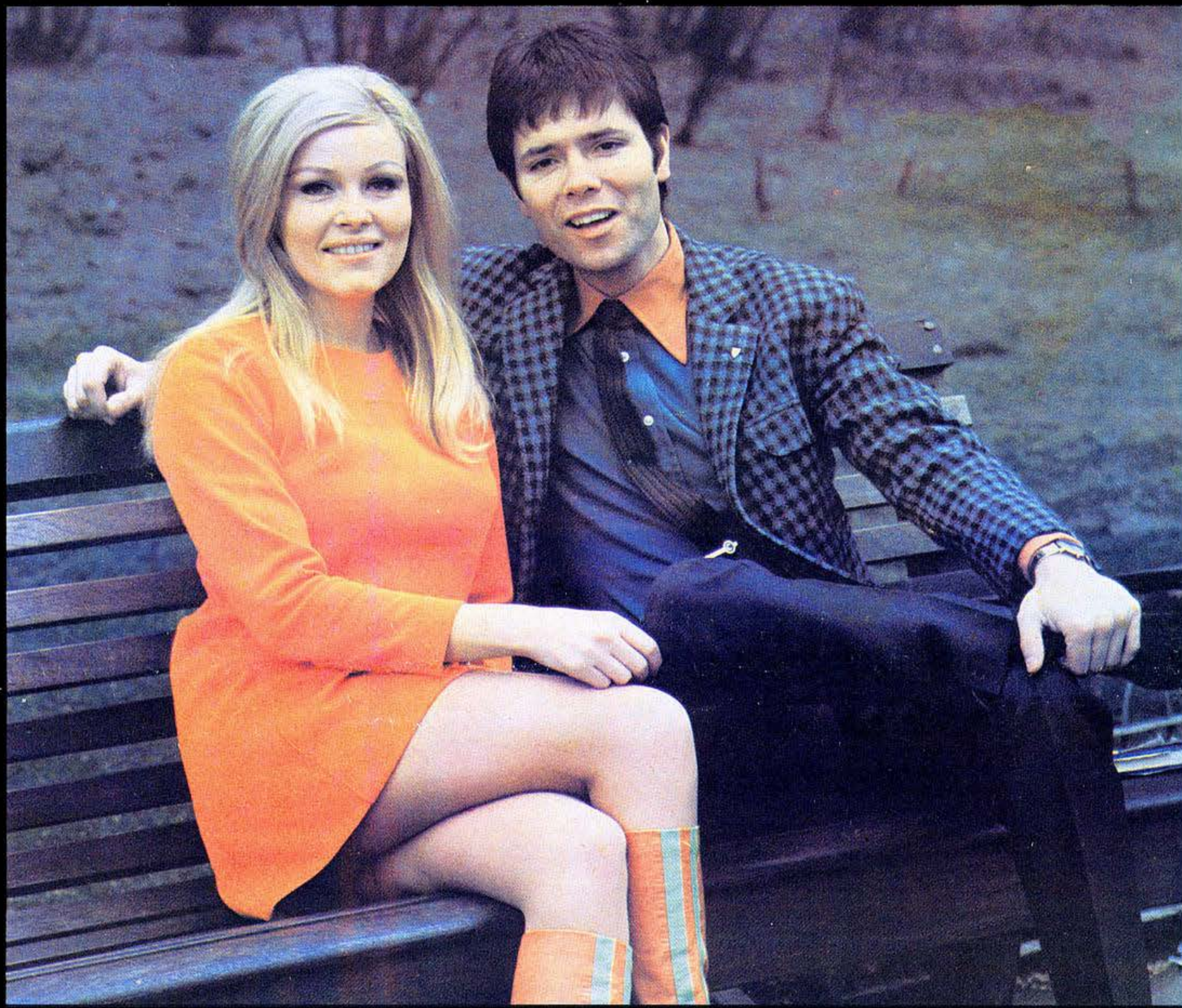


RECORD MIRROR

Largest selling colour pop weekly newspaper. 6d.

No. 368. Every Thursday. Week ending Mar. 30, 1968.



CLIFF with OLINKA BEROVA (RM Pic by Dezo Hoffmann)

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Just what did happen to the

BYRDS

A fan writes ...

In brief ...

John Williams, 8 Shire Close, Oldbury, Warley, Wores. — I have fourteen Beach Boys L.P.'s including their very latest "Wild Honey" and their very first "Surfin' Safari", all in brand new condition, which I will swap or sell for any Bob Dylan L.P.'s. I'll give two L.P.'s for "Blonde on Blonde" and one for the rest. All must be in good condition.

Derek Harvey, 38 York Road, Headington, Oxford. — Can any reader or record shop sell me a copy of "Some Things You Never Get Used To" by Calvin James on Columbia DB 7518? It has been deleted from E.M.I.'s catalogue, and I want a copy desperately.

Raphael Bello, 3 Drakefield Road, Tooting Bec, London, S.W.17. — I am a 20 year old, 5ft. 10in. student, interested in music, dancing and cinema. I should like pen-pals from all over the world.

W. Ade Cole, 64 Dufur St., London, N.1. — I am an African student and I would like to meet some Elvis and soul fans in London and elsewhere and also I should like to correspond with any readers.

Miss Jackie Foster, 4 Mason Bradbeer Court, St. Paul's Road, Islington, London, N.1. — Signatures please for Tony Brandon to get him a chance on T.V. and "Top of the Pops" where his great personality will get him to the top. So let them roll in to me.

C. R. R. Truman, Brookside, Northchapel, Nr. Petworth, Sussex. — URGENT!! Can anyone help me get hold of a copy of "We Love The Pirate Stations" by the Roaring Sixties on the Marmalade label (I think). Also desperate for any press cuttings or pix on the pirate radio stations and their disc-jockeys. Anythink gratefully received. Please help!

Lynne and Angela, 34 Aspley Close, Chesterfield, Derby. — Have about 350 colour pics of groups and solo artists (no Tamla singers) which we no longer want. Please send s.a.e. and state groups wanted.

C. Bennett, 1 Wotton Road, Ashford, Kent. — Has anyone the two albums "Some Blue Eyed Soul" and "Right Now" by the Righteous Bros., or know where I can get them. Also I am trying to get "Born To Be Together" by the Ronettes and any other records by these two great artists. Thank you. Details to above address.

P. Austin, 17 Kingsford Ave., Radford, Nottingham. — I have pics and info on most pop groups and artists which I am willing to exchange for anything on Dusty or the Springfields.

FOR some mysterious reason the Byrds have dissolved into oblivion and only the sensitive and aware Byrd fans seem to realise their genius. I have met the Byrds and have faithfully followed their entertaining music since their magic "Mr. Tambourine Man" days. Their latest L.P. "Notorious Byrd Brothers" really burns every other group to ashes. As the Byrds are coming to England in a few months time as a trio, I am hoping that they will get the welcome they should have received so long ago. Awake! arise, and follow — The Byrds are life and without them we cannot exist. Have faith Byrd peeples. — Roger the Lodger, 99 Bouvene Road, Hardingstone, Northampton.

MOIRA: The line-up of the Byrds now is Roger (formerly Jim) McGuinn, leader and lead guitarist, Chris Hillmann on bass, and Kevin Kelly on drums. On "keyboards" is Gram Parsons, formerly with the Great Submarine. Roger and Chris are the only remaining members of the original five Byrds who recorded "Mr. Tambourine Man". Roger took on his present name after being involved in Sabad, a Meditation Order.

R&R RECORD REVIVAL

IT was over a month ago that I read in Record Mirror how R & R was collecting new interest, especially in the clubs down South. As I am disc-jockey at Glasgow's Club Maryland, I thought that I'd try an "R & R Record Revival Show." At first on that Wednesday, March 6, the crowd didn't seem to mind the old sounds, but, as the night wore on people started coming up and asking me to play something more up to date. Entertainment on a Wednesday night at Club Maryland includes a group and records with two spots each. The Riot Squad, the group on stage that night, were very helpful and offered to play up the rock revival interest by playing some old rock numbers. At the end of the night, before the crowd broke up to go home, I asked them if they thought R & R would come back. They all agreed that if it was in a new form, (e.g. Elvis—"Guitar Man," John Fred and the Beatles), it would stand a very good chance. I'd be very interested to hear from other disc-jockeys about the reactions of people to playing R & R again.—Alexander (D.J.), c/o Club Maryland, 5 Scott Street, Glasgow Central, Scotland.

WILD PROGRESS

OK: we all know that the Beatles make great progress with every record they release. But, take the Beach Boys new L.P. "Wild Honey," play it through, listen to it several times, and you should now know what progress in "pop" music really is. As well as containing their two latest singles, this L.P. has a really great version of Stevie Wonder's smash hit called "I Was Made To Love Her," and a cute little thing called "Mama Says," which illustrates what this group can do with a simple sentence. Well, don't just sit there, go out and buy it, it can be easily recognised by the fantastic sleeve, and watch it shoot up those L.P. charts.—Paul Green 67 Cambridge Road, Milton, Cambs.

EARLY REEVES

MANY thanks for the informative and fair-minded article by Brian Chalker on the late Jim Reeves (R.M., March 18). I would just like to point out, with

reference to Mr. Chalker's mention of early recordings on the Abbott label, that Decca in fact released an album of 14 songs in 1962, and all of these were credited to Abbott. They had all previously appeared as singles on the London-American label, between 1954 and 1958. As far as I know, this L.P., "Bimbo," on London HAV 8015, is still available. Besides early hits, such as "Bimbo" and "Mexican Joe," it contains numbers like the self-penned "Where Does A Broken Heart Go," which Jim subsequently re-recorded in the "ballad" style for which he was latterly popular.—A. Burningham, c/o 48 Austin Drive, Didsbury, Manchester 20.



THE BYRDS (left to right)—Kevin Kelly, Roger McGuinn, Chris Hillmann—newest member Gram Parsons is not pictured here.

ERA IS OVER!

A LOT of space has been devoted recently to Rock and Roll in your paper, which is fair enough, but many readers seem to think that the R & R revival will be started by those people, such as Little Richard, who were dominant when it first came on the scene, as underlined in reader Jill Brewster's letter. But surely the revival has been started in a much more sophisticated and up-to-date form by John Fred and his Play-boy Band with "Judy In Disguise". None of the original "rockers" have even dented the charts yet and I doubt whether any of them will make much impression as their sound is rather dated and rough. I've no doubt that for many they

create great excitement on stage but they've got to sell many thousands of records to prove that they are part of the revival, and in competition with the greater variety of records which are on sale these days, in comparison to the 1950's, they will inevitably come off second best. That era is over and will never be revived in its original form. — Keith Revell, Portland, Burgh Hill, Hurst Hill, Sussex.

Actually, I play drums for Chuck Fowler, and I suggest a contest between Chuck and "Fingers" just to see who is the better "Piano-Pumper" of the two. If any agents or bookers are interested in seeing the Northern Rock men slay the Southern Rockers please contact me. Watch out "Fingers" coz' you're on your last legs!!—John Firminger, 133 Carr Forge Road, Hackenthorpe, Sheffield, S12 4FN.

ROCK CONTEST

REGARDING the Rock Revival: After having seen "Fingers" Lee and his so-called Rock 'n' Roll show, I can honestly say that Sheffield's answer to Jerry Lee, namely Chuck Fowler, is a far better musician and showman.

Susan Roberts and Thelma Brown, 114 Woodland Rd., Upper Norwood, London, S.E.19. — We have loads of pictures and articles on top groups and singers especially Beatles, Monkees, Stones, Amen Corner, etc., and a few Barry Evans which we want to swap for pictures and articles on The Walker Brothers (especially Scott) and the Small Faces.

'We're not a group, like a group, we're just a group' say Scaffold

"OH, well, I must be going now" I said, downing my hot bovril and suede-booting my way across to the door. "I've got to go and see the Scaffold."

"Oh my God" he cried. "You don't want to see them!" "But I do" said I, never having seen them before. "Ah well" he said philosophically, looking into his vodka and tonic with vacant eyes, "It's your lookout. By the way, who's your next of kin? I'll have to let them know that they may never see you again as a normal sane human bean."

And as I walked out of the door I could hear him muttering: "... the Scaffold eat journalists for breakfast ..."

But I honestly don't know how they could have got this reputation. The Scaffold are ordinary, friendly, likeable people, who throw publicists out of fifth-floor windows for kicks, and tap-dance on tables.

And eat journalists for breakfast.

But, seriously though ... they can be serious. "Personally," said Mike McGear, "I feel a tremendous sort of responsibility about our new record. You know, having had one hit, we have to have a hit with 'Do You Remember,' or else we'll feel that we've failed."

And this is a personal opinion, because the minute it was uttered, John and Roger violently disagreed with it. But Mike continued regardless.

"The thing is," said Mike, "that we didn't have to worry about 'Thank U Very Much' getting into the charts — though obviously we were very pleased when it did. But with this new one, it's a matter of following a hit record. So I feel that we have to take it all just a bit more seriously."

"But we're not really a singing group," said John. "Singing is just a part of what we do—an important part. But it's only another way of putting across what we really are. Sometimes when we go to a club or something where we're booked to appear, the manager is mystified when we appear without guitars and amplifiers and things—and we have to explain that we're not a group like a group. We're just a group!"

TOO LAZY

"We never take any props anywhere with us—though we have got some," said Mike. "We're just too lazy to bother about carrying things around with us."

"It was great coming up to London on the train today," added Roger. "There was a carriage full of nuns. They were ever so sweet — they all produced little silver boxes, all at the same time. They opened them, in unison, and said a little prayer. Then they all took egg sandwiches out of the boxes, and started eating them!"

"Aaaaah, isn't that nice," we all chorused. "To return to what we were say-



THE SCAFFOLD—seen working out numbers with NORRIE PARAMOR (RM pic Dezo Hoffmann).

ing," said John, "when we started we didn't sing at all. We didn't know we could sing—and anyway we didn't bother about it. But if you're going to entertain an audience for a while, I think it's important to have some sort of musical interlude in the show. Look at the David Frost programmes on the telly, for example. He always had a singer or a group or something like that, to break up all the talking."

"So we decided to include a song in our act—and we did this thing called 'Today's Monday'—and it was very successful. We recorded it, but it didn't do anything—it was good for our stake act, though. We started writing a few more songs after that. 'Thank U Very Much' was used to close our act, as a sort of send-up (thankyou to the audience). Then we recorded it, and it was a hit."

"So really, singing is only a part of us. A lot of people think we're just a singing group—but when they see us on stage, they realise we do other things as well. The difficulty is that most people only know us by our records."

"If they come to see us on stage, though, just because they like our record, they do see our act, and

they rarely go away disappointed," said Mike. "I think that by making pop records, we are helping to make people a bit more aware — as a sort of by-product. The lyrics on our records are important, and when they come along to our act, they listen to what we say."

"That sounds a bit pompous, perhaps, as if we're setting ourselves up as teachers, with a responsibility to everyone," added John. "But we're not. It all boils down to the fact that we do a bit more than just make funny records."

"If we didn't sing," said Mike, "we could never do a lone concert like the one at the Fairfield Hall next month. We just wouldn't be capable of entertaining for a couple of hours without any music. A year ago we couldn't have done it."

"Right, that's all. You can go now."

In fact the Scaffold didn't eat me for breakfast, and I wasn't dismissed as curtly as that. Nor was anyone thrown out of any window.

I've just been elaborating on their evilness—for the sake of a bit of drama in the Record Mirror. And for their image.

Well, why not.

DEREK BOLTWOOD

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ROCK 'N' RINGO

'The thing is, people are going to latch on to whatever we do as being a new trend...'

SO Ringo, said to me... (No, honest, I'm not name-dropping—really I'm not).

"What do you think of rock 'n' roll?" "Definitely on the way back," said I. After all, when the Beatles bring out a rock 'n' roll record, the trend must be definite. And, I think, "Lady Madonna" IS definite. Definitely.

"I don't think 'Lady Madonna' is strictly rock 'n' roll, though," said Ringo. "But it has a lot of rock cliches in it. We've always been basically a rock group — you know, if we get together for a jam session or something, between recording, we invariably start playing the basic rock chords and rhythms as soon as we pick up our instruments.

"If we'd brought this record out at a different time — a few months ago or something — no-one would have called it rock 'n' roll. But now everyone's giving it that tag because it's an 'in' thing.

"All things being equal, we'd have released this disc whether

rock 'n' roll was in or not—what we do is record a few numbers, and then listen to them all afterwards to decide which is the most commercial. Then we release that as our next single. In this case it was 'Lady Madonna' — regardless of its rock content. I must admit, though, that we must have had the thought at the back of our minds that rock 'n' roll is on the way back, or it wouldn't be quite so rock influenced. It has a lot of "swing" in it as well, from the era just before rock 'n' roll started in a big way with Bill Haley and Elvis — you know, that sound of the swinging saxes in the background.

"When we recorded it — as in most of our records now — we did the backing track first, and then built up on top of that. But there's a lovely sound in it that's like sort of muted trumpets, or a kazoo or something. But in actual fact it's just John and Paul sort of humming through their hands into the mike.

"It was purely by accident that we discovered that sound — we'd just finished taping a bit of the record, and John and Paul started to hum into the mike with their hands cupped round their mouths. When we played back the piece of tape with this big tagged on to the end, it sounded great, so we decided to use it.

"Paul plays piano and sings on the record — but it doesn't sound a bit like his voice. It's funny, because a lot of people have said that it sounds like me singing on



RINGO—tells how the Beatles got the sounds on "Lady Madonna". (RM Pic).

'Lady Madonna' — but I didn't have said it. It's a good voice for notice that at all. I don't think it does sound a lot like me, and I'd never thought of it until Cynthia. But it wasn't planned or anything. Sometimes when we've just been messing about, Paul's used that

voice — but we never thought anything of it. And then when we started recording 'Lady Madonna,' Paul started singing with this voice. It all just happened, and ended up sounding great.

"In fact you could say that about the whole record. It wasn't planned to sound like rock. It just ended up that way."

"But we've again put ourselves in the position where people are going to say rock 'n' roll must be coming back — even the new Beatles single is rock 'n' roll." And they're going to say that we've started a new trend. But people always latch on to us as trendsetters — some to copy us, and others NOT to copy us. For example, when we started wearing those moustaches, hundreds of people started growing them. But equally, a lot said: "You wouldn't catch me wearing a moustache just because the Beatles have got them." The thing is that people are going to latch onto whatever we do as being a new trend so that they can either follow it or knock it. But it's a thing we've got to accept.

"Anyway, there were signs of a rock revival, and obviously this influenced 'Lady Madonna' to a certain extent. But I still maintain that, had we brought the record out a few months ago, no one would have called it rock 'n' roll—but they do now, because they want to believe that we're spearheading a rock revival. And the copyists will copy, and the knockers will knock — regardless."

DEREK BOLTWOOD

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'I'D HATE MALCOLM TO HAVE A No. 1 HIT' SAYS HIS MANAGER

JUST about everybody who owns a television set knows Malcolm Roberts, he of the fair hair, wide smile and monster vocal range. They ought to: He's done at least thirty top television shows in the past year, showing his wares in the best company.

Which can't be a bad record for a chap who has not actually had a hit record! While others bemoan their fate... "how can we get known if we can't get television until we get a hit record?"... Malcolm and his partner have proved that you CAN get exposure IF you have the talent.

His partner? A very shrewd management expert Tony Lewis, who has guided the careers of such as Danny Williams and Shirley Bassey and believes in concentrating his efforts on one artiste at a time. When I met up with Malcolm, Tony was there, seeing up his artiste with comments which banded from the complimentary to the downright down-putting.

Malcolm, formerly an actor, was working in a club in London when he decided to go for the singing bit. So he borrowed some, drew the rest out of his bank... and sank £200 in a recording session. "Afterwards, I just thought — this disc I was holding in my hand was the only thing I possessed."

Eventually the disc, via a mutual friend, found its way to Tony Lewis. Who thought it terrible. He thought Malcolm a nice sort of guy and worried and wondered as to how best to break the news about just how bad the demo disc was!

Fate stepped in, as fate sometimes does but more often doesn't. In a publisher's office, Malcolm (there with Tony) burst into a version of 'Maria' from 'West Side Story'... that, at any rate, is the tail-end of a slightly involved story. Tony's ears pricked up. Malcolm, despite the costly demo disc clearly did have a 'voice worth hearing. They got together.

But launching an artiste requires either sheer good luck, or sheer hard work. Tony's way was a mixture of both. If they were lucky enough to be in a gathering where there was a TV producer, he forced... "literally frogmarched"... Malcolm to stand up and sing. At private parties, public parties, meetings in clubs, anywhere, Malcolm had to fight his nervousness and stand up and deliver. Once Tony even had him singing an aria over the telephone to a producer.

Says Malcolm: "I'd rather sing to five thousand people than just a few at a party. I hate that sort of thing. But it worked."

Says Tony: "If you have an artiste who is good, you sometimes have to force influential people to listen. They didn't book him immediately, in most cases, but they remembered. And when they had the chance, they did book him. So it worked, as my partner-in-crime says."

But Malcolm still hasn't the hit record — his latest is "Most Of All There's You", on the RCA Victor label. This one, I suspect, will make progress. Now hear Tony Lewis on this vexed question of hit records: "I'd like to see him comfortably in the



MALCOLM ROBERTS (RM Pic)

charts because that helps build an international situation for him. The world opens up. That means playing the best cabaret dates, the best halls, in the world. And that means big money.

"I'd hate him to have a number one hit, though. That creates problems and limits him in what he would be expected to do on stage."

I'll just repeat that. "I'd hate him to have a number one hit, though." Surprises galore from this partnership.

Malcolm is clearly on the way to the top. Wherever he works even now he is top of the bill, sometimes to the surprise of both he and Tony.

There's another story which knocked me out. At one important audition, they actually swapped places... Malcolm becoming the hard-as-nails manager: Tony the singer, warming up his vocal cords in an alarmingly out-of-tune way. They tipped off Pete Murray that this swop-over was happening — and he rushed round to enjoy the scene.

It was, as they say, quite a scene. But that little yarn will hold until Malcolm gets in the charts!

PETER JONES

ANDY WILLIAMS

THE first and only European appearances of Andy Williams and Henry Mancini and his concert orchestra will be in two concerts at London's Royal Albert Hall on Sunday May 19 and Monday May 20. The concerts are being promoted by Vic Lewis and Robert Paterson.

Andy Williams is expected to arrive in Britain between four and seven days prior to the first concert date. Henry Mancini is to front an all-star Concert Orchestra consisting of 45 top British musicians including Alec Fairman, Tubby Hayes, Stan Roderick, Don Lusher, Kenny Clare, Frank Clark and Ken Goldie. Performance time each evening will be 8.30 p.m.; ticket prices for the shows will range from 7/6 to 42/-. Bookings will be restricted entirely to postal application to the Royal Albert Hall box office.

MARK WIRTZ AND KEITH WEST

MARK WIRTZ and Keith West were presented with an Ivor Novello Award on Tuesday by Sir Alan Herbert, for their first excerpt from a teenage opera, "Grocer Jack". The presentation, which was made at BBC's Playhouse Theatre, will be broadcast on Radio 1 on April 2.

TONY BRANDON

TONY BRANDON'S first single is to be a revival of Tony Bennett's "Candy Kisses", and is to be issued on the MGM label on April 19. Tony will promote the disc on the forthcoming Gene Pitney tour, which he will be competing. Other radio and TV dates are being negotiated at the moment. Tony's Mid-day Spin contract with BBC radio has been extended until the end of May.

NEWS RECORD LABEL

NEWS ENTERPRISES, one of Britain's top international management and agency organisations, are launching their own record label, "Nems", this week. The first single to be released on the new label is out today, and is Billy J. Kramer's version of "1941". The recording division of Nems Enterprises is being handled by producer Jimmy Duncan. For Nems he has already made "I Can't Drive" with At Last The 1958 Rock and Roll Show Featuring Freddie Fingers Lee, which was issued on CBS earlier this month.

At a later stage Nems will have a sister label known as "Oval". This will be used as an outlet for more "middle-of-the-road" musical material, whilst Nems will concentrate on producing chart-aimed pop singles and LP's. Manufacture and distribution of Nems and Oval records will be undertaken on behalf of Nems Enterprises by CBS Records.

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GRAND IRISH VARIETY CONCERT

THERE will be a "Grand Irish Variety Concert" at the Royal Albert Hall on Monday, April 22, at 7.30 p.m. Artists who will be appearing are the Miami Showband Show, Dickie Rock, Bridie Gallagher, the Wolf Tones, the Tumbleweeds, the Four Provinces Ceili Band, and the Ted Cavanagh Dancers. The show will be compered by Val Fitzpatrick, and is promoted by Forde-Sands and Topline Promotions. Ticket prices range from 3/6 to 25/-.

ALEXIS KORNER

ON March 24, Alexis Korner flies to Frankfurt where he is to appear at the International Jazz and Pop Festival. Next month he leaves for Czechoslovakia to make a 10-day concert tour, during which he will present his "History of Blues". Also scheduled for the Czechoslovakian trip will be TV appearances, and recording sessions for a special album to be released exclusively in Eastern Europe. On returning to this country, Alexis will be giving three Sunday concerts at the Hampstead Theatre Club on May 12, 19 and 26.

Current engagements include a sixteen stop musical lecture tour of British Universities, several television interviews and performances, and a continuation of his radio series on Young British Blues singers on Radio 3.

THE PINK FLOYD

A NEW single and album by the Pink Floyd are to be released in April. The title of the single is "It Would Be So Nice" b/w "Julia Dream" for April 12 release, and the LP is "Corporal Clegg" on April 19. Some of the titles on the LP are "Electric Electric Shock", "Let There Be More Light", "See Saw" and "Remember A Day". The group are going to Italy in May, and from June 3 until the end of July they will be touring the States.

EASYBEATS

THE new Easybeats' record, "Hello, How Are You" will probably replace the GPO's promotional record, "Telephone Girl", which is currently used on all their film and TV advertisements. A spokesman for the GPO said: "Hello, How Are You" is under consideration at the moment, and a final decision will be made within a week."

At the invitation of the GPO, the Easybeats visited the GPO's International Exchange, and Stevie Wright spoke to his mother in Sydney. Harry Vanda and George Young of the group have written the new Rag Doll's single, "My Old Man's A Groovy Old Man".

GERRY BRON

GERRY BRON of Bron Artistes Management Ltd., has been appointed the European representative of Musicor Records of America. This includes both the Musicor and the Dynamo labels, released in England on the EMI Stateside and CBS Direction labels respectively. Throughout the rest of Europe both labels are released on CBS. Artists include Gene Pitney, the Platters, the Toys, Charlie and Inez Foxx, George Jones, Mel Montgomery and Tommy Hunt. As well as directing all the personal appearances of Musicor artists in Europe, he will officially take over Gene Pitney's European agency representation from May 7, 1968. Bron Artistes Management also has world-wide agency representation for Manfred Mann and the Bonzo Dog Doo-Dah Band. On the music publishing side, a new company has been formed between Bron Associated Publishers and Gene Pitney, called Pitney Music Ltd.

TOAST

AT 2.00 a.m. on March 29, the Toast are to begin a 100-hour marathon performance in aid of charity. The marathon, which is to take place at the King's Hotel Club in King's Cross, has been organised by SHARE — an organisation covering many charities. There will be no admission charge to see the group playing, but the audience will be invited to donate money to SHARE, who will in turn give the money to various charities.

ONE STOP MANCHESTER APRIL 6th

NEW LOOK LUX!



Sunday, March 31 is the date and 7 p.m. the time when Radio Luxembourg gets its brand New Look. Here's the announcing team in Luxembourg who will be handling 40 per cent of the air time. Left to right: One of Australia's top D.J.'s Tony Murphy whose Surfing Programme was a top rate show in Sydney.

Paul Kay, the new Head of the British Service who replaced Don Wardell. Paul will be reading the 208 news on the hour — the first time Radio Luxembourg has featured news in its format since the war. Paul Burnett, who now handles Luxembourg's top programme "Top Twenty" which is pulling in four million listeners each Sunday at 11 p.m.

Twenty-one year old top D.J. Tony Prince who until recently was with Caroline North, has been signed this week to join the team of Announcers in the Grand Duchy. He will replace Norman St. John who is returning to host a top television show in Sydney, Australia and to marry his former secretary Judy, with whom he worked on Radio London.

Newies from Lemon Pipers, Supremes.

AMONG the new singles being released on the week ending April 5 are discs from The Flower Pot Men, Neil Diamond, The Love Affair with the Keith Mansfield Orchestra, The Zombies, Roy Harper, the Supremes, Lee Dorsey, David Symonds, Julie Driscoll & Brian Auger & the Trinity, Kenny Ball and the Lemon Pipers. All the new singles to be released that week are as follows:

- DECCA Mantovani & his Orchestra — "My Cup Runneth Over"; Wishful Thinking — "It's So Easy"; Crispian St. Peters — "That's The Time"; DERAM Flower Pot Men — "Man Without A Woman"; Granny's Intentions — "Julie Don't Love Me Anymore"; LONDON Neil Diamond — "Red, Red Wine"; The Webs — "This Thing Called Love"; C.B.S. The Love Affair with the Keith Mansfield Orchestra — "Rainbow Valley"; Johnny Dumar — "You Must Give Me Heaven"; The Zombies — "Time Of The Season"; The Fox — "Mr. Carpenter"; Roy Harper "Life Goes By"; DIRECTION Barbara Mason — "Oh How It Hurts"; PARLOPHONE Don Charles — "The Drifter"; Zion De Gallier — "Me"; My Dear Watson — "Elusive Face"; COLUMBIA Manuel — "Love Is A Stranger"; Ronny Hilton — "Happy Again"; The Gloomies — "Jay-Break"; CAPITOL Human Beinz — "Turn On Your Love Light"; TAMLA Supremes — "Forever Came Today"; BELL Lee Dorsey — "Can You Hear Me"; PHILIPS Jason Crest — "Juliane Bull"; David Symonds — "Here Is The News"; Juan Manuel Serrat — "She Gives Me Love"; FONTANA The Family Dog — "Silly Grin"; Steve Davis — "Take Time To Know Her"; M.G.M. Peter & the Wolves — "Julie"; Lucas with the Mike Cotton Sound — "We Got A Thing Going Baby"; The Formations — "At The Top Of The Stairs"; POLYDOR Tony River & the Castaways — "I Can Guarantee Love"; MARMALADE Julie Driscoll, Brian Auger & the Trinity — "This Wheel's On Fire"; PYE POPULAR Kenny Ball and his Jazzmen — "I Wanna Be Like You (The Monkey Song)"; Cyril Staple-

ton — "Love Me A Little More"; Phil Coulter Orch. — "Congratulations"; Scuzz — "Everyone Can See"; PYE INTERNATIONAL The Lemon Pipers — "Rice Is Nice"; VOGUE Antoine — "La Tramontana"; REPRISE Lee Hazelwood — "Rainbow Women".

TYRANNOSAURUS REX

TYRANNOSAURUS Rex, who appeared with Donovan at the Albert Hall last week, are scheduled to appear in concert with Radio One disc jockey John Peel in the Purcell Room of the Royal Festival Hall. There will be two performances of the programme, entitled "Oak, Ash & Thorn", at 7.30 p.m. on Friday, April 5 and Saturday, April 13. The duo, Marc Bolan and Steve Peregrin Took, have been signed by Blackhill Enterprises, managers of the Pink Floyd. Their first single, "Deborah", is released by Regal Zonophone on April 19 and "My People were Fair and had Sky in their Hair but now they're content to wear Stars on their Brows", an LP, is planned for release in the first half of May. All songs have been written by Marc Bolan and the sleeve artwork is by Steve Peregrin Took. Tyrannosaurus Rex are produced by Tony Visconti.

AMEN CORNER

ON June 30, the Amen Corner start the first of their six hour-long spectacles on BBC TV Wales. The show, which is to be produced by Jack Williams who also produces the Victor Spinetti Show, will include guest artists, and is to be seen at peak viewing times on Saturdays. At this stage the programme will only be seen on BBC Wales.

PIPALUK a new single by RONNIE ALDRICH piano DECCA F12762

THE ZOMBIES

THE ZOMBIES have disbanded after a professional career of 31 years. Said group's leader Rod Argent: "We decided to quit while we were ahead. We have been earning very good money, particularly on the University circuits, but we felt we were becoming stale — we didn't think we were progressing musically as a group. We are ending our career together with recordings we wrote and produced ourselves for the CBS label. We have made up our minds not to re-group even if the records are big hits." To mark the end of their career, they are releasing a single, "Time Of The Season", written by Rod Argent, and an LP, "Odyssey And Oracle" — featuring all original songs by Rod Argent and Chris White. Rod Argent and Chris White are to continue their association, and will be working together on production and composition.

ROAD MANAGERS' ASSOCIATION

A ROAD MANAGERS' Association has been formed by Alan Bown's road manager, Aigie Ross, as a form of protection for groups' road managers. Said Aigie: "We want to stamp out trouble of the sort that happened at Dereham recently, (Aigie was nearly killed when villains attacked the group after a gig there) and blacklist tough venues and crooked promoters. There will be a nominal monthly fee which will be put towards sick benefits, and we will also offer a service whereby we can provide a road manager as a replacement in the event of illness. This is the first association of this kind, and we plan to make it a growing concern." There has already been a good response to the association — if there are any enquiries, the phone number is 993 1122.

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DANDY—top ska artiste who has an LP "Sugar 'n' Dandy" in the R & B album charts. Both Sugar and Dandy have since gone their separate solo ways—and Dandy's album "Rocksteady With Dandy" on the Giant label looks like being another hit from him.

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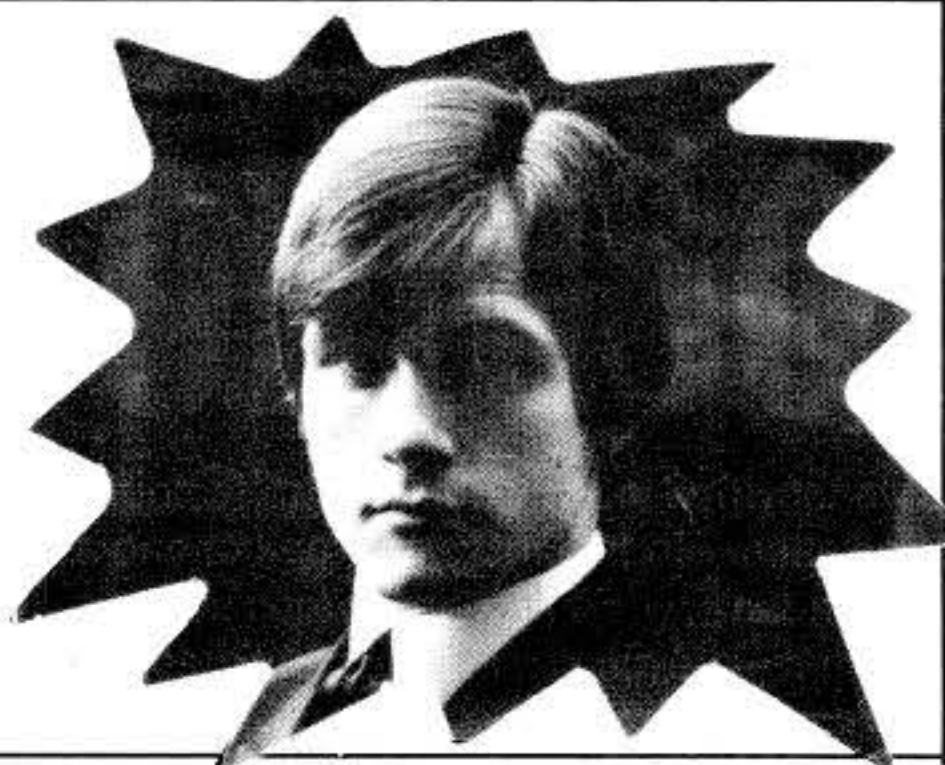
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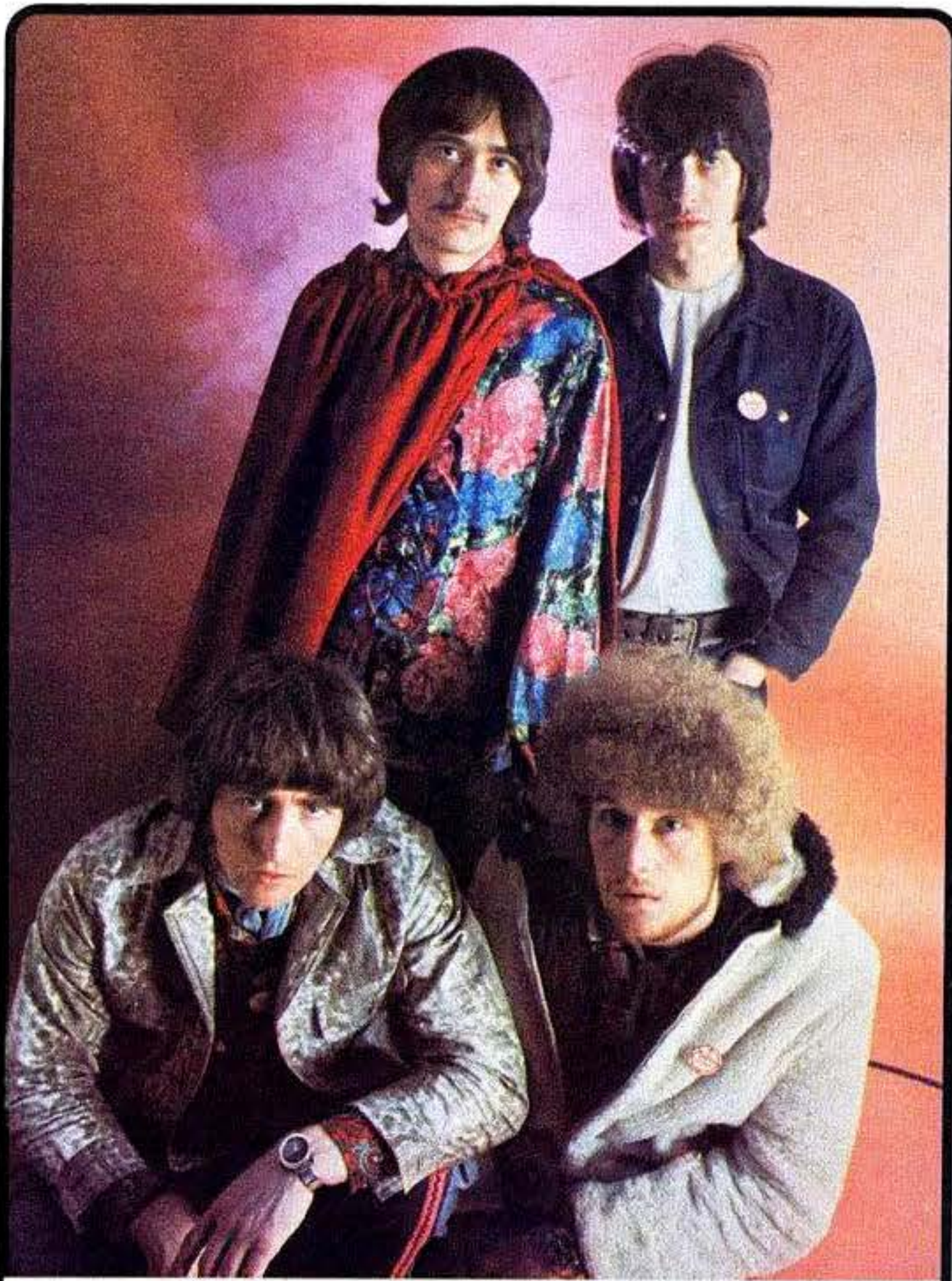
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TEN YEARS AFTER—their current single is "Portable People".

The fastest guitarist alive!

I'VE reckoned Ten Years After since I first saw them, months ago, down at the Marquee club, where they were busy playing their own kind of blues, and building up their large fan-following. And they were about to release an LP.

And that LP has been released, and has given them a great reputation. In fact, on the strength of it, the group have received a letter from the Fillmore Auditorium in San Francisco, asking them to give a concert there when they go over to the States later this year.

"We were all knocked out by that," said Alvin, "the fastest guitarist alive" Lee. "We hadn't approached them or anything — the letter just arrived out of the blue. And when we got it, our manager framed it, and it's up on the wall of our office now! I think he's even more knocked out than we are."

TOO SERIOUSLY

"I like the way things are going for the group, because we've made our reputation so far by playing our sort of music. And we're being taken seriously. But I'm a bit worried in case we start taking ourselves too seriously — you know, with things like this lecture tour of colleges and universities that we'll be doing shortly, people might start saying that we're getting a bit above ourselves. Most people only see us when we're on stage, and we're very serious then — knocking ourselves out to try and play better each time. And perhaps they don't realise that there's another less-serious side to us. Another thing that worries me slightly is that I think we might be getting a bit too freaky on stage. Sometimes when we're playing, I go into a guitar solo that lasts about twenty minutes. And although the group's enjoying themselves, we tend to forget about the audience. If they don't understand what's going on, they might get very bored — and they sometimes do."

"Most of our numbers are very long — some of them go on for sixteen minutes or so. And we're having a bit of a problem trying to re-organise our stage act to get some new numbers in — we really ought to play 'Portable People', which is our new single. But it's difficult, because it's not particularly suited to what we do on stage."

While we were talking Eric Burdon walked into the room — he's in the country on a short visit in the middle of his American tour — and shouted across to Alvin that the Ten Years After LP is doing very well over in the States. "It's very close to the sound they're making over on the West Coast at the moment," said Eric, "and everyone's playing it and talking about it."

"That's very pleasing news," said Alvin, "but it's funny that we seem to be meeting with more success in other countries than we are over here. When we go to some places there are crowds to meet us at the airport, and all that sort of thing. When we were over in Denmark recently, I was interviewed by a newspaper, and I started talking about the Vietnam war. And apparently the article has caused an enormous amount of interest and controversy over there — and the paper has asked all the group to write controversial articles for them!"

'OUR NEXT MOVE'

"The group is very busy thinking about policy at the moment — having come so far, it's difficult to know in which direction to go next. We'd planned this far ahead — now we've got to start thinking about our next move."

Perhaps Ten Years After haven't got a widespread reputation in this country. But the reputation they have is excellent—and I don't think they have to worry too much about the future, because I'm convinced their music is going to be appreciated by an ever-widening circle of people.

DEREK BOLTWOOD

Did you EVER think Eric was a

FOLK

Artiste? Well, he IS! Read why here

THE excellent Eric Burdon flew into London for a brief break in his American activities. We talked long about the scene. What emerged was a rather puzzled, disillusioned, but optimistic Eric. As ever, he was a delight to listen to; tough in his opinions. Here's a breakdown, in quotes, from our chat.

"I'm disappointed in the British scene — the general scene, not just for records. But now I'm stretching out towards films. We're doing 'The Death Of Harry Farmer', being made by two young brothers, Roger and Gerald Sindell, for Associated Film-makers. It's being made in Los Angeles, with location work in New Mexico, San Francisco and so on.

"Really it's the story of San Francisco. The dope thing. How the people there got hung up by the Mafia and so on. Kids out there thinking it's a groove, but really dying on methedrine. How groups have broken away from 'Frisco and got together on communal farms in the desert. It's the story of one of these.

"It'll take me through to October. And then? I don't know right now. But this British scene — surely people could see the way it was going here. Anybody should have seen it three years ago.

"Take the 'Bonnie And Clyde' thing. Here it received a different reaction completely to America. Here it was the fashion side that registered. Nobody took notice of the actual message, the violence side, which was what Beatty tried to get across.



ERIC BURDON—looking very French. (RM Pic Dezo Hoffmann).

"Still, America is AT WAR now. That's what we forget. There are kids there in various age groups who can be called up and taken away and be killed at war. Violence has no relevance here. There they live with it twenty-four hours a day.

"Me, I'm going through changes now. I accept them. There are periods for an artiste where you have to say things right out loud. Take my LP, cut in America — 'Winds Of Change', which is a dedication to people in the business I learned from.

"'Sky Pilot' is an integral part of that album. So it didn't do well here — again, because it has no relevance. But for me it was a matter of putting the boot in against the British aloof attitude. Anyway, a priest in America rang me up and said he agreed with the sentiments of the record, about padres urging men into war. Twenty years ago, the church in America raised the same issues.

"I could have released 'Monterey', a nice amiable songs, as the single. But I wanted to shock the British attitudes. Come to that, I could have brought out an LP of pseudo-American blues songs, just as expected. But

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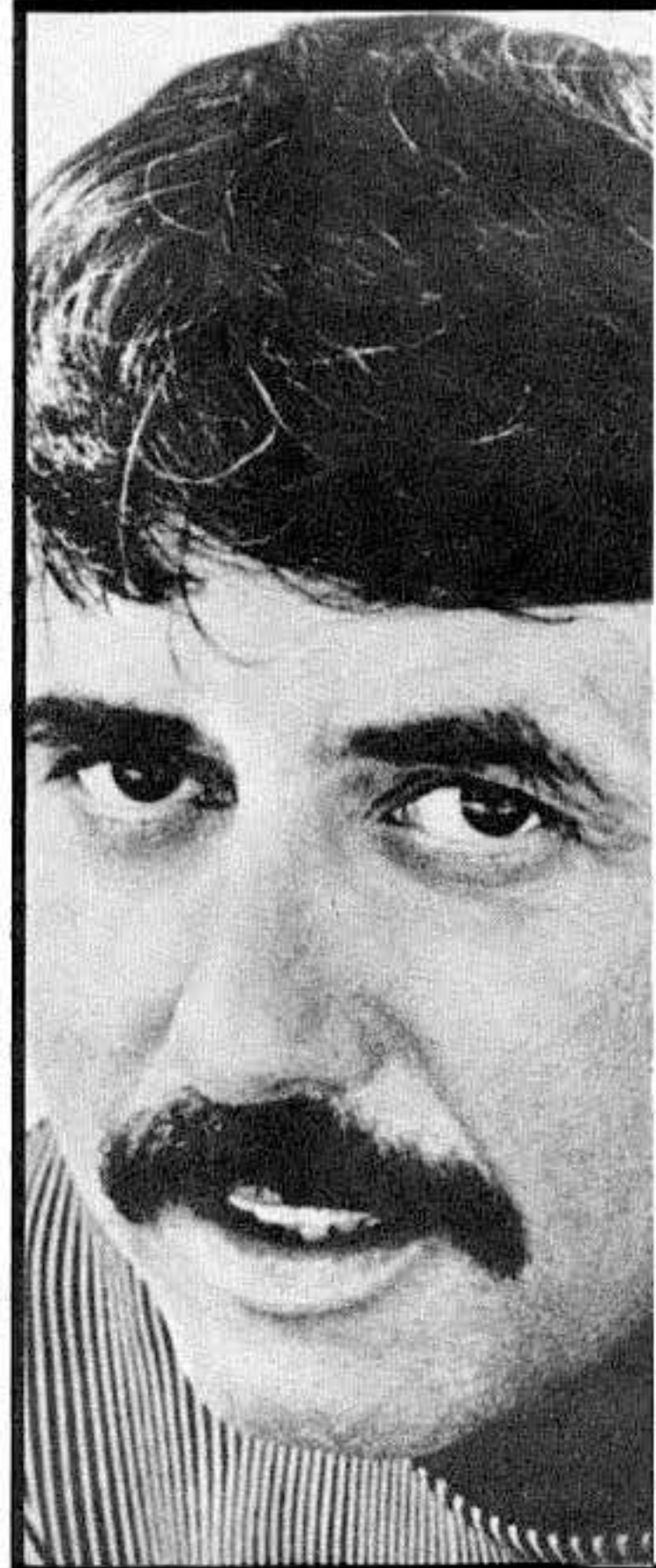
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LEE — AMERICA'S MILLION SELLER WHO ONCE QUIT BECAUSE OF THE BEATLES



LEE Hazlewood is the 38-year-old one-man army and musical talent who turned Nancy Sinatra into one of the world's most popular recording artistes — and who loaned his deep voice to some of her hits.

Lee Hazlewood is the writer-producer-performer who owns his own record label and in his spare time produces TV shows and writes movie theme-songs . . . not to mention making occasional acting appearances.

Lee Hazlewood is the man who plunged into the musical direction side of television for Nancy Sinatra's big TV spectacular of recent American memory — he appeared on it and wrote six songs for it.

One-man army about sums up this genial guy who was born in Mannford, Oklahoma, on July 9, 1929. He went to Southern Methodist University and then the Army took him to Korea. After the war, in

Phoenix, Lee became one of the most popular disc-jockeys in Arizona. Not content with merely sitting behind a microphone, he branched out as a songwriter . . . though local record companies rejected his work, forcing him to produce his own discs.

His first song, "The Fool", for country singer Sanford Clark sold 800,000 copies on the Dot label and he was signed as a record producer. He felt confined in that job, too, so he formed his own company called Jamie, in Philadelphia. He went back to Phoenix long enough to sign guitarist Duane Eddy and the result of their little association was 20,000,000 records in three-and-a-half years. Those "twang's-the-thang" instrumentals were Lee's brain-child and he co-wrote and produced items like "Forty Miles Of Bad Road", "Rebel Rouser" etc. Fourteen consecutive Eddy instrumentals made the Top Twenty.

Then, suddenly, in 1964, Lee quit the record business. "I was disgusted that everything you heard on the radio was Beatles, Beatles, Beatles. Not only that, but they were being hailed as innovators when they were doing things done four years earlier by the Everly Brothers. That was then, of course, for what the Beatles are doing now is ten years ahead of its time."

But Lee reconsidered his retirement when Jimmy Bowen, of Reprise Records, asked him to produce some records for an unknown trio named Dino, Desi and Billy. Hazlewood came up with four straight hits for them.

Then Bowen made another request. Would Lee please listen to a few Nancy Sinatra records and see if he had any ideas for her? Hazlewood immediately decided that Nancy's five-year recording career had been a waste because "she was singing too high for one thing and for another she was trying to be Goodie-Two-Shoes which is not her natural style. I thought she needed more gutsy material."

Her first recording of a Hazlewood song called "So Long Babe," which sold 48,000 copies and got Nancy with the smiling face on the national charts for the first time.

And of course, her next made musical history. "These Boots Were Made For Walking" was written for Lee's own nightclub act. Nancy heard it and badgered him to let her record it and he

finally gave in. At her next recording session, they spent over two hours on something called "The City Never Sleeps At Night" and dashed off "Boots" in fifteen minutes.

As of now, Nancy's record has sold nearly four million copies and was number one in almost every country in the world.

The song "made" Nancy Sinatra overnight and Hazlewood followed up with a string of hits, "How Does That Grab You Darling", "Somethin' Stupid", (a duet between Nancy and her father), "Sugar Town", "Jackson" (a duet between Nancy and Lee) and then "Lightning's Girl."

Hazlewood's own career started zooming again at the same point. ABC-Paramount Records agreed to back his own record label (LHI) and he began writing movie themes. One of them, "This Town" written for a film "The Cool Ones" and was recorded by Frank Sinatra and nominated for Academy Award honours.

He also wrote the theme for Sinatra's film "Tony Rome" and for a Joe Pasternak movie "The Sweet Ride" in which Lee makes his own screen acting debut in this.

Which is why they're calling Lee Hazlewood the Renaissance Man of the Record Business.

Not bad for a man who quit the scene because he thought the Beatles were over-rated and old-fashioned!

PETER JONES

I'm trying to find myself. The closer I get to myself, the further I get away from myself.

"Really 'Sky Pilot' was folk music of the time. The last line quotes the Bible . . . 'Thou Shalt Not Kill'. Really I'm a folk singer. Take the Beach Boys and their 'Surfin' U.S.A.' — it was folk music of the time. I never thought I'd get round to sounding in that idiom . . . representing folk music of the moment.

"I'd been studying sacred music of the world. All over, it's all on the same wavelength. Negro spirituals, Indian music, Spanish. On 'Sky Pilot' I represented war by the most warlike and hard sounds — the bagpipes. Certainly the Scottish people have that warlike edge. So they represented war and then came the gentleness of the sitar.

"There's a track on the LP 'We Love You Lil', an instrumental based on Lili Marlene. I wanted to give proof of the strength of music. Both German and British armies sang that same song to give them inspiration during the war.

"Music is simply a religion to me. I live it, eat it, drink it, sleep it. People who just churn it out, like on a factory line — I don't like that. That muzak we're hearing now — it's nothing. Every musician should aspire to something great. To me, that something great would be Ravi Shankar — all he stands for.

"Not every musician need go the same way. But that factory music — it's just empty and soulless. Now we get this argument about rock

'n' roll coming back. Rock and roll is folk music. The Beatles are the greatest folk artistes — that's the way I think.

"In America now, there are companies developing the idea of LP's in colour. You go home, plug in and while the record is playing you get a picture representing the music on your television screen in colour. I'd want to get in on that. A musical sight-and-sound trip on an album. Come to that, I want the group to become a musical touring theatrical company. We have this light show coming now. We show pictures of the Pope, then of Hitler, then of the two together. It's because each is an extreme of the two sides, violence and peace. And when the circle continues, they come close together.

"But as I say Britain and the scene here is disappointing. Things like 'Here We Go Round The Mulberry Bush', purporting to show Britain — it's rubbish. I've found pretty well what I want to say in my music — and it just happens that it gets through in America but here we're too far away for it to have any relevance."

Eric and his new manager, friendly American Kevin Deverich, had to move on. Between them, they'd covered a lot of ground.

A parting word from Eric: he's got some personally-taken exclusives of some of America's top artistes. They'll be appearing in Record Mirror. Watch out for them in a few weeks.

PETER JONES

MEDITATION?

'Not for me' says Cilla

I left the room quietly, leaving everyone to argue amongst themselves. As I tiptoed out, closing the door silently behind me so that no one would detect my absence, I could hear a voice saying: "But I don't know what we're arguing about, Cilla . . . we're all agreed, really . . ."

It was actually a very friendly sort of argument — one that I had started, in fact, by suggesting to Cilla that she was no longer just a pop singer, and was now more a part of show-business.

"I'd much rather be part of the pop business than part of show business," said Cilla. "But I don't think you can separate the two that easily. A lot of people do but it's a mistake — pop music is just part of show business that's all. And a lot of people in 'show biz' turn their noses up at pop people, but they shouldn't. There's nothing wrong in being pop — in fact, if I'm going to be called anything, I'd much rather be called a pop singer."

"The trouble is, though, that there is a barrier between pop and everything else, but it shouldn't be there. It's built by all the people in the business who think they're better than the groups and things. I'm lucky because I'm easy to get on with and quite a straightforward person — and so it hasn't affected me personally. But I've noticed this sort of attitude people in the theatre have towards pop people, and I don't like it at all.

"The trouble is, pop is a part of show business, just like being an actor or a comedian, and they're all as important as one another — it's no better to be an actor than a pop singer, and vice-versa."

"I suppose now I'm more than just a pop singer, because with the television series and everything, I've branched out a bit more. But basically I'm still the same — and I can't see myself ever going into musical comedy or anything like that."

"I'm enjoying the television series a lot, though. It's great fun — and it's lovely doing a live show. I could never do a recorded series after this. When you're watching television, you never think to yourself "Oh, that's a live show" and "That isn't a live show" — they all look the same then. But I think live shows are often much better — and they're much more fun to do, as well. When you do a live show, everyone's really working at their best because they don't want things to go wrong, and everyone's alert all the time. So things rarely go wrong."

"I still get very nervous though — but that's good, because you tend to work a lot better when you're nervous. I don't mind being nervous — but I hate being frightened. The nearest I've been to really being frightened was when I had to do quite a bit of talking, and I hate that. I like singing, or doing a routine with one of the guests — but standing on my own, just talking, terrifies me."

"And it's a funny feeling working live before an audience you can't see. The studio audience is round at the side, and you can never look straight at them. And of course, there are all the viewers watching at home."

"One of the things I enjoyed doing most in this series was when we did all the recorded interviews with the people in the street — you know, asking them if they knew who I was, and whether they'd like me to sing a song for them on the show. We had to record that bit, because a lot of it would be very boring to watch. But it was lovely doing it. It really brought me back down to earth as well, meeting all those very ordinary people. You know, it's so easy in this business to wander around thinking you're the most important person in the whole world — and you very rarely get to meet ordinary people. But when



CILLA — "I suppose I'm more than just a pop singer". (RM Pic.)

you do go out and meet people, they treat you as if you're no different to them — and of course, you're not really, and you realise just how ordinary and unimportant you actually are.

"I've enjoyed doing the series a lot — well I still am, it hasn't finished yet. I don't suppose I'll do another for a while yet, I'd hate it to become a routine thing, because then it'd get boring. And I hate being bored. That's why I'd hate to go into musical comedy, and do long-run plays in the same place all the time."

"The tour I'll be starting on shortly should be good, because rather than do a season at one place, we're going all over the country, and we'll do a short season at each place we visit. That way I won't become bored with being in the same place all the time. And, of course, it makes it easier for the audiences. Rather than have everyone come to to see me in London or something, I'll be going to them — it's a much better idea."

Just to be topical — nay, controversial even — I wondered if Cilla might be less bored if she tried meditation.

"I'm not bored, far from it — I just get bored by being in one place, or doing one thing for too long. Anyway, meditation is for people who need it, and I don't need it — I think I'm a fairly stable person without having to meditate. Besides, if someone said to me "Let's all go back to my place and meditate for a few hours." I think I'd immediately rush off in the opposite direction."

Well, having started the story at the end, I can only finish the story by saying:

"Hello, Cilla, how are you?" I cried joyfully as I entered the room . . .

An that, as they say, is where the story really starts.

DEREK BOLTWOOD

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

Sensational Supremes at 'Talk Of The Town'

BARBRA STREISAND "Simply Streisand"—My Funny Valentine; The Nearness of You; When Sunny Gets Blue; Make The Man Love Me; Lover Man; More Than You Know; I'll Know; All The Things You Are; The Boy Next Door; Stout Hearted Men (CBS 63151).

ever. Most of these songs will be familiar and Barbra injects them with freshness and life. ★ ★ ★ ★

LOUIS ARMSTRONG with Luis Russell and his Orchestra; Jock Purvis and his Orchestra. "Satchmo Style" (Parlophone PMC 7045)

THE great Louis at the height of his powers—recorded (astonishingly well) in 1929/30. If you can grasp the mood of the time you'll be enchanted by some superb sounds. Purvis was a talented white imitator (one of his tracks is titled "Copyin' Louis") and his performances, too, still have a powerful impact. Of more than historical interest.—D.G. ★ ★ ★ ★

THE SUPREMES: "Live at London's Talk Of The Town" (Tamla Motown 11670)

TOO many songs included here. On what I regard as a positively sensational album for me to list them all. Most are split up into medley-type departments, such as the girls' fantastic reading of Beatles numbers "Michelle" and "Yesterday". The Supremes "live", on what proved a knock-out and sell-out cabaret debut in London, do raise the old problem of this kind of album. You do lose some of the quality and polish of the original recordings. But you more than make up for that by the atmosphere, the odd mistake, the general feeling of being present at a great event. They perform a lot of their Holland-Dozier-Holland numbers, of which "The Happening" suits my taste best. They stray into the world of "Thoroughly Modern Millie" and "Second-Hand Rose" with perfect aplomb. Their "Wonderful Wonderful" is just that. Diana Ross is in superlative form on this album, but overall there is a great spirit of energy, enthusiasm and super-glossed professionalism. Certainly I rate it one of the best albums in a long, long, long time. Supreme is dead right.—P.J. ★ ★ ★ ★



DIANA ROSS and the SUPREMES, their "live" LP is a quick follow-up to their chart-topping "greatest hits".

AMEN CORNER "Round Amen Corner"—Bend Me, Shape Me; Judge Rumpel Crastilla; Love Me Tender; In The Pocket; Somethin' You've Got; I Am An Angel (But I Can't Fly); Expressway To Your Heart; Good Times; Let The Good Times Roll/Feel So Good; Can't Get Used To Losing You; Lost and Found; Gin House; I Don't Wanna Discuss It/Amen (Deran SML 1021 Stereo).

ONE of those white R & B-based LP's which is full of good, solid material. Although they aren't the most progressive of British groups, their sound is professional enough to have plenty of appeal—certainly Andy's voice has a plaintive strained quality and the backings are sometimes tremendous. ★ ★ ★ ★

VINCE HILL "Meret Cherie" (Music For Pleasure MFP 1213).

SEVERAL songs here have been issued as singles—mostly unsuccessfully. But Vince's versions of the Ned Miller "Invisible Tears" and Ray Peterson's "I Could Have Loved You So Well" are great—this is a bargain for the nostalgia set who like Vince's better-than-most voice. ★ ★ ★

ALEX WELSH AND HIS BAND. "At Home" (Columbia SCX 6213)

RECORDED—none too brightly—in Edinburgh this is a typically swinging set by a proud band that defies the whims of fashion. The wildest number is

titled "Wood Green" in honour of Alex's many triumphs at the local jazz club. If you enjoy spirited drumming you'll get full value from the work of Lennie Hastings here.—D.G. ★ ★ ★

DAVE DEE, DOZY, BEAKY, MICK AND TICH "DDDBMT" (Fontana Special SFL 13002 Stereo).

THIS has been issued before—as you might expect it's even better in stereo and contains some near-brilliant pieces of pop, penned by Howard-Blakely. The enthusiasm and professionalism of this group make their records still sound quite up to date. ★ ★ ★ ★

rapid reviews

I DON'T think the cult of the young American teen singer has much strength left here—witness the demise of the Bobby Vees, the Frankie Avalons, etc. An LP by one of their ilk **BRIAN HYLAND** has just been issued—"Here's To Our Love": (Fontana Special SFL 13008 STEREO) and despite his likeable and often very romantic voice, I can't see this being a hit. In complete contrast—"Sacred Songs": (Decca SKL 4913 STEREO) by **KENNETH MCKELLAR**—this was recorded at Paisley Abbey and contains some beautiful interpretations of some of the more poignant psalms. "Can you tell the difference?" says the sieve of "Heart Hits". The answer is usually "Yes", but these are pretty good versions of some of the biggest chart ballads of recent months, like "I Feel Love Coming On" (great) and "Bonnie & Clyde" (laughable). Ah well. Viva La Difference! (Music For Pleasure MFP 1211).

For pop fans who like ska now and then—try "The Big Ones Go Ska": (Direction 8 63242) which has **OTTELLO SMITH AND THE TOBAGO BAD BOYS** and a selection of pop hits ranging from "She'd Rather Be With Me" through to Paul Anka's oldie "My Home Town"—the cartoons on the back are by RM's very own Lon Goddard. The original soundtrack from "An American in Paris" is re-issued on Music For Pleasure MFP 1210—the film if you remember starred Gene Kelly and this is a chance to get the score at a bargain price. Top Flamenco guitarist **MANITAS DE PLATA** comes up with an "Homages" album in which he pays musical tribute to many people and subjects ranging from Picasso, Bardot, his Mum and his guitar... a good excuse for some fantastic guitar work (CBS 63170). As usual, Roger St. Pierre's copious sleeve notes are interesting and informative on "Meditations In Indian Sitar Music" (MFP 2101)—artists are **DEBABRATA CHAUDHURI** and **FAIYEZ KHAN**.

PIPALUK
a new single by
RONNIE ALDRICH
piano



DECCA
F12762



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She; Communication breakdown; Cry softly lonely one; Girl like mine; It takes one to know one; Just let me make believe; Here comes the rain Baby; That's a no no; Memories; Time to cry; Only alive; Just one time.

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

JOHN WALKER

I'll Be Your Baby Tonight: Open The Door Homer (Philips BF 1655). This is a Bob Dylan song, of course. John works it with a small-group backing, featuring Hawaiian guitar (I think) and the mood of the number seems to suit his relaxed and casual style. But there are times when I felt I sort of hovered around without getting anywhere. You try it — the choice is yours. Flip: In some ways, I prefer it.

CHART PROBABILITY

THE STATUS QUO

Black Vells Of Melancholy: To Be Free (Pye 17497) Don't they go for strange titles? Yes, they do. But they also have a polished front to put on and this I'd feel sure is every bit as likely to crack the charts asunder. A Mike Rossi song, with good lyrics, and a cunningly repetitive and commercial melody. Plus gimmick. A hit. Flip: Again, distinctive. But a bit laboured.

CHART CERTAINTY.

THE BACHELORS

The Unicorn: You've Got To Say We're Through (Decca F 22737) The Bachelors here in their best relaxed mood as they recite what is virtually a list of animals, then and now, and point out that the unicorn is actually the loveliest of them all. Written by Shel Silverstein. It's a charming little song, nothing much to it, but I've some doubt whether it is strong enough to be a really big hit. Flip: A self-penned ballad done with personality.

CHART PROBABILITY.

VIKKI CARR

No Sun Today: She'll Be There (Liberty LBF 15069) Carr licences have gone up — and there's a chance that Vikki also will go up... the charts. It isn't really as commercial as "It Must Be Him", alas, but she's here now, with all the emotion going for her again... and this should at least nibble at the charts. She's one of those class singers who are never described as square. This is a beautiful ballad. Flip: Doesn't she sing well!

CHART POSSIBILITY.

THE BEE GEES

Jumbo: The Singer Sang The Song (Polydor). Tremendous — but surprising. First of all "Singer" was to be the 'A' side and I thought it a superb production, a lovely song and a beautiful performance. Said so, too. Then, at the last moment, it was switched... so my review for last week had to be pulled out. "Jumbo" is a change of style, rather complex, well-voiced and with some great off-beat changes in tempo and in sound. An eye-opener, considering their earlier single work. But in truth I still prefer "Singer" which is one of those massive productions.

MASSIVE SELLER.

GENE PITNEY

Somewhere In The Country: Lonely Drifter (Stateside SS 2183) Must be honest — don't rate this the highest in potential of recent Pitneys. Still, there were those against his last single, so where are we. This is nevertheless a high-polished production and arrangement, and the vocal performance hammers home. Just that I don't think it so immediately commercial as some of his. Welcome, anyway, Gene — now back here. Flip: Go to the top side — and you've value on the flip, too. Fine.

CHART CERTAINTY.

BILLY FURY

Silly Boy Blue: One Minute Woman (Parlophone R 5681). Bill on a David Bowie song and it's more than loyalty which has me commending this big ballad. Tremendous arrangement, with Billy singing on top form. Okay, I know he's no chart certainty these days but surely a good production, performance and number count for something! Strings, booming drums, brass bits... a touch of real class here. Flip: Gentler and a Bee Gee song, which means classy simplicity.

CHART PROBABILITY.

THE HERD

I Don't Want Our Loving To Die: Our Fairy Tale (Fontana TF 925). This is much more like it for the Herd. A boy-girl story-line... he plays the field but really goes for one special chick... and they've created a sort of rock-blue-beat sound to round it all off. No big orchestra just the boys — and it underlines their actual musicianship. It's got instant appeal and instant power. It must be very big indeed. Flip: By Messrs. Bown and Frampton, features trumpet early on, then moves gracefully into a pacy item.

MASSIVE SELLER

BARBARA RUSKIN: Is This Another Way? The Night Of The Spanish Tight-Rope Walker (Parlophone R 5685). Love reviewing a Barbara record 'cos she sings well, writes well, looks well and everything. Even without a hit so far, she's a favourite of mine... and this lives up to MY hopes. ★ ★ ★ ★

THE AMERICAN BREED

Green Light; Don't It Make You Cry (Dot 101). I prefer this to the British cover version—and funnily enough, this record sounds more like the Amen Corner's cover of the Breed's last hit "Bend Me Shape Me" than their own original. This is a frantic neo-rocker, with pounding bass line, intense vocal and catchy teen beat lyrics. Could go, if it gets the necessary BBC plugs. Flip is more standard and routine.

CHART PROBABILITY



THE UNION GAP Young Girl; I'm Losing You (CBS 3365). Rather an atmospheric beat ballad here, with plenty of appeal. Nice mellow vocal sound by Gary Plunkett. ★ ★ ★ ★

WILLIE MITCHELL Soul Serenade; Buster Browne (London HLU 10186). This popular soul instrumental is already in the U.S. charts — this is a funky rendering of the tuneful medium pace item. ★ ★ ★ ★

THE BALLOON FARM A Question Of Temperature; Hurtin' For Your Love (London HLP 10185). Gimmicky beater without much originality except for the balloon-like noises. But the all round production is reasonable. ★ ★ ★

HARPERS BIZARRE Cotton Candy Sandman; Virginia City (Warner Bros. WB 7172). A gentle breathy effort from the Bizarre — it's pleasant and incongruous. I suppose it could be a hit, but it sounds just a bit too quiet. ★ ★ ★

BILL HAILEY AND HIS COMETS (We're Gonna) Rock Around The Clock; Shake, Rattle & Roll (MCA MU 1013). The record that "started it all" — but it really DOES sound thin. Very familiar sound. Flip was Bill's first hit. ★ ★ ★ ★

WILSON PICKETT That Kind Of Love; I've A Long Way (Atlantic 584173). Catchy beater from Pickett, and a nice discotheque sound without very much that's new. Some funky guitar work intrudes. ★ ★ ★ ★

JOHN FRED AND HIS PLAYBOY BAND Hey Hey Bunny; No Letter Today (Pye Int. 7N 25453). Fast, frantic and lacking almost everything that made "Judy In Disguise" good. Probably not even a hit. ★ ★

AURTHUR CONLEY Funky Street; Put Our Love Together (Atlantic 584175). A dance item from Arthur with more originality than most — well produced with a bubbly backing and not so much Sam Cooke influence. ★ ★ ★ ★

TONY BENNETT A Fool Of Fools; The Glory Of Love (CBS 3370) Tony won over a few umpteen thousand more admirers when he visited here. Me — I'm sold entirely on the way he talks lyrics by the scruff of the vowel and consonant and hits it right in the mid-riff, which is a fair old collection of cliches. This swings... madly, but in full control, and I prefer it to the oft-repeated "San Francisco" scene of Mr. B. He is excellent. Flip: An oldie which again swings. CHART PROBABILITY.

TONY BENNETT

Will You Love Me Tomorrow: Silhouettes (Philips BF 1651). Trying to keep my natural pro-bias out of it, this revival of the Goffin-King song seems to me a cert for the charts. Beautifully, indeed wondrously, arranged, it has Frankie Valli doing the quiet bits and then the others coming in on their monster harmony scene. A lovely song and a lovely production. Flip: Super-class and Seasonal revival. CHART PROBABILITY

THE FOUR SEASONS

Will You Love Me Tomorrow: Silhouettes (Philips BF 1651). Trying to keep my natural pro-bias out of it, this revival of the Goffin-King song seems to me a cert for the charts. Beautifully, indeed wondrously, arranged, it has Frankie Valli doing the quiet bits and then the others coming in on their monster harmony scene. A lovely song and a lovely production. Flip: Super-class and Seasonal revival. CHART PROBABILITY

TONY COLTON

In The World Of Marnie Dreaming: Who Is She (Columbia DB 8385) Here we go. Praise department. I think Tony is (a) a fine singer and (b) a fine song-writer — along with Ray Smith. But there's no bias here — I believe that this record, given a bit of deejay support, could be a massive hit. It's moody, well-written, beautifully controlled and does what is known as "a lot" for me. Excellent. Flip: A jazz-influenced item and again well sung. CHART PROBABILITY.

PAUL REVERE AND THE RAIDERS

Too Much Talk: Happening '68 (CBS 3370). Once again I take a chance and tip this outstanding American group to make it, finally, here. Once again, they create that crisp and forceful sound behind Mark Lindsay — and the material is clearly commercial. Yet they do this always, without repeating their U.S. successes here. Weird, but that's life. Hope this is a hit. Flip: Equally forceful. CHART POSSIBILITY.



THE SUNSHINE COMPANY are clearly a most professional and efficient lot — their "Look, Here Comes The Sun" (Liberty 15060) is smooth, well-harmonised but, in the end, a trifle boring. Latin-version of "Puppet On A String" from PANCHO GONZALES (Page One POP 058), with a lot of driving forces in the arrangement. Fable about "The Unicorn" from the IRISH ROVERS, a world-travelling foursome who are strong on personality (MCA MU 1011). Scottish song-star RODDY McNEIL comes up with a rather intense "The Lovely Lass Of Inverness" (CBS 3331), pleasant but not for the charts. Folksey in a sense. "Whatever Makes You Think" (Emerald MD 1094) by BRIAN COLL AND THE LATTERMEN, but really the accent is more on country music. "The Radio Song" by THE PARADE (A and M AMS 720) is all perky and chirpy and powerful in parts — not much, I'd say... but the basic chorus is rather catchy. From COLOURS OF LOVE: "I'm A Train" (Page One POP 060), very twangy and basic, but I fear too complex to make much progress — not prove me wrong — Jazz flautist HERBIE MANN does "Unchain My Heart" (A and M 719) with a pop-modern backing and it registers strongly. From JON LEDINGHAM: "Love Is A Toy" (Pye 17488), guitar-backed and story-line and gently folksey. JACKY

sings the unusual "White Horses" (Philips BF 1647) with breathy enthusiasm... the sort of voice I'd like to meet the owner of... hint, hint! From THE TEE-SET: "What Can I Do" (Pye Int. 25452), almost wildly bluesy and really an outstanding release — though not necessarily commercial right now. Me, I thought it great!

MARIANNE DALMOUR (Columbia DB 8373)... nice melody. I like immensely the version of "When There's Love In Your Heart" by DOROTHY SQUIRES (President PT 188), a marvellous singer who can outstrip all available rivals when it comes to dramatic interpretation of lyrics — do hope it sets away. "Manchester and Liverpool" by PINKY AND THE FELLAS (Decca F 12748) is an unusual song, dedicated to singing the praises of those cities — nice chunky beat. A Hollies' song "Charlie And Fred" (Stateside SS 2101) is well done by THE BLADES OF GRASS — a story-line sort of song which sustains interest.

PIPALUK
a new single by
RONNIE ALDRICH
piano

DECCA
F12762



THE OFFICIAL LITTLE RICHARD FAN CLUB
Address: 74 Roberts Road, Belgrave, Leicester, Leics.
Joint Presidents: Derek and Veronica Day.
Vice-president: Tez Courtney.
Founded: October 1963.
Current membership: 252.
Subscription rates (per year): UK—7s. 6d.; Overseas—10s.

REMARKS: Few fan organisations can claim to have so chequered a pedigree as that of the Little Richard Fan Club—a club which, since the time of its original formation back in the heyday of rock 'n' roll, has been beset with every kind of fan club misfortune from falling membership figures to complete changes of management and even total disbandment. Nowadays, however, under the most capable guidance of husband and wife team Derek and Veronica Day (which it has enjoyed for the past three years or so), it can justly pride itself upon being one of the most active, worthwhile and smoothly run clubs in the country.

Without doubt, the most consistently amazing feature of the Club is its ability to produce every two months a 16-20 page, interest-crammed magazine in spite of the ever acute shortage of verifiable news concerning Richard's activities. Known as "The Penniman News", the magazine is a feast of information not only for Richard's followers but all rock fans, including amongst its regular attractions such items as the Penniman Top Twenty (compiled from members' own current favourite L.R. tracks); Courtney's Corner (a news and comment column incisively served up by Vice-president Tez Courtney), the Records For Sale section (Rock, Blues and Country discs only, of course) and a lengthy round-up of news from abroad supplied by the magazine's five overseas special correspondents. With these, and other less immediately obvious merits such as its invariably punctual appearance and proudly record of unflinching honesty, "The Penniman News" alone can fairly be said to be well worth the Club's price of admission.

Other articles exclusively available to members of the Club (in addition to the membership card, photograph, biographical data and discography with which each member is promptly equipped upon joining) include old and rare photographs dating from the Great Rock Era and imported copies of Richard's hard-to-get discs, the most popular current example of which being his ultra-scarce "I'm In Love Again" single on the Little Star label. All may be purchased by members at very reasonable cost.

Members wishing to meet Richard when he is on tour are, of course, assured of an overwhelmingly warm reception—once they have managed, either by arrangement, ingenuity or sheer persistence, to make the all-important initial contact. For, as the Club points out, whilst the membership card can be extremely useful as proof of identity, it in no way guarantees the holder an audience with Richard since the authority to grant this rests solely with those financially involved with his appearances.

As a final word on the subject of personal meetings, incidentally, Derek and Veronica (not to mention their baby son, Richard Wayne) would like it known that they are always delighted to receive visits from members of the Club who happen to be in the Leicester area.

As a mere glance at almost any week's Letters Page will amply testify, Rock fans in general have a rare talent for supplying Record Mirror with red meat copy (written, more often than not, with appropriately coloured ink). So it was no great surprise to find that Richard's fans are as eloquent as any when it comes to extolling the virtues of their Club.

Robin Marshall, of 38 Butt Road, Great Cornard, Suffolk, is just one member who expresses his enthusiasm in no uncertain terms. States Robin: "I am proud to belong to the Fan Club of so great an artiste as Little Richard and think that Veronica and Derek are doing a truly magnificent job in running it so well."

Whilst long-serving member John Allen, who lives at 136 Renfrew Street, Glasgow, C.3., expands the theme of Derek and Veronica's contribution to the Club's success thus: "I have been a member of the Little Richard Fan Club for many years and have never been more pleased



LITTLE RICHARD—pic courtesy fan club.

than at the way it is run at the moment by Veronica and Derek. "They really are completely dedicated to Richard, and their magazine 'The Penniman News', is a masterpiece—full of great information on Richard and articles on obscure Rock artistes which would never otherwise come to light.

"Nothing is too much trouble for Veronica and Derek, from answering queries to importing rare disc on behalf of members, and I can honestly say that the Club is the best 7s. 6d. worth I've ever had."

But perhaps the most glowing praise of all for the Club and its Presidents comes from London member Ted Dyball, of 204 Amesbury Avenue, Streatham Hill, S.W.2. Ted wholeheartedly endorses the popular verdict on the high standard of efficiency with which the Club is run and adds: "One other thing which we should thank Derek and Veronica for is the fact that the Club doesn't play the old tune of 'our boy is the greatest'. Mr. and Mrs. Day's record reviews, especially of Richard's discs, are extremely honest, even to the point where they said that they could find nothing at all to recommend his U.S. Modern single 'Baby What You Want Me To Do'.

They also operate what is literally a 24-hour query answering service, can supply 99 per cent of Richard's discs new, and compile a marvellously well-balanced magazine which always arrives dead on schedule.

"With the help of our most able Vice-president Tez Courtney (who is a walking encyclopaedia on rock 'n' roll, though he won't admit it), the Days will, I know, be running the Club for many years to come. And I'll be right there with them because, as far as I'm concerned, for the price of 30 fags there just ain't no finer service!"

ALAN STINTON



Josephine Doyle, 17, 3 St. Mary's Place, Brighton, Sussex. Stars and Hobbies — Trogs, Reg Presley, Otis Redding, Tremeloes. Boys, records, painting, films. Would like pen-pal.



Patrick McGowan, 23, 13 Creggan Broadway, Londonderry, N. Ireland. Stars and Hobbies — Elvis, Beatles, Dave Dee, Roy Orbison, Elvis scrap books, records, Elvis branch leader, films, girls, Manchester United.

READERS' CLUB



Stanislav Marecek, 21, Komenského 1414 Brandy's Had La Rem, Czechoslovakia. Stars and Hobbies — Tom Jones, Cars, Travelling, Exchange visit in England and Russia.



Audrey Reuben, 17, 249 Evelyn Court, Amburst Road, Hackney E.8. Stars and Hobbies — Amen Corner, Small Faces, Jimi Hendrix Experience, Herd. Boys, films, pop.



Katarina Bergquist, 16, Tunastigen 113, Luleci 6, Sweden. Stars and Hobbies — Francis Hardy, Spencer Davis, Mirielle Mathieu, Supremes. Films, clothes.



Marian Bolsover, 14, 4 Shirlburn Gardens, Canelty 2, Doncaster, Yorks. Stars and Hobbies — Elvis, Beach Boys, Lovin' Spoonful, Keith West. Collecting records (pop), reading. I would like a boy pen-pal age 17 or over.



Graham Buckingham, 20, c/o 54 Beswick Avenue, Ensbury Park, Bournemouth, Hampshire. Stars and Hobbies — Scott Engel, Nice, Segovia, Cream, Don Shinn, Soul Agents, Rod Stewart, Guitarist Maurice Cordell. Photography, jazz, reading, painting, wondering what has happened to Don Shinn and Soul Agents?



Anne Jones, 15, 8 Plas Llanfair, Llanfair-Pwll, Anglesey, N. Wales. Stars and Hobbies — Herman's Hermits, Donovan, Status Quo. Dancing, swimming, travelling. I will answer all letters.



Jean Openshaw, 17, 131 Skagen Court, Bolton, Lancs. Stars and Hobbies — Amen Corner, Small Faces, Herd, Foundations, Gareth Robinson, Andy Fairweather-Low, boys, collecting pix of Amen Corner, writing to pen-pals.



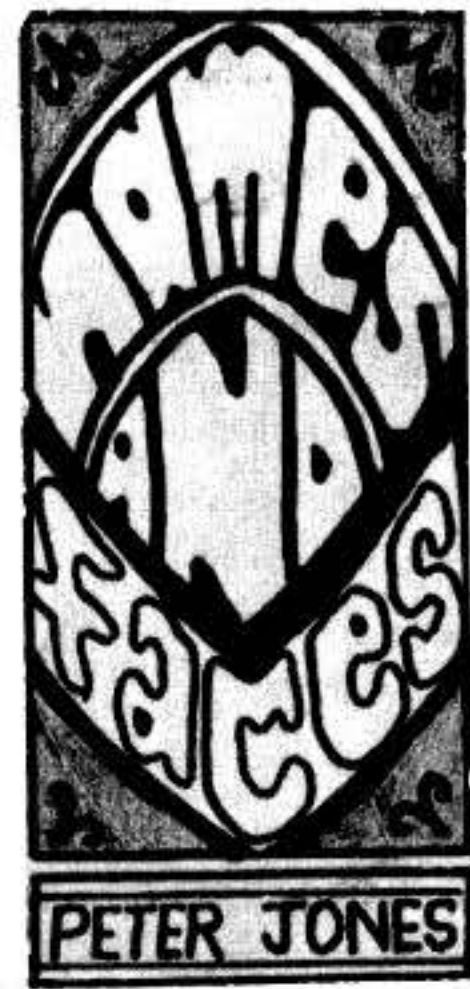
Raymond Roberts, 18, 1205 Dorchester Avenue, Baltimore, 21207, Maryland, U.S.A. Stars and Hobbies — Frankie Vaughan, Elvis Presley. Motor - cycle racing, chemistry.



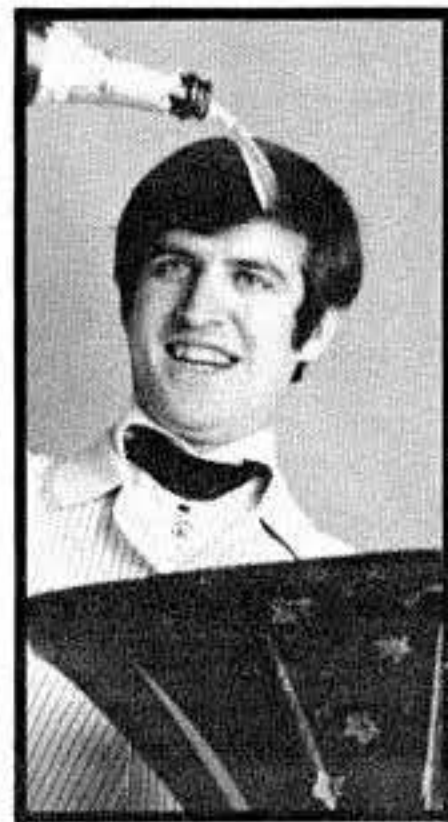
Noel Farrell, 24, 18 Sword Street, N.C.R., Dublin 7. Stars and Hobbies — Beatles, Stones, Small Faces, Herd, Esther and Abi Ofarim. Pop show, dancing, read Record Mirror.



Peter Sochan, 17, Neratovice 664/1 Internat, ABR Melnik, Czechoslovakia. Stars and Hobbies — Sport, pop music, pretty women, theatre, films.



REPARATA and the Delrons — an unusual name for the three samples of pulchritude pictured here. Reparata is actually the middle name of Mary Aiese, the threesome's leader. Delrons was chosen during a period when "Del" was the in-thing among group names. They write much of their own material, do Mary, Lorraine Mazzola and Nanette Leari. They grew up in Brooklyn, went to the same schools. They are currently matriculating at Brooklyn College. And they are recorded by Bill and Steve Jerome, executives of Real Good Productions.



A disc-jockey for a change now — though he used to be a journalist (film reviews, Rigger coverage, record reviews) and used to be a bass player with a jazz group. Name is Ed Stewart, fully-named Edward Stewart Mainwaring, who developed his disc-jockeying personality via Radio London . . . Stewpot, and his girl-friend Myrtle. His "Junior Choice" on Saturdays and Sundays (Radio One) is currently rated second-biggest BBC request show. There's more on the way for Ed, but me lips are sealed for the moment. Eds a soccer fan (Everton) and actually speaks Chinese. Which explains some of the mutterings I've heard from him at our local, de Rems, and at Stamford Bridge.



They hail from Liverpool — that legendary city of beat music and their interests are as varied as their looks. Bernie and the Buzz Band are a lively and talented bunch of musicians who have been together as a musical unit for over six months and they've delighted patrons at the Marquee and Playboy clubs. Producer Noel Walker was attracted to their bright happy sound and signed them to Deram with whom they have their first record release "Don't Knock It".



Here come the Merseys again. Again? Well, it's been a year since Billy Kingsley and Tony Crane were out on record — and their new one "Penny in My Pocket" (Fontana) has that chart sound about it. Armed with a new manager (Hal Carter) and a new agent, they're much happier nowadays. Incidentally, clairvoyant Maurice Woodruff predicts that the disc will be a big hit, that they'll soon have a big offer from America and that they'll eventually both become actors. "Penny" was written by Jimmy Campbell, a member of the Liverpool group 23rd. Turnoff.



The End are a group who have quite a bit going for them, what with being discovered and groomed by Bill Wyman and having already had one hit in Spain! The hit was something of an accident having started life as a private recording made by the group and later picked up by a gent from Spain with an ear for something different. Bill Wyman however had already heard the group backing Elkie Brooks in cabaret — "I thought they had a very good stake sound," says Bill "and good presentation as well. The thing that occurred to me was that, in time, they could make very good records." Bill made several trips to Spain to see the group work, talk over recording plans and he finally came up with "Shades of Orange" written and produced by Bill and now released by Decca.



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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK



- VALLERI*
2 (4) Monkees (Colgems)
- LOVE IS BLUE*
1 (10) Paul Mauriat (Philips)
- THE DOCK OF THE BAY*
4 (9) Otis Redding (Volt)
- LA LA MEANS I LOVE YOU*
2 (4) Delfonics (Philly Groove)
- YOUNG GIRL*
10 (5) Union Gap (Columbia)
- SINCE YOU'VE BEEN GONE*
7 (5) Aretha Franklin (Atlantic)
- THE MIGHTY QUINN*
9 (4) Manfred Mann (Mercury)
- BALLAD OF BONNIE & CLYDE*
14 (5) George Fame (Epic)
- LADY MADONNA*
21 (2) Beatles (Capitol)
- JUST DROPPED IN*
5 (7) First Edition (Reprise)
- SIMON SAYS*
3 (9) 1910 Fruitgum Co. (Buddah)
- KISS ME GOODBYE*
12 (6) Petula Clark (Warner Bros.)
- VALLEY OF THE DOLLS*
6 (8) Dionne Warwick (Scepter)
- I THANK YOU*
1 (9) Sam & Dave (Stax)
- CRY LIKE A BABY*
23 (4) Box Tops (Mala)
- THE END OF THE ROAD*
11 (7) Gladys Knight and The Pips (Soul)
- IF YOU CAN WANT*
19 (5) Miracles (Tama)
- DANCE TO THE MUSIC*
17 (4) Sly & The Family Stone (Epic)
- TOO MUCH TALK*
16 (6) Paul Revere & Raiders (Columbia)
- FOREVER CAME TODAY*
25 (2) Diana Ross and The Supremes (Motown)
- CAE DRIVER*
27 (5) Mills Bros. (Dot)
- SCARBOROUGH FAIR*
21 (3) Simon & Garfunkel (Columbia)
- WILL YOU LOVE ME TOMORROW*
15 (4) Four Seasons (Philips)
- PLAYBOY*
30 (5) Gene & Debbie (TRX)
- BOTTLE OF WINE*
20 (10) Fireballs (Atco)
- I'VE GOT THE FEELIN'
37 (2) James Brown (King)
- I WISH IT WOULD RAIN*
18 (11) Temptations (Gordy)
- HONEY
1 (1) Bobby Goldsboro (United Artists)
- JENNIFER JUNIPER*
32 (2) Donovan (Epic)
- GREEN LIGHT*
32 (3) American Breed (Atco)
- EVERYTHING THAT TOUCHES YOU*
25 (9) Association (Warner Bros.)
- SOUND ASLEEP*
33 (4) Turtles (White Whale)
- BALLAD OF BONNIE & CLYDE*
14 (5) George Fame (Epic)
- WE'RE A WINNER*
26 (11) Impressions (ABC)
- SPOOKY*
28 (12) Classics IV (Imperial)
- SOUL SERENADE*
43 (3) Willie Mitchell (Hi)
- LOVE IS ALL AROUND*
1 (1) Troggs (Smash)
- SUMMERTIME BLUES*
48 (2) Blue Cheer (Philips)
- I'M GONNA MAKE YOU LOVE ME
40 (4) Madeline Bell (Philips)
- SUDDENLY YOU LOVE ME*
44 (3) Tremeles (Epic)
- YOU'VE GOT TO BE LOVED
45 (2) Montanas (Independence)
- MEN ARE GETTIN' SCARCE*
29 (7) Joe Tex (Dial)
- WORDS*
35 (10) Bee Gees (Atco)
- SOUL COAXIN*
1 (1) Raymond LeFevre (Four Corners)
- HEY HEY BUNNY*
41 (4) John Fred & Playboys (Paula)
- THAT'S A LIE*
1 (1) Roy Charles (ABC)
- RICE IS NICE
1 (1) Lemon Pipers (Buddah)
- SECURITY
59 (2) Etta James (Cadet)
- BACK ON MY FEET AGAIN*
1 (1) Foundations (UNI)
- STAY AWAY*
1 (1) Elvis Presley (RCA Victor)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

- Little Green Apples—Roger Miller (Smash)
- Take Time To Know Her—Percy Sledge (Atlantic)
- Tapoca Tundra—Monkees (Colgems)
- Funky Street—Arthur Conley (Atco)
- U.S. Male—Elvis Presley (RCA)
- Sit With The Guru—Strawberry Alarm Clock (UNI)
- Sherry Don't Go—Lettermen (Capitol)
- In Need Of A Friend—Cowsills (MGM)
- 100 Years—Nancy Sinatra (Reprise)

TOP L.P.'s

- JOHN WESLEY HARDING
1 Bob Dylan (CBS)
- GREATEST HITS
2 Supremes (Tama Motown)
- GREATEST HITS
4 Four Tops (Tama Motown)
- HISTORY OF OTIS REDDING
5 Otis Redding (Atlantic)
- SOUND OF MUSIC
3 Sound track (RCA)
- BRITISH MOTOWN CHART BUSTERS
5 Various Artists (Tama Motown)
- SGT. PEPPER'S LONELY HEARTS CLUB BAND
15 Beatles (Parlophone)
- 2 IN 3
14 Esther & Abi Ofarim (Philips)
- VAL DOONICAN ROCKS BUT GENTLY
17 Val Doonican (RCA)
- WILD HONEY
8 Beach Boys (Capitol)
- THIRTEEN SMASH HITS
19 Tom Jones (Decca)
- FLEETWOOD MAC
6 Peter Green's Fleetwood Mac (Blue Horizon)
- TOM JONES LIVE AT THE TALK OF THE TOWN
15 Tom Jones (Decca)
- BEST OF THE BEACH BOYS VOL. 1
11 Beach Boys (Capitol)
- REACH OUT
13 Four Tops (Tama Motown)
- OTIS BLUE
7 Otis Redding (Atlantic)
- BEST OF THE BEACH BOYS VOL. 2
12 Beach Boys (Capitol)
- LAST WALTZ
25 Engelbert Humperdinck (Decca)
- HORIZONTAL
16 Bee Gees (Polydor)
- GREATEST HITS
20 Temptations (Tama Motown)
- MOTOWN MEMORIES
27 Various Artists (Tama Motown)

5 YEARS AGO

- FOOT TAPPER
2 The Shadows (Columbia)
- SUMMER HOLIDAY
1 Cliff Richard & The Shadows (Columbia)
- LIKE I'VE NEVER BEEN GONE
4 Billy Fury (Decca)
- FROM A JACK TO A KING
13 Ned Miller (London)
- ISLAND OF DREAMS
7 The Springfields (Philips)
- CHARMAINE
8 Bachelors (Decca)
- PLEASE PLEASE ME
5 The Beatles (Parlophone)
- THAT'S WHAT LOVE WILL DO
3 Joe Brown (Piccadilly)
- RHYTHM OF THE RAIN
14 The Cascades (Warner Bros.)
- HOW DO YOU DO IT?
28 Gerry And The Pacemakers (Columbia)
- SAY WONDERFUL THINGS
10 Ronnie Carroll (Philips)
- HEY PAULA
9 Paul & Paula (Philips)
- THE NIGHT HAS A THOUSAND EYES
C Bobby Vee (Liberty)
- ONE BROKEN HEART FOR SALE
12 Elvis Presley (RCA Victor)
- TELL HIM
11 Billie Davis (Decca)
- BROWN EYED HANDSOME MAN
19 Buddy Holly (Coral)
- WAYWARD WIND
10 Frank Field (Epic)
- LET'S TURKEY TROT
1 (1) Little Eva (London)
- THE FOLK SINGER
Tommy Roe (HMV)
- IN DREAMS
Roy Orbison (London)

LP BUBBLING UNDER

- ANYTHING GOES
Harpers Bizarre (Reprise)
- THE OTHER'S MAN'S GRASS
— Pet Clark (Pye)
- BEAUTIFUL BALLADS
— Nat 'King' Cole (Capitol)
- KING SIZE SOUL
— King Curtis (Atlantic)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- LADY MADONNA
11 (2) Beatles (Parlophone)
- DELILAH
3 (5) Tom Jones (Decca)
- DOCK OF THE BAY
5 (6) Otis Redding (Stax)
- CINDERELLA ROCKAFELLA
2 (7) Esther & Abi Ofarim (Philips)
- LEGEND OF XANADU
1 (7) Dave Dee & Co. (Fontana)
- WONDERFUL WORLD
10 (8) Louis Armstrong (Stateside)
- ROSIE
4 (8) Don Partridge (Columbia)
- CONGRATULATIONS
32 (2) Cliff Richard (Columbia)
- JENNIFER JUNIPER
6 (6) Donovan (Pye)
- IF I WERE A CARPENTER
12 (3) Four Tops (Tama-Motown)
- ME, THE PEACEFUL HEART
9 (5) Lulu (Columbia)
- STEP INSIDE LOVE
22 (3) Cilla Black (Parlophone)
- FIRE BRIGADE
7 (8) Move (Regal Zonophone)
- LOVE IS BLUE
17 (6) Paul Mauriat (Philips)
- SHE WEARS MY RING
12 (13) Solomon King (Columbia)
- GREEN TAMBOURINE
8 (8) Lemon Pipers (Kama Sutra)
- DARLIN'
14 (11) Beach Boys (Capitol)
- IF I ONLY HAD TIME
40 (3) John Rowles (MCA)
- GUITAR MAN
29 (6) Elvis Presley (RCA Victor)
- AIN'T NOthin' BUT A HOUSEPARTY
29 (3) Showstoppers (Beacon)
- CAPTAIN OF YOUR SHIP
38 (2) Reperata And The Deirons (Bell)
- BEND ME SHAPE ME
18 (11) Amen Corner (Deram)
- PICTURES OF MATCHSTICK MEN
19 (10) Status Quo
- WORDS
16 (8) Bee Gees (Polydor)
- THE MIGHTY QUINN
15 (10) Manfred Mann (Fontana)
- LOVE IS BLUE
23 (5) Jeff Beck (Columbia)
- CANT KEEP MY EYES OFF YOU
45 (3) Andy Williams (CBS)
- VALLEY OF THE DOLLS
33 (3) Dionne Warwick (Pye Int.)
- AM I THAT EASY TO FORGET
25 (12) Engelbert Humperdinck (Decca)
- DEAR DELILAH
21 (7) Grapefruit (RCA)
- NO ONE CAN BREAK A HEART LIKE YOU
28 (5) Dave Clark Five (Columbia)
- GIMME LITTLE SIGN
14 (13) Brenton Wood (Liberty)
- SIMON SAYS
30 (2) 1910 Fruitgum Co. (Pye Int.)
- I THANK YOU
37 (3) Sam & Dave (Stax)
- SOMETHING HERE IN MY HEART
41 (3) Paper Dolls (Pye)
- MY GIRL
39 (7) Otis Redding (Stax)
- NEVERTHELESS
30 (5) Frankie Vaughan (Columbia)
- SUDDENLY YOU LOVE ME
26 (11) Tremeles (CBS)
- CRY LIKE A BABY
42 (2) Box Tops (Bell)
- BACK ON MY FEET AGAIN
27 (10) Foundations (Pye)
- VALLERI
1 (1) Monkees (RCA Victor)
- I CAN'T LET MAGGIE GO
43 (2) Honey Bus (Deram)
- LITTLE GREEN APPLES
— (1) Roser Miller (Philips)
- JENNIFER ECCLES
— (1) Hollies (Parlophone)
- THAT'S WHEN I SEE BLUE
— (1) Jim Reeves (RCA Victor)
- IT'S YOUR DAY TODAY
36 (4) F. J. Proby (Liberty)
- NO FACE, NO NAME, NO NUMBER
46 (4) Traffic (Island)
- DO YOU REMEMBER
— (1) Seaford (Parlophone)
- JUMBO/SINGER SANG HIS SONG
— (1) Bee Gees (Polydor)
- I'VE GOT YOU ON MY MIND
— (1) Dorian Grey (Parlophone)

A blue dot denotes new entry.

British bubbling under

- For Whom The Bell Tolls—Simon Dupree & Big Sound (Columbia)
- Up The Junction—Manfred Mann (Fontana)
- And The Sun Will Shine—Paul Jones (Columbia)
- Big Bird—Eddie Floyd (Stax)
- If You Can Want—Smokey Robinson & The Miracles (Tama Motown)
- After Tea—Spencer Davis (UA)
- We Can Get There By Candlelight—New Faces (Decca)
- Peggy Sue—Buddy Holly (MCA)

BRITAIN'S TOP R & B SINGLES

- (SITTING ON) THE DOCK OF THE BAY
1 Otis Redding (Stax 60161)
- AIN'T NOthin' BUT A HOUSEPARTY
2 Showstoppers (Beacon 3-100)
- IF I WERE A CARPENTER
3 Four Tops (Tama Motown TMG 447)
- I THANK YOU
4 Sam & Dave (Stax 60160)
- THAT'S MY NUMBER
11 Maytals (Pyramid PYR 8030)
- GIMME LITTLE SIGN
3 Brenton Wood (Liberty LBF 15021)
- (SWEET SWEET BABY) SINCE YOU'VE BEEN GONE
8 Aretha Franklin (Atlantic 584 172)
- TELL MAMA
8 Etta James (Chess CBS 5062)
- IF YOU CAN WANT
— Smokey Robinson And The Miracles (Tama Motown TMG 648)
- JUST LIKE A RIVER
12 Strancker Cole (Amalgamated AMG 801)
- I WISH IT WOULD RAIN
15 Temptations (Tama Motown TMG 441)
- I SECOND THAT EMOTION
9 Smokey Robinson & Miracles (Tama Motown TMG 631)
- SOCKIN' 1-2-3-4
16 John Roberts (Sue WJ 4042)
- A MAN NEEDS A WOMAN
— James Carr (Bell BLL 1004)
- THE END OF OUR ROAD
7 Gladys Knight and The Pips (Tama Motown TMG 645)
- PIECE OF MY HEART
17 Erma Franklin (London RL 10170)
- I AM THE MAN FOR YOU BABY
18 Edwin Starr (Tama Motown TMG 646)
- (1-2-3-4-5-6-7) COUNT THE DAYS
14 Inez and Charlie Foxx (Direction 38-3192)
- FUNKY STREET
— Arthur Conley (Atlantic 584 175)
- MEN ARE GETTIN' SCARCE
20 Joe Tex (Atlantic 584171)

BRITAIN'S TOP R & B ALBUMS

- THIS IS SOUL
2 Various Artists (Atlantic 643001)
- HISTORY OF OTIS REDDING
1 Otis Redding (Volt Import 418)
- GREATEST HITS
3 Supremes (Tama TML 11063)
- SOUL MEN
— Sam and Dave (Stax 589 015)
- ROCK STEADY WITH DANDY
6 Dandy (Giant GNL 1000)
- CELLAR FULL OF SOUL
6 Various Artists (Bell MBL 1002)
- GREATEST HITS
4 Four Tops (Tama TML 11061)
- OTIS IN EUROPE
— Otis Redding (Stax 589016)
- OTIS BLUE
10 Otis Redding (Atlantic 587030)
- AT THE TALK OF THE TOWN
— Diana Ross And The Supremes (Tama Motown TML 11070)

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Continued from page 4

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LISTENING to the Easybeats "Hello How Are You?" makes the Face think of David Whitfield's "Answer Me" . . . after several years with nothing happening, Pye going mad on America's Kama Sutra/Buddah catalogue — next week sees release of Lemon Pipers' new single and LP and new Lovin' Spoonful LP . . . in keeping with his 'image' Scott McKenzie's newie is the John Phillips penned "Holy Man" . . . alarming silence from the Jimi Hendrix camp . . . for those who weren't sure — Jimmy Gilmer (Mr. "Sugar Shack") is featured on Fireballs' American hit version of "Bottle Of Wine" . . . in America, Bobby Vinton enjoying his biggest for some time with a revival of Bobby Vee's "Take Good Care Of My Baby" . . . thought they'd banned TV miming, Cilla . . . what did the Bee Gees think of Plastic Penny's mishap?

Nice objective tribute to Frankie Lyman in Tony Cumming's 'Soul Music' mag . . . Country Joe and the Fish's "I Feel Like I'm Fixin' to Die Rag" based on "Muskrat Ramble" . . . their next — "Greasy Heart" — Jefferson Airplane, "Louisiana Man" — Bobbie Gentry, "The Power Of Love" — Robert Knight, "Shoo-Be-Doo-Be-Doo-Dah-Day" — Stevie Wonder . . . if there was any justice in the pop world, Dionne Warwick would right this minute be leaping towards the top Stateside with "Step Inside, Love" . . .

A12 — "Wet Toe In A Hot Socket" . . . for Lord Francis Russell — Lord Francis Russell . . . what with tales of knickers-dropping and breast feeding plus titles like "Step Inside, Love", will 1968 be known as the Beatles blue period?

Likely that Merrill Moore will be appearing in Britain shortly . . . Jimmy James and the Vagabonds' "New Religion" LP re-packaged by Atlantic as "Come To Me Softly" to tie in with Jimmy's success with the single (now No. 103 in 'Cashbox') . . . other British discs bubbling under the top hundred include — "Baby Please Don't Go" — Amboy Dukes, "Up From The Skies" — Jimi Hendrix, "Legend Of Xanadu" — Dave Dee & Co., "Nights In White Satin" — Moodyblues . . . small parts in current films — Sam the Sham in "Fastest Guitar Alive" and Tamla's Barbara Randolph in "Guess Who's Coming To Dinner" — neither sang . . . top single in America ten years back was Champs' "Tequila" . . . Q13 — Julie Christie is to the Beach Boys as Michele Mercier is to? . . . Dave Dee, Dozy etc?

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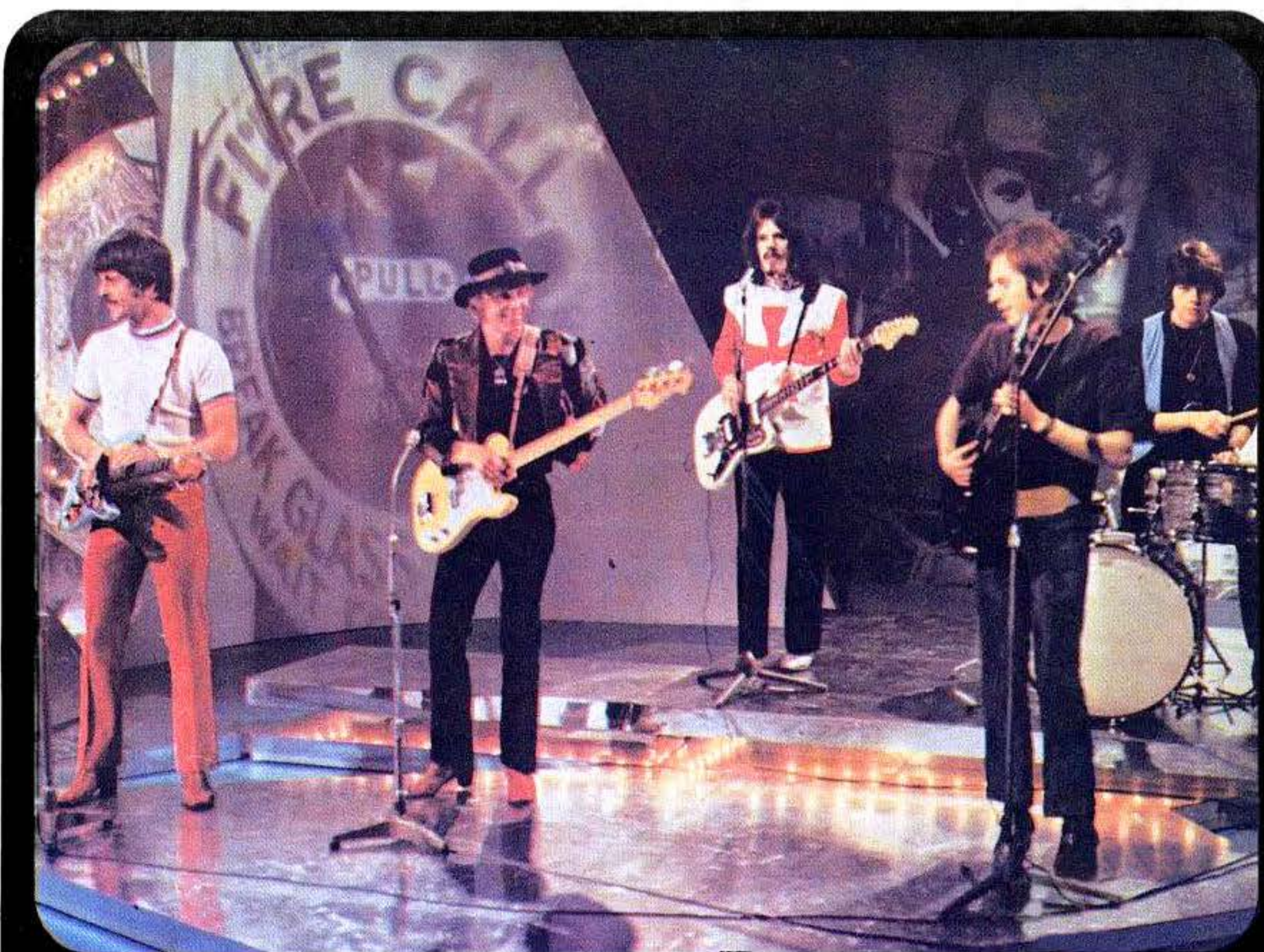
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THE MOVE (RM Pic)

'NOT BAD FOR OUR FIRST LP'

'I'm very pleased with myself' says Move songwriter Roy Wood to RM...

WHILE everyone in Britain was sitting down with their ears riveted to their steam radios last week, listening to the news of the budget, and "eeking" in true Bristow fashion, I — out of sheer bravado — adopted my "couldn't-care-less attitude", and listened to a far better thing. The new LP from the Move — their first, in fact.

As I listened, Roy Wood, who wrote most of the tracks on the album, added a few comments of his own.

"The LP isn't at all bad for our first," said Roy. "It's basically very simple, and very commercial. We didn't let the recording techniques get out of hand, and we tried to produce an album that would appeal to all.

"The first track on the LP is 'Yellow Rainbow'. The lead vocal on this is taken by Ace, with the rest of us joining in the chorus. I think it's a typical Move sound, very similar to 'I Can Hear The Grass Grow'. The next one's called 'Kilroy Was Here' — we found the title for this song in the usual place. This is much slower, and is sung by Trevor and myself. I don't think we sound like the Move at all on this number, we sound much more like a folk-group. The song has a folksy sort of feel, so it was bound to turn out that way.

"Here We Go Round The Lemon Tree' is sung by myself, and it's all

about a nut-case bird. It has a very catchy melody, and it's a fairly simple song — I like simplicity. The next track's a real Arfer-number — the old Eddie Cochran song, 'Weekend'. It's a typical Trevor rock-number (Trevor sings on this one), with typical Move harmonies in the background. I think it's a very good version.

"This next one's the 'B' side of 'Fire Brigade', called 'Walk Upon The Water'. Yet another typical Move number, sung by Carl, Trevor and myself. Trevor gets a good sound on it by holding his nose. He also plays an out-of-tune hunting-horn at the end. The next track's 'Flowers In The Rain' — there's nothing more I can say about this song really.

"The last track on side one is a real rockin' sound. It's a Moby Grape number, and we put it on the album because it's one of our favourites. I think we've done it quite well — it's sung by Trevor and Carl, and I join in in places. It's called 'Hey Grandma'.

"The opening track on the second side is 'Useless Information'. It was recorded just before 'Fire Brigade', and is sung by Carl and myself. But we tried to concentrate on the vocal backing, instead of relying too much on the lead, as in most of our numbers. The next track is the old Coaster's hit, 'Zing'. Bev sings on this one, and it's probably the only number in the world

that suits Bev's voice. He has a very distinctive voice, and we wanted him to sing on the album, so this was the only number we could do. Ace joins in in parts, and I play six-string bass.

"The Girl Outside' is the next track, and it's Trevor singing with a string quartet. Unfortunately Trevor had flu when we recorded this one, so it's a bit out of tune. Otherwise it's quite good. There's nothing I can say about 'Fire Brigade', the next one, except that we're all very pleased it went so high in the charts. We didn't expect it to do so well.

"Mist On A Monday Morning' is a song all about a tramp. I play acoustic guitar and sing, and I'm backed by the group plus some other musicians. The last track on the album is 'Cherry Blossom Clinic'. This was going to be released as a single before 'Fire Brigade' came along, and it's one of my favourite tracks. Trevor and myself sing on this one, and we're backed by an orchestra. We kept most of the tracks simple, but we went to town a bit on this one.

"I think 'Cherry Blossom Clinic' and 'Useless Information' are my favourite tracks — though I don't dislike any of them, really. I'm very pleased with myself for having written most of the tracks, and I think the rest of the group are quite happy with the LP as well. As I said, it's not bad for our first." **DEREK BOLTWOOD**