there weren't so good. The group weren't used to the equipment, and hadn't settled in. But we did discover that American audiences want to be entertained — more so now than ever. If you don't put on an act for them, then they don't want to know — you can't just stand up on stage and play music completely deadpan



SINGER or dancer? That's been the problem facing Peter Gordeno for longer than he cares to remember. Now he has found the solution... he's simply going to concentrate on both. However, evidence culled from recent "Saturday Crowd" telly-shows suggests he also has a neat knack with comedy. On the vocal front, his new record "My Girl Maria" (MCA) is doing very nicely indeed. He MIGHT just be dancing on it, but my hearing is not acute enough to pick it out.



THIS young chick is only fifteen and is named Tina Charles and she has a record out on CBS called: "Nothing In The World". She's a personable young lady with a distinctly commercial sort of style. And an interesting point about her disc is that it was produced by Valerie Avon who was one of the Avons who had a big hit some years back with "Seven Little Girls Sitting In The Back Seat". Tina is one of those bubbling types who has learned early in life how to sell a song the professional way.



NUMBER one back home in Australia, the wee Patti (only 4 ft. 11 in. tall, but shapely with it) is now making her first bid for British chart fame via her "Gravitation" on the Columbia label. She's won many "down-under" awards since 1963 and is currently filming a movie "Pattie Around The World". She's made five Australian albums. Her hobbies: fishing, swimming, water-skiing and boating... anything tomboyish. Why, her first hit in Australia was entitled: "He's My Blond-haired, Stompy-wompy, Real-gone Surfer Boy". Now, as I was saying, she's after OUR charts.

any more, no matter how good the music is. They want excitement, and they want something they can identify you with. You wouldn't recognise Savoy Brown now, even after just four weeks of touring the States — they've changed so much.

In fact Harry confirmed an opinion that's been put forward by a lot of visitors to America recently — that the pop scene itself over there has changed a lot in the past few months. Along with underground becoming big business has come a new professionalism, a new dynamism almost, in every part of the industry. Not only is the music being taken seriously, but so is everything to do with it.

"Professional" is the key word. You only play when business is finished — and business always comes first. Examples: Frank Zappa — a prime example of the professional attitude in American underground. The Mothers of Invention, despite the impression their stage act may give, are a big business. If Zappa has an idea in the middle of the night he calls a business meeting, and the idea is thrashed out and made to work. If he has the idea while a party is going on in his house, then the party is removed elsewhere — because business comes first.

Bruce Wayne, manager of the Vanilla Fudge was over here recently setting up a European tour for the group. An Englishman himself, he has adapted to the American attitude — in five days he visited thirteen European cities to set up the tour, and it was business all the way. "I'll just be flying from place to place," he said before leaving London. "and will only stay in each city long enough to complete the negotiations. Then I'll be flying straight back to the States for the Fudge's West Coast tour. If I take time off to look around each place I go to, and just enjoy myself, then I'm wasting time and money. Once all the business is completed I can afford to take time off and look around — but that'll be in my own time."

More and more there's this dynamism in America — just as there is a new breed of superstars, there's a new breed of superadministrators. A "work hard and play hard" attitude that owes its existence to competition. Bill Cosby is one of America's success stories — and he's forever working. Somebody once asked him why, now that he had enough money to cool things for a while and relax, he didn't do just that. His reply: "That's a great idea, but the minute I relax, that cat Flip Wilson will be up on top where I am now."

So he keeps going. Says Harry Simmonds: "The difference is that, in America, if you work hard you get the rewards — and the rewards there are much higher than in this country. Savoy Brown now are earning up to four times as much as they were when they first went to the States — and that's after only a month. They come back to England in April — and they'll probably take a couple of months off to rest, they'll really need it. We're already negotiating for them to go back to the States in July. Led Zeppelin are an excellent example of the rewards a group can get over there — they are massive. But they work hard for all the money and all the appreciation they earn. So they deserve it.

"It's a different attitude. Hard work, inspired by competition, and high rewards — underground is big business and very very professional." O.K., so America is a much wealthier country. But there must be a moral to this story somewhere...

RECORD MIRROR CHARTS



Compiled for Record Retailer and the BBC by The British Market Research Bureau.

TOP 30 ALBUMS

- 1 DIANA ROSS & SUPREMES JOIN THE TEMPTATIONS
4 (Tamla Motown)
- 2 BEST OF THE SEEKERS
1 Seekers (Columbia)
- 3 SOUND OF MUSIC
6 Soundtrack (RCA)
- 4 YELLOW SUBMARINE
3 Soundtrack (Apple)
- 5 THE BEATLES
2 Beatles (Apple)
- 6 STONEDHENGE
— Ten Years After (Deram)
- 7 DISRAELI GEARS
25 Cream (Polydor)
- 8 HAIR
9 London Cast (Polydor)
- 9 THE BEST OF DEAN MARTIN
— Dean Martin (Capitol)
- 10 OLIVER
— Sound Track (R.C.A. Victor)
- 11 GENTLE ON MY MIND
— Dean Martin (Reprise)
- 12 FELICIANO
13 Jose Feliciano (RCA)
- 13 LOVE CHILD
22 Diana Ross & The Supremes (Tamla Motown)
- 14 THE GRADUATE
5 Simon & Garfunkel (CBS)
- 15 LIVE AT THE TALK OF THE TOWN
23 Seekers (Columbia)
- 16 BEGGAR'S BANQUET
7 Rolling Stones (Decca)
- 17 BEST OF CILLA BLACK
32 Cilla Black (Parlophone)
- 18 CHITTY CHITTY BANG BANG
36 Soundtrack (United Artists)
- 19 ENGELBERT
— Engelbert Humperdinck (Decca)
- 20 GREATEST HITS
8 Supremes (Tamla Motown)
- 21 FOR ONCE IN MY LIFE
— Stevie Wonder (Tamla Motown)
- 22 MAN WITHOUT LOVE
39 Engelbert Humperdinck (Decca)
- 23 SERGEANT PEPPERS LONELY HEART CLUB BAND
— Beatles (Parlophone)
- 24 THIS WAS —
— Jethro Tull (Island)
- 25 THOSE WERE THE DAYS
— Johnny Mathis (CBS)
- 26 TOM JONES LIVE AT THE TALK OF THE TOWN
18 Tom Jones (Decca)
- 27 A TOUCH OF SADNESS
27 Jim Reeves (RCA)
- 28 WHEELS OF FIRE (Double LP)
26 Cream (Polydor)
- 29 BEST OF NAT KING COLE
15 Nat King Cole (Columbia)
- 30 HELP YOURSELF
14 Tom Jones (Decca)

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 BUILD ME UP BUTTERCUP*
3 (8) Foundations (UNI)
- 2 EVERYDAY PEOPLE
1 (9) Sly & The Family Stone (Epic)
- 3 TOUCH ME*
2 (9) The Doors (Elektra)
- 4 CRIMSON AND CLOVER
4 (9) Tommy James & the Shondells (Roulette)
- 5 YOU SHOWED ME
6 (7) Turtles (White Whale)
- 6 THIS MAGIC MOMENT
7 (8) Jay & Americans (UA)
- 7 CAN I CHANGE MY MIND
5 (7) Tyrone Davis (Dakar)
- 8 I'M LIVING IN SHAME
8 (6) Diana Ross & The Supremes (Tamla Motown)
- 9 PROUD MARY
11 (5) Creedence Clearwater (Fantasy)
- 10 GAMES THAT PEOPLE PLAY
10 (6) Joe South (Capitol)
- 11 BABY, BABY, DON'T CRY
12 (8) Smokey Robinson & Miracles (Tamla)
- 12 INDIAN GIVER
15 (5) 1910 Fruitgum Co. (Buddah)
- 13 THE WORST THAT COULD HAPPEN*
9 (10) Brooklyn Bridge (Buddah)
- 14 I'VE GOTTA BE ME*
14 (9) Sammy Davis Jr. (Reprise)
- 15 DIZZY
25 (4) Tommy Roe (ABC)
- 16 TRACES
20 (3) Classics IV (Imperial)
- 17 CROSSROADS*
18 (5) Cream (Atco)
- 18 HEAVEN
21 (4) The Rascals (Atlantic)
- 19 THIS GIRL'S IN LOVE WITH YOU
23 (4) Dionne Warwick (Scepter)
- 20 TIME OF THE SEASON
36 (3) Zombies (Date)
- 21 MY WHOLE WORLD ENDED
26 (3) Davik Ruffin (Motown)
- 22 RAMBLIN' GAMBLIN' MAN
22 (6) Bob Seger (Capitol)
- 23 I STARTED A JOKE*
13 (11) Bee Gees (Atco)
- 24 BUT YOU KNOW I LOVE YOU
30 (4) First Edition (Reprise)
- 25 HOOKED ON A FEELING*
24 (13) B. J. Thomas (Scepter)
- 26 GOODNIGHT MY LOVE
27 (5) Paul Anka (RCA)
- 27 IF I CAN DREAM
19 (12) Elvis Presley (RCA)
- 28 TAKE CARE OF YOUR HOMEWORK
31 (5) Johnny Taylor (Stax)
- 29 THINGS I'D LIKE TO SAY
34 (4) New Colony 6 (Mercury)
- 30 HANG 'EM HIGH
17 (7) Booker T & MG's (Stax)
- 31 RUNAWAY CHILD
42 (2) Temptations (Gordy)
- 32 THE WEIGHT*
— (1) Aretha Franklin (Atlantic)
- 33 GIVE IT UP OR TURN IT LOOSE
35 (4) James Brown (King)
- 34 TO SUSAN ON THE WEST COAST WAITING
40 (3) Donovan (Epic)
- 35 SWEET CREAM LADIES, FORWARD MARCH*
38 (6) Box Tops (Mala)
- 36 I FORGOT TO BE YOUR COVER*
37 (5) William Bell (Stax)
- 37 MISTER SUN, MISTER MOON
49 (2) Paul Revere & The Raiders (Columbia)
- 38 I'VE GOT A LINE ON YOU
44 (3) Spirit (Ode)
- 39 YOU GAVE ME A MOUNTAIN
48 (2) Frankie Laine (ABC)
- 40 MAY I
50 (2) Bill Deal & The Rhondels (Heritage)
- 41 SOUL SHAKE
43 (2) Peggy Scott & Jo Jo Benson (SSI)
- 42 LOVIN' THINGS
— (1) The Grassroots (Dunhill)
- 43 I DON'T KNOW WHY
— (1) Stevie Wonder (Tamla)
- 44 HEY BABY
32 (5) Jose Feliciano (RCA)
- 45 GLAD SHE'S A WOMAN
— (1) Bobby Goldsboro (United Artists)
- 46 GOOD LOVIN' AIN'T EASY TO COME BY
45 (2) Marvin Gaye & Tammi Terrell (Tamla)
- 47 MENDOCINO
— (1) Sir Douglas Quintet (Smash)
- 48 SOMEDAY SOON
46 (4) Judy Collins (Elektra)
- 49 WOMAN HELPING MAN*
33 (6) Vogues (Reprise)
- 50 THERE'LL COME A TIME
41 (3) Betty Everett (UNI)

R & B SINGLES

- 1 I HEARD IT THRU THE GRAPEVINE
5 Marvin Gaye (Tamla Motown TMG 686)
- 2 I'M GONNA MAKE YOU LOVE ME
1 Diana Ross, Supremes & Temptations (Tamla TMG 685)
- 3 DANCING IN THE STREET
2 Martha Reeves & The Vandellas (Tamla Motown TMG 684)
- 4 YOU'VE LOST THAT LOVIN' FEELING
13 Righteous Brothers (London HL 10241)
- 5 I'LL PICK A ROSE FOR MY ROSE
3 Mary Johnson (Tamla TMG 680)
- 6 YOU GOT SOUL
4 Johnny Nash (Major Minor MM 586)
- 7 HARLEM SHUFFLE
12 Bob & Earl (Island WIP 6053)
- 8 YOU AIN'T LIVING TILL YOU'RE LOVING
9 Marvin Gaye & Tammi Terrell (Tamla Motown TMG 681)
- 9 I GUESS I'LL ALWAYS LOVE YOU
11 Isley Brothers (Tamla TMG 683)
- 10 MOCKING BIRD
— Inez & Charlie Foxx (United Artists UP 2269)
- 11 THE ISRAELITES
15 Desmond Dekker (Pyramid PYR 6058)
- 12 TO LOVE SOMEBODY
6 Nina Simone (RCA 1779)
- 13 SOUL SISTER BROWN SUGAR
7 Sam & Dave (Atlantic 584237)
- 14 SWAN LAKE
14 The Cats (Baf BAF 1)
- 15 PEOPLE
10 Tymes (Direction 58-3903)
- 16 I SPY FOR THE FBI
— Jamo Thomas (Polydor 56755)
- 17 BRING IT ON HOME TO ME
— Eddie Floyd (Stax 108)
- 18 HEY JUDE
15 Wilson Pickett (Atlantic 584236)
- 19 RIVER DEEP, MOUNTAIN HIGH
— Ike & Tina Turner (London HL 10242)
- 20 FOR ONCE IN MY LIFE
8 Stevie Wonder (Tamla TMG 679)
- 20 CAN'T SATISFY
19 Impressions (Stateside SS 2139)

- 1 WHERE DO YOU GO TO MY LOVELY
2 (4) Peter Sarstedt (United Artists)
- 2 HALF AS NICE
1 (5) Amen Corner (Immediate)
- 3 I'M GONNA MAKE YOU LOVE ME
3 (5) Diana Ross & Supremes & Temptations (Tamla Motown)
- 4 PLEASE DON'T GO
4 (10) Donald Peers (Columbia)
- 5 THE WAY IT USED TO BE
9 (4) Engelbert Humperdinck (Decca)
- 6 DANCING IN THE STREET
7 (7) Martha Reeves & Vandellas (Tamla)
- 7 BLACKBERRY WAY
5 (9) The Move (Regal Zonophone)
- 8 ALBATROSS
6 (12) Fleetwood Mac (Blue Horizon)
- 9 WICHITA LINEMAN
11 (5) Glen Campbell (Ember)
- 10 I'LL PICK A ROSE
13 (6) Mary Johnson (Tamla Motown)
- 11 SURROUND YOURSELF WITH SORROW
19 (3) Cilla Black (Parlophone)
- 12 YOU GOT SOUL
8 (8) Johnny Nash (Major Minor)
- 13 FOR ONCE IN MY LIFE
10 (10) Stevie Wonder (Tamla Motown)
- 14 I GUESS I'LL ALWAYS LOVE YOU
15 (7) Isley Brothers (Tamla)
- 15 YOU'VE LOST THAT LOVING FEELING
30 (3) Righteous Brothers (London)
- 16 TO LOVE SOMEBODY
12 (7) Nina Simone (RCA)
- 17 GENTLE ON MY MIND
25 (4) Dean Martin (Reprise)
- 18 SOUL SISTER BROWN SUGAR
17 (5) Sam & Dave (Stax)
- 19 I HEARD IT THRU' THE GRAPE VINE
30 (3) Marvin Gaye (Tamla Motown)
- 20 MONSIEUR DUPONT
23 (3) Sandie Shaw (Pye)
- 21 IT'S TOO LATE NOW
35 (5) Long John Baldry (Pye)
- 22 YOU AIN'T LIVIN' TILL YOU'RE LOVIN'
21 (6) Marvin Gaye & Tammi Terrell (Tamla Motown)
- 23 OB-LA-DI-OB-LA-DA
14 (12) Marmalade
- 24 SOMETHING'S HAPPENING
20 (10) Herman's Hermits (Columbia)
- 25 LOVE IS LOVE
37 (2) Barry Ryan (MGM)
- 26 FIRST OF MAY
33 (2) Bee Gees (Polydor)
- 27 FOX ON THE RUN
16 (10) Manfred Mann (Fontana)
- 28 LILY THE PINK
22 (16) Scaffold (Columbia)
- 29 PEOPLE
18 (7) Tymes (Direction)
- 30 IF I CAN DREAM
— (1) Elvis Presley (RCA Victor)
- 31 MOVE IN A LITTLE CLOSER
24 (5) Harmony Grass (RCA)
- 31 GOING UP COUNTRY
27 (9) Canned Heat (Liberty)
- 33 RIVER DEEP MOUNTAIN HIGH
39 (3) Ike and Tina Turner
- 34 ALL THE LOVE IN THE WORLD
40 (3) Consortium (Pye)
- 34 WHITE ROOM
28 (7) Cream (Polydor)
- 36 GOOD TIMES
— (1) Cliff Richard (Columbia)
- 36 WINDMILLS OF YOUR MIND
— (1) Noel Harrison (Reprise)
- 38 IF YOU LOVE HER
— (1) Dick Emery (Pye)
- 39 BREAKFAST ON PLUTO
41 (2) Don Partridge (Columbia)
- 40 ONE ROAD
48 (2) The Love Affair (CBS)
- 41 SHE'S NOT THERE
34 (4) Nell Macarthur (Deram)
- 41 A MINUTE OF YOUR TIME
26 (13) Tom Jones (Decca)
- 43 YOU
42 (4) Johnny Johnson & The Bandwagon (Direction)
- 43 BUILD ME UP BUTTERCUP
43 (14) The Foundations (Pye)
- 45 HEY JUDE
32 (8) Wilson Pickett (Atlantic)
- 45 MOCKING BIRD
36 (2) Charlie & Inez Foxx (United Artists)
- 47 I CAN HEAR MUSIC
— (1) Beach Boys (Capitol)
- 48 I SPY FOR THE F.B.I.
— (1) Jamo Thomas (Polydor)
- 48 QUICK JOEY SMALL
46 (14) Kasenetz Katz (Buddah)
- 50 SABRE DANCE
44 (13) Love Sculpture (Parlophone)

5 YEARS AGO

- 1 ANYONE WHO HAD A HEART
2 Cilla Black (Parlophone)
- 2 DIANE
1 Bachelors (Decca)
- 3 NEEDLES AND PINS
3 The Searchers (Pye)
- 4 BITS AND PIECES
— Dave Clark Five (Columbia)
- 5 I THINK OF YOU
9 Merseys (Fontana)
- 6 I'M THE ONE
4 Gerry & The Pacemakers
5-4-3-2-1
- 7 CANDY MAN
5 Manfred Mann (HMV)
- 8 AS USUAL
— Brian Poole & The Tremeloes (Decca)
- 9 I'M THE LONELY ONE
7 Brenda Lee (Brunswick)
- 10 CLIFF RICHARD & THE SHADOWS (Columbia)

R & B ALBUMS

- 1 DIANA ROSS & SUPREMES MEET TEMPTATIONS
1 (Tamla STML 11096)
- 2 'NUFF SAID
3 Nina Simone (RCA RD-SF 7979)
- 3 THIS IS SOUL
4 Various Artists (Atlantic 643301)
- 4 GREATEST HITS
5 Diana Ross & Supremes (Tamla Motown STML 11063)
- 5 FOR ONCE IN MY LIFE
2 Stevie Wonder (Tamla Motown STML 11098)
- 6 SOUL LIMBO
10 Booker T & MG's (Stax SXATS 1001)
- 7 GREATEST HITS
9 Stevie Wonder (Tamla Motown STML 11075)
- 8 GREATEST HITS
5 The Four Tops (Tamla Motown SML 11061)
- 9 NINA
— Nina Simone (Marble Arch MAL 895)
- 10 MOTOWN CHART BUSTERS VOL. 2
7 Various Artists (Tamla Motown STML 11082)

10 YEARS AGO

- 1 SMOKE GETS IN YOUR EYES
— The Platters (Mercury)
- 2 AS I LOVE YOU
— Shirley Bassey (Phillips)
- 3 I GOT STUNG/ONE NIGHT
— Elvis Presley (RCA)
- 4 DOES YOUR CHEWING GUM LOSE ITS FLAVOUR
— Lonnie Donegan (Nixa)
- 5 TO KNOW HIM IS TO LOVE HIM
— The Teddy Bears (London)
- 6 PUB WITH NO BEER
— Slim Dusty (Columbia)
- 7 PETITE FLEUR
— Chris Barber (Nixa)
- 8 KISS ME HONEY
— Shirley Bassey (Phillips)
- 9 LITTLE DRUMMER BOY
— Beverley Sisters (Decca)
- 10 PROBLEMS
— Everly Brothers (London)

THE FACE THE FACE THE FACE THE FACE THE FACE

A7: (a) Tom Jones, (b) the Equals, (c) Engelbert Humperdinck . . . of Tamla's original line-up of U.S. chart-busters, only the Miracles have yet to grace our Pop Twenty . . . a guaranteed smash on the Continent — Peter Sarstedt's "Where Do You Go To" . . . **Q8:** The Daily Mirror is to the Larks as the Daily Sketch is to? . . . Scaffold's next to be a vocal version of "Hang 'Em High"? . . . Who's the Krant knuckling in on KA's market? . . . Vince Edwards appearing upstairs at Ronnie Scott's Club every night this week . . . Count Prince Miller prepared a special mixture of honey and lemon for Geno Washington . . . Bob Dylan to write a song for the Everly Brothers . . . the Webb cancelling gigs because of Mao flue . . . Julie Covington "Psst" every week on Granada's new series . . . Ashley Kozak wanted Stevie Winwood to be third member of Earth, Fire and Water . . . could it have been the Beast vocalising at Ronnie's? . . . Tony Barrow International have signed a new long-term contract to handle Monkee P.R. in Britain . . . Johnny Nash has just completed recording his second album in Jamaica, and intends building his own eight-track studio there . . . new Blood, Sweat and Tears album excellent . . . Miki and Griff have now signed a recording contract with Major Minor . . . are Peter Prince, Selwyn Turnbull and Fred Faber top snooker players? . . . David McWilliams to make a guest appearance at Antibes Song Festival in July . . . Elektra to release an LP by Lonnie Mack . . .

Following Rolling Stone's feature, Time magazine is to do a story on groupies (Plaster Casters even?) . . . very nice new Taj Mahal album, "The Natch'l Blues" . . . electronomusic currently receiving a lot of underground airplay in the States . . . new American "in" artiste so indescribable that no one who's seen him has been able to describe him . . . interesting feature by Tommy James in current Record World about why he and the Shondells have gone underground . . . after Cravan's electric performance at the Marquee last week, MGM's Des Brown commented: "Oh, watt!" . . . scraping-the-barrel dept.: definition of a sweet-eater's stomach — sucker tummy . . .

Peter Bardon of the Village has painted his organ bright yellow so it'll glow on stage . . . David Garrick was voted Best Dressed Man in Holland last week . . . Terry Ellis now sporting a Davy Crockett hat . . . Brian Jones, Ginger Baker, the Chicken Shack and Denny Laine all at the Revolution to see Peter Sarstedt last week . . . why isn't Denny Laine's "Say You Don't Mind" in the charts yet? . . . the Fourmost play all the instruments on "Rosetta" . . . Mighty Baby's first album to be released in April . . . Steamhammer touring with Freddie King . . . Tony Hall now a director of Artists Musical Productions . . . Chris Wright predicts Blodwyn Pig will be big new name of '69 . . . Mama Cass has recorded Harmony Grass's current hit . . . the Liverpool Scene appear in John Casavettes' new film . . .

Cilla



**NEXT WEEK:
AMEN CORNER COMPETITION.
WIN ANDY'S JUMPER!**

MARY'S FIRST MILESTONE! IN RECORDING & ARRANGEMENTS

THERE are claw marks on the record shop windows, made by anxious fans waiting impatiently for a first album by our own lovely Mary Hopkin, co-owned by the Beatles' company, Apple, and the English colony Wales. Still petite, fragile and dwelling in a kind of trusting shyness, Mary was outwardly pleased with the advent of her album contribution. The simple fact stands that she is blossoming into a polished and competent performer, more at home on stage. Her confidence is gaining and her talent for varying her voice toward different types of songs is improving rapidly, as demonstrated by her fine LP, produced by Paul McCartney.

"There are songs specified for all ages on the record, but songs that I really wanted to sing. A lot of them date back to the 'thirties or before and some Donovan numbers cross the gap to the present. I admired Don's guitar playing — it's much better than mine. Out of all the tracks, my favourite is 'Show Business', the old Hollywood standard that reflects so well the feelings of those people in it. I also had the most trouble with that one and 'The Game'. They were a bit difficult to sing at first.

"I have a tour coming up soon and I shall be doing some of the songs from the LP on it. Now that I am getting a little more used to the stage, I don't have to hide so much behind my guitar. Not that I will stop using it, as I love the instrument and try to use it whenever I can."

Mary's LP is a breakthrough in recording technique and a milestone in arrangement. It's a feather in the hat for Paul and Mary both. The material, as she said, is a good cross-section dating from the undated annals of music to the present. There is no straight beat pop, but to the intelligent listener, it is the ultimate in precision, compact sound.

MARY HOPKIN: Post Card—Lord Of The Reedy River; Happiness Runs; Love Is The Sweetest Thing; Y Blodwyn Gwyn; The Honeymoon Song; The Puppy Song; Inchworm; Voyage Of The Moon; Lullaby Of The Leaves; Young Love; Someone To Watch Over Me; Prince En Avignon; The Game; Show Business (Apple Records STEREO SACPOR 5).

The LP opens with a Donovan composition, "Lord Of The Reedy River". Mary sings lightly of a girl who falls in love with a swan and all its splendour. It is a fairy tale song backed by Don's famous discordant strums. It may take a few listenings to catch the melody and pattern, but it's nice. Mary's vast improvement on the guitar is clearly heard on the next track, also by Donovan.

"Happiness Runs" jumps right along as a simple but clever little apophthegm. It includes a gay, whirling flute with Mary doing a fast and accurate clawhammer on her nylon string guitar. Orchestration develops into a march beat and hits an abrupt ending, plus a slight giggle from yours truly.

Evening-in-the-'thirties sound with big band and sax on "Love Is The Sweetest Thing". Could be the sound track to a vintage Bing Crosby picture. "Y Blodwyn Gwyn" is one of Mary's favourite Welsh songs. She is double tracked here and handles the harmony with melodic ease. Very tuneful and even more fun for those who understand Welsh. Calypso beat and heavy bass create a Latin American rock atmosphere on "The Honeymoon Song". It's a Mikis Theodorakis number and well reinterpreted.

No, it isn't "Martha My Dear" next, but similar until it breaks into a vaudeville tendency, typical of what Paul did with the Black Dyke Mills Band's "Yellow Sub." version. The song is by the excellent Nilsson and called "The Puppy Song". A sound from the 'twenties brought forward with finesse, it is one of the best on the record. "Inchworm", written for Danny Kaye in the show Hans Christian Andersen, is revived with success. It travels with professional calculation from one emotional mood to the next—from heavy backing to light. A Hollywood musical aura is preserved on this song.

Side Two opens again with a Donovan number, backed by Don with some exquisite finger work on his guitar. Mary puts the right feel to the song about the "Voyage Of The Moon". This song stands out because it has a good but somewhat complex melody, light lyrics and it is the type of song that she is best at — a quiet observation. Coupled with Donovan, it's an unbeatable combination. A strange night club cymbal beat becomes a jazz influenced rather Spanish effect on "Lullaby Of The Leaves". This track is weird and misty and even magnetic.

We move back a few years to the days of Tab Hunter. Mary has chosen one of his chain of hits(joke), "Young Love". Upbeated a little, but still that great milk drinking teenage ballad complete with muffled dead lead guitar, patterned vocal backing and probably unseen choreography. A slice of happy history and I'll bet Mary had fun doing this one. Champagne trumpet opens "Someone To Watch Over Me". Mary slows down and adds a misty deep-throated air to her voice. A real combo piano and muted trumpet section give the impression that glasses are clinking in the background.



Postcard

For the French — and for the nice melody of the song, Mary chooses a French song, "Prince En Avignon". It's a pretty song with pleasant double picking on acoustic guitar. There is a carnival approach to "The Game". The Game is life and this a song for just before the rain. For remembering good things and standing in tall grass. The images it creates are many, which is the sign of a good song. Put this one on and leave the rest to your mind.

Last track is a remake of the most famous Irving Berlin song of all time, "There's No Business Like Show Business". To me, it is the best arrangement on the LP. Absolutely beautiful orchestral sound plus some superb singing. It has as much glamour as all of show business itself.

Altogether a triumph for Mary with stacks of credit to Paul. This should plant Miss Hopkin smack in the driver's seat.

LON GODDARD