

RECORD MIRROR

Largest selling colour pop
weekly newspaper. 6d.
No. 364. Every Thursday.
Week ending Mar. 2, 1968



LULU

IT'S A LULU

Wednesday marked the launch of a new series in fashion by the pop world's own LULU and manufactured by LENBRY. Ideas for the coats, suits, dresses and skirts came from LULU herself, but "I'm not a designer" she said, "I had the visual ideas and LENBRY helped me with their actual creation." Moderately priced with the younger girl in mind they'll soon be available in various LULU Boutiques. One of the first to view the new collection at Wednesday's reception, compered by Kenny Everett, was BEE GEE Maurice Gibb, who, in fact, does not plan to design anything. Shown above in ravishing colour is LULU in one of her creations, a spotted cotton canvas with a large hood. It costs £7 12s. 6d., girls.

YOUR PAGE

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

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

CLIFF TO 'TALK'

AL-FOLK TALENT

OCCASIONALLY, out of Britain's folk obscurity there arises a rare talent and not just a singing protest rebel. The present talent is Al Stewart, who I believe, is going to make an important contribution to contemporary folk music; for after hearing Al's first L.P. and then seeing his fine ability to communicate with an audience as illustrated at a recent Folk concert at the Albert Hall, folk lovers can't help but respond favourably to his many qualities. He possesses an uncommonly perceptive eye, and a tolerant, humorous approach to what he sees.—**Collin Briton, 73 Grange Road, Harwich, Essex.**

case of Herman's Hermits and the Bachelors, I personally can see nothing wrong in their singing only the vocal part of the record. I have yet to hear a complaint about the Four Tops or the Temptations not having played the instruments on their hits! Surely, if an artiste can prove, as all the above have done, that he is capable of reproducing "live" the sound he puts on record, this should be enough evidence that the dubbing etc. that goes on, is only done to improve the quality of the record or speed up its date of release. I suppose that in the next few weeks we can look forward to a few more "exclusives" — Don Partridge's backing is actually a tape recorder in his big drum and Dusty Springfield does not play the instruments in the backings of her records.—**Ian D. Hamilton, 5 Whitson Terrace, Edinburgh, 11.**

WHEN Cliff Richard was booked to appear at London's Talk of the Town two years ago he was the first of a long line of pop stars to appear at this celebrated venue: It is therefore with great delight that we read he has been rebooked for a four week season commencing next May. Many people fail to realise that Cliff was responsible for introducing a new type of entertainment to the 'Talk' and I can only say that when he returns may we be rewarded with the same enthusiasm and success of two years ago. —
Lynne Grossmith.

22 Queen's Drive,
Mossley Hill,
Liverpool 18.

criticism from the cynics that Brenda is "old fashioned" and "finished", and her superlative performance on both sides of her latest single should silence even Paul Simon! Disc Jockeys — the ball is in your court.—**Mark Aiken, Hildrop, Blo Norton, Diss, Norfolk.**

good saying you either lived through the rock era or you didn't! If you didn't?—hurry and pass on, so you can return in another life and period, but ensure it's the "Rockin' Fifties" (distorted Ted mind at work)—**Possum Belly Hogan, 14 Matchett Lane, Kneller Hall, Whitton, Middx.**

ROCK FAN MAG

I HAVE just bought a copy of a magazine called Rock 'n' Roll, and if you are a new disciple, or in between, or a rock fanatic, this is a great little publication. It gives you a snappy look into the early days of rock, as well as treating us to many good pix, and as there seems to be a lot of slanging in the press, of late between followers of certain kinds of music, it is refreshing to find a magazine that gives out with facts, and helps one to understand more about Rock 'n' Roll. I look forward to No. 2.—**"Jivin'" Phil Redmond, 21 Hampton Way, Twickenham, Middx.**

PLYMOUTH PEARLS

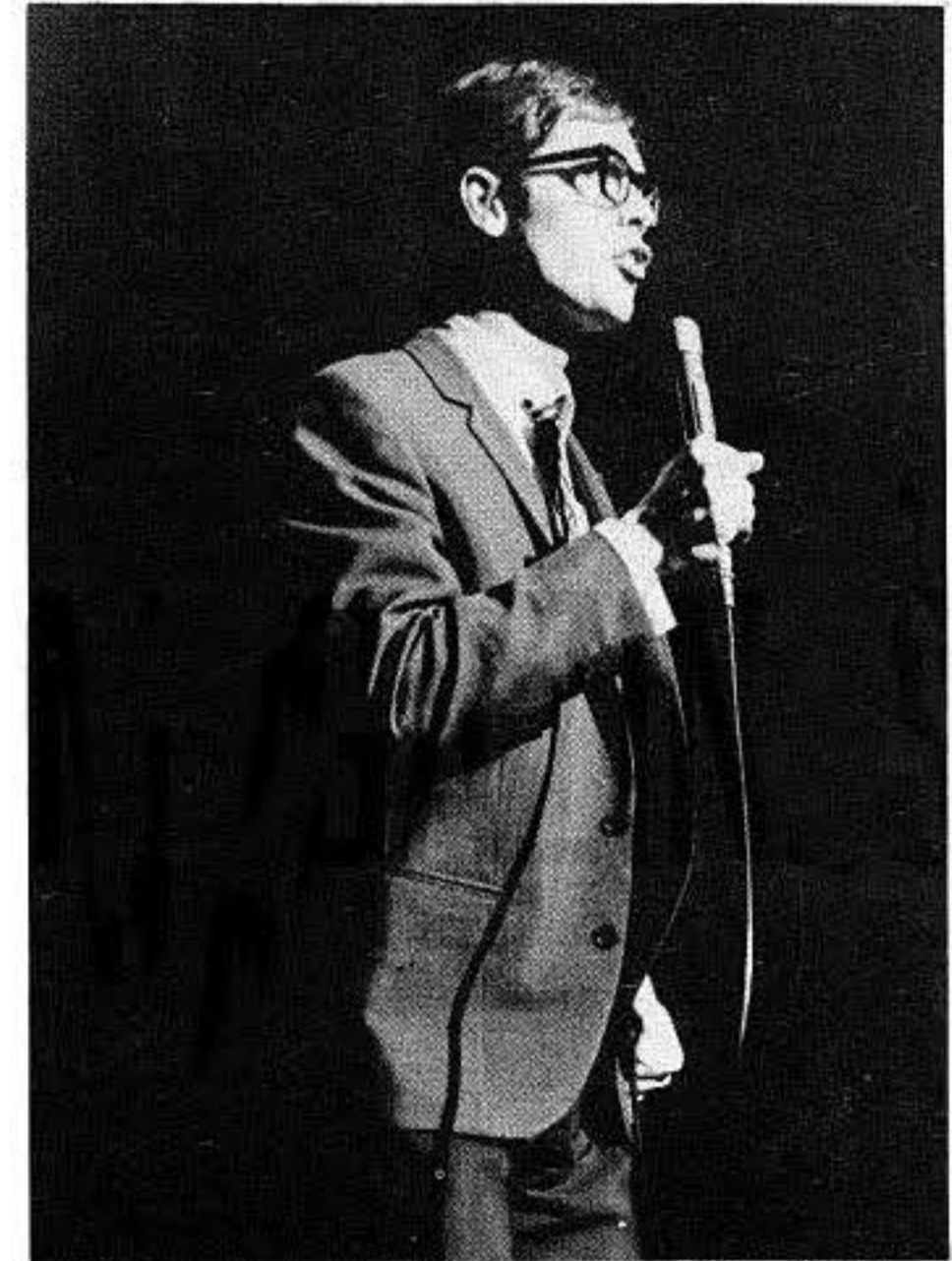
PLYMOUTH readers! We'll be holding a Sunshine Circus of eternally nice music in the Sweet Lemon on Tuesday, March 5, at eight after the sun as set in the western sky. And at least for one night in this drab city we'll wave all but the forever records goodbye and play good things by Love, Doors, Country Joe, Captain Beefheart, Fuzz, Cake, Big Brother, Electric Flag, Peanut Butter Conspiracy, Velvet Underground, Buffalo Springfield, Strawberry Alarm Clock, Byrds, Pearls Before Swine, Vanilla Fudge, Jefferson Airplane, Clear Light, Seeds HP Lovcraft and other good eternal sounds that we can fit in like Iron Butterfly. Please tell the people for they may be surprised at the sounds. This is Plymouth... —**Peter Knabe, 16 Belgrave Road, Mutley, Plymouth.**

ROCK REVIVER

IT seems that Dick James' vehement protest against Rock 'n' Roll was wasted since we now have the ten-year awaited razzle-dazzle trappings of a coast-to-coast rock revival, Beatles' new single "Lady Madonna" supposedly a rock and roll number? Most three-chord, "one-time" groups will swiftly disappear down the plug-hole, or promptly switch styles and change names. Imagine, "Herman's Hollerin' Hermits", "Rock Foundations", "Boppin' Bee Gees", "Gail Stones", "1954 Razor Co.", or "Jerry Lee Humpertink"! Rowdie rock-revivalists should stop complaining amongst themselves and prove rock is not a prehistoric music, but a commercial proposition! buy Presley's chart-bustin' "Guitar Man" and hammer home a personal nail in the group coffin. Seems Elvis may seek out the talented services of currently un-pacted Barbary Coast keyboard thrasher, Merrill E. Moore. A striking, pile-drivin' combination, indeed. Listen, fence-sitters, it's no

Here are the results of a Roy Orbison Poll held last year: SINGLES "Running Scared", "It's Over", "In Dreams", "Blue Bayou", "Crawling Back", "Crying", "Oh Pretty Woman", "There Won't Be Many Comin' Home", "Lana" and "Goodnight", L.P.'S "In Dreams", "Orbison Way", "The Classic Roy Orbison", L.P. TRACKS "This Is My Land", "Pantomime", "House Without Windows", "My Prayer" and "A New Star".

In brief . . .



CLIFF RICHARD—returns to "Talk Of The Town"

Lawrence Todd, 4 Charles Road, Ramsgate, Kent. — Wanted: pics, articles, cuttings etc. on the Stones. Especially colour pics of Mick Jagger and Keith Richard. Will pay! state price. Also wanted: pics of R & B stars Eddie Cochran, Buddy Holly, Ritchie Valens, Gene Vincent, etc. Also state price.

Pauline North, 59 King's Road, Rosyth, Fife. — I would like to know if any readers will swap "She's Still A Mystery" — Lovin' Spoonful; "White Rabbit" — Jefferson Airplane; "I've Been Lonely Too Long" — Young Rascals; or "Don't Let The Rain Fall Down" — Citters; for "I'm A Believer", or "Pleasant Valley Sunday", both by the Monkees. Please contact me if you are interested.

Ronald Watson, 8 The Dene, Scarborough, Yorkshire. — I need urgently these five British Connie Francis records to complete my collection of her records: "Believe In Me", "Everyone Needs Someone", "I Never Had A Sweetheart", "Eighteen", and "The Majesty Of Love". I will pay 30s. for each, more if it is on 45 rpm and in mint condition.

Miss Walker, 30 Emerson Road, Harborne, Birmingham 17. — I have a large collection of film and T.V. stars' pictures, foreign stamps, and viewcards. I should like to exchange these for film star postcards, books, souvenirs, pictures of the 1931 to 1941 era.

SUNDAY SHEETS

IT seems that a well known Sunday newspaper is waging a personal war against the pop world at the moment. The comical thing about their "amazing" or "exclusive" articles is that the musical press, including the Record Mirror, printed similar articles many months ago when the records were popular, without the sensational headlines. The "amazing disclosures" on Herman's Hermits, Whistling Jack Smith, The Bachelors and The New Vaudeville Band are now general knowledge. In the

BACK BRENDA!

I'M hoping, that with the release of Brenda's new single, "That's All Right", the tide will turn and no longer will her fans have to fight back the disappointment at seeing yet another Brenda Lee disc fade into oblivion. We're tired of having to face

Derek 'The Cool' replies to his rocker pen-pal chums!

O.K. rocker-boppers . . . like, don't blow your cool, men. It took a lot of rock-scribes to anger me sufficiently to split from the scene at my refrigerated pad, and loon into the office to write a reply to your uncool ravings. So listen, baby, and I'll put it down like it really is. Like, rock 'n' roll is a gas scene, man — I really dig those old-time waxings that all you grease-heads rave on about, but I don't flip my cool over them. They're part of ancient history, rockin' cats, and don't forget it. Why get hung up on the sounds of yesteryear, when we've progressed to the sounds of now? Dig thus far? Many thanks for all your slanderous letters — they were very entertaining, and I've passed them on to the Natural History Museum so they can keep them in their section on extinct and dying animals. Cool, huh? And don't keep calling me a mod — that sort of animal disappeared from the scene about as many moons ago as you cats did. Man, if I didn't dig the r 'n' r so much, your unliterary scribbings would really have flipped my lid. **DEREK THE COOL (RM)**



CARL PERKINS with reader BRIAN SMITH, who was at one time co-president of his Fan Club.

WE'RE JUST FOUR B*****s FROM NEW ZEALAND

"WERE just four b*****s from New Zealand, really."

I was chatting to one of the b*****s, Dave, who is in fact one quarter of the Human Instinct — a group who are hoping that their latest record, "Renaissance Fair" will help them to establish themselves in England.

"We were very big in New Zealand—we'd had four number one records over there. If we were to go back tomorrow, there'd be riots at the airport when we arrived. But over here nobody wants to know . . . it's a very rude scene."

Before I continue much further, I'd better explain a couple of things. Rude, in New Zealand, means something like "a bit nasty" or "a bad thing".

Also, this whole article has been censored by me, as, in true outback bush-baby tradition, every second word uttered by the New Zealand b*****d was an unprintable, though incredibly fluorescent, adjective. However, to continue. . .

"Things were great for us back home. We all had Jaguars and flash American cars, and the group had two sets of the best equipment money could buy—and wherever we went there were crowds of screaming fans. But then—just over a year ago—we started to get a bit restless. There wasn't much left for us to do in New Zealand. We could have gone on churning out hit records, but we decided that the only way to really develop was to come over to England—so we sold our cars and houses and things, and arrived in this country with a few thousand pounds in our pockets.

"But it was very rude. We didn't know a single person in this country, and we just sat in our flat vegetating until we completely ran out of money—and we hadn't really got any further. Nobody wanted



to know. By about November of 1966 we'd become completely penniless. We literally starved—I'd never really understood what starvation was all about until it happened to me. It's the rudest thing ever—there were times when I felt that I just had to go out into the street and go up to somebody, and say: 'Help, help, there are four people literally starving to death right here in the middle of London. Can you help us?'"

"And I'm not exaggerating. I remember one week we managed to get a meal inside us—we found a packet of stale porage, and we cooked it up and had it on toast! We had to save up for a month in order to buy 10 cigarettes between us—so we could have a smoke after our meal.

"In the Christmas of that year, one of the executives of the record company we were signed to invited us round to his house for Christmas dinner—we'd been quite friendly, and I suppose he felt a bit sorry for us as we were strangers in the country. We really wanted to go—it would have been our first solid meal for months—but we were a little embarrassed because we were so near to starvation, and because we couldn't afford presents, cigarettes, or even, for that matter, the fare round to his house! So we didn't go—and he hasn't spoken to us since. He thought we were being a bit stand-offish, I suppose.

"Anyway, things have improved a lot for us since those days. But they were really rude—you know, we'd been used to living well, and we'd never starved in our lives. And then suddenly to be reduced to near-starvation in a strange country . . . it was b*****y rude!

"We're working hard now, though—we have been for the past year—and I just hope our new record improves things for us even more."

And so do I, me ol' b*****s, so do I. **DEREK BOLTWOOD**

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'I'M CONVINCED I'VE BEEN IN THIS WORLD BEFORE...' DONOVAN IN GREECE

DONOVAN, in blue jeans and leather jacket, uncombed hair and carrying his main luggage (a guitar), called in on Athens for a quick 24-hour visit. Athens, Greece, was very pleased about it...

With him on the same plane were Jenny Boyd, 18, and Alexis Mardas, director of Apple Electronics. Explained Mr. Mardas: "We were all together in a party. I said 'how about a coffee?' ... and we then decided to have that coffee in Athens."

Don and his party stayed mainly away from cameras and reporters, well hidden in the same place that was a refuge for the holidaying Beatles last summer. The few visitors to the house found perfumed sticks, apples, fancy clothes and flowers, with Donovan playing his own records.

He said: "I don't believe in drag music". Because I believe in life, which is much bigger. I'm a romantic and my music is not written for the city but for the country. Some people find the excitement and the inspiration on a psychedelic basis but I, myself, believe in a life which doesn't exist any more. I'm convinced that I have been in this world before..."

During his one-day stay, Donovan sampled mountain tea and also took part in a night-time go-kart race. Miss Boyd was the best driver, but Donovan said it was only because she had a better kart.

A few hours later, waiting for the plane to Zurich, Donovan organised a special impromptu concert for airport porters. He said: "Brothers, I'll play for you." And invited them over to sit by him and he played his guitar for more than half-an-hour.

Before checking in, he said he was very pleased with the springtime weather and from his unexpected visit. "Greece is one of my most tender memories," he added, "and I'll keep it that way."

UPPER RIGHT: Don daintily prepares a spot of mountain tea. LOWER LEFT: A defeated popster roars to a halt on his inferior (?) kart. LOWER RIGHT: Don and his adventurous friends join in a choreographical gesture, accompanied by ... Twiggy?

**NEXT WEEK:
More Rockin' Roy
Grapefruit • Esther & Abi**



BLAST OFF!

BELL RECORDS

REPARATA AND THE DELRONS

THE BOX TOPS

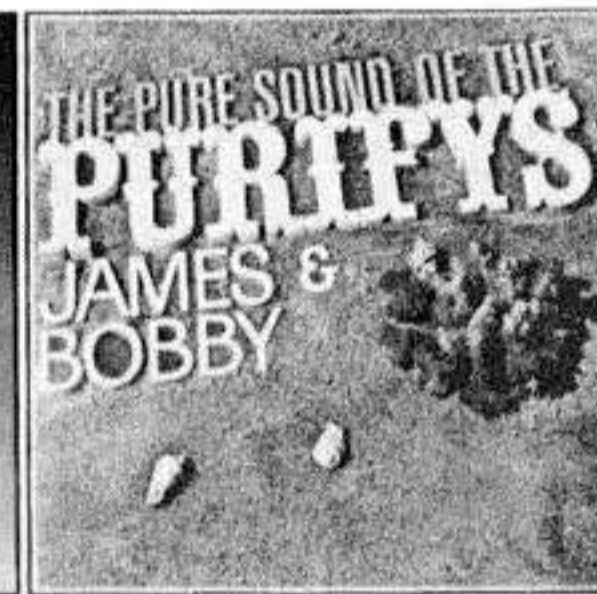
In December 1967 Larry Uttal, President of Bell-Amy-Mala Records, was presented with the Bill Gavin Award for the most outstanding American Record Company of the Year.

After March 1st. the United Kingdom issues from these important companies will appear on their own label BELL RECORDS.

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FIRST BELL RECORDS SINGLES

REPARATA AND THE DELRONS
Captain Of Your Ship
BELL BLL1002

JAMES CARR
A Man Needs A Woman
BELL BLL1004

THE BOX TOPS
Cry Like A Baby
BELL BLL1001

OSCAR TONEY Jr.
Without Love (There Is Nothing)
BELL BLL1003

LABEL MANAGER: TREVOR CHURCHILL (TEL. 01-486 4488) EUROPEAN CONSULTANT: RICHARD ARMITAGE

E.M.I. RECORDS (THE GRAMOPHONE CO. LTD.) E.M.I. HOUSE, 20 MANCHESTER SQUARE, LONDON W.1



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THE GREATEST RECORDING ORGANISATION IN THE WORLD

WHO FILM

THE WHO are crash releasing a new single "Lightning" in America on February 26. It has not yet been decided whether to release the disc in Britain or not—a single is not expected to be put out in this country for about four weeks.

Kit Lambert flew over to America on February 22 to record an album with the Who at the Philmore Auditorium in San Francisco, called "Live At The Philmore". The group were in the studios in Los Angeles this week recording new tracks—a decision is to be made about their British release following this.

The Who are also to feature in a new television show on BBC 1, scheduled for Autumn viewing, called "Sound and Picture City". The Who are to appear singing a different song every week, and at the end of the show an album of all the songs will be released.

Also in Autumn, the Who are to appear in a weekly three-minute serial on BBC 1.

While in America the group will be filmed for a colour spectacular to be shown on NBC and BBC 2—to be transmitted in this country in the late Spring. They will be filmed live at the Philmore Auditorium. The film is an investigation into pop, and also in the film will be Bob Dylan, the Monkees, Lulu, and Eric Burdon and the Animals.



THE WHO—new single in America, and a BBC-1 serial here.

Stigwood Merger

AN amalgamation was announced last week between the Robert Stigwood Organisation and A.L.S. Management Ltd. The two companies and their subsidiaries will operate from their premises in Brook Street, W.1.

Robert Stigwood's subsidiaries include music publishing and recording companies, and they act as personal managers for the Bee Gees and the Cream, and as agents for many other musical artistes. A.L.S. Management Ltd., serves the interests of some forty writers, directors, producers, composers and first grade film technicians, and its subsidiaries include Associated London Films, A.L.S. Television Ltd., Associated London Theatre and Associated London Publicity.

The purpose of the two million pound amalgamation is so that the two organisations with their subsidiaries will become a total unit to cover every facet in the various branches of the entertainment industry.

The Robert Stigwood Organisation has offices in London, Hamburg and Sydney, and is shortly to open offices in Los Angeles, New York, Paris and Rome. These facilities will now be shared with A.L.S. Management Ltd. and its subsidiaries.

Pop shorts

SPENCER DAVIS GROUP

THE Spencer Davis Group have their own concert in Birmingham, Spencer's home town, for the first time on March 13. It is being promoted by Spencer Davis Management Ltd. Guesting on the concert will be Manfred Mann, the Moody Blues, Don Partridge, and the Piccadilly Line. The show will be compered by Pete York, who is at the moment writing a comedy song for Tommy Cooper!

THE TRAFFIC

THE Traffic will be going to America for a five-week tour on March 13. They will be appearing in San Francisco on March 14, 15 and 16; in Los Angeles on March 29 and 30; Santa Barbara on April 6; and in Chicago on April 19, 20 and 21. The group is also at the moment

writing the musical score for a new 20th-Century Fox film, called "The Catchables", to be released in June. The film is being directed by former Beatles photographer, Bob Freeman, and features four unknown girls in the leading roles.

DAVE DEE, DOZY, BEAKY, MICK AND TITCH

DAVE Dee and Co. have a new album out shortly, to be called "If No One Sang". The LP will feature all the different sorts of pop music, and the opening and closing tracks will be 2 minutes and 10 seconds of silence, all arranged by Johnny Gregory. The album is to be released in the U.S. immediately, and in this country in May or April. The group have been asked to cut their American release of their single, "The Legend Of Xanadu", from 3 minutes to 2 minutes and 15 secs.

STATEMENT

JOHN Barry and his Associates wish it to be known that the announcement made at the Midem Festival by Jeffrey Kruger for and on behalf of Ember Records, was regrettably inaccurate and misleading.

John Barry and his Associates are at an advanced stage of negotiation to purchase a controlling interest in Ember Records. Should these negotiations be successfully concluded John Barry's sole position with the Company will be that of Chairman and a future announcement will be made with regard to the Board of Directors.

John Barry is under exclusive contract to C.B.S.-Columbia Records. Edwin H. Morris Inc. are his exclusive music publishers.

BELL RECORDS

FIRST singles on the Bell label to be released in this country, on March 1, are "Cry Like A Baby" by the Box Tops, "Captain Of Your Ship" by Reparata and the Delrons, "Without Love" by Oscar Toney Jr., and "A Man Needs A Woman" by James Carr. Other artistes who are to be released on Bell in Britain in the future include Lee Dorsey, Bruce Channel, Jimmy Jones, Mighty

Sam and the Enchanted Forest. In addition, two Bell LP's are to be released, featuring James and Bobby Purify on one, and various artistes on the other.

NEW SINGLE RELEASES

AMONG the new singles being released on the week ending March 8, are ones from the Royal Guardsmen, the Rock 'n' Roll Revival Show, Simon & Garfunkel, the Four Tops, Simon Dupree & the Big Sound, Nat King Cole, and Otis Redding with Carla Thomas. All the new singles being released that week are as follows: DECCA Jimmy Powell & the Dimensions — "I Just Can't Get Over You"; Rock 'n' Roll Revival Show — "Midnight Train"; The End — "Shadows Of Orange"; R.C.A. Malcolm Roberts — "Most Of All There's You"; BELL Alastair Gillies — "My Scotland"; "Many A Day" (Double 'A' side); VOCATION Tommy Neal — "Going To A Happening"; LONDON Royal Guardsmen — "I Say Love"; Ides of March — "Hole In My Soul"; DIRECTION Big Maybelle — "Quit Time"; C.B.S. Monty Babson — "Get Out Of My Heart"; Ray Conniff & the Singers — "Winds Of Change"; Val & the Vees — "This Little Girl"; Simon & Garfunkel — "Scarborough Fair/Canticle"; Roberto Carlos — "Song For You"; COLUMBIA The Shadows — "Dear Old Mrs. Bell"; Lonnie Donegan — "Toys"; Sly & the Family Stone — "Dance To The Music"; The Lords — "Gloryland"; Richard Lor — "The Finger Of Suspicion"; Johnny Farnham — "Friday Kind Of Monday"; PARLOPHONE Simon Dupree & the Big Sound — "For Whom The Bell Tolls"; CAPITOL Nat King Cole — "Around The World"; STATESIDE Kay Starr — "Some Sweet Tomorrow"; TAMLA The Four Tops — "If I Were A Carpenter"; M.G.M. Jess & James — "The Move"; Kris Ise — "This Woman's Love"; POLYDOR the Chevelles — "Big City Lights"; ATLANTIC Joe Tex — "Men Are Getting Scarce"; Otis Redding and Carla Thomas — (STAX) "Lovely Dovey"; PHILIPS Blue Cheer — "Summertime Blues"; FONTANA Hedy West — "The New Restaurant"; PYE POPULAR The Gasper Netscher Ensemble — "There Is Nothing In This Whole World Like Love"; Geoff Turton — "Don't You Believe It"; West Coast Consortium — "Colour Sergeant Lillywhite"; A & M Chris Montez — "The Face I Love"; WARNER Bill Cosby — "Hooray For The Salvation Army Band";

DUSTY SPRINGFIELD

DUSTY Springfield goes to Holland on March 6 to appear in the Grand Gala du Disques in Amsterdam. She returns to England, and on March 10 appears on television from the London Palladium.

On March 15 she goes to Canada for cabaret, followed by cabaret and television in Los Angeles—she is to appear on the Bob Hope Show, and the Dean Martin Show.

Dusty returned from America last Saturday, and is at present recording with Johnny Franz.

AMEN CORNER

THE Amen Corner are one of the first British groups to make a full-scale tour behind the Iron Curtain—they go to Hungary on June 3 for three days, followed by four days in Yugoslavia, and five days in Poland, with a possible tour of Czechoslovakia as well. On March 24 the group is to

play at a Spastics Ball at the Empire Hall.

Last Thursday, when the group were playing at the Streattham Locarno—only a couple of miles from their house—and while there, their house was broken into and burgled.

Fortunately the thieves must have been disturbed, because tape recorders, record players, and cash were found lying in the garden. Unfortunately, the thieves managed to get away with the Amen Corner's "First Timers" trophy—which for obvious reasons is of great sentimental value to the group.

EASYBEATS

THE EASYBEATS' first signing for their new company, Staeb Productions, are the Forminx—a top Greek group—and Scottish group, My Dear Watson. The Easybeats are in Germany from March 8 to 10 to appear on the television programme "Beat Club".

News Shorts

THE Plastic Penny are special guest stars in the Mad Hatters Ball at the Royal Albert Hall on March 1. Other guests include Manfred Mann, and the Love Affair. Their next single is to be released on March 15, and their album on April 22. John Peel to introduce a new kind of late-night show on Radios 1 and 2 from midnight on March 6. The programme is to include pop, folk, jazz, classical music, and poetry reading. Two new series for country and folk fans are to start on Radios 1 and 2. They are Country Style on Monday, March 4, and My Kind of Folk on Wednesday, March 6. Mike D'Abo has produced the New Circus disc "Do You Dream" new disc from At Last The 1958 Rock & Roll Show featuring Freddie "Fingers" Lee to be released on CBS on March 8, called "I Can't Drive"—written by Freddie. Cliff Bennett appears at the Carlton Towers Hotel on March 1. Peter Green's Fleetwood Mac are at the Cromwell on March 4. The Trogs are off to America on March 29. Pete Murray debuts as a songwriter on the Peddlars' next single "Handle With Care", to be released on March 15. The group appears in Dee Time on March 9. James Royal starts a five week promotional tour of America on March 13. Spencer Davis has produced the Nite People's next single, "Morning Sun" to be

REAL LIVE RADIO

DONOVAN is one of the artistes taking part in Saturday Club on March 9, introduced by Keith Skues.

Dave Dee, Dozy, Beaky, Mick and Tich, the Swinging Blue Jeans, Alex Welsh and his Jazzband, O'Hara's Playboys, the Treetops, Rog Whittaker, Brian Poole and the Unity, Button Down Brass, the New Faces, the Richard King Set, and Rose Brennan, are among the artistes in Tom Edward's Saturday afternoon show on March 9. They will also be in the Pete Brady show all of the following week.

Traffic and the Four Freshmen appear in Pete's People on March 9. The Yardbirds, Denny Laine and the Electric String Band, and the New Generation are guests in Top Gear on Sunday, March 10.

The Moody Blues, Simon Dupree and the Big Sound, the Honeybus, Kaleidoscope, the Idle Race, Lee Harmer's Pop Corn, and the Frugal Sound appear in the David Symond's Show from March 11 to March 15.

The Trogs guest in Radio One O'Clock on March 4, introduced by Rick Dane.

The Marmalade, Clinton Ford, Humphrey Lyttelton and his Band, Cymbaline, Brian Poole and the Unity, the Settlers, Ken Mackintosh and his Band, Wout Steinhuis, and the N.D.O. appear in the Jimmy Young Show from March 11 to March 15.

The Trogs guest in Parade of the Pops on March 13. Cat Stevens and Grapefruit guest in Pop North on March 7, Malcolm Roberts guest on the Joe Loss Show on March 8.

Latest from



THE GREATEST RECORDING ORGANISATION IN THE WORLD

LPs

THE BEACH BOYS

Wild Honey
Capitol T2859 © ST2859 ©

THE TEMPTATIONS

The Temptations In A Mellow Mood
Tamla Motown TML11068 © STML11068 ©

THE PLATTERS

The New Golden Hits Of The Platters
Stateside SL10227 © SSL10227 ©

CANNONBALL ADDERLEY QUINTET

Walk Tall
Capitol T2822 © ST2822 ©



SINGLES

GLADYS KNIGHT & THE PIPS
The End Of Our Road
Tamla Motown TMG645

VINCE HILL
Can't Keep You Out Of My Heart
Columbia DB8363

THE YARDBIRDS
Goodnight, Sweet Josephine
Columbia DB8368

LEMON TREE
William Chalker's Time Machine
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Here are some suggestions:— History of OTIS REDDING, Greatest Hits of DIANA ROSS and THE SUPREMES, BEATLES' Magical Mystery Tour E.P. or L.P., CREAM Disraeli Gears, BEACH BOYS Smiley.

THE G. A. LONG PLAY CENTRE,
(Dept. A78), 42-44 GT. CAMBRIDGE RD., LONDON, N.17

A TREMELOE A WEEK—No. 3

MY INCREDIBLE LEGS

WHY ALAN BLAIKLEY REGRETTED THE INEVITABLE SWITCH TO LONG TROUSERS...

I WAS born in 1942 in Bromley, Kent, and my name is Alain Blaikley.

"That, I reckon, is the best way to start a story about Alan Blaikley—I mean, you know where you are then, don't you. Well, don't you?"

"When I was very young I was deaf and dumb. Not both at the same time, mind you, and not for very long either. But the first incident in my life that I can remember is letting a cartridge off in the garage of my parents' house with a hammer. I was deaf for hours afterwards... I suppose that's quite understandable, really. But a few years later, when someone pinched my 'bike, I just couldn't speak. I suppose it was the shock—but I couldn't utter a word.

"It's funny the things you remember when you look back a bit, isn't it?"

"I was born and lived in quite an elite area, really. But when I was about twelve, we moved in to Dagenham, and all the locals took the mick about my rather cultivated accent. So I had to start talking like a bit of a job so that I could be accepted—which is why I talk that way now.

AT SCHOOL, WITH BRIAN POOLE

"It's funny, but when we were in our first house, I was living about a hundred yards away from Brian Poole. But I didn't meet him until the age of fifteen, when we were at school together. Then we formed a sort of Everly Brothers-type act, and we used to play at parties, and that sort of thing. We were just showing off, really. I remember when I got my first guitar, and I used to take it on the bus and tube trains, and flash it about in its little plastic bag. Nowadays I'd be very embarrassed if I had to carry my guitar in a tube train, for all to see.

"But I was a bit of a show-off when I was young, though. I used to have great legs, and I was the last boy in our class at school to start wearing long trousers—I was very proud of my legs. Well, I still am—they're incredible. I was a daydreamer at school, as well, I could go into a lesson and not hear a word of what was going on. And even now

I can go off into a daydream in the middle of a conversation, and not know what anyone's talking about.

"For example, when I was making a guitar at school, I used to sit in class thinking about that instead of getting on with my work. But I didn't start off as a guitarist—my first taste of music came with the drums. When I was in hospital, with some minor illness when I was a kid, my brother got a drum kit. And when I got out of hospital I just couldn't stop playing the thing. That's what first got me interested in music—in fact I started off as a drummer when we first formed the Tremeloes.

"In the early days of the group—when we were all still at school—it was my ambition to be a bandleader. It seemed to me that drummers always got to be bandleaders, and that was what I wanted to be.

"We've always been called the Tremeloes, and from the very beginning when Brian Poole and myself started the group off, we set out to make it b.k. There have been a lot of changes in the group, but we've all always had the same determination.

"Originally, we were just the Tremeloes. Brian wasn't featured in those days, although he was part of the group. Then when we reached a high enough standard we auditioned for Decca, and brought out our first record. That was in at least 1961—about five records before 'Twist And Shout'. We were convinced it was going to be a hit—it was called 'Twist Little Sister'. It wasn't a hit, and nor were our next five records—so we decided to give up recording original numbers, and we started to concentrate on our stage act.

"Loads of groups used to come and watch us, and they wanted to record songs from our stage act. But they never did. Eventually we recorded 'Twist And Shout'—and we went mad when it was a hit. We still do when we set a hit record—the years haven't made any difference. Even now, when we hear one of our records on the radio we're knocked out. We'll never get over it.

"After that we had four more hit records, all with songs from our stage act! Then, after 'I Want Candy', Brian decided he wanted to start recording on his own with an orchestra. Anyway, his ideas were very different from ours, and we just couldn't work together.

"When Brian left us the pace slowed down a bit. Then about 18 months later we suddenly decided we'd have to do something—we'd just been lazing around and not getting anywhere. We spent about a week looking for a song, and then we found 'Here Comes My Baby'—so we recorded it. And here we are.

"I think the most important thing about being the Tremeloes is that we're a GROUP. I don't think we're really individuals—but we're very together as a group. For example, when we're playing together on stage we all know what the others are doing.

"I hate to see a stage act where every move has been worked out beforehand—but I think a group should look professional on stage. But because we all know what the other members of the group are doing, we just naturally work together.

"What's next? Well, we want to keep bringing out records quickly and get ourselves really established. And we've got an idea for a TV show



ALAN BLAIKLEY — by Lon Goddard

as well that I'd like to see happen, but really, I think it's ridiculous to plan your life too far ahead.

"At the moment Chip and myself are trying to help my brother's group out. We're looking for songs for them, and we're going to produce their records and everything. What we want to do is pass on a bit of our experience, and get things going for them—it'll be a great personal achievement if we can get them a hit record.

"What else are we going to do?"

"Well, we fancy ourselves as film stars..."

DEREK BOLTWOOD

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

rapid reviews

SOME differing jazz styles issued this month in LP form. Try "Night Lights", a re-issue from Gerry Mulligan on the cut-price Wing label (WL 1125). — includes "Morning Of The Carnival" from "Black Orpheus". More recent — saxophonist JOHNNY HODGES and "Don't Sleep In The Subway" (Verve VLP 9196) — one of the great sound stylists in jazz whose lyrical conceptions and beauty of tone are still unsurpassed. Recommended to all alto saxophone devotees. Cal JADEK — the percussion ace and his LP "The Best Of Cal Jader" (Verve VLP 9192) features his hit "Soul Sauce", plus "The Way You Look Tonight" — equally good. A sampler folk album from Fontana — "Folk In Focus" (Fontana FJL 505) — includes JULIE FELIX's "To Try For The Sun" and "Blue Nose", that lovely sea shanty item from the SPINNERS. Another cut-price LP — "Dora" from DORA BRYAN on Wing WL 1192 with some good items from the actress-singer plus the usual impeccable, accurate, sleeve notes by Dick Tatham.

CHAQUITO usually puts pictures of delicious birds on the front of his albums — he excels himself on "This Is Chaquito And The Quedo Brass" (Fontana STEREO SFXL 50) — the wide variety of latin rhythms are entertaining, and this is particularly good stereo — should be a big selling LP. More sophisticated latin — "Wave" from ANTONIO CARLOS JOBIM (A & M AML 2002) which is an excellent bossa nova item with nice strings and some pretty titles. From the same label (A & M AML 912) come THE SANDPIPERS with "Misty Roses" and this is the usual sugary, but ultra pleasant mixture of latin, ballad and competent vocalising. BILLY ECKSTINE "recreates a dozen great hits with his fresh infectious style" say the notes... titles include "Caravan", "I Apologise", "Blue Moon" and it's on Mercury Value MVL 312.

Some motion picture items — "Smashing Time" (Stateside SL 10224) with JOHN ADDISON composing and conducting, while the rather deeper music from "October Revolution" is on Philips SBL 7827. By JEAN WIENER, Wild West fans will dig both the film and the music from "Custer Of The West" — on Stateside SL 10222 and featuring BERNARD SEGALL's music. Finally, a nice little Wing package — "The Best Of Broadway" with tunes from "Annie Get Your Gun", "Carousel" and "The King And I", plus many, many more — stars like ELIZABETH LARNER on this one.

MANY FINE CLASSICS FROM M.F.P.

FOR those who love the classics but do not always have the money for the often vastly expensive versions of recorded music, Music For Pleasure have come up with their best-ever monthly release of classical LPs — many of them in compatible stereo, which means they'll be OK on either type of player. Included in this new release list is a double-pack Beethoven of the Eighth and the famous Ninth symphonies — for only 25s. That's on MFP 2099/100. And the BBC Symphony Orchestra conducted by SIR MALCOLM SARGENT, the man who really helped popularise classical music, play Rachmaninov's Symphony No. 3 in A minor, Op. 44 (MFP 2078). Eastern music fans will delight in CARMEN DRAGON's new LP (MFP 2091) which features many middle-east and far eastern types of music — he's conducting the famous Capitol Symphony Orchestra. Those just beginning to be interested in classical music should try "The Instruments Of The Orchestra", a disc which could be used to great advantage in schools. It's directed by SIR ADRIAN BOULT and is on MFP 2092 — also in compatible stereo. The other releases this month are — "Elgar" by the Philharmonia Orchestra (MFP 2093), MARIO PARODI "Plays The Classical Guitar" (MFP 2094), Liszt Piano Concertos No. 1 and 2 by SAMSON FRANCOIS and the Philharmonia Orchestra (MFP 2095), Bach "Organ Works" VIRGIL FOX (MFP 2096), Grieg Peer Gynt Suites Nos. 1 and 2 and Bizet L'Arlesienne Suites Nos. 1 and 2 ARTHUR RODZINSKI conducting the Philharmonia Orchestra of London. Finally there's Beethoven's Concerto in D Major Op. 61 with NATHAN MILSTEIN on violin and the Pittsburgh Symphony Orchestra (MFP 2098).

Despite (or because of) the send-ups, Beach Boys' new LP 'Wild Honey' will sell better than their 'Smiley Smile'...



BEACH BOYS—negative R & B humour!

THE STRAWBERRY ALARM CLOCK "Incease And Peppermints" — The World's On Fire; Birds In My Tree; Lose To Live; Strawberries Mean Love; Rainy Day; Mushroom Pillow; Paxton's Back Street Carnival; Humm'n' Happy; Pass Time With Sac; Incease And Peppermints; Unwind With The Clock (Pye Int. NPL 28016).

STRAIGHT off their U.S. No. 1 smash, this group should pick up sales with the West Coast acid act on this LP, which is lively and well performed although it lacks the finesse of some longer established groups. The obvious enthusiasm is good though, and the instrumental breaks are always interesting.

THE PLATERS "New Golden Hits" — I Love You 1000 Times; With This Ring; Washed Ashore; The Great Pretender; My Prayer; Only You; The Magic Touch; Harbour Lights; Smoke Gets In Your Eyes; I'm Sorry; Twilight Time; Heaven On Earth (Stateside SSL 10227 STEREO).

THIS features the best up-dated versions of their own hits I've heard. Certainly, anyone hearing the old hits like "The Great Pretender" and "Twilight Time"

for the first time would probably prefer them to the ten-year old originals with the great Tony Williams singing lead. The arrangements are better and more sophisticated, although their basis is of course the old slow-rock backings from the old hits. Being able to remember their original hits, I found these new versions lacking in something — whether it's a certain magic or merely nostalgia I don't know. Thrown in for a bonus are their three recent hits which are Motown-ish and very danceable and professional. Nice to see them doing so well again.

LEONARD COHEN "The Songs Of Leonard Cohen" (CBS 63241).

POET and novelist Leonard Cohen sings his own songs here — one which will be familiar to folk fans is the hauntingly beautiful "Suzanne". His voice is gentle, his pronunciation is not as distinct as one would like considering the lyric. But this doesn't matter because this is an exhilarating record which even sounds good on Friday at One O'clock. It should sound better tonight.

★★★★

THE BEACH BOYS "Wild Honey" — Wild Honey; Aren't You Glad I Was Made To Love Her; Country Air; A Thing Or Two; Darlin'; I'd Love Just Once To See You; Here Comes The Night; Let The Wind Blow; How She Boogalooed It; Mama Says (Capitol ST 2859 STEREO).

MUCH more tongue-in-cheek than their insidious and not-too-successful "Smiley Smile" LP, this features a number of "R & B" type tunes most of which are obvious send-ups, with enough rounds of "Sock It To Me" to convince even the most trusting Beach Boy fan. Their American schoolboy humour is revealed in "I'd Love Just Once To See You", which contrasts beautifully with the sophisticated "Country Air". Mostly simple, easily remembered tunes, such as the hit "Darlin'" and "A Thing Or Two". It strikes a nice balance, but the negative R & B humour must surely be merely temporary.

JOHNNY MATHIS "Up, Up And Away" — Up, Up And Away; The More I See You; Where Are The Words; The Morningside Of The Mountain; I Won't Cry Any More; Far Above Cayuga's Waters; Misty Roses; Drifting; At The Crossroads; I Thought Of You Last Night; When I Look In Your Eyes (CBS 63104).

BACK to his old label — and a selection of well-recorded and mostly ballad-style tunes. Johnny's voice is perhaps slightly less exaggerated here than it has been in his last few LPs—the effect is more subtle. I don't think some of the songs suit him too well — the title track for one. But Mathis fans will welcome this LP.

CHRIS CLARK "Soul Sounds" — I Want To Go Back There Again; Love's Gone Bad; Born To Love You Baby; If You Should Walk Away; Whisper You Love Me Boy; Got To Get You Into My Life; Day By Day Or Never; From Head To Toe; Do Right Baby Do Right; Uptil You Love Someone; Put Yourself In My Place; Sweeter As The Days Go By (Tania Motown STML 11069 STEREO).

A MISTAKE I think to put Chris' basically soft voice against toned-down backings and arrangements, which you only normally hear behind much harder-voiced singers on Tania. Somehow the whole thing sounds feeble. A pity because with a different conception entirely and Chris given more subtle backdrops, this could have been a success. Best track is certainly her "I Want To Go Back There Again."

★★★★

SANDY NELSON "Soul Drums" (Liberty LBL 8304E).

TOP rock drummer Nelson and a collection of varied tunes, mostly in the R & B idiom which range from an organ-based version of Bobby Lewis' "Tossin' & Turnin'" (perhaps the biggest-selling R & B hit ever) to a gentle "Groovin'". Not quite as much percussion as I would have liked, but nice pleasant discotheque music.

★★★★

DAVID McWILLIAMS "Volume Three — Three O'Clock Flamingo Street; Harlem Lady; Four Seasons; Turn Homeward Stranger; Letter To My Love; City Blues; Reflections; Poverty Street; And I'm Free; September Winds; A Young Man's Dream; Born To Ramble (Major Minor MMLP11).

THE prolific Mr. McWilliams has some of his most commercial songs here—certainly "Three O'Clock Flamingo Street" is perhaps the best thing on the LP, but there are enough other good, simple and unpretentious songs on this LP to please his fans. I don't know whether the often-complicated string backings detract from or enhance this record. In a way, pleasant, but too often the lyrics reflect other folk writers—particularly Paul Simon. Folk fans will be pleased to know that according to the sleeve notes David has unconventional ideas and he can't bear prejudice—but I would like to hear him being NASTY about something for a change—it could be an experience.

★★★★

ROY'S ROCK RECOLLECTIONS PART TWO

HERE'S Roy Orbison again, recalling in his own words his memories of the early days of rock and roll — reprinting a series which was originally included in "Texan Star", magazine of the Roy Orbison Club.

"I learned to love Spanish fandangos and Mexican music because I grew up in Texas with a lot of Mexican kids. That music was very popular at the time. My music is a composite of country Western, blues, Spanish music and what it would have been normally if I wasn't influenced by anything.

COUNTRY BLUES

"Since I was basically blues or country blues, that was my attempt at rhythm and blues. Rock and roll is more country western than R and B. One of the biggest exponents of rock and roll is Chuck Berry. He was actually a coloured country singer. Country blues is what rock and roll really is. The music was called rhythm and blues first. The first time I heard the term rock and roll was between 1954 and 1955. It came from the movie 'Blackboard Jungle'. That was the first mass taste of rock and roll that people ever got. Rock and roll as such, not rhythm and blues.

PRESLEY IN '54

"Bill Haley's record was released in the summer of 1954 and didn't hit. A few weeks later Presley came out with 'That's All Right' and it hit in a few States. Then, when 'Blackboard Jungle' and 'Rock Around The Clock' came out, it was the first time that a big hit record for the teenagers came out in a movie. It was with such

an impact that it was a number one smash. From that came rock and roll.

"Sun Records were cutting R and B until they got Presley in the fall of 1954. Before I started recording, I used to sing country blues and classic blues, which is the Muddy Waters-type stuff. I learned those things from my father—I learned to play blues before anything.

"I first heard 'Rock Around The Clock' in 1954, just before I went to college, then it died away. Presley came out and then 'Blackboard Jungle' and made Haley big. Haley used to make one of those country jazz bands. At that time there was a separation between country and the Western. Western groups were Bob Willis, Spade Cooley, Bill Haley. Actual country was Lefty Western was more jazz: country was folk or ballad.

"Country jazz bands, like Bob Willis, were actually popular during World War II. That was an attempt by country and bluegrass musicians to go uptown. They amplified everything and added horns. The commercial rise and fall of it came after the war.

CIVIL WAR

"Hill-billy music is beginning to disappear as a pure form. Actually there aren't many mountain people left in the South, but Memphis is still way down the ladder educationally. Mississippi and Tennessee, Alabama and Georgia—all these states are still suffering from the Civil War. Just now they're setting industry after one hundred years. The average wage and education of the country people in these areas are way below average and it's because of that Civil War. The suffering lingered on a lot longer after the war in the deep South. That was part of the reason for the blues—hard times and working songs.

"In the 1890's the guitar came from Mexico, the banjo came from all over and the mandolin was a European instrument. The bass fiddle was a concert instrument handed down from family to family.

They'd set together and play. There was no amplification. They didn't have drums, so they used jukes and scratchboards.

ALL-AMERICAN

"But the music they played is completely American. Since they were from the hills, they wouldn't know anything but some folk songs stemming from the 'Old Suzanna' days. That form is still in the bluegrass instrumentals. Bluegrass men still don't use amplified instruments.

"I remember the first concert I ever attended. The musicians weren't amplified. My first experience with it was at my home in 1943. The war was on and a bunch of soldiers came over to my parents' home and played music. I got into it so I could stay up at night. I joined in the fun and learned how to play the guitar. We loosened the strings and placed a microphone inside the guitar and then tightened the strings back up. That was my first amplified . . .

"During and after the war, the electronics industry boomed and came out with amplified guitars. A steel guitar is actually an amplified dobro. They even amplified the violins but mainly the guitar, steel guitar and the mandolin. It was an evolution that came out of bluegrass music.

"A lot of people wonder why Memphis is so rich in musical history. I'd say that the Mississippi River had a lot to do with it—the transportation system. Going way back there was a recording studio in Memphis for coloured singers. Actually, the biggest centre took in Tennessee, Mississippi and Alabama. Only in recent years has Nashville come up to standards. Now Atlanta is the most progressive city in the Deep South. New Orleans had a big collection of jazz and blues people but Memphis was a natural centre for them to go to.

"We all helped each other out way back when we started. Jerry Lee Lewis played piano on one of my sessions. Chet Atkins played

PETER JONES



JERRY LEE LEWIS — once played for Roy

on my records. Jerry played on a thing called 'Matchbox' for Carl Perkins. Billy Lee Riley, the harmonica player, was on 'Whole Lotta Shakin' Goin'' on W and I

played on some sessions—I can't remember which. More Orbie memories at a later date. He'll tell you about payola, percentages and Presley!

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DAVID GRIFFITHS TALKS TO THE LOVE AFFAIR: THE ETHICAL QUESTION OF SNEAKING IN THE SESSION MEN AND CREDITING THE GROUP

HERE we go again. The pop trade is once more taking a little time off from its relentless pursuit of fast money to talk about Morality, Ethics and weighty matters of that nature. The commercial press is joining in with that special relish it reserves for good old, juicy-type scandals.

The Love Affair triggered it off this time when it emerged that only the singer actually performed on the recording of "Everlasting Love". This has led to a number of similar "revelations" concerning other artists' discs. So (you may well be wondering) what? A record gets bought if it has the kind of sounds on it that appeal to the buyers. That's about all there is to it—at least as far as the record goes, since you can't see faces on a record! For in-person performances it's a different thing and we'll get to that in a moment.

First, though, a brief speculation about why there should be such preoccupation about so apparently trivial practice as the use of the best available musicians to take part anonymously in pop groups' discs. A cynic might say that the cause is the desire of the press to have something "controversial" to write about because it makes for more lively reading than the usual gushy personality pieces. While there's undoubtedly some truth in such a view it is far from the whole story. There probably is a genuine public interest in pop trade recording methods. Could it be that there is an uneasy feeling inside some pop fans that they're being conned? If so, it's not surprising—and they really have only themselves to blame. For they must know—some of them anyway—that they are sheep. What's good to them is what is in the charts, what is heavily publicised and plumed. If they'd only do a bit of listening WITH THEIR OWN EARS, buying what suits their taste regardless of how well it's selling to others, they wouldn't need to be so concerned about sharp practices, real or imaginary. It's chart mania itself that needs attacking.

In the case of The Love Affair the boys themselves told me that they felt the chief credit for the success of "Everlasting Love" should go to Keith Mansfield, who wrote the arrangement. If they'd had more time to learn their parts, they said, they could have done the record justice. If anyone thinks they can't play "Everlasting Love" — then just turn up at any live show and lend them an ear.

"We were worried at first that bad publicity could damage us," said singer Steve Ellis, "but as things have turned out we seem to have gained from all the publicity. And the boys will certainly be playing on our next record."

It goes without saying that the Musicians' Union had to get into the act, muttering about rectifying an unsatisfactory situation. Sure, MU, go ahead. If you decide to enforce a ruling that all pop group members must play everything on their records then a lot of session men will be out of work. Then, those few sessioneers who don't like the present system (and claim they don't reap adequate rewards for their labours) would have to form groups of their own.

Which would teach them how chancey a business making pop hits is. Daresay they'd soon wish for the good old days of guaranteed session fees.

And while we're on the subject of MU policy I'd be very interested to know if their policy of banning TV miming to discs has resulted in more, or less, rewards for musicians. All I know for sure is that a whole lot of TV disc-mime shows, especially on provincial ITV, have disappeared because the companies decided they couldn't afford to hire live musicians. Some triumph! Oh, and another thing: it is accepted trade practice among British session musicians that if one player can't get to an engagement (perhaps because a better-paying job has come up) he can send along another musician to "deputise" for him. A strange idea, when you consider that an employer doesn't necessarily get the man he has hired, and is expected not to complain.

As for the current "controversy", these are, in my opinion, the only things that matter:

1. Do you consider the record to be enjoyable enough to be worth buying, regardless of who did or did not play on it?

2. If you go to hear the group (whose disc you have bought) at a concert will it be able to come up with a good enough show to earn the money you've paid to get in? If the group fails to please it clearly won't be in the big time for long, so justice will soon be served one way or another. But you can't expect to hear in person the sound you get on record. Most pop discs these days use added instruments or jukes around with the recording tapes. The Beach Boys can't reproduce their electronic effects on a stage but they do offer "an honest sound" and the result is always good entertainment. The Beatles (who use numerous other musicians on their records) do not at present give concerts but as soon as they've worked out scores—as opposed to their recording-studio technique of lengthy trial and error — we can expect some sell-out performances.

3. Has there been any attempt at deception? When groups lie over a straight question of fact then they deserve all the condemnation they get. Oddly, though, there's often a positive desire to believe the worst. Remember all the rumours about Dave Clark not playing on "Glad All Over". Now, Dave has never pretended to be a technically polished drummer but before he ever made a disc he'd played for a long time in dance halls. About "Glad All Over" he merely commented that the drumming was so ordinary that if he really had hired someone else to do it, the drumming would have sounded a whole lot better! Conclusive enough.

However, here's a curious point. It was on Jonathan King's "Good Evenings" TV show that The Love Affair made their "confession". And Jonathan at the time admitted that when he recorded Hedgehoppers Anonymous and had a hit with "It's Good News Week" he used some session men. Yet Jonathan once assured Peter Jones that Hedgehoppers Anonymous made all their own sounds on that disc. Hmmm.

DAVID GRIFFITHS

PEOPLE SCAR

And other gro

PEOPLE are dead I don't know why. Got to shy away from the fans are terrified. Think of a frig any group. Got it? You're right M-M-Move.

"We're really the know," said Trevor Burton, "but image of being the bad guys — I when they started — and every frightened of us. But we're offensive to anyone — unless of course.

"Roy's the prime example of never met a nicer person — he nasty to anyone. But people st him. I've only ever seen Roy angle a telephone box, and some guy w use the 'phone opened the door a thing like 'Hurry up you long-h Roy just went berserk — he pu the face, and walked off!"

"But he deserved it," said Roy, join "Everybody finds different things anno annoyed when people call me a quee because of my hair, or my clothes. N that sort of thing. But for once I just "I suppose I'm just an Arfer at heart me, one of the papers spelled 'Arfer' weeks ago. It's not a-r-f-a-r, it's a-r-f important."

Thanks for the info., Roy.

ANIMAL STREAK

"The thing is," said Trevor, "that we in the sort of area where you have after yourself — we're yobs, but arter- "I think this summer, though, is goin gang warfare of the sort that happen between the mods and the rockers. I' it, myself. I've got this animal strea enjoy violence. And I think that the all the flower-power peace and love b comes up to you and punches you in going to get very far by just hitting hi your flower, are you? I could see this summer, when everyone was sitting in it

"Just think what could happen if a 'Hell's Angels' started up in this co going for years in the States, and th reign of terror — even the police are- They got the power by terrorising eve don't have to terrorise any more, they j

"But England is a much smaller imagine what it would be like if the started up in a big way here?" "Personally," added Roy, "I don't thing'll happen here. I hope it doesn't, the kids in this country are too mat thing — they're more together now, and of a gulf between yobs and non-yobs. of a gap between the kids and their p think it's great that there are people

NEXT WEEK: P

Sasha Caro MOLOTOV MOLOTOV F 12744

Ice ICE MAN F 12749

The Skatalites DON'T KNOCK IT F 12743

The Honeybus I CAN'T LET MAGGIE GO DM 182

Crocheted Doughnut Ring MAXINE'S PARLOUR DM 180

Bernie and the Buzz Band DON'T KNOCK IT DM 181

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PEOPLE ARE SCARED OF US

Groups tend to shy away from the MOVE...

scared of us — I think other groups seem to be scared of us, and some of them are. I think the frightening group —

... it's th-th-the

the nicest people we've got this year. Like the Stones had someone who seems to be very particularly nice, they deserve it.

... this, I've honestly never seen anyone who could never be so nice. I'll steer clear of them every once. He was in the room who was waiting to be seen and shouted someone 'aired queer'. And I punched the guy in



MOVE — Arfer-type-yobs

charts, because he's the sort of a pop-singer that the parents can understand — and it gives them an interest in pop music. It's a lead-in to the teenage culture.

"But although I don't think violence is going to happen, I do think rock 'n' roll will, in a different form — a more sophisticated form. I think the essence of pop music is that it has to be kept simple and basic — it's not a return to the early days of rock. We've developed beyond that — it's more of a progression from what was happening at the end of last year. Pop was getting too complicated, and too pretty."

"When a person gets back from work," said Trevor, "he doesn't want to switch on the radio and hear a song that he'll have to think about before he can understand it. You know, he's been thinking all day at work — all he wants to do is sit down and relax, and listen to music that doesn't need too much thought. Pop music has to be immediately understandable. And I think that's the sort of music that's going to be big this year."

"I hope the different groups get together a bit more this year, as well, because we can all learn from one another — then perhaps pop would progress even further and faster. But at the moment no one seems to know anyone else — you know, I met Hank Marvin the other day, and I was knocked out. He's been a hero of mine for years — but we've never met. And it's a pity, because he's had so much more experience in the business than we have, and we could learn a lot from him."

"Groups can always learn from one another — but other people always seem nervous about coming over and talking to us. It's getting back to this thing about everyone being scared of us, I suppose. But then, we're often scared of talking to other groups. For example, we were in the canteen at Top of The Pops, and we were sitting at one table, and the Love Affair were at another — and we just didn't get around to chatting to one another. I suppose they were sitting there thinking 'Look at that stuck-up group, the Move, they don't want to know us', and we were thinking 'Look at that stuck-up group, the Love Affair, they don't want to know us!'"

Roy agreed: "If groups worked together more, ideas would flow much faster. As it is, any idea anyone comes up with has already been done by the Beatles! It's very stifling, because they're always the first with a new thing — it makes being a songwriter very difficult."

Difficult or not, having the Beatles above them does give groups that extra incentive to just get better and better all the time...

... and I do mean the Move.

DEREK BOLTWOOD

PETER GREEN'S FLEETWOOD MAC



George Torrence & the Naturals

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DREAM SELLER RCA 1668

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and Peter Jones new albums

Staunch British blues fans will dig Mayall's 'Diary' LP set

JOHN MAYALL: "The Diary Of A Band"—Blood On The Night; I Can't Quit You Baby; Anzio Annie; Snowy Wood; The Lesson; My Own Fault; God Save The Queen; The Train; Crying Shame; Local Boy Makes Good; Help Me; Blues In Bb; Soul Of A Short Fat Man (Decca LK 4919 and 4918).

THIS two-volume set from the Bluesbreakers is obviously aimed to put over the atmosphere of their concerts, rather than display any kind of technical studio perfection. Certainly enough atmosphere comes across, but I'd think you would need a pretty good record player to get the best out of these roughly-recorded tunes. Extremely interesting with many impromptu items, and the whole thing has a kind of atmospheric flow which is often hypnotic—I was surprised at some of the more off beat and adventurous types of numbers which the group does play. You can buy each volume separately too.

★ ★ ★ ★

JOHN FRED AND HIS PLAY-BOY BAND "Agnes English"—Up And Down; Judy In Disguise; Off The Wall; Out Of Left Field; She Shot A Hole In My Soul; Most Unlikely To Succeed; Agnes English; When The Lights Go Out; No Good To Cry; Sometimes You Just Can't Win; Sad Story; Achenah Riot (Pye Int. NPL 2811).

THEIR first disc "Agnes English" wasn't much here, but because of U.S. success this LP came out. It's unusual at least—and features their mammoth "Judy In Disguise" hit. Other good tracks are "She Shot A Hole In My Soul" and "Agnes English". Their "Out Of Left Field" is a watered down version of Percy Sledge's, but "Sad Story" is an interesting blues that spotlights John's distinctive and powerful voice, comparable to that of Van Morrison. The kind of LP that could grow on you.

★ ★ ★

JAMES BROWN "Plays The Real Thing"—Jimmy Mack; What Do You Like; Peewee Groove In 'D'; Bernadette; Mercy Mercy Mercy; I Never Loved A Man The Way I Love You; Funky Broadway; 'D' Thing (Philips SBL 7823 STEREO).

THE instrumental side of James Brown here. And for those who don't know—James is adept at jazz-blues organ work, and he features his big band behind him. The arrangements are funky and this features enough improvisation to make it interesting and entertaining. For organ fans—but maybe James Brown fans will also dig.

★ ★ ★

VAN MORRISON "Bowin' Your Mind"—Brown Eyed Girl; He Ain't Give You None; T.B. Sheets; Spanish Rose; Goodbye Baby (Baby Goodbye); Ro Ro Rosey; Who Drove The Red Sports Car; Midnight Special (London HAZ 6346).

A PART from the title, this is a fine LP. Van's records have always been produced by the late Bert Berns, who makes a very good job of this punchy, hard-sounding album. Well recorded, and Van's talent as a blues singer and composer are spotlighted to a background of good arrangements. The Dylanesque organ in "He Ain't Give You None" (a super track) is finely done, and the whole approach is very professional indeed. A pity that under-rated Van may not get very much interest by Dee Jays in this album.

★ ★ ★ ★

THE PEDDLERS "Freewheelers"—Time After Time; Girl Talk; Who Can I Turn To; Stormy Weather; Smile; Empty Club Blues; You're The Reason; Ain't No Big Thing; Pantathlon; What Now My Love; Lover (CBS 63183).

THIS is an improvement on the last Peddlers LP. The hurried frantic quality has gone, and the whole thing is more cool. This suits the blues-tinged vocals better and the organ work is used subtly. The LP will appeal to Georgie Fame fans too, as well as Pete Murray.

★ ★ ★ ★

PETER GREEN'S FLEETWOOD MAC "Fleetwood Mac"—My Heart Beat Like A Hammer; Merry Go Round; Long Grey Mare; Hellhound On My Trail; Shake Your Money-maker; Looking For Somebody; No Place To Go; My Baby's Good To Me; I Loved Another Woman; Cold Black Night; The World Keep On Turning; Got To Move (Blue Horizon 7-73200).

I WAS slightly disappointed. Peter and his boys are competent and dedicated enough to have made a better LP than this, which consists of nothing much new or adventurous in the blues field, merely their attempts to duplicate what has already been done by countless other blues artists. Doubtless it'll appeal to Fleetwood Mac fans as opposed to blues fans. Also the recording quality was too often flat—compare this with the punch of Elmore James or Howlin' Wolf items. This is a shame because throughout the album some brilliant touches come through. "I Loved Another Woman" is perfect, and the instrumental and vocals are mostly very competent, and often inspired.

★ ★ ★

BOOTS RANDOLPH "Boots Ran dolph With The Knightsbridge Strin; Chorale"—Temptation; Somewhere My Love; More; Charade; It's No Unusual; Cast Your Fate To The Wind; Who Can I Turn To; Theme From "Black Orpheus"; Misty; People; Love Letters (Monument SMO 5012 Stereo).

I DON'T know whether Boots' sax style—which is basically jazz-tinged rock, goes very well with these sugary strings. Mind you, there can sometimes be a certain kind of appeal, as with the Acker Bilk sound, but I think that this type of thing is more listenable rather than background music, and therefore has to stand up to more criticism. Not my favourite selection of Boots.

★ ★ ★

FRANKIE LAINE "I Wanted Someone To Love"—You Wanted Someone To Play With; Ev'ry Street's A Boulevard; Sometimes; There's Not A Moment To Spare; The Gypsy; The Real True Meaning Of Love; Laura; I Heard You Cried Last Night; Give Me Your Kisses; You, No One But You; You Taught Me How To Love You; Now Teach Me To Forget (State-side SSL 10219).

FRANKIE is setting on to the "Mum and Dad" kick in the States, which is carried through by such singers there as Ronnie Dove and Al Martino. Over here, that market is represented by Engelbert and Ken Dodd. The songs are mostly nostalgia-ridden sim-alons; thus, with Frankie's powerful and distinctive voice carrying things along. The backings are typically sugary and often quite lively.

★ ★ ★

JACK JONES "Our Song"—Our Song; Michelle; After Today; Don't Give Your Love Away; More And More; When I Look In Your Eyes; Now I Know; Oh How Much I Love You; As Time Goes By; The True Picture; "Cause I Got So Much Lovin' In Me; Along The Way (London SHR 8344 Stereo).

THE very clean-cut Jack Jones and another set of beautifully arranged songs. His voice is the subject of controversy among the swing set, but it cannot be denied he phrases beautifully and sings extremely well. This is fine, but comparisons with Sinatra DO come into it. But then even to be compared with Sinatra is something Jack Jones comes off well. Try "Don't Give Your Love Away" or "Oh How Much I Love You".

★ ★ ★ ★

ROBERT MITCHUM "That Man"—You Deserve Each Other; Walker's Woods; Wheels; In My Place; Ballad Of Thunder Road; That Man Right There; Little Ole Winedrinker Me; Ricardo's Mountain; Sunny; Little White Lies; Whippoorwill; Gotta Travel On (Monument LMO 5011).

THIS album is surprisingly good. Bob's voice, a mixture of Burl Ives and Johnny Cash, with a touch of Dean Martin, is more tuneful and interesting than you would imagine. The superb rock-country backings, which often feature top saxophonist Boots Randolph blend well with the vocals. The relaxed quality running throughout should make this deservedly into a big seller.

★ ★ ★ ★

FRANK CHACKSFIELD AND HIS ORCHESTRA "Happy Talk"—Happy Talk; I Whistle A Happy Tune; The Surrey With The Fringe On Top; Many A New Day; Oh What A Beautiful Morning; Oklahoma; June Is Bustin' Out All Over; Out Of My Dreams; Honey Bun; There Is Nothin' Like A Dame; Shall We Dance; Carousel (Decca Ace Of Clubs SCL 1244 STEREO).

SOME pretty orchestral renditions of familiar, and pretty, tunes here. Most of them exhibit a bubbly, happy vitality. And although they do sound a bit movie theme-ish, the general effect is pleasant. And of course the arrangements are excellent.

★ ★ ★

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

VINCE HILL

Can't Keep You Out Of My Heart; I Can't Make It Alone (Columbia DB 8363). Vince wrote this with Ernie Dunstall — and it's a country-styled and gently-paced ballad, with piano featured up back, and a chorus. The actual melodic chorus is easy to remember and tuneful and I'd say our Vince is in with very strong chances indeed. Still prefer him on wider-ranked "proper" singing, though. Flip: "Just what I was referring to in the last sentence."

CHART PROBABILITY.

MANFRED MANN

"Theme From Up The Junction"; Sleepy Hollow (Fontana TF 908). Manfred and Mike Hugg did some very good stuff for this unfairly-knocked movie and I'm glad this particular bit of scene-setting is available on a single. There are some strong ideas here, and a treatment that is very, very imaginative. It's both exciting and wistful. It's also darned musically. Flip: By Tom McGuinness, a rather moody bit requiring close attention.

CHART CERTAINTY.

LEMON TREE

William Chalker's Time Machine; I Can Touch A Rainbow (Parlophone R 5671). A lot happening for this one. Trevor Burton of the Move and A. Fairweather-Low of A. Corner joined forces on the production. It's a determined sort of beater, with a clipped rhythm and really it has a chart-worthy sound to it... though one can be too enthusiastic over something from a new group. Lovely use of brass. Flip: Nice chorus riff, but not actually for me.

CHART POSSIBILITY.

THE ALAN BOWN!

Story Book; Little Lesley (MGM 1387). I'm assured by all and sundry that this is the one to break this lively and musically outfit into the chart atmosphere. But it could just prove a bit too gimmicky to get really wide approval in the straighter moments, these boys really give it all they've got, and there's plenty. Good song idea. Flip: A most perky little song, based on a simple little melody.

CHART POSSIBILITY.

KEN DODD

And You Were There; Kisses From A Clown (Columbia DB 8365). Classic ballad than those which roared Ken into the million-selling category. In fact, it may take time to really grab the listening populace. Starts off a bit slower, but there's immense charm in the singing and one must hand out credit for the arrangement. Just not an instant hit, that's all. Flip: Typical sentimental material, also well done.

CHART PROBABILITY.

WAYNE FONTANA

Storybook Children; I Need To Love You (Fontana TF 911). I suspect that Wayne's only real problem is certain suspect material, if you get the gist. However, this is a rather lovely song, with the verse coming first, then exploding into a very commercial chorus ballad. Wayne sings well over a lavish-sounding backing. Still not his actual best, but good enough I'm sure to put him back in the charts. Flip: Wayne's own song, but a bit ordinary.

CHART PROBABILITY.

GERRY DANE: Won't You Turn The Lights Down Low; Only A Darling Need Apply (Fontana TF 905). Gerry, good song-writer, good singer, could be in with chances here on a romantic sort of ballad, nicely presented. Lot of professionalism here. Liked it. ★★ ★★

THE PENNY PEEPS: Little Man With A Stick; Model Village (Liberty LBF 15053). Original sort of song, new group, new approach, and one to regard carefully. Tinkling sort of backing, but virile vocal front-line. ★★ ★★

THE SOULFUL STRINGS: Burning Spear; Within You Without You (Chess CRS 8068). Flute actually dominates this, and very good flautal work it is, too. Strings, of course, and generally speaking a nice off-beat instrumental sound. ★★ ★★

JACK GREENE: What Locks The Door; My Elusive Dreams (MCA MU 1005). Being a bit anti-Country, to own up, this doesn't click. But Mr. G. is a top American star in this field and addicts will find this a strong double "A"-sider of nicely contrasting material. ★★ ★★

BERNIE AND THE BUZZ BAND: Don't Knock It; When Something Is Wrong With My Baby (Deram DM 181). A second version of this powerful song — and Bernie attacks with such throaty enthusiasm that he could make progress. ★★ ★★

BLOSSOM TOES: I'll Be Your Baby Tonight; Love Is (Marmalade 598009). Dylan song and Bob-fanciers may not rate it. But I found it gently persuasive, with harmonica, good vocal treatment and a rather strong sense of style. Actually I liked the flip, too. ★★ ★★

BERT KAEMPFERT AND ORCHESTRA: Caravan; Chicken Talk (Polydor 56536). The old Duke Ellington standard beautifully dressed up by one of the more distinctive modern big bands. A Gem. ★★ ★★

ICE: Ice Man; Whisper Her Name (Decca F 12749). Nicely done but somehow missing on that directness that might click. But this group has distinct promise — Check? ★★ ★★

LOUIS ARMSTRONG: Wilkommen; Rosie (MCA MU 1004). Another quality piece — and catchy enough to put Louis up there again, following "Cabaret" et al. But this seems to be a shade predictable, samey. No tip then, but commended. ★★ ★★

RUPERT'S PEOPLE: I Can Show You; I've Got The Love (Charlotte Columbia DB 8362). Another group I rate highly, along with Frugal sound and so on. Like the lead voice, quite like the song, admire the presentation all round. Hope it clicks. ★★ ★★

NIGEL HOPKINS: High On A Hill; Trumpet Serenade (Fontana TF 106). Boy trumpet star who, in terms of tone and technique, could prove the new golden-trumpeted one. This is a most pleasant melody. But of necessity square by today's tastes for teens. ★★ ★★

JAKE THA. KRAY: Lah-di-uh; The Black Swan (Columbia DB 8364). Song writer sounding like N. Coward. This is a song of love — but appalled by the trimmings and trappings of getting married. Very amusing. One of my records of the week for older tastes. ★★ ★★

rapid singles

TONY CHRISTIE is obviously a voice and talent to reckon with — proved on his "I Don't Want To Hurt You Anymore" (MGM 1386), most attractively performed. I commented: "Big City Lights (And Country Boy Bill)" (Polydor 56239), by the SHEVELLS: good song, well done and commercial. From the current West End show comes "You're A Good Man, Charlie Brown" (MGM 1388), dressed up by the KIRBY STONE FOUR — a cartoon-fan's delight. "I Can't Let Maszic Go", by the HONEYBUS (Deram DM 182), is a hymn of praise to a bird but catchily done. Lovely lovely lovely — ELLA FITZGERALD on "I Taught Him Everything He Knows" (Capitol CL 15532), almost country-styled and absolutely lovely, lovely, lovely.

Up they come again: CROCHETED DOUGHNUT RING with "Maxine's Parlour" (Deram DM 180), with that lead voice doing a very good job — unusual song, too. Good week this, what with your NANCY WILSON singing "You Don't Know Me" (Capitol CL 15536) with a typically big jazzy backing, and this is the sort of number I love — great! Country-music style: "Crystal Chandeliers", by THE KENTUCKIANS (Polydor 56238), pleasantly melodic. THE BYE-LAWS sing "Then You Can Tell Me Goodbye" (Pye 17481) with a soft-edged romanticism — this is another good song... but it's perhaps had it's day.

LENA MARTELL on "In Time" (Pye 17458), sings all ballad and well, but I can't see this song being a really big bizzie. From THE FIRST EDITION: "Just Dropped In" (Reprise RS 20655), harmonically apparently backwards, and otherwise a rather standard group beater. Revived: "He's Got The Whole World In His Hands" (Columbia DB 8366), by THE MIDAS TOUCH, all slowed down

and re-arranged and really short of the vital spark which registers. Yet another "Love Is Blue": by CLAUDINE LONGET, alias Mrs. Andy Williams, who sings the sweet song well and sweetly (A and M AMS 718).

THE SKATALITES have already done nicely in the charts and my guess is that "Don't Knock It" (Decca F 12743), gently ska-beating, but vital vocally, might do them another favour. Very unusual: SASHA CARO on "Molotov Molotov" (Decca F 12744), full of Eastern promise, and amusing generally — gets rather exciting... and the flip is called "Never Play A B Side"! Nice balladeering: JON BRITTON and "Once I Had A Dream" (Philips BF 1641), building nicely and revealing big ranged tones. THE EXCEPTION: "Rub It Down" is the title and President PT 181 the record — cod calypso with an amusing set of lyrics.

"Coming On Strong" by THE TARTANS (Caltone 117) has the blue-beat "feel" but is softer than usual — not so insinuating, as they say. Rather catchy: "Flippidy Flop", by GARY STREET AND THE FAIRWAYS (Domain D 2), the sort of thing that has nursery rhyme appeal but also commercialism. Well sung indeed: "This Is Our Anniversary" by EMIL DEAN (Island WIP 6033), produced by Muff Winwood and performed with a square-ish but sincere charm.

Big following for FRANKIE McBRIDE and his "I'm Goin' Home" (Emerald MD 1093) is full of joy-of-living and a sure-touch of professionalism. Got a bit bored with "Master Jack" (RCA Victor RCA 1669), by FOUR JACKS AND A JILL — girl voice and a slow-starting scene all round.

GLADYS KNIGHT AND THE PIPS: The End Of Our Road; Don't Let Her Take Your Love From Me (Tamla Motown TMG 645). Bubbly Tamla item here, which is much more in the gospelly "Grapevine" style, than her relaxed and more sensual "Take Me In Your Arms And Love Me". She's well supported vocally by the Pips, and this exciting record should do well. Flip is a bit Miracles-y, and is a medium pace plaintive ballad, with the usual Tamla kind of complicated production.

TOP FIFTY TIP

ARETHA FRANKLIN (Sweet Sweet Baby) Since You've Been Gone; Ain't No Way (Atlantic 584172). A big hit here from Aretha — it's a funky showcase for her hurried, exciting vocals, and there's loads of underlying sex appeal here. Danceable, and listenable with all the ingredients thrown in. Not an inspired or a great R & B record, but a competent and commercial one. Flip is slower and more feelingful — a late night atmosphere pervades throughout.

TOP FIFTY TIP

EDWIN STARR I Am The Man For You Baby; My Weakness Is You (Tamla Motown TMG 646). A more plaintive item here from Edwin — a bubbling Tamla beater

OTIS CLAY: A Lasting Love; Got To Find A Way (President PT 176). Otis' records recently have been quite good — this is a slow-paced soul ballad with powerful vocal and it's quite well recorded. ★★ ★★

JOE SOUTH: Birds Of A Feather; It Got Away (Capitol CL 15535). Writer and singer South, and a jerky teen-orientated item which is a bit dated, but pleasant and well produced. ★★ ★★

THE HAPPENINGS: Music, Music, Music; When I Lock My Door (B. T. Puppy BTS 45538). Piano intro on this thumpy version of the oldie, which is provided with falsetto and a vague Four Season-ish sound. Not their best by any means. ★★ ★★

MOUSE AND THE TRAPS: Beg, Borrow And Steal; L.O.V.E. Love (President PT 174). Loud and frenzied item here, in a typical neo-R & B vein without too much character. Twelve bar again... but quite danceable, and some may find it exciting. ★★ ★★

TONY BRUNO: What's Yesterday; Small Town Bring Down (Capitol CL 15534). Produced by Kama Sutra's Artie Ripp, this is a feelingful adult ballad with a nice cool sound and good lyrics. Not too chart-inclined though. ★★ ★★

REPARATA AND THE DELRONS: Captain Of Your Ship; Toom Toom (Bell BLL 1002). Group who once scored with "Whenever A Teenager Cries" come up with this atmospheric, weirdly-recorded beater. Very nice, grows on you and could be a hit. ★★ ★★

LOU RAWLS: My Ancestors; Evil Woman (Capitol CL 15533). A slow, yet compelling beat ballad here with strong vocal work from Lou set against a slowly building backing. A bit short on tune. ★★ ★★

GEORGE TORRENCE AND THE NATURALS: Lickin' Stuck; So Long Goodbye (London HLZ 10181). Discotheque item here, with George sounding like a modern version of Hank Ballard. Funky backing and despite the dated sound it's different, and good approach to this kind of thing. ★★ ★★

JAMES CARR: A Man Needs A Woman; Stronger Than Love (Bell BLL 1004). Even the titles of James' records are getting like those of Percy Sledge. This is a predictable, but soul-filled item by the popular star. But it's corny, and not too inspiring. ★★ ★★

CHUCK WOOD: I've Got My Lovelight Shining; Baby You Win (Big T BIG 107). R & B hitmaker Chuck and a typical soul beater with a good Jackie Wilson type vocal. Rather likeable despite the lack of originality. ★★ ★★

LITTLE RICHARD: She's Together; Try Some Of Mine (MCA MU 1006). Mr. P. crops up on yet another label — this time he co-wrote the song with Don Covay. It's a jerky beater, typical rock style. ★★ ★★

OSCAR TONEY JR.: Without Love (There Is Nothing); A Love That Never Grows Old (Bell BLL 1003). Slow and soulful — Oscar scores again on this revival of the oldie. If you like sentimental soul you'll like this, he sings it with conviction, and the shrill girlie backdrop helps things along. I liked it. ★★ ★★

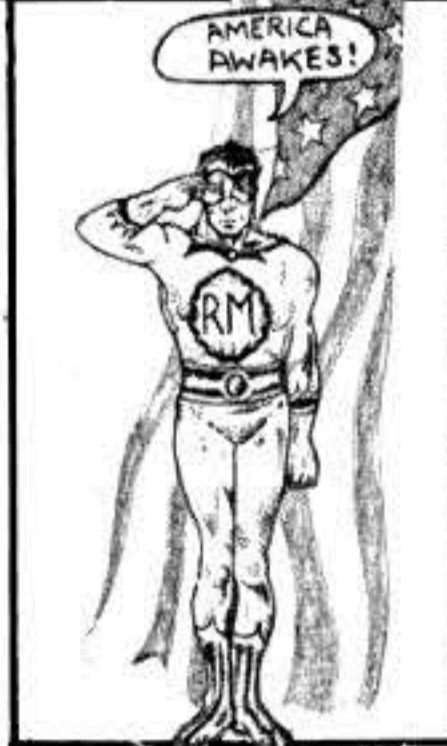
CUBY + BLIZZARDS: Distant Smile; Don't Know Which Way To Go (Philips BF 1638). Continental group who go for a progressive sort of approach and a way-out vocal scene. But it quite probably won't click simply because of that. ★★ ★★

THE NEW GENERATION: Sadie And Her Magic Mr. Galahad; Digger (Spark SRL 1000). Good debut for the new label. Song needs a fair amount of close attention but has grow-on-you appeal. Given exposure, this might take off. ★★ ★★

WHISTLING JACK SMITH: Ja-Da; Sans Fairy Anne (Deram DM 179). Rather the mixture as before, with the whistling going on effectively over a bouncy sort of backing — a familiar old melody, and a sure-fire foot-tapper. But the charts? Well. ★★ ★★

MAGGIE FITZGIBBON: I'll Walk Alone; Girls Are Made For Loving (Page One POF 057). Prior to acting straight in "The Newcomers", Maggie was a useful star in musical comedy. This is a great old ballad, deservedly revived, and she don't arf sing well. ★★ ★★

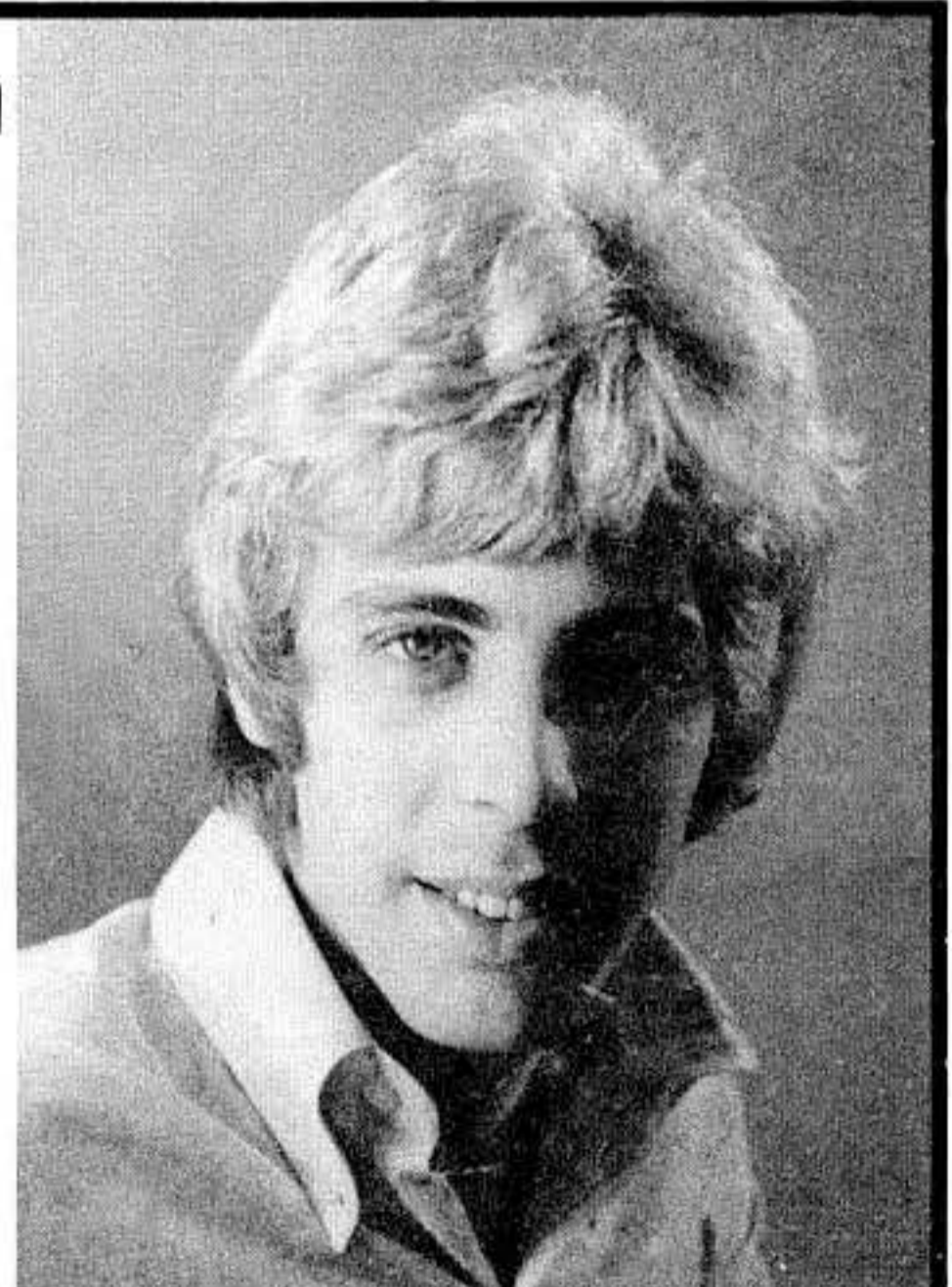
FRANCOISE HARDY: Now You Want To Be Loved; Tell Them You're Mine (United Artists UP 1208). Only just failed to "tip" this, Francoise on a new label, singing caressingly in English, and a song which seems above-average commercial. Lovely arrangement, too, full of delicacies.



with nice tune and typical production work all the way through. But the song still isn't as strong as his old "S.O.S." stuff before he changed labels, Flip is a solid beater with plenty of danceable rhythms.

TOP FIFTY TIP

How DO you get promotion for an unknown singer? Andy Forray tells of the 'Chicken-and-egg' frustrations



Which came first, the chicken or ANDY FORRAY?

THERE is something of the "which comes first — the chicken or the egg" about this business of pop music. You make a record, look for television exposure — then find that producers won't use you until you have a HIT record. But how do you get a hit if you don't get telly-exposure? Etc-etc, etc., etc., etc.

Which brings in Andy Forray, a matey and soft-spoken American who recently made a fine, and expensive, single debut with "Epitaph To You" on Decca. Andy, who has had more than his fair share of bad luck, is currently personally rat-tatting on producers' doors in an effort to get a foot in.

He was assured he had the Eamonn Andrews' Show a couple of weeks back — a very good plug programme which did wonders for Don Partridge and "Rosie". Then it was switched to Lulu. And when Lulu dropped out through throat trouble, she was replaced by Julie Rogers.

Said Andy: "This really brought me down, I'd banked on doing that show. I know it would have helped because 'Epitaph' is a song you can really work."

Andy has now been in Britain for the best part of eighteen months. But his actual story began in New York when a school-friend engineered an appearance for Andy on a Bobby Rydell concert. That concert was a disaster... "I was nowhere near ready to appear in public", owns up Andy. "I flopped but it made me determined to PROVE I could make the grade."

And he earned a disc contract. But the title chosen for him was "Make Believe It's You", a simultaneous release for Eddie Hodges, then basking in his success in "The Music Man" and the Sinatra movie "Hole In The Head". "Forget It", said Forray. So he worked at Radio City Music Hall.

And was introduced to Diamond Records. Is this where the success story starts? Alas no. He made a record, got a whole load of radio and TV dates lined up... and was immediately called for an Army stint with Special Services in Honolulu.

Eventually he went to France, working clubs there — and Press cuttings prove conclusively that he was a very big success there. Standing ovations nightly was the way of things.

Then on to London. A meeting, after a load of frustration, with top bandleader Sidney Lipton, who sank a large amount of money in "Epitaph To You" and is convinced that Andy has star potential. Maybe now, at the third time of asking, Andy will get the lucky break.

Born in South Carolina, a near six-footer, blue-eyed and fair-haired, pianist, guitarist and song-writer, addicted to Ray Charles,

Sarah Vaughan and Nancy Wilson. Andy has the experience to back up any sudden television break.

But the point is this. How do you persuade producers to give a singer a break UNLESS that singer has a record in the charts? Given support, my guess is that "Epitaph To You" could prove a big-seller, a chart-entry, Andy is ready to accept a decent chance to show his talents.

That chicken-and-egg bit is really a terrible drag.

My personal plea is simply this: Attention, all producers and disc-jockeys. At least LISTEN to "Epitaph". If it doesn't register with you, well... 'ard luck. If it DOES register, can we all pull together and give Andy Forray a deserved break?

Thank you. P.S. Andy says thanks, too. P.J.

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Carol Woods, 14, 273 Namwood Road, Speke, Liverpool 24. Stars—Elvis, Stones, Spencer Davis, Walker Brothers, Hobby and interests—Swimming and collecting records.



Stella Williams, 17, 61 Humphrey Avenue, Charford, Bromsgrove, Worcestershire, Stars—Donovan, Walker Brothers, Marianne Faithfull, Hobby and interests—Painting.

READERS' CLUB



Cees van Leeuwen, 15, Suykstraat 40, Wassenaar (2-M), Stars—Stones, Outsiders, Q-65, Stumpers, Provo's, Kinks, X-13, Hobby and interests—Fashion, dancing, girls, tape-recording, athletics.



Michael Davies, 19, 20 Cathcart Road, Stourbridge, Worcestershire, Stars—Things, Stones, Them, Kinks, Viv Prince, Hobby and interests—Records, I seek girl pen-pal.



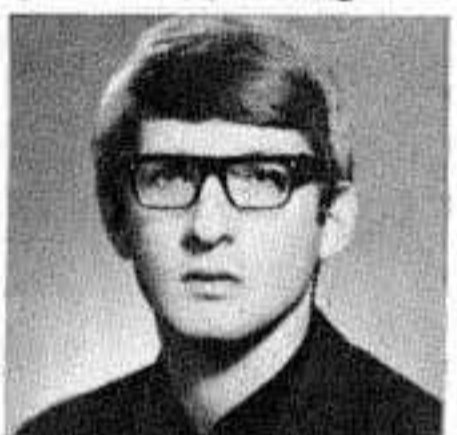
Sybilla Golec, 15, Knurow 1, ul. Niepodleglosci 43, woj. Katowice, Poland, Stars—Bee Gees, Traffic, Beatles, Monkees, Kinks, Herman's Hermits, Jimi Hendrix, Hobby and interests—Collecting pictures of pop groups and view-cards, dancing, travelling.



Beth Fishner, 14, R.R. No. 1, Noblesville, Indiana, U.S.A. Stars—Dave Clark Five, Beatles, Stones, Peter and Gordon, Animals, Chad and Jer., Herman's Hermits, Yardbirds, Hobby and interests—Dave Clark, swimming, Horse-riding, writing, Derek Gani, records (pop), dancing, pop group's movies, making new friends, travelling.



Stachy Krajewski, 17, Gdansk-6, Poland, Stz. Marchlewskiego 13/2, Stars—Eric Burdon, Alan Price, Beatles, Jimi Hendrix, Kinks, Hobby and interests—Records (The Beatles), Rhythm and Blues.



Krzysztof Luczynski, 20, Warsaw, Elektoralna 19/22, Poland, Stars—Stones, Kinks, Trogs, Small Faces, Yardbirds, Beatles, Hobby and interests—Sport, music (pop and classical), dancing, belles-lettres, touring, view-cards.



Jean Cowles, 14, 12 Vaughan Williams Road, Laindon, Basildon, Essex, Stars—Walker Brothers, Merseys, Beach Boys, Trogs, Dave Dee, etc. Hobby and interests—pen pals, pop music, Scott, Engel.



Carola Stuhlmecher, 16, 2198 Zeven Schulstr.-6, Germany, Stars—Donovan, Trogs, Lovin' Spoonful, Hobby and interests—Writing letters, dancing, reading.

RM READERS CLUB SPECIAL ANNOUNCEMENT

Despite the discontinuation of the Readers' Club coupon, there are still nearly two thousand of your photographs awaiting publication. This means that at the present rate of usage it would take over three years to use up the accumulated backlog. Obviously, having your picture and personal details printed three years too late is useless. Therefore a new system will be tried out. As from next week, NUMBERED coupons will be printed, and used up in sequence—subsequent coupons will be withheld until ALL of the readers' pictures belonging to a certain numbered coupon are used up, i.e. number 4 coupon will only be printed when all coupons issued before (1, 2 and 3) have been used up. So if your coupon has been sent in but not published, it will be to your advantage to send in a new numbered coupon as you will then be certain it will be published in a short time. Once enough numbered coupons have accumulated, all previous un-numbered coupons will be destroyed. The Record Mirror apologises to its readers for this inconvenience—especially those who will have to send in their photo twice.

HAS JEFF RECORDED A YUCCCHH BALLAD?

THERE'S a great song around at the moment — a song that was number one in the U.S. charts. A song that's been recorded by hundreds of different artistes. A song that's destined to go high in our charts. A song called "Love Is Blue".

The American hit, an instrumental recorded by Paul Mauriat is already in our charts. BUT—there is a version that I think could very well overtake this one. Jeff Beck's version.

Jeff's one of the few guitarists who can really make a guitar talk — and he's one of the few people who have recorded "Love Is Blue" who's managed to turn what could be a corny disc into a very good one. A lot of people have said: "What's Jeff doing recording a number like this? A yuccchhh ballad."

Well, Jeff says it's not a yuccchhh number. "It's a very good tune, and I'm very pleased with the record. I don't know whether it'll get very high or not, because there are so many versions of the song — if it gets into the top twenty I'll be well pleased. But the thing is that my aim now is to give guitar concerts—using a large orchestra to back me. Just as a singer gives a concert, I'd like to do the same thing with my guitar. And I think that releasing a record like 'Love Is Blue' is a step in the right direction. But although I want to be featured as a solo guitarist, I'll still carry on with the group. In fact we've changed our name now to 'Jeff Beck's Million Dollar Bash' — and we've started using a rock 'n' roll pianist as well. So that scene will obviously carry on for a while — it's just that I'll release solo discs as well."

And if they're all as good as "Love Is Blue", Jeff could well establish himself even more as one of our best guitarists — regardless of whether the record's a hit or not.

TEN YEARS AFTER

Ten Years After have a single out at the moment — their first — that could well be a hit. It's called "Portable People".

"We've all got a lot of confidence in it," said Rick, the group's drummer. "It's not really our style of music — though it's still 'us', if you see what I mean. It's a very commercial sound, but even if it's a hit, I don't think we'll ever record such a commercial number again — not that it's bad or anything. It's just that we prefer to record what we like, and not what's necessarily hit material."

"What pleases us the most is that we've been accepted as a group for playing the sort of music that we like—which is basically blues. So we haven't had to make too many concessions."

"And if 'Portable People' does get into the charts, we'd never change our stage act or anything, and become more 'pop'. We've got a lot going for us as we are—it's very bewildering, really, because suddenly it all seems to be happening for us. And it wasn't so long ago that we were having a very rough time—in fact we haven't quite caught up with ourselves as yet."

Which is not surprising, because apart from playing their particular brand of blues in a million and one different countries, they're also involved in a film—and even a lecture tour!

There's a new LP out at the moment, on the Fontana label, called "Kiki Dee". Needless to say, it's by that extremely talented young lady, Kiki Dee. It's a very good record, in fact, but I hope it doesn't sell. Or should I say, Kiki hopes it won't sell very well!

"I completely disagree with the record," said Kiki. "It's an LP of all my old recordings, done over the last couple of years—and I just hope nobody buys it."

"We talked about releasing the LP last August, but I wasn't too happy about it then. Anyway, it was all forgotten — until suddenly it's appeared in the shops! I'm a bit annoyed, because it can't really do me any good — so I'm not going to do any promotion work for the L.P. I've already turned down one television show."

"I can understand the record company's point of view — they want to try and get some money back on the stuff we've recorded. I wouldn't mind so



JEFF BECK—makes his guitar talk.

much if they'd all been hit records, or if the LP had been released on a cheap label, but as it is... well it hasn't been released for my benefit at all.

"If the LP starts to sell, I think I'll just run away." Personally I feel that if a record company is going to release an LP like this, they should say on the label that all the tracks are old, at the very least, or release it on a cheap label. The only two tracks that are really representative of Kiki at present, are "Excuse Me" and "Patterns".

All I can say is, I wish Kiki the very worst of luck with her new LP!

I think the time has come to start an "I'm backing Denny Laine and his Electric String Band" campaign, because Denny, a very talented musician, with a load of great ideas, just doesn't seem to be getting the sort of success he deserves.

I had thought that Denny and his band were going to emerge large in '67. They didn't. They had troubles — which was not surprising, because what they were doing was a bit different and a bit new. BUT. Wherever they appeared, their originality shone through, even though, and Denny will be the first to admit, they didn't have the most polished stage-act around.

DENNY'S SINGLE

But I'm convinced they're ready to happen in a big way in '68.

They have a slightly different line-up, and they've taken time out to think and get things together again. They have a great single out at the moment, "Too Much In Love", which should have been in the charts weeks ago, shortly to be followed by an album.

"When our last single came out," said Denny, "everyone said 'Yeah, great, fantastic!' — but nothing happened. This time I'm just going to sit back and see what happens. Well, not exactly sit back — we're busy rehearsing, and making our LP. And, of course, I'm doing a lot of writing. But I think we're ready to make an appearance now — and we're looking forward to it."

"We've got ourselves sorted out now. The next thing is to try and get the pop scene sorted out — it's in a bit of a mess at the moment. Everyone seems to be sitting round wondering what's going to happen next."

Well, what is going to happen next? I think that, after a couple of months of pseudo-rock 'n' roll, some really great music is going to make an appearance in the charts. And some of that music will be from Denny.

Meanwhile, let's all jump on the rock 'n' roll bandwagon — though I must admit, it's one of the most welcome bandwagons for a long time.

DEREK BOLTWOOD

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&
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Continued on page 11

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DECCA

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|---|--|
| 1 LOVE IS BLUE* 1 (6) Paul Mauriat (Philips) | 26 CARPET MAN* 32 (3) Fifth Dimension (Soul City) |
| 2 I WISH IT WOULD RAIN* 3 (7) Temptations (Gordy) | 27 SKIP A ROPE* 22 (7) Henson Cargill (Monument) |
| 3 SPOOKY* 2 (8) Classics IV (Imperial) | 28 WE CAN FLY* 17 (6) Coveralls (MGM) |
| 4 VALLEY OF THE DOLLS* 4 (4) Dionne Warwick (Scepter) | 29 I CAN TAKE OR LEAVE YOUR LOVING* 21 (6) Herman's Hermits (MGM) |
| 5 SIMON SAYS* 15 (5) 1910 Fruitgum Co. (Buddah) | 30 MEN ARE GETTIN' SCARCE 23 (3) Joe Tex (Dial) |
| 6 THE DOCK OF THE BAY* 8 (4) Otis Redding (Volt) | 31 KISS ME GOODBYE 43 (2) Petula Clark (Warner Bros.) |
| 7 I WONDER WHAT SHE'S DOING TONIGHT* 7 (7) Tommy Boyce & Bobby Hart (A & M) | 32 LA LA MEANS I LOVE YOU 49 (3) Deltonics (Philly Groove) |
| 8 GREEN TAMBOURINE* 4 (8) Lemon Pipers (Buddah) | 33 THERE WAS A TIME 31 (4) James Brown (King) |
| 9 WALK AWAY RENEE* 13 (4) Four Tops (Motown) | 34 STRAWBERRY SHORTCAKE 29 (5) Jay & The Techniques (Smash) |
| 10 BOTTLE OF WINE* 16 (6) Fireballs (A&O) | 35 SINCE YOU'VE BEEN GONE — (1) Aretha Franklin (Atlantic) |
| 11 WE'RE A WINNER* 15 (7) Impressions (ABC) | 36 WILL YOU LOVE ME TOMORROW — (1) Four Seasons (Philips) |
| 12 EVERYTHING THAT TOUCHES YOU* 14 (5) Association (Warner Bros.) | 37 WOMAN, WOMAN 35 (13) Union Gap (Columbia) |
| 13 NOBODY BUT ME* 5 (9) Human Beatz (Capitol) | 38 BALLAD OF BONNIE & CLYDE — (1) Georgie Fame (Epic) |
| 14 BABY NOW THAT I'VE FOUND YOU* 5 (9) Foundations (UNI) | 39 MAYBE JUST TODAY — (1) Bobby Vee (Liberty) |
| 15 I THANK YOU* 19 (5) Sam & Dave (Stax) | 40 CAB DRIVER — (1) Mills Bros. (Dot) |
| 16 GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU* 11 (9) Lettermen (Capitol) | 41 SOME VELVET MORNING 37 (6) Nancy Sinatra and Lee Hazlewood (Reprise) |
| 17 TOO MUCH TALK 34 (2) Paul Revere & Raiders (Columbia) | 42 IF YOU CAN WANT — (1) Miracles (Tamlia) |
| 18 JUST DROPPED IN 39 (3) First Edition (Reprise) | 43 BORN FREE* 36 (4) Hesitations (Kapp) |
| 19 THE END OF THE ROAD 25 (3) Gladys Knight and the Pips (Soul) | 44 GET OUT NOW 38 (3) Tommy James and the Shondells (Roulette) |
| 20 JUDY IN DISGUISE* 12 (11) John Fred (Paula) | 45 SUNDAY MORNIN* 49 (7) Spanky and Our Gang (Mercury) |
| 21 WORDS* 28 (6) Bee Gees (A&O) | 46 A DIFFERENT DRUM* 42 (12) Stone Poneys (Capitol) |
| 22 TOMORROW* 18 (9) Strawberry Alarm Clock (UNI) | 47 SUSAN* 44 (11) Buckingham (Columbia) |
| 23 BEND ME, SHAPE ME* 20 (11) American Breed (A&O) | 48 YOUNG GIRL — (1) Union Gap (Columbia) |
| 24 THERE IS 26 (4) Dells (Cadet) | 49 PLAYBOY — (1) Gene & Debbie (TRX) |
| 25 ITCHYCOO PARK* 23 (9) Small Faces (Immediate) | 50 SUNSHINE OF MY LOVE — (1) Cream (A&O) |

*An asterisk denotes record released in Britain.

American bubbling under

Mission Impossible—Lalo Schiffrin (Dot)
Jealous Love—Wilson Pickett (Atlantic)
Hey Little One—Glenn Campbell (Capitol)
Here Comes The Rain Baby—Eddy Arnold (RCA)
Look Here Comes The Sun—Sunshine Company (Imperial)
I'm Gonna Make You Love Me—Madeline Bell (Philips)
Love Is Blue—Al Martino (Capitol)
Green Light—American Breed (A&O)
Cry Like A Baby—Box Tops (Mala)

TOP L.P.'s

- GREATEST HITS
1 Supremes (Tamlia Motown)
- SOUND OF MUSIC
2 Soundtrack (RCA)
- GREATEST HITS
3 Four Tops (Tamlia Motown)
- BRITISH MOTOWN CHART BUSTERS
4 Various Artists (Tamlia Motown)
- PISCES, AQUARIUS CAPRICORN & JONES LTD.
10 The Monkees (RCA Victor)
- VAL DOONICAN ROCKS BUT GENTLY
11 Val Doonican (Pye)
- THIRTEEN SMASH HITS
7 Tom Jones (Decca)
- SGT. PEPPER'S LONELY HEARTS CLUB BAND
6 Beatles (Parlophone)
- REACH OUT
9 Four Tops (Tamlia Motown)
- BEST OF THE BEACH BOYS VOL. 2
13 Beach Boys (Capitol)
- LAST WALTZ
8 Engelbert Humperdinck (Decca)
- OTIS BLUE
15 Otis Redding (Atlantic)
- HISTORY OF OTIS REDDING
33 Otis Redding (Atlantic)
- AXIS-BOLD AS LOVE
14 Jimi Hendrix Experience (Track)
- THEIR SATANIC MAJESTIES' REQUESTS
17 Rolling Stones (Decca)
- DISRAELI GEARS
18 Cream (Track)
- DOCTOR ZHIVAGO
21 Soundtrack (MGM)
- TOM JONES LIVE AT THE TALK OF THE TOWN
16 Tom Jones (Decca)
- BEST OF THE BEACH BOYS VOL. 1
20 Beach Boys (Capitol)
- GREATEST HITS
22 Temptations (Tamlia Motown)

- WHO SELL OUT
13 The Who (Track)
- FOUR TOPS LIVE
24 Four Tops (Tamlia Motown)
- 2 IN 3
50 Esther & Abi Ofarim (Philips)
- HORIZONTAL
31 Bee Gees (Polydor)
- JOHN WESLEY HARDING
— Bob Dylan (CBS)
- GOING PLACES
25 Herb Alpert (A & M)
- NINTH
28 Herb Alpert (A & M)
- MOTOWN MEMORIES
29 Various Artists (Tamlia Motown)
- RELEASE ME
26 Engelbert Humperdinck (Decca)
- GREEN GREEN GRASS OF HOME
27 Tom Jones (Decca)
- FLEETWOOD MAC
— Peter Green's Fleetwood Mac (Blue Horizon)
- DAYS OF FUTURE PAST
39 Moody Blues (Deram)
- FOREVER CHANGES
32 Love (Elektra)
- FRANKIE McBRIDE SINGS AGAIN
— Frankie McBride (Emerald)
- TAMLIA MOTOWN COLLECTION OF 16 ORIGINAL HITS Vol. 5
40 Various Artists (Tamlia Motown)
- TEMPTATIONS WITH A LOT O' SOUL
25 Temptations (Tamlia Motown)
- RAYMOND LEFEBRE Vol. 2
— Raymond Lefevre (Major Minor)
- 12 OF THOSE SONGS
— Shirley Bassey (UA)
- MIREILLE MATHIEU
— Mireille Mathieu (Columbia)
- DRINKIN' & COURTIN'
— Dubliners (Major Minor)

ALBUMS BUBBLING UNDER

KAEMPFERT A LA CARTE
Bert Kaempfert (Polydor)
FROM THE FOUNDATIONS
Foundations (Pye)
FREEWHEELERS
Peeders (CBS)
MARVIN GAYE'S GREATEST HITS
Marvin Gaye (Tamlia Motown)
LET THE HEARTACHES BEGIN
Long John Baldry (Pye)

5 YEARS AGO

- WAYWARD WIND
1 Frank Ifield
- PLEASE PLEASE ME
2 The Beatles (Parlophone)
- THE NIGHT HAS A THOUSAND EYES
4 Bobby Vee (Liberty)
- DIAMONDS
2 Jet Harris & Tony (Decca)
- LOOP-DE-LOOP
6 Frankie Vaughan (Philips)
- THAT'S WHAT LOVE WILL DO
12 Joe Brown (Piccadilly)
- SUMMER HOLIDAY
— Cliff Richard & The Shadows (Columbia)
- LITTLE TOWN FLIRT
5 Del Shannon (London)
- ISLAND OF DREAMS
8 The Springfields (Philips)
- SUKI YAKI
10 Kenny Ball (Pye)
- WALK RIGHT IN
11 Rooftop Singers (Fontana)
- ALL ALONE AM I
7 Brenda Lee (Brunswick)
- HAVA NAGILA
15 The Sponticks (Ortole)
- LIKE I'VE NEVER BEEN GONE
— Billy Fury (Decca)
- LIKE I DO
14 Maureen Evans (Ortole)
- THE NEXT TIME/BACHELOR BOY
9 Cliff Richard (Columbia)
- HEY PAULA
— Paul and Paula (Philips)
- CHARMAINE
— Bachelors (Decca)
- DON'T YOU THINK IT'S TIME
13 Mike Berry (HMV)
- GLOBE TROTTER
16 The Tornados (Decca)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|--|---|
| 1 CINDERELLA ROCKAFELLA 2 (3) Esther & Abi Ofarim (Philips) | 26 WONDERFUL WORLD 31 (4) Louis Armstrong (Stateside) |
| 2 THE MIGHTY QUINN 1 (6) Manfred Mann (Fontana) | 27 BALLAD OF BONNIE AND CLYDE 21 (12) Georgie Fame (CBS) |
| 3 LEGEND OF XANADU 15 (3) Dave Dee & Co. (Fontana) | 28 TODAY 27 (4) Sandie Shaw (Pye) |
| 4 BEND ME SHAPE ME 5 (7) Amen Corner (Deram) | 29 DAYDREAM BELIEVER 22 (16) Monkees (RCA) |
| 5 SHE WEARS MY RING 3 (9) Solomon King (Columbia) | 30 BEND ME, SHAPE ME 24 (4) American Breed (Stateside) |
| 6 FIRE BRIGADE 8 (4) Move (Rezal Zonophone) | 31 LOVE IS BLUE 38 (2) Paul Mauriat (Philips) |
| 7 PICTURES OF MATCHSTICK MEN 7 (6) Status Quo | 32 BEST PART OF BREAKING UP 29 (8) Symbols (President) |
| 8 WORDS 12 (4) Bee Gees (Polydor) | 33 NIGHTS IN WHITE SATIN 28 (10) Moody Blues (Deram) |
| 9 EVERLASTING LOVE 4 (9) Love Affair (CBS) | 34 ME, THE PEACEFUL HEART — (1) Lulu (Columbia) |
| 10 SUDDENLY YOU LOVE ME 11 (7) Tremeloes | 35 HONEY CHILE 30 (7) Martha & The Vandellas (Tamlia Motown) |
| 11 GREEN TAMBOURINE 17 (4) Lemon Pipers (Kama Sutra) | 36 DELILAH — (1) Tom Jones (Decca) |
| 12 GIMME LITTLE SIGN 10 (9) Brenton Wood (Liberty) | 37 MY GIRL 39 (3) Otis Redding (Stax) |
| 13 AM I THAT EASY TO FORGET 6 (5) Engelbert Humperdinck (Decca) | 38 I SECOND THAT EMOTION 36 (10) Smokey Robinson and The Miracles (Tamlia Motown) |
| 14 ROSIE 19 (4) Don Partridge (Columbia) | 39 MAGICAL MYSTERY TOUR 34 (12) Beatles (Parlophone) |
| 15 JENNIFER JUNIPER 35 (2) Donovan (Pye) | 40 SKY PILOT 46 (3) Eric Burdon (MGM) |
| 16 DARLIN' 14 (7) Beach Boys (Capitol) | 41 NO ONE CAN BREAK A HEART LIKE YOU — (1) Dave Clark Five (Columbia) |
| 17 JUDY IN DISGUISE 9 (9) John Fred and His Playboy Band (Pye Int.) | 42 NEVERTHELESS — (1) Frankie Vaughan (Columbia) |
| 18 DON'T STOP THE CARNIVAL 15 (5) Alan Price (Decca) | 43 YOU'RE THE ONLY ONE 48 (2) Val Doonican (Pye) |
| 19 BACK ON MY FEET AGAIN 18 (6) Foundations (Pye) | 44 I'M COMING HOME 26 (15) Tom Jones (Decca) |
| 20 I CAN TAKE OR LEAVE YOUR LOVING 16 (7) Herman's Hermits (Columbia) | 45 LOVE IS BLUE — (1) Jeff Beck (Columbia) |
| 21 DOCK OF THE BAY 37 (2) Otis Redding (Stax) | 46 SPOOKY — (1) Classics IV (Liberty) |
| 22 DEAR DELILAH 25 (3) Grapefruit (RCA) | 47 I GET SO EXCITED 49 (3) Equals (President) |
| 23 ANNIVERSARY WALTZ 23 (6) Anita Harris (CBS) | 48 WORLD 43 (15) Bee Gees (Polydor) |
| 24 GUITAR MAN 45 (3) Elvis Presley (RCA Victor) | 49 IF I COULD BUILD MY WORLD AROUND YOU 47 (7) Marvin Gaye & Tammy Terrell (Tamlia Motown) |
| 25 EVERYTHING I AM 20 (9) Plastic Penny (Pase One) | 50 LITTLE GIRL — (1) Trogs (Pase One) |

A blue dot denotes new entry.

British bubbling under

I Wish It Would Rain—Temptations (Tamlia Motown)
Kiss Me Goodbye—Petula Clark (Pye)
No Face, No Name And No Number—Traffic (Island)
Hold Back The Daybreak—Long John Baldry (Pye)
It's Your Day Today—P. J. Proby (Liberty)
This Is My Life—Shirley Bassey (Unifed Artists)

BRITAIN'S TOP R & B SINGLES

- (SITTING ON) THE DOCK OF THE BAY
2 Otis Redding (Stax 69103)
- GIMME LITTLE SIGN
1 Brenton Wood (Liberty LBF 15021)
- I THANK YOU
— Sam and Dave (Stax 69109)
- I SECOND THAT EMOTION
4 Smokey Robinson & Miracles (Tamlia Motown TMG 631)
- HONEY CHILE
8 Martha & The Vandellas (Tamlia Motown TMG 636)
- I WISH IT WOULD RAIN
9 Temptations (Tamlia Motown TMG 641)
- PIECE OF MY HEART
17 Erma Franklin (London HL 10170)
- TELL MAMA
3 Etta James (Chess CRS 8063)
- COLD FEET
13 Al King (Stax 69102)
- THREAD THE NEEDLE
15 Clarence Carter (Atlantic 584154)
- (1-2-3-4-5-6-7) COUNT THE DAYS
12 Ibez and Charlie Fox (Direction 58-3192)
- IF I COULD BUILD MY WORLD AROUND YOU
5 Marvin Gaye and Tammi Terrell (Tamlia Motown TMG 635)
- DO UNTO ME
— James & Bobby Purify (Stateside SS 2093)
- CHAIN OF FOOLS
11 Aretha Franklin (Atlantic 584157)
- AIN'T NOTHIN' BUT A HOUSEPARTY
— Showstoppers (Beacon 3-100)
- WALK AWAY RENEE
6 Four Tops (Tamlia Motown TMG 634)
- WE'RE A WINNER
18 Impressions (Stateside SS2083)
- YOU
14 Marvin Gaye (Tamlia Motown TMG 670)
- STOP
19 Howard Tate (Verve V5565)
- SOUL MAN
20 Sam and Dave (Stax 691022)

BRITAIN'S TOP R & B ALBUMS

- HISTORY OF OTIS REDDING
3 Otis Redding (Volt Import 418)
- GREATEST HITS
1 Supremes (Tamlia TML 11043)
- GREATEST HITS
2 Four Tops (Tamlia TML 11061)
- MOTOWN CHARTBUSTERS
4 Various Artists (Tamlia Motown TML 11055)
- THE BEST OF WILSON PICKETT
8 Wilson Pickett (Atlantic 587082)
- OTIS BLUE
5 Otis Redding (Atlantic 587036)
- KING SIZE SOUL
— King Curtis (Atlantic 587098)
- BORN UNDER A BAD SIGN
— Albert King (Stax Import 723)
- ROCK STEADY WITH... DANDY
— Dandy (Giant GNL 1000)
- GREATEST HITS
— Temptations (Tamlia Motown TML 11042)

Continued from page 10

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LONG JOHN BALDRY Official Fan Club. S.A.E. to: 40 Forester Road, Southgate, Crawley, Sussex.
TROGGS FAN CLUB: S.A.E. to Lynda, 3rd. Floor, Royalty House, 72, Dean St., London, W.1.

publications
BLUES & SOUL No. 6 March. Full Poil '67 Results plus Articles and Photos on Wilson Pickett, Barbara Mason, Al Greene, the Platters, the Pyramids, the Bell Story, Troy Keyes, and all the usual features. Available from all good newsagents or send 2/6d. Cheque/P.O. to "BLUES & SOUL", 100 Angel House, Woolmer Road, London, N.18.

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THIS IS MERRILL MOORE



MERRILL MOORE PLAYS **ROCKERS**

If you don't like rock, then you certainly won't like this colour picture of vintage piano-pounder Moore. In fact, Rockers and non-Rockers are welcome to write in to tell us what they think of rock colour portraits. Merrill, rediscovered by helmsman Max Needham, needs to be listened to carefully — his rock-country boogie style and solid vocals grow on you and he has been tipped to play on future Presley singles. Presley at present is spearheading the rock revival with his "Guitar Man", while Merrill's second LP on Ember called "Rough-house 88" is scheduled for release shortly. (Pic. courtesy Q.F.M.M.).



TAMLA album chart sensations continue — how many other labels can ever claim to have had four discs in RM's top LP five ... Dutch "Teenbeat" magazine features Bob Dylan interview in which he names W. C. Field, Smokey Robinson, Allen Ginsburg and Charlie Rich as people he admires ... Face's disc of the week—Dells "There Is" ... this Sunday (3), Morecambe and Wise, Anita Harris and Manfred Mann guest in "All Good Things"—the very last programme to be presented by Television West and Wales ... despite its being on "Parsley, Sage, Rosemary And Thyme", Simon and Garfunkel's years-old "Scarborough Fair" has leapt into the U.S. charts on its first week of release as a single ... Q.9—what do the following artistes have in common—Bo Diddley, the Sweet Inspirations, Shirley Bassey, the Yellow Balloon, Gene Chandler?

Being issued in the States on Imperial—"Gorilla" by the Bonzo Dog Doo Dah Band

and "Hapshash And The Coloured Coat" ... next Smokey Robinson and the Miracles—"If You Can Wait" ... recent RM article on Ritchie Valens was written by Simon E. Myers ... nearly 12 million records (an all-time high) were manufactured in Britain last November ... Emperor Rosko taking requests NOW for his "Golden Gassers From The 'Fifties" show to be broadcast on March 9 ... Kim Fowley's "Home For Homeless Groups" programme already producing chart results in U.S. with "October Country" ... English-German discotheque Die Spinne opening in Stratford Place will be useful for nearby Polydor executives ... A8 — (a) Sam Cooke, (b) Jay & Techniques, (c) Dee Dee Sharp, (d) Peter Sellers and Sophia Loren, (e) Sugar Pie De Santo ... latest U.S. disc pairing couples the talents of Ben E. King and Dee Dee Sharp (titles: "We Got A Good Thing Going"/"What'Cha Gonna Do About It").

extended play

NANCY SINATRA "Nashville Nancy" — Get While The Gettin' Good; Lies (Are Breaking My Heart); Help Stamp Out Loneliness; Step Aside (Reprise REP 30086). If you like frantic-pseudo C & W and can stand off-tune singing (as in her version of the Knickerbockers' "Lies" then you'll dig this EP. Not her best. ★ ★ ★

KEN DODD "Daddy's Diddy Party" — Daddy's Diddy Party; The Washboard King Of The Diddlyland Jazz Band; How'Ya Diddin'; The Diddly-Do Parade (Columbia SEG 8536). For those who prefer the more zany side of Ken — here's an EP with no sentimental ballads. Dr. Kilkenny indeed! ★ ★ ★

DONOVAN Catch The Wind; Remember The Alamo; Josie; Ramblin' Boy (Pye NEP 24287). Pye, with yet another combination of the tracks from Don's first LP. Nice cover though. ★ ★ ★

HERB ALPERT AND THE TIJUANA BRASS "Brasilia" — Brasilia; Freight Train Joe; El Carbanzo; Bittersweet Samba (A & M AME 803). A moody cover pic of Herb—and four titles showing off various moods of the Tijuana Brass. ★ ★ ★

FRANK SINATRA "The World We Knew" — The World We Knew (Over And Over); Granada; London By Night; Moonlight On The Ganges (Reprise REP 30087) Four tracks, culled from various LPs, including his first Reprise single "Granada" and the hauntingly beautiful "World We Knew". ★ ★ ★

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