

RECORD MIRROR

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GEORGIE FAME



A NEW SINGLE FROM

SANDIE SHAW "TODAY"

7N 17441



A different brand of Dylan



BOB DYLAN'S LATEST LP 'JOHN WESLEY HARDING' — A REVIEW IN DEPTH BY NORMAN JOPLING---

AFTER the initial shock received upon hearing the first few tracks of Bob Dylan's "John Wesley Harding" LP, the bafflement wears off and the newest aspect of the Dylan phenomena begins to seep through.

This time, Bob has moved far away from his previous musical and lyrical styles. No direct link is present to connect this album with the "Blonde On Blonde" collection, recorded some two years ago.

The musical frame (or style) upon which most of the songs and the overall sound of the album is built is simply "Good ole country and western music". Logically enough, the sound of the Dylan harmonica has remained unchanged and still fits in ideally with the cowboy rhythms. The instruments he plays on the LP are his acoustic guitar and occasional piano (on two tracks). Charles McCoy plays a slapping bass, Kenny Putney is on drums and Pete Drake plays steel guitar on two tracks. The various electric guitars and organ, so prominent in his last couple of albums, are conspicuously absent.

Superficially, the lyrics are far more straightforward, lacking the imagery we are used to. But the simple, sometimes childish words and phrases have been cleverly and subtly used and strung together. All of Dylan's complexity and musical cleverness seems to have been channelled into making these songs basic and simple, rather than obviously full of double-entendre, veiled references and imag-

ery, etc., as in "Desolation Row" or "Pill Box Hat". The general effect of the LP is doomy — much more so than on his early folk-based LP's, but despite certain similarities, this collection is as far removed from that period as was the rock-based "Highway 61 Revisited" album. But after listening to "John Wesley Harding", the superficialities that strike you the first time you hear it — the considerable change of voice, altered lyrical conception, and absence of the organ-based backing — are not noticed.

Instead the more raw, but just as potent Dylan steps out and reveals himself, wearing yet another costume but unmistakably the man who has and is proving himself the greatest figure on the current music scene.

The "King's New Clothes" problem when listening to another new facet of Bob Dylan soon evaporates after

several hearings — here is a track by track review of the LP, but strangely enough no track timings were given on the U.S. sleeve.

JOHN WESLEY HARDING (U.S. Columbia STEREO CS 9604, MONO CL 2804).

"John Wesley Harding" is a simple story of a wild west Robin Hood, a cliché-filled up-tempo item with fast percussion and a multitude of harmonica breaks. The vocal, set up against the "High Noon" lyric is weirdly effective.

"As I Went Out One Morning", a folk-tinged beat song features some clever phraseology about Bob's meeting with a "fair damsel" — with a difference. Spontaneous laughter from everyone who listened to this with me . . . dryly amusing in parts.

"I Dreamed I Saw St. Augustine" is not funny. A slow-ish Dylan-dream song with a ponderous doomy sound, rather depressing. An

atmosphere-setting lyric and a serious vocal without much affectation.

"All Along The Watchtower" features more plaintive harmonica and some quizzical vocal work with lyrics that hint more of the pre-accident Dylan. Mid-tempo, with prominent instrumental workout.

"The Ballad Of Frankie Lee And Judas Priest" is undoubtedly the funniest song on the album. Story line deals with the two friends' "adventures" and even has a moral.

The lyrical construction and careful choice of the simplest words is nothing short of fantastic and his old-style exaggerated vocals come through well, especially on the more humorous lines.

The song proves what a tremendous effect can be gained by a few simple and deliberate rhymes. Insistent guitar riff runs throughout and there's only two harmonica breaks. The longest tack on the LP.

"Drifter's Escape" is just what the title says. Fast-ish, almost flamenco styled guitar and a high-pitched vocal into which much can be read.

"Dear Landlord" is a ponderous item, with piano played by Bob and a vocal of almost religious sincerity. Slow tempo, corny tune and a clever personal lyric.

CONTINUED ON P.12

MIKE CURTIS—the new singer who DOESN'T like London...

"I FEEL very out of place in London — I came up here once before, a couple of months ago, but I'm still not used to it. Everything's so fast here — last time I was here I brought the car up with me, and when I tried driving round Hyde Park Corner I was literally bumped from car to car. Then I realised that if a car was in your way you were supposed to bump into it—so I started doing the same thing. I came by train this time though—left the motor up North."

Mike Curtis speaking — a singer from up North, who, if I'm not mistaken will shortly be spending a lot of his time in London, getting used to the speed of things and getting used to the hectic life of numerous radio and television appearances — singing his new record — a song that I think could put Mike right into the charts, called "When Love Has Passed You By".

"I started singing years ago — when I was about seven. You know, in choirs and things. I joined a group when I was fourteen, and eventually formed my own group called the Mike Curtis Set. I went solo about a year ago, and then I brought out my first record, "Mary Mary". It was terrible, and I really was proud of it. I still am, I suppose.

Anyway, I'm pleased with my new one — if it does well I suppose I shall have to move to London. But I don't think I'd want to live here — I'll live up in Stockport and just get a flat here so I could use it when I have to. But you know, everything is so fast in London, and I'm much happier up north — I think the people are much friendlier there anyway. I suppose it's just a matter of getting used to it — if anyone from London were to go up North, they'd feel just as out of place as I do.

"But I've been doing cabaret up North, and



that's really great. The clubs there are fantastic — they get all the top acts. There was one club, I was playing at that had just booked Tom Jones — the place was packed out when he was on, but they still lost money on it. But they've booked him again, even though they know they can't really afford him, because he went down so well.

"That's the sort of scene I'd like to get on really — like Tom Jones. I like doing cabaret, and, obviously, I'd like to become internationally known."

"But you learn a lot by working the clubs up North — they're a very hard audience. They sit there drinking their pints, and they just want to be entertained—so you entertain. It's difficult, but it's very satisfying — and that's where you really learn what it's all about, and get the sort of experience that's so necessary if you want to remain in the business. I mean, Tom Jones and Engelbert Humperdinck had both been singing for years before they became well-known — and that's why they're so good now. And it was this thought that kept me going. I've often said to myself 'Is it all worth it?' but then I think of the performers who've reached international stardom, and of the years they'd spent in relative obscurity, and it's given me a good reason for carrying on — that perhaps I'd make it someday."

"Perhaps that someday is now — I hope so. But even if it isn't it shouldn't be too long before it is . . . if you see what I mean."

DEREK BOLTWOOD

Pop Reports

AMEN CORNER

AFTER many delays and mishaps, the Amen Corner's E.P. is to be scrapped and will be re-recorded live on April 6th at the Sophia Gardens, Cardiff.

As part of the "Tim backing Wales" campaign, half of the record royalties from the E.P. will be donated to Welsh charities, and the other half will be used to open a club, to be called "The Amen Corner".

At the end of March, the Amen Corner will be starting a three or four week tour of England, and they will be appearing at all the major venues. The whole tour will then go over to the Continent.

The group's organist, Blue Weaver, has entered the Welsh Eisteddfod, where he will be performing some of his poems set to music on the Melotron.

The Amen Corner's L.P. "Out of Our Mouths" is to be released on February 23. The album features two tracks written by Andy Fairweather-Lowe.

SEEKERS

THE Seekers have been voted Australians of the year by the Australia Day Council. The award is to be made on Friday January 26 by Sir Norman MacKenzie.

There were 31 candidates for the award this year, which is, in fact, the 16th anniversary of Australia. This is the first time the award has been made to more than one person, and only the second time it's been made to someone in show-business (Robert Helpmann was the first member of this fraternity to receive the award).

The Seekers' current tour of Australia is at present breaking all records, and their forthcoming New Zealand tour is already a sell-out.

They return to England on March 8th.

Newies from Temptations, Pet, Dionne Warwick

AMONG the new singles to be released on the week ending February 2nd are ones from Mike Lennox, Jack Jones, The Temptations, Rufus Thomas, Connie Francis, Lesley Gore, Petula Clark, The Lovin' Spoonful and Dionne Warwick. All the new singles to be released that week are as follows:

DRCCA Mike Lennox — "Images of You"; The Casuals — "Adios Amore"; Andy Forday — "Epitaph To You"; Dennis Courley — "James In The Basement"; Genesis — "The Silent Sun"; MONUMENT — "Henson Cargill"; "Skip A Rope"; LONDON AMERICAN Tony Caso — "Shadow On The Ground"; R.C.A. Jack Jones — "There Comes A Time" and "Live For Life"; (Double) "A Side"; T.B.S., Kim Davis — "Until It's Time For You To Go"; Tom Carline & The Craftmen — "I Saw The Light"; Sugar Simons & Vow — "DIRECTION The Motivation — "Come On Down"; PARLOPHONE Syron & Ti — "Sha La La Lee"; The Cats — "What Is The World Coming To"; CAPITOL The Magnificent Men — "Sweet Soul Medley"; STATESIDE

DAVE CLARK

DAVE CLARK has signed Richard Chamberlain and Lulu to appear in the first of his television specials. The series is to be called "Hold On — It's The Dave Clark Five" and will be produced by the format, producer, writer and director. He has also written the incidental and theme music and is MD.

Richard Chamberlain will appear in a comedy role, and Lulu in a romantic sequence with Dave Clark. Filming starts at Pinewood on January 29. After the first show is completed, negotiations will start with networks in U.S.A., U.K., and the rest of the world.

The group appear on the Ken Dodd Show on February 17.

RADIO BLUES

STARTING on Monday, January 29 on the Third Programme, Paul Oliver will be introducing a series of programmes, each lasting an hour, on the subject of the Blues. The first programme, "The Development of the Blues" will deal with the origins of the blues, the second "The Blues in Negro Society" dealing with the role of the Blues in Negro life, will be broadcast on February 15, and the third and final programme, on February 28, called "The Blues as an Art Form" will deal with the influence of the Blues on pop music.

DENNY LANE

DENNY Lane's first L.P. with the Electric String Band is to be released on February 15. Denny wrote nine of the tracks himself, and is featured playing banjo on one of the numbers.

Denny returns from his ten-week lay-off on February 26, when he will be playing a provincial venue. He will also be making his first tour of Great Britain with the String Band this year.

BIG NAME GUESTS ON RADIO ONE

THE Move will be among the guests in Saturday Club introduced by Keith Skues on February 3 on Radio 1. The Alan Price Set, the Tremeloes, Elmer Gantry's Velvet Opera, Billy Fury and the Dekotas, the Symbols, the Fortunes, the Settlers, the Mirage, Bob Miller and the Millermens, Monty Sunshine's Jazz Band, the Mud, and Graham Bonney are among the guests in Mark Roman's Saturday afternoon show. They will also be on Pete Brady's show every day of the week on Radios 1 and 2.

Herman's Hermits, the Herd and Ken Mackintosh and his Orchestra will be taking part in the Pete Murray show "Pete's People" on Saturday night on February 3.

The Spencer Davis Group, Chris Barber's Jazz Band, Billy J. Kramer and the Remo Four, Joe Loss and his Orchestra, Mrs. Mills, the Shadows, Lois Lane and the Bystanders can be heard in the Jimmy Young Show each morning from February 5 to 9.

Dave Dee, Dozy, Beaky, Mick and Tich, Manfred Mann, Dave Berry, the Flowerpot Men, Status Quo, the Societies, Julie Driscoll, and the Bystanders will be appearing in the David Symond's show from February 5 to 9.

The Kaleidoscope will be taking part in Radio One O'Clock on February 5.

The Symbols are guests in Parade Of The Pops on February 7, and on February 8, the Amen Corner guest on Pop North, introduced by Dave Lee Travis.

WIDER CHOICE OF POP

CHANGES are being made on Radio 1 and 2 in programmes, so as to give a wider choice of pop music.

Tony Blackburn's show will not be heard on Saturdays, but he is to have an extra half-hour on Monday to Friday, starting February 3. "Breakfast Special" is also to be extended on Radio 2, to run an extra half-hour from Monday to Friday, and will also be heard on Radio 1 on Saturday mornings.

Godfrey Winn is to have a new 45-minute Saturday morning series on Radio 2 starting February 3, from 11.30 to 12.15. It will be preceded by the Max Jaffa and Sandy Macpherson programme "Melody Time", and followed by "Marching And Walking".

The new times for "Family Choice" from Monday to Friday on Radio 1 and 2 are from 9.0 a.m. to 9.55 a.m. from February 5. The weekend request programme "Junior choice" remains at the same time.

The Swedish David Symond's Show from Monday to Friday on Radio 1 moves to an earlier time from February 5, starting at 4.30 p.m. "What's New" will fill the 6.30 to 7.30 p.m. slot. On Radio 2, Album Time can be heard from 4.30 to 5.15, followed by Roundabout until 7.30 p.m.

From February 12, "Late Night Extra" will be re-organised. Pete Myers will take over the Tuesday edition from Bob Holmes, as well as the Monday programme. Barry Aldiss, who introduces Thursday's programme, will take over the Friday spot from Mike Lennox.

NEWS SHORTS

PETER GRANT, New Vaudeville Band's manager, lost 11 stones in weight this week, when he was put on a diet of lettuce leaves and healthy farm. Both SPENCER DAVIS and TRAFFIC touring America at the same time. "No face no name, no number" is Traffic's new single — taken from their "Mr. Fantasy" album. TRAFFIC's record producer Jimmy Miller, is cutting his own single in February.

NEW VAUDEVILLE BAND playing to packed houses at Birmingham's Alexandra Theatre, where their TV production "Goody Two Shoes".

SPOOKY TOOTH's new single "Sunshine Help Me" looks like becoming a faster hit in America than over here.

RIK GUNNELL predicting chart success for CAT'S PYJAMAS' record "Baby, I Love You" — originally a hit for Ronettes.

TONY MACAULEY and JOHN McLEOD's new group the RAG DOLLS already being booked by astute TV and radio producers.

JAMES ROYAL in see-through crochet suit caused major stir in Oxford Street.

JAMES ROYAL has cut an album for Belgian market — title "Call My Name", his current Continental hit single is "Call My Name".

JAMES ROYAL's former electrician, now hit singer JAMES ROYAL fixed up MOODY BLUES' second album before their TV show was due to be broadcast in Paris.

JAMES ROYAL spends \$50 per week on trans-Atlantic telephone calls to his manager ARYE BARRY MASON in line for own Radio One series.

PHILIP MILLER and PULLIC RELATIONS now handling P. J. Proby.

CHRIS EEDY and HENRY DAVIS of NEW VAUDEVILLE BAND wear miniskirts in Scottish sequence of their Birmingham Panto.

TONY's (Flower Pot Man) wife taken to hospital for minor operation.

FLOWERPOT MEN say Flower Power isn't dead and will prove it with their next disc.

P. J. PROBY cut eight Les Reed/Perry Mason songs for a new album.

MANNY WILLIAMS offered fortune to write his life-story for Sunday newspaper.

TOM KILLOCK, Stones road manager, co-producing TURQUOISE new record with Spencer Davis.

LONG JOHN BALDRY — after the release of his hit "Arthur Henderson" Street — commented "I'd love to pop into the Rover's Room and give Annie Walker a surprise."

CHRIS BLACKWELL hopeful of third silver disc with TRAFFIC's "Here We Go Round The Mulberry Bush".

HUMAN INSTINCT rabbiting on after appearing at the Playboy Club.

NITE PEOPLE's disc "Summer-time Blues" heard at the close of evening on February 5.

MICKIE MOST still the most successful record producer.

ALAN KLEIN has both bathroom and parking tickets (unpaid).

Publicist DAVID CARDWELL has been busy with Tony Macauley's "Something Here In My Heart" (new RAG DOLLS single) will rocket to number 1.

Bobbi Rydel has been signed to an exclusive recording contract by Reprise Records — Warner Bros.

Seven Arts Records sold more than two million albums in the first weekend of the new year.

The Duke and Duchess of Bedford to be married by Diana Ross and the Supremes at Dell'Aretusa. Guests include Douglas Fairbank, Nubar Gulbenkian, Peter O'Toole, Peter Sellers, Lord Thomson, Paul Getty, the Beatles, the Marquis and Marchioness of Ely, and Sir John and Vanessa Redgrave, Terence Stamp, and Twiggy — among artists already booked for the First World Festival of Jazz and Pop at Palma de Mallorca, July 22-27.

Los Pekiniks, Scott Walker, Jimi Hendrix, Miles Davis, Roy Castle, and George Fane — all the Attack are to be filmed in London for the French television show "Les Enfants Terribles" on February 6.

The New Vaudeville Band go to Brazil in August — Pete Dinklage has hired a lake so that he can water-ski in private.

Elmer Gantry of the Velvet Opera, will make and designs all his own jewellery.

Elmer Gantry of the Velvet Opera also makes and designs all his own beer.

Pye to join the new party for the Town starts on March 13 for 41 weeks.

Mark Wirtz is now conducting his orchestra with the Pye Orchestra in Birmingham.

Applejacks to make a comeback — they will shortly be making a recording for the party on Feb. 2.

Mike Hurst's new self-produced Cat Stevens single due out on February 16. His first appearance for four months was at Weston.

Jimmy James's Canadian tour extended by five days, and will include two days in Los Angeles and three days in New York.

bass player of Tintern Abbey, Don Smith, has left and will be replaced by ex-Arthur Henderson, Ray Fell, and Lulu on Feb 20, and Sandie Shaw on March 12. Cliff Richard is also to guest on the show.

Cilla's L.P. called "Sheron" is to be released in March. The final two tracks were recorded this week.

BOB DYLAN

BOB DYLAN made his first public appearance since he broke his neck in a motorcycle accident in August 1966, last Saturday at the Carnegie Hall, New York.

He was well-packed for Dylan's fifteen minute appearance at the concert — in memory of the late Woody Guthrie. Dylan sang three numbers to the accompaniment of an unamplified guitar.

SWINGING BLUE JEANS

THE Swinging Blue Jeans have been booked to appear at the Royal Variety Club's dinner and dance at Grosvenor House on February 17th. This will be the first time a pop group has appeared at a function of this sort.

The group will also be making its first appearance in Liverpool for three years this Friday, when they will be playing at Dinco Club.

SHIRLEY BASSEY

SHIRLEY BASSEY will be the only singer from Britain at this year's San Remo Song Festival, to be held on February 1, 2 and 3. Her competitors include Loui Armstrong, Dionne Warwick, Sarah Vaughan, Bobbie Gentry, and Jan Peerce.

She will be singing her song, "La Vita" in both Italian and English. The English words are by Norman Newknight and the arrangement is by Johnny Harris.

Shortly after the Festival Shirley will be going to Australia, where she is to do a four-week season at Sydney's Chequers Club, plus starring in a TV special. She returns to the U.K. on Tuesday, where she will be again appearing on various television shows. In July she will be appearing in cabaret in London.

She has just signed a new recording contract with United Artists for the largest advance ever given to any artist by the company. Her first recording session under the new contract took place last Sunday when she recorded "La Vita".

SOUNDS INCORPORATED

SOUNDS Incorporated are to make a tour of several Continental countries later this year.

They begin with a tour of France from April 21 to 27, appearing at Paris, Lille, and Brno, and returning to June 19 they appear at Berlin, Munich, Hamburg, Naples, Rome, Genoa, Brussels, and Amsterdam.

SONS AND LOVERS

SONS and Lovers have turned down a six-month tour of the Far East, which was to have started in April. Instead they will be going to Japan and Singapore for a six-week tour on November 13.

KIKI DEE

KIKI Dee is to be launched in the Far East with maximum publicity in May '68. She flies to Tokyo for thirteen television shows. She then goes to Singapore where she is to do five television shows and her own radio show.

LORD SUTCH

LORD Sutch left England for a three month tour of America in January 19. He will be driving around the U.S. to California playing wherever he can, and demonstrating his all-British equipment in a personal back-Britain camp.

He will also demonstrate strutting Marshall sound equipment, and will be making the tour his own. He has raised the vast Union Jack.

FRANCOIS HARDY

TERRY Ellis, in co-operation with the Grade Organisation, is bringing Francois Hardy into England for a concert tour with Steve Benbow.

Francois arrives on February 8. His first show will be at the Town Dome at Brighton on Feb. 9. Liverpool University on Feb. 12. Durham University on Feb. 13. The Town Hall, Newcastle, on Feb. 14, and the Guildhall Southampton on Feb. 15.

On Feb. 11 Francois will be recording International Cabaret for B.B.C. 2.

CILLA BLACK

CILLA Black begins her first ever television series on January 30, on B.B.C. 1, in a show called "Cilla". The theme music for the show, sung by Cilla, is a number specially written by Paul McCartney.

Paul McCartney's "Come Inside, Luv" — the number will be used to open and close the show.

The show will also be recorded as Cilla's next single, for release in February. Guests for the first show include Tom Jones, Jimmy Edwards, Roy Castle, and Harry H. Corbett. Spike Milligan and Rinko Starr will guest on Feb. 6, and Donovan, Artie Dicks, Henderson, Ray Fell, and Lulu on Feb. 20, and Sandie Shaw on March 12. Cliff Richard is also to guest on the show.

Cilla's L.P. called "Sheron" is to be released in March. The final two tracks were recorded this week.

THE PINK FLOYD

THE PINK FLOYD have become a five-man group with the addition of 21-year-old singer-guitarist David Gilmour. His joining them will allow the Pink Floyd to maintain their basic four-piece unit at the same time as freeing one of the group to explore new instruments and add further experimental dimensions to their already distinctive sound.

Gilmour, a close friend of Syd Barrett and Roger Waters from Cambridge, has been rehearsing with the rest of the Floyd for several weeks and is now working with them on both live appearances and their currently heavy recording schedule.

The new five-member Floyd embark on their first European tour on February 18th, which includes a performance at the First European International Pop Festival in Rome.

LONG JOHN BALDRY

ON January 28, immediately following the Midem Festival, Long John Baldry starts rehearsing his new backing group, which has a six-piece line-up.

John's next appearance will be at the Royal Lancaster Hotel, where he will be singing at the International Cover Girl Competition, which will be fully networked, live, by Redifusion.

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Continued on page 11

MATT HELM RIDES AGAIN...



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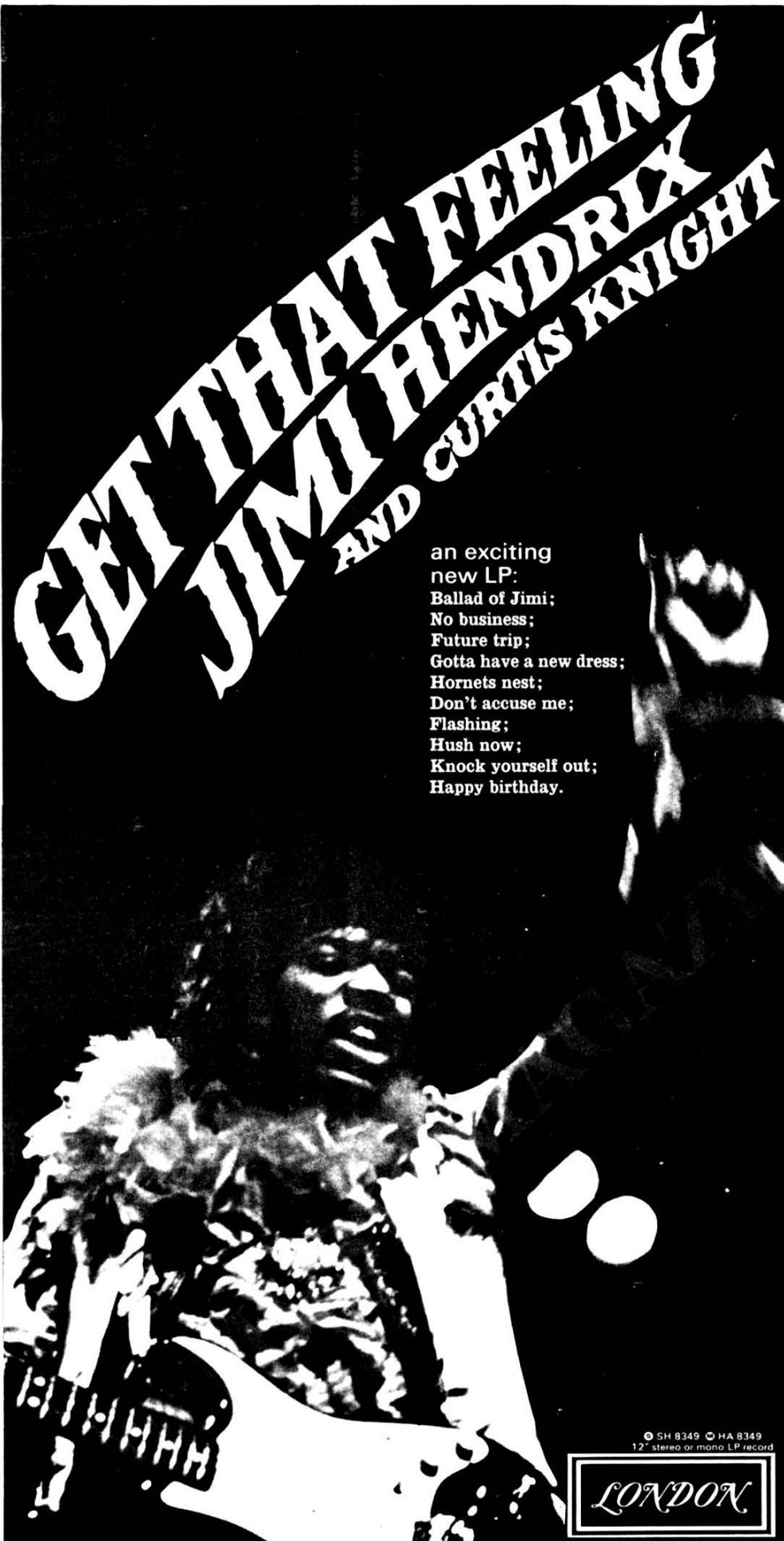
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TONY HATCH and JACKIE TRENT — musical and romance partnership.

The inside story of the Trent-Hatch collaboration

ROUND about once a generation the handle "Mr. and Mrs. Music" gets attached to a couple of show biz partners. Tony Hatch and Jackie Trent only recently got married to each other but already the tag is sticking.

They began to get together when Jackie started recording for the Pye company. Tony was well established as a composer, orchestra leader and recording session supervisor. Jackie was fairly well known as an up-and-coming singer but had had no luck with her records. Until Tony.

Not only did he provide her with the right material, he encouraged her to collaborate in songwriting. "I'd never had much confidence until I started to write with Tony," she told me. Now, in addition to a wide variety of songs for such diverse artistes as Petula "The Other Man's Grass" Clark and Bruce "I'm Backing Britain" Forsyth, they're working on plans for a musical.

They're also thinking of working up a cabaret double act. "We've made one disc together — 'The Two Of Us' — which took me three hours and about 48 brandies because I'm no singer," said Tony. "But it got to number two in the Australian charts. Which set us thinking that, if we make another singing disc together, and that sells well in Australia, we might go there for a tour — a sort of act like Louis Prima and Keely Smith had a few years ago. We'd tour with a nine or ten-piece band fronted by me, Jackie, of course, would do nearly all the singing."

Even though Tony is frantically busy (he's writing music for TV and films as well as for his recording sessions) he managed to find time — on the day the press were after him and Jackie for interviews and photographs in connection with their "I'm Backing Britain" song — for a very pleasant luncheon at which nearly all the wine was left to me. "I'm driving," explained Jackie. "I'm recording this afternoon," explained Tony. Still, I managed to force the stuff down somehow!

They'd only thought of the "I'm Backing Britain" song idea the day before and everything had to be set up in a great hurry, since topicality in such a venture is all-important. "We drew up a list of likely artistes available to us and settled for Bruce because he's got a good loyal image," said Tony. "Very Mums and Dads," said Jackie. "Well, he's got a good, uncontroversial personality, very English — he even pays his taxes in Britain," added Tony.

Their great friend Petula Clark was, for once, not a suitable candidate for a Hatch-Trent song; as she is married to a Frenchman she has homes in France and Switzerland, though she still comes to London to make her discs with Tony's aid.

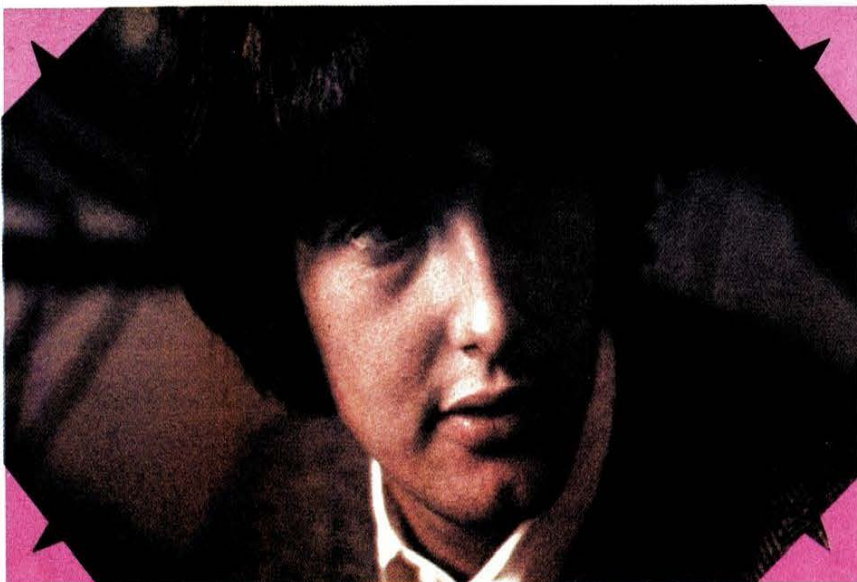
I asked Jackie if, when she and Tony have just written a good song, she is torn between wanting to record it herself, and offering it to Petula (who, after all, is a rival in the same line of business).

Jackie hesitated before replying. "Yes, it has happened. But it's not much of a problem because Pet likes a certain kind of song and we try to write for her. She does beat-type ballads very, very well. She's at her best on repetitive songs and she's not happy unless there are little fiddly bits — 'yeas' and 'woes' — in the songs, so we write them in for her."

Tony and Jackie do not attempt to write material for Petula aimed at her Continental market. "Yesterday I was in the car and tuned the radio to a European station," said Tony. "Had to switch off after a while, I couldn't stand it. I don't think the French are very discriminating. Their hit songs are either dreadful or superb, with most of them a load of old rubbish. There seems to be much more of a sliding scale in England and America."

As for the current British pop scene, Tony didn't appear to feel any great involvement. "There's a tremendous amount of unprofessionalism in our business, particularly from groups — though I'm often pleasantly surprised. Met Dave Dee a few days ago and he struck me as very charming. But I personally don't want to rely on hit-parade writing to make my money. There comes a time when you get out of touch — I'm 28 — with teenage tastes and I don't think I could turn out pop songs for groups. I've had one group hit in my life — 'Sugar and Spice' with The Searchers. Nowadays my writing is more in the Henry Mancini area."

DAVID GRIFFITHS



GORDON WALLER—back on the hit trail with "Rosecrans Blvd."



WAY back last June an American entertainer left these shores after a stay of nearly four years and travelled to Manila, in the Philippines, where he became a member of the Peace Corps; his name—Bill Clifton! Clifton was a country artiste in the Bluegrass vein who, with his group, The Dixie Mountain Boys, rose to international fame via such recordings as, "Mail Carriers Warning", "You Don't Think About Me", "Lonely Heart Blues", "Blue Ridge Mountain Blues", and "Flower Blooming In The Wildwood". In 1959, Bill Clifton was hailed by Cash Box Magazine as "The Most Promising New Country Artiste". He reaped the same honours in the U.K. by way of the Country Western Record Review.

Clifton's early Bluegrass material was (and still is) eagerly sought after by serious collectors of this traditional American musical form. (It is interesting to note that in Bill's view he is an "Old Time" country artiste, as opposed to being an exponent of Bluegrass).

Some four years after winning these two rather coveted awards Bill Clifton left his home in Charlottesville, Virginia, and brought his wife and large family to England.

Since then his name has become very well known in and around the folk club circuit. But what happened outside these circles? Sadly, very little happened—in fact, the entertainment world passed by its finest opportunity in years of securing an authentic American country star. True, Bill was featured on BBC radio and Decca released a single, "Beate Crazy", but this great performer was allowed to slip through our fingers! He was one of the finest ambassadors of country music this fair isle has ever seen—so who boobed? Despite the publicity it has received in recent years country music still lurks behind an unfortunate stigma—the Roy Rogers/Gene Autry image. Thousands of record buyers the country over continue to identify this musical style with the celluloid imitations of the 1930's and 40's. Possibly Bill Clifton suffered because of this misconception. If he did, then we can still recompense—Bill promises to return to England when his term of "enlistment" with the Peace Corps expires in 18 months time. This particular brand of country music is able to hold its own on the best of television programmes, and who better to present it to the public than a musician holding Bachelor and Master of Arts Degrees, Bill Clifton.

Currently available in this country are a series of fine albums by Bill Clifton, they include, "Soldier, Sing Me A Song", "Carter Family Memorial Album", "Code Of The Mountains", "Bluegrass In The American Tradition", and "Mountain Ramblings". Many of the tracks on these LPs feature a backing group well known in their own right, The Country Gentlemen; Bill was forced to break up his old group when he came to England.

Brian A. Chalker

Brian A. Chalker

Warm Sounds

Nite is a-comin' DM 174 **DERAM**

Neil Diamond

New Orleans HLZ 10177 **LONDON**

Bridie Gallagher

Poor orphan girl MD 1089 **emerald**

RELEASES THIS WEEK

DECCA group records

45 rpm records

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

Jim's back in Britain . . . I GUESS I'M A MASOCHIST SAYS PROBY

WHY HE SOLD HIS RANCH AND CAME BACK

P. J. PROBY has been living on a ranch in California breeding horses. But he's found that sports cars and boats have been gaining over horses and that he's been unable to make a profit. So he's sold the ranch and come back to Britain, scene of his greatest successes and excesses.

Asked why, he replied: "I guess I'm a masochist. I owed £52,000 in back taxes. I'd paid off £25,000. Now I find they've slapped another £25,000 on to my bill even though I was only here for about two weeks last year. Still, I'm going to contest the amount. The main reason I want to work in England again is that I have some good friends here, and I don't have that many friends anywhere. I get on all right with the British. I argue a lot and they don't take it too seriously, whereas in California they're more inclined to hold grudges. Now I've signed with the Gunnell agency. I'm going to manage myself, at least until I'm sure I can trust the Gunnells. So far it looks as though I can. They talk my language. We can swear at each other, and go out back and fight if necessary.

SQUABBLES

I asked Jim why he always seems to have trouble trusting people, why he's so inclined to squabble with managements. Everybody agrees he's one of the finest vocal talents around yet his career is always floundering because of "personality" problems.

His answer: "My not trusting people stems from my relationships with women. I'm a very jealous, possessive guy — I don't like any woman of mine playing around unless I say so. I've been cheated too often . . . When I went into business I was maybe a little too trusting. Anyway, I got cheated too often and now I don't trust people. I know I'm not the easiest person to get along with. I'm an evil man when I'm drunk. I do get evil. It's all true. I've always been ambitious, I know my potential, I know where I'm going. But I've had extra trouble from those who jump on the bandwagon when they hear I have problems. That's why I propose to manage myself for a while, then at least they're MY problems."

THINK BIG!

Mr. Proby has never been scared to think Big. He likes a 15-piece orchestra behind him. He believes you have to spend money to make money. He likes to live in style. He also has a taste for wild excitement. And yet he's one of the most agreeable characters to spend an hour or two with that I've ever encountered in the pop business. A bit crazy, perhaps, Argumentative, certainly. Given to romanticising, doubtless. But entertaining. And a terrific



P. J. PROBY—he enthralled RM's David Griffiths with tales of his escapades. (Dezo Hoffmann RM pic).

artist when he wants to be. He enthralled me with accounts of his recent escapades. There was the American tour he got "asked to leave." He was touring American colleges and plugging his record, "Niki Hoeky". Being Proby, he naturally had to highlight the song's drug connotations by smoking tobacco onstage in a most exaggerated way. "I kept telling them it was just ordinary tobacco. I asked them what they thought I was smoking and the kids started yelling 'Marijuana'. Of course, the Professors were all furious and I was asked to leave."

I remarked that I'd seen P.J. making the same gestures on **Top Of The Pops** for the lovable, respectable BBC. Had there been any complaints? "No — I guess because they probably didn't even know what was going on and because the British are more tolerant. In some States, though, you can get 25 years for smoking pot."

Well, did Proby feel any remorse over encouraging youngsters to take an interest in illegal drugs?

"If you are going to do anything you are better off smoking than drinking. I've been drinking since I was 15. I've got into the habit and it's hard to stop. It's become a way of life. I get into bar fights . . . It's not groovy, it doesn't do anything for me. All I've got to show for my drinking is a spastic colon, a damaged liver and a nervous stomach. But if I smoke I can't do anything, can't sing a note. I just become pacific."

LOVE AND HATE

All the same, Proby is no idol of the hippies. "I did a concert in the Haight-Ashbury district of San Francisco and it was a disaster. I was interviewed by a reporter and he used me to sound off his own opinions. The article was printed as 'The Pop Singer Who Hates Hippies'. Instead of an audience of 5,000 I was playing to 25 hippies who came along to ask such questions as 'Why do you hate? Why can't you love?' I told them I could do both and if they wanted proof they should bring their girl friends round to see me. Anyway, I didn't take any money for the concert. I told the promoter I'd blown his scene, as a result of my interview, and so he could keep the little money he had taken."

DAVID GRIFFITHS

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



LOVE — one of the original West Coast groups.

From the U.S.A. there are West Coast goodies by Love and Herb Alpert. U.K. albums include first Herd, second Equals and an L.P. by Des O'Connor.

LOVE "Forever Changes"—Alone Again Or; A House Is Not A Motel; Andromeda; The Daily Planet; Old Man; The Red Telephone; Maybe The People Would Be The Times; Or Between Clark And Hilldale; Live And Let Live The Good Humour Man He Sees Everything Like This; Summer In The Summer; You Set The Scene (Elektra EKL 4013).
OLD Time West Coast fans will doubtless lap up this latest

Elektra LP from Love, who have improved instrumentally since their last LP. In fact this is a particularly well-recorded and produced LP, with a varied song content and mammoth playing time of over forty minutes. The songs are mostly subtle beat pieces with plenty going on—a couple of them have been issued as a single. Too pretentious for my personal tastes, but don't let that put you off.
★★★★

THE HERD "Paradise Lost"—From The Underworld; On My Way Home; I Can Fly; Goodbye Groovy; Mixed Up Minds; Impressions Of Oliver; Paradise Lost; Sad; Something Strange; On Your Own; She Loves Me, She Loves Me Not; Fare Thee Well (Fontana STL 5458).
NOT only are the Herd very hot at the moment—but they are musically strong. Their own songs are interesting, and they have tried and tested Howard-Blakley compositions to make this LP strong in terms of hit singles. Their own jazz-tinged instrumental "Impressions Of Oliver" is, for a pop group, good and this is an attractive album. Reviewed in greater depth by Derek Holtwood some weeks ago.
★★★★

DES O'CONNOR "Careless Hands"—Careless Hands; You Always Hurt The One You Love; Never On Sunday; I'll Always Be In Love With You; Anytime; Somethin' Stupid; When You're Smilin'; All My Love; Your Cheating Heart; I Had The Craziest Dream; Can't Get Used To Losing You; Red Roses For A Blue Lady (Columbia SX 6208).
FOR those who dug "Careless Hands", this is really full of the same kind of thing. Plenty of everything the middle-aged Mums and Dads love with Alyn Ainsworth and Geoff Love providing the backings.
★★★★

THE EQUALS "Equals Explosion"—Giddy-Up A Ding Dong; Another Sad And Lonely Night; I've Got To Have A Little; Granny; Police On My Back; Give Love A Try; You Got Too Many Boyfriends; Teardrops; Let Her Dance; Leaving You Is Hard To Do; You'd Better Tell Her; She Reminds Me Of Spring In The Winter (President PTL 1015).
THE success of the Equals just goes to show that loud, blatant, entertaining pop music is still appealing. With a fantastic variety of songs, and plenty of big beat sounds all around, this group are bound to have another massive smash with this LP, the follow-up to their "Unequaled Equals" set. But competent and musically sound.
★★★★

HERB ALPERT "Herb Alpert's Ninth"—A Banda; My Heart Belongs To Daddy; The Trolley Song; The Happening; Bud; Love So Fine; The Love Nest; With A Little Help From My Friends; Flea Bag; Cowboys And Indians; Carmen (A & M AML 965).
FULL colour front and back cover, and the usual high standard of Alpert instrumentals. His version of "The Trolley Song" as slow and almost melancholy, while "With A Little Help From My Friends" is done a la Beatles. Again, a competent LP which is no let down. Try "Carmen" and "Bud".
★★★★

rapid reviews

DES O'CONNOR has the first Stereo MFP album, which is "Half A Sixpence" (Music For Pleasure MFP 1201). It also features Julia Sarton and the Alyn Ainsworth Orchestra in a good interpretation of the Tommy Steele attraction. Incidentally, this is also playable in Mono. "Tijuana—Sound Of Brass" by THE TORERO BAND (MFP 1202 STEREO/MONO) features many of the best-known Latin spiced tunes, including "The Happening", "Tijuana Taxi", "Spanish Flea" and "Up Cherry Street", and these tunes are definitely enhanced by stereo reproduction. And if you like racing cars and Jack Brabham rushing around your room, then try "Grand Prix" (MFP 1205 STEREO/MONO) recorded on the Grand Prix courses where the film of the same name was shot. Comments by the world champions themselves. The morale booster of war songs comes across on "Songs That Won The War" (MFP 1170) with the NAAFI singers and JANET WEBB. Titles include "Bless 'Em All", "White Cliffs Of Dover", "The Washing On The Satisfried Line" etc. etc. Nicely nostalgic, if the War is one of your favourite subjects for reminiscing. "Melodies You Love" features maestro MAX JAFFA on such high-class selections as "Flight Of The Bumble Bee", "O For The Wings Of A Dove" etc.—on Music For Pleasure MFP 1165. "Paul Whitman's 50th Anniversary Record" (MFP 1183) features some 11 tunes from the memory-making orchestra.
★★★★

BIG JIM SULLIVAN "Sitar Beat"—She's Leaving Home; Sunshine Superman; A Whiter Shade Of Pale; Let's; The Koan; Tallyman; The Sitar And The Rose; Translove, Always; Within You Without You; Flower Power (Mercury SML 30001).
BIG Jim is a fine guitarist and he has taken twelve tunes and played the sitar on most of them a la guitar. There is not much attempt (or so it would seem) at any kind of real Indian influence—merely the sound of the sitar used to play the notes. Obviously, talent comes through, but one feels that despite the excellence of the stereo something a little more thoughtful might have been produced with the talent and ideas which have been used here. The last line of the sleeve notes sum it up. It says "... may we humbly suggest you die his scene, Sahib!"
★★★★

WES MONTGOMERY "A Day In The Life"—A Day In The Life; Watch What Happens; When A Man Loves A Woman; California Nights; Angel; Eleanor Rigby; Willow Weep For Me; Windy; Trust In Me; The Joker (A & M 2001).
"The Best Of Wes Montgomery"—Tequila; Movin' Wes (Part One); End Of A Love Affair; Naptown Blues; Con Alma; Goin' Out Of My Head; How Inesensitive; The Shadow Of Your Smile; Caravan; Bumpin' On Sunset (Verve-VLP 9191).
FOR fans of jazz guitarist Wes Montgomery, these two vastly differing albums have been issued in the same month. The more recent ("A Day In The Life") is much more pop-minded with some of the tracks merely straight renditions of the pop tunes. The title track though is excellent and very progressive in a treatment of a pop hit. The other album is much more "Modern Brazil" with several latin tunes included, on which Wes seems more at home. The less adventurous, but maybe the more musically sound of the two.
★★★★

JIM REEVES "My Cathedral"—Where Do I Go From Here; Mary's Little Boy Child; Beyond The Clouds (Make Me Wonderful) In Her Eyes; Teach Me How To Pray; May The Good Lord Bless And Keep You; My Cathedral; He Will Keep The Flowers, The Sunset And The Trees; The Farmer And The Lord; I've Lived A Lot In My Time (RCA Victor LPM 3903 U.S. NUMBER).
HERE is a preview of a future Jim Reeves album—this is the "Answer To World-Wide Requests" according to the sleeve. Jim takes eleven songs all religious and invests them with his own brand of deep-voiced sincerity. Many people think little of these type of records—but this album has great inspirational quality and is so sincerely performed that it is as fine as any Jim Reeves LP. Stand-out tracks are "Where Do I Go From Here" and "He Will" but this LP is of a consistent high quality.
★★★★

DOC WATSON "Home Again!" (Fontana STFL 6083).
BLIND folk guitarist and vocalist Doc Watson and a collection of entertaining tunes, some of them being near-brilliant. This is his fourth album, and so much care has obviously gone into it. For once, folk-fan Lon Goddard was NOT disillusioned.
★★★★

JIMMIE RODGERS "Child Of Clay"—Turnaround; Today; I Believed It All; If I Were The Man; Child Of Clay; I Wanna Be Free; I'll Say Goodbye; Try To Remember; You Pass Me By; My Love Is A Wanderer; The Lovers (A & M AML 910).
A FINE choice of material here. The overall atmosphere of this LP is one of warm, but slightly sombre folk. The songs are all exceptionally good and this will make nice late-night listening. This is Jimmie's fourteenth album and almost certainly one of his best—a lot of care has gone into it.
★★★★



When Love Has Passed You By

MIKE CURTIS

PARLOPHONE R 5660

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

GRAPEFRUIT:

Dear Delilah: The Dead Beat (RCA Victor 1636). John Lennon took time out to name this group and obviously he thinks they have chances. In fact, they've gathered together a collection of commercial sounds and scenes and the whole thing comes across as (a) thoughtful, (b) professional and (c) rather catchy. Nominating new groups for the top is a mug's game. This mug says they'll make it. Flip: Whatta title. Song is rather good, but mostly it shows off some good sounds. **CHART PROBABILITY**

THE EIRE APPARENT:

Follow Me: Here I Go Again (Track 604019). This is the new group discovered and fathered by Chas Chandler. Bearing in mind how his confidence over the Hendrix Experience scene was justified, I must tip these four lads for instant chart-dom. The record is very commercial, interesting lead voice, softer harmonies behind and a thudding dirty great beat. Nice bridge idea apparently out of tune. Very, very good. Flip: Heavyhanded arrangement and a good contrast. **CHART PROBABILITY**

SANDIE SHAW:

Today: London (Pye 17441). Back to Chris Andrews for Sandie and I've no doubt at all that this will be a very big hit. It has that built-in bounce and sense of style . . . and you can pick her voice out today and every day. Girlie backing, with boomy-brassy bits behind it . . . sometimes Sandie sounds as if double tracked. A clicker, ladies, with a catchy chorus line. A breathy performance singing the praises of the ex-swinging city. **MASSIVE SELLER**

THE DUBLINERS:

Dirty Old Town: Peggy Gordon (Major Minor MMS52). The Ewan McColl ditty — a saga of romance in unromantic areas. And, as ever, the Dubliners go for a most distinctive sound, one voice handling the whole vocal scene . . . and the instrumental fill-ins featuring Irish whistles, banjo, guitar etc. Not immediately their most commercial, but it'll sell well for sure. Flip: Traditional air, ever-so-Irish. **CHART CERTAINTY**

DENNY LAINE:

Too Much In Love: Catherine's Wheel (Deram DM 171). Mr. Laine is a most imaginative man. A Latinish sort of beat moves along here to semi-classical string sounds. I won't guarantee a chart placing for this but I sure hope it makes it — it's streets ahead of most of this week's material. Flip: A more solid sound all round but still using inventiveness in the string section. **CHART POSSIBILITY.**

Rapid singles

KATHLEEN AND DEIRDRE (Pye 17452) tackle "Bridal Path" with an Irish jig approach — all jollity and brightness and squareness. Great guitar stylist **WES MONTGOMERY** on "Windy" (A and M 713), classy but could prove commercial with its catchy melody line. **NORMAN CONQUEST**, a group, do "Two People" (MGM 1376) well enough, with strong bass line, but it is not really outstanding material. Actresses **RITA TUSHNETZ** and **LYNN REDGRAVE** sing the theme of their movie "Smashing Time" (Stateside SS 2081) with exuberance and energy — and that's that: "Everyone's Gonna Wonder" by **THE AVENGERS** (Parlophone R 5661) is lively and possibly commercial, heavy on beat and soaring on vocal harmonies. **MIKE YARWOOD** reserves his Harold Wilson voice for the flip of "Saturday Night At The Crown" (Columbia DB 8334), top-deck being a hymn to hooovers.

BOBBY WOOD sings "Break My Mind" (MGM 1377) with a sort of perky country-style, all very jerky but not very imaginative even as it builds "I'm So Proud" . . . of his girlfriend as it happens — from **RUDI BENNETT** (Decca F 12729) is strongly sung but not much of a song. The standard "The Glory Of Love" comes over in relaxed style by **AL MARTIN** (Capitol CL 15258), but it's a bit hack even. Excellent lyrics on "Virgin Sunrise" by **CHRISTOPHER COLT** (Decca F 12726) and the backing sounds are most inventive. Fine group **THE NOCTURNES** and they do "A New Man" (Columbia DB 8332) with style, good harmonies and super-smooth production ideas.

MARTIN CROSBIE sings "The Miller's Daughter" (Pye 17444) with a dance-beat Irish style, certainly right for Emerald Isle sales. Two song-writing and singing talents, **TOMMY BOYCE** and **BOBBY HART**, tackle their "I Wonder What's She's Doing Tonight" (A and M 714) with a guitar-backed, beaty sense of building frenzy — a good sound. **AL WILSON**, produced by Johnny Rivers, sings Jim Webb's fine "Do What You Gotta Do" (Liberty LBF 13044).

PETER AND THE WOLVES: Lanternlight: Break Up-Break Down (MGM 1374). Don't know why this group hasn't made it yet . . . they are good, and distinctive, and inventive. Good lead singing here and the song is well above average. **★★★★★**

JULIE ROGERS: Let Me Belong To You: You Never Told Me (Mercury MF 1015). Dramatic ballad . . . leaving me wondering why Julie isn't regularly making the charts. Fact is, that material is the problem. This may not make it. **★★★**

FRANKIE VALLI: To Give: Watch Where You Walk (Phyllis BF 1634). Sorry, no can see. Another favourite bites the dust. Frankie gets so involved in this mushy ballad that there is little remaining. **★★★**

JIMMY CLIFF: That's The Way Life Goes: Thank You (Island WIP 6024). One of the liveliest records of the week . . . goes like a bomb as from the off. Jimmy sings out with what can only be called sheer, stark exuberance. A possible. **★★★★**

CAIN: Her Emotion: Take Me Back One Time (Page One POF 654). A Reg Presley number and no-one can deny that he creates good stuff. This is commercially jerky, jerky commercial and must be in with chances. **★★★**

JAMES ROYAL: Take Me Like I Am: Sitting In The Station (CBS 2232). Another stand-out record in a good week. James is one of those singers who tug the last dregs of emotion out of something. I'd love to see him have a roaring great hit. As it is this is my Record Of The Week. **★★★★★**

PRINCE BUSTER AND THE ALL-STARS: Trala To Girls Town: Give Love A Try (FAB 23). A quick new release from His Highness, and a skate record doing great stuff in the West Indies. Specialist taste. **★★★★**

GRAHAM BONNEY: By The Way I Love You: Devil's Child (Columbia DB 8338). Graham is talented, but I don't think this is the song to smash through, even though it's sentimental and builds well. Bit samey. **★★★**

THE BUCKINGHAMS: Susan: Foreign Policy (CBS 3195). Dearly me, no. The Buckingham's are unlucky not to have been established here, but this really isn't in the right bag at all. Pity. One day, though. **★★★**

TOM RUSH: No Surrender: Shadow Dream Song (Elektra 45625). One of those excellences that alas pass unnoticed. Mr. Rush is a folk singer with a difference . . . no moanings, but concrete ability and a sure sense of style. Five stars, then. **★★★★★**

NICKY JAMES: Would You Believe: Silver Butterfly (Phyllis BF 1635). Yes, not a bad week at all. Yet another five-starrer, because Nicky sings a big-building ballad with an innate sense of style. Remotely corny, lyrically, but a fine performance. **★★★★★**

THE CREATION:

How Does It Feel To Feel: Tom Tom (Polydor 36230). Not entirely sold on this, or its chances, but there's a thunderous opening of snare-splitting ferocity and the vocal, rather over-repetitive, doesn't let up for a moment . . . which is really why I'm not entirely sold on it. But the Creation are an adventurous and imaginative group with a ready following. Should power in. Flip: It rumpages again. **CHART POSSIBILITY**

WARM SOUNDS:

Nile In A Comin': Smeta Murgaty (Deram DM 174). Team has shown before in the charts. This starts with a wierdo guitar break then a sort of jazzed-up "Hallelujah" routine. But basically it's a party beater which comes off quite strongly and could register, given plays by our elusive dee-jays. Flip: Somewhat adventurous and indescribable. **CHART POSSIBILITY**

THE MOVE:

Fire Brigade: Walk Upon The Water (Revel Zonophone RZ 3065). Words of criticism have been levelled at the Move, but the fact is that Mr. R. Wood writes songs of tremendous ingenuity . . . just listen to the lyrics of this top deck. He mixes in the lot, no trouble at all. A boy, a bird and a fire brigade, with the really catchy chorus line, all clipped and tight-tipped. Great. Flip: Another good idea, but it fell short of excellence. **MASSIVE SELLER**

ALAN PRICE SET:

Don't Stop The Carnival: The Time Has Come (Decca F 12733). Not a bad week for inventive thinking and single-minded ingenuity. If you get the gist, Alan is virtually faultless and he comes up with something different each time. He starts this in calypso, West Indian style, then switches to a dead doomy, anti-sunny British scene. His voice is, as usual, something else. Though patchy, chart-wise, Mr. Price here has a top ten price on his head. Flip: Slow, moody and sort of deliberate all round. **CHART CERTAINTY**

THE BEE GEES:

Words: Sinking Ships (Polydor 36229). The Bee Gees, for me, are rather magnificent. They write good stuff, sing and play it well . . . and their records are not all that obvious. Take this one. Hear it first time and it clicks; the second time it registers very strongly; the third time it takes over. Robin sings on the top deck here, a beautiful production with excellent lyrics. Simplicity is there; and artistry. Flip: A worthy lower deck, giving full value to your purchase. Now purchase. **ENORMOUS SELLER.**

THE CHERRY SMASH: Sing Songs Of Love: Movie Star (Track 604017). Soft sort of group approach here — song is lyrically good but somehow it doesn't quite make it. Odd. Maybe I'll play it again — it's that sort of number. **★★★**

JUAN AND JUNIOR: To Girls: Andurina (CBS 3223). Spanish duo, with plenty of guitars and Spanish sounds behind, strings too. Gentle harmonies. Prefer them with a tougher edge, but it does build. **★★★★**

THE CHICKEN SHACK: Okay With Me Baby: When My Left Eye Jumps Back (CBS Blue Horizon 57-3133). This new label looks like producing the goods. This is a girl-led blues group who are exciting to hear and this is a strong sample of their authenticity. **★★★★★**

DEUCE COUP: A Clown In One Town: Angela (Mercury MF 1013). New Leicester group. I like the song and, come to that, the way they do it, but it might get lost in the January sales-rush. **★★★★**

GENE LATTER: A Tribute To Otis: Bring Your Love Home (CBS Direction 58-3245). A sincere, well-produced tribute, this Gene talks with fervour about the late soul-ster, with a chorus singing the praises, and bringing in the Redding big hits. No reason at all why this should fail to be big. **★★★★★**

KALEIDOSCOPE: A Dream For Julie: Please Excuse My Face (Fontana TF 895). A very, very good group — just missed out by their last. This is rather more immediately commercial, with strong backing sounds and top-class lyrics. Their inventiveness deserves full success. **★★★★★**

CONGRATULATIONS TO THE TREMELOES

CHIP, DAVE, ALAN, RICK on the award of a Gold Disc for world sales exceeding **1,000,000** copies of 'Silence is Golden'

Next contender for The Tremeloes:-
'AS YOU ARE'/'SUDDENLY YOU LOVE ME'
3234





Svein Bekkan, 17, St. Jørgens vgl 21, Oslo 6, Norway. Stars—Shadows, Donovan, Sandie Shaw, Hobby & Interests—Listening to the excellent music of The Shadows.



Eileen Gabhey, 16, 78 Premier Drive, Shore Road, Belfast 15, N. Ireland. Stars—Dave Dee etc., Yardbirds, Los Bravos and Donovan, Hobby & Interests—Records, pen-pals, photography, travelling.

READERS' CLUB



Susan Smith, 14, Empyreal Westbere, Nr. Canterbury, Kent, Stars —David McCallum, Walkers, Stones, Animals, Paul and Barry, Hobby & Interests—Records, cycling, dancing, films, skating, boys.



Max Gannon, 16, 2 Ceall Avenue, Clontarf, Dublin, Stars — Spencer Davis, Otis Redding, Animals, Beach Boys, Hobby & Interests — Collecting records, girls, pen friends, R & B.



Bill Shelton, 18, 16 French Road, Leicester, Stars—Beatles, Chuck Berry, Hobby & Interests—Cinema, good films, Seeking American of London boy pen-pal 16-20.



Christle Höjer, 16, 26 Prästelängan, Copenhagen N.V., Denmark, Stars — Walker Brothers, Lovin' Spoonful, Small Faces, Spencer, Stones, Hobby & Interests — Dance, boys, sport, pop, R & B. Want to write to longhaired boys.



Gunhild Ellassen, 15, Box 310, Harstad, Norway, Stars — Dave Clark Five, Herman's Hermits, Beatles, Hobby & Interests—Dancing, halter, playing piano, guitar.



Raymond Bradbury, 17, 14 Norwood Gardens, Southwell, Nottinghamshire, Stars—Kinks, Beatles, Dusty Springfield, Small Faces, Hobby & Interests — Swimming, reading, darts, mod clothes, girls.



Major Istvan, 17, VI Liszt Ferenc Ter. 4111.4, Budapest, Hungary, Stars—Yardbirds, Byrds, Stones, Them, Kinks, Beatles, Herman, Hobby & Interests — Pop music, records.



Pru' Rowe, 18, 10 Fair Mount Road, Bexhill-on-Sea, Sussex, Stars —Four Tops, Edith Piaf, Drippers, Keely Smith, Hobby & Interests—Drawing, dancing, etc., Travelling, Pen Friends please write.



Eise Frank, 15, Kalmargade 12, Artus N, Denmark, Stars — Herman's Hermits, Hollies and Monkeys, Hobby & Interests — Pop, barbed's, dance.

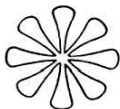


Adam Lenartowicz, 17, Golonsk-Wrzeszcz ul Jesionowa 12 m 12, Poland, Stars — Troggs, Rolling Stones, Beatles, Pretty Things, Kinks, Who, Alan Price, Hobby & Interests — Collecting records these groups play and magazine girls.

Nobody seems to know exactly WHY the Toby Twirl are called the Toby Twirl. Nobody also seems to know exactly which is the 'A' side of their debut disc, "Back In Time" and "Harry Faversham" . . . in fact, decision on which is the top deck is being left to disc-jockeys and the public. The boys, on Decca, come from Newcastle-upon-Tyne, which has been a breeding ground for the Animals and their breakaway components. Group features: organist Barry Sewell (21), bassist Stuart Somerville (21), lead guitarist Nicky Thorburn from a great place called Widoopen, Northumberland, drummer John Reed (19) and singer David (Holly) Holland (19). Originally the Shades of Blue, the Toby Twirl have a five-year personal management and star-grooming contract with SAS Artists sole bookers for the Bailey Organisation chain of night-clubs.



Meet Freddie Ryder, out now on Columbia with a very good single "Shadows (I Can't See You)". Freddie was once understudy for Cliff Richard at the London Palladium in pantomime, which apparently was a bit frustrating seeing as how Cliff rarely gets sick enough to miss a show! Freddie also supports Everton Football Club but cannot be held directly responsible for this as he was born on Merseyside — a mere accident of birth. Currently lining up TV and radio spots . . . could be breakthrough time for Fred.

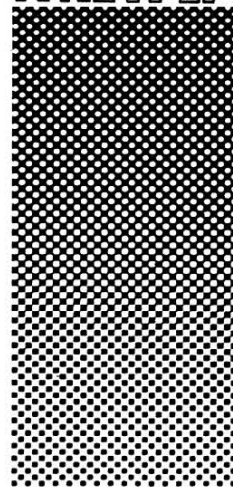


Salena Jones is one of those artistes who really does deserve a hit record. Time and time again she's been hailed as one of the finest singers ever to cross the Atlantic but alas, the hit parade seems to have eluded her. Now with "The Glory Of Love" her new Decca single, the picture might change and Salena, who has been with us since March of 1965 and who built up an enviable reputation in her native America, may well find herself in the charts at last.



Here is the talented and jovial Solomon King, he of the twenty stone, 6 ft. 8 in. and the 50-inch chest, with appetite to match. His recording of "She Wears My Ring" is doing well in the charts . . . thanks to Gordon Mills, who guides the careers of chart-toppers Engelbert and Tom. Solomon's recording was first out on November 17. Nothing happened. Gordon Mills re-recorded it . . . and a lot happened. Second time lucky, misses Solomon, Solomon is being called, with justification the "biggest thing" in pop music. With him here: a chihuahua, smallest thing in the dog world.

A NEW LP



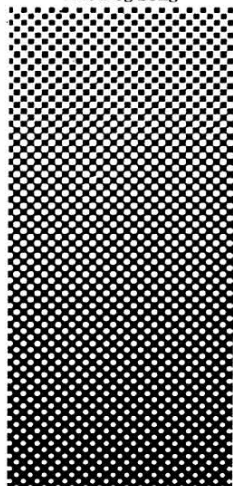
Belafonte ON CAMPUS



Harry Belafonte

sings eleven great tracks

- Roll on, buddy;
- The hands I love;
- The last thing on my mind;
- Delia;
- The far side of the hill;
- False love;
- Sail away Ladies;
- The first time ever I saw your face;
- Hold on to me babe;
- Those three are on my mind;
- The Dog Song

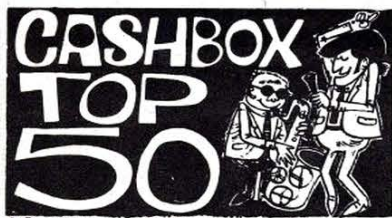


SF 7901 RD 7901 12" stereo or mono LP record

RCA Victor Records product of The Decca Records Company Limited, Decca House, Albert Embankment London SE1

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

RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- 1 JUDY IN DISGUISE* 26 SKINNY LEGS AND ALL*
- 2 (4) John Fred (Parade)
- 3 GREEN TAMBOURINE* 27 HONEY CHILE*
- 6 (4) Lemon Pipers (Buddah)
- 18 (9) Martha Reeves & Vandellas (Gordy)
- 28 I SECOND THAT EMOTION*
- 11 (19) Etta James (Cadet)
- 29 SUNDAY MORNIN'*
- 37 (2) Sparky And Our Gang (Mercury)
- 30 TELL MAMA*
- 21 (4) Etta James (Cadet)
- 31 DAYDREAM BELIEVER*
- 8 (19) Monkees (Colgems)
- 32 WE CAN FLY
- (1) Costello (MGM)
- 33 SKIP A ROPE
- 42 (2) Benson Carroll (MGM)
- 34 MONTEY
- 13 (5) Eric Burdon And The Animals (Mercury)
- 35 COME SEE ABOUT ME*
- 39 (4) Jr. Walker & The All Stars (Soul)
- 36 LOVE IS BLUE
- (1) Paul Mauriat (Philips)
- 37 TWO LITTLE KIDS
- 38 (3) Peaches & Herb (Date)
- 38 I WONDER WHAT SHE'S DOING TONIGHT*
- 18 (2) Tommy Boyce & Bobby Hart (A & M)
- 39 THE LESSON YOU
- (1) Marvin Gaye (Tamla Motown)
- 40 I CAN TAKE OR LEAVE YOUR LOVING
- (1) Herman's Hermits (MGM)
- 41 A BOTTLE OF WINE
- (1) Fireballs (A&O)
- 42 WE'RE A WINNER
- 50 (2) Impressions (ABC)
- 44 NEW ORLEANS
- 49 (2) Niel Diamond (Bang)
- 45 MONEY
- 48 (2) Lovin' Spoonful (Sutra)
- 46 BACK UP TRAIN*
- 46 (2) Al Green (Hot Line)
- 47 LOVE POWER
- 24 (4) Sandpebbles (Calla)
- 48 NEXT PLACE TO LONDON
- (1) Rose Garden (A&O)
- 49 WORDS
- (1) Bee Gees (A&O)
- 50 SOME VELVET MORNING
- (1) Nancy Sinatra and Lee Hazlewood (Reprise)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

I Can't Stand Myself—James Brown (Kings)
 Oh How It Hurts—Barbara Mason (Artic)
 Strawberry Shortcake—Jay and the Technicians (Smash)
 I'm In Love—Wilson Pickett (Atlantic)
 Boogaloo Down Broadway—The Fantastic Johnny C. (Full L.A. Soul)
 Love Me Two Times—Doors (Elektra)
 Explosion in My Soul—Soul Survivors (Crimson)
 Everybody Knows—Dave Clark Five (Epic)

TOP L.P.'s

- 1 SOUND OF MUSIC
- 2 Sgt. PEPPER'S LONELY HEARTS CLUB BAND
- 3 VAL DOONICAN ROCKS BUT GENTLY
- 4 REACH OUT
- 5 BRITISH MOTOWN CHART BUSTERS
- 6 THEIR SATANIC MAJESTIES' REQUESTS
- 7 BREAKTHROUGH
- 8 PISCES, AQUARIUS, CAPRICORN & JONES LTD.
- 9 THE MONkees (RCA Victor)
- 10 LAST WALTZ
- 11 TOM JONES LIVE AT THE TALK OF THE TOWN
- 12 GREATEST HITS
- 13 WHO SELL OUT
- 14 THE WHO (Track)
- 15 AXIS-BOLDS AS LOVE
- 16 JUST LOVING YOU
- 17 THE BEACH BOYS VOL. 2
- 18 DISRAELI GEARS
- 19 THE BEACH BOYS VOL. 1
- 20 RELEASE ME
- 21 DOCTOR ZHIVAGO

5 YEARS AGO

- 1 DANCE ON
- 2 THE NEXT TIME/BACHELOR BOY
- 3 LIKE I DO
- 4 DIAMONDS
- 5 GLOBE TROTTER
- 6 RETURN TO SENDER
- 7 GO AWAY LITTLE GIRL
- 8 DON'T YOU THINK IT'S TIME
- 9 DANCE WITH THE GUITAR MAN
- 10 UP ON THE ROOF
- 11 LOVESICK BLUES
- 12 ISLAND OF DREAMS
- 13 COMING HOME BABY
- 14 LITTLE TOWN FLIRT
- 15 SUN ARISE
- 16 SOME KINDA FUN
- 17 ALL ALONE AM I
- 18 BIG GIRLS DON'T CRY
- 19 BOBBY'S GIRL
- 20 TELSTAR



NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 BALLAD OF BONNIE AND CLYDE
- 2 EVERLASTING LOVE
- 3 AM I THAT EASY TO FORGET
- 4 JUDY IN DISGUISE
- 5 MAGICAL MYSTERY TOUR
- 6 DAYDREAM BELIEVER
- 7 WALK AWAY RENEE
- 8 HELLO, GOODBYE
- 9 TIN SOLDIER
- 10 EVERYTHING I AM
- 11 BEND ME SHAPE ME
- 12 WORLD
- 13 SHE WEARS MY RING
- 14 SUDDENLY YOU
- 15 PARADISE LOST
- 16 I'M COMING HOME
- 17 I CAN TAKE OR LEAVE YOUR LOVING
- 18 IF THE WHOLE WORLD STOPPED LOVING
- 19 THANK U VERY MUCH
- 20 KITES
- 21 GIMME LITTLE SIGN
- 22 SOMETHING'S GOTTEN HOLD OF MY HEART
- 23 HERE WE GO ROUND THE MULBERRY BUSH
- 24 NIGHTS IN WHITE SATIN
- 25 DARLIN'

- 26 THE MIGHTY QUINN
- 27 THE OTHER MAN'S GRASS
- 28 CARELESS HANDS
- 29 IN AND OUT OF LOVE
- 30 ALL MY LOVE
- 31 LET THE HEARTACHES BEGIN
- 32 BEST PART OF BREAKING UP
- 33 I ONLY LIVE TO LOVE YOU
- 34 LAST WALTZ
- 35 MR. SECOND CLASS
- 36 EVERYBODY KNOWS
- 37 SATISFACTION
- 38 I SECOND THAT EMOTION
- 39 JACKIE
- 40 RELEASE ME
- 41 IF I COULD BUILD MY WORLD AROUND YOU
- 42 HONEY CHILE
- 43 SO MUCH LOVE
- 44 EVERLASTING LOVE
- 45 LA DERNIERE VALSE
- 46 GROOVY
- 47 ANNIVERSARY WALTZ
- 48 SOUL MAN
- 49 PICTURES OF MATTCHICK MEN
- 50 BACK ON MY FEET

A blue dot denotes new entry.

BUBBLING UNDER

My Girl—Otis Redding (Atlantic)
 London's Not Too Far—Hank Marvin (Columbia)
 Sweet Soul/Come See About Me—Junior Walker (Tamla Motown)
 By The Time I Get To Phoenia—Glen Campbell (Ember)
 Bend Me, Shape Me—American Breed (Stateside)
 Going Back—Byrds (CBS)
 Yellow Brick Road—Captain Beefheart (Pye)

BRITAIN'S TOP R & B SINGLES

- 1 WALK AWAY RENEE
- 2 GIMME LITTLE SIGN
- 3 CHAIN OF FOOLS
- 4 I SECOND THAT EMOTION
- 5 TELL MAMA
- 6 BACK UP TRAIN
- 7 EVERLASTING LOVE
- 8 SOUL MAN
- 9 IF I COULD BUILD MY WORLD AROUND YOU
- 10 IN AND OUT OF LOVE

BRITAIN'S TOP R & B ALBUMS

- 1 GREATEST HITS
- 2 GREATEST HITS
- 3 GREATEST HITS
- 4 HISTORY OF OTIS REDDING
- 5 PRESSURE AND SLIDE
- 6 SKINNY LEGS AND ALL
- 7 GET AWAY
- 8 MY BABY MUST BE A MAGICIAN
- 9 LOVE IS STRANGE
- 10 GREATEST HITS

Continued from page 4

RECORDS BOUGHT. Post to us. Cash by return. Silverdale, 1142-6 Argyll St., Glasgow.

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announcements

TAPESPONDING! S.a.e. for details. 2 The Square, Botesford, Nottingham.

RECORDING MANAGER. Group with own Songs. 100 per cent original. 24, W. McBride, P.O. Box 4, 78 Red Lion Street, London, W.C.1.

NOTICE IS HEREBY GIVEN that David Frederick McPhie, residing at 147 Chatsworth Road, Chestnut Field and carrying on business under the name of "Some Kinda Muchmore" wish to apply for registration under the Theatrical Employers' Registration Act 1925 and 1928. (12.1.68).

FANTASTIC "WITH-IT" Psychedelic Posters in vivid colours. Jazz Festival (etc.). 9s. 6d. each. 3 assorted 21s. W. McBride, P.O. Box 4, 78 Red Lion Street, London, W.C.1.

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FIRST ANNIVERSARY MEETING Finchley Rock Preservation Society, 29th January, Moss Hall Tavern, Ballards Lane, Finchley, N.12. 8 p.m. sharp!—All cats are welcome!

songwriting

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

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YOUNG FIRST CLASS COMPOSER requires LYRICS. Ideal Music Productions, 189 Regent Street, London, W.1.

fan clubs

TONY BLACKBURN FAN CLUB. S.A.E. to Mel, Harold Davidson Ltd., 235/241 Regent St., London, W.1. NO REQUESTS PLEASE—Only Fan Club.

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OFFICIAL JIMMY RUFFIN Fan Club. 101 Stansted Road, Bishop's Stortford, Herts.

TOM RUSH FAN CLUB. Please send s.a.e. for details and photo to Sylvia Enslin, Polydor Records Ltd., 17 Stratford Place, London, W.1.

TRIPP FAN CLUB. S.a.e. Kitty Pancho, 8 Seymour Road, Chiswick, W.4.

KENNY BALL APPRECIATION SOCIETY. S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.

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

SPENCER DAVIS GROUP—S.a.e. to: Lee, 4th Floor, 1 Wardour Street, London, W.1.

The Official BEATLES FAN CLUB

Please note the following new address and changed Fan Club telephone number!

FREDA KELLY National Secretary THE OFFICIAL BEATLES FAN CLUB

F.O. BOX 12 LIVERPOOL, 1. Telephone: 051-709-2410

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miscellaneous

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DOUBLE AWARD FOR BEE GEES

TWO Gold Discs, awarded for world-wide sales of more than two million — and presented by Juliet Prowse at a starry gathering of pop-business folk in London. And just before this particular party, they'd been in Germany where they made a surprise appearance at Polydor's ten-yearly convention in Hanover and received a 7 ft. high Gold Disc and five solid gold miniatures.

Right now they're in America, where they make their U.S. live concert debut on Saturday at the 8,000-seater Anaheim Convention Centre between appearances on two TV-networked appearances on top shows. Then they return to London to complete their hour-long spectacular "Cucumber Castle", inspired by a track of the same title from their first Polydor album.

Next comes a Scandinavian tour, a concert in Paris, and a German theatre tour. Then their first British tour which starts at London's Royal Albert Hall where they will be accompanied by a 60-piece orchestra on March 27. Look, too, for a second LP "Horizontal", due any time now.



THE BEE GEES

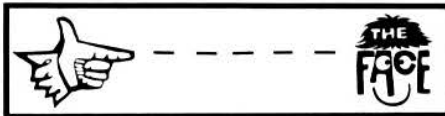
Say a Little Prayer

by **eric burdon** and the **animals**

MGM 1373



MGM Records Ltd 2Dean Street LondonW1 REG8321



NEXT Otis Redding single is likely to be "(Sitting On) The Dock of the Bay". **Tim Andrews**, in Germany's charts with "A Thousand Times A Day" has just recorded girl singers **Chris and Maxine** amazing how many U.S. top 10 smashes are issued on Pye International these days. **Triad** now traveling by ambulance — obvious answer dept.—which came first, the **Virgin Sleep** or **Pregnant Insomnia?** "Barefootin'" star **Robert Parker** returning in February for a string of ballroom and club appearances. **Nine Tempos** and **April Stevens** "All Strang' out" being revived by the **Fruital Sound** — a treat for rockers—**Gaspin' Gus's** "Sun Sound Special" out now with Sun discography quick follow up to "Shame"—**Alan Price's** "Don't Stop The Carnival" **Scott Walker** producing **Nicks James** "Would You Believe", out soon. **Sharon Tandy's** new single will be "The Fool On The Hill"/"For No One" for Britain, and "World"/"The Fool On The Hill" for the States—she will be visiting Germany soon where her "Hold On" is in the charts. **Terry King's** agency bringing over **Tim Rose** ("Morning Dew") and **Edwin Starr** — 16 more "Whistle Stop" shows from **Roger Whittaker** coming up. **British** discs bubbling under the U.S. top hundred include: "Nights In White Satin"—**Moodyblues** and "Toyland"—**Alan Bown** — abnormally generous ration of pop on BBC1 last week thanks to "Meeting Point" and "Tomorrow's World". **How long** before the **Seekers** turn **Spanky and our Gains's** "Lays Day" into a mammoth British hit? **Barry Mann**, of "Who Put The Bomp" fame could be back with "The Young Electric Psychodehic Hippies Flippy Folk & Funky Philosophic Turned On 12 String Band" — already, **Dylan's** "John Wesley Harding" has sold over 250,000 copies in the States. **Charlie Rich** signed by Epic—his first for them in "Set Me Free"/"I'll Just Go Away". **AS—**a **Marty Wilde**, **B Dong Lang**, **Mel Turner**, **d Neville Taylor**. **Frank Ifield's** next "Some Sweet Day" formerly recorded by **The Everly Brothers** — clever cover on Dutch "Teen beat" magazine this month — the now-deleted "Put Yourself In My Place" by **Elkins** to be re-issued by **Tamla** on Feb. 9. **Frankie Laine** revives the old **Inkspots** **Tony Martin** hit "To Each His Own" (from a 1948 **Olivia De Havilland** movie) next month. Q4—what do the following songs have in common—"Sweet Soul Music", "I'm A Man" (Tex), "It Won't Happen With Me" and "Soul Heaven".

A different brand of Dylan

CONTINUED FROM P.3

"I Am A Lonesome Hobo" starts off with harmonica, is a mid-tempo song of cowboy pessimism. Simple, with a nice tune and imaginative lyric.

"I Pity The Poor Immigrant" has another superficially simple lyric but into which you can delve deeply, if you are so inclined. Slow tempo, draggy with tremendous atmosphere and an unusually different vocal sound. You could almost fall asleep to this one...

"The Wicked Messenger" is a bubbly up-beater with piercing harmonica and almost shrieking vocal. Lyric is typical of the LP —

vaguely amusing. "Down Along Cove" is a blues-based swinging item with a "Lord have mercy" thrown in. Good pianistics and subtle steel guitar here too.

"I'll Be Your Baby Tonight" is easily the prettiest and catchiest of all the tunes — could even be part of a "Bob Dylan Sings Hank Williams" album... relaxed, mid-tempo beat oozing with sugary country and western sounds. Plaintive whining steel guitar fills in the backing and the lyric is wonderfully corny. You just HAVE to enjoy this one — the camp-fire sound is most appealing.

MARVIN GAYE

You: Change What You Can (Tamla Motown TMG 640). Marvin's best for ages—a fantastic screamer of a beater, with everything thrown in including subtlety. Beautifully produced and arranged with the danceable song given the best possible vocal treatment as might be expected. Penned by Hunter-Bowen-Goga and I'd say Marvin's biggest ever solo hit here. Builds up to a powerful climax. Flip is more typical Gaye, a medium pace beat ballad but it doesn't match up to side one.

TOP FIFTY TIP

PIC AND BILL Sad World Without You; Just A Tear (Page One POP 052). A more beatty item from the duo — bass and funky guitar with some powerful percussion. Tuneful number, soulful vocals but not quite distinctive enough. ★★

SAM THE SHAM Yakety Yak; Let Our Love Light Shine (MGM 1379). It's about time for Sam to come up with another "Woolly Bully" or "Red Riding Hood". This pale version of the Coasters' rock classic isn't it. ★★

NEIL DIAMOND New Orleans; Hanky Panky (London HIZ 1017). For once, not a self-penned song. It's the old U.S. Bonds' rock item which lacks much of the original, can't see it taking off, unless it gets excessive plucking. ★★

TIM BUCKLEY Once I Was; Phantasmagoria In Tow (Elektra EKS 45023). Seems strange, following up Tim's beautiful unsuccessful "Morning Glory" with this equally beautiful folk themed ballad. A song of lost love and certainly the best new single this week, also from his "Goodbye And Hello" LP. I would really like to see this sell well. ★★

DONNIE ELBERT In Between The Heartaches; Too Far Gone (Polydor 36 234). Despite the artist and the sound this is, I believe a British production. A powerful soul sound with effective femme backdrop. But not seemingly chart-slanted, despite the performance. ★★

TOMMY JAMES AND THE SHONDELLES Out of The Blue; Love's Closing In On Me (Major Minor MM 548). A well-produced beat ballad with mass U.S. teen appeal. It could do OK here, but I don't think so, as there isn't too much melody. ★★

CALVIN ARNOLD Funky Was; Snatchin' Back (MGM 1378). Typical discotheque beat here on a sophisticated R & B item which has some complicated arrangements and quite a commercial sound — not for the charts though I think. ★★

THE HUMAN BEING Nobody But Me; Sueno (Capitol CL 15529). Big U.S. hit, and a revival of the Isley Brothers' number. Pounding backdrop on this dance number which is catchy enough to click. ★★

RICHIE HAVENS; Three Day Eternity; No Opportunity Necessary, No Experience Needed (Verve Forecast VS 1512). A pretty ballad from Richie, coloured folk singer currently his underground here. This is pleasant without being too commercial. ★★

Registered at the G.P.O. as a newspaper

Printed by Papers and Publications (Printers) Ltd., Swan Close, Banbury, Oxon. for Cardfont Publishers Ltd., 116 Shaftesbury Avenue, London, W.1. (Telephone: Gerrard 7942/3/4) Sole Distributing Agents for Great Britain, Surridge, Dawson & Co. Ltd., 136-142 New Kent Road, London, S.E.1.