

RECORD MIRROR

Largest selling colour pop weekly newspaper. 6d.
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HERD-A 'PARADISE LOST' L.P.

SOMETHING for everyone," says Andy Bown of the Herd, about their new L.P., "Paradise Lost" — due for release on January 19. And having heard most of the tracks, I can only qualify Andy's statement by saying "Something good for everyone" on an album which is bound to be a very big seller.

Five of the tracks are Bown-Frampton compositions, one, "Fare Thee Well", a gospel number by Andrew Steele, and the other six are Howard-Blaikley numbers, including "From The Underworld", "Paradise Lost", and the Herd's first disc, "I Can Fly" which was put on the L.P. because the group have had so many requests for it.

The best number on the L.P. is probably "Sad", one of the Howard-Blaikley

songs, which is based on "Air On A G-String", and is sung by Gary. "Really a great number," says Andy. "The lyrics by Ken and Alan are just fantastic." The most controversial song on the L.P. is another Howard-Blaikley composition, "Something Strange" — "this song might cause a bit of a stir" from Andy. "it's about a bi-sexual boy, and it's a very sad story about the problems involved when he first finds out about himself."

And now the five Bown-Frampton numbers. "On My Way Home" is a jolly, bouncy, sing-along type song, with a good blend of voices from Peter and Andy. "We have a nice thing going which comes out quite well on this song," says Andy. "I play the piano exactly the same as the bass guitar—it makes a really nice sound."

Continued on Page 4.

YOUR PAGE

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

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

The gaoaling of Joan Baez...

An RM reader talks of 'Democracy'

THE gaoaling in California of folk-singer, Joan Baez, for forty-five days, simply because she was found asking draftees outside an Induction Centre if they had thought seriously about what they were on the verge of doing; does not seem to recommend the 'democracy' which is supposed to exist in the U.S.A. I do hope that this 'democracy' is not the same one that the Americans are 'benevolently' trying to bestow on the Vietnamese. — COLIN BRINTON, 73, GRANGE RD., HARWICH, ESSEX.

Ready Steady Go and the still popular Radio Caroline, who without us would never hear such groups as the Byrds, Lovin' Spoonful, Manas & Pappas, Pauli Revere, Mitch Ryder and many others — Brian Corbett, "The Meadows", Knockmore, Motra Rd., Lisburn.

"Let the Heartaches Begin" even though they've dropped down the charts. With this kind of plugging going on, lesser known artists are not given a fair chance to get in the charts. Jimmy Young has been playing Dave Clark and L.P.'s records every day on Radio One for about three weeks and quite honestly, I've become rather tired of hearing The Byrds' and Easybeats' records are great, but do they get played — not on your life! If anyone in this country appreciates The Byrds or Easy's music, would they please write to me as I NEED A FRIEND! — Susan Paul, 18, Amberley Rd., Stoke Lodge, Patchway, Bristol.

TALENT UNWANTED

I AM using the columns of your Letter Page to ask, in some desperation, for any interested musicians who are possibly disillusioned with the current trend of most popular music to contact me with a view to joining myself and the rest of the Vintagol group in developing new ideas and following new directions. We have recently lost one of our members and seek to replace him with a talented, creative, instrumentalist willing to work hard and contribute ideas. We are also looking for a girl singer preferably with a folk background who has a good sense of pitch and reasonable range. Our scene is nearer to Traffic, Denny Laine, Donovan, Incredible String Band than anything else but we are attempting (not entirely unsuccessfully, he said modestly) to establish new sounds and ideas — Dick Jones, 1, Dartmouth Terrace, Greenwich, London, S.E. 18.

SAMEY TAMLA

MUCH has been said on the Tamla-Motown scene, but in my opinion, Tamla-Motown records sound much the same as any other. One reason of this is the way in which the label firms, Gladys Knight and the Pips and now Edwin Starr have all lost their new individual sounds since joining the company. Stax is rapidly going the same way. However, there remains one major American record company, as yet not widely published over here, which manages to get an individual sound on every record it issues. This company is the fantastic Chess of Chicago and I predict that in the soul stakes over here it will be the next big movement — in fact, the biggest ever! — Mike Palmer, 12, Stoke William House, Avonside St., Old Kent Rd. S.E.1.

JIMMY'S PLUGS

I'M really fed-up with the British scene. Dee-Jays continue to plue records like Ernest's "Last Waltz" and L.P.'s



JOAN BAEZ

In brief...

Mrs. Nora Bentley, 328, Kings Road, Swanee House, Bradford, 2. — I have been made the English Secretary for the American Fan Club "Bentlers" run in the States by Jim Marlie. Anyone wishing to join a really great Elvis Presley Fan Club, please get in touch with me. Also, I will reply to all letters sent by those who are already members here in England.

Mrs. Marsh, 111, Vanward Rd., Southampton. — Does anyone have R.M. back numbers for August 64, Feb. 65 that they don't want? Also anything on Jim Reeves and records of Hank Snow. (No relation).

Kenneth Everett (No relation), 64, Gipsy Lane, Erdington, Birmingham, 23. — About four months ago, after hearing the Doors' single "Light My Fire", I started to become interested in the 'new' American groups. Since then, I've tried in vain to find other fans of these groups. Please will any fan of the Doors, Seeds, Moby Grape, Country Joe and the Fish or the Grass Roots, write to me: John Dempsey, 29, Queen Street, Redcar, Yorks. — Can anybody help me to get the following records: "Childs & Pever" by Paul Kelly; "Peaches and Cream" by Dean Jackson; "Love Makes The World Go Round" by Dean Jackson; "See You At The Gogo" by Doble Gray; and "You Send Me" by Sam Cooke. Also, any records by Ted Taylor except "Rambling Rose".

Susan Haggaley, 49, Parborough, Marsh, Liverpool. — I have thousands of cuttings on the Walker Brothers which I will exchange for anything on the Trotter or the Who or for a copy of the Who single: "Anyway, Anyhow, Anywhere" or "Lost Girl".

M. J. Corrie, 9, Third Avenue, Wembley, Middlesex. — I would be grateful if Record Mirror readers could send me as many unwanted L.P. sleeves as possible.

PLAY JIMI AGAIN!

I AM getting more and more angry at certain people who insist on putting down great musicians. One of these types of letters appeared in R.M. (Doc Solly and concerned Jimi Hendrix). It really disgusted me because he is one of the best guitarists in the country and an equally capable composer. My answer to A. Slade is to go and see Jimi Hendrix live; they even shame the Cream who I admire a great deal. Also, Mr. Slade admits that he has hardly played "Axis: Bold as Love". Obviously, if a record is worth anything at all, it has to be played more than once before it's full impact can be judged. It seems to me that A. Slade had better try listening to this record a few more times before he decides to get rid of it. However, if, after a few more plays the strength of this L.P. has not been communicated to him, then I am afraid that he must be beyond recovery, for if Jimi has nothing to offer A. Slade, then I am afraid that he must be lost forever! — John Houghton, 5, Dalton House, Ford St., Row, E.3 London.

COMPUTER SOUL

IN these days of computer-produced soul singers, the very essence of Negro blues has become so confused as to be practically non-existent. Uttering such never-to-be-forgotten phrases as "sock it to me, baby", "yeah, nite it to 'em" and "Lord, have mercy, Yeah", they create instant raves-up by inducing the audience to "Clap your hands and stamp your feet, 'gal!". Being very cynical at heart I believe that the inducement to create noise is an attempt by the singers to hide their vocal short-comings. What ever happened to the sincere formula of Negro blues, whether urban or country or even the more com-

mercialised but none the less sincere blues of Bobby Bland or E. B. King. In my opinion, the only really sincere artists around at the moment are the numerous West Coast groups and with the British commercialisation of 'psychedelia' who knows how long that will last. I would be very interested indeed to hear other readers' views on this 'Soul Explosion'. P.S. Lone Live Frank Zappa — J. L. Shallett, 297, Huch St., Old Felton, Peterborough.

the radio stations that play this type of music and complain to (them) that your children buy or listen to these negro records.

There's nothing to add to fascist publications like this, but I urgently plea for R.M. readers to protest against racist organisations like the above mentioned — R. E. Kriel, 118, Burggravenlaan, Leiden, Holland.

A FASCIST NOTICE

IN a recent issue of the French "Jazz Magazine" I came across a reproduction of a circular published by the 'Citizens Council of Greater New Orleans, Inc.' which reads, as follows: **NOTICE! STOP! Help Save The Youth of America. DON'T BUY NEGRO RECORDS.** (If you don't want to serve Negroes in your place of business, then do not have negro records on your juke box or listen to negro records on the radio). The screaming, idiotic words, and savage music of these records are undermining the morale of our white youth in America. Call the advertisers of

MORE BEACH BOY'S

A FEW weeks ago the Beach Boys' "Wild Honey" and the Beatles' "Hello, Goodbye" were released simultaneously. On listening to Radio One I have noticed an apparent bigotry against American groups, who, at the air-time, would convincingly be placed in our charts. For example, the Beach Boys' record was played a few times as possible while the Beatles played both sides of the Beatles' newie. As a Beach Boys' fan and an admirer of the Beatles this is not a dig or put down of either but directed towards very stupid prejudices shown by our D.J.'s and TV producers, especially Radio One and Top of the Pops. Long live the memory of

Billy gets the performing bug again, after the Nature years...

BILLY FURY has just undergone what manager Larry Parnes calls: "the lull that every dynamic artist gets at some stage in his recording career." Certainly Billy has missed out with his last couple of singles and wrecked his previous record of quite amazing consistency.

Larry further says: "But his new one, 'Beyond The Shadow Of A Doubt', has been praised by all the critics; Billy has a flurry of bookings going right through February, March and April; has five major television appearances and is now right out of the temporary doldrums."



BILLY FURY

Which brought Billy into the conversation, "What's Larry been saying? Nothing embarrassing I hope," grinned Bill. And the lad himself talked about the "lull": "I wondered if part of the problem was that some of the fury had gone out of Fury... publicity suggested he was more interested in observing nature at close hand than in actually getting out there and performing.

Billy took up the threads. "Maybe there was something in that once upon a time. But I've been doing a lot of cabaret recently and I've really got that performing bug again. I know that when I'm working well because people tell me by their applause. But over records I've forced myself not to bank on anything, or count on a disc being a hit.

"Some I've been ashamed of after they've been released. I've cringed.

studying wild life and then my own new life begins in the evening with an appearance on stage. I get that excited feeling in the stomach. I try to time my arrival at the club or hall so there is no waiting around. I get there just in time to go on. A good strong drink — and all is well.

"On stage, as you no doubt remember, I used to get rid of my feelings kinda physically, now it's much more a mental sort of thing. The old movements have mostly gone... just a wave of the hand, that gets the point across. But I still feel absolutely exhausted after a performance. It's rather as if I've sort of given all my feelings, everything, to everybody out there in the audience.

"And if it goes especially well then I feel great. Obviously it upsets me if I think I haven't done so well, but that's the excitement I used to get on the old days, a newspaper article attacking me could make me cry, actually cry. Now I simply put up a deliberate mental block, just so these things don't upset me.

"I feel different in a lot of ways. In a way it's like FINDING myself after a time when I really didn't know what was going to happen next. Of course I want a bit record. But whatever happens I've developed a different sort of feeling inside. And this live cabaret scene suits me very well.

Billy remains one of the great originals of the British pop scene — his career spans the great years of the business. The Beatles and the last word came from Larry Parnes, his main and senior for the earliest days. "I honestly believe this was the record that was a smash," he said. "All the signs are there."

"The fifth strain, as a farewell plug: 'Beyond The Shadow Of A Doubt', on Parlophone. — PETER JONES

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BONNIE AND GEORGIE



I WALKED into the room the man said Georgie Fame would be in. "O.K. you guys, let's get it over with," mouthed Georgie through the cigarette-end he was chewing. He pointed his sub-machine gun menacingly at the four hoods surrounding him while my knees did a nervous fox-trot round the inside of my trouser-legs.

"Right — shoot" he cried with bravado as I attempted to hide behind my ultra-wide nineteen-twenties-flavoured kipper tie.

Four fingers simultaneously squeezed four triggers — and four photographs were taken. I cursed my over-imaginative mind, said hello to Georgie and the photographers, and settled down quietly in a corner to wait for the picture session to finish. I'd hardly had time to hum a few bars of "Bonnie And Clyde" before it was all over — the photographers had all gone, and Georgie and I were heading in the general direction of the local hostelry. Strangely enough, hundreds of people started following us — I never realised that I had so many fans!

To be fair, some of them were only there to see Georgie. "I have no objections whatsoever to the fans. I like to try and oblige people," he said. "What I don't like is being harassed — I don't really like to be put out too much. That's why I keep walking while I sign autographs, otherwise I could be kept standing in one spot all day."

UNRECOGNISED

"But it was about a year ago that I had my last hit record, and since then I've been able to walk around the streets and not even be recognised, leave alone asked for my autograph. Now I'm in the charts again I've got hundreds of fans — I can't take it seriously, though. I know that as soon as "Bonnie and Clyde" drops out of the hit parade I lose most of those fans. They'll start to chase a new idol. But on the other hand you can build up a following that way — some of the fans stick, and you add a few more every time you have a hit record."

"But really I can't take the chart scene seriously — or the pop scene for that matter. It's difficult to explain without sounding a bit pompous — but it's really a waste of time to slavishly follow the trends and fashions. It's very important to make up your own mind, and not be too influenced by what's fashionable, or what everyone else is doing."

GREAT NUMBER

"Having said that, I'll probably be jumped on for having made a record that's so obviously trendy. But I seriously think "Bonnie And Clyde" is a great number — we all have a lot of fun doing it on stage. Actually, that's it. It's a fun-number. I remember when I first heard the demo, I thought it was terrible — I just didn't want to record it. But everyone said "It'll be great — it's just right for you." I didn't believe them, but later that day I found myself whistling the tune. And that convinced me — so we recorded it."

"It's the sort of number that I'll get sick of eventually, and we'll stop playing it. It'll be forgotten, anyway, as soon as it

leaves the charts — it's not like some of the numbers we play, numbers we've been doing for years. But on the other hand it's a nice break to be able to perform a number that doesn't have to be taken too seriously. Anyway, it's a great little tune."

"But to get back to this thing about slavishly following the fashion trends — it's a terrible thing to spend your life being so involved in the pop scene that it becomes the most important thing to you. You know, groups come and go — but the people who stick are the ones who make their own decisions. The Beatles are the prime example of this — they've always done what they wanted to do without worrying too much about whether it's fashionable or not. Fashions often catch them up, that's true, but then that isn't the same thing."

BROKE AWAY

"I began to stop worrying about the trends years ago — when we broke away from Billy Fury. Originally, of course, the Blue Flames were Billy's backing group — that was about six years ago. When we broke away from him we started to play the sort of music we wanted to — we started playing at the Ram Jam and the Roaring Twenties, and what we were doing wasn't particularly commercial then — I was digging Ray Charles like mad. And there were a few people on the same scene scattered around the country — Alan Price was digging Ray Charles up in Newcastle at the same time."

"But those years were really great — we used to have to carry our own equipment around which wasn't quite so easy. On the other hand we were playing the sort of music we enjoyed — some nights we'd get smashed out of our minds and play all night. They were really great times. And it was then that I realised how much better it was to create your own scene than follow someone else's."

"So now I don't worry too much about the charts — sure, it's nice to have a record there, but it's not all that important. I've got some great things going — I'm really enjoying my season at the Mayfair, we're again playing what we want. And then I've got this European Tour with the Count Basie Orchestra in April — I'm looking forward to that. The first time I did that concert with them I was very nervous. In fact I



GEORGIE FAME

worried so much I lost my voice. But this time I'm not nervous about it at all — just looking forward to it like mad.

"The only concession I've made to fashion really is my car — which is painted psychedelically. It looks great, but the only time I'm not embarrassed driving it is at night. I feel terrible when I'm driving it during the day, and I have to stop at traffic-lights or something like that, and people notice the car — then they recognise who's driving it, and start staring at me, or talking about me. I get very embarrassed."

"But that sort of thing — psychedelic cars, or very fashionable clothes — they're not important. They're just fun, and not to be taken too seriously. The important thing is to be yourself."

Well, being himself has brought Georgie a long way since the days of the Ram Jam and the Roaring Twenties. It's helped him to carve his own little niche in the world of music. Not strictly a pop star — not strictly a cabaret star — just GEORGIE FAME.

DEREK BOLTWOOD

FAN CLUBS

THE WHO

THE WHO OFFICIAL FAN CLUB
 Address: 67 Chatsworth Road, Brondesbury, London N.W.2.
 Secretary: Miss Deirdre Meehan.
 President: Tom Lodge.
 Chairman: Emperor Rosko.
 Founded: November, 1964.
 Current membership (UK): 3,025.
 Subscription rates: 5s. per year.

Remarks: Upon becoming an "official supporter" of the Who, each new member receives an introductory package containing membership card, signed photograph, backdated items of Club literature (group biography, etc.) and the first of six bi-monthly newsletters. The latter, usually consisting of four neatly duplicated pages, combines the very latest news of the group with such regular features as "Odds And Ends" (a list of articles for sale), "Tall Pieces" (gossip) and the pen pal page through which members can form friendships with Who supporters from such widely diverse corners of the world as Finland, Brazil, Poland and Japan. As a matter of interest, incidentally, the Who's official UK Fan Club is the parent to some forty subsidiary clubs operating throughout the world including fourteen in the USA and two each in Australia, Canada and Germany.

Miscellaneous services run by the Club include the distribution of tickets for TV and radio shows in which the Who appear, a notably efficient query answering department, and what could well be described as a mail order Who supermarket from which members may purchase Who T-shirts, pens, carrier bags, posters, programmes, key rings, badges and photographs.

There are three main ways in which Who supporters may meet the group through the Club. One is by attending official receptions thrown by the Club (usually to mark a special occasion such as the group's return to Britain after a foreign tour). Another is to be received backstage at a theatre or club where the group is playing having first arranged this with the secretary. And the third (surely the most idealistic way in which fans may meet their idols) is by winning one of the Club's competitions in which a few hours spent in the company of the group is offered as the prize.

Naturally enough, many of the Who's "official supporters" have plenty to say in favour of the Club. One

of them, Miss Chrissie Allen of "New (Who) Holme", Manor Road, Princes Risborough, Bucks., writes: "In my opinion, the Who's Fan Club is one of the best there is. The newsletters always arrive on time and are packed with great information including complete details of all the boys' forthcoming gigs, the words of a song written by Pete, and great competitions with super prizes such as Keith's bullseye T-shirt, autographed photos, drumsticks, plectrums and many, many more."

"I think one reason why our club is a success," continues Chrissie, "is because it has around 3,000 members whereas others that have over 10,000 tend to get out of hand. Another reason is Deirdre, our secretary, who has done a fantastic job since she took over early in 1966. Deirdre has the advantage of working at the London office with Kit and Chris (the Who's managers), so all the news she gets is bang up to date. If Deirdre carries on running the Club the way she does I for one will be a member for a long, long time to come."

Chrissie's sentiments are strongly supported by another longstanding member of the Club, Miss June Clark of 97 Trian Road, Plumstead Common, London, S.E.18. June, too, has only the highest praise for Deirdre whom she refers to as "the 100 per cent devoted, hard-working and efficient secretary," and adds: "I have, over a number of years, belonged to several well-known fan clubs, only one of which came anywhere near the standards of the Who's."

"All letters are replied to within a few days, and Deirdre will answer any sort of question, no matter how trivial. The newsletters are full of interesting information that only Club members get to hear about, and members can obtain at very reasonable cost a wide variety of Who inscribed articles."

"Being a member of the Who's Fan Club," June concludes, "brings one into closer contact with the group. One learns so much about them and their activities that it seems an awful shame that anybody should miss the opportunity of belonging to such an extremely beneficial and worthwhile Fan Club that is itself devoted to so superb a group as the Who."



THE WHO

JANIS IAN

"SUNFLAKES FALL, SNOWRAYS CALL"

VERVE FORECAST VS 1513

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Pop shorts

FRANK IFIELD

Frank Ifield is at the moment planning a new LP for Columbia Records, which should be on release in the early spring. It is also working on a new single which is due to be released around the end of February.

Following his 18-day South African Tour starting on February 14, Frank will be coming over to America. Details for the tour are being planned at the moment.

DAVE CLARK

Dave Clark is releasing a new Columbia record on February 3 to follow up "Everybody Knows". It is a ballad, written by Les Reed called "No-one Can Break A Heart Like You". The previous single, it is sung by guitarist Lenny Davidson, and was produced by Dave Clark.

GEORGIE FAME

An extra late show has been added to the last day of Georgie Fame's season at the Mayfair on January 13. Apart from the normal 8 pm show, Georgie will also be giving another performance at 10.45. Georgie and the band can be seen on Holland 1 at 10.15 on January 15. On 17th and 18th he flies to Paris without the band for two television shows, and he is to represent Britain at the Midem Festival in Cannes on January 22 to 23. Following Midem, Georgie has a tour of Sweden, Norway, Sweden and Holland.

DODDY'S MUSIC BOX

Among artists already booked for Ken Doddy's ABC-TV programme "Doddy's Music Box" are: The Bachelors, Salena Jones and the Tremeloes on January 20, Herman's Hermits, Julie Rogers and Billy Fury on January 27, and Lone John Aldry for the show on February 3.

SAVOY BROWN

The Savoy Brown Blues Band had to cancel three days' recording session for their new Decca LP last week, because the singer had broken his leg. The lead guitarist went down with a mysterious rash, \$400 worth of the group's equipment was stolen, and the drummer and bass player decided to retire.

CAT STEVENS

Cat Stevens is to appear on Meeting Point on Sunday, January 14, along with Alan Price.

Cat has just finished work on Peter Jones' second single, and Jaccha Caro's new disc, "Molotov, Molotov". Both records are for release later this month.

IVY LEAGUE

While touring Sweden the Ivy League met a group called the Jackpots—a Swedish group—because of the meeting, Perry Ford is to fly out to Stockholm to record a single by the Jackpots, for release in Britain. They will be recording four songs, two of which are to be Perry Ford compositions, and one of these will be chosen for British release.

KARLINS

The Karlins are to record their first single with Norman Newell in the 29th of this month. At the end of May they start work on their second film with Carlo Ponti.

ROBERT FARRANT

Robert Farrant, former EMI recording artist Bobby Shriver, had his big break in the straight act field last week. Understudy for Simon Ward in the Sir Alec Guinness star "Wise Child" in Wyndham's Theatre, London, he first went on Thursday last week owing to the indisposition of Mr. Ward. Says Robert: "Waiting around for the chance is a bit morbid but suddenly it came... and there I was on stage for one-and-a-half hours. Instead of just thinking about it." Also in the play: Clio Silvestri, who originally made record produced by Andrew Oldham.

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I'M BACKING BRITAIN

The Bulldog are to release, on the Deram label, what is claimed to be the original "I'm Backing Britain" song, written by Tommy Connor — "I always write songs in times of trouble and strife" — who wrote "Lili Marlene". He made a "Lili of El Alamein".

The song is to be published by King Music, and to be sold 20 per cent cheaper than normal — for Britons.

THE ALAN BOWN!

After having been released for only two weeks in the States, the Alan Bown's disc, "Toyland", has already entered the hot hundred. Alan Bown and his manager are shortly going over there on a promotional visit.

The group have just returned from Holland, and are at the moment working on their new single "Storybook", which is to be released mid-Feb.

TROGGS

New single from the Troggs, "Little Girl", written by Reg Presley, is to be released on February 16 on the Page One label. On Feb. 8, Reg's group, the Nervs, have their debut single released, called "Music Spectacles" by Rob Kelly. The record was produced by Reg Presley.

On January 23, the Troggs, for the first time in their lives, are to do a week of cabaret. They will be doubling up at the Fiesta Club, Stockton, and the Top Hat, Spennymoor.

At the beginning of March the Troggs start a lightning six week tour. They will be visiting most of Europe, Australia, Japan and USA, where they will be doing concerts, college and radio and TV dates in New York, San Francisco and Hollywood. They will also be having film discussions in Hollywood.

EDDIE BOYD

Eddie Boyd, the American blues singer, arrived in Britain last Sunday, for three months. While over here he will be recording an album with Peter Green's Fleetwood Mac. He is at the moment undergoing discussions for a tour, although he has not yet received a work permit for anything other than recording.

DAVE DEE, DOZY, BEAKY, MICK AND TICH

Dave Dee and Co's South African Tour has been called off because of a Musicians' Union ban. Said Dave Dee: "We were to have played ten concerts with a guarantee that the audiences would not be segregated."

A Union Official is at the moment investigating the problem.

DUSTY SPRINGFIELD

Due to a late booking, Dusty Springfield is now to appear on "The Roll Harris Show" on January 12.

On February 4 Dusty is flying to America for three weeks, where she is to appear on the Jonathan Winters Show, followed by cabaret in Los Angeles for an unspecified time.

TREND

Barr's Class manager of the Foundations and owner of Duell Records last week announced the formation of a new record label—Trend. The records are to be pressed and distributed by Sasa Records, until now a budget record company.

Said Barry Class: "We do not want to swamp the business with dozens of releases every week, but would like to concentrate on one release per week which is potential chart material."

First releases on Trend will be "Speak To Me" by the Explosions and "Breaking Up A Dream" by the Ways and Means, on February 9. Singles and albums by other artists are being planned at the moment.



THE HERD—as seen by Lon Goddard!

News by Derek Boltwood

Bee Gees — Gold Disc

The Bee Gees are to be presented a gold disc for their hit record "Massachusetts" on January 18.

The previous Home Secretary, Mr. Roy Jenkins (who originally granted a reprieve to the two Bee Gees due to be sent back to Australia because they didn't have a work permit) had been asked to present the award to the group, but was unable to do so.

Amen singer Andy ill

Amen Corner's lead singer, Andy Fairweather-Lowe has received a strong warning from his physician—if he doesn't stay in bed for a couple of days, he could find himself laid up for a couple of months. This warning came after he collapsed at Hastings Pier on Saturday—Andy is at the moment at home in Cardiff, following the doctor's advice.

Radio and television dates for the group include "All Systems Freeman" on Jan. 12, Saturday Club on 13, The Pete Brady Show on 15 to 19, Granada's "Scene" on 19, Pop North on 31, the Victor Spinetti Show on Feb. 1, Radio One O'Clock on 12, the David Symond's Show on Jan. 29 to Feb. 2. On Jan. 26 the group go to Holland for three days.

Mark Wirtz sings, writes next Teenage Opera single

The third "Teenage Opera" single is due to be released at the end of January. Called "The Weather Man", it is sung by Mark Wirtz, who wrote both the music and the lyrics. Mark wrote the lyrics and decided to sing himself because Keith West was in Jamaica when it was hurriedly agreed to release a new excerpt. Keith is still to feature in the Opera in future as both artist and lyricist.

"The Weather Man" is both better and more commercial-sounding than either of the two previous excerpts. It features a massed choir of cuckoo clocks, and there is no children's chorus on the disc.

Mark Wirtz is also planning a series of singles which will be a tribute to the people whose ideas have influenced the pop world. The first release will be by Simon and P—The Small Faces hit "Sha La La La La La", given a Phil Spector treatment. The label credits will read "produced by Mark Wirtz as a tribute to the genius of Phil Spector."

An album, along similar lines, is also envisaged.

Ian weds dancer Sandy

Ian McGlagan of the Small Faces married ex-television dancer Sandy Sargeant last Thursday at Marylebone Register Office. The wedding was kept a complete secret from everyone, including the other members of the group.

MIDEM

Three thousand participants are expected at the 2nd Midem—International Record and Music Publishing Market—Festival being held at Cannes from 21 to 27 January. All the office space—taking up five floors of the Martinerre—has been let.

DES O'CONNOR

Des O'Connor is to compete "The London Palladium Show" on January 28. He can also be heard in "Late Night Extra" on January 17. Currently Des is playing Buttons in Cinderella at the Palace, Manchester.

DUBLINERS

The Dubliners have been booked on the Ed Sullivan Show, nationally networked in America, on St. Patrick's Day. They are to fly over to America on March 16, and hope to be making other radio and television appearances over there.

CLOUDS

One of the greatest groups I've seen for a long time. Clouds (just thought I'd get in a little plug for them), has been booked to appear at the Winter Olympics at Grenoble in the last two weeks of February.

IVOR NOVELLO AWARDS

The Ivor Novello Awards for 1967 are to be announced as soon as all the votes are received back. The Songwriters' Guild, who ran the Awards, urge that nominations should be returned as soon as possible, so that they can announce the results, as normal, in the special Radio programme broadcast for this purpose every year.

The Awards will be given in three categories: Class 1 for the most performed work of the year, Class 2 for the A-side of the record issued in the preceding year which achieved the highest certified British sales, and Class 3, for outstanding services to British music.

NEWS SHORTS

THE proposed Janis Ian tour has been cancelled for personal reasons.

The Cowells arrive in England from San Remo on February 4, and leave on the 21.

Captain Beefheart appears at the Speakeasy on January 13. Jimmy McGriff at same venue on February 4. The Freddy Mack Show reorganizing their act at the Dudley Moore TV show, on the Holby Harris Show on January 13.

Pet Clark ends her B.B.C./T.V. series on January 16 with a 25-minute solo performance.

Spencer Davis guesting on Crackerjack on January 19. The premier of "Up the Junction" for which Manfred Mann and Mike Husa composed the music, to be held at the Granada, Captain on January 30.

After playing at the Dino di Laurentis' party, Freedom were arrested for having long hair and no passports. Sons And Lovers have upped their fee for gigs by £1. All the pounds collected will be sent to the Treasury to help Britain.

Dave Berry starts a three-week Continental tour on January 29. Tomorrow's Child are having a new single, "Ain't You Gotta Heart" written by Pete Callender and Mitch Murray, released on February 2. The Spring tour for Herd being arranged (at the moment—possibly to be co-headed with another top group). Jackie Trean's opening at the Pentlands Club, Edinburgh, on January 22 to be filmed by Scottish T.V. Grapefruit to appear on New release on January 12. resident group at Tiffany's Manchester, the McGourmes, have their record "A New Man" released on January 12.

Newies from Orbison and Sonny & Cher.

AMONG the new single releases for week ending January 19 are ones from Grapefruit, Harry Belafonte, Roy Orbison, James Royal, Maureen Evans, Gordon Waller, Louis Armstrong, Ian Wilcombe, the Marvelettes, Sonny and Cher, The Foundations, Captain Beefheart, and Herb Alpert.

All the new singles to be released that week are as follows: DECCA—The Toby Twirl—"Barry Faverham" and "Back in Time" (Double "A" side); Itudi Bennett—"I'm So Proud"; RCA Grapefruit—"Dear Dallah"; Ed Ames—"Who Will Answer"; Harry Belafonte—"I'm Just A Country Boy"; DERAM—The Virgin Sleep—"Secret"; LONDON—Roy Orbison—"Born To Be Loved By You"; MONUMENT—Don Cherry—"Theme From 'Will Penny'"; Joe Simon—"No Sad Songs"; CBS James Royal—"Take Me Like I Am"; The Loot—"Don't Turn Around"; Maureen Evans—"I Almost Called Your Name"; Juan and Junior—"To Girls"; The Arbors—"Valley Of The Dolls"; BLUE HORIZON—"The Chicken Shack—"It's Okay With Me, Baby"; COLUMBIA—Pete Martin—"No One Will Ever Know"; Gordon Waller—"Rosecan Boulevard"; Freddie Ryder—"Shadow I Can't See You"; PARLOPHONE—Mike Curtis—"When Love Has Passed You By"; STATESIDE—"The Enchanted Forest—"You're Never Gonna Get Any Lovin'"; Ian Wilcombe—"Sally Sails The Sky"; The American Breed—"Bend Me, Shape Me" (released Feb. 12); TAMLA MOTOWN—"The Marvelettes—"My Baby Must Be Magic"; PHILIPS—Frankie Valli—"To Give"; Paul Mauriat Orchestra—"Love Is Blue"; Lucia Aliberti—"Thanks"; Vicky—"Colours Of Love"; MERCURY—Deuce Coup—"A Clown In One Town"; FONTANA—Soundtrack theme from "The Tenth Victim"; ATLANTIC—Sonny and Cher—"Good Combination"; The Rose Garden—"Next Plane To London"; TRACK—The Cherry Smash—"Sing Songs Of Love"; The Elre Apparent—"Follow Me"; ELECTRA—Love—"Alone Again, Or"; PVE POPULAR—"The Foundation—"Back On My Feet Again"; Vony Berger—"Jose, He Say"; Timon—"Bitter Thoughts Of Little Jane"; PVE INTERNATIONAL—Captain Beefheart and his Magic Band—"Yellow Brick Road"; The Lemon Pipers—"Green Tambourine"; A & M—Wes Montgomery—"Windy"; Tommy Boyce and Bobby Hart—"I Wonder What She's Doing Tonight"; Herb Alpert and the Tijuana Brass—"Carmen".

Continued from page 1

"Mixed Up Minds"—a bit of a joke number, introduced with a glorious tinkling piano. It has a great ending, featuring a beautiful sound from the drums if you listen out for it. Pete Frampton takes the lead on "On Your Own"—and his voice really does come over well. It's a slow, emotion-packed number, with some fabulous guitar sounds—definitely soulful.

"The favourite out of what Pete and I have written," says Andy, "is 'She Loves Me, She Loves Me Not'." A harmony-sound opening, going into a nice, easy, casual number, with some great funky guitar breaks—it develops beautifully, with some nice jazz organ from Andy.

The Herd get a nice big band sound going on their "Impressions Of Oliver" (after Oliver Nelson, Jimmy Smith's arranger). All the group on this, plus orchestra, give out some really wild jazz on a purely instrumental number. A nice ending too, with an American Fade—a fade-out starting quite early on, with the sounds disappearing almost unnoticeably.

"I'm very pleased with the album," says Andy, "and especially with the musical progressions we've made on such tracks as 'She Loves Me, She Loves Me Not', and the instrumental 'Impressions Of Oliver'. Steve Rowland has done a great production job—and I'd like to put a little plug in for Reg Tilley, who arranged all the strings and brass on the Howard-Blackley numbers. We love him—I hope we can use him all the time in future."

I think the Herd have a lot to be pleased about—the album is, I'm sure, going to establish their reputation for them as a group with a great deal to offer.

DEREK BOLTWOOD



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GORDON WALLER

'I'm not rude to people now' says a solo Gordon Waller

THERE comes a stage in the development of some pop stars when they feel that it's time for them to stop being an image and start being themselves. Sometimes they become bigger and better than they ever were—sometimes they just fade away.

I don't think Gordon Waller is going to fade away... For nearly a year now—since Peter and Gordon's last hit—Gordon has been living, in his own words, "almost the life of a hermit". And soon his first solo record "Rosecrans Blvd." is due to be released.

"I'm very excited about it," said Gordon. "I'm on the brink of a new stage in my career—and I'm really looking forward to starting work again. I'm never happier than when I'm working—I'm the sort of person who likes to be kept working all the time. Over the past few months I haven't been doing much—just waiting for the right record to come along. And so I've had plenty of time to think, to take stock of myself."

"You know, when you start having hit records, and you become a pop star, you become a completely different person. Well you have to—you're thrust into a different world. You know, originally I was never on the group scene. So many people just wanted to get a group together and go off to Germany or something—but I didn't. I was happy wandering around playing my guitar and singing—spending the summer on the beaches. And in the evening I might go into a pub, and be offered a fiver for singing a few songs, by the landlord. I earned about fifteen pounds a week like this—and of course it was all tax-free. Who was to know how much I was getting?"

"And then suddenly I was transported away from this, and started earning really big money, and being given the star treatment. Who can possibly be himself when this sort of thing happens? You're young, you've got hit records, and plenty of money—so at the time you don't care who you upset. And I upset a lot of people. I wish I hadn't now—but then I'm that bit older and wiser."

"For example. The other evening I was at this party, and I was introduced to someone—and she just didn't want to know. She turned her back on me and walked off. Then I learnt that I'd been introduced to her once before, about a year earlier, and had been very rude to her. Anyway, half an hour later we were both chatting away quite happily. So you see, when I'd been rude to people, I'd never thought of the consequences, and so I got a bad reputation. But now I realise that there's no point in being rude to people just for the sake of it."

"I find it easy to understand someone like Scott Walker—he's on a familiar sort of scene. You know, when you've had a few hit records and you've become fairly well established on the chart scene—you reach a point when you've done everything, and you get a bit bored. You start to wonder what it's all about. And the only answer really is to sit back and relax, and think things out—and in doing this, of course, you start to learn a bit about yourself. You stop being a raver, just earning money out of hits, and you look for something a bit more worthwhile."

"And now I think I've found it. I'm very pleased with my new record, and very excited about it. It's a very weird sort of thing—I hope it catches on. I think it might. It's the sort of record that, when you first hear it, you say "Err, could I hear it again?" And I think you begin to understand it after you've heard it a few times."

"Any way, it's a change of direction for the better—and now I'm relaxed and ready to start work again. I'm going to get a backing group together, but that won't be until about March—now I'm just going to wait and see what happens."

And I hope it does all happens for Gordon—one of the few people who's learnt a lot from being in this business.

DEREK BOLTWOOD

disc info. USA

WELL, here we are in another year, and with lots more queries and information to get sorted out in the months to come. So back to the writing-desks, and here we go once again!

Which were formerly the Rivers of "California Sun" fame — Any comments anyone?
50 (refer Nov. 4) Alan Warner of E.M.I. advises that the Crystals had one other disc on United Artists besides "My Place"/"You Can't Tie A Good Girl Down" which was "Are You Tryin' To Get Rid Of Me Baby". "I Got A Man" (United Artists) 9941. He adds that "Are You Tryin' To Get Rid Of Me Baby" was produced by Tootie Hiatt whilst the other three tracks were produced by Paul Tannen, and that Charles Calella did the arrangements for "My Place" and "I Got A Man". Finally on the second single the credit "Patricia Rice also supplied by Righteous Ritz Winkley (Nelson Lane).



IVORY JOE HUNTER—See story for details.

together with another member of the group, a Bobby Garrett. These two formed the duo known as Bob and Earl, and it was them who recorded such numbers as "Harlem Shuffle". All straight now — we hope!

35 (refer Nov. 4) More information on the Tokens disc, A. J. Lewis (Sevenoaks) writes to say that he has an American copy of "Tonight I Fell In Love", and the flip is different to that issued here. The U.S. catalogue number is Warwick M 618. The flipside of this U.S. copy is "I'll Always Love You". The matrix numbers of the two sides are 60 WA 152 and 60 WA 153 — so where did "I Love My Baby" come from?

24 (refer Aug. 5) Paul Pichener (Wyke Isardford) says that according to an interview published in the Record Mirror in 1964 the Isley Brothers stated that the Cone tracks they made were the first recordings. But since they couldn't remember the titles of the Cone tracks perhaps they had forgotten these earlier recordings?

30 (refer Dec. 9) Still more on the Jesse Belvin thing—Ray Padgham (Pincher) states that according to the notes of the LP "Eighteen Kink-size 14 1/2 hits" on US Columbia, consisting of Kink recordings, Ivory Joe Hunter wrote and originally recorded "Guess Who" in the late 40s — ten years prior to Belvin's

41 Rod Sebrell (Waltham Greenbury) says that about a year ago he heard an American delay plate that Mitch Ryder and the Detroit

version, Hunter's recording of it is to be found on this album, so it looks as if a bit of plaudits may have gone on here. On the subject of Jesse's death, Alan Stinton says that he died in February 1960, in a car smash along with his wife Joya. He was 26 and left two children, Jesse Jr. and Jonathan.

42 M. Stephens (Thornaby-On-Tees) asks for details of further record releases by the following groups apart from the mentioned disc: "The Krazy Baby"/"Flirty Gentle"—The Jiv-A-Tones (Fetsted); "Daisy, Pt. 1 & 2"—The Majestics (U.S. Chess 1962). The lineup of either of these groups if known would be appreciated too.

23 (refer Dec. 9) Miss June Fischer of Atlanta, Georgia, New York, clears this one up finally by stating that Atlantic 2278 is definitely Eddie Floyd.

43 Is Chuck Wood, recently in the R & B charts with "Seven Days Too Long", a pseudonym for another singer? Paul Warren (Glasgow) thinks so—anyone got any details about Chuck Wood which could substantiate or contradict this theory?

44 I've heard a rumour, says J. Pearce (Chesham, Bucks) that the artist singer on Wilson Pickett's "Come Home Baby" and "Teardrops Will Fall" on the "In The Midnight Hour" album is Carla Thomas. Can anyone say for sure one way or the other?

45 Any Eddie Cochran fans know the recording details of his "Teenage Heaven"? D. Lewis (Stratford SW16) reckons that it is ex-Duane Eddy sideman Steve Douglas playing sax on this track. How about it?

46 Pete Harris (Uxbridge) asks if anyone can pinpoint any tracks by the Drifters that have Eldridge Hobbs as lead singer. His name has popped up quite a few times in various articles on the group, but nobody has, to my knowledge, ever been able to pick his tracks.

47 Duncan Lamberti (Coventry) wants to know what other tracks were made at the session on which Kink Curtis played with Buddy Holly besides "Reminiscent". Personally, I've always thought of "True Love Ways" as being with the Kink—but listening to it again I'm not so sure that it is him after all. Anyone know for sure?

48 Ken Cooper (Donstable) says that Bo Diddley stated that "The Durbans" was a relation of his named Normine Woodford but recently it has been written elsewhere that K. Daniels on the composer credits of Bo's recent singles is also "The Durbans". Can anyone straighten this out?

49 E. Hopkinson (Chiswick) asks if Herb Condy who once played bass with Earl Bostle is any relation of the Tamla Motown president. Interesting to find out this.

Please address all queries or information to: Disc/Info USA, c/o Record Mirror, 116 Shaftesbury Ave., London, W.1.



SPENCER'S NEW SOLO SPOTLIGHT

18 yr.-old Eddie Hardin talks to David Griffiths

SPENCER DAVIS obviously likes the idea of nurturing young talent in his group. In the last outfit he gladly stepped back from the centre of the limelight to let Stevie Winwood become the star performer. Now he's done it again: the vocalist and organist on Spencer's new disc, "Mister Second Class", is Eddie Hardin. On the group's first LP, due out in a few weeks, all the numbers except one have been written by Eddie Hardin in collaboration with his employer.

Eddie is 18 and this is his first job since leaving school. How and where did he meet Spencer?

"I didn't apply for a job and I'd never seen the old Spencer Davis group in action," Eddie told me. "A friend, knowing that Spencer was looking for musicians, arranged a meeting. I was taken along to a court, in Battersea, where Spencer was appearing in connection with a motor-ing offence. He seemed a very pleasant, easy-to-get-on-with fellow and I invited him back to my home in Dulwich where he listened to me play and sing. Yes, I was a bit nervous. I'd started at school, learning piano, but soon came to the conclusion that school lessons were needlessly difficult and that I could learn more about the music I wanted to play by experimenting on my own. I'd worked with a few local groups but I was about 15 and they were all in their twenties and we didn't get on well. It was hard to find people who shared my musical tastes — and they'd tended to look down on me as a mere

kid. (This still happens today.) Now, I was being asked to audition for a big-name group!

"Spencer asked if I could play any of the group's old hits, but I had to admit I didn't know any of them. So I just did some Ray Charles things. Spencer liked these, said they played them in concerts, and he reckoned we could work together. I was hired! After a week of rehearsals I was appearing in public with the group. Then we went off for a seven weeks coast to coast tour of America, which was enjoyable though not always well organised.

"Touring in Europe turned out to be even better — we've so far been to France, Sweden, Belgium, Holland and Hungary. Only Hungary was terrible. The fans had a good time — they got so excited they set fire to their programmes. The seats caught fire too. But I guess they did all that because there's nothing else to do. We were there five days, only played on two of them, the rest of the time I was bored.

"I've found the pop business to be less glamorous than I thought. There's a lot more hard work involved. Onstage, it's not just a question of making the kind of music you love — you have to have a visual act. You don't just sit and play, you leap about looking as though you're playing."

So far, Eddie seems to have had the most pleasure from improving his composing. "Before I met Spencer I'd tried to write a few things but lyrically they were a waste of time. Much too ordinary.

Now, Spencer writes most of the words and we're trying to get away from ordinary lyrics. We're trying to write abstract stories. Chord structures are what interest me most in music and I think I've got a lot better at writing since teaming up with Spencer. I used to have influences, of course, but just recently I haven't felt influenced by anybody at all. I like some of our work on the LP, which we've just finished, better than "Mister Second Class" — a very difficult number to sing.

Eddie Hardin must be one of the luckiest youngsters (quite apart from his talent) who ever got into show business. Not struggling years. Simply straight from school and into the big money with a famous group. Actually, the money doesn't seem to be that important to Eddie; he comes from a well-off home. His parents bought him two £700 Hammond organs before he became a professional. And Eddie had to buy another at the start of his American trip: "I took one Hammond with me but it turned out to be useless because the electricity in America is on a different voltage. The one I bought over there along with a couple of speakers costing £300 is being kept at the New York home of our American road manager."

One mild pleasure that has lately come, Eddie's way is meeting a few of the local beat group performers who used to patronise him a year or two ago. "They're still with the same loser groups and they're getting on for 30 now. I can see they're a little bit jealous."

DAVID GRIFFITHS

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ALAN PRICE



Moodies dislike charts

"I DON'T like the way the charts dominate the pop scene."

An opinion.
A very valid opinion, too. Let's face it, if a group isn't in the charts nowadays, it has very little chance of success. With few exceptions, if a group isn't represented in the charts it doesn't get the bookings, it doesn't get the plugs, and it doesn't get written about in the musical papers.

An opinion.
Given by Graeme Edge of the Moody Blues—a group who got a fantastic reputation because of one record—"Go Now". And a group who sustained that reputation by being consistently good and returning many moons later with another fantastic record, "Nights In White Satin"—in the charts at last after having been out for what seems an eternity.

It's a cosy feeling having a record in the charts though. It is in fact the first time either Justin or myself have been in the charts—we weren't with the original Moodies. It's a nice secure feeling—but I still don't think we'd ever make a record just aimed at the charts."

REPUTATION

"Also," said Graeme "we have this reputation — mainly because of 'Go Now'—for being a bit ahead of the pop scene. But we've never consciously set out to produce discs that are particularly way-out, Alan it's been a case of just playing the sort of music we like. I mean, it's only recently that we've started making the sort of sounds that you can hear on our album—it suddenly happened at the end of our period on the Continent. We'd all got used to working together, I suppose, and this new sound appeared."

"Making the album was great, though. It was what every group dreams about—being given the run of the studios for three weeks. We wrote and arranged everything in the studio—and then recorded what we'd written. When we had all the tracks completed, we gave the tape to Peter Knight and he added the orchestral backing."

"We never record a sound that we can't reproduce on stage. We obviously can't take a full-scale orchestra with us everywhere we play—although when we are able to, we do—so we use a Mellotron. We use one for recording and for our live performances — few people seem to realise that it is a musical instrument in its own right. Everyone seems to think that anybody can play it—but in fact it's a very difficult instrument. We're lucky because our arranger, Mike Pinder, used to work for Mellotron, so he knows about everything there is to know about the instrument. But it's great—it's not a featured sound or anything, but it fills in the gaps. It makes the effect much more solid."

ORCHESTRA

"A lot of people don't like the Mellotron—they say it puts musicians out of work. But that's stupid really, you can get some great full sounds out of it—but I don't see how it can replace live musicians. We use an orchestra, as I said, as well as the Mellotron."

"And it does help us to make the same sound on stage as we do on record," emphasised Justin. "Another thing very few people realise is that to get a sound on stage equal to the sound on record, you normally have to play a completely different set of notes and chord sequences and so on. I think it's important though, to produce the same sound all the time—and not present something on record that's nothing like the sound made live."

Sound on record—sound on stage.
The sound of '68—that's how the Moodies are being plugged for the new year. And I hope we hear a lot more of them this year, because they have a sound that I like a lot.

DREK BOLTWOOD

OBSCURITY

But don't think that Graeme said that because the Moody Blues have been absent from our charts for a while. As Graeme said, "People seem to think that because they haven't heard of us for a while now, we aren't working, or we've faded into obscurity or something. That's not so—when the original Moodies split up, we reformed the group and went over to the Continent to try and get ourselves together again—and while we were over there we were working solidly, and having some chart success. And then we returned to England at the end of last year and started working on our album, "Days Of Future Passed"—we also worked the college circuit. That was great. I really enjoy playing to college audiences."

"We only had one lean period, workwise, but it didn't really affect us—we'd earned enough bread to tide us over."

"What I don't like about the chart scene though, is the way it has a stranglehold on pop music. If a group or singer isn't in the charts, he means absolutely nothing—no matter how good he is. And worse still is the way so many groups prefer chart success to straightforward success as musicians—unfortunately, there is often a great deal of difference between the two."

"Another thing about the charts that is absolutely stupid," added Justin Hayward, "is in the way it asks for comparisons to be made between extreme opposites—just because they're all in the same top ten, it's ridiculous to compare, for example, Engelbert Humperdinck, with Dave Dee, with the Beatles."

OUR POLICY

"It would be like comparing Miles Davis and Leonard Bernstein" put in John Lodge. "But on the other hand, if they were both in the charts, they would be compared I suppose. The whole thing is stupid—but we're stuck with them now."

"We've never really bothered about chart success—it's always been our policy to play the sort of music we like, and if the record sells—great, I must admit

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**All on
Decca
Group
Records
New
Releases**

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



Plenty of soul songs from Tom

TOM JONES "13 Smash Hits" — Don't Fight It; You Keep Me Hanging On; Hold On I'm Coming; I Was Made To Love Her; Keep On Running; Get Ready; I'll Never Fall In Love Again; I Know; I Wake Up Crying; Funny How Time Slips Away; Donny Boy; It's A Man Man's Man's World; Yesterday (Decca LK 4909).

WOULD imagine that Tom had a hard time in picking most of this material. The songs, divided into "fast" and "slower" sides represent some of the best rhythm and blues noise-makers and soul songs over the past few years. He is particularly good on Wilson Pickett's "Don't Fight It," and James Brown's magnificent "Man's World". My only complaint was that the arrangements were in most cases straight copies of the original versions. Tom's vocals though are as distinctive as ever. A value for money album, in contrast with some shabby ten-track items being put out. ★★ ★★

Other big LP's include a 'live' Kinks, lively new Geno Washington and meditative disc from the Maharishi . . .

GENO WASHINGTON AND THE RAM JAM BAND "Shake A Tail Feat'ng 'Baby"—Take Your Hand; You Got Me Hummin'; Three Times Over; Tell It Like It Is; Use Me; Understanding; Knock On Wood; Honey Monette; Never Like This Before; I'm Your Puppet; Whose Foolin' Who; I Gotta Hold On To My Love (The Nones 35429).

ALL the usual ingredients are mixed together for this, the third LP, from the excellent Geno and the Ram Jam band. Well recorded, with loads of funky sounds everywhere. Discotheque music and danceable obviously and this won't disappoint his fans except to that many of these tracks have been issued before. ★★ ★★

FRANCIS POURCEL "Pourcel Today" — San Francisco; Un Larme Aus Nuages; Puppet On A String; The World We Know; Casino Royale; Le Neve; The Last Wall; Atanquez Mon Amour; Something Stupid; You Only Live Twice; Live For Live; A Man And A Woman (Columbia Studio Two Stereo Two 191).

THE world-wide sound of Francis Pourcel and His Orchestra is recorded here on a selection of internationally-famous pop hits. The recording quality is exceptionally good and you only have to look at the titles to imagine what the record is like. Advertisements stands without being too noisy or distracting, and fine stereo too. ★★ ★★

JUDY GARLAND "At Home At The Palace" (Stateside SSL 16229 STEREO).

FROM the stand-up-and-clap brigade, another Judy Garland album. A "live" LP with all the ingredients, carefully mixed and with the usual result. Songs are what you'd expect—"Over The Rainbow" (the audience clap enthusiastically at the first instrumental strains of this one, before she even comes on stage), plus "The Troubadour", "That's Entertainment", "What Now My Love", etc. Beautifully and carefully recorded and capturing the atmosphere if that's what you like. ★★ ★★

DOUGLAS GOOD AND GINNY PLENTY "The World Of Good And Plenty" (Sensate 1104).

WHEN we receive U.S. LP's we review them, whether or not they've been issued in Britain. This features a boy-girl duo—more interesting being Ginny Plenty who has a husky expressive voice and the pair handle some pleasant folk-influenced pop material. This makes nice late-evening listening and the backing are carefully and sympathetically produced. Unusual, and doesn't bear comparison with any other duo—but again, not particularly distinctive. ★★ ★★

MAHARISHI MAHESHI YOGI "Love / The Untapped Source Of Power That Lies Within You" (Liberty LBS 33075).

A WHOLE LP of the Maharishi Mahesh Yogi. Just talking (with a little background music from a sitar player on side one). The Maharishi's voice is not particularly easy to listen to—his pronunciation is sometimes a little hard to understand and the vocal quality is thin.

It's strictly the content, rather than any fancy entertainment, that justifies the purchase price. And the content, while wholly sensible and perceptive, is not likely to communicate clearly to the casual listener. You need to bring a basic spiritual and understanding to his exposition of yoga philosophy or you're not going to get much from his talks. On Love and on the Untapped Source Of Power That Lies Within You. If you've studied the subject already you won't find his LP anything more than a reminder of some of the basics. You certainly won't get an explanation of his technique of Transcendental Meditation. Obviously, he regards this record as an appetite-whetter, a trailer to get you interested in going along to one of his centres (the addresses of which are clearly given in the sleeve notes). Judged on that level it is only successful if the listener is prepared to play many times and let the Maharishi's mental tune sink in. On the whole, it sounds like a brave but not very successful attempt at popularising the Maharishi's method. A cynic would describe it as a vulgar bit of cash-in. You could buy several good, comprehensive yoga books for the same money.—D. G.

THE KINKS "Live At Kelvin Hall" — Till The End Of The Day (Ray); A Well Respected Man (Ray and Dave); You're Looking Fine (Dave); Sunny Afternoon (Ray); Dandy (Ray); I'm On An Island (Ray); Come On Now (Dave); You Really Got Me (Ray); Medley—With Cow Blues, Tired Of Waiting For You, BBK Cow Blues—Hatman (Dave and Ray). (Poly NPL 1818).

PITY there are no sleeve notes or any information whatsoever as to the recording details of this LP. Judging by the fact that the last Kinks single to be played at Kelvin Hall is "Sunny Afternoon" one can presume this album has been well over a year in the can. Nevertheless it is one of the best "live" albums to come from a group in the big league, most of whom would not put out a "live" LP nowadays anyway. Audience participation is strong—they even sing verses and choruses of some numbers—but the general noise is tremendous—they must have yelled themselves hoarse. This is for staunch Kinks fans rather than those who are more interested in their musical progress. ★★ ★★

MILES DAVIS "Sorcerer" — Prince of Darkness; Free Weet Masualam; The Sorcerer Limbo; Voodoo; Nothing Like You (CBS 33997).

MY view is that whatever Miles has to say is vitally important and Miles about his intellectual patterns, but accept that he speaks with the lilt of knowledge. Apart from the sleeve notes which leave me baffled, this is a set which is overpoweringly inventive with Miles attaching, then audibly defending, melodic items which can only command respect. For me, a disappointment in the vocal track "Nothing Like You" featuring a rather samey voice of Bob Dorough. There's a rambling feel to "Free Wee", which somehow doesn't get off the ground, despite a last-ditch stand but the rest is incredibly satisfying. And one could say "miles above" so many Davis commentators. ★★ ★★



THE KINKS—unusual for a top group to have a "live" album issued.

LARRY CUNNINGHAM AND THE MIGHTY AVONS "Bingo Country And Irish" — Among The Wicklow Hills; The Good Old Days; The Emigrant; They Wouldn't Do It Now; Killarney And Your O'Hara And Tara; McNamara From Mayo; We Split The Blanket; The Streets Of Laredo; If I Could Only Start Over; Mother Went A-Walkin'; Don't Let Me Cross Over Good-Bye; Good Luck And God Bless You (King K14 600).

LIKE the title says, a collection of cowboy and Irish items. Larry's country-tinged voice, which certainly bears a remarkable similarity to Jim Reeves, handles them all well. There are no dominant backing here, but country piano abounds. A pleasant LP for those who like Larry, or just plain C & W. ★★ ★★

rapid reviews

"PERSUASIVE percussion" by TERRY SNYDER AND THE ALL STARS is not only a fine LP which plays interesting tricks with your stereo equipment, but features four luscious models on the cover (if you're reading this, top-left-lady, you're LOVELY!). Worth buying and a good tester for your equipment. It's on Command SCOM 113 STEREO and in the same series, there's ENOCH LIGHT AND THE LIGHT BRIGADE with "Command Performances" (Command SCOM 114 STEREO) — again a well produced and lively album. Two soundtracks — one is from "Vivre Four Vieux" (United Artists SUP 1183 STEREO) with music by FRANCIS LAI — stars in the film include Yves Montand, Anne Girard and Candice Bergen. The other is "Woman Times Seven" (Stateside ST 7800 STEREO) which features Shirley MacLaine and music by RIZ ORTOLANI and from EMI Studio Two Stereo series comes "That Hammond Sound" from HOWARD BLAKE (TWO 192) — some good off-beat tunes here, like "Oasis", etc.

NEXT WEEK:

Dusty Springfield ● David Cumming
 Seekers ● Tony Blackburn
 Peter Turk ● Pet Clark

THE AMERICAN BREED

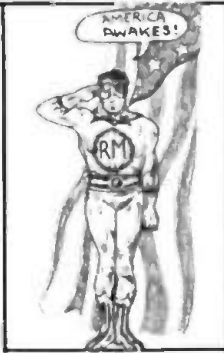
Hend Me, Shape Me! Mindrocker (Stateside SS 3078). Should be a right old battle over this one—English competition is strong, but this original should make the grade. It's sure, though, that the number is good enough to break through. The American version is beautifully produced and is perhaps instrumentally superior. Gentler edge on the vocal—more crisp brass behind. Flip: rather a routine job, but catchy.

CHART PROBABILITY

CHRIS CLARK
I Want To Go Back There Again (I Love You) (Mercury TMG 633). This is the original version of the now-familiar song—and this is really how it SHOULD sound. Chris' plaintive soft voice weaves itself around the melodic plaintive notes. Tami backing doesn't dominate and this is certainly one of the motor city's best sides for a long time. Produced and written by Jerry Gordy Jr.—a U.S. hit is inescapable. Flip is a lanky beater with considerable appeal and some soul sounds.

HIG SELLER

TONY BLACKBURN
So Much Love Is The Night (MGM 171). Massive promotion on this one, obviously — that's apart from Tony's own promotion as a



regular disc-jockey. This song is excellent—has been featured by such as Ben E. King, and Tony sings better than I've ever heard him. He sort of slides into the atmosphere, building well with a chorus and big orchestra, but also having moments of softness and control. A very good performance; an eye-opener in fact. Flip: More soft and quite compelling. But a top-deck seller mainly.

HIG SELLER

THE ENQUINES: And Get Away! Everybody's Laughing (Stateside SS 3077). More semi-impressionistic sound on this nouveau beater from the falsetto voiced Mayfield influenced team. Nice sounds here too. ★ ★ ★

THE CHAMBERLAIN BROTHERS: Uptown Love Me Like The Rain (Direction SS 3215). Hoarse funky beater here, with discotheque appeal and more than a gospel touch pervading the nose-filled item. Can't see it making the charts though as there's not too much tune or originality. ★ ★ ★

HILLY VERA AND JUDY CLAY: Storybook Children Really Together (Atlantic 141144). After a slow soulful opening with nice gospel sounds, this develops into a string-filled sugary item. Could have been better. ★ ★ ★

MIGHTY SAM: When She Touches Me (Nothing Else Matters); Just Like Old Times (Stateside SS 3079). Plaintive organ intro on this slow contemplative soul ballad which has all the ingredients for R & B success. ★ ★ ★

JR. WALKER AND THE ALL STARS: Come See About Me! Sweet Soul (Tami Motown TMG 637). Sax intro on this raucous version of the Supremes hit. Not his best and the tunefulness of say, "How Sweet It Is" is missing. But the usual dance appeal is predominant and the sax carries things along. ★ ★ ★

THE ENCHANTED FOREST: You're Never Gonna Get My Lovin' (Narann SS 3090). An interesting disc here — Mort Shuman and Kenny Lynch penned it for an expressively softvoiced girl group. They develop some Beach Boy harmonies and this could make the charts if it gets some radio play. ★ ★ ★

PRINCE BUSTER AND THE ALL STARS: Shakin' Up Orange Street; Black Girl (Fab 10). In with chances, this Buster at lively ska level on a real dance-along scene — and remember he's made the charts before. ★ ★ ★

BILLY NICHOLS: Would You Believe; Darline Girl (Immediate IM 853). Likely new talent, with harmonium-type backing, and a strongly commercial song once it gets going properly. Good sense of style here and I recommend a listen. ★ ★ ★

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

THE RASCALS

BY THE TIME I GET TO PHOENIX!
It's Wonderful! Of course IAT (Atlantic 141141) still a bit baffled by the far-appeal of this group, but this is an original soar, with oddly muted sort of vocal front line, and it has a large share of commercial appeal. (Good percussion — in fact a pretty strong sound. To me, not very distinctive, but still . . . Flip: More rowdy, more exciting but occasionally flimsy.)

CHART PROBABILITY

MARTY WILDE
By The Time I Get To Phoenix! Shuttlers and Boards (Philips BF 1631). Welcome back to Marty—and his version of the Glen (Campbell) biggie is exceptionally good, and his personal presence could even help him tip the scales in his favour. An emotional reading and strongly arranged. Good lock to both contenders. Flip: Big chorus on a shuffling country-style sort of beatball.

CHART PROBABILITY

P. P. ARNOLD
(If You Think You're) Groovy; Though It Hurts Me Badly (Immediate IM 861). Produced by the Small Faces, written by Messrs. Marrett and Lane, sung by one of the most soulful voices in London . . . no hesitation in tipping it for a comfortable chart placing. It starts a little untidily, I thought, but judge this one overall and it stands any test. Pat Arnold has mastery and control over light and shade. Flip: Softer-edged and moodier.

CHART CERTAINTY

GLENN WESTON, in high sentimental mood, sings "With This Ring" (Columbia DB 8328)—and this could have strong request programme appeal . . . powerfully sung. "Whisky And Soda" by the MO'KIDS (Columbia Blue Beat DB 108) is a catchy instrumental just right for the ska addicts. Nice blend of voices from the METEGGENTS on the folksy "Savva Rap" (Pya 1742)—gentle and relaxing. Powering revival of "Tell Her" building madly and with lots of excitement: the MOVEMENT moving well (Pya 1743)—could click again. New comedy-musical group: THE YELLOW BELLOW ROOM ROOM, harmonising dead straight on "Seeing Thine Green" (CBS 3208). I liked and commend: "Le Plus Difficile" by JACQUES DUTRONC (Vogue VRS 7927), gently swung and highly professional (in French, too).

CHART CERTAINTY

THE KINSMEN, with "Glasshouse Green, Splinter Red" (Decca F 23724), wander into the realms of imaginative songwriting, and set a rather ho-hum sound. A SOUNDTRACK original on "The Theme From The Private Right" (Fontana TF 894) comes across as Greek sounding and brisk. Colour scheme is shared by the SHORCS who come up with "Parovell In The Rain" (Polydot S 1249) with a Caribbean sort of style backing—distinctive and unusual. Bit Traffic.

GLYN CAMPBELL

By The Time I Get To Phoenix! Hurling Bridges (Ember EMB 8 249). This has been a massive seller in the States and it's the kind of song that I'm sure will make it big here. It's all about a man leaving his girl a note explaining that he's off — to Phoenix. Full of sentimentality and with a balanced and assertive backing, strings mostly. Well sung, with genuine intensity. Flip: The Jack Scott hit, nicely done.

SURE-FIRE HIT MATERIAL

EDDY ARNOLD

Turn The World Around The Other Way; The Long Ride Home (Decca Victor 1453). Country styled, naturally, but Eddy seems much more relaxed even than his norm here—in fact, it would suit the magnificent Mr. D. Martin. Very sentimental and rosy and straight forward and gimmick-free and so on — and almost surely for the charts at this time. Flip: More typically Arnoldish and slower.

CHART PROBABILITY

MANFRED MANN
Mighty Quinn; Be Request: Edwin Garvey (Fontana TF 897). On a Dylan kick this time, the group do a very solid job all round—especially in the vocal work. Flautist effects added at a deliberate mid-tempo, good drumming pushes it along. Not their biggest, but a hit nevertheless. Flip: A real novelty, this — a send-up of the Palm Court songs-at-piano scene. Funny.

CHART CERTAINTY

THE AMEN CORNER

Hend Me Shape Me! Satisfaction The Job's Worth (Decca DM 172). The third from this promising group. I don't go along with those who have already written them off. This is a better, more exciting production all round than their last. American approval would obviously slow it down but the boys have an enormous lot going for them. Flip: Slower, organ, rather weird as the title suggests.

CHART CERTAINTY

HANK B. MARVIN
London's Not Too Far; Running Out Of World (Columbia DB 8328). The bespectacled one steps forward on a solo debut on one of his own imaginative songs. About a girl leaving home to go to the Big Smoke, sung with a plaintive quality that should see it comfortably into the charts. All very gentle but with moments of real impact. Most professional. Flip: The full Shadows' line-up on a typically strong piece.

CHART CERTAINTY

LEE HARMON'S POP'ONS: Love Is Coming! Hello Sunshine (Pae One POP 833). This is the best new group disc in a long time and could easily make the charts. Plenty of excitement, cohesiveness and a song that sticks in the mind. A most promising and heavy outfit. ★ ★ ★

CHART CERTAINTY

MITCH HYDER: You Are My Sunshine! Wild Child (Stateside SS 3078). Not knocked out by Mr. Hyder, normally but he's tangled up this side in a rather fascinating, if doomy, way. ★ ★ ★

CHART CERTAINTY

TAM WHITE: Dancing Out Of My Heart! I'll Stay Loving You (Decca F 12723). A sing-along swing-along song and treatment from a worthy newcomer — nicely topped talent. Hailed way with a song which could become a hit. ★ ★ ★

CHART CERTAINTY

LOUIS ARMSTRONG: Cabaret! What A Wonderful World (HMV Pop 1615). For me the record of the week (again). Actually it was first put out last year with "Cabaret" as the 'B' side. The flip now is a knock-out. ★ ★ ★

CHART CERTAINTY

ROGER WHITTAKER: Early One Morning! Skye Boat Song (Columbia DB 8323). Great whistling and, come to that, nice singing by the versatile one — a well-done updating job on a very old traditional air. ★ ★ ★

CHART CERTAINTY

THE HILLEL CANAL: The Margarine Flavoured Pineapple Chunk, Follow That (CBS 3214). Instrumental, composed for New Southern TV series "New Release" by Anita Harris. Catchy theme featuring drums, cellos and brass. ★ ★ ★

CHART CERTAINTY

DANNY STREET: Learning Every Day (CBS 3167). Don't underestimate this one — a Tom Springfield song, easy-on-the-ear, a Springfield production and one of the most versatile voices on the scene. ★ ★ ★

CHART CERTAINTY

THE DETOURS: Run To Me Baby; Hanging On (CBS 3213). Gene Latter discovered this group up in Liverpool and they're worth following. Big fat instrumental sound and curiously detached vocal line. Nice song. ★ ★ ★

CHART CERTAINTY

THE MAJORITY: All Our Christmases; People (Decca F 12723). Something very distinctive about any Lee Coe song and this one is handled with confidence. ★ ★ ★

CHART CERTAINTY

THE ATTACK: Neville Thumbarth; Lady Orange Peel (Decca F 12723). Unusual story line about a mill worker who is mad about his garden — spoken verse, well harmonised backing. ★ ★ ★

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CHIP, DAVE, ALAN & RICK

of a double-sided hit single

THE TREMELLOES

AS YOU ARE / SUDDENLY YOU LOVE ME 3234

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CBS Records. 28-30 Theobald's Road, London, W.C.1.



Ruth Petersen, 14, Fredbovegen, Nedre Tollose, Forskrum Vest, Norway. Stars — Dizzie Tunes, Svenningens, Beatles, Kiss, Presley, Cliff Richard, Adam Faith, Hobby and interests — Photography, stamps, writing to pen pals, films.



Alan Buthell, 17½, Plas 4, 275 Ladbrooke Grove, London, W.10, England. Stars — Elvis, Buddy Holly, Brenda Lee, Stones and Beatles. Hobby and interests — Pen friends, aircrew, travelling, motor cycles, air.



Here is a new shot of Glen Campbell, currently one of the biggest successes on the American scene—and pretty sure to break big here with his haunting performance of "By The Time I Get To Phoenix", set here on the Ember label. Glen, a genuinely talented vocal star, has had this single in the top thirty of all the American charts for the past few weeks. It's that sort of number . . . sentimental but commercial.



READERS' CLUB



Peter Hudd, 37, 7 Newfields, Weston Garden City, Herts. Stars — Juane Eddy, The Stones, Gene Krupa, Chas. Hamilton Est. Hobby and interests — Blue beat, jazz, R & B, records, dancing, photography, European girls.



Janis Holt, 17, 4 Princess Street, Durham City. Stars — Beach Boys, Les Ravens, Hollies, Troggs, Sandie. Hobby and interests — Records, reading, clothes, swimming.



Elizabeth Rodgers, 15½, 30 Hirklands Avenue, Sheffield, 13. Stars — Elvis, Troggs, Hermitz, Cliff, Faces, Stones, Spoonful, Spencer Davis. Hobby and interests—Boys, letter writing, singing, dancing, pop, clothes.



Chandrashearad Rottal, 19, P.O. Box 102, Port Sudan, Sudan. Stars — Beatles, Cliff Richard, and Shadows, Animals, Manfred Mann, Davy Clark 5, Kinks, Sandie Shaw, Searchers and Stones. Hobby and interests — Correspondence with everybody, magazines, photos of pop stars.



Interesting bloke, Don Partridge. He decided he wanted to become a husker so took his guitar and songs to a pitch outside Richmond station in Surrey. In forty minutes, he collected one angry station master, one indignant woman who accused him of being work-shy and 13s. 4d., which works out at £1 an hour. He moved his one-man-band show to the West End. Since then he's busked all over Britain, on the continent . . . often invited to spend a night in jail before moving on. Now he's been discovered, by Don Paul, for records—his debut "Rosie", self-penned, on Columbia. He has drum and cymbal on his back, operated by a dog lead attached to a spur on his right foot, tambourine under one arm, kazoo and mouthorgan strapped to his chest . . . and guitar. He is also convinced that he can fly . . . is making special wings strapped to his back. He tried it twice from two bridges—one Hammer-smith. Both times he ended up in the drink! And it's back to the drawing-board for Don.



Lothar A. Heinrich, 18, Lenzendorf/Honn (W. Germany) im Weller 4. Hobby and interests—R & B, Soul, Mod, jazz, folk/songwriting and playing guitar. I seek a companion for a 4-week cycling tour through Britain, August.



Cindy DeRosario, 17, 24 Grange Road, Hford, Essex. Stars—Elvis, Hitch men, Paul Newman, Tamla Motown, Soul Music. Hobby and interests—Dancing, films and boys.



Hildur Rasmussen, 18, Nyborveien 5, Vadsø, Stars — Beatles, Elvis Presley, Cliff Richard, Hepstars. Hobby and interests — Dancing, pop music, clothes.



Viv Johnson, 20, 23 High View, Chesham, Surrey. Stars—The Who, Andy Williams, Frank Sinatra. Hobby and interests—Clothes, sports cars.



The rugged-looking gent pictured here is Tam White, a singer who makes a surprisingly gentle sound on his first record for Decca, "Dancing Out Of My Heart", a most tuneful little sing-along sort of affair. Tam hails from Edinburg, attended the same school as Sean Connery and got a lot of early experience singing at school and later with skiffle groups. For a while he worked as an apprentice stonemason but the urge to sing was strong . . . and he turned professional at the age of 20. He's since packed in a wealth of experience singing in clubs here and in Germany. He is, I'm glad to say, a singer who doesn't rely on gimmicky. Welcome, then, Tam!



Meet John Fred, front man of the Playboy Band — and currently moving up the charts with their American original version of "Judy In Disguise (With Glasses)", out here on the Pye International label. John is 6 ft. 5 in. high, which is pretty high, you'll admit. He's 23, was born in Baton Rouge, Louisiana, and made his first record when he was 18. Some three years later, he attracted the attention of Paula Records, which is a distinct step in the right direction. He plays harmonica, sings and writes most of his own material. And his ambition, predictably, is to visit Britain, with his band, and see the sights of London town. From his height, he'll have no difficulty.



Krystof Parusowski, 18, Kozmin ul. Szroka 1/2, Poland. Stars — Rolling Stones, Animals, Kinks, Pretty Things, Them, Yardbirds. Hobby and interests — Sports, pop music, collecting records and stamps.



Munt Spar, 15½, Holerskogen 46, Oslo 6, Norway. Stars — The Hollies, Stones, Kinks, The Pretty Things. Hobby and interests — Boys with long hair, listening to Stones and Radio Luxembourg.

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

A first LP THE WISFUL THINKING LIVE VOL. 1



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RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- 1 I HEARD IT THROUGH THE GRAPESVINE* 27 AM I THAT EASY TO FORGET
 - 2 CHAIN OF FOOLS* 28 COME SEE ABOUT ME
 - 3 WOMAN, WOMAN 29 WEAR YOUR LOVE LIKE HEAVEN
 - 4 HELLO GOODBYE* 30 AND GET AWAY
 - 5 SEND ME, SHAPE ME 31 GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU
 - 6 JUDY IN DISGUISE* 32 TO GIVE
 - 7 DAYDREAM BELIEVER* 33 BABY NOW THAT I'VE FOUND YOU
 - 8 GREEN TAMBOURINE 34 TELL MAMA
 - 9 SKINNY LEGS AND ALL* 35 ITCHY COO PARK
 - 10 MONTERIE 36 NOBODY BUT ME
 - 11 I SECOND THAT EMOTION* 37 BEST OF BOTH WORLDS
 - 12 HONEY CHILE 38 JUST AS MUCH AS EVER
 - 13 SUMM'ER RAIN 39 LOVE POWER
 - 14 DARL'N 40 I'M IN LOVE
 - 15 A DIFFERENT DRUM* 41 EVERYBODY KNOWS
 - 16 SUSAN 42 EXPLOSION IN MY SOUL
 - 17 NEXT PLANE TO LONDON 43 SPOOKY
 - 18 IF I COULD BUILD MY WORLD AROUND YOU* 44 THE LESSON
 - 19 SHE'S A RAINBOW 45 TWO LITTLE KIDS
 - 20 WHO WILL ANSWER 46 YOU BETTER SIT DOWN, KID*
 - 21 BOO-FA-LOO DOWN ROADWAY* 47 WATCH HER RIDE
 - 22 ITS WONDERFUL 48 THE OTHER MAN'S GRASS IS ALWAYS GREENER*
 - 23 SHE'S MY GIRL* 49 I CAN'T STAND MYSELF
 - 24 MY BABY MUST BE A MAGICIAN 50 DANCING BEAR
 - 25 LOVE ME TWO TIMES
- *An asterisk denotes record released in Britain.
- CASH BOX BURRING UNDER**
 Ship A Rope—Henson Cargill (Monument)
 Bear Eelise—The Robbles (Epic)
 I Wonder What She's Doing Tonight—Tommy Boyce and Bobby Hebb (A&M)
 Back Up Train—Al Green (Hit Line)
 Lust—Jerry Butler (Mercury)
 I Wish It Would Rain—Temptations (Grosby)
 We're a Winner—The Impressions (ABC)
 Story Book Children—Hilly Vera and Judy Clay (Atlantic)
 Money—Loving Spoonful (Kama Sutra)
 You—Marvin Gaye (Tamil Motown)

TOP L.P.'s

- 1 VAI, DOONICAN ROCKS BUT GENTLY
- 2 SGT. PEPPER'S LONELY HEARTS CLUB BAND
- 3 THEIR SATANIC MAJESTIES REQUESTS
- 4 SOUND OF MUSIC
- 5 AXIS-BOLD AS LOVE
- 6 HEATH OUT
- 7 LAST WALTZ
- 8 BRITISH MOTOWN CHART BUSTERS
- 9 THIRTEEN SMASH HITS
- 10 TOM JONES LIVE AT THE TALK OF THE TOWN
- 11 DISRAELI GEARS
- 12 BEST OF THE BEACH BOYS VOL. 1
- 13 BREAKTHROUGH
- 14 DOCTOR ZHIVAGO
- 15 GINNY: PLACES
- 16 THERE MUST BE A WAY
- 17 MR. FRANKIE
- 18 THERE'S BEEN IN GREEN
- 19 OTIS BLUE
- 20 A DROP OF THE HARD STUFF
- 21 MORE OF THE HARD STUFF

22 BEST OF THE BEACH BOYS VOL. 2

- 23 SUNNY AFTERNOON
- 24 FOUR TOPS LIVE
- 25 UNIVERSAL SOLDIER
- 26 BEE GEES FIRST
- 27 MAGICAL MYSTERY TOUR
- 28 THOROUGHLY MODERN MILIE
- 29 TEMPLATES WITH A LOT OF SOUL
- 30 FIDDLER ON THE ROOF
- 31 THERE MUST BE A WAY
- 32 LOVE ME DO
- 33 A FOREVER KIND OF LOVE
- 34 HEN A REBEL
- 35 THE MAIN ATTRACTION
- 36 REACH OUT
- 37 MOTOWN CHARISMATICS
- 38 OTIS BLUE
- 39 HISTORY OF OTIS REDDING
- 40 JACKIE MITTO IN

5 YEARS AGO

- 1 THE NEXT TIME/BACHELOR BOY
- 2 RETURN TO SENDER
- 3 DANCE ON
- 4 DANCE WITH THE GUITAR MAN
- 5 LOVESICK BLUES
- 6 IT ONLY TOOK A MINUTE
- 7 SUN ARISE
- 8 GO AWAY LITTLE GIRL
- 9 BOBBY'S GIRL
- 10 LIKE I DO
- 11 TELSTAR
- 12 UP ON THE ROOF
- 13 LET'S DANCE
- 14 SWISS MAID
- 15 DESAFINADO
- 16 YOUR CHICKEN HEART
- 17 LOVE ME DO
- 18 A FOREVER KIND OF LOVE
- 19 HEN A REBEL
- 20 THE MAIN ATTRACTION



BRITAIN'S TOP 50

- 1 HELLO, GOODBYE
 - 2 MAGICAL MYSTERY TOUR
 - 3 WALK AWAY RENEE
 - 4 BALLAD OF BONNIE AND CLYDE
 - 5 GO AWAY LITTLE GIRL
 - 6 I FEEL LOVE
 - 7 I'M COMING HOME
 - 8 IF THE WHOLE WORLD STOPPED LOVING
 - 9 KITES
 - 10 HIRE WE GO ROUND THE MULBERRY BUSH
 - 11 SOMETHING'S GOTTEN HOLD OF MY HEART
 - 12 WORLD
 - 13 CARELESS HANDS
 - 14 IN AND OUT OF LOVE
 - 15 EVERLASTING LOVE
 - 16 TIN SOLDIER
 - 17 ALL MY LOVE
 - 18 LET THE HEARTACHES BEGIN
 - 19 LAST WALTZ
 - 20 THE OTHER MAN'S GRASS
 - 21 PARADISE LOST
 - 22 EVERYBODY KNOWS
 - 23 JUDY IN DISGUISE
 - 24 JACKIE
 - 25 SHE SEEMS MY RING
 - 26 SUSANNAH'S STILL ALIVE
 - 27 EVERYTHING I AM
 - 28 I SECOND THAT EMOTION
 - 29 I ONLY LIVE TO LOVE YOU
 - 30 SOUL MAN
 - 31 AM I THAT EASY TO FORGET
 - 32 NIGHTS IN WHITE SATIN
 - 33 RELEASE ME
 - 34 THERE MUST BE A WAY
 - 35 SO TRED
 - 36 LOVE IS ALL AROUND
 - 37 IN A BROWN VAISE
 - 38 BABY NOW THAT I'VE FOUND YOU
 - 39 I'LL NEVER FALL IN LOVE AGAIN
 - 40 YESTERDAY
 - 41 MR. SECOND CLASS
 - 42 MASSACHUSETTS
- SINGLES**
 Darling—Reach Boys (Capitol)
 Everlasting Love—Robert Knight (Monument)
 Goin' Back—The Byrds (CBS)
 Papa Oom Mow Mow—The Freshmen (Pye)
 The Music Goes Round My Head—Easybeats
 I Can Take Or Leave Your Loving—Hermann Hertzberg (United Artists)
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- miscellaneous**
 FLYING SAUCER ORGANISATION. Details 6d. 11-0-0 per set. post free. The Clifton Record Shop, 1 Boyce Avenue, Bristol 8
- announcements**
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publications

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B. B. King arrives in Britain on January 28 and will promote his next single "Heartbreaker".

Johnny Mathis' latest LP is "Up And Away" — Supremes' "Reflections" sensational in stereo — best new group name — Human Beinz, whose "Nobody But Me" the old Isley Bros. item is being issued on Capitol soon — for the Face's money, DJ Stuart Henry is as good as any — Impressions' next single features their current U.S. "A" side "You've Got Me Runnin'" which was not issued here — Beach Boys' "Country Air" (their current "B" side) far superior to "Darlin'" — after "slipped singles" and "well worn winners" Kenny Everett's "Mouldy Oldies" a welcome relief — who will be the first DJ to follow "Bonnie And Clyde" with "Western Movies"?

Marvin Gaye's first single for some months "You" being issued soon — U.S. comedy LP mocking the Bible is called "The Incredible Shrinking God" — in Engelbert Humperdinck a Mysterion agent? — unlikely ever to have its own logo in Britain — Fats Domino's Broadmoor label — A(88)1 — The Truth — Engelbert Humperdinck's "Am I That Easy To Forget" previously recorded by Little Esther Phillips — it was the follow-up to her version of "Release Me" in 1961 — a pity that the Bachers' last disc flopped — after publicity gift, Tam White's name and "Dancing Out Of My Heart" likely to be remembered with record journalists for some time — Q2 — which group at present in RM's fifty with a song that has exactly the same title as one of the groups previous releases?



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Major LP release from Tamla

NORMAN JOPLING REPORTS

THE big R & B companies have a habit of LP release lists which make mouths watery with anticipation. Of course the omnipresent financial problem presents some difficulty — and Tamla Motown have really tempted soul fans this month with one of their best-ever LP releases. Taking a look at them, the most interesting disc (to my mind) is "Motown Memories" (TML 11064). This contains many historic Motown recordings which were either previously unavailable or else simply scarce, deleted, or difficult to obtain.

Track listing reads like this— "Come And Get These Memories" — Martha & the Vandellas 1963; "A Little More Love" — Kim Weston, 1964; "Jamie" — Eddie Holland, 1961; "Please Mr. Postman" — Marvlettes, 1961; "Put Yourself In My Place" — Etta James, 1965; "I'll Always Love You" — Detroit Spinners, 1965; "I Want To Go Back There Again" — Chris Clark, 1962; "Who Wouldn't Love A Man Like That" — Mabel John, 1960; "Do You Love Me" — Contours, 1962; "Together Till The End Of Time" — Brenda Holloway, 1965; "A Bird In The Hand (Is Worth Two In The Bush)" — Velvettes, 1965; "Your Love Is Wonderful" — Little Lites, 1962; "Fancation At The Junction" — Shorty Long, 1966; "Come On And See Me" — Tammi Terrell, 1966; "You Really Got A Hold On Me"

Smookey Robinson And The Miracles, 1962; "A Breath Taking Guy" — Diana Ross And The Supremes, 1961. And it's on Tamla Motown TML 11064 with excellent and comprehensive sleeve notes by Dave Grodin. This one brings back many orles kalore — some of these were originally issued on the Philips and Oriole labels — and there was that fabulous week when Oriole issued "Do You Love Me", "Beechwood 54789 Someday Sweeney" and "You Heat Me To The Punch". Happy days

And from Tamla's two bicent names came their "Greatest Hits" LP's on Tamla Motown STEREO STML 11061 there's "Four Tops Greatest Hits", and this 16 track item has the following listing — Reach Out! Fill Me There; Where Did You Go; I Can't Help Myself; 7 Rooms Of Gloom; Lovin' You Is Sweeter Than Ever; Standin' In The Shadows Of Love; Something About You; Baby I Need Your Lovin'; You Keep Runnin' Away; Shake Me, Wake Me (When It's Over); Ask The Lonely; Bernadette; Darlin' I Hum Our Song; Without The One You Love; It's The Same Old Song; I'll Turn To Stone

Most of these have already been issued as singles or 'B' sides, but this is a nice collection of all the biggest together, particularly fine in Stereo too. Then on Tamla Motown STML 11063 STEREO there's Diana Ross and The Supremes' Greatest Hits. The 16 items are as follows — Stand In The Name Of Love; Nothing But Heartaches; When The Lovellight Starts Shining Through His Eyes; My World Is Empty Without You; Where Did Our Love Go; Love Is Like An Itchin' In My Heart; Come See About Me; I Hear A Symphony;

Reflections; Back In My Arms Again; You Keep Me Hangin' On; Whiskey You Love Me; Love; The Hangover; Love Is Here And Now You're Gone; You Can't Hurry Love; Baby Love. As you can see, all but one have been Supremes' 'A' sides. This fantastic value-for money LP could well be Tamla's biggest selling album.

From Gladys Knight and The Pips there's "Everybody Needs Love", which contains her last four singles, which may be good or bad. A pity that the sleeve notes have not been changed from the U.S. version. After all the big hit single here was not "Everybody Needs Love". This very professional group so through a varied selection of songs — but to me the main appeal lies with Gladys' own voice. Track listing is as follows — Everybody Needs Love; I'll Be Standin' By; Since I've Lost You; I Heard It Through The Grapevine; You Don't Love Me No More; Ain't No Sun Since You've Been Gone; Take Me In Your Arms And Love Me; He's My Kind Of Fellow; You I'm Ready; My Bed Of Thorns; Do You Love Me Just A Little Longer; Just Walk In My Shoes (Tamla Motown STML 11062).

Please Please; Every Time I See You I Go Wild

More enjoyable is "Unltd" from Marvin Gaye and Tammi Terrell on Tamla Motown STML 11062. The blend of their two voices has added an extra dimension to each, and they have shown themselves, via the singles, capable of excitement, soul, and just plain good vocalisms. The album contains the singles, plus some equally good items like "Oh How I'd Miss You" and "Two Can Have A Party". Track listing as follows — Ain't No Mountain High Enough; You Got What It Takes; If I Could Build My World Around You; Somethin' Stupid; Your Precious Love; Hold Me Oh My Darling; Ten Can Have A Party; Little Old Boy; Little Old Girl; If This World Were Mine; Sad Wedding; Give A Little Love; Oh How I'd Miss You

The very under-rated Detroit Spinners have always been a very listenable Tamla group. Their "Detroit Spinners" album on Tamla Motown STEREO STML 11060 is not an LP built around the hit single as is the Stevie Wonder item — mainly because the Spinners have never had a big hit. But it is a carefully arranged and produced LP with memorable songs (unfurl well). This little-known item deserves much more success especially after this enjoyable and worthwhile LP which is well up to Temptation standards. Track listing as follows — That's What Girls Are Made For; I'll Always Love You; Truly Yours; For All We Know; It Hurts To Be In Love; Tomorrow May Never Come; Sweet Thing; I Cross My Heart; Where Is That Girl; Like A Good Man Should; How Can I; I Just Can't Help But Feel The Pain