

RECORD MIRROR

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weekly newspaper. 6d.
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JULIE DRISCOLL (RM Pic)



SMALL FACES

YOUR PAGE

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

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Radio One-it's REALLY just the Light Programme

SAYS AN RM READER

In brief...

Miss Georgie Carter, 14 Harcourt Rd., Buckland, Portsmouth, Hants.— Can anyone please help me to obtain the following records? "Rhythm Of The Rain" and "The Last Leaf" both by the Cascades; "Rockin' Goose" by Johnny and the Hurricanes; "His Latest Flame" by Elvis; and "Good Golly Miss Molly" by Little Richard. I will buy or swap.

Mr. Nanik, 53 St. Thomas Road, Finbury Park, London, N.4.— I have hundreds of unwanted Elvis pictures so if anyone wants any free please write to me. Allow something for postage.

S. Roberts, 114 Woodland Road, Upper Norwood, London, S.E.19.— I would like to know if any reader has the Scott Engel E.P. pre-recorded in 1962, or if anyone knows a record shop which has this EP. The tracks on it are: "I Broke My Own Heart", "What Do You Say", "Are These Really Mine", and "Crazy In Love With You". This record is very urgently needed as it is for a penfriend of mine. Also, does anyone have Walker Brothers F.C. mats. before Feb. '67, or newsletters before May '67. I will pay price you suggest. Please write soon.

Pamela Godolphin, 4 Hazlitt Close, Llanrumney, Cardiff.— I have many records by Manfreds and Paul Jones which I would like to sell (at your offers). I would also like to buy or swap for records or pix "Gin House" by Amen Corner. I also have pix of nearly every pop artiste which I would like to swap for pix of Amen Corner. All letters will be dealt with.

I KNOW that many people write letters to the music papers condemning Radio One, but I have discovered something about this station which nobody else has yet found out. This shattering discovery will be revealed in this letter, so please read on... This week Radio One has reached an all-time low, and, although I dislike jumping on bandwagons, I must mention the Jimmy Young show in saying that it has really surpassed itself! The show featured this week the great star line-up of Edmundo Ross and his band, Mrs. Mills, Lois Lane, Tony Stephen, the Joe Loss Band and the Alex Welch Jazz Band, plus a little live pop from the Flower-Pot Men and a few discs, which were of course, "Delilah", "Lady Madonna", "Something Here In My Heart", and "Fire Brigade". The Pete Brady show was practically the same. On the top of that Val Doonican introduced "Family Choice" and to cap it all, Barry Mason is now doing Monday's Middy Spin. I shall excuse him for having no personality, but I shall not excuse his choice of records. Every disc he played was from the swinging Fun 30 except for a few oddies and the latest Des O'Connor (!) single, which just happens to be written by Barry Mason and Les Reed. After reading that description of Wonderful Radio One, do you find that the station reminds you of anything else? Yes, that's right! The old Light Programme. That is my shattering discovery—that Radio One is really just the Light Programme plus Tony Blackburn, David Symonds and a new name. And the B.B.C. actually thought they could fool us by blinding us with publicity!—Russell Carey, 4 Whitelands Road, Cirencester, Gloucester.

LIVING AND DEAD

IT sickens me the way people react to the name of Jim Reeves: "He's dead isn't he? How can a dead singer have a new record out?" "He wasn't popular until his death," etc. They seem more interested in his death than what he achieved in his lifetime. Wasn't staying in the charts 20 odd weeks with "I Love You Because" being popular? If being dead is supposed to get you in the Top 20 why is Jim having his third "miss" in a row? Surely, it's music the public wants—the "living" and the "dead" are all of a kind when heard on a plastic disc. You either like what you hear or you don't. Even a 67 or 68-year-old coloured jazz artiste can top the charts—not because he is coloured or old but because of the record itself. Same applies to Jim. It is certainly true that Reeves fanatics buy his records, good or bad, but not the floating population

— and it is them who decide how high Jim should rise in the charts. They are only concerned with what records take their fancy. "Trying To Forget" and "I Heard A Heart Break Last Night" didn't. The floating population are now deciding the fate of "Pretty Brown Eyes". — Philip Cole, 101 Shrubbery Street, Kidderminster, Worcs.

ELVIS THANKS

I JUST had to write to you because thanks to an Elvis pen-friend of mine, I have Elvis' latest American single "U.S. Male"/"Stay Away" on tape and I think that it is the best Elvis single released ever. "Stay Away" is a dramatic ballad to the tune of Greensleeves and "U.S. Male" is in the style of "Ringo" by Lorne Green and "Big Bad John", but it is not all talking. It makes the fabulous "Guitar Man" sound second-rate, and the backing on both tracks is great. Yes, the



Some RADIO ONE heroes, top left MRS. MILLS, top right DES O'CONNOR, lower left JIMMY YOUNG, lower right EDMUNDO ROSS.

old confidence is back, and 1968 looks like being Elvis' comeback year. If this record doesn't reach No. 1 there just ain't no justice! — S. Morse, 19 Bath Street, Weston Coyney, Stoke-on-Trent, Staffs.

OBSCURE R&B GROUPS

THE letter from Neville Wart (R.M. April 20) typifies a complaint which has frequently appeared on your Reader's Page. Believe it or not there is another side to the question and I for one thoroughly appreciate the money-making machinations of the promoter concerned who, in any case, has been responsible for importing masses of authentic Rock/Soul tal-

ent. In recent months we have seen the Invitations (billed as the Original Drifters), the Diplomats (as the Isley Brothers), Bill Pinkney and the Originals (again as the Original Drifters of which Bill was one) and beautiful oldie group, the Velours (billed as the Fabulous Temptations but now touring as the Fantastics!). Whilst the promoters activities are ethically dubious I nevertheless, hope they continue. How else would those sufficiently interested see little-known U.S. Rhythm and Blues groups? It would not pay anyone to bring them over under their correct name. I'm keenly looking forward to seeing which near legendary oldie-but-woodie negro group is currently touring under the title of the Fantastic Little Anthony and the Imperials! — Bill Millar, 55 Kingscourt Road, Streatham, London, S.W.16.

ORBIE'S PIANIST

ONE of the recent releases by Pye has been "He's Very Good With His Hands" by Barry Booth. Now, although Barry is not a very familiar name on the Pop Scene he will certainly be remembered by Roy Orbison fans as the brilliant pianist/arranger that has accompanied Roy on recent tours. Since we introduced ourselves to Barry as fans of Roy Orbison about two years ago, he has arranged two meetings for us with the Big "O". Bill Dees (co-writer of many Orbison hits) and the Candyman (Roy's backing group). Barry is a real nice guy and we wish him the best of luck with his record and hope that he soon makes the charts. — John Frapwell, 33 Adderwell Road, Frome, Somerset and Miss J. Aylesbury, Sandy Corner, Corsley, Warrminster, Wilts.

SHOW STOPPERS

APOLOGY

Moira: The following letter is written on behalf of the Show Stoppers: After singing our hit "Ain't Nothin' But A Houseparty" on "Top Of The Pops" on April 18, we were due to appear at the Assembly Rooms, Worthing and we were really looking forward to our first stage show in Britain. Unfortunately, due to transport difficulties completely beyond our control we arrived in Worthing too late to stage our act though we were able to meet some of our fans and personally apologise. We would be deeply grateful to Record Mirror for the opportunity to say sorry to all our fans who turned out to see us on such a cold and wet night and had to go home disappointed. We are hoping that we will be able to return to Worthing and put on a show that will really make up for everything: — Earl, Timmy, Alex and Laddie. — The Show Stoppers.

IFIELD STYLE

IN answer to the article on Frank Ifield (For which my thanks go to David Griffiths) and the statement that he is trying to find the magic hit parade formula. What magic formula? Let's face it, there's nothing magic about most of the records currently in the charts. Most of them wouldn't have stood a chance without excessive plugging. The trouble with Frank is that his style is ultra-distinctive; he doesn't sound like a Tom Jones, a Humperdinck, or a Cliff Richard, so the D.J.'s don't want to know. His records simply don't get played. Who says that it pays to be original? Anyway, what's all the fuss about, it's only a year ago since his last top twenty entry with "Call Her Your Sweetheart". He'll be back. — M. Creswick, 238 Petre St., Sheffield.

The night Jackie got me out of bed!

RM's Peter Jones reports

ONCE upon a time there was a vocal group called the Raindrops and one of them was a little blonde bird and her name was Jackie Lee. Another of them was an ex-miner, ex-Army lad named Vince Hill. We know what eventually happened to Vince Hill. But what is currently happening to Jackie Lee is the result of a less straightforward route...

Jackie made records, quite a lot of them, under her own name. They didn't get in the charts but most reviewers treated them favourably for there is always room for a professional stylist, a girl who has the experience and know-how to sing any kind of song.

But then a girl named Emma Rede turned up. The song was "Just Like A Man" and I gave it a glowing review on the strength of this "new girl's voice" ... and the song. It got into the charts. And Emma got me out of bed!

What happened was that as the record hit the Top Thirty there was a hoo-haa about who she really was. EMI records fostered this "mystery" story. National newspapermen rang me at the bleak of night to find out if I could help. Eventually we found out it was ... yes, Jackie Lee!

Jackie, understandably, was chuffed. The change of name had apparently done the trick. She wondered, understandably, whether the disc would have had the same effect if issued under the "taken-for-granted" name of Jackie Lee.

Then there turned up a trio of girls known as the Tears of Joy. And one of those was ... you guessed! Jackie Lee. The scene changes. Out came a record, which virtually slipped by unnoticed by me, called "White Horses" and it was sung by a girl named Jacky. It got into the charts. And Jacky got me out of bed — there was so little information on her at Philips ... "she's away doing cabaret in Paris, can't help, keep checking!" ... and again Fleet Street showed interest.

Needless to say, Jacky is ... our Jackie Lee. Says Jacky: "I've made all these discs before and I can say that 'White Horses' is



JACKY, alias Jackie Lee, a Raindrop and Emma Rede, etc.

surely the most unlikely of them all to make the grade." In fact it was originally made as a demonstration disc for the BBC, who liked it enough to snap it up as the theme tune for a children's TV series of the same name, going out Monday evenings.

Well, Jacky may have been surprised ... but nothing now surprises me about Jacky. Like learning that she is also an accomplished pianist and studied for a time at the Guildhall School of Music in London. Like discovering that she's already been in a season at the London Palladium with Max Bygraves. Like finding out that she's also a very busy session singer and was on such hits as "Green, Green Grass Of Home" and "Release Me".

She is, personally, a delicious wee blonde with tremendous personality and the sort of energy that simply can't come out of a cereal packet.

She was a bit worried about using her own name on the record because she felt it was a specialist children-type disc ... but those fears have been dispelled because it is selling to all ages and categories.

The luck of the Irish is finally settling on this girl from Dublin.

And I've forgiven her for twice being the cause of me losing my kip!

PETER JONES

SOUL CITY

For release May 3rd
A soul classic
Bessie Banks
"Go Now"
SOUL CITY SC 105

17 Monmouth St., London W. C. 2.

POP FILMS

AND WE RETURN TO THOSE THRILLING DAYS OF YESTERYEAR AS DAVE DEE DOZY BEAKY MICK AND TICH RIDE WEST



THE tall Texan sun beats mercilessly down upon the dry dusty desert. It's high noon. The high noon of gunfights and gunslingers, of cowboys and cattle drives.

Just along the trail, not more than a hundred cotton-pickin' yards away, is a roughly hewn signpost sellotaped onto a thirsty cactus plant. The sign says "Xanadu".

Suddenly, out of the distance, in a cloud of dust, two spurred and booted riders appear — one large on a large horse. The other small, on a small horse. And in front of the horsemen runs a man in a hairy sports jacket and a cloth cap. Holding a carrot.

Because that's the only way Dave Dee and Dozy could get their horses to move. And, let's face it, you can't make a cowboy film with horses that don't move.

And this is only one of the problems that Mark Edwards has to face when he's filming a pop group. Mark is the guy who makes most of those short three minute pop films you see on Top Of The Pops — and on American and Continental television.

Needless to say, the film with Dave Dee and Co. wasn't actually made in the wild and woolly West, nor were we in that land of pioneers and plenty when I was chatting to Mark the other day.

"Dave Dee, Dozy, Beaky, Mick and Tich are a great group to work with," said Mark. "We had a lot of fun making the film — they're very professional, and very co-operative. And a nice bunch of guys as well. But the whole thing was quite funny. The only horses we could get hold of for the filming were a couple of old hacks. And the minute you let them go, they ambled off back to the stables. But that was the only time you could get them to move — in the end we had to coax them along inch by inch with a carrot held in front of their noses. It was just after this that one of the horses

suddenly came to life, though, and shot off into the distance with Dozy hanging on for all he was worth. We were all killing ourselves laughing — and it's one of the few times I've seen Dozy wide-awake!

"Every member of the group is a good actor, though, which is a great help when you're making a film. The thing is that they've all been in the business a long time, and they use a lot of showmanship in their stage act as well.

"Another group I enjoy working with is the Herd. When their second disc was out, 'Paradise Lost', we filmed them in a strip club. You know, because the record used music from 'The Stripper'. We had to be very careful filming in the club in case we upset too many of the regulars who take their striptease very seriously.

"In the particular club we used, the strip acts that were going on downstairs were televised onto a screen in the club entrance, so that passers-by in the street could see what was happening. It used to be on all day, but apparently it caused so many traffic jams and minor accidents through drivers and pedestrians staring at the strippers, that they had to stop televising it! It's on late at night now when there isn't too much traffic around.

"The Herd is another instance of how much easier it is to work when the whole group co-operates and tries to help — and, what's more, are capable of a bit of acting. It's good, too, when the group add some of their own ideas to the film, instead of just standing around waiting to be told what to do.

"A good example of this is when I was filming the New Vaudeville Band. We decided to film indoors, and so we hired a studio. Unfortunately, there'd been a party there the night before, and a lot of the leftover drink was still lying around. And I do mean A LOT. Consequently, when we'd finished off all the drink, and decided to

start filming, everybody was full of ideas. Trouble was, most of them were highly impractical! We had a great time though.

"I'm quite proud of the fact that at one time we'd filmed the top three groups in the British charts — Dave Dee, Esther and Abi Ofarim, and Manfred Mann.

"We had a few problems with Esther and Abi. We started filming in Richmond Park, using a pony and trap, and an old Rolls Royce. But a very officious little man in a peaked cap appeared on the scene and told us to 'op it'. So rather than argue with him and his park-keeping mates, we 'opped it. We got permission from Colonel Somebody to use Barnes Common nearby — but it took us hours to get there in the pouring rain. We arrived eventually, and were told by yet another little man in a peaked cap that we couldn't film there. But we just had to mention the name of this Colonel — he sort of jumped to attention and saluted, and was very helpful after that.

"We often seem to run into trouble with officials of one sort or another. There was a time when there were about eight of us, plus various cameras and lights and things, all jammed into John Walker's Marcos — which, as you know, is a very slimline sports

car. I don't know how we all managed to get in, but there we were, speeding through the streets of London, when a policeman on an even speedier motorbike overtook us, and drew us into the curb. He almost fainted when he saw the crowd of us inside the car. We were very lucky to get away without too much trouble — though he did keep us chatting for hours, wanting to know all about the pop scene.

"Whenever we're filming a pop group, we know there's going to be a lot of fun, and a lot of chaos. Like the time an elephant took a fancy to Julie Felix in London Zoo, and pinched her guitar — and there was an over-affectionate ostrich who chased Julie round his cage!

"I have a lot of fun making these films — although it's hard work, it's enjoyable work. On the whole, most pop groups are very helpful, and great fun to work with. In fact there's only one group I'd never film again — they seemed to go out of their way to be as unhelpful as possible, which is surprising considering they've been in the business for years and had a lot of hit records. Still, there's no point in mentioning the group's name."

DEREK BOLTWOOD

ABOVE: MICK, BEAKY AND TICH SHOOT IT OUT IN A MAKESHIFT CORRALL FOR BBC

CAROLINE TO RETURN: OFFICIAL



DAVID CUMMING'S COLUMN

THE boy is definitely running out of good hook-lines. I mean, anyone can tell that after a heading like that, he's going to say that girl-singer Caroline Katz who left the pop-scene three years ago to get married is returning with a new single to be released later this month. I mean, honestly, do us a favour!

I NEED ANOTHER HIT (SAYS CAROLINE KATZ)

Three years out of the charts, in prison, or standing on a church steeple on one leg in a gale, is a long time. Has Caroline Katz changed as a person since her last big hit: 'My Teddy Bear Is Weeping (Since You Went Away)'? Most of us still remember the cute pert sixteen-year-old with the bows on her shoes and the little-girl-next-door image. I asked her what she'd been doing since she got married. 'Blanking fighting and quarrelling with that stupid blanking creep who calls himself my husband!' She replied as she daintily took an enormous swig of her fourth pint of bitter. 'He's a blanking blank blank', she added, by way of confirmation. 'I gather your marriage didn't work out then?' I queried, trying to avoid the obvious question. 'No it blanking well didn't', she replied. 'And I'm trying to forget it. As far as the last three years go my blanking mind is a blanking blank.' 'Then what about the blanking future?' I asked, catching her mood. Suddenly her haggard, wrinkled face lit up, and her tired eyes twinkled. The effect was horrible. 'I've got this new record coming out. It's a ballad with a difference, the difference being it's not written by Les Reed and Barry Mason. It's dedicated to my husband and entitled 'I Hate You Like Poison, You Lousy Creep'. I asked her if she thought such sentiments were commercial. 'You mean you don't think it'll be a hit?' she cried, thumping me with her handbag. 'Listen you blanking idiot, all the blanking ballads today are aimed at the Mums and Dads, and how many older married couples do you know who still love each other? Hardly any you great blank! So this is a song about true emotions.' 'Well . . . I began, but she hit me with her handbag again and I passed out unconscious and the interview finished. So there we are. Remember the name of the record, and do me a favour, forget to buy it.

THIS IS MY SCENE

Who was it said that the best thing about a popular song is that it isn't popular long? My favourite song-title for this week: (Year?

generation?) If You Were The Only Girl In The World. Okay, But Otherwise Leave Me Alone'. Which pop star was seen after a party last week making a Z-line for home? . . . understand that owing to their preference for English lyrics the French version of 'La La La' is called 'The The The'. 1910 Fruitgum Co. turned down Dorian Gray's hit song 'I've Got Chew On My Mind'. (Star Nomination as the worst joke of 1968) Did you see the headline in last week's Daily Mail: HORSE RUNS AWAY WITH GIRL? Now that should be an interesting honeymoon . . .

AGONY, AGONY!

So many readers have been sending me their personal problems that I've decided to answer some in public. For this week's selection begin here:
 Dear Uncle David,
 I desperately want a record played on the Jimmy Young Show. Should I write lots and lots of cards requesting it, or concentrate on one very, very long imploring letter. — WORRIED BLUE AND BROWN EYES. OLDHAM.
 Dear Worried Eyes,
 Send lots and lots of cards. Remember it is never a good thing to put all your eggs in one ask-it.
 Dear Uncle David,
 I blush a lot. Every time I sit down to think I blush. What should I do? — E.K.B., BRIGHTON.
 Dear E.K.B.,
 Think about something else for once!
 Dear Uncle David,
 My boyfriend wants me to do something that I don't think is right. If I give in I'm sure he will lose his respect for me. I mean, I know my elder sister used to do it all the time ten years ago, but what good has it done her? Honestly, Uncle David, as a Donovan fan should I listen to his Bill Haley records?
 Dear Linda,
 We have asked a psychiatrist about this and he says Bill Haley records are all very well in moderation, but no girl who treasures her Donovan should go too far. Rock is Rock, and love is love, and never the twain shall meet (if the twain does meet at any time, write to me at once, it could be serious).
 If anyone else has any personal problems, please let me know. There's plenty more useless advice where that came from.
 Next week: a recipe for hollid Jimmy Young on toast.

Muffin the man

a fantastic new sound by
WORLD OF OZ
 DM 187
DERAM
 is different
 Deram Records, Dacca House, Albert Embankment, London SE1



PRETTY Sheila Carter, dolly member of "The Episode", holding the 5 1/2 week old MGM mascot, Metro. Picture taken at "Hatchetts" in Piccadilly during a reception to launch the group's new record "LITTLE ONE", out on May 3 on the MGM label.

STAR ROLE FOR DIONNE IN 'THE SLAVE'-HER FIRST FILM

DIONNE Warwick is to make her first feature film this year. Dionne has the starring part in "The Slave", in which she will play the lead role of the house slave and mistress to a white plantation owner in pre-Civil War America. Stephen Boyd plays the plantation owner and Ossie Davis plays Dionne's Negro lover. Shooting will begin in July in Tallahassee and the film is a be directed by Herbert Biberman, director of the controversial "Salt Of The Earth"—his last film made some 15 years ago. The film is to be produced by Theatre Guild director Philip Langner. It is not yet known whether "The Slave" will be released in Great Britain.

Newies from Byrds, Alpert, Jerry Lee, Marvin and Tammi

AMONG the new singles being released on the week ending May 10 are ones from Whistling Jack Smith, Jerry Lee Lewis, Little Richard, Gene Vincent, Nancy Wilson, Marvin Gaye & Tammi Terrell, Johnny Cash, Dicky Valentine, and Herb Alpert. The Byrds have a single being released on the week ending May 4. All the new singles being released that week are as follows: DECCA Genesis—"A Winter's Tale"; DERMAM Whistling Jack Smith—"Only When I Larf"; Cat's Eyes—"Smile Girl, For Me"; LONDON Jerry Lee Lewis—"What'd I Say"; Little Richard—"Good Golly Miss Molly"/"Lucille"; CAPITOL Gene Vincent—"Be-Bop-A-Lula"/"Say Mama"; Nancy Wilson—"Face It Girl It's Over"; STATESIDE The Loveladies—"You're The Cause Of It"; TAMLA Marvin Gaye & Tammi Terrell—"Ain't Nothing Like The Real Thing"; BELL Bruce Channel—"Keep On"; CBS Robert John—"If You Don't Want My Love"; The High Win-

dows—"El-EI Israel"; The New Christy Minstrels—"Where Did Our Love Go"; Johnny Cash—"A Certain Kinda Lovin'"; Byrds—"You Ain't Going Nowhere" (REL May 10); MERCURY The Mob—"Disappear"; Savage Resurrection—"Thing in E"; PHILIPS The Mirror—"Gingerbread Man"; Dicky Valentine—"Mona Lisa";

FONTANA Sylvia—"Downhill"; PYE POPULAR The Alexander Brothers—"The Hills Of Long Ago"; Gary Ston—"Springtime Of Our Years"; The Ferris Wheel—"Let It Be Me"; CHESS Laura Lee—"As Long As I Got You"; The Rotary Connection—"Soul Man"; Maurice & Mac—"You Left The Water Running"; A & M Herb Alpert & the Tijuana Brass—"Cabaret"; WARNER The Association—untitled; MGM Jigsaw—"One Way Street"; The Romford Golden Sunshine Band—"Mexican Jumping"; VERVE The Amazing Dancing Band—"Deep Blue Train";

Fire guts London's 'Speakeasy'

FIRE gutted the interior of London "in" club, the Speakeasy, in the early hours of Sunday. Damage is such that the club is expected to be closed for several weeks. In the meantime members are able to share the Speakeasy's sister club, Blazes, at 121 Queensgate. Star names who were booked to appear at the club during May are now likely to appear at Blazes instead. The first of these was Bill Haley, who performed there on Tuesday.

Wild and atmospheric ballroom tour by Show Stoppers & J.J. Jackson

RIDING high on the crest of their current British chart success, America's latest Soul music expert the Show Stoppers breezed into the California Ballroom, Dunstable, shortly before midnight last Friday and set about making up for some 15 minutes lost time with a hard-driving display of dynamic vocalising coupled with the kind of vibrant, Motownesque dance movement so typical of the better US groups. Relying heavily on such Soul standards as the Temptations' "Get Ready" and the Artistics' "I'm Gonna Miss You" (since "Ain't Nothing But A Houseparty" is their only release to date), they presented a peculiarly sophisticated line in R & B, giving perhaps more indication than any other group thus far of the kind of reception the Impassions can expect when they finally hit Britain later this year. But their finale saw them safely back in the Soul-power bag as the lead role switched from Timmy Smith to his brother Earl and the familiar strains of "Houseparty" came thundering across. Here as last, with the help of a little audience participation, they completely won over the crowd then departed, as abruptly as they had arrived, to a mighty ovation. An hour or so earlier, the British ballroom circuit's favourite "fat boy", the genial J. J. Jackson (who is now so much a part of the UK scene he's thinking of buying a house in London) had entertained with his very own happy brand of Soul music. After blasting off with "Respect", then slowing down the action for "Yesterday" and Sam Cooke's "Change Is Gonna Come" (which, somewhat amazingly, the audience greeted like an established favourite), he topped off his performance with a fine reading of his own great hit, "But It's Alright". Dancing with a nimbleness which completely belied his 20 stone, "making like a drummer man" or simply giving out with the music to make you feel good, J.J. ensured himself a welcome return—anytime. A.S.

News shorts

THE Mike Stuart Span have changed their name to the Span... Dave Berry appears on Time For Blackburn on May 4... Ten Years After go to Scandinavia on May 7 to co-top a tour with U.S. group the Fugs. Supporting acts will be the Fleetwood Mac and the Nice... the Web have been signed to Decca. Their first single, "Hatton Mill Morning" is due for release on June 17. They have also finished work on their first LP, "Fully Interlocking", to be released in July... the Barrier are to sing the title song of a new film, starring Terry Thomas and

Phyllis Diller, to be shot later this year. The working title of the film is "Pubs of London", and is to be written by John Northage, and produced by Mark Edwards... the Amen Corner go to America on August 19... Liz Christian makes her first ever cabaret appearance on May 27, and goes to Holland on May 8... the first release from Cupid's Inspiration, on the new Nems label, is called "Yesterday Has Gone", and is to be released on May 24. Frank Fenter, head of Polydor's A and R Dept., now also European representative for Atlantic Records... last week was greatest singles week in history of Atlantic and Atco Records. More than 1 1/2 million singles were sold... Sharon Tandy joined the Aretha Franklin tour in Rotterdam last week... next single from Aretha Franklin called "Think", backed with "You Send Me", to be released on May 10. This week she was in Montreux for the Television Festival, and she opens her first concert in London on May 10... The Crazy World of Arthur Brown opened their U.S. tour this week at Fillmore East, New York. The group's first LP and a new single are planned for release during May-June... at Hatchett's Club in London for the Ike and Tina Turner Revue last Wednesday were Dusty Springfield, the Amen Corner, the Paper Dolls, Timebox, Long John Baldry, Dave Clark, Mike Smith, Kiki Dee, Joy Marshall, Norma Tanega, Unit Four Plus Two, Geno Washington, Stuart Henry, Ed Stuart, Noel Walker, Michael Aldred, and Don Arden... new Hounslow group the Expende signed to Polydor Records... the three-year-old dispute between Manfred Mann and Kenneth Pitt Ltd., was finally settled out of court last week... proceeds from the forthcoming concert tour by the Beach Boys and Maharishi Mahesh Yogi are to be gifted to the Maharishi's Spiritual Regeneration Movement Foundation for the creation of Meditation Centres... return table-tennis match between Frank Ifford and Roy Orbison expected later this year... Bill Haley and the Comets appear on Dee Time on May 4, and on the Roy Hudd Show on May 6. They are in Sweden May 7-18, Holland on May 26, and Ireland from May 27 to June 2... MCA Records have now signed the Breakaways. Their next single, "Santa Domingo", is to be released on May 10 to coincide with the group's opening at the Talk of The Town... John Rowles goes to Hamburg for television on May 6. His record, "If I Only Had Time" is now set for world release, and he is to use Dusty Springfield's backing group, The Echoes, on his tours... Terry Henebery, BBC Producer of Dee Time, was badly injured in a car crash near Geneva on Monday... Pete Brady is to have the first interview with Andy Williams on his arrival in Britain. The interview will take place over the telephone immediately Andy arrives at London Airport, and will go out live on BBC 1... on May 10, MCA are to release "That'll Be The Day" and "Oh Boy" by Buddy Holly and the Crickets... on Bill Haley's first appearance here at Nottingham, fans were given a taste of the old and the new when Tommy Bishop and the Rock 'n' Roll Revival Show supported... "Just What I Was Looking For" is the new MGM single for John Trevar's Expression, new group being promoted by Harold Davison... Tony Macaulay's fifth group, the New Formula. Their first record is "Never Have To Miss Her Again", to be released May 31... Roger Smith, writer of "Up The Junction", is currently touring with the Koobahs to get ideas for a film about pop. He also spent eight days with the Gene Pitney tour... Mike Smith now recording new group the Atlantic Ocean from Sweden... the Rascals have had to cancel concerts due to illness of Felix Cavalier... Alan Price has decided not to release his intended new single, "When I Was a Cowboy"...

STATUS QUO

STATUS QUO's first hit single, "Pictures Of Matchstick Men" has sold 200,000 copies in Britain, and 700,000 in the rest of the world, excluding America. The disc is at present bubbling under the U.S. charts, and is in the top ten in eleven other countries. A short six-day visit is being negotiated for the group in America for the first week in June. This will be followed by a week in Scandinavia. On October 18 to 28 they tour Germany, Switzerland, Austria and Holland, and on December 2 they start a short tour of Australia, New Zealand and the Far East. Status Quo hope to complete work on their first LP this month, to be released on the Pye label, and called "Picturesque Matchstickable Messages".

TIMEBOX

THE TIMEBOX have a new single released on DERMAM on May 17, called "Beggin'". On the same day they are to release a single called "Billy's Bar" by Chris Holmes and the Timebox... The group have been signed for their second film, a French production, in which they are to write and play all the music. They will also make two appearances in the film. A semi-documentary by Jean-Pierre Aumont, it is called "Peut-etre, Peut-etre", and is to be shot in Paris on August 2 to 5. Timebox go to France on May 10 for television and radio, and appear daily on the David Symond's Show on Radio 1 from May 6 to 10. They are to spend all of July on a working holiday in the Bahamas. On October 6 they begin a concert tour of Australia and New Zealand.

SPECIAL ROYAL PERFORMANCE

HER MAJESTY The Queen will be present at a Special Royal Performance to be held at the London Palladium on Monday, May 13, in aid of the British Olympic Appeal Fund. The show will be recorded and transmitted by the ATV Network the following Sunday, in a 2 1/2-hour presentation. Among artistes who have already agreed to take part are Tom Jones, Dusty Springfield, Esther and Abi Ofarim, the New Christy Minstrels and Jimmy Tarbuck. The opening song of the show will be a specially written number by Toney Macaulay and John McLeod, called "Underneath The Sun in Mexico". It will be sung by Long John Baldry. John will also be singing his next record release on the show, another Macaulay-McLeod composition. The song will be either "Just A Whisper Of The Wind", or "Under The Bridge In Brooklyn".

THE LOVE AFFAIR

A PROMOTIONAL film of the Love Affair's latest record, "Rainbow Valley" is to be shown in Top Rank ballrooms throughout Britain. This has been arranged by Yardley's as part of the Love Affair tour, and the films will be shown at each ballroom one week prior to the group's performance there. Last Sunday Steve Ellis was slightly injured when he sprained his ankle by falling down a flight of stairs while fleeing from fans.

PETS CORNER

A STOWAWAY dog produced a litter of nine puppies in the back of the Web's van last Thursday... Cliff Bennett's Great Dane, Wilma, has done over £800 damage to his Uxbridge home. He has eaten, among other things, a pair of curtains and a carpet... Peter Green is teaching his pet parrot, Dopey, to sing like B. B. King. Dopey is teaching Peter how to sing like a one-year old olive

and green parrot... William E. Kimber has been bitten by his boxer-dog, Tarky, while trying to break up a friendly fight between Tarky and another dog... Pat's People have a pet monkey which falls off its perch every time it goes to sleep... suddenly, without a word of warning, Peter Jones's bulldog, Dusty, produced three little mongrels last Sunday...

DISNEY PRESENTATION

ON Wednesday, May 1, at the Spastics Society Headquarters in London, Mr. Cyril James (Managing Director of Walt Disney Productions) presented a cheque to Leslie Crowther, the President of the Stars Organisation for Spastics. The cheque was the proceeds of the royalties of an LP entitled "The Music Of Walt Disney", a commemorative album issued as a tribute to the memory of Walt Disney. It was agreed that the proceeds of the LP in each country would be donated to selected local charities.

DUSTY-SPLIT WITH HER MANAGER

DUSTY SPRINGFIELD and her manager Vic Billings are to end their business association after five years. They have come to an amicable agreement whereby they part at the end of Dusty's Talk of The Town season on August 3. This decision was made because Dusty feels she would rather have a Personal Manager able to accompany her on all her overseas tours. Because of his commitments in this country, Vic Billings has rarely been able to do this. No successor has been appointed as yet. Meanwhile Dusty's agent, Harold Davison will handle all her business affairs in this country, and a business manager will also be appointed in America. Dusty's series of six, or possibly seven, shows on ITV is due to start on May 10 in London, and May 8 in the Midlands. Guesting on the first show will be Scott Walker, and guests on May 17 will be the Jimi Hendrix Experience. On July 8, Dusty begins a four-week season at the Talk of The Town, and in August she is to appear in cabaret in the North of England, as well as in a series of Sunday concerts at selected holiday venues. In late September she goes to America for television and cabaret, followed by cabaret in Australia next January.

classified & SMALL adverts

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

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Continued on page 11

THE CHAMP— THE CHAMP— THE CHAMP

By The Mohawks PM—719 (Pama)

(SOUL RECORD OF THE YEAR)

Hear it—Buy it—It's great

IT'S THE GREATEST

ANATOMY OF AN ACT

THE FANTASTIC WELSHMAN COMMANDS THE PALLADIUM...

IT was a sort of Hail the Conquering Hero night at the London Palladium. Tom Jones, fresh from a well-nigh incredible triumph in the lushness of Las Vegas and from a mutual admiration society meeting with Elvis Presley, was back on home soil... headlining a short variety season at the Argyll Street Emporium.

Said Ted Rogers by way of introduction: "Tom owns a racehorse, but if it moves like he does it won't win any races. But a lot of fillies will be getting that funny familiar forgotten feeling..."

TOM JONES!

Curtains back. On the audience left a battery of strings, played by gents with balding pates and handkerchiefs draped under chins. In the middle, the Squires with hairy pates and a look of eager anticipation. On the right, the brass and reeds and Johnny Harris, MD, jerking like a puppet, coaxing out a massively brash orchestral crescendo.

Enter Tom, with no fuss. Applause. A grin of thanks. And into an act. This is an analysis of the Anatomy of that Act. The act that has pushed Tom into the REAL international stardom.

NECK MUSCLES BULGE!

He opened with "Turn On Your Lovelight". At once, the power was turned on. Sheer dynamic personality pours out from the husky Welshman in the black suit, double-breasted waistcoats and the black boots. The hips start swaying. The hands spread in tempo. The neck muscles bulge as he emotes. It's an instant impact.

His head swivels, eyes taking in every part of the theatre. His hair, close-cut, stays still. Behind, flamboyantly flailing, Johnny Harris handles HIS side of the excitement. His hair, long, swirls in a self-created breeze.

"Hello Young Lovers", phrased in a way that is exclusively Jones' property. Then a credit to Don Gibson for writing "I Can't Stop Loving You" — and a change of pace, a lessening of power. Lovely full arrangements from the massed musicians behind. The atmosphere was now complete. That

vibrant voice filled the hall. A bluesy version of "Don't Fight It", the Wilson Pickett song which Tom featured on an LP.

And then "Delilah". A welcoming roar for the hit. A performance that was a mixture of singing and acting. Then the Welshman went Irish—on a thrilling interpretation of "Danny Boy"—it never was sung this way before.

BASIC SECRET

We looked for the basic secret of his pincer-grip on the audience. Versatility? Yes. The ability to work vocal violence but without apparently taking himself over-seriously? Yes. An ability to take lyrics and make them live? Yes, again. But most of all that great big voice... the programme notes quote Tom as saying: "If I didn't have the voice I'd never have the nerve to be a singer. Some of them nowadays have such small voices that I wonder whatever put it into their heads to sing at all".

"Long Way From St. Louis", "Never Gonna Fall In Love Again", "Coming Home", "Green Green Grass", "It's Not Unusual"—the latter started the whole thing off, of course. The clip-on bow tie was off by now, the shirt loosened.

And Tom worked to a shattering finale. His body convulsed to the rhythm. Hands flickered, then flailed. Forehead beaded with sweat. The orchestra worked near-miracles of drive and punch. There was a flickering light sequence which I remembered from a Tony Bennett performance. But the rest was pure Tom. The ex-hod carrier carried this first night audience with him.

LARGER-THAN-LIFE STARS

He talks little, preferring the songs to get the message across. His ability to change musical direction was amazing. A few years ago we were saying they don't make larger-than-life song stars these days, the Tom came along to prove us all wrong.

No wonder Las Vegas, super-snooziest of all cabaret scenes, raved.

Tom now has got it made. Pop trends come and go, but the



TOM JONES—Las Vegas to Palladium

Jones' style is standard in any age, for any ages. There were screams, sure. Those physical gymnastics would draw helps even from dummies. But there was also the more satisfying solid applause, the roars for "more".

And this, friends, was the first-house show of opening night—normally regarded as a graveyard scene. Tom the Song is up there with the all-time greats...

NOSTALGIA NIGHT

Rest of the bill: The ever-consistent, ever-reliable Shadows closed the first half. To a great extent it was Nostalgia Night with the Shads... "FBI", "Nivram", "Dance On", that haunting "Somewhere", "Little B" featuring Brian Bennett—and "Putting On The Style", Brian on washboard. For clarity of sound, the Shads can't be topped... and that goes for the vocal as well as the instrumental side. They are musicians, entertainers and professionals. Nice guys, too. With their own place in music's Hall of Fame.

Plus comedy from Ted Rogers and Michael Bentine and Morton Fraser's Harmonica Gang — and springboard acrobatics from the Lukacs.

PETER JONES

POSTAL

POSSIBILITY is that this column will be appearing more regularly; but as usual, this depends on you—the more mail the better... so get down to it!

76 (refer April 6, 1968): Regarding "Chuck Berry In London": Robert Briel (Leiden, Holland) states that only eight tracks on the LP were in fact recorded in London. They were "St. Louis Blues", "Jamaica Farewell", "Why Should We End This Way", "My Little Lovelight", "She Once Was Mine", "After It's Over", "I Got A Booking", and "You Came A Long Way From St. Louis". Jazz Catalogue Vol. 6 (1965) also adds "I Want To Be Your Driver" to this list. D. B. (Southampton), Julien Bailey (Bristol) and Graham Lloyd (Wrexham) all give the line-up of the Five Dimensions (who it appears, had already split from Jimmy Powell) at the time as Peter Hogman (harmonica), Bob Scriven (piano), Louis Cennamo (bass-guitar), Jeff Krivet (guitar) and Brian Kattenborn (drums). The recording date, D.B. says was January 23, 1965, and he adds that initially it was intended to do the complete LP over here but since time ran out the album was made up with tracks recorded just before the British tour in Chicago. One of the group told D.B. that he thinks Chuck's sister Martha played piano on the Chicago tracks.

105 David Ruffell (Mitcham) has a few odd points all tied up with Phil Spector. Firstly, he has two records on an Atlantic subsidiary, by a group called Spector's Three, and he says the sound is identical to the Teddy Bears. Here he'd like to know the line-up, and whether they came before the Teddy Bears or after. Secondly he has another two discs on the Phil Spector label. They feature Veronica (Ronettes' lead) doing "Why Don't They Let Us Fall In Love" and "So Young". (The latter was later issued on a Philips LP.) Now was this label in operation before Philips or at the same time? Thirdly, he has yet another single on yet another Spector-owned label, Annette, featuring a singer called Bonnie Jo Mason—who he thinks is Cher. Can anyone confirm this. Fourthly and finally he has heard of a solo vocal recorded by Phil Spector himself under the name of Phil Harvey. The title of the disc is "Willy Boy". Can anyone help with the name of the label, date of release, and any other details?

106 Stephen J. Minster (Stoke-on-Trent) wants to know who plays sax on Bo Diddley's "Cadillac" and "Greatest Lover In The World"; and who plays piano on Bo's "Little Girl" and "You Don't Love Me". I have an idea that the pianist is Otis Spann, but I wouldn't swear to it. Anyone confirm?

4 (refer July 8, 1967): Now this is going back a long way! Regards Frankie Ford: Dr. Soul writes that the Frankie Ford of Ace fame did not in fact record for 20th Century Fox—Well my info on the "Hello Dolly" disc came from Billboard, June 13, 1964—perhaps another singer of the same name?



CHUCK BERRY—see item 76

- 107 B. R. Watkins (Ebbw Vale) would like to know the identity of the unnamed artist on the LP "Nations' Favourite Rock 'n' Roll Hits" (U.S. Hollywood LPH 31). Any ideas anyone?
- 108 Dave Miles (Tottenham N.17) wants to have details of the various line-ups of the Del Vikings. Originally the group was mixed white and coloured. That (I think) was at the time of the Dot records such as "Whispering Bells" and "Come Go With Me", and the line-up that included Chuck Jackson. But there is another recording of "Come Go With Me" and an LP on Crown. Anyone know the source of these? Then on Mercury they were again a mixed group; but finally an album has been seen which featured "Kilimanjaro" (the single of which was issued here on HMV) that had a cover photo of an all-coloured group. Further details all round please.
- 30 (refer January 13, 1968): Back to Jesse Belvin one more time! Stephen J. Minster (Stoke-on-Trent) has the LP "Twenty Five Years Of R&B Hits" on Ember (from King), and the credits for "Guess Who" (Ivory Joe Hunter's recording) go to Penny Caldwell. More conflicting reports! Oh boy!
- 17 (refer August 5, 1967): Peter Burns (Edmonton N.18) has supplied me with the original line-up of the Dominoes that he was given by Clyde McPhatter. It goes like this: James Van Loan (tenor), Joe Lamount (baritone), Bill Brown (bass), Clyde McPhatter (lead) with Billy Ward (piano).
- 109 J. C. Wilson (Shoreditch N.1) asks for any biographical information on artists, plus further recordings by the following: Freddy Robinson—"The Creeper" (Checker 1143); Minnie Epperson—"It'll Last Forever" (Peacock 1944); The Soul-Jers—"Gonna Be A Big Man" (Rampart); Vernon and Jewell—"Hold My Hand" (Kent 430).
- 110 Andrew Egleton (West Harrow) wants details of the rock single that Paul Simon (of Simon and Garfunkel) made for the Big label around 1957 or 1958. He adds that it may have been made under the name of Jerry Landis, but of this he is not sure.
- 80 (refer March 16, 1968): More track listings for Colin MacKenzie—this time from Paul De Bruycker (Brussels, Belgium): "Trouble In Mind"—King Curtis (Trusound 15001) — "Trouble In Mind", "Bad Bad Whiskey", "Don't Deceive Me", "But That's All Right", "I Have To Worry", "Nobody Wants You When You're Down And Out", "Woke Up This Morning", "Ain't Nobody's Business", "Deep Fry", "Jivin' Time", (b) "Azure"—King Curtis (Everest 5121): "Close Your Eyes", "Unchained Melody", "Off Shore", "Nearness Of You", "Misty", "Stranger", "When I Fall In Love", "It Ain't Necessarily So", "Our Love Is Here To Stay", "My Love Is Your Love", "Sweet And Lovely", "Azure", (c) "Soul Twist"—King Curtis (Enjay 2001): "Soul Twist", "Twisting Time", "Wobble Twist", "Twisting With The King", "I Know", "What'd I Say", "Sack O'Woe Twist", "Camp Meetings", "Irresistible You", "Big Dipper", "Midnight Blue", "Listing of Trusound 15001 was also supplied by The Soul Beast (Oslo, Norway); and the others also by D. Gardner (Gloucester).
- 55 (refer December 9, 1967): Trevor Duree (Leeds) writes that Joe Henderson had releases on Todd and Kapp (the Blue Note and Signat sides are by another guy altogether—a sax player) and apparently cut twelve tracks for the Rick, or Ric label shortly before he died. His death was due to a heart attack sometime between November 1 and 7, 1962.
- 111 Here goes with a real sticky one! Roy Padgham (Finchley N.12) wants to try and sort out the confusion concerning Billy Riley and Billy Lee Riley—are they one and the same or two different guys? Recordwise the two names have appeared as follows: (1) Billy Riley/Billy Lee Riley vocals on Sun, presumably Memphis recordings. (2) In one of Roy Orbinson's articles recently in R.M. he mentioned that Billy Lee Riley "the harmonica player" played on Jerry Lee Lewis' "Whole Lotta Shakin' Goin' On"—what instrument though? (Definitely Memphis recordings.) No records as by Billy Lee Riley on Sun, (3) LP on Crown entitled "Harmonica And The Blues" by Bill Riley. (4) Three LPs on Mercury, two of which are harmonica instrumental albums, and one of which is guitar and vocal entitled "Live At The Whiskey-A-Go-Go" (Hollywood) recorded obviously in Hollywood, as by Billy Lee Riley. (5) Tracks by the Megatons on the Checker LP "Surfin' With Bo Diddley" (some with harmonica), of which some are co-written by Billy Lee Riley, and Martin Willis. (A Memphis tie-up—Willis was Bill Black's sax man.) (6) Razorback discs by Billy Riley (rock vocals)—same guy as on Sun? (7) Mojo LP by Billy Lee Riley issued last year—cover photo shows guitarist. (8) Album on Crescendo titled "Funk"—harmonica instrumentals—by Billy Lee Riley. (9) Billy Lee Riley plays harmonica on Lee Hazlewood's (Hollywood recorded) "Trouble Is A Lonesome Town" LP. So there's the facts—further clarification anyone. Bjoern Olsen (Oslo, Norway) would in addition like to know the source and line-up of the tracks on the Bill Riley Crown LP mentioned in the above. ("Harmonica And The Blues.")
- 74 (refer February 24, 1968): For Charlie Gillett, Dr. Soul supplied me with some U.S. releases of artistes in the "Rock And Roll Yearbook

1957. The Royal Jokers had a track "You Tickle Me Baby" on the Atco LP 33-143. "Great Group Goodies". Arnold Dover apparently is a comedian, and some sort of relation of Murray the K. One record that Dr. Soul has by this guy is "Santa Claus Doing The Monkey"/"My Girl The Prettiest Girl In Town" on Jovial 100. D. Gardner (Gloucester) adds this list of Dolly Cooper items listed in Jazz Records 1942-1965 (Jepson): "Alley Cat"/"I Need Romance" Savoy 898, "It Is True"/"Believe In Me" Savoy 877, "I Wanna Know"/reverse unknown Savoy 891, "You Gotta Be Good To Yourself"/"Love Can't Be Blind" Savoy 1121, "My Man"/"Ay Le Bas" Modern 965, "Teenage Prayer"/"Down So Long" Modern 977, "Teenage Wedding Bells"/"Every Day And Every Night" Modern 986, "Wild Love"/"Time Brings About A Change" Ebb 109. Regarding Ocie Smith, D. Gardner states that he was a featured vocalist with the Count Basie band, and before Columbia he recorded for Broadway and Cadence. Paul Pickering (Wyke Bradford) adds that O. C. Smith has an album issued over here now called "The Dynamic O. C. Smith" on CBS 6347.

64 (refer March 16, 1968): The Soul Beast (Oslo, Norway) writes regarding the girl on the Wilson Pickett tracks: His information is that on Pickett's earliest tracks the backing group is more or less identical with Patty La Belle and Her Belles—perhaps therefore one of the group is responsible for the singing on these two tracks?; on later items the work is shared between the Bluebells and The Sweet Inspirations, often a combination of the two. Also unconfirmed reports have it that Aretha Franklin is on some of the tracks in the backing group. Side-tracking somewhat, Paul Pickering (Wyke, Bradford) is worried about Emily Warwick—how many sisters has Dionne not he asks? He's heard that Judy Clay, now on Atlantic, is yet another sister! Cliff Clifford (Chiswick W.4) thinks that on both tracks it is the same girl judging by the vibrato endings to lines of the tunes. Dee Dee Sharp, he says, has a much higher voice, and it's not so wavery and flowing. Dee Dee is too much of a shouter to stay so subdued in conjunction with Pickett, Cliff reckons. Definitely isn't Carla Thomas he says—besides not sounding like her, Rufus Thomas has denied it. As for Emily Warwick he says and I quote: "Emily Warwick is a strange story, but she doesn't even exist I'm sad to say." Wow!

ROY SIMONDS



THE RONETTES—Refer to item 105



BEATLES with the GURU—Flamboyant flower session

MEDITATION ANYONE..?

WHY ARE POP STARS ATTRACTED TO MEDITATION?

YOGA meditation techniques would never have the slightest chance of gaining any acceptance in pop music circles. That sentence seemed, until recently, boringly obvious. Not now though. Thanks to The Beatles and especially, I imagine, to the influence of George Harrison meditation is attracting quite a lot of (often puzzled) attention.

Misconceptions about meditation are bound to be common in the pop world because the mentalities behind yoga and entertainment are largely incompatible. Yoga aims to move the human mind on to a higher plane of evolution, to free the practitioner from the attachments that ordinary life have built into him, to awaken him from a sleepy world of dreams, to enable him to view everything with objective detachment, to see himself and the world with a clarity that is impossible so long as he remains at the mercy of his desires.

And pop music? Well, most of it is aimed at providing fodder for dreams. It gives expression to primitive cravings and encourages attachment to desires. Nothing wrong with that, of course. Anyone who has been working in an office or factory all day is quite likely to want to come home and relax by listening to some beguiling discs. No reason why he should want to bother his head with Higher Consciousness or anything of that sort: dreams are more comfortable and require no effort.

ATTRACTION OF OPPOSITES

So why are some pop stars—those super-successful creators of mass fantasies — attracted to meditation? A quick explanation is—the attraction of opposites. Having made fortunes enabling them to do practically every worldly thing they wished, they came to the conclusion that there must be more to life than the conventional distractions of idle conversation, sex, food, drink and all the other indulgences.

Naturally, the great mass of fans aren't going to be too knocked out by the evidence of spirituality in their idols. Fans, by definition, are dreaming devotees. (And I'm talking about your actual fans who think that bliss can be found in, say, being near Scott Walker; those who appreciate and enjoy musical talent, but don't worship it, are in a different category.)

There has therefore been a great deal of talk about The Beatles and their friends being duped by a wily Indian con-man. Meditation is dismissed as a trick or silly pastime. A fad that will soon pass to be replaced by some new kick.

Don't believe it. Some yoga methods, once tried, give lasting and increasing benefit to anyone intelligent enough to want to become more aware, to enjoy real life more fully. A hefty claim but in my experience a true one.

The Maharishi Mahesh Yogi runs an expansionist organisation that needs money to spread its message. The money is raised by

charging according to your means (usually a week's wages) for instruction in transcendental meditation techniques. It can't seriously be pretended that such a person is really a racketeer bent on acquiring cash for self-indulgence: his values are such that he doesn't need money for himself for blondes and booze and smart suits. But the Maharishi (in order to do what he believes to be good for the world's peace) does have to be something of a showman and salesman. He has to have something secret to sell, otherwise who would buy? Can't blame him then for giving (or rather selling) every pupil his own "secret" mantra—a word or phrase to be ritually repeated.

LESS PUBLICISED YOGI'S

But a "secret" mantra is in no way essential to meditation. And anybody seriously interested in finding out about meditation and other yoga techniques can learn from books or from numerous other equally qualified though less publicised yogis.

The Maharishi is special because of the international nature of his campaign, because he is the one with the skill and the drive to go out and capture the imaginations of The Beatles, The Beach Boys, Donovan, Mick Jagger and so on.

Special too because he advocates a pop, easily-graspable method. True yoga is a comprehensive technique aimed at unification of mind and body and elevation of spirit. It starts with cleansing practices to purify the body that houses the mind—nose, stomach and bowel washing, tongue scraping, fasting and careful attention to correct diet (preferably without meat). There are physical exercises to promote a healthy mind and body. Drinking, smoking and frequent sex are strictly OUT.

Now the Maharishi doesn't ignore these aspects; he simply concentrates on emphasising the value of meditation. Unlike other yogis who always harp on the severe discipline demanded of a follower, he starts by imposing as few rules as possible and places his faith in meditation alone, hoping that, once a student has felt the benefit of this, comprehensive improvement will follow.

I therefore believe that those who sneer at the Maharishi for peddling a simplified, easy system are refusing to understand the essence of his approach, which is popular communication. Sure, he could say the way is long and arduous, that many great pleasures must be sacrificed, that deep thought and hard work are called for. He could play it the traditional, age-old yoga way. Would that enable him to reach a wider public?

No, the Maharishi is the pop yogi, the right man at the right time. He reaches people—many kinds of people—because he avoids frightening them off. He makes meditation fun, as well as profound. The student can take it from there according to his capacity and interest.

Incidentally, the much-misunderstood meditation is not simply a matter of sitting quietly and having a solitary think. One form of meditation consists of remaining fully conscious and aware while stopping all

LOUIS

DAVID GRIFFITHS RECALLS SOME OF THE GREAT MOMENTS WITH SATCHMO

THERE are those among us who express surprise that Louis "What A Wonderful World" Armstrong should reach the top of the pops. An old man of 67, a fellow who was making hits in the 1920s, doing better than all those beautiful youngsters? Ridiculous!

Nevertheless, can't say I'm too surprised. But then L. D. Armstrong was the first entertainer who ever gripped my emotions in a way that transcended the normal desire for a bit of musical diversion: Satchmo was something else, and he still is. He had the power to hit the receptive listener so strongly that nothing in music was ever quite the same again. Every note he played and sang had a quality of "rightness" about it. Couldn't be improved.

Then I saw and heard him, in person, in Paris. This was in the mid-50s when American jazz stars were banned from playing in Britain as a result of union restrictions. So you had to go to the Continent. The ticket I managed to buy was for a seat on the stage, behind the band, in a Paris theatre. The show was late in starting (shows were always late in starting in Paris in those days) and Louis poked his head out from the side of the stage to indicate they'd be starting any moment now. Pandemonium—just at the sight of him. Once he and the band came on and started to play it was continuous ecstasy. Just his presence was enough to drive the audience wild.

A year or so later I went back to Paris to see him at the Olympia music hall. This time, it was a disaster. The band came on and played for about half an hour, promising that Louis would be along any moment. The fans grew increasingly restless. Eventually, Louis sidled onstage — looking small and frightened. Somehow, the magic was missing. Mezz Mezzrow (an American musician living in Paris who could speak French) came on and explained that Louis was ill. His lips were all swollen, an injection had failed to cure the infection and he couldn't play. Louis stood there waving his handkerchief and looking abject. The cash customers rioted and the manager had to announce that all ticket-holders would be given a special concert the next day when, it was hoped, Louis would be back in shape. He was, but it didn't help me, I had to go back to London.



LOUIS—Still at No. 1

So I didn't see Louis again until more than a year later when some sort of deal had been worked out with the Musicians Union and Americans were once again able to play in Britain. There was a press reception at the Savoy Hotel and it was exciting just to stand by him: as he talked he swayed (rhythmically, of course) and every time he bumped against me I had the unmistakable impression of a slight electric shock! Although he had this mysterious power, in his person as well as in his music, he turned out to be a

thought. This can be achieved by concentrating on a single object, such as a candle-flame (or closing the eyes and imagining it), and repeating a word—"OM" is as good as any—to block all thought-patterns, halt all idle wanderings of the mind. The result, with practice, is a void, a stillness that gives you a core of peace within you. This in time produces a new strength of will. No longer is your will just the sum total of often-conflicting desires (which is often mistaken for will but is not real will at all). You are enabled to stand as witness to yourself, to achieve a detachment that recognises all the different personalities within you and offers some hope of unifying yourself and acquiring pure will.

It's easy to start and according to the Maharishi transcendental meditation has an inevitable tendency that grips the student (who tries it correctly) and carries him forward on the road to cosmic consciousness. To some people there's nothing in—or out of—this world more fascinating and useful. But the further you go into it the harder it becomes and it can't be learnt in a year or two.

Of course, most people will never have time for such an adventure, they're too busy seeking escapist entertainment. But for the few who do want to know, The Beatles and their meditating friends have performed a great service in indicating where and how to start. Good luck.

DAVID GRIFFITHS



charming and unaffected man, any intellectual analysis of his sion in his dressing room when on and on telling Louis about Louis listened for a while, the floor and commented "Tee-Hee Mr. Armstrong is, of course ability. Jazz (and consequent amount to him. He showed the a hitherto unsuspecting world, to pioneer a flexible style of sinner. He made good music and For many years he was in the making records about marijuanaing titled "Muggles") way bac the stuff was illegal in Amer were born!

Inevitably, those who adm wanted him to behave more lif felt that his mugging, his fo becoming to a genius. Yet Lo light. He wanted to be a popul happy. Why should he alw solemnity?





THE KINKS

The PHONEY FOLK BOOM



TIM HARDIN

FOLK, LIKE ITS CLOSE NEIGHBOUR COUNTRY MUSIC, IS HEADING FOR DISASTER AT THE HANDS OF A BUNCH OF RUTHLESS INDIVIDUALS WHO HAVE TOTALLY DISREGARDED THE BASIC CODE OF FOLK MUSIC.

Take a stroll into any folk club throughout the country and you will find disturbing evidence of the phoney folk boom that has taken place within the last few years. Tune into "Country Meets Folk" and the same evidence presents itself. Slowly but surely the financial wizards of the recording world are ousting the traditional acts in favour of so called contemporary artistes after the style of Arlo Guthrie, Tim Hardin, Al Stewart, Roy Harper and Tom Rush.

The term "folk music" covers a wide range of material and can indeed incorporate contemporary artistes like Dylan, Tom Paxton and Joan Baez, but can we honestly accept "Alice's Restaurant" and "Bedsitter Images" as folk music?

The list of artistes specialising in and performing traditional material is decreasing weekly — even that staunch die-hard, Alex Campbell has turned his back on the folk world for the "A" side of his latest single, titled "Victoria Dines Alone". Ralph McTell, a brilliant rag-time and blues guitarist has recently fallen victim to brass and strings—much against his wishes! As the months tick slowly by it is becoming increasingly apparent that pressure is being applied to folk artistes who sign recording contracts — just as soon as they step into the studio, that's it; suddenly, they're nonentities amidst the clutter of the studio—they are told basically what to sing, how to sing it and what chords to play on their guitars. Behind the control knobs and dials of the recording equipment sit the men who decide what you will hear. The day is fast approaching when we shall have no choice of musical styles—they will be one type—Pop! Just listen to the discs described

RM COUNTRY CORRESPONDENT BRIAN CHALKER SLAMS SOME 'FOLK' NAMES AND THE BBC

as "folk" on radio's One and Two and you will gain an insight into this frightening prospect.

The infamous B.B.C. production "Country Meets Folk" is a prime example of what's wrong with folk music in this fair land of ours. Here we have a group of so-called intelligent men, all conversant with the fields of folk and country music, who have created the biggest botch-up in the history of folk and country radio programming. Cyril Tawney has said that this programme satisfies neither folk or country audiences—and he is right. From a very promising start, "Country Meets Folk" has developed into the usual B.B.C. "old pals act", with the same old voices telling the same old nonsense, week after week—NEVER, IN THE FIELD OF FOLK AND COUNTRY MUSIC, HAS SO MUCH DAMAGE BEEN DONE BY SO FEW TO SO MANY IN SUCH A SHORT SPACE OF TIME!

Gradually the term "folk" will lose its meaning completely. Before that happens, let's try to evaluate a "folk" song — what makes it so different from pop music anyway? Once upon a time, a folk song was held to be one that had no known author and had virtually been passed down through history. Today, just about anything can earn the title "folk" without so much as a whisper from the reviewers or critics — do they earnestly believe that bongoes, trumpets, drums and Hammond organs will keep the folk sound separate from pop music. If we must commercialise folk music at all, let it be by way of amplified conventional instruments; heaven forbid that we ever have to face a Vox amplifier on the end of a Jews Harp, but that would be better than some of the things that are currently being put out as "folk music".

If we are to save what is left of British folk music then we must kick the following list of people out of the Folk Clubs — Arlo Guthrie, John Rembourn, Roy Harper, Al Stewart, Tom Rush, Antoine, Alexis Korner and all the other pseudo-folk types who would have you believe that folk music ends with them...

... and lastly, a note to B.B.C.'s Robin Scott: Did you know that in the vast world that actually exists outside of the B.B.C., there are many people with an extensive knowledge of folk and country music just waiting for your jolly band of buffoons to come up with something that resembles a folk show! Judging by the way Auntie continually ignores sound advice from outside, those devoted fans will wait forever...

COMING SOON:
Hollies tour special-
Foundations
Bobby Goldsboro

completely without interest in "art". There was once an occasion some art-crazed critic went to the greatness of his music. When let his trousers fall to the floor, a man of amazing musical ability (pop) owes an enormous debt to the possibilities of the trumpet to Louis Armstrong. And he used his unique voice in an instrumental manner of good virtuoso showmanship. The avant-garde—why, he was even a classical-type artist. They formulated clowning, was unisular didn't see himself in that role as entertainer, to make people behave with portentous

As the years went by and American Negroes became more self-consciously "dignified" (i.e. accepting the "serious" values of white society), Satchmo was more and more bitterly denounced as an Uncle Tom. They said he should speak up on behalf of civil rights and behave in a more responsible fashion.

This sort of thing must have got on his nerves for he suddenly became politically-minded. He branded the then President (Eisenhower) as an ignorant ploughboy for his handling of a racial crisis in Little Rock. As a result, Louis became — for a while — truly embarrassing. The subtleties of effective political action were not his business. Still, he'd tried and the denunciation died away...

For Louis Armstrong is a good comic actor, a merry clown who spreads happiness. He is also a superb popular musician, and a man whose achievements in sound will live as long as the world lasts. He must rank with Charlie Chaplin and The Beatles as the best-known entertainers the world has ever known.

At 67 you can't expect the power of his trumpeting to be undimmed. But the singing, the personal magic, still shines. In a few year's time perhaps a new generation will thrill to his skill all over again...

DAVID GRIFFITHS



JOAN BAEZ

CA group records

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with a song in my heart
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Duane Eddy

Peter Gunn c/w Rebel-Rouser HLW 10191

Carl Perkins

Blue suede shoes c/w Matchbox HLS 10192

LONDON

Peggy March

If you loved me RCA 1687

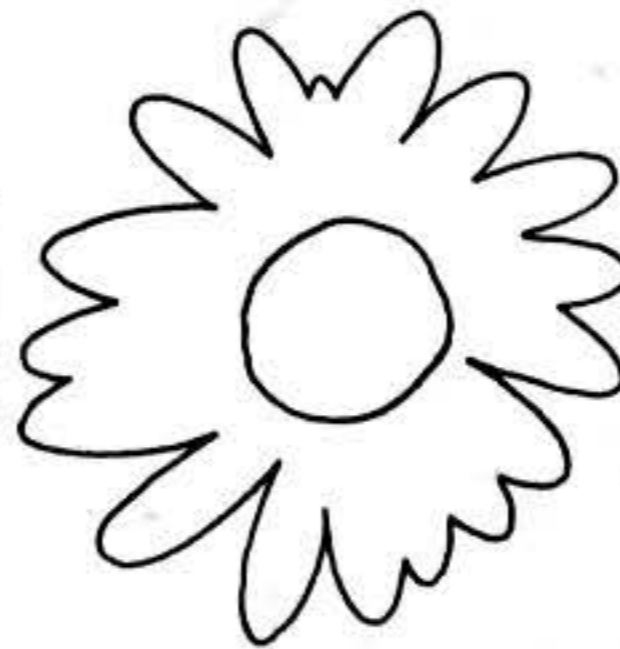
The Blue Boys

My cup runneth over RCA 1686

RCA VICTOR

new albums reviewed by Norman Jopling and Pete

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DONOVAN—by Lon Goddard

Does the content of Donovan's new LP warrant the exotic costly packaging?

DONOVAN "A Gift From A Flower To A Garden" — Wear Your Love Like Heaven; Mad John's Escape; Skip-A-Long Sam; Sun; There Was A Time; Oh Gosh; Little Boy; Under The Greenwood Tree; The Land Of Doesn't Have To Be; Someone Singing (Record One).
Song Of The Naturalists Wife; The Enchanted Gypsy; Voyage Into The Golden Screen; Isle Of Islay; The Mandolin Man And The Secret; Lay Of The Last Tinker; The Tinker And The Crab; Widow With Shawl (A Portrait); The Lullaby Of Spring; The Magpie; Starfish-On-The-Toast; Epistle To Derroll (Record Two) (Pye NPL 20000).

AT 77/6d, this is no gift, but the beautiful packaging (You must see it to believe it) will make this set almost irresistible to pop LP buyers, especially considering the superb content. Donovan explains in the sleeve notes how one record is for his own generation, the other for young children. But of course this will not prevent the second being enjoyed — perhaps even more than the first — by his fans. The first is more ambitious musically, with a more sophisticated production and backing, while the second record is based mainly on his voice, acoustic guitar and some nicely-used gimmick sounds. It's impossible to single out any tracks — suffice it to say that the whole album is simple, pretty, easy to listen to, and most important, it gives the listener a feeling of well-being.

★★★★★
PEACHES AND HERB "Golden Duets" — Two Little Kids; Rockin' Good Way; Let It Be Me; What's The Matter With You Baby; Somethin' You Got; Something Stupid; Love Is Strange; Baby (You Got What It Takes); Mockingbird; We Belong Together; I Want To Stay Here; I Do (Direction 8 — 63263).

PEACHES and Herb were such great sweethearts of song that there's a new Peaches here. I hear. Most of these songs — if not all — were done as duets. It is unfortunate but comparisons must be brought into it, and when names like Dinah Washington, Brook Benton, Jerry Butler, Frank Sinatra, Betty Everett, Marvin Gaye spring up, Peaches and Herb don't come off best. But to be more fair — these syrupy soul arrangements are romantic and well performed enough — also the songs are excellent.

★★★
THE CLANCY BROTHERS AND TOMMY MAKEN "Home Boys Home" — Mountain Tay; Whiskey Is The Life Of Man; B. For Barney; Black Cavalry; Four Greenfields; Home Boys Home; Old Man In The Garrett; Bard Of Armagh; D-Day Dodgers; I Once Loved A Lass; New South Wales (CBS 63249).

THE lively Irish team and a selection of more songs, some of which have been arranged by the group from traditional numbers. This follows in the style of their other LP's and is just as pleasurable as them. Well recorded too, and should be a good seller.

★★★★★
RAINBOW FFOLLY "Sallies Forth" (Parlophone PMC 7050).

THE psychedelic cover on this doesn't come off. But the group are good — their harmonies are strong; and their songs are quite interesting. With a big single or some publicity this could be a strong album. The songs themselves vary in style and range and tempo and will appeal to those interested in more adventurous groups.

★★★
MIKIS THEODORAKAS "Music Of Greece" — The Beach; Glory To God; The Most Holy One; The Dead Brother; Marina; Rose Water; The Northern Breeze; Soritis Pet-

roullas; Margarita Margaro; Rock Rock; Boat On The Beach; Evening Approaches (Polydor 236 215).

WITH Maria Farandouri and George Kapernaros on vocals, the music of Greece's foremost composer is presented here with all of the atmosphere and compelling emotion of the Greek country and its people. Mikis, recently freed from kaol, has been previously known only through his "Zorba" composition to the majority of people. This LP shows more of the enormous range of his musical talent and the emotion and atmosphere it evokes.

★★★★★
THE ZOMBIES "Odyssey And Oracle" — Care Of Cell 44; A Rose For Emily; Maybe After He's Gone; Beechwood Park; Brief Candles; Hung Up On A Dream; Changes; I Want Her She Wants Me; This Will Be Our Year; Butcher's Tale (Western Front 1914); Friends Of Mine; Time Of The Season (CBS 63280).

A PITY about the Zombies. A pity they are breaking up, because they are a very talented pop group, and a pity that their "She's Not There" hit was their first record, although of course it must have made a fortune for composer Rod Argent. This LP is group-composed and produced, and very well too — nice songs, pretty backing sounds and everything well arranged. The majority of the songs are medium-pace listenable items, and there's a cover which is a mixture of psychedelia and Greek mythology.

★★★★★
EDDIE BOYD "7936 South Rhodes" (Blue Horizon 7-63202).

A COLLECTION of self-penned blues items from Eddie Boyd, who is backed here by Peter Green's Fleetwood Mac. I can think of no higher compliment than to say that this sounds like an American recording. The Mac play like hardened inspired US session musicians and Mike Vernon's production is fine. Eddie plays a solid piano on some tracks, and the songs are all typical blues items which aren't too original, but which will appeal to any nouveau blues fans. His voice is powerfully appealing.

★★★★★



THE GREAT LOVE THEMES ROBERTO MANN

and his Orchestra

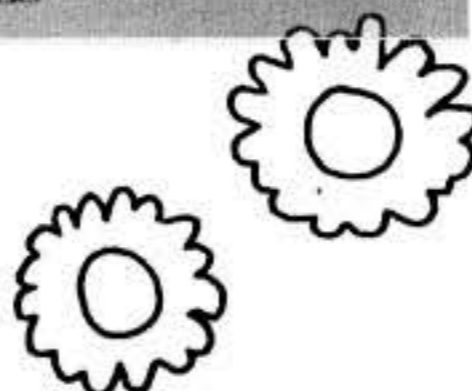
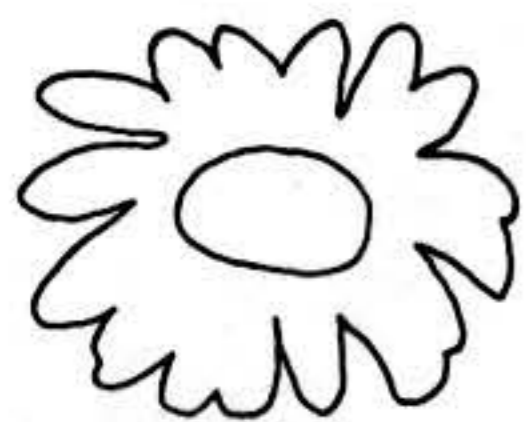
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new singles reviewed by Peter Jones

reviewed by Peter Jones new singles

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

THE SEEKERS

Days Of My Life; Study War No More (Columbia DB 8407). One can tell the Seekers' style anywhere but I detected a change of direction in the production here on this mid-tempo and excellent song. Then I realised that it was their first under their new deal with Mickie Most. Judith Durham is strongly featured, and indeed gets separate label credit for her trouble. A stylish performance with a number which will go straight into their long list of evergreens. Flip: Their own version of the traditional "Down By The Riverside". **MASSIVE SELLER.**

PINKERTONS

There's Nobody I'd Sooner Love; Duke's Jetty (Pye 17414). A big booming sound from the group who used to be Pinkertons Assorted Colours. A fine and off-beat lead voice here, on a song which sticks right there in the mind. The arrangement is unusually clear-cut. I thought, and this needs only radio support to restore them to the charts. Worth a spin or three. Flip: More edge to this fiery piece. **CHART POSSIBILITY.**

THE CEDARS could be on to a commercial success with "I Like The Way" (Decca F 22772) — something very catchy about this amiable group beater. From FOCAL POINT: "Love You Forever" (Deram DM 186), slowish in tempo but with a fine-building vocal harmonic line. "Pickin' Up Pebbles" is a happy open-air sort of song, written and performed by a promising lad named JOHNNY CURTIS (Major Minor MM 564). DAVE JUSTIN sings "You Outside" (Polydor 56253) with a lot of help behind — a happy-go-lucky number with a commercial riff in the melody. MIKE SEDGEWICK on "The Good Guys In The White Hats" (Parlophone R 5694) powers along on one of those philosophic sort of songs which sometimes click these days.

TIM ANDREWS does a very good job on "Something About Suburbia" (Parlophone R 5695), in a clickety-click sort of sing-along item on an unusual topic. Good sense of style from MARILYN POWELL on "Kiss Me Again" (CBS 2331), a Continental-type ballad which really

THE TREMELOES

Helule, Helule; Girl From Nowhere (CBS 2889). I understand there is an automatic drumming kit featured on this — and certainly the basic jungle-type rhythms make it a stand-out production even for this stand-out group. African material, given English lyrics, and a tremendous sense of vitality. Theme is so catchy it must be a hit. Possibly even a number one. Infectious, folks. Flip: Trem's: original, quite a good bag-pipy sound, but rather routine. **MASSIVE SELLER.**

ALAN PRICE:

When I Was A Cowboy; Tappy Tortoise (Decca F 12774). An old Ledbetter song which does, in all conscience, seem to go on a bit. However, A. Price can do no wrong in mine eyes and he invests the piece with jog-along authority and a sure sense of musicianship. Excellent backing and production. But the flip: now this is really something different. Alan talks through a story for kiddie-winks, mostly, about how a band was formed—humorous, nicely done — and with a catchy little riff for trumpet, tenor and baritone. **CHART CERTAINTY**

rapid singles

demonstrates her range, vocally. CAMARATA and his orchestra, along with the talented MIKE SAMMES SINGERS, do "What Does He Want Of Me" (Vista DF 464) — a great song from the stage musical "Man Of La Mancha". From BRIAN CONNELL AND THE ROUNDSOUND: "Just Another Wedding Day" (Philips BF 1661), story of a jilted bridegroom, done with uncommon spirit for such a subject.

EDDIE ELWELL sings "Don't Say You're Gonna Leave Me" (Toast TT 504), a slow, ballady number which extends his bluesey tonals in stylish way.

THE FOUNDATIONS:

Any Old Time You're Lonely And Sad; We Are Happy People (Pye 17503). For me, this means the Foundations are stronger than ever. Back to the form of their first record, in fact, and I'm sure it'll be a very big success. Very full sound and a lot of happy-feeling ideas in the arrangement. Mind you, it's not all that ambitious, musically speaking, but one can't ask for everything. Good group, Flip: Yes, a happy sound, again — all la-lah-hoo-ing in style. **CHART CERTAINTY.**

SOLOMON KING:

When We Were Young; Those Gentle Hands (Columbia DB 8402). Les Reed and Barry Mason song for Solomon, who remains one of the great characters in the business, in person and also in voice. This one starts gently enough but then launches into a massive-sounding big ballad — he really does sing beautifully. And he switches mood from quiet to violent in a professional click of his eyebrows. Must be enormous. Flip: Gordon Mills' song — a nice lyrical number but not actually for me. **CHART CERTAINTY.**

DAVID McWILLIAMS

This Side Of Heaven; Mr. Satisfied (Major Minor MM 561). This is a more powerful helping of McWilliams, who clearly has more than his share of talent. This one fairly hammers through a staccato opening, then kind of gentles away to a big string backing. Maybe it lacks continuity, but there's a riff that instantly clicks. I liked it and commend it. Flip: Another self-penned piece, more folksey in overall sound. **CHART POSSIBILITY.**

THE EPISODE

Little One; Wide Smiles (MGM 1409). This group has a tremendous following for their in-person work and this label change coincides with probably their most commercial release. Nice mixture of moods, varying from the gently insistent to the all-out attack — male lead

CONNIE FRANCIS: Why Say Goodbye; Addio Mi Amore (MGM 1407). 'Tis a shame but Connie somehow selects the wrong material nowadays. Her voice is great, but this song, despite basic charm, just isn't on for the charts. ★ ★ ★

GUY MITCHELL: Goodbye Road, Hello Home; Alabam (London HLB 10190). One of those songs, tuneful and unambitious, which suits the bouncy style of the one-time chart-topper. Really gets the feet a-tapping. ★ ★ ★

voice and some finely-contrived harmonies behind. Fast-paced, teeslanted to an extent and all round a most satisfying performance. It takes its chance with my best wishes. Flip: Smile, darn ya, smile — Okay? **CHART PROBABILITY.**

DAVE BERRY

(Do I Figure) In Your Life; Latisha (Decca F 12771). This was a previous Honeybus single, written by the splendid Pete Dello and it seems right in every way for that magnificent performer Dave. He really does have a stand-out voice and style, recognised instantly in any company. This should return him to the charts — wistful, poignant and professional. Flip: More up-tempo and rather more complex — not so struck on this side 'cos the real Berry doesn't seem to come through. **CHART PROBABILITY.**

WORLD OF OZ

The Muffin Man; Peter's Birthday (Black and White Rainbows). A new group but here with a confident tip to start their disc career with a tremendous hit. This is almost in the kiddie-winkle class, exceptionally catchy and very well arranged. The boys sing well, what's more, and I find it impossible to get this happy-go-lucky piece out of my mind. Yes, a confident tip for success. Flip: Their publicist has told everybody named Peter that it is dedicated to them personally—but it IS rather stylish. **CHART PROBABILITY.**

NANCY SINATRA

100 Years; See The Little Children (Reprise RS 20670). I'm not so keen on Nancy in this slow and ponderous mood, feeling that she works better on up-tempo material. But all the same there is a deep-voiced authority here and the arrangement is rather splendid in a big atmospheric way. For me it drags a bit later on, but it should make progress chart-wise. But not her best. Flip: Very charming as featured recently on television in her super super-spectacular. **CHART PROBABILITY.**

THE BEACH BOYS

Friends; Little Bird (Capitol CL 15545). A pretty repetitive tune here from the Beach Boys — those lovely harmonies are constantly improving and the backing sounds and the production is really spot-on. Medium pace with a nice thumpy sound dominating the backdrop — lyric is attractive too but the song not too strong. Flip is a slower ballad with a muffled percussion sound and good vocal backing set against the lead solo vocal. A builder, and a good "B" side which surprisingly doesn't feature Brian on composer credits. **CHART CERTAINTY**

JIMMY JONES

Good Timin'; Handy Man (MGM 1405). Both sides were million-seller for Jimmy in 1960. "Timin'" is a bubbly teen song with a pretty melody and a full falsetto-filled vocal from Jimmy. Flip is better, the twirling birdie sounds, nice lyrics and a powerful beat running throughout. Middle guitar break is almost rocking, and this stands the test of time better than "Good Timin'". **CHART POSSIBILITY**

DIONNE WARWICK

Do You Know The Way To San Jose; Let Me Be Lonely (Pye Int. 7N 25457). America's fastest-selling single, this Bacharach-David single is a bubbly piece of music via Dionne, just coming off her "Dolls" hit. The bass and percussion work is good on the medium tempo number and the lyrics are as usual, quite good. Should be a minor hit here. I preferred the flip, with pub piano, a catchy tune and a nice romantic vocal from Dionne. **CHART PROBABILITY**

THE ISLEY BROTHERS

Take Me In Your Arms (Rock Me A Little); Why When Love Is Gone (Tama Motown TMG 652). Bubbly intro for this soul-screaming revival of the old Kim Weston hit. Pregnant with excitement and a fast dance beat with the Bros. giving their fabulous best on the vocals to the Holland-Dozier-Holland song. This could be their first hit here since their first few fantastic Tama releases. Flip is another pounding item, with more tortured soul and offers good value for money with loud backdrop. **CHART POSSIBILITY**

STRAWBERRY ALARM CLOCK: Sit With The Guru; Pretty Song From Psych-Out (Pye International 7N 25456). Clever guitar work opens this teen-slanted meditation song. Well produced, but rather trite. ★ ★ ★



CONWAY TWITTY

It's Only Make Believe; Mona Lisa (MCM 1404). One of 1958's biggest hits, this is sung in an incredibly Elvis-y voice. But Twitty's voice is if anything more powerful than Presley's. The song is a giant ballad which keeps rising and falling and lyrics deal with unrequited love. One of the best of the big rock ballads, this was chart topping here and in America for no less than five weeks each — could get long-term sales all over again. Flip is an up-beat version of the Nat King Cole standard. Rocks along, but lacks the magic of "Make Believe". **CHART POSSIBILITY**

DUANE EDDY

Rebel Rouser; Peter Gunn (London HLB 10191). Two of Eddy's biggest twangy guitar items on one release. How easy it is to Top 50 Tip these, when they've already been in the charts! A highly echoed, repetitive guitar line, backed up by screaming sax, wordless chorus and driving rock beat. Flip was Duane's first top tenner here, and follows the same format, as expected. A really driving version of the Macini theme — could happen all over again with Duane here on tour. **CHART POSSIBILITY**



RCA's New British girl artiste

CLODAGH RODGERS

PLAY THE DRAMA TO THE END

RCA 1684

PUBLISHED BY
SUNBURY MUSIC LTD.





Grazyna Brzezinska, 18, 42 Warsaw, 25 Kasprzaka Str., Poland. Stars and Hobbies — Scott Walker, Jimi Hendrix, J. Mayall, Bee Gees, Pink Floyd, Jefferson Airplane, Stones, T. Jones, Donovan, Cream, Lulu, Sandie Shaw. Pop music, magazines, records, dancing, cards.



Chris Connolly, 18, 38 Holborn Road, Hylton Lane, Sunderland, Co. Durham. Stars and Hobbies—Dylan, Beatles, Cream, Country Joe and the Fish, Mothers of Invention, Byrds, Love, Tim Hardin, Rodger McGough, Hollies, Modern poetry, John Peel's record programme, girls.

READERS' CLUB



Henry Bronisz, 22, R.D.M.5 m44, Lublin, Poland. Stars and Hobbies—Pickett, Redding, A. Franklin, Animals, Supremes, Stones, Artwoods, Hendrix. Collecting records, pop music, R & B, girls, cars.



Kirsten Helbye, 15, Tyrstbjergvej, Korup, Fyn, Denmark. Stars and Hobbies — Beatles, Paul Jones and Bee Gees. Sport, dancing, records and films.



Ingrid Brent, 13, Badger Gate, Wilsden, Bradford, Yorkshire. Stars and Hobbies — Monkees!!! I like art and would like loads of pencils, too. Must like the Monkees.



Hamerlinski Lech, 20, Wroclaw ul. Wiczorka 116/17, Poland. Stars and Hobbies — Procol Harum, Traffic, Beatles, Cliff Richard, Kinks, Troggs, Ventures. Music magazines and pop records.



Tommy Miller, 17, 43 Sandy Lane, Aintree, Liverpool 9. Stars and Hobbies — Beatles, Elvis, Cream, Rock & Roll, Johnny Cash, Donovan. Athletics, gymnastics, netball, reading and listening and dancing to the latest records.



Sandra Rosindale, 16, 10 Stocks Hill, Menston, near Ilkley, Yorkshire. Stars and Hobbies—Tremeloes, Small Faces, Geno Washington. Athletics, gymnastics, netball, reading and listening and dancing to the latest records.



Deldre McCullagh, 14, 30 Tysoe Road, Great Barr, Birmingham 22c. Stars and Hobbies — Love Affair, Small Faces, Move, Steve Marriot, Boys, mods, hairstyles, make-up, films, pop records.



Barbra Sielawko, 23, ul. Zachodnia 66m30, Lodz, Poland. Stars and Hobbies — Soul music, Tamla Motown's all stars, jazz, records, modern clothes. I will answer all letters.



Teresa Logue, 14, 32 Uphill Road, Llanrumney, Cardiff, South Wales. Stars and Hobbies — Four Tops, Sam and Dave, Supremes and Aretha Franklin. Drawing, judo, horse-riding and R & B music.



Des Aston, 19, 'The Cedars', Hartpury, Gloucester. Stars and Hobbies — Dusty, Kiki Dee, Donovan, Bee Gees, Jeff Beck, Jean Shrimpton. Travel, theatre, fashion London, sleeping, money, dreaming.



Out touring, for the first time, with the Kinks, Herd and Tremeloes is an outfit known as Life 'n' Soul — and they did a tremendous job in that thankless task of opening the show. Mostly they've been working in Northern venues and have clearly put themselves out to perfect an act that is a mixture of the visual and the exciting. Danny Betesh is their agent... rates highly their chances of a quick breakthrough. Featured singer is the gent with the glasses who has what is known as "stage presence".



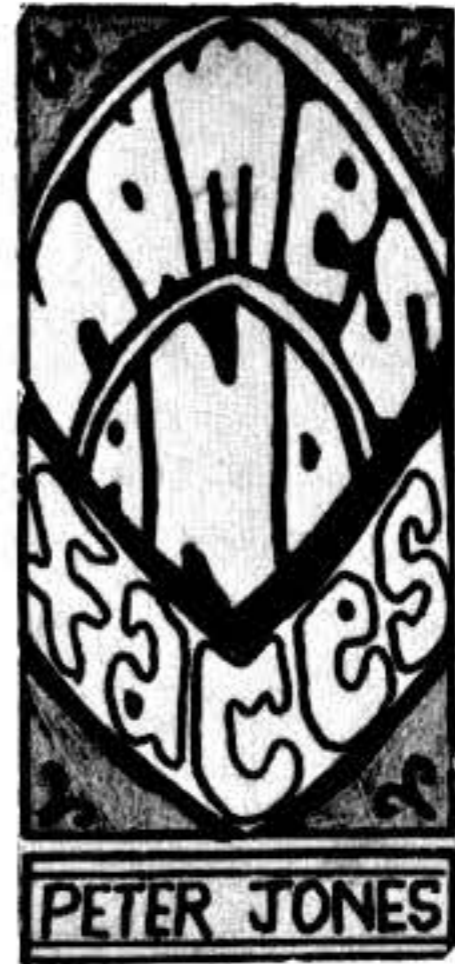
Here's a new picture of Al Torino, the big-voiced gent who got his name as a result of a competition run by yours truly, Record Mirror. His record, on Decca, is "Can't Nobody Love You" — one of those oldies dressed up in massive style. Lots of folk in the business are rating it highly — so I'll just leave it at that!



I first noted the Chanters during a sporadic viewing of "Opportunity Knocks". I next noted them on what I regard as a fine debut disc, "What's Wrong With You", on CBS. Now it may come as a surprise to you, but Chanter is their real 'n' actual family name. There are seven brothers and two sisters and they come from Fulham. Two sisters and two brothers form the group, herewith pictured. The Chanters are no chancers — they sound very good indeed.



Some pop stars, I announce with amazement, try to keep their marital status dead quiet, William E. Kimber does not. Why, he even posed for this picture with his wife Susan, son Nicholas Barnaby and dog Tarquin Wy Wonder. A nice family scene. Come to that a nice record, too — "Shilo", on Parlophone, featuring pounding hooves and a 26-piece orchestra. From school in Chelsea, William E. formed the Marquees, then toured South Africa with the Couriers. I commend William E's talents because it's not easy these days for a comparative newcomer to break through alone.



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Country hits by candlelight

GEORGE MORGAN



Misty blue
All the time
This cold war with you
Someday
(You'll want me to want you)
Have I told you lately
that I love you
Window up above
One has my name
(The other has my heart)
and others

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The Decca Record Company Limited
Decca House
Albert Embankment, London SE1

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RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- 1 HONEY*
1 (6) Bobby Goldsboro* (United Artists)
2 CRY LIKE A BABY*
4 (3) Box Tops (Mala)
8 LADY MADONNA*
2 (7) Beatles (Capitol)
4 YOUNG GIRL*
3 (10) Union Gap (Columbia)
5 TIGHTEN UP
12 (4) Archie Bell (Atlantic)
6 A BEAUTIFUL MORNING*
7 (4) Rascals (Atlantic) (Atlantic)
7 THE UNICORN
9 (5) The Irish Rovers (Decca)
8 BALLAD OF BONNIE & CLYDE*
4 (10) George Fame (Epic)
9 SUMMERTIME BLUES*
11 (7) Blue Cheer (Philips)
10 THE MIGHTY QUINN*
5 (9) Manfred Mann (Mercury)
11 COWBOYS TO GIRLS
13 (4) Intruders (Gambler)
12 LOVE IS ALL AROUND*
17 (6) Troggs (Smash)
13 TAKE TIME TO KNOW HER*
15 (3) Percy Sledge (Atlantic)
14 I'VE GOT THE FEELIN'
13 (7) James Brown (Kings)
15 MRS. ROBINSON
4 (2) Simon & Garfunkel (Columbia)
16 DANCE TO THE MUSIC*
5 (3) Sly & The Family Stone (Epic)
17 PLAYBOY
14 (10) Gene & Debbie (TRX)
18 THE GOOD, THE BAD AND THE UGLY
24 (4) Hugo Montenegro (RCA)
19 DO YOU KNOW THE WAY TO SAN JOSE*
22 (3) Dionne Warwick (Scepter)
20 VALLERI*
10 (9) Monkees (Colgems)
21 FUNKY STREET*
21 (3) Arthur Conley (Atco)
22 THE DOCK OF THE BAY*
20 (10) Otis Redding (Volt)
23 SHOO-BE-DOO-BE-DOO-DA-DAY*
31 (4) Stevie Wonder (Tamlab)
24 UNKNOWN SOLDIER
29 (4) Doors (Elektra)
25 LOOK TO YOUR SOUL
28 (4) Johnny Rivers (Imperial)
26 TAKE GOOD CARE OF MY BABY
27 (4) Bobby Vinton (Epic)
27 SWEET INSPIRATION*
20 (5) Sweet Inspirations (Atlantic)
28 I WILL ALWAYS THINK ABOUT YOU
34 (4) New Colony Six (Mercury)
29 AIN'T NOTHING LIKE THE REAL THING
37 (3) Marvin Gaye & Tammi Terrell (Tamla)
30 MONY, MONY
40 (2) Tommy James & The Shondells (Roulette)
31 SHE'S LOOKING GOOD*
35 (2) Wilson Pickett (Atlantic)
32 SOUL SERENADE*
30 (8) Willie Mitchell (Hi)
33 JENNIFER JUNIPER*
19 (7) Donovan (Epic)
34 IF YOU CAN WANT*
22 (10) Miracles (Tamla)
35 DELILAH*
41 (3) Tom Jones (Parrot)
36 FOREVER CAME TODAY*
14 (7) Diana Ross and The Supremes (Motown)
37 MY GIRL, HEY GIRL
45 (2) Bobby Vee (Liberty)
38 SHERRY DON'T GO
34 (5) Lettermen (Capitol)
39 CALL ME LIGHTNING
38 (3) Who (Decca)
40 JUMBO*
43 (2) Bee Gees (A&O)
41 IF I WERE A CARPENTER*
— (1) Four Tops (Tamla Motown)
42 U.S. MALE
26 (5) Elvis Presley (RCA)
43 I PROMISE TO WAIT MY LOVE
— (1) Martha Reeves & The Vandellas (Gordy)
44 LA LA MEANS I LOVE YOU*
22 (11) Deltonics (Philby Groove)
45 I WANNA LIVE
— (1) Glen Campbell (Capitol)
46 SCARBOROUGH FAIR*
23 (13) Simon & Garfunkel (Columbia)
47 SON OF HICKORY HOLLER'S TRAMP*
49 (2) O. C. Smith (Columbia)
48 LIKE TO GET TO KNOW YOU*
— (1) Spanky & Our Gang (Mercury)
49 THE HAPPY SONG
— (1) Otis Redding (Volt)
50 SINCE YOU'VE BEEN GONE*
46 (10) Aretha Franklin (Atlantic)

TOP L.P.'s

- 1 JOHN WESLEY HARDING
1 Bob Dylan (CBS)
2 HISTORY OF OTIS REDDING
— Otis Redding (Atlantic)
3 GREATEST HITS
4 Four Tops (Tamla Motown)
4 GREATEST HITS
3 Supremes (Tamla Motown)
5 SOUND OF MUSIC
4 Soundtrack (RCA)
6 THE HANGMAN'S BEAUTIFUL DAUGHTER
5 Incredible String Band (Elektra)
7 SCOTT No. 2
28 Scott Walker (Philips)
8 THE TALK OF THE TOWN*
7 Diana Ross and The Supremes (Tamla Motown)
9 FLEETWOOD MAC
9 Peter Green's Fleetwood Mac (Blue Horizon)
10 18 Esther & Abi Ofarim (Philips)
11 THIRTEEN SMASH HITS
10 Tom Jones (Decca)
12 OTIS BLUE
19 Otis Redding (Atlantic)
13 WILD HONEY
11 Beach Boys (Capitol)
14 OTIS REDDING IN EUROPE
20 Otis Redding (Stax)
15 MOVE
16 Move (Real Gone Music)
16 SHER-OO
15 Cilla Black (Parlophone)
17 SGT. PEPPER'S LONELY HEARTS CLUB BAND
12 Beatles (Parlophone)
18 TOM JONES LIVE AT THE TALK OF THE TOWN
8 Tom Jones (Decca)
19 BRITISH MOTOWN CHART BUSTERS
17 Various Artists (Tamla Motown)
20 JUNGLE BOOK
21 Soundtrack (Walt Disney)
21 SMASH HITS
32 Jimi Hendrix Experience (Track)

- 22 BEST OF THE BEACH BOYS VOL. 1
22 Beach Boys (Capitol)
23 BEST OF THE BEACH BOYS VOL. 2
30 Beach Boys (Capitol)
24 REACH OUT
14 Four Tops (Tamla Motown)
25 LAST WALTZ
26 Engelbert Humperdinck (Decca)
26 DOCTOR ZHIVAGO
11 Soundtrack (MGM)
27 GREATEST HITS
23 Temptations (Tamla Motown)
28 FOUR TOPS LIVE
25 Four Tops (Tamla Motown)
29 GOING PLACES
27 Herb Alpert (A & M)
30 DIARY OF A BAND VOL. 2
32 John Mayall (Decca)
30 HORIZONTAL
26 Bee Gees (Polydor)
31 NOTORIOUS BYRD BROTHERS
— Byrds (CBS)
33 ROUND AMEN CORNER
31 Amen Corner (Deram)
34 SOUL MEN
27 Sara and Dave (Star)
35 MOTOWN MEMORIES
24 Various Artists (Tamla Motown)
36 VAL DOONICAN ROCKS BUT GENTLY
20 Val Doonican (Pye)
37 RELEASE ME
38 Engelbert Humperdinck (Decca)
38 FREEWHEELERS
33 Peddlars (Philips)
39 THIRD FACE OF FAME
40 George Fame (CBS)
40 FROM SEA TO SHINING SEA
— Johnny Cash (CBS)
UP AND COMING
GOLDEN HITS
Platters (Stateside)
SONGS OF LEONARD COHEN
Leonard Cohen (CBS)
CLAMBAKE
Elvis Presley (RCA Victor)
BLOOMING HITS
Paul Mauriat (Philips)
LIBERACE NOW
Liberace (Dot)
BLUES ANYTIME
Various Artists (Pye Int.)

5 YEARS AGO

- 1 FROM ME TO YOU
3 Beatles (Parlophone)
2 HOW DO YOU DO IT?
1 Gerry And The Pacemakers (Columbia)
3 FROM A JACK TO A KING
2 Ned Miller (London)
4 NOBODY'S DARLING BUT MINE
4 Frank Ifield (Columbia)
5 SAY I WON'T BE THERE
5 Springfields (Philips)
6 CAN'T GET USED TO LOSING YOU
11 Andy Williams (Imperial)
7 IN DREAMS
3 Roy Orbison (London)
8 RHYTHM OF THE RAIN
7 The Cascades (Warner Bros.)
9 BROWN EYED HANDSOME MAN
10 Buddy Holly (Coral)
10 FOOT TAPPER
9 The Shadows (Columbia)
11 THE FOLK SINGER
4 Tommy Roe (HMV)
12 WALK LIKE A MAN
12 Four Seasons (Stateside)
13 LOSING YOU
16 Brenda Lee (Brunswick)
14 SUMMER HOLIDAY
13 Cliff Richard & The Shadows (Columbia)
15 SCARLET O'HARA
— Jet Harris & Tony Meehan (Decca)
16 SAY WONDERFUL THINGS
14 Ronnie Carroll (Philips)
17 TWO KINDS OF TEARDROPS
— Del Shannon (London)
18 HE'S SO FINE
— The Chiffons (Stateside)
19 LIKE I'VE NEVER BEEN GONE
17 Billy Fury (Decca)
20 END OF THE WORLD
18 Skeeter Davis (RCA-Victor)



NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 WONDERFUL WORLD
1 (13) Louis Armstrong (Stateside)
2 SIMON SAYS
3 (7) 1920 Fruitgum Co. (Pye Int.)
3 LAZY SUNDAY
10 (3) Small Faces (Imperial)
4 IF I ONLY HAD TIME
4 (8) John Rowles (MCA)
5 CAN'T KEEP MY EYES OFF YOU
5 (8) Andy Williams (CBS)
6 CONGRATULATIONS
2 (7) Cliff Richard (Columbia)
7 MAN WITHOUT LOVE
26 (2) Engelbert Humperdinck (Decca)
8 JENNIFER ECCLES
7 (6) Hollies (Parlophone)
9 I CAN'T LET MAGGIE GO
8 (7) Honey Bus (Deram)
10 DELILAH
5 (10) Tom Jones (Decca)
11 SOMETHING HERE IN MY HEART
12 (3) Paper Dolls (Pye)
12 I DON'T WANT OUR LOVING TO DIE
22 (4) Herd (Fontana)
13 AIN'T NOTHIN' BUT A HOUSEPARTY
11 (3) Showstoppers (Beacon)
14 WHITE HORSES
19 (4) Jacky (Philips)
15 CRY LIKE A BABY
15 (7) Box Tops (Bell)
16 YOUNG GIRL
1 (3) Union Gap (CBS)
17 CAPTAIN OF YOUR SHIP
13 (7) Reperata and The Delrons (Bell)
18 VALLERI
16 (6) Monkees (RCA Victor)
19 SOMEWHERE IN THE COUNTRY
23 (5) Gene Pitney (Stateside)
20 HONEY
22 (3) Bobby Goldsboro (United Artists)
21 LADY MADONNA
15 (7) Beatles (Parlophone)
22 LITTLE GREEN APPLES
25 (6) Roger Miller (Philips)
23 HELLO HOW ARE YOU
20 (7) Easybeats (United Artists)
24 RAINBOW VALLEY
42 (3) Love Affair (CBS)
25 IF I WERE A CARPENTER
17 (8) Four Tops (Tamla-Motown)
26 DOCK OF THE BAY
9 (11) Otis Redding (Stax)
27 STEP INSIDE LOVE
14 (8) Cilla Black (Parlophone)
28 FOREVER CAME TODAY
28 (4) Diana Ross & The Supremes (Tamla Motown)
29 CINDERELLA ROCKAFELLA
21 (12) Esther & Abi Ofarim (Philips)
30 LOVE IS BLUE
24 (11) Paul Mauriat (Philips)
31 WHEELS ON FIRE
34 (3) Julie Driscoll-Brian Auger (Marmalade)
32 ROCK AROUND THE CLOCK
33 (5) Bill Haley (MCA)
33 JUMBO/SINGER SANG HIS SONG
29 (6) Bee Gees (Polydor)
34 PEGGY SUE/RAVE ON
25 (5) Buddy Holly (MCA)
35 LA LA LA
29 (7) Masetti (Philips)
36 I'VE GOT YOU ON MY MIND
47 (6) Dorian Gray (Parlophone)
37 WONDERBOY
40 (2) Kinks (Pye)
38 JOANNA
— (1) Scott Walker (Philips)
39 SUMMERTIME BLUES
41 (2) Eddie Cochran (Liberty)
40 SLEEPY JOE
— (1) Herman's Hermits (Columbia)
41 RICE IS NICE
— (1) Lemon Pipers (Pye Int.)
42 SHE WEARS MY RING
48 (10) Solomon King (Columbia)
43 LEGEND OF XANADU
27 (12) Dave Dee & Co. (Fontana)
44 BLACK MAGIC WOMAN
37 (4) Fleetwood Mac (Blue Horizon)
45 I THANK YOU
49 (8) Sam & Dave (Stax)
46 JENNIFER JUNIPER
38 (11) Donovan (Pye)
47 WHEN WE WERE YOUNG
— (1) Solomon King (Columbia)
48 ANY OLD TIME
— (1) Foundations (Pye)
49 VALLEY OF THE DOLLS
45 (8) Dionne Warwick (Pye Int.)
50 BABY COME BACK
— (1) Equals (President)

BRITAIN'S TOP R & B SINGLES

- 1 AIN'T NOTHIN' BUT A HOUSEPARTY
2 Showstoppers (Beacon 3-100)
2 SOUL SERENADE
3 Willie Mitchell (London HL 10184)
3 (SITTING ON) THE DOCK OF THE BAY
1 Otis Redding (Stax 401021)
4 LOOKING FOR A FOX
7 Clarence Carter (Atlantic 384176)
5 FUNKY STREET
4 Arthur Conley (Atlantic 384 175)
6 SECURITY
10 Ella James (Chess CRS 6068)
7 TO LOVE SOMEBODY IN THE MIDNIGHT HOUR
12 The Mirrols (UNI UN 501)
8 TAKE ME IN YOUR ARMS (ROCK ME A LITTLE)
— Isley Brothers (Tamla Motown TMG 652)
9 SOCKIN' 1-2-3-4
11 John Roberts (See WI 4642)
10 FOREVER CAME TODAY
8 Diana Ross And The Supremes (Tamla Motown TMG 659)

- 11 I THANK YOU
9 Sam and Dave (Stax 601630)
12 THAT'S MY NUMBER
5 Maytals (Pyramid PYR 8030)
12 IF I WERE A CARPENTER
— Gene Chandler (Soul City SC 102)
15 SO FINE
— Ike and Tina Turner (London HL 10189)
16 (SWEET SWEET BABY) SINCE YOU'VE BEEN GONE
15 Aretha Franklin (Atlantic 384 172)
17 WHAT IS THIS
28 Bobby Womack (Mini MLF 11005)
18 GIRLS, GIRLS, GIRLS
16 Chuck Jackson (Tamla Motown TMG 651)
19 THE SON OF HICKORY HOLLER'S TRAMP
— O. C. Smith (CBS 3245)
20 LOVEY DOVEY
— Otis Redding and Carla Thomas (Stax 601 632)

BRITAIN'S TOP R & B ALBUMS

- 1 THIS IS SOUL
1 Various Artists (Atlantic 643391)
2 HISTORY OF OTIS REDDING
2 Otis Redding (Volt Import 418)
3 AT THE TALK OF THE TOWN
3 Diana Ross and The Supremes (Tamla Motown TML 11070)
4 OTIS IN EUROPE
4 Otis Redding (Stax 389016)
5 LADY SOUL
5 Aretha Franklin (Atlantic 387 099)
6 OTIS BLUE
6 Otis Redding (Atlantic 387030)
7 GREATEST HITS
9 Supremes (Tamla TML 11063)
8 ROCK STEADY WITH DANDY
8 Dandy (Giant GNL 1000)
9 GREATEST HITS
7 Four Tops (Tamla TML 11043)
10 SOUL MEN
— Sam and Dave (Stax 389015)

A blue dot denotes new entry.

BUBBLING UNDER
RAINBOW CHASER—Nirvana (Island)
I WOULD BE SO NICE—Pink Floyd (Columbia)
I PRETEND—Des O'Connor (Columbia)
SHOO-BE-DOO—Stevie Wonder (Tamla Motown)
DEBORAH—Tyrannosaurus Rex (Regal Zonophone)
SOUL COAXING—Raymond Lefevre (Major Minor)
BLACK VEILS OF MELANCHOLY—Status Quo (Pye)
SURPRISE, SURPRISE—Troggs (Pye)
I'LL SAY FOREVER MY LOVE—Jimmy Ruffin (Tamla Motown)
MARJORINE—Joe Cocker (Pye)

Continued from page 4

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ROLLING STONES new single likely to be "Jumping Jack Flash (Is A Gas Gas Gas)", produced by Jimmy Miller, with more rhythm and blues sounds than on their recent discs . . . RCA's Steve Sholes, who bought Presley for his label, died last week of a heart attack . . . Herb Alpert sings on a new single "This Guy's In Love With You" . . . incredible —Arthur Brown's passport photograph . . . memory makers from Music For Pleasure include LP's from Josef Locke and Vera Lynn . . . more revivals—"That'll Be The Day"/"Oh Boy", "Blue Suede Shoes"/"Matchbox", "Be Bop A Lula"/"Say Mama", . . . EMI say a single-sided 45 would save only one fifth in costs . . . Pye should release more of their Kama Sutra/Buddah LP's in stereo considering how superb the quality is . . . what does the Beast think of current trouble with C. Ox (meself)?

Massiel at No. 1 in Spain's charts, while Cliff is at No. 2 . . . John Barry's first film production will be "The Jam" . . . Dylan fact 2—covers of latest unissued batch of songs are "You Ain't Goin' Nowhere"—Byrds, Paul McNeill and Linda Peters, "Down In The Flood"—Flatt & Scruggs, "Mighty Quinn"—Manfred Mann, Fuzz Face, "Too Much Of Nothing"—Peter, Paul & Mary, "This Wheel's On Fire"—Brian Auger Trinity, "I Shall Be Released"—Marc Ellington . . . British discs bubbling under the U.S. top hundred include "She Wears My Ring"—Solomon King, "Pictures Of Matchstick Men"—Status Quo, "Days Of Pearly Spencer"—David McWilliams, "After Tea"—Spencer Davis Group, "Anyone For Tennis"—Cream, "Lazy Sunday"—Small Faces . . . the next—"Carry On—Up The Khyber" . . . U.S. "I Remember Rock 'n' Roll" package features Fats Domino, Chuck Berry, Shirelles and Coasters . . .

Chart progress of "Forever Came Today" a disaster for Diana Ross and the Supremes—especially in the States where it ends their run of fourteen straight top ten smashes . . . their next—"Shhhhhh (For A Little While)"—James Brown, "Jelly Jungle"—Lemon Pipers, "In The Wee Small Hours Of Sixpence"—Procol Harum . . . A16—"Guess Who's Coming To Dinner" (the song was "Glory Of Love") . . . Elvis Monthly" is one hundred editions old . . . on their great newie, James and Bobby Purify sound like Les Campagnons De La Chanson . . . Grapefruit "Yes" not the Ben E. King; Chuck Jackson "Girls Girls Girls" not the Coasters/Presley/ Joe Brown/Eddie Hodges etc. . . current discs from female Motown 'drop-outs' include "The Doctor"—Mary Wells, "This Is America"—Kim Weston and "It Doesn't Matter How I Say It"—Florence Ballard . . . Q17: What (apart from the obvious) do the following have in common—the Isley Brothers, the Marvelettes, the Temptations, the Impressions?

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REPERATA AND THE DELRONS

SEEKERS IN THEIR OWN NICHE...

THE SEEKERS are one of those lucky groups in a unique position. They have their own thing going, and they're well established in their own little niche in the pop field.

And I can't honestly see a time when there won't be any Seekers. They've recently returned from a very successful tour of Australia, where not only did they play to capacity audiences, but they were also voted Australians of the year — which is quite a compliment.

I was chatting to Australian of the year, Bruce Woodley, the other day. "Have we been back two weeks? It doesn't seem like it — the tour was pretty hard going. We were working solidly for about three months, and we start work again at the end of the month — we'll start work on an album. We've just finished our new single, our first with Mickie Most. "I like working with Mickie — we all do. He's a good producer, and he has a remarkable talent for judging what's a good chart record and what isn't. He hasn't been proved wrong very often. And on top of that he's very easy to work with."

TOM SPRINGFIELD

"It must be about eight or nine months since we left Tom Springfield. We split by mutual agreement really — Tom was involved with a lot of other things. We started doing our own producing — we produced our last album ourselves, but it's not the best way of doing things. I think there has to be someone outside the group looking in to do the production. So we started looking around for another producer. We decided that Mickie was definitely one of the best — so now he's producing our records for us.

"Having a different producer hasn't made any difference to our style — nothing too noticeable anyway. You must realise that we do a certain type of thing, and we're very much in our own little niche. If we stray we're in danger of moving into someone else's section — it's like most groups who've established their own particular sound. They're more or less stuck to what they're doing. They can vary it, but they can never go too far in one direction.

"The new single that Mickie produced is very much our own style. Mickie knows our sound, and he has a pretty good idea of how to produce it. It didn't seem to bother him when he started with us — he just did his job, and did it well. And you can't really ask more of anyone.

"We returned from the tour of Australia at the end of last month. It was wonderful — we had a great time. It was a great success. Most of the concerts we did were completely booked up. But in New Zealand we did eighteen concerts,



SEEKERS—Their latest disc is the first Mickie Most production.

and all the seats were sold by mail-order long before the dates of the concerts.

"We've been going to Australia once a year for the last four years, but this last trip has been the most successful. "When we were originally in Australia — before we came over to England — we weren't a professional group and we weren't at all known. So when we went back for the first tour nobody'd even heard of us. But by the fourth trip everything was fine.

"I definitely want to go back to Australia to live eventually. But that won't be until the group finishes. And I don't think that'll be for a long while yet—at least, I hope it won't. The others feel the same way —we all love the country. But we'd never go back as a group. There's not the population in Australia to support us for any length of time—and also it's so far away from everything.

"We'll soon be starting a tour of one-nighters in this country — we'll be working for about five weeks altogether. But we won't be working particularly hard, just for, say, the Thursday to the Sunday of each week. And we'll be recording our album at the same time, on our days off.

OUR NEW RECORD

"It's a break to get back to England after three months in Australia. But I'll probably want to go back after a bit — when we're over here we're always working like crazy. We'll have to start doing television and radio promotion on our new record as well.

"The record is due out on the 26th of the month. I know it's a good record, but I wouldn't like to say whether it'll be a hit or not. I'm never confident about the success of any of our singles until I see the sales figures.

"I don't think the fact that we've been away for so long will make very much difference to our popularity. There's always been months between our record releases. If people like the record, it'll do well — if they don't, then obviously it won't be a hit. It's as simple as that."

DEREK BOLTWOOD

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