

Record Mirror

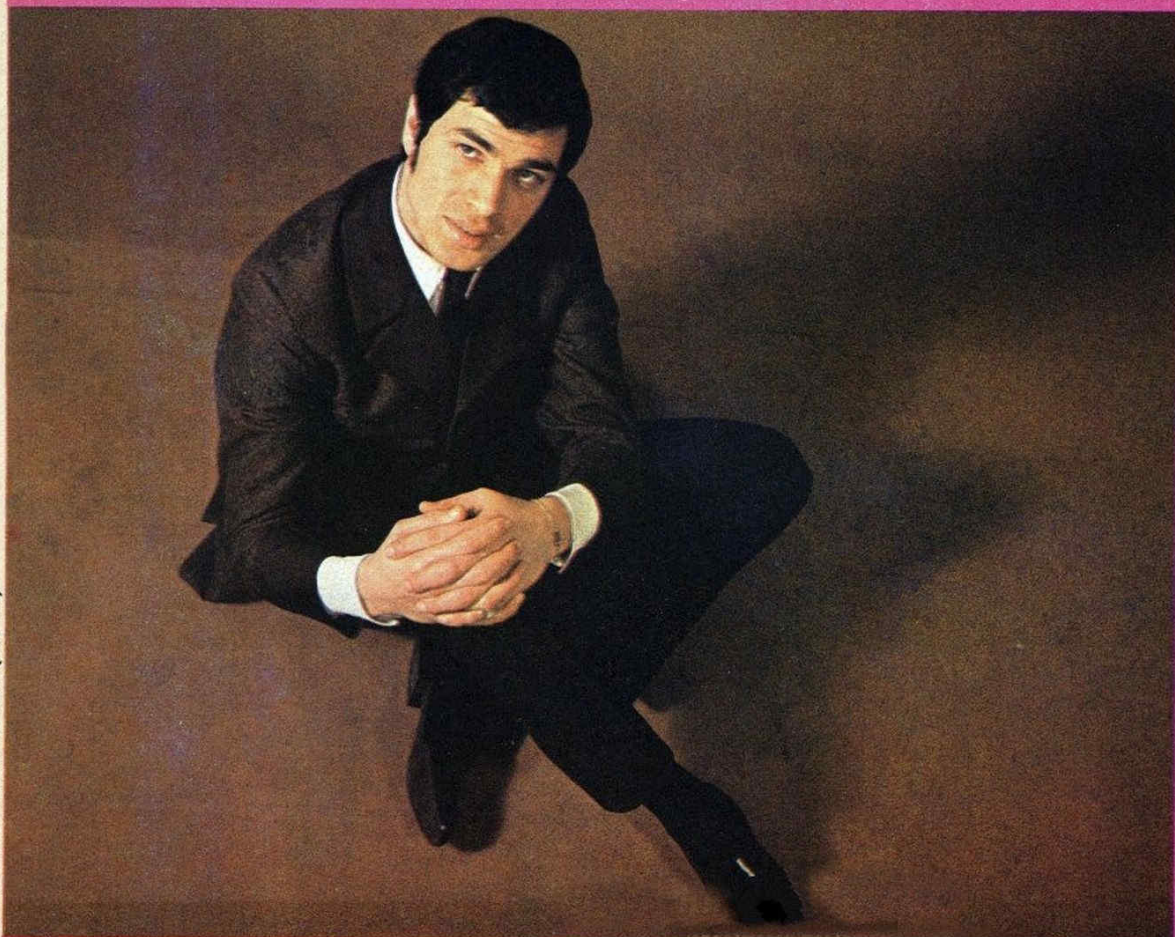


INSIDE

ENGELBERT, ALBERT,

MITCH  
MITCHELL  
& OF  
COLOUR

ALAN PRICE



ENGELBERT HUMPERDINCK (RM Pic)



MICK JAGGER (RM Pic)

Largest selling colour pop weekly newspaper. 6d. No. 339. Every Thursday. Week ending September 9, 1967

# Record Mirror

# YOUR PAGE DATE ON RICK SAYS AN RM READER

Rev. & Dave Davis



### TALK

don — and stayed on for two years and one month. I ended up a senior D.J. and did the 3 to 6 and 12 to 3 shows — introduced "School Spot", "Myrtle" and "Stewpot". During that time I met and introduced virtually all the big names in pop and jazz.

"As far as the pop scene is concerned now, I just hope that new groups and new songs will be able to emerge as they have done over the years, on Radio One, 'cause that seems to be the only one outlet for pop. But the companies will have to be more careful about what they put out because there's a lot of rubbish amongst the good stuff.

"As far as the drug and hippy flower scene is concerned — although I've had the opportunity of taking drugs I've never done it. I've never honestly felt the urge. Drugs frighten me because of the four years I spent in Hong Kong. About one tenth of the population take opium or heroin — and you see the results."

In a quiet corner, away from the mayhem, I chatted with Ed Stewart. The babble of conversation which preceded the chat concerned their flat-hunting exploits and Ed mentioned that he'd previously shared a flat with Mike Lennox. "But because of our excessive keenness for ornithology we had to leave sooner than expected because the aviary was full," he said.

26-years-old Ed started in radio when he went out to Hong Kong. "I was going to be a musician and I played bass at the time. But there was no work, so I started doing film critics, ruzger reports, announcing and D.J.-ing — in Chinese and English. Then I came back and worked for the Central Office of Information. When I left them I was offered a job as holiday relief on Radio Lon-

## MR. HANDYMAN'S

BIG 103

# BIG 103

want to let off steam? Any questions about the scene? Then just drop a line to JAMES CRAIG, LETTERS EDITOR.

## Record Mirror

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# A BIT OF A DRAG...



Simon Dupree and the Big Sound

**WHAT** do, says Simon Dupree and the Big Sound and Geno Washington in common? Well, for a start they don't get monster hit singles — but they DO pull in crowds aplenty wherever they appear.

We now separate the two groups and talk only of Simon Dupree. Particularly in the south of England, though elsewhere as well, they pull in the business normally associated with a top of the charts attraction.

And now we introduce the Big Sound's manager, John King. He is a far from happy man, despite the crowds. He says: "There's so much of this business that stinks. People go on and on about the charts — that seems the sole criterion of how good a group is."

"Well, you can get in the top ten and still not make as much money out of a record as if you pull in a thousand kids at a dance-hall on a percentage deal. But if you're not in the charts, promoters treat you as so much rubbish. You get lousy little dressing-rooms and you're treated as so much dirt."

"It's not only that. There is the fiddling. You go on in terms which include a guarantee or a percentage, whichever is the bigger. You pull in 900 fans, at say 7s. 6d. you KNOW this is the number. But when it comes to settling up, the promoter says: 'Oh, we had 500 in' — and just pays the guarantee. "Don't say this doesn't happen nowadays. It has happened to US. I tell the group not to get involved in the argument. They phone me, I can sort it out, but the truth is

that some of these promoters will try anything on with a group. Especially one that isn't up there in the charts.

John has evidence that Simon Dupree can out-earn, in dance-halls, some of the groups in the uppermost reaches of the charts. He knows some of the hit-makers who have actually been paid off midway through an evening because either they weren't putting on much of a show OR they were driving the cash customers away.

He says: "Yet there is all this homage being paid to somebody simply because their current song is good enough to make the charts. This isn't sour grapes. Simon and the boys have been in the charts but they have also developed an act which is entertaining visually and which includes good music."

"Yet they are so often treated badly. They don't seem to MATTER, even though they're lining the promoters' pockets and perhaps even doubling business from the previous week. They're told immediately after a show to pack up and get out of the hall. No politeness. Okay, so people don't HAVE to be polite. But when you get the headlines on as well, well, it becomes heartbreaking."

John revealed: "The boys are all trained to do other jobs. They got together in music because they enjoyed it and because they felt they could do a good job of entertaining people. But I've been there at meetings when they'd quite cheerfully chuck the whole thing in. They'd never starve—they're killed people in their own jobs. But when you KNOW you're doing a good job on personal appearances and you're still not rated... then it becomes a bit of a drag."

That, then, is how serious this business can become. Norman Joplin of RM, confirms with me that the boys are damned good on stage and that their recent LP is a very good scene, musically. But these experienced entertainers, honestly think they might as well chuck it—through lack of recognition and lack of respect.

But a lot of other groups similarly placed feel the same way. Wonder what YOU think of it? Why not drop a line and let me know...

PETER JONES

### OWN UP, Dave Davies!

So you've made a single and it's a great big hit and you say it's merely an extension of the image of the Kinks. But surely you should also be saying a hearty thank-you to Bob Dylan whose influence is written all over "Death of A Clown", both in the song and in the performance. Don't get me wrong—I like the record and I admire the Kinks for what they have done for British music. But you're on a definite Dylan kick, Dave old fruit. So own up and at least we'll get a mention of the great man in Record Mirror.—John Richards, 15 Meadow Lane, Chester.

James Craig: We're not just mentioning Dylan. We've got our tame artist Lon Goddard to give his summing up of your letter.

### UNGROOVY L.S.D.

**B**EFORE anyone listens to Eric Burdon's views on LSD, I'd like to remind them of one thing. It was Bob Dylan, one of the people to take LSD, who said in a Playboy interview in March 1966 on the subject of LSD: "LSD is not for groovy people. It's for mad, hateful people who want revenge."—Derek Thornbury, Cheltenham Spa, Glos.

### STRANGE R&B

**L**OOKING back through some old Billboard's, dated September 1962 to July 1963, I was interested and somewhat taken aback, to find among others the following records high in the R and B charts: "Only Love Can Break A Heart", Gene Pitney; "Telstar", The Tornados; "Walk Right In", The Rooftop Singers; "Hey Paula", Paul and Paula; "Go Away Little Girl", Steve Lawrence; "End Of The World", Skeeter Davis; "Blame It On The Bossa Nova", Eddie Gomez; "Puff The Magic Dragon", Peter, Paul and Mary; "The Mc Kangaroo Down Sport", Rolf Harris.—Barry J. Furber, 133 The Larches, Hillingdon, Middlesex.

### STEREO ONLY

**P**EOPLE have been saying that this group and that is better or worse than this or that. But not many pop fans seem to be concerned with the important business of stereo. EMI have announced that all their future classical releases will be in stereo only. I think Phillos are following suit and I hope everybody will... for singles and EPs. So many of you are saying you only have mono equipment. All you have to do is buy a mono cartridge suitable for playing stereo and mono records. You can get them for the price of an LP. Certainly stereo is vastly superior and I'm sure you're not a suggestible mood, it would be a good idea if singles and EPs revolved at 33 and a third, so that all records will be in stereo. I think that the actual pressing of records has deteriorated over the past five years.—Alan W. Wheeler, 13 Edmund Road, Edmonton, London, N18.

### SCHOOL OF COOL

**W**E'VE done it again! The school of cool, otherwise known as Liverpool Institute High School for Boys, the world-famous school, has been referred to in musical publications, public convenience walls, the Sergeant Pepper Album and Home Office "Back There Again", which set loose on the unsuspecting world the many talent of people such as George "finger" Harrison, Paul "Sugar Cube" McCartney, Les "Pacemaker" Chadwick and George "People Hate Polo" Septon, and various other bits of state, screen and labour exchange, now gives you the multi-talented Bill Kenwright and one heliaba debut disc "I Want To Go Back There Again". Buy it.—George "People Hate Polo" Septon, 87 Firdale Road, Liverpool 9.

### SYMPATHIES

**M**Y utmost sympathies to Righteous Rick Winkley on being the subject, I presume, of the satirical "You are Rockin' Fred of Berkshire. The point is, it's the interesting and knowledgeable letters from people like Righteous Rick that makes the Record Mirror stand out from its run-of-the-mill competitors. I'm sick to death of either reading that a 14-year-old dolly is having apopleptic fits because Scott Walker has ruptured himself at breakfast, or Afghaniast nose-flautist Sid Peasmold Gruntfutuck is regarded by "Jazz Lover" of "You are Rockin' Fred" as a garage, whatever that may be. Keep the letters rolling, Rick. I have every respect for a correspondent who knows what he's talking about. It makes a change from little record buyers who won't look at a disc unless it's the cent "Top Thirty"—Tony Hesford, 11 Honeywood Road, Comer Gardens, Worcester.

### NICE YOUNG MAN

**T**O Tony Blackburn: You made yourself the number one deejay for your "no mucking about" shows, your obvious deep knowledge about the music scene, and your hilarious "mad hour". Then when I read you were to be on "Juke Box Jury", I'm sure my hippie mother was watching. She said "What a nice young man," she said. So, Tony — as from now your future looks very bright. Your next record is sure to make number one, millions of people will send Arnold bones after your fantastic shows and your photograph will adorn every bedroom. You are made — the biggest deejay in the world. My mother has spoken "What a nice young man." Those words will go down in history. "What a nice young man." — Paul Bailey, 24 Garter Drive, Melton Mowbray, Leicestershire.

### SAD ABOUT EL

**I**'M astounded at the lack of success of El's new single. Surely Presley fans passed long ago the stage where they would drop their idol if he ever married. But I'm sure this is the main reason for the fall in sales. One time every Presley disc released hit the number one spot week or two after release, and there were even suggestions in 1961 that there should be a special chart for Elvis records only. It's sad.—David Harley, 154 Queens Road, Norwich.

### CHARTS FOR BOBBY

**I** WAS interested in the "song and singer" controversy. I have my favourite singer and that is Bobby Vee. I've followed his career since 1959. I've kept scrap books full of information Unfortunately for me as well as Bobby, there emerged a craze for weird sounds and weird people and for the past five years

### In brief...

Susan Day, 25 Wallers Grove, Ipswich. Shows like to compare with Peter Jones on his excellent articles and reviews on the Monkees and their LP's. I never realised how good they were until R.M.'s today. Very enjoyable reading.

Nivian Dawson, 80 Ashington Road, Hampden Park, Eastbourne, Sussex: Last week my younger brother, in a temper, threw all six of my Beatts scrapbooks in the bath. Now all the pics are ruined. So I'll gladly exchange

pics of other stars for any Beatts pics, magazines etc.

Sandra Neale, 5 Brantford Avenue, Clifton, Nottingham: I wish Dusty Springfield and Madeline Bell would combine and record "You've Lost That Lovin' Feeling," the old Righteous Brothers number — I'm sure it would be even better than the original.

Liz, Bob and Carol, The Breakers, West, Bovey, Porthcawl, Glam.: We'd like to start a club for true Monkee lovers. Not breaking, but we feel we know a lot about the boys and would like to communicate with people who really do like them.

Miss J. H. Doom, 126 Church Road, Cardiff, Wales: Included in the best twenty records over the past ten years is "Hound Dog" by Elvis

and "Be Boop A Lula" by Gene Vincent. How come when both records were released in 1956 they should be crossed off the list and the next two best records included.

Les Pallas, 3 Newington Court, Sunderland, County Durham: Urgently wanted to complete collection — Del Shannon LP's "Handy Man" and "Del Shannon Sings Hank Williams". Please tell me price required.

Veronica Day, 74 Roberts Road, Peterave Road, Leamster: You printed a letter from Paul Sandford stating that I'd been made a Branch Administrator for some Rock and Roll Union. Well I've NOT been approached or contacted by the society in any way. I therefore ask you to print this since you printed the original lie.

# MITCH IS REAL

... proclaimed the button on Mitch Mitchell's shirt. Asked about the origin of this reassuring message Mitch confessed that Mitch Ryder of the Detroit Wheels gave it to him during a visit to New York.

Our (guaranteed GENUINE) Mitch — the one who plays drums as part of the Jimi Hendrix Experience — went over to USA with the Experience to play at the Monterey Pop Festival and a fantastic experience it turned out to be.

"We only intended to be in America for three weeks but we ended up staying two and a half months," said Mitch. "We were offered a tour with The Monkees but we were only on it a couple of weeks — I'd say most of the fans in a Monkees audience are about nine years old, not our scene. But we had some great times, including a concert at the Hollywood Bowl with the Mamas and Papas. We were unknown when we went over there. Our album wasn't even released. But we were amazed to meet many people, particularly in San Francisco, who already had it. I think it's quite the thing over there to buy imported British LPs."

Work-wise, the trip, if you'll pardon the expression, was a bit difficult for Mitch and his colleague in the Experience, Noel Redding; being British they were under visa restraint which didn't bother Jimi because he is American. "An HI visa means you can do any work you like — recording sessions, films, TV shows and so on. But we were restricted to H2 visas and that meant we had to get permission for every job. I was offered a couple of recording sessions in Hollywood but had to turn them down. Also, we couldn't go to radio and TV studios for interviews or we'd be in trouble with the unions. So any interviews we did had to be conducted on tape in our hotel rooms.

## JUBBLY ORANGE DRINK

"On the West Coast we had a marvellous time. Everybody was so nice. But I didn't like New York very much. Mostly, the trouble was caused by our clothes. We've worked all around Europe, including allegedly tough areas like the St. Pauli district in Hamburg, and never had any trouble. They just look at us, maybe laugh, and think we're in a pop group. But in New York they gave us a hard time. I suppose they thought we were pooves! I'd be walking down a street with a girl and guys would try to pull her away from me. They were just ignorant, man."

Although he's just 20, Mitch has been in show business since he was 10. "I went to drama school, along with Stevie Winwood of the Small Faces and Chris Sandford who was in Coronation Street. I used to appear as a kid in TV com-

mercials. One of them — for Jubbly Orange Drink — is still being screened and every now and then I keep getting repeat fees. It's a funny feeling, getting money for something I did years ago.

"Through doing commercials I got to know plenty of musicians, which is why I played on a few recording sessions before I joined Jimi. I also toured with Georgie Fame as one of the Blue Flames. But now, with the Experience, I feel like I've been let out of prison. There's just the three of us and it leaves so much more scope for personal expression than playing with a larger band."

I asked Mitch if he missed any of the kicks associated with larger sounds and he said: "Sure, but then we're going to record with a big band and I'm writing arrangements for them — another new thrill for me."

Touring with a trio has its special problems, Mitch has found: if the group were larger it wouldn't matter too much if one member were ill. "Now, if one of us can't play, the others can't work. So we have to be extra careful of our health. And although I work less than I used to — only a 20-minute set rather than most of the evening — I have to work harder. This is because we have to hit an audience, make our impact, in such a short time. It can be exhausting."

Like an increasing number of young pop musicians, Mitch is absolutely serious about his craft. It's more than just a well-paid job to him, it's Art. "There are those who tend to get blasé. They have a hit record and sit back and live off it, touring round the world for a year. They come back to nothing and wonder why."

"Man, you can't con the public. You've got to progress. My playing has got better and this has taught me that it can get a lot better still. We've had tremendous luck in being accepted so fast. We did what we wanted to do, and it worked. You can't pander to the public — this is the most aware generation the world has yet known. I know you'll always get people trying to exploit kids' gullibility but these days young people are listening to songs' words and the songs, on the whole, are better than the older generation's rubbish such as 'Mountain Greenery'."

"No doubt they'll be looking back in 20 years' time and saying the same about us."

And what does Mitch think he might be doing in 20 years? "I shall probably still be in the business but not necessarily playing drums. That might stop any time. When I find drumming has become just a job to me, I'll stop. At the moment, though, it's my love."

DAVID GRIFFITHS



Mitch Mitchell — guaranteed genuine

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## GOLDEN GUINEA ALBUMS MONO AND STEREO 21/4d

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**GOODBYE MR. DANIELS.**

**D**REAMS still come true in show business. An unknown group with a record that failed to enter the charts found that same dream had brought them more offers than most groups achieve with a No. 1 smash. Title of the disc was "Samantha's Mine" and the name of the group is The Spectrum.

A couple of weeks ago, two of the boys — Colin Forsey and Tony Atkins met me in a London pub. Flushed, in a mood to celebrate, they ordered a healthy round and mentioned that they had just packed in their day time jobs. The group had been semi-professional, but due to the tremendous future they had lined up for them. "Will Mr. Daniels miss me?" said Colin. "Goodbye Mr. Daniels." Mr. Daniels was Colin's boss at the commercial art studios where he worked. "I've been with him for six years, since I left school, bless his heart," said Colin. "I feel more excited now that I've packed up work. It's been difficult doing the two bits because both are responsible jobs. Things were getting too hectic and to be fair to my boss I had to make a decision."

**B**ACK to "Samantha's Mine" and the dream come true. Gerry Anderson, producer of "Thunderbirds" and the several TV puppet series that have been earning millions of pounds throughout the world, heard the record played on his car radio. He was currently involved in a new puppet series concerning Captain Scarlett & The Spectrum and, intrigued by the coincidence of name, got hold of the group. The result — "We were tied in with the series. We sing the end title and although we don't really participate in the puppet series itself, we are involved in the sound track." But we have been offered the chance of playing ourselves in a full colour feature film about Captain Scarlett & The Spectrum — an outer space futuristic film. Then, when the 32-week series of puppet films finishes we are to play ourselves in a subsequent series on

television. This, of course, is a great thing—because although we will be publicised whilst the puppet series is on we won't be tied to the studio for seven days a week — we have the puppets doing the work.

"Then, at the moment we find that our bookings have increased because of the publicity, because Kennedy Street Enterprises have signed us up to a £100,000 contract — and on top of that we have now got the best equipment that money can buy. Our act is coming along nicely and we're releasing every available evening. As for the type of material we play, we're not dedicated to one style. We've played Blue. They have Motown, Beach Boys' material and ballads. We play whatever makes the kids happy because this is the thing we're aiming at. We want to entertain — we're not set in any category, we're not a Blues group or anything. Recently we had to follow Gene Washington before an audience of 2,000 kids and when them clapping, we managed to hold the crowd."

The boys now travel around in a specially fitted Rolls Royce made by Rolls Royce and styled on the vehicle in "Thunderbirds" — but soon they'll be presented with a special Spectra 1300000 vehicle which is featured in the forthcoming series. The boys, whose current release is "Portobello Road" on RCA write all their own material and have their first album released at Christmas (appropriately with Santa Claus on the cover). They have also had a special coat of arms designed in which the heads of each member of the group are incorporated. I asked them whether they will wear the Captain Scarlett space patrol uniforms and Tony told me. "No, I think it would be ridiculous if we appeared on stage with outer-space armaments, although we will wear the suits for special appearances when the series begins, probably in October. On stage we will be wearing clothes that Colin has designed — brightly coloured Regency style outfits. Colin will be designing all our stage gear."

"Another point — we are clean-living, fun-loving boys and that is the image we want to project. I have never indulged in drugs — a way of life, taking drugs and going to the 'in' clubs, but it's a way of life that's never appealed to me."

Danny Betsch has been in the States recently setting up a concert tour for the group — and the other members are Keith Forsey, Bill Chambers and Anthony Judd.

**UNUSUAL SERVICE FOR TAMLA FANS**



**G**REAT news for Tamla Motown addicts — and there are obviously plenty of them: The Clifton Record Shop, 1 Boyce's Avenue, Clifton, Bristol 8, are laying on a new and very special service for fans of the American Detroit sound — under the banner "Tamla is Valid."

First of all they are stocking EVERY single, EP and LP at present available in this country from EMI on the Tamla label. They have been fortunate in obtaining a comprehensive stock of recordings made over the past seven years by Motown artists but since officially deleted from the catalogues.

The idea stemmed from Bill Francis and Adam White and they say: "We know of many Motown enthusiasts who have been scouring the country for material unsold in great Britain, some of this is available to us in the form of singles and shortly we will be in a position to supply a wider range including albums."

"We are willing to despatch records to any part of the United Kingdom post free, and include detailed information of latest releases, new stocks and Motown activities in America."

An unusual service, this — a record store taking up in this way, and providing a special label.

Explaining further, Bill Francis told me: "We had a very successful year on Tamla material, purely as an ordinary line in the shop. Then it seemed worth our while to specialise more fully on the Tamla scene."

"So I went to see Mr. Featherstone and Mr. Burn at EMI to pick up display sleeves and so on and they agreed that it was unusual for a dealer to sponsor an individual label. We figured Record Mirror would be a good vehicle for advertising and so on — and now the plan is in full operation. To make the service as complete as possible, we're also contacting an export company in the States to see what extra developments can be made."

As I was saying, excellent news for the Tamla addicts. To commemorate it, we present a picture of those fantastic Supremes — and can hint that, as ever, they're running away with the World Female Group section of Record Mirror's pop poll.

For further details on the Clifton Tamla tie-up — see the space advertisement in this week's issue. P-J

**POP SHORTS**

27th October the release date set for The Easybeats self-penned single "Falling Off The Edge Of The World". The group return to Britain on September 11th after seven weeks absence. . . . The Creation will tour Germany for three weeks commencing September 10th prior to appearances in Switzerland and Poland next month. The group have a current German chart entry with "Tom Tom". . . . Memo-International Records become the first independent Irish label to enter the U.K. market, with an L.P. "Guitar Techniques" released on October 20th. . . . Paul & Barry Ryan return to their old school Fulneck School in Pudsey, Yorkshire on September 16th for a barbeque and dance. . . . Julie Felix flew to the U.S. for a one-month promotional tour on Wednesday, November 2 she appears on her own TV spectacular in Cologne prior to returning to Britain for concert dates. . . . Spencer Davis likely to produce the next single for The Neal Change, who recently signed a songwriting deal with Dick James Music. . . . Simon Dupree & The Big Sound appear on the Lord Mayor's Show in London on November 11th, prior to a Scandinavian tour from November 14 - 21. . . . Paul Jones, currently promoting his latest release "Thinkin' Ain't For Me", appears on the "Dave Allen Show" (Sept. 25) prior to flying to the Sorrento Film Festival, Italy for radio and television appearances. In November he will be touring Scandinavia with "The Young Idea". . . . Next Hollies single is released on October 22nd and is entitled "King Midas In Reverse". . . . Flipside is "Everything is Sunshine". Both numbers were penned by the group. . . . Helen Shapiro's contract with EMI ends on September 20th and she will not renew it, despite six years with the company. She will be signing with a new label. Her current release is entitled "She Needs Company". . . . Dave Berry appears on "Parade Of The Pops" this Wednesday (6th), promoting his new disc "Forever" and also on "Easybeat" (10th) and "Pop North" (20th). . . . Tremeloes and The Barron Knights recording numbers by Hubert Pattison on "Easybeat" (10th) and "Pop Time" (Sept. 7) and "Easy Beat" (Sept. 10). . . . Steve Rowland has

**NEW ELVIS FILM**

**E**LVIS PRESLEY, currently filming "Speedway" with Nancy Sinatra, has been announced to star in his ninth MGM film "Stay Away, Joe". The ruckus comedy, set in the American West, will mark a major acting departure for Presley, who will sing only two or three musical numbers in the new project. He will play the part of an Indian rodeo champion.

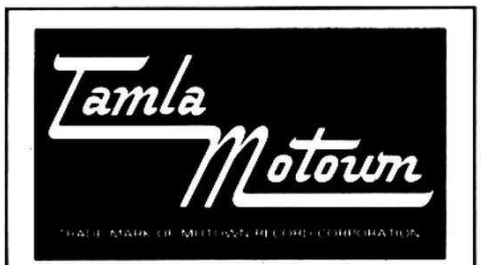
**NO TOUR FOR AMEN**

**T**HE Amen Corner will not tour with The Who and The Tremeloes in October due to the release of their new single and debut album. The group have decided to remain in London to enable them to promote the disc on radio and television. Their single is due for release on September 29 and their album will be issued in mid-October. "The House" is currently in the charts in Holland, Belgium and France and the group fly to Amstelveen for two days on October 14 for TV dates, followed by appearances in Belgium (16th and 17th) and Paris (18). Co-manager Ron Kink is flying to Australia to arrange a tour for the group.

**ATLANTIC WINNERS**

**A**TLANTIC Records and its associate labels Stax-Volt, swept the NARA (National Association of Radio Announcers) awards recently. The awards included: Top Record of the Year — "Respect" Aretha Franklin; Top LP of the Year — "I Never Loved A Man The Way I Loved You" Aretha Franklin; Top Female Vocalist — Aretha Franklin; Top Duo of the Year — Sam & Dave; Top Instrumental Record of the Year — "Hip-Hop-Hip" — Booker T & The MG's; Producer of the Year — Jerry Wexler.

quit as director of Hansa Records in Britain and will now be concentrating on Double R Productions—his own company. Among the directors of the new company are Ty (Bronco) Hardin. Artists to be recorded by the company include The Herd; The Family Dogg and Ty Hardin. Steve Thomas has now been appointed head of promotion of the company.



We stock all Tamla-Motown records currently available in the United Kingdom. IN ADDITION TO Imported Motown singles available now. Imported Motown LPs available shortly. Factory fresh deletions at bargain prices including the examples listed below:

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- Various Artistes—"Hitsville U.S.A." E.P. @ 8/6d.
- Marvin Gaye—"How Sweet It Is". L.P. @ 25/-.

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**COUNTRY MUSIC.**

Britain's No. 1 Country Music group The Hillside's currently touring Britain with The Millers, Chris & Marie and Joe Kaves on the first British C & W road show. If the show proves a success they will also tour France, Germany and Sweden. The Hillside's soon begin a six week series on Swedish TV which will be pre-recorded as they are off to the States again in October to promote their album which they recently recorded in Nashville. On September 9th the group rush to Liverpool to appear at the Philharmonic Hall on a C & W show with Micky & Griff. The Kentuckians and The Western Union — The Cavern begins its series of Country Music promotions this month. Tammy Wynette begins a 2-week tour of Germany on December 1st. She will then appear in Britain for nine days. The Country Five are off to the States to record a Buck Owens number in Nashville later this month. They will be accompanied by manager Ron Mac who will be attending the Nashville D.J.'s Convention as a sub-committee. Tilly's Franks, manager of David Houston,

**Country Music Charts**

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|---|---|
| <p><b>COUNTRY SINGLES</b></p> <ol style="list-style-type: none"> <li>1 <b>THE LAST WALTZ</b><br/>1 Engelbert Humperdinck (Decca)</li> <li>2 <b>TONIGHT CARMEN</b><br/>3 Marty Robbins (CBS)</li> <li>3 <b>THERE GOES MY EVERYTHING</b><br/>1 Engelbert Humperdinck (Decca)</li> <li>4 <b>HAFTA LUEGO</b><br/>2 Hank Locklin (RCA)</li> <li>5 <b>FIVE LITTLE FINGERS</b><br/>5 Frankie McBride (Emerald)</li> <li>6 <b>MY ELUSIVE DREAMS</b><br/>8 Tammy Wynette &amp; David Houston (Columbia)</li> <li>7 <b>LITTLE OLD WINE DRINKER ME</b><br/>6 Robert Mitchum (Monument)</li> <li>8 <b>JUST BETWEEN YOU AND ME</b><br/>7 Charlie Pride (RCA)</li> <li>9 <b>LAURA</b><br/>9 Leon Ashley (Fontana)</li> <li>10 <b>SAM'S PLACE</b><br/>10 Buck Owens (Capitol)</li> </ol> | <p><b>COUNTRY L.P.'s.</b></p> <ol style="list-style-type: none"> <li>1 <b>MY KIND OF COUNTRY</b><br/>1 Marty Robbins (CBS)</li> <li>2 <b>GREEN GRASS OF HOME</b><br/>2 Tom Jones (Decca)</li> <li>3 <b>COUNTRY MUSIC HALL OF FAME VOL. 9</b><br/>3 Various (London)</li> <li>4 <b>THE STREETS OF BALTIMORE</b><br/>4 Bobby Bare (RCA)</li> <li>5 <b>THE BEST OF SONNY JAMES</b><br/>6 Sonny James (Capitol)</li> <li>6 <b>COUNTRY MUSIC HALL OF FAME VOL. 10</b><br/>5 Various (London)</li> <li>7 <b>THE BEST OF JEAN SHEPARD</b><br/>7 Jean Shepard (Capitol)</li> <li>8 <b>DOWN HOME</b><br/>8 Merle Travis (MFP)</li> <li>9 <b>BUCK OWENS AT CARNEGIE HALL</b><br/>9 Buck Owens (Capitol)</li> <li>10 <b>WELCOME TO MUSIC CITY U.S.A.</b><br/>10 Various (CBS)</li> </ol> |
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# MICK AVORY HELPS PETER JONES REVIEW "SOMETHING ELSE BY THE KINKS"

"SOMETHING Else By The Kinks" is out next week — an LP and in some ways easily the best they've done. All original material . . . 13 tracks, two by Dave on his own one by Dave and Ray and the rest by the indefatigable Ray.

Some of the titles take some explaining. So we called in an explanation expert, drummer Mick Avory. As we played the record, track by track, he contributed enlightening views and news about the songs. Thank you Mick . . . and let's get on with the story.

Starting with "David Watts", Ray Davies sings about "A Guy We Used To Know" — a retired Major we met in Okam Rutland, while we were doing a gig, alias a cigarette. The Kinks have a wide vocabulary of these terms and Ray wrote it in Irish folk-song style. Says Mick: "It's about how some people crave for a fag." Another Ray song: "Tin Soldier Man". Touch of the bounciness and the pipes and drums. Rather like a toy-town story most of the way.

## BOSSA NOVA

Fair enough — next track is "Death Of A Clown" and there's no point going on about this. If you haven't heard it already then forget it! Jointly written by Dave and Ray, sung by Dave.

"Two Sisters" has a most pleasant melody line. There's a long harpsichord introduction and then it goes into a

very strong beat. Says Mick: "Don't know the reason for writing it, but I think it's a very good song. The two sisters are jealous of each other actually. But it's odd in that Ray usually writes about experiences he's had or seen. Dunno about that aspect."

Next is "No Return". There's a bossa nova feel to this one with some highly intricate guitar work and a soft-edged vocal. Mick said this was recorded some time ago . . . start of the year.

## FOLK-STYLE

"Harry Rag" is not a misspelt title for the old-time jockey. In fact, it's Cockney slang for a fag, alias a cigarette. The Kinks have a wide vocabulary of these terms and Ray wrote it in Irish folk-song style. Says Mick: "It's about how some people crave for a fag."

Another Ray song: "Tin Soldier Man". Touch of the bounciness and the pipes and drums. Rather like a toy-town story most of the way.

"We've used a couple of brass instruments to give it heightened effect." Side one ends with "Situations Vacant". Another Ray experimentation, Mick sounds remotely hazy on this one: "I relate it to one that was on another LP . . . a continuation of it, if you get the gist. Whatever it was originally! I think it's about a bloke who gets evicted and there's a thing about 'Situations Vacant' in the chorus."

Side two starts with "Love Me Till The Sun Shines", a Dave concoction. It is, of course, the 'B' side of "Clown" and it shows that the good and new-style Dave is building quite an ability with his writing scene.

Next comes "Lazy Old Sun". A marvellous slurred sound on this, and a distinctly different sort of vocal line. I found this a stand-out track. Mick talked mostly about the wierd guitar sounds and the echo and the tom-tom sounds and the drums.

"Afternoon Tea" is the Kinky version of a sing-along chorus song. Very catchy, melodic, easy-on-the-ear, with good Ray lyrics and a general spirit of good humour and amiability.

Dave returns to the words-and-music bit with "Funny Face". Dave has been worried that he gets into a sort of rut over his composing. This proves that he's widened his scope. Good song and a very pleasant performance all round.

## NEW SOUNDS

Another Ray song, "End Of The Season" a social comment bit on how people feel at the end of the summer months. Lance Percival has featured this one . . . it suits him and it suits the Kinks. Says Mick: "It's all about what happens when the sun starts vanishing from the scene."

Our finishing comments pretty well tie up with Mick's modest views. "The album has got a lot of



Mick Avory second from left in this Kinks pic.

variety and there are some sounds included which certainly haven't been on any earlier Kink album. Some of the songs we can relate to what Ray's done before."

"Happening" and "With-it" are alternative theories.

And it's destined to be another big hit for the boys.

P.J.



Albert — he has his bark below

## WUFF, wuff!

Which is the intelligent canine way of saying how-do-you-do! My name is Albert and I'm an Afghan hound and I'm not just a pretty face to have around. I'm an EXPENSIVE pretty face to have around on the grounds that I cost my mistress around £7 a week to keep and anything less than two pounds of meat a day fails to satisfy my hunger.

Yes, I'm Albert and my mistress is Anita Harris. They're letting me have my bark about things simply because I turn so niggly if I'm kept quiet. You read all this rubbish about Anita Harris, her record and her enormous success all round. Yet never a word about the dog behind the scenes.

Let's get a few things straight. For a start, the song "Just Loving You". Did you read the label credit? Did you see that Tom Springfield wrote it? I feel like turning down my evening meal of steak and chicken, just as a protest. I, ME, Albert wrote the song. I happened to be wuffing over the melody to myself and that Tom Springfield came and said something like "Oh, good doggie". When Tom is extra nice to you, be careful. In this particular case, he nicked my melody. Nicked it, I tell you. . . . So that's the first point I want to make. Secondly, you

# ALBERT SPEAKS

know Anita's record label . . . C.B.S. What does it stand for? It stands for Canine Bone Structure, that's what it stands for. I know they tell YOU something different, but I'm telling you the truth. And my bone structure goes all to pieces unless I get plenty to eat and plenty to drink.

Then there's this business of going to America. Two chaps named Brian Lane and Mike Margolis reckon they look after Anita.

Everybody knows it's ME who looks after her. But when they get the chance to go to America, where they are now, they decide to leave me behind. What's more, they dream up the most incredible excuses for this appalling bad behaviour. They say that it's because of some quarantine regulations. Now there's nothing wrong with me that a little more steak and chicken wouldn't instantly put right. But I'm not allowed to go, so THEY say. All right, let them go to the States and tie up film and recording and television deals for Anita. All right by me. They'll make a mess of it, for sure — and then they'll come back here wanting me to help them out.

I won't. Well, I might just do something but I'd need some astonishing quantities of Bonio to help me make up my mind.

In any case, there's another thing about Anita and all the things she's tied up in. It means that I see less of her than I usually would. You get Mike and Brian following her around all over the place, but I'm kept out of most of these things. I might tell you that there are some girl dancers at the Prince of Wales that any self-respecting dog would be proud to be with . . . but no, I'm out of it.

Yet you see what happens when some photographer wants some out-door shots of Anita. Who does he call upon to help make the picture really worth while? ME. Here, boy, they call. And I'm supposed to jump. My reward is that I get more sh mpoos than any other dog in the world . . . which I hate. Shampoo, shampoo, shampoo, just so I look good for pictures.

We Afghan hounds are sensitive. Maybe the whole business of pop success is wrong for us. Still, really and truly, I'm glad that my "lady" is doing so well. She really did work hard for it and she's quite nice to me when you really come down to it.

Still, when credit goes to her and not me . . . well, you can't blame me for thinking it's a dog's life, can you? Wuff and goodbye, Albert.

**WATCH OUT**

FOR THE RESULTS OF THE R.M. POP POLL

COMING SHORTLY

**Harold Harris**

BIG 103

**BIG 103**

# PEOPLE LIKE SINCERITY...

**S**INCERITY is a word that is used all too frequently these days, but in the case of Engelbert Humperdinck you can't really argue. Why not? Look at his record sales.

"Release Me" has been in the charts for well over six months. "The Last Waltz" has literally rocketed to the top. And he has three discs in the chart. Not since the days of Bill Haley and Ruby Murray have we had such phenomenal chart success. The Beatles don't even match up to it.

When I asked Engelbert the secret of his success, he replied: "You tell me. What can I say? If I say it's because I'm good looking or I've got a good voice, what will you call it?"

## GETTING A MESSAGE ACROSS

The tall, dark and definitely handsome Engelbert revealed that his fan club is one of the largest in the country, and I understand that it's growing at the rate of something like 3,000 a week.

A man came and asked Engelbert for his autograph, and when the singer had obliged, he turned to me and said: "Look, there's an example. So many artistes can't be bothered and they say, 'Oh, don't bother me'."

"If you do that to one person, they tell a thousand people, and in no time, you've had it. If you are sincere and show people that you are, they like it."

Sincerity, Engelbert continued, is also getting a message across.

"Take 'Release Me,'" he said, "anyone that had lost his wife or had similar trouble would immediately take to it.

There is a message there and it gets to people."

We talked about the groups that sold in vast numbers, and I wondered how they did it without sincerity.

"But they don't get TV series, do they?" Engelbert replied. "It's people like Perry Como, Andy Williams and Dean Martin that get them. People that can sing anything.

## NEW SERIES IN OCTOBER

"My series starts in about October, and I want it to be completely different from anything that's been seen in Britain. Not just singing a few numbers and introducing a guest star."

What, if anything, annoys Engelbert about show business?

"I don't like all those groups who resent me for my records," he stated immediately. "They think that's all I do, but in my stage act I sing all types of numbers.

"These people that come on stage and run up and down shaking their heads and dancing about—they're not giving the audience anything with their voice or their eyes. There's no sincerity there.

"I can use a stage now like home and still project sincerity."

This may sound as though Engelbert was putting down other artistes and boosting himself, but this was not the case. It took me a long time to get him talking in that way, and, even then, he explained his points in a pleasant and thoughtful manner.

That, at least, is a change in these days of bells round your neck and flowers in your hair.

Engelbert pointed out that his fan club had members as young as seven, and as old as 60. This is his type of wide appeal.

"When I do a concert, I know I'm not aiming at any special



Engelbert ... umpteen records before "Release Me"

age group," he said. "The message is going out to everyone."

To my mind, one of Engelbert's best-ever records was the lovely "Dommmage Dommmage", but that didn't do a thing. Why, I asked him, didn't records of that calibre become big hits?

## JUST A LUCKY PATCH

"I made umpteen records before 'Release Me,'" he smiled. "It's just a lucky patch. You can do the pools for years, or go racing and never win, then suddenly you keep winning. It's sustaining the success that counts."

In his precious few leisure hours, Engelbert goes home and listens to what he describes as "cool music"—modern jazz, orchestral pieces and artistes like Sinatra and Eckstine.

He especially mentioned one record that, if no other does, certainly has sincerity and a big, big message—Nat Cole's "When I Fall In Love".

RICHARD GREEN

# "Aaah, that's house hunting, compering, composing, singing, producing, writing, fast-talking, Kenny Lynch"

**O**NE of the most distinctive voices on the scene is that of Kenny Lynch. People hear his records and say: "Aaah that's Kenny Lynch!" He has, of course, also had his fair share of hit records, but now he is making what he regards as a "return to the pop singing bit".

Return? Well Kenny can count only half-a-dozen or so occasions when he's ACTUALLY sung in public in the past 18 months. He's been involved in all sorts of other things, notably his acting bit in a TV comedy series and (currently) his hosting job for kiddie-winks on "Get It, Got It, Good", for BBC-TV ... for which, incidentally, he wrote the theme music.

## Lazy

And there have been other things. Like writing music. He wrote his new HMV single "Movin' Away" with Bob Whackett, who is drummer for Dusty Springfield. This composing team works ... Bob, rather shy and retiring about his talents, literally forcing Kenny to kick in his own ideas. Kenny also lives for three months of the year in New York, writing the while there with Mort Shuman. Says Kenny: "I'm a bit of a dictator over writing songs. I put down my

own ideas. But if there isn't somebody else there, I just don't bother to write. A lazy so-and-so—that's me."

## Production

Kenny also has signed a production contract with Polydor Records. One recent record is "Since I Found You Baby", by Stu Brown and The Bluesology. He is also recording Marsha Hunt, a 21-year-old ex-psychology student from Los Angeles, and the "in-club" outfit the Shevelles ... plus any other talent he can lay his hands on.

He is also appearing in a colour TV film from America, produced here by TWW. He is also doing a jingle for "Cinzano".

He also has a song of his out by the Act on Columbia ... "Here Come Those Tears Again", and another by We Four on HMV. We Four sing "Pretty Flowers" which has a melody by Kenny and lyrics by his manager Jean Lincoln—who was actually seen to wear pretty flowers and bells and things at the recent Woburn Abbey "Love-In".

## Arrangements

Just to add a further point: the 'B' side of "Movin' Away" is "Could I Count On

You", a gentle swinger lifted from his forthcoming LP "Turn The Lights Down Low", which boasts an arrangement by Johnny Spence. Top deck arrangement is by the prolific Johnny Harris.

## Eight-stone

Does all this give a picture of a rather busy life for K. Lynch? It's not all over yet. Talking of "Movin' Away", he is having to do just that. He's been evicted from his flat in London on the grounds that his Great Dane puppy Alfie is no longer a puppy—and the giant, eight-stone monster is causing complaints the like of which not even K. Lynch has heard before.

## Moustache

So he's a house-hunting, compering, composing, singing, producing, writing, fast-talking Kenny Lynch. And I haven't even mentioned the moustache he now sports ... "My American-grown 'tache," he says, modestly underplaying the effort it took to grow it to perfection.

He adds: "But I'm now keen on doing a lot more pop-singing. I enjoy singing and I'll cheerfully drop some of the other activities, not producing discs though, to give more time to performing. I don't need a lot of sleep, and I'm only happy when I'm doing something new, but I do enjoy the singing."

He also enjoys watching football. If he can't get to a match, he buys the Saturday evening paper but refuses to read the results. This is so he can watch "Match Of The Day" later that evening and enjoy the televised event without knowing in advance what the score was.

Which is rather typical of the ebullient Mr. Lynch ...

P.J.



Kennie, Alfie, and a 'tache in between

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### JACKIE LEE

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### JOHN STREET THE INMATES

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DM147

### THE TURTLES

You know what I mean

### IKE & TINA T

I'll never need more

### THE MCCOYS

Say those magic words

# ROUTE TO EPSTEIN

**BRIAN EPSTEIN** is dead, but the scene he created of virtually single-handed lives on. The classical-music lover who would have given anything to be a successful actor has departed with mind-numbing suddenness but the pop industry goes on... remembering.

We all have these memories. Our first one is of Brian bringing the Beatles, then gleaming with optimism and Northern frankness, into our office. We all sat and stared. And the Beatles stared right back. It was one of their first interviews; we'd never even heard of them. Brian broke the ice with his customary charm. He spoke quietly, with the air of a man who doesn't have to give the hard sell so great was his confidence in his wares.

He told us, within range of Beatle-hearing, how he'd rather disliked the very sight of them when he first watched them work in the doomy confines of the Cavern Club in Liverpool. "They appeared rather unkempt", he said, trying to hide a look of distaste.

Shuffle, shuffle went the Beatles feet. We looked closely at them. Well-scrubbed, neatly turned out, Brian had already stamped his authority on the millimetre-be. He talked on most earnestly, but he wasn't taking the language we usually heard from pop managers. None of the "These boys are the greatest", or "Look out Elvis - here they come".

## THE NEMPEROR OF POP

He'd already fought the long fight to get his "product" on records. It had called for persistence and determination and Brian had plenty of that.

We were left with the feeling that all we had to do was sit back and wait for the Beatles to "happen". Which they duly did. They not only "happened" but they took an ailing business by the scruff of the neck and re-fashioned it in their own group image. Exactly as Brian had planned...

Then he did the most difficult bit. He followed up with further successes. People said it couldn't be done twice, that luck played too big a part in the Beatle triumph. Well, Gerry and the Pacemakers notched three number ones in a row. Cilla burst on the scene with all the freshness of an infant. Billy J. Kramer and the Dakotas kept up the run of talent from the North.

The titles were lavished on Brian, The Nemperor of Pop etc. Though a terribly shy man, he was forced into the position of squire to an industry which, for the first time, roared across the Atlantic and beat the Americans at their own game.

He thought of himself as the fifth Beatle... and was there to share all their triumphs. He worked through the night on his book-keeping and his plans so that he could accompany any of his artists on any important show. His artists were his friends... All right, that's been said a million times but it's still very true.

Brian earned respect in a cut-throat business which was at first strange to him. He did it without cutting throats. He burst and parried and sometimes lost his temper but his aims were all for his stars. His family of entertainers, if you like. Hard on himself and on his personal relationships.

Of course he had his failures. Nobody need bother to hide them at this sad time. Brian knew his weaknesses and his strengths. He admitted them. Would not appreciate anyone else trying to avoid them.

## LEGEND IN MANAGEMENT

Once there was only Colonel Tom Parker as the legend in pop management. Brian Epstein made it two. They're men and they've exchanged views... a summit meeting that fascinated the lesser members of the business.

It was October, 1962, when the name Epstein started echoing round the business. That makes it five years, just five years, to build an empire the like of which had never been seen before. But an organisation with the human element never forgotten.

We've seen Brian signing autographs for young fans who clamoured round him with all the fervour saved for the top pop performers. He found this a little embarrassing - he wanted to be in the background but felt compelled to wander into the spotlight from time to time. He was young enough, you see, to be a part of the Beatle scene. He could identify with the fans who fought to see the four Liverpoolians he'd moulded into a sensational whole.

And now the whole group scene is his memorial. Everybody benefited from the atmosphere created by the Beatles. Given time, he could probably have settled the whole of the National Debt with his dollar-earning artists.

Would it all have happened had Brian not wandered, self-consciously, into the Cavern Club that epoch-making afternoon? Well, there's the theory that the Beatles had talent anyway and that talent will always out.

But we prefer to think that Brian Epstein speeded the whole thing up to sprint pace. And we know, for sure, that he'll be very sadly and deeply missed. Ed.



Brian with some of the stars he made famous, plus a few others

**group records this week**

**T-S OF No. 12**

**DERAM**

**JULIE ANDREWS**  
Thoroughly modern Millie  
05975

**PETE FOUNTAIN**  
Thoroughly modern Millie  
Q72494

**R45 RPM RECORDS**

**P. F. SLOAN**  
Sunflower, sunflower  
RCA1623

**RCA VICTOR**

**BRUNNICK**

**COBAL**







Peter Jones new singles reviewed by Peter

Jones new singles reviewed by Peter Jones r

# YOUR GUIDE TO THIS WEEK'S NEW SINGLES

## WAYNE FONTANA:

The Impossible Years: In My World (Fontana TF 866). Slow-burning, with high trumpet bits, and a sort of parental advice bit to girls approaching womanhood, but like that it doesn't sound all that commercial but in fact it is a potential big seller. Melodically it's strong, too, with a built-in sense of drama towards the end. Well sung by Wayne. Flip: Self-penned and fair enough but not in the same class as the top deck.

## HARPER'S BIZARRE:

Anything Gory: Malibu U (Warner Bros. 7082). They are those who don't share my enthusiasm for this group but this revival of the Cole Porter oldie seems to me to be streets ahead of most group items, albeit a trifle on the square side. But the Bizarre do this deliberately, as is shown by the backing. I find it most enjoyable and, I hope, chartworthy. Flip: Bouncer and more modern and businesslike.

## TOP FIFTY TIP

### THE BEE GEES:

Massachusetts: Barker of the UFO (Polydor 56192). Must say I'm not so struck on this one. Normally a Bee Gee song impresses me from the off, but this one takes a bit of getting used to. Story is of a bloke hitchhiking across the States to see his girl, but not actually get-

ting there. Nice Harmonies and strong arrangement but not so catchy as usual. Flip: Really I preferred this — an amusing thing about a chap — the Unidentified Flying Object office who never sees anything he can't identify.

## TOP FIFTY TIP

### THE MINDBENDERS:

The Letter: My New Day and Age (Fontana TF 869). Cover of an American hit and the clean-cut sound of the boys should see it into the charts. Strings behind, and a strong beat... and the harmonies are clean and straight forward. Song may not prove as big as I think it will, but certainly the Mindbenders should make the charts. Flip: Rather brash in instrumental opening and fair enough material.

## TOP FIFTY TIP

### THE BYRDS:

Lady Friend: Don't Make Waves (CBS 2922). A dubious proposition, currently, but this is good-class Byrd-material and the rolling harmonies and strong backing punch could help it. Very distinctive sounds, in fact. Good for the discotheque scene, I'd say — and there's something about the song that makes it worth commending. A lot happening. Flip: Less pungent but another good song.

## TOP FIFTY TIP

ALVIN CASH AND THE REGISTERS: The Charge: Different Strokes For Different Folks (President JT 142). This moves well enough on a dance-craze sort of instructional set but it goes on a bit. ★ ★ ★

THE BOXTOPS: The Letter: Happy Times (Stateside SS 2044). American original of a hit song, but a bit growly, and likely to lose here to British opposition, but it's a good disc. ★ ★ ★

ANTHONY AND THE IMPERIALS: My Love Is A Rainbow: You Only Live Twice (United Artists UP 1189). Must stand a chart chance but the flip is the hit in the States. Good value coupling, though, with a high pitched sensitivity. ★ ★ ★

RAM JAM HOLDER: My Friend Jones: It Won't Be Long Before I Love You (Columbia DB 8262). This is raw-edged stuff, a bit specialist, but there's a strong following. Most urgent. ★ ★ ★

CHRIS: Gone Are The Songs of Yesterday: Sink Or Swim (Parlophone R 3623). This is great — Philip Goodland-Tait and crowd. A tremendous arrangement, sad-tuned vocal line, plenty happening, but not contrived. ★ ★ ★

LOU CHINITE: Gina: Back To The Days Of The Romans (CBS 2922). Always likely to make it, Lou here has a harmless, short on impact, sort of song but performs, as ever, well. ★ ★ ★

THE MARMALADE: I See The Rain: Laughing Man (CBS 2918). This also might make it. Certainly it's a good song, well performed, with intriguing harmonic moments. Tantalizing, too. ★ ★ ★

CONNIE FRANCIS: My Heart Cries For You: If My Friends Could See Me Now (MGM 1347). First inclination was to give this a "tip" because it's vintage Connie with a purling effective string backing. Just missed though, but is highly recommended. ★ ★ ★

THE PEDDLERS: Irresistible You: Murray's Mood (CBS 2947). Great group. Great record, come to that. These blokes really swing, after a party mood opening. Did like this one. ★ ★ ★

BOBBY VEE: Come Back When You Grow Up: Let The Four Winds Blow (Liberty 13016). Good but Bob has lost his chart way here. This rambles a bit — too much for commercial success. ★ ★ ★

MALCOLM ROBERTS: Yours Until Tomorrow: Love Is A Many-Splendored Thing (RCA Victor 1625). A fine stylist, currently setting the big band up here — this is a strong ballad, sung over a wide range. Impressive. ★ ★ ★



MARTHA AND THE VANDELLAS: Love Bug Leave My Heart Alone: One Way Out (Fania Motown TM 62). Strident piano notes never-ending. Flawless in its originality. In fine voice here how the song has something fairly original to put across. It's almost all Martha who's responsible she's in a rather quiet way, the arrangement doesn't interfere with the flow, despite showing some neat touches. Not a big hit but... a hit. Flip is almost a march-beat thing, certainly not inferior.

## TOP FIFTY TIP

BOOKER T AND THE MG'S: Slim Jenkins Place: Groovin' (Stax 601018). Piano as well as organ here. This swings along well, with a lot of guitar mid-way and the construction of the instrumental intrigued me. Could make it, should make it in the R and B charts at least. ★ ★ ★

PIC AND BILL: This Is It: Nobody But My Baby (Pase One POF 037). As yet rather under-rated, this duo work hard here to convince the right atmosphere. A lot of soul here, and the bluesy pace comes off well. I liked it but I could be in a minority. ★ ★ ★

BETTY HARRIS: Nearer To You: 12 Red Roses (Stateside SS 2045). Really my pick of the week. Betty, with her jazz background, takes this one very slowly, whipping up the emotions, to a jerky piano-filled backing. It's a tremendous performance in every sense. ★ ★ ★

# Pillows are for dreaming

## SURREALISTIC PILLOW



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# JEFFERSON AIRPLANE

Ⓢ SF 7889 Ⓜ RD 7889  
12" stereo or mono LP record





Ann Clark, 19, 283 Martindale Road, Hounslow, Middlesex. Stars—Elvis, Beatles, Dusty, Roy Orbison. Hobby and interests—Records, cinema, fast cars, clothes, travel.



Amnon Holzman, 19, 6 Epstein, Tel-Aviv, Israel. Stars—Stones, Animals, Beatles, Hollies. Hobby and interests—Football, mainly Tottenham Hotspur.

# READERS' CLUB



Ladniak Alfred, 19, Warszawa, ul. Radomska, 4/3 Poland. Stars—Bob Dylan, Byrds, Kinks, Action, Yardbirds, Cream, Who. Hobby and interests—Records, papers, letters, cars, films, pop music.



Shirley Ann Farrant, 17, 458 Sepsom Road, Sepsom, West Drayton, Middlesex. Stars—Cliff Richard and The Shadows, Freddie and The Dreamers, Hollies. Hobby and interests—Records, pop programmes, hair styles, boys.



Bente Larsen, 16, P'reestevengat 4, Korup, Fyn, Denmark. Stars—The Beatles, P. J. Proby, The Pretty Things, Stones, Kinks. Hobby and interests—Hairdressing, records, boys, music.



Ian McLaren, 19, 16 Northgate Drive, Downsview, Ontario, Canada. Stars—Walkers, Beatles, Stones, Who, Small Faces, Yardbirds. Hobby and interests—Driving, girls, R.M., records, dancing, mod clothes.



Keith Altwood, 16, 482 Bexhill Road, St. Leonards-on-Sea, Sussex. Stars—Sandie Shaw, Eddie Cochran, Manfred Mann, Beatles. Hobby and interests—Records, nice girls, singer with it & is best group The Kavenen.



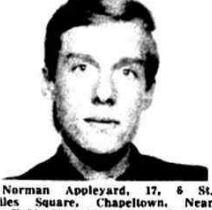
Linda Brant, 15, 138 Ashbourne Cragmont, Huyton, Liverpool, 14. Stars—Stones, P.J., Kinks, Dave Berry, best of all Mick Jagger. Hobby and interests—Pop star photos, buying lots of clothes.



Pegl Birmingham, 19, 2906 Park Ave., Kansas City, Mo. 7103, USA. Stars—Beatles, Dylan, Donovan, Sonny and Cher, Kinks, Hermans, Hollies. Hobby and interests—Boys with long hair, clothes, music, bowling.



Terence Jones, 18, 10 Sceptre Towers, Croxteth, Liverpool, 11. Stars—Stones—Manfreds, Kinks, Trozgs, Dave Dec, etc., Pink Floyd, Yardbirds. Hobby and interests—Girls, records, clothes, pen pals, pop concerts, dancing.

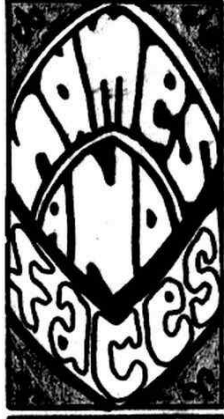


Norman Appleyard, 17, 6 St. Giles Square, Chapelton, Near Sheffield, Yorkshire. Stars—Beatles, Stones, Animals, Kinks, Ronettes, Bob Dylan, Supremes, Marianne Faithfull, Sonny and Cher. Hobby and interests—Table tennis, soccer (playing and watching "Wednesday F.C."), Chinese food.



Elizabeth Vasko, 19, Miskolc I.m. Dessewffy 16, 1/3, Hungary. Stars—Hollies, Alan Price, Monkees, Kinks, Spencer Davies, etc. Hobby and interests—Pop scene, fashion, boys, journey abroad, countries.

WHEN the duo known as Svensk decided to have an organ on the debut disc "Dream Maxazine" they went the whole hog. The original tapes were done in a Bournemouth church—the real thing then. Having made the tape, the boys then marched into Larry Page's office and said: "After due consideration, we have decided that you would be the best person for us to come to and we would be willing to sign a five-year contract with you". Unshaken, Larry signed them. Svensk comprises Roger Hopkins, 21, Bournemouth-born, a former pop photographer, and Jason Paul, 22, Winchester-weaned, and a former model. Roy Orbison, who heard their original tape, digs their vocal ability and urged them to move, song-and-tape in hand, to London. When it came to making the actual record, it took seven hours to assemble the church organ in the studio.



PETER JONES



PEOPLE are often taking this couple, Shirley Bagnall and Johnny Francis, as brother and sister—and that's where people are often wrong. "Just good friends" about sums it up. They work as Shirley and Johnny and they enjoyed a minor success a while back with "I Don't Want To Know". Now they're a hopin' their new Parlophone release "And I Don't Want Your Love" will help boost their career still further. Mind you, they realise that double acts haven't exactly set fire to the charts recently; but there's always room for a good record.



MEET Syn face to face—it's not exactly the same as shaking hands with the devil, for Syn are a promising new group, on the Deram label, and with a new single bubbling happily, "Flower Man". In fact it's a part from their stage act pop opera "Flowerman", which is a regular highlight of their presentation. And that despite the fact that a garden rake, used as a prop, flew up and clobbered organist Andrew Jackman in the eye—a night under sedation and five stitches were his reward. All okay now, however, and the boys are looking for further progress by their disc. Rest of the group: lead singer/composer Steve Nardelli, lead guitarist Peter Brockland, bassist Chris Squire, drummer Chris Allen. Syn CAN be rather nice!



I'M a fan of the Chants. They make darned good records and they put on very good stage shows and it's a shame that they can't break through that elusive chart barrier. However they've now switched labels to Decca and their debut there is "Lovers' Story", which showcases pretty well their sense of vocal style. They're from Liverpool, these boys, and they made their debut at the Cavern Club back in 1962 with a backing group who with characteristic humour called themselves the Beatles! They were also voted Liverpool's top vocal group. Trouble is that so much stress is laid on the charts—and the boys tend to be overlooked in high TV places. I hope their new one gives the Chants a chart chance, as they say.



THE Virgin Sleep present a wide awake version of "Love" on the Deram label. I found it a bit confusing at first but it's since been explained that the title actually hides an age-old Buddhist chant discovered by group member Tony Rees. Tony wisely discarded its original title, "Om Mane Padme Hum", or something, in favour of something more to the point. And along with Ric Quilty, Keith Purnell and Alan Barnes devised the unusual structure of the song. Hailing from the south London area of Richmond, the Virgin Sleep do not wear saffron robes and I understand they've never been to Tibet.



# A NEW LP FROM



# IT'S A GUITAR WORLD chet atkins

Pickin' Nashville - January in Bombay  
Lara's Theme - now from Decca  
Cast Your Fate to the Wind - Rajana  
Et Maintenant - what'd I Say  
Star Time - Sempie - what'd I Say  
A Taste of Honey - For No One  
No one - na chitarra e o poco e lunk



● SF 7882 ● RD 7882  
12" stereo or mono LP record  
RCA Victor Records product of  
The Decca Record Company Limited  
Decca House  
Albert Embankment, London SE1

Owing to the fantastic success of Readers' Club and the rate at which your photos have been pouring in, it would have been impossible to keep pace with them in the paper. Therefore, we are not printing the coupon anymore, until we rid ourselves of the enormous backlog which has accumulated. So, hard luck anyone who hasn't yet written—but in a couple of months (we hope) the coupon will be back again. Until then, we'll print as many photos as we can. . . .

# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 ODE TO BILLIE JOE 26 BROWN EYED GIRL\*
- 2 REFLECTIONS\* 27 NEVER MY LOVE
- 3 BABY I LOVE YOU\* 28 MAKING EVERY MINUTE COUNT
- 4 THE LETTER 29 TO LOVE SOMEBODY\*
- 5 ALL YOU NEED IS LOVE\* 30 MERCY, MERCY,
- 6 COME BACK WHEN YOU GROW UP 31 JILL
- 7 APPLS, PEACHES AND AND PUMPKIN PIE 32 HAPPY
- 8 YOU'RE MY EVERYTHING 33 BLUES THEME
- 9 LIGHT MY FIRE\* 34 GETTING TOGETHER
- 10 COLD SWEAT 35 GROOVIN'
- 11 PLEASANT VALLEY SUNDAY\* 36 A WHITER SHADE OF PALE\*
- 12 WORDS\* 37 A GIRL LIKE YOU\*
- 13 THANK THE LORD FOR THE NIGHT-TIME\* 38 I WAS MADE TO LOVE HER\*
- 14 SAN FRANCISCAN NIGHTS 39 I MAKE A FOOL OF MYSELF
- 15 FAKIN' IT 40 MUSEUM
- 16 THERE IS A MOUNTAIN 41 GEMMIE LITTLE SGN
- 17 FUNKY BROADWAY 42 THINGS I SHOULD HAVE SAID
- 18 TESTIFY 43 LOVE BUG LEAVES MY HEART ALONE
- 19 YOU KNOW WHAT I MEAN 44 THE WINDOWS OF THE WORLD
- 20 SILENCE IS GOLDEN\* 45 I DID ROCK AND ROLL MUSIC
- 21 I HAD A DREAM 46 CARRIE ANNE\*
- 22 HIGHER AND HIGHER 47 SWEETEST THING THIS SIDE OF HEAVEN
- 23 12.30 48 BALLAD OF YOU AND ME AND POONHIE
- 24 HEROES AND VILLAINS\* 49 THERE'S ALWAYS ME
- 25 THE WORLD WE KNOW\* 50 LITTLE OLE WINE DRINKER ME

\*An asterisk denotes record released in Britain.

### U.S. BUZZLING UNDER

Dandelion—Rolling Stones (London)  
 Cat In The Hat—Pete Clark (W.B.)  
 Laura (What's He Got)—Frankie Laine (ABC)  
 In The Heat Of The Night—Ray Charles (ABC)  
 Anything Goes—Hoppers Beare (W.B.)  
 Put Your Mind At Ease—Every Man (MGM)  
 Just Out Of Reach—Percy Sledge (Atlantic)  
 A Band—Herb Albert & Tijuana Brass (A&M)  
 You Gotta Pay The Price—Al Kent (Rie Tie)  
 Run, Run, Run—Third Rail (Epic)

## Classified advertisements

The price for classified advertisements is 9d. per advert pre-paid for all sections. Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

● **records for sale**  
 MAYALL "Hard Road" LP., Oriol! 35, Londale Avenue, Intake, Doncaster.  
 FANTASTIC AUCTION R n B R n B records. Many screaming J's including his EPIC LP., Baptise Me In Wine on Tamely, and Spell on Fontana. ALL Larry Williams and Little Richard London issues. All per Tamla, Leidy's English Issues. Many Coasters, Presley H.M.V.'s, Ray Charles, James Browns' etc. etc. s.a.e. — 48 Penshurst Avenue, Sidcup, Kent.

ANNOUNCING SECOND "American Artists only" auction; R & B, Rock, Soul, Imports, detentions, includes Charlie Rich LP "Lonely Weekends"; Lists, s.a.e. 40 Thackeray Avenue, Tottenham, London, N.17.

SOUL R n B Sale. L.P.'s, SINGLES 3s. 6d. Send s.a.e. for lists. M. Crooker, 13 Barrow Hill Terrace, New Street, Ashford, Kent.

RECORD BARGAINS; R n B, SOUL, MOTOWN or Country Music. State type required. S.a.e. to Fisher Lists, 5 Lancaster Lodge, Lancaster Road, London, W.11.

SALE DELETED LP's, MANY BARGAINS; R n B, C n W, Pop, etc.—S.A.E. Lists, 488 Gander Green Lane, North Cheam, Surrey.

ROCK/BLUES. Auction/Sale. — S.A.E. 44 Queens Road, Penarth, Glamorgan.

RECORD BAZAAR. 50,000 from 2/- Write for lists. — 1142-8 Argyle Street, Glasgow.

## TOP L.P.'s

- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND
- 2 SOUND OF MUSIC
- 3 HEADQUARTERS
- 4 THE BEACH BOYS
- 5 EXPERIENCED
- 6 MAMA'S & PAPA'S DELIVER
- 7 DOCTOR ZHIVAGO
- 8 PIPER AT THE GATES OF DAWN
- 9 TOM JONES LIVE AT THE TALK OF THE TOWN
- 10 FIDDLER ON THE ROOF
- 11 RELEASE ME
- 12 IT MUST BE HIM
- 13 GREEN, GREEN GRASS OF HOME
- 14 BUDDY HOLLY'S GREATEST HITS
- 15 JIGSAW
- 16 SMALL FACES
- 17 MORE OF THE MONKEES
- 18 I WAS MADE TO LOVE HER\*
- 19 I MAKE A FOOL OF MYSELF
- 20 BOB DYLAN'S GREATEST HITS

## 5 YEARS AGO

- 1 I REMEMBER YOU
- 2 THINGS
- 3 SEALED WITH A KISS
- 4 ROSES ARE RED
- 5 SPEEDY GONZALES
- 6 GUITAR TANGO
- 7 BREAKING UP IS HARD TO DO
- 8 SHE'S NOT YOU
- 9 ONCE UPON A DREAM
- 10 I CAN'T STOP LOVING YOU
- 11 PICK A BALE OF COTTON
- 12 BALLAD OF PALADIN
- 13 LET THERE BE LOVE
- 14 THEME FROM "MAN WITH GOLDEN ARM"
- 15 VACATION
- 16 SO DO I
- 17 IT'LL BE ME
- 18 LITTLE MISS LONELY
- 19 DON'T THAT BEAT ALL
- 20 I'M JUST A BABY

## TOP E.P.'s

- 1 BEACH BOYS HITS
- 2 EASY COME, EASY GO
- 3 FOUR TOP HITS
- 4 PRIVILEGE
- 5 FOUR TOPS
- 6 BEST OF BENNETT
- 7 GEORGE FAME
- 8 MORNINGTON WIDE\*
- 9 HITS FROM THE SEEKERS
- 10 MIRRELE MATTHEW

## BRITAIN'S TOP R&B SINGLES

- 1 TRAMP
- 2 I WAS MADE TO LOVE HER
- 3 SOUL FINGER
- 4 LAST TRAIN TO SKAVILLE
- 5 BABY I LOVE YOU
- 6 REFLECTIONS
- 7 YOU KEEP ME HANGING ON
- 8 THINGS GET BETTER
- 9 007 SHANTY TOWN
- 10 GREGGY GIRL
- 11 DERRICK MORZAN

## BRITAIN'S TOP R&B ALBUMS

- 1 KING AND QUEEN
- 2 CLUB SKA '67
- 3 CLUB SKA '67
- 4 NEVER LOVED A MAN (THE WAY I LOVE YOU)
- 5 DOUBLE DYNAMITE
- 6 OTIS BLUE
- 7 SWEET SOUL MUSIC
- 8 THE R & B SOUL OF ...
- 9 GREAT HITS
- 10 COOL YOUR TEMPER

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILERS.

- 1 LAST WALTZ
- 2 I'LL NEVER FALL IN LOVE AGAIN
- 3 SAN FRANCISCO (FLOWERS IN YOUR HAIR)
- 4 I DON'T WANT TO BE A TEENAGE OPERA
- 5 THE HOUSE THAT JACK BUILT
- 6 EVERY THE BAD TIMES ARE GOOD
- 7 JUST LOVING YOU
- 8 THERE LOVE YOU/DANDELO
- 9 I WAS MADE TO LOVE HER
- 10 ITCHYCOO PARK
- 11 PLEASANT VALLEY SUNDAY
- 12 HEROES AND VILLAINS
- 13 ALL YOU NEED IS LOVE
- 14 THE DAY I MET
- 15 LET'S GO TO SAN FRANCISCO
- 16 DEATH OF A CLOWN
- 17 GIN HOUSE
- 18 BURNING WITH THE MIDNIGHT LAMP
- 19 CREQUE ALLEY
- 20 UP AND AWAY
- 21 IT MUST BE HIM
- 22 YOU KEEP ME HANGING ON
- 23 REFLECTIONS
- 24 THERE GOES MY EVERYTHING
- 25 YOU ONLY LIVE TWICE
- 26 A BAD NIGHT
- 27 THERE MUST BE A WAY
- 28 BLACK VELVET BAND
- 29 007
- 30 TRAMP
- 31 FIVE LITTLE FINGERS
- 32 SEED RATHER BE WITH ME
- 33 SOUL FINGER
- 34 ALTERNATE TITL
- 35 TIME SELLER
- 36 MY MAMMY
- 37 ITCHYCOO PARK
- 38 FLOWERS IN THE RAIN
- 39 YOU'RE MY EVERYTHING
- 40 THE WORLD WE KNOW
- 41 GOOD TIMES
- 42 RELEASE ME
- 43 A HOLE IN MY SHOE
- 44 SOMEWHERE MY LOVE
- 45 TAKE ME IN YOUR ARMS AND LOVE ME
- 46 LET'S PRETEND
- 47 A GIRL LIKE YOU
- 48 SEE EMILY PLAY
- 49 THINGS GET BETTER

• A blue dot denotes new entry.

BUBBLING UNDER

Your Unchanging Love—Marvin Gaye (Tamla Motown)  
 Try My World—George FAME (CBS)  
 Thinkin' Ain't For Me—Paul Jones (HMV)  
 Don't You Miss Me A Little Bit—Jimmy Ruffin (Tamla Motown)

Tell It Like It Is—Geno Washington (Piccadilly)  
 Train To Skaville—The Ethiopians (Rio)  
 From The Underground—Herd (Fontana)  
 So Long Dad—Mantred Mann (Fontana)  
 On Love—Skip Bifferty (RCA)

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RECORD BAZAAR. 50,000 from 2/- Write for lists. — 1142-8 Argyle Street, Glasgow.

1956-67. Top 20 Records For Sale. Thousands of Rare S.a.e. for lists. Callers welcome. 73 Mill Road, Leighton Buzzard, Beds.

● **records wanted**  
 POP 45's, LP's WANTED (1950-67). Send any quantity for cash by return. — Moore, 73 Mill Road, Leighton Buzzard, Beds.

● **penfriends**  
 JEANS INTRODUCTIONS. 15 Queen Street, Exeter. 17 to 70. Worldwide successful romances.  
 ROMANCE OR PENFRIENDS. England / Abroad. Thousands of members. Details World Friendship Enterprises, MC74, Amhurst Park, N.18.

UNDER 17? Penpals anywhere. S.a.e. for free details. — Teenage Club, Falcon House, Bury, 503

MARY BLAIR BUREAU. Introductions everywhere. Details free, — 325, 327

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

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

PENFRIENDS at home and abroad. Send S.a.e. for free details.—European Friendship Society, Bury, 504

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

PENFRIENDS, home and abroad, male only. s.a.e. to — T.P.S. (R.38), Chorley, Lancs.

CHARLIE CHESTER CLUB. Servicemen aged 19/23 wanted urgently as Penpals. — Josie Veen, now at 48 Tunley Road, Tooting, London, S.W.17.

PEN FRIENDS Try us.—S.A.E. Open Club, Bottesford, Nottingham.

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

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

GEORGE FAME fan club. Secretary, 47 Gerrard St., W.1. 1029

TO BE ANIMATED BURDONED send s.a.e. to — ANIM, 39 Gerrard Street, London, W.1.

TROGGGS TROGGGS TROGGGS  
 Announce New Official Fan Club. Send Existing Card or  
 S.a.e. to —  
 Lynda, "Interop",  
 361 Oxford Street, London, W.1.

● **publications**  
 DODD, HUMPERDINK, BACHELORS won't be buying SOUL MUSIC, the new 2s. 6d. (p.o. or cash), glossy, photo-packed, irreformed, plus bonus psychedelic poster, only 7/6d. post free. — Cauldron Promotions, 162A Haverstock Hill, Hampstead, N.W.3.

FLORISS GLOBER. Genuine Hand painted, latest hippy designs. Fantastic Value. Handkerchiefs 2/6, Ties 1/7s, Kipper 25/-, Shirts 25/10/-, Kalfans 1s. etc. Send for list — T. H. Artwork, 68 Vale Way, Rushgreen, Romford, Essex.

● **for sale**  
 WHITE EX-NAVAL Bell-Bottom linen trousers; two pairs. £1 1s. P. 6s. Pith Tropical Helms 6s. 11d. Royal Artillery Tunics with brass buttons 35s. — Lewis, 44 Whitechapel High Street, London, E.C.1.

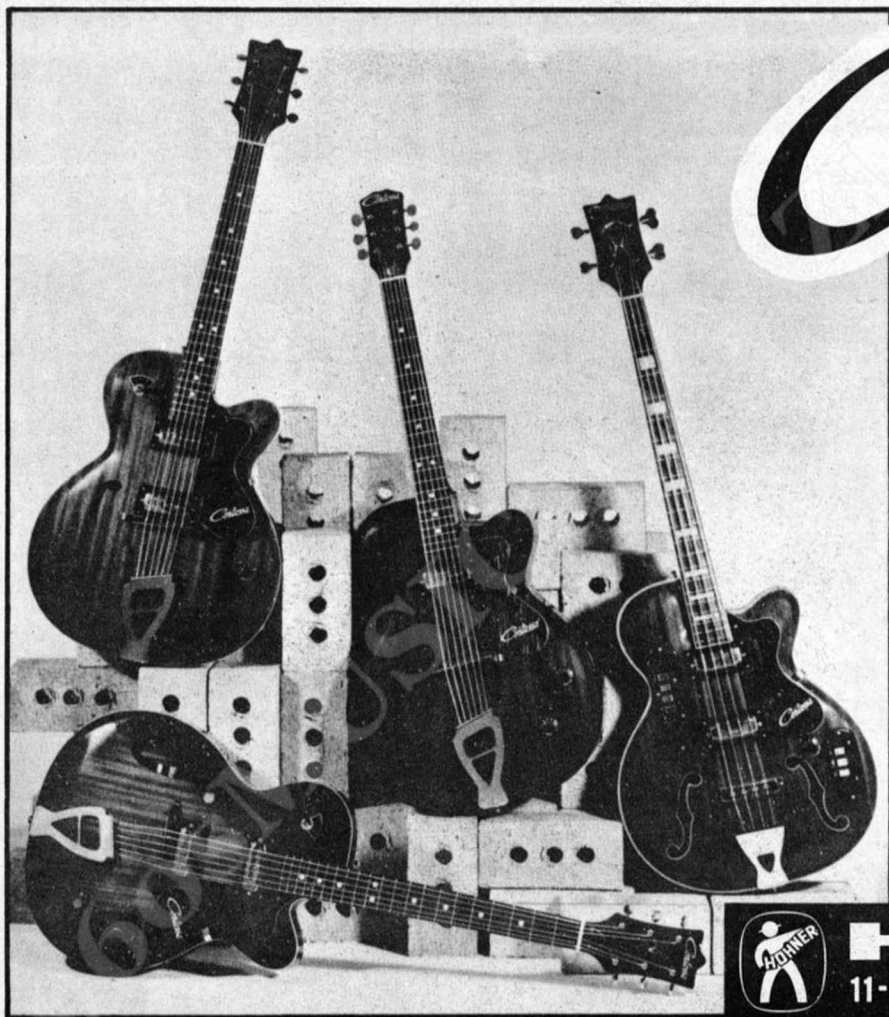
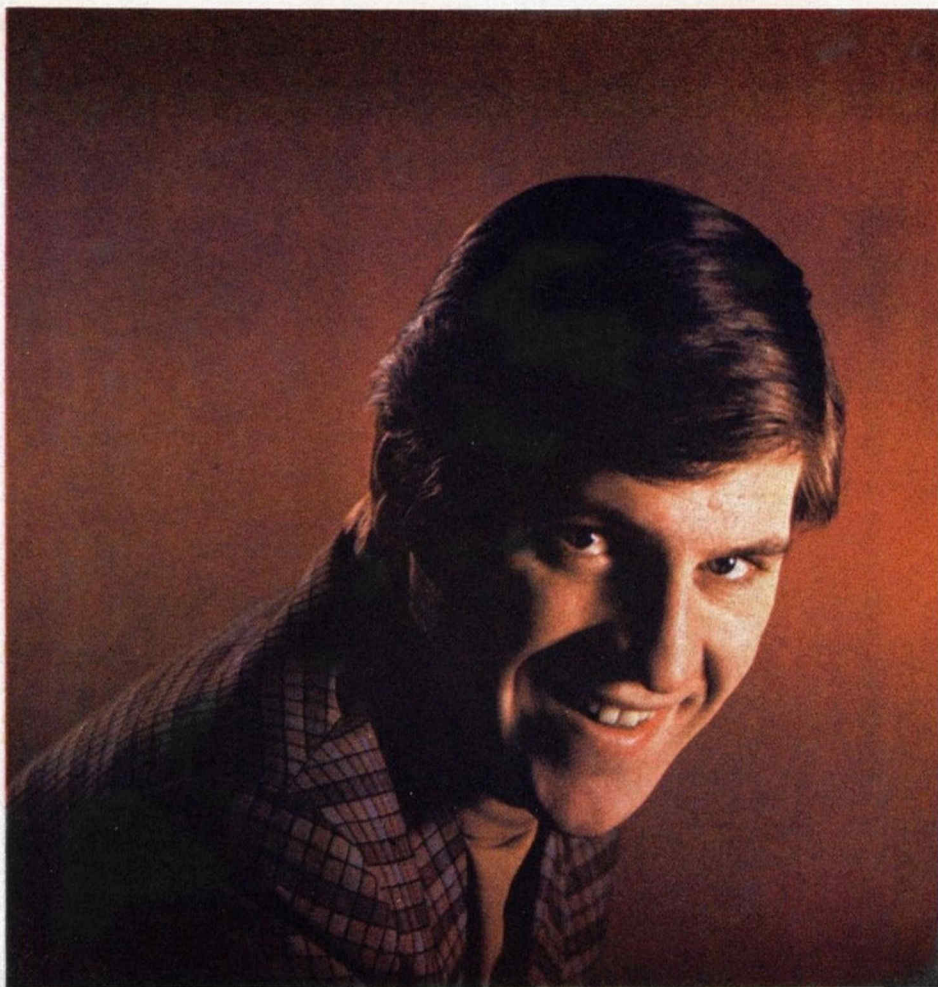
OFFICIAL SOUVENIR POSTERS for Festival of the Flower Children at Woburn Abbey. Size 30 x 40 in colour, plus bonus psychedelic poster, only 7/6d. post free. — Cauldron Promotions, 162A Haverstock Hill, Hampstead, N.W.3.

# THE FACE

Alan Price recording Geno Washington and Chris Farlowe . . . "Private Eye" still refer to her as Marihuana Fairhall . . . which pop journalist parked his car on the M1 and stretched out for a kip on the grass while returning from Woburn? . . . Jimi Hendrix sat in with Fairport Convention at the Speakeasy last Sunday . . . Pat Boone is hipper than the Beatles — he recorded "Meditation" years ago . . . the three-piece male dance group, the Hammer, changing its name to the Pudding Chair Sometime after entertaining at Woburn . . . which pop writer is in deep mourning for a not so obvious reason? . . . Tappy Wright of the Alan Price office has a police escort to his home behind the Chinese Legation . . . Jonathan King told the Face exclusively that he reckons himself to be the most beautiful person (?) as well as the greatest pop singer (?) in the business . . . that group still ruining people's meals . . . during a recent U.S. visit, RCA's Terry Oates very impressed with Nielson and the Lewis and Clarke Expedition . . . Gene Washington buying a house in Willesden and threatening to wire the garden for sound with 16" speakers . . . Alan Keen appointed general manager of Metric Music, publishing outlet for Liberty Records here . . . film producer Gerry Anderson bears remarkable resemblance to impresario Harold Davison . . . the Tremeloes presented a certain towel to a pop writer . . . why did the Wicked Fairy give money to the fair-haired Scot . . . Gene Latter, coffee and telephonists don't mix . . . some publicists take themselves too seriously, don't they Mike? . . . stranger than fiction dept.: RM staff et al gradually shifting from De Hems . . . Chinks have actually been discovered in the curtains at 116 Shaftesbury Avenue . . . keep an eye open for the Tickle . . . new luvv group, the Legation wowing the clouds in Portland Place . . . what has Fanta got that the Face and Co. haven't? . . . Wishful Thinking very good at Woburn Festival . . . lovely Audrey Hep-

burn highly recommended in "Two For The Road" . . . more and more pop people going to Ryde, I.O.W. for the weekend . . . Jess Conrad watched the Knack at the Speakeasy while Engelbert Humperdinck and Mick Avory were visiting the Cromwellian . . . what was Manfred Mann eating out of a Marks and Spencer's bag at "Top Of The Pops"? . . . BBC-TV Press Officer Keith Smith is a hypnosis fan . . . Terry the Pill actually seen drinking orange juice . . . El Freleado now wears marquee-size trench coats . . . first release from Pete Townshend's Talkus label a long time coming . . . Dave Van Ronk, the noted U.S. blues artist, has formed Hudson Dusters rock group . . . Ravi Shankar to score the Cliff Robertson film "Charly" . . . James Brown has recorded "I Loves You Porgy" . . . Amen Corner sent congratulations to the Beatles . . . Q33: MML is to TBTR as FB4CMC is to? . . . wouldn't Mike Berry have been better recording "It Doesn't Matter Anymore"? . . . Spencer Davis's "Time Seller" is "Cash Box" pick of the week . . . released in America, "Larry Williams' Greatest Hits" on Okeh . . . it had to happen dept.—the Ventures' new LP is called "Super Psychedelics" . . . eight British records in "Globe" top ten . . . Dave Dee, Dozy, Beaky, Mick and Tich have augmented their next single with 20 strings . . . Keith West used to work for a swimwear importing firm . . . Frank Sinatra among the Peddlers' fans . . . a naughty Radio Caroline deejay played in "Whole Lotta Shakin' Goin' On" and said it was by Jerry Lewis — tch tch . . . Former Radio London deejays Duncan Johnson, Willy Walker and Mike Lennox liven up many a darts game together . . . the Pink Floyd's claim not to be "seeking to create hallucinatory effects on their audience" . . . Cliff Bennett and the Rebel Rousers have recorded the title music of the Vincent Price film "House Of A Thousand Dolls" . . . Georgie Fap describes his "B" side "No Than" as a cross between Jimi Hendrix and Booker T . . . good singing by Ray Charles and the Raellettes across the credits of the Rod Taylor-Sidney Poitier movie "In The Heat Of The Night" . . . why does RM's receptionist wear men's vests? . . . Jim Rumble's notes on Dantalian's Chariot are a masterpiece . . . Keith West top in Bristol last week . . . Diana Ross & Co. crashing in at number two . . . Nancy Sinatra guests in this week's "Man From UNCLE" . . . T.M fact: Jr. Walker's "Shoot Your Shot" unlikely to repeat its current US success in our charts — it was issued here over a year ago as the flipside of "Road Runner" . . . How about Radio Caroline (a three year-old billy who has won three of her last four races) for BBC Light's "Disc Jockey Derby"?

ALAN PRICE (RM PIC)



# Contessa GUITARS

## THE PICK OF THE POPS!

This new range of craftsman designed guitars instantly appeal with their distinctive top quality finish and the remarkable precision evident in action. Fingerboard distortion is practically impossible because of the introduction of two 'U' shaped aluminium re-inforcing channels inset along the entire length of the neck, with adjustable truss rods. Superb quality of all models is emphasized by impressive high-gloss lustre finish. Full colour leaflets available on request.



**HOHNER**  
11-13 FARRINGTON ROAD, LONDON, E.C.1