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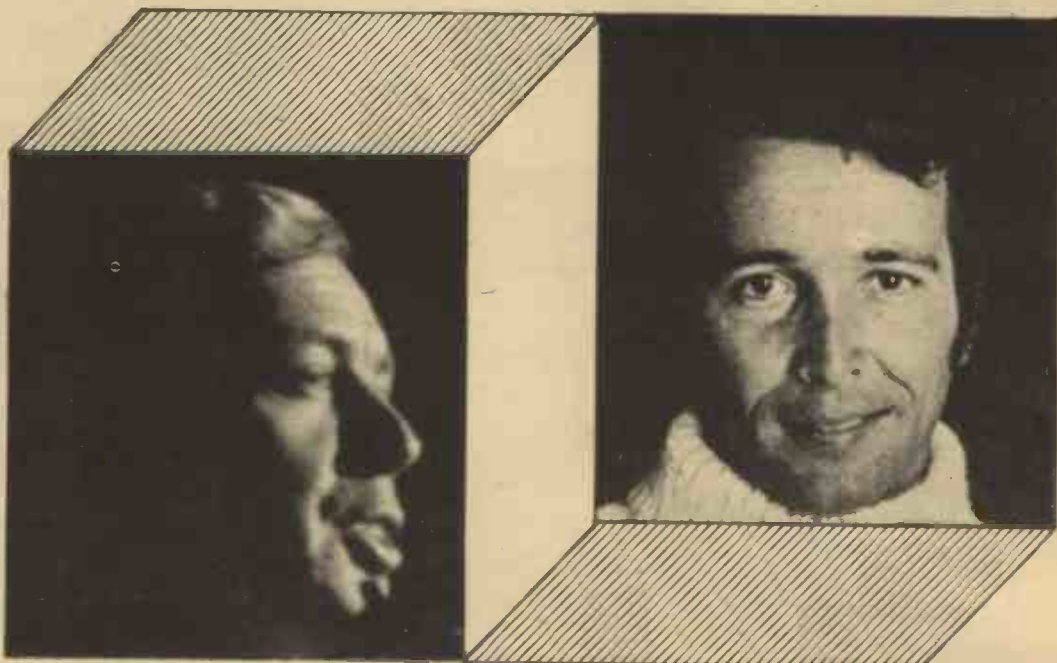
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YOUR PAGE

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

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DISGRACEFUL BEHAVIOUR AT HALEY CONCERT

BUT UNCLE BILL WAS GREAT SAYS AN RM READER

FAKE R&B NAMES

READERS of Bill Millar's letter in last week's RM, which praised the groups who appear in this country under the names of various well-known American groups, might like to know that they can read articles about the real identity of these groups in the magazine which Bill writes for, Soul Music. Bill and the magazine's editor, Tony Cummings, spend several hours with the singers finding details of their recording careers, which they then organise into biographies and discographies in the magazine. An article on "The Fabulous Platters," one of the most exciting groups ever to come to this country, will be in the next issue; and in the following issue there will be a complete biography and discography of Ike and Tina Turner. Anyone interested in getting copies of the weekly magazine (now in its fourteenth week) should write to 46 Slades Drive, Chislehurst, Kent, BR7 6JX. Incidentally, many of the answers to questions in "Disco USA" can be found in the magazine.—Charlie Gillett, 37 Macaulay Court, Macaulay Road, London, S.W.4.

NEXT TREND?

WHAT'S coming next in Pop music? There seems to be a lull at the moment as though everyone is expecting something bright, new and exciting. The Rock revival? I don't think so, although a handful of the "golden oldies" have surfaced in the charts, none of the recently formed rock groups have had hits and most likely will fade out in a few months. Country and Western, which was supposed to follow "Psychedelia" as the next big thing also flopped (not surprisingly — can you imagine "hippies" barn-dancing). So what will come next? West Coast groups? Again no, as hardly any air-play is given to their records and the best groups have been going for about two years now without any hits. Probably the more commercial of these will score in Britain, e.g. Doors and Jefferson Airplane, but it won't snowball. Soul music has had its run. Blues in the form of Mayall or Green might triumph but I think that they will stay popular, but hitless (singles-wise). Folk? Also had its run in the pre-

electric Dylan-Donovan era. So we are left with the new British groups such as Nice, Spooky Tooth and Family who will probably hit it big, but will they bring with them a trend? — P. J. Roe, 111 Leicester Road, Threaston Leicestershire.

HALEY RUBBISH

BILL Haley's quote about the kids not wanting protest songs because they don't want to concern themselves with the world situation at their age, is utter rubbish! The immortal Dylan's mass popularity, which was founded on protest, proves that young people of today are more sensitive and responsible than their counterparts of ten years ago, who just wanted to sink into an apathetic attitude of "yeah, yeah" and let the world crash around their ears! — Colin Brinton, 73 Grange Road, Harwich, Essex.

AUDIENCE COMPLAINT

WHILE feeling great sympathy for the Herd after their complaints of poor audiences on their recent tour, I think that it is time for the audiences to complain. Not about the shows; there is nothing to compare with a 'live' show. It is the timing of these shows which is at fault. For three-quarters of the year there are no 'live' concerts whatsoever. Suddenly, and with very little warning, there are four, all within a week or so of each other. This virtually means filling the hall eight times.

There is some gross mismanagement somewhere, as I feel most strongly that the halls would be filled to capacity if the concerts were spread out over a much more reasonable period of time. — V. Greenbaum, 144 Pencilsly Road, Llandaff, Cardiff.

ATTACK ON TIM

AS secretary of the Tim Hardin Fan Club, I feel that I must comment on the unjust article written by Brian Chalker, headed "The Phoney Folk Boom" (R.M. 4/5/68). In this he slams not only Tim Hardin, but many other fine singers and composers for calling themselves "folk-singers", when, he alleges, they are really pop-singers. Tim Hardin has never claimed to sing folk music or pop music. If

I WAS fortunate enough to get a ticket for the Bill Haley show at The Royal Albert Hall last Wednesday and I feel that I must protest at the disgraceful behaviour of a group of 'rockers' at this concert. It amazes me that the management of the Royal Albert Hall did not take adequate precautions against any likelihood of trouble materialising, as there was plenty of bad publicity in the press, radio and television before the concert, associating rock 'n' roll music with the Teddy Boy type of violence of ten years ago — which must have greatly elated the mentally deficient ex-Teddy Boy so called rock 'n' roll fan. If the management had arranged for a dozen professional 'bouncers' to be in attendance, with the implicit instructions to throw out anyone who started trouble, then all the unpleasant scenes that we witnessed would have been avoided. By all means have a ball, but throwing toilet paper, bottles, etc., spitting and climbing on to the stage is strictly for idiots. The main source of anger seemed to be directed against a group called The Quotations (I hope I heard the compere correctly). Fair enough, they certainly weren't my cup of tea, but they did possess a first class drummer who received a bottle on the head for his troubles and a fair sax player, without whom Duane Eddy would have been lost, so they didn't warrant the disgusting treatment they received. Full marks to Mr. Eddy in the manner he calmed an unpleasant situation. In conclusion, let me say that Uncle Bill Haley was great, and it was a pity that the compere was attacked after Haley had left the stage, otherwise we would have probably got an encore. In only hope that the management of The Royal Albert Hall have learnt from their mistakes and that we can see many more 'greats' in the rock 'n' roll field. How about it Jerry Lee? — STOMPIN' Ted, 58 Wickham Road, Brockley, S.E.4

anyone has listened to his songs they can hardly doubt his sincerity, and the fact that he has devoted much of his life to composing lyrics and songs of much artistic value, can only prove that he is not "phoney". It cannot be blamed on him that singers copy his style. Surely this must mean that he is something worth copying. The supposed "sorry state of folk" is a very strange comment. If Tom Rush, Al Stewart, and others are appearing in Folk Clubs, this must mean that there is a demand for them. I suggest that Brian Chalker sits down and listens to "Tim Hardin One" and "Tim Hardin Two" and then decides which is more important, the music, or the classification of it. And surely it must be the music. — Denise Haloran, 24 Strathbrook Road, Streatham, London, S.W.16.

GIRL SHORTAGE

WHY don't more female singers make the charts? We seem to see very little "solo" girls make the grade and I suppose this question is hard to answer. Is it that the public buy small amounts of "single" records by the females? Or is it simply their talents aren't chartworthy. It's not as if we're short of girl singers. Let's have a lot more "glamour" in the charts, rather than all the riff-raff we get in this space-age! Brenda Lee and Helen Shapiro were the greatest for long enough, but we seldom see these ex-chartsters with a hit. Sandie, Dusty, Cilla and Lulu have been at it too long, let's give others a chance! — Robert Brightman, 23 Heathfield Drive, Hartlepool, County Durham.



BILL HALEY—good performance under bad conditions

In brief ...

John Butterfield, 46 Boltby Lane, Buttershaw Bradford 6, Yorks.—I have just been appointed Area Representative for the Elvis Presley Fan Club for the Bradford area. I intend to make Bradford live up Elvis-wise, so will all fans in the Bradford area pick up their pens and write to me as soon as possible, so I can get things crackling!

Barbara Hughes, 75 Ganders Ash, Garston, Watford, Herts.—I want to run a poll to find out who is the most popular member of the Herd (Peter, Andy, Gary or Andrew). Everyone please send your votes to the address given above.

Billy Carruthers, 8 Mossspark Oval, Glasgow, S.W.2.—Being a Sam Cooke fan I have nearly got all his records but there are still a few of his records I must still get. If any readers have any Sam Cooke L.P.s, singles, etc. which they don't want and wish to sell will they please write to me.

Linda Clark, 7 Sligo House, Beaumont Grove, London, E.1.—Are there any Kinks fans who would like to be my pen-pal? If anybody is interested, would they please write to me at the above address. I will answer all letters.

Ian Maclean, "Thorney Cot," 77 Thorney Hill Road, Iver, Bucks.—Are any readers interested in purchasing every record made by the Kinks? I.e. Singles — "Long Tall Sally" to "Wonderboy", inclusive — all E.P.s (excluding hits E.P.s). All L.P.s from "Kinks" to "Kinks Live at Kelvin Hall". Would prefer to sell "en bloc".

Mr. Dan Rugerup 2 Skonsta-holmsv 62, 123-60 Farsta, Sweden.—Would anyone be interested in taping a Tony Blackburn show for me. I will pay £2 for it. For more details please write to the address given above.

Margaret Moxham, 39 Frinton Road, Tooting, London, S.W.17.—I am an English girl aged 16 looking for a girl pen-pal in Los Angeles, California. I would be willing to send pix of her favourite group or groups, or anything else she would like from England, if she could send me some pix of Sonny and Cher.

REPERATA REMINISCES

REPERATA WRITES FOR RM

LORRAINE, Nanette and I are looking forward to returning to England next month and on our second trip we'll know what to look out for when we have a meal. When we first arrived we went to all the restaurants and ordered things we had in the States—like Pizza's. In a short time we'd come to the conclusion that English food was terrible. Terry Ellis (who looked after us on the trip) was very upset by our complaints and said "Why come to England to eat American food?" and took us to Flanagan's in Kensington High Street. They served Traditional English food there and the atmosphere was very good—with sawdust on the floor and the staff wearing Edwardian costumes. They had everything from Boiled Beef and Carrots to Game Pie—and it proved to be the first meal we'd really enjoyed in Britain. Then, when we were in Hertfordshire, Terry took us to his home and his mother made us Sunday dinner. Roast Beef and Yorkshire Pudding with mashed potatoes—fantastic. Although we got used to and enjoyed English food, we couldn't stand your hotels. We weren't impressed at all. In America your hotels have a reputation for being pretty bad—and that was our opinion too. The service that the average American hotel takes for granted is only available in First Class hotels in Britain. We found it impossible to get food if we arrived at a hotel at 3 o'clock in the morning and it was a waste of time asking for things like hair dryers.



REPERATA AND THE DELRONS — couldn't stand our hotels, but ...

However, we were knocked out by your clothes, although we saw a lot of things we weren't wear in the States. The mini's are so very, very short and we had to shorten ours during the trip—even though we knew we'd have to let them down when we got home or get locked up! The outfits we wore at our reception we just can't wear over here in the States. We bought them in Knightsbridge—white bell-bottomed trousers with see-through blouses and plunking necklines... they were pictured in Record Mirror a few weeks ago. We wanted to do a lot of shopping but we didn't have time due to the pressure of work. But we did see Carnaby Street and thought it was marvellous—there's nothing like it at home. We also didn't have much opportunity for sight-seeing and there are a lot of places we want to see on our return. Lorraine went down to Ronnie Scott's Club, which she loved, so we all hope to drop in there next time. We're so disappointed to hear about The Speakeasy fire. We really liked that club. It was a great place. We enjoyed playing there on our first date, even though we were very nervous. We wanted to appear there again. I hope the club's back to normal when we return. You know, it was a sort of surprise to go into ballrooms and clubs and see a lot of young, good looking men. In the States there aren't many left, they're all in Vietnam. When we play clubs at home the audiences are mainly composed of girls or oldish men and boys aged about thirteen. The set-up you have at live venues is also different over here. The nearest equivalent to your ballrooms are Record Hops, which are owned and run by disc jockeys. All the artistes who appear go on to promote their records and don't get paid. Unfortunately, we didn't have all that much time to really see and study Britain—but it was enough time for us to decide that we love it and are going to try and make the trip over there as many times as we can. REPERATA

O'HARA'S PLAYBOYS

IN THE SHELTER OF MY HEART

TF924

"WE'RE NOT REGARDED AS HOODLUMS ANY LONGER"

THE EVERLYS TALK TO DAVID GRIFFITHS AND LON GODDARD

ELEVEN years is how long Don and Phil Everly have been earning a living from entertaining. "And how the business has changed in that time," Don told me. "When we started young performers like us were regarded as a kind of hoodlums, a necessary evil. Those who ran the business belonged to an older generation, they didn't understand the music they were selling. It was a big drag."

"Now we can work with people who are sympathetic. We're not regarded as hoodlums any longer. And since we've been established we've been able to experiment more. In the early days we were expected to record what we were told and to stay in the groove. They wanted us to keep repeating the same sound, though we wanted to do different things—"Bye Bye Love" was followed by a Ray Charles thing, "Leave My Woman Alone," then we did an album of "Songs Our Daddy Taught Us". We've recorded country, r & b, Twenties songs, and semi-classical material. If we'd stayed doing variations of one style we wouldn't have held the public's interest for long. Of course, we can't expect everybody to like everything we do, though there is a group of fans who buy anything we do."

TEENAGE IDOLS?

Did there come a time when the Everlys felt they were moving out of the teenage market and becoming more adult-type entertainers? "No, we never noticed such a point. The last thing I want to be is a teenage idol and we never have been. Nor was Buddy Holly. Not like The Beatles or Stones or Presley. We didn't have that sex symbol image. Sure, we've heard screams and we still hear them, in clubs where they have a much more personal impact. But we don't set out to fool audiences with cleverly worked-out tricks. We have to be showmen, we behave differently when we're on stage because we're trying to put on an entertainment, like a movie."

"Phil and I often get goose bumps from the excitement of what happens when we're playing. We don't know how it happens, but sometimes SOMETHING does. It's a great feeling, like jazz musicians get when they're jamming."

"We don't work that hard these days."

We never rehearse, except when we go into the studio to record. We tour about six months in the year. We don't romance or court the press. We do interviews if we're asked but we don't try to set them up. We don't go in for any phoney lines about being humble and grateful, we say what we think. When we first started an artiste wasn't expected to say he smoked or drank or made love. The Beatles changed that! We've even got drunk to make a record. In fact, we like to vary recording conditions. Sometimes we'll work in a studio with all the lights on and lots of guests. Other times we'll be alone, recording with the lights off. This way we can get different moods."

How about arguments? "No, Phil and I haven't had a serious argument over our musical policy in 10 years."

DAVID GRIFFITHS

I SUPPOSE Phil knew the first question he'd be hit with was going to be concerned with the Everly's position and opinions in conjunction with the strange and threatening revival of the old Rock and Roll beat music. But still, since David was busy occupying Don, I felt relatively safe and ventured to ask.

DELINQUENT

"I've been called everything from Rockabilly to juvenile delinquent," said Phil with vigour. "We're not really Rock 'n' Roll—we're country. Almost all the so-called Rock greats were of country origin. When we came out in 1957, Haley had been around a while and Presley was getting big. Buddy Knox had a hit. These were, with the help of Alan Freed of Cleveland Ohio, who I believe created the term Rock 'n' Roll without thinking it would stick, labelled Rock singers. But they were really, like us, derived from country roots. Only people in the charts like Eddie Fisher came from other ends. What I'd term country-rock were people like Cochran and Holly. From there, others began to develop the style to the point where it merged into solid rock. Fats



THE EVERLY BROTHERS—Phil and Don.

Domino and Little Richard had very little country influence left. In between were the folk artistes like Pete Seeger and hybrids like Johnny Cash who were mixtures that are difficult to define.

"We're still country, we play what we always play because it is our style and people demand to hear even the old numbers. The only complaints we get are about what we left out."

"I like listening to some of the old records like Haley's and Duane Eddy's. Those sounds couldn't be brought back live today because they had a certain antiquity which cannot be reproduced on modern equipment. They have to remain classics of their era. We saw the Haley-Eddy concert last week and the sounds are new. The songs are old but that rustic quality is missing. I loved the show though and was thoroughly amused for the first time in a long while. I can remember sitting through Haley's "Blackboard Jungle" twice, but those times are gone. Nobody does the bop anymore."

BLUES 'N' COUNTRY

I asked where he thought Rock 'n' Roll turned to Rhythm and Blues . . .

"I can't really say exactly where it split apart, but again the roots are the same. Blues came from Country as well. I can only note particular artistes who seem to be more R & B, whatever that term can be defined as. Jimmy Reed is R & B. He's the only real one I can think of. Little Richard is thought to be, but like I said, he's actually Rock 'n' Roll. But then again, he is just that little bit apart from real slam bang rock like Jerry Lee Lewis."

Relaxing now and feeling much better

about asking things I thought just a shade trite. I sipped a little scotch and queried why Phil felt that Everly's records didn't sell so well in England, and if perhaps sales had improved due to the "Revival".

'ROCK REVIVAL'

"I have no idea why our records don't seem to click here. Whatever we don't do seems to be the most popular. I guess we didn't spend enough time here during the period when our style was very big. I'm sure the "Rock Revival" is not going to affect us much since it's only happening here anyway. I haven't seen any signs of it in the U.S., so it must be pretty far underground. "Purism" is the thing there at the moment. A creative and progressive movement in music, but based on almost archaic patterns. The Rock 'n' Roll outbreak originated here, and if it is happening at all, it must be the very beginning. Anyway, it won't have any influence on our music. I don't think any movements have yet. Our new record "It's My Time" is as country influenced as ever."

A HIT

Whatever the reason why Phil though their records flopped here, he has no problems anymore. "It's My Time" has moved with definite direction into the Top Fifty. Perhaps this may be the end of that succession of bad sellers. The Everly's are two of the nicest, most experienced and polished performers in the world, and their music deserves to take Britain by storm.

LON GODDARD

AIN'T NOTHIN' BUT THE SHOWSTOPPERS

WELL, we've got yer Motown, and we've got yer Stax/Atlantic. What next? Could it possibly be yer Philly?

The Showstoppers think it could — and they're in a good position to judge, having just had a hit with the Philadelphia sound in the shape of "Ain't Nothing But A Houseparty".

Is there a recognisable Philly sound? Well, if there is, most of it comes out of a small Philadelphia recording company called Showtime Records, an organisation run by the Weinroth family — two brothers, Irving and Bruce. Bruce, who produced the Showstoppers' hit under the name of Bruce Charles, says: "Yes, there is a distinct Philly sound — basically it's a chugging beat with a lot of bass. The whole sound, in fact, hangs around the bass line."

THAT PHILLY SOUND

Like most small "family" recording scenes, the groups and people involved with the Philly sound serve as a mutual admiration society — people like Eddie Carlton, the Artistics, Jean Wells, the Delphonics, Bobby Wells, and the Intruders. And they're all firmly convinced that their own sound is now beginning to happen. Probably the first Philly record to make an impression was "Boogaloo Down Broadway" by the Fantastic Johnny C. — and now there are at least two in the American charts. It's also a closely interwoven sound with individual artistes contributing to one another's scene. There's a bit of "Houseparty" in Bunny Ziegler's "Let The Good Times Roll/I Feel Fine", and also in the Impressions' "I'm A Winner" — though this isn't really all that surprising, as the writer of "Houseparty" played guitar on the latter record.

Things have only started happenin' in the Philadelphia scene in the

last six months — It's like a lot of small "Indy" recording companies on the way to making a name for themselves. Like Tamla Motown was back in 1962, or Stax before they joined up with Atlantic.

Bruce Weinroth started life as a Disc Jockey, but then he and his brother, Irving, found the Showstoppers, and liked what they were doing. And, what's more, discovered that the group weren't being used at all — no one was really exploiting their talent. "We decided to try and do something with them," says Bruce. "we had a difficult job because we were trying to promote a new group on a completely new label. But we stuck with it. The great thing is that everybody involved with the record, both in England and in America, has believed in it, and done their best to push it."

NO NATIONAL PROMOTION

When "Ain't Nothing But A Houseparty" was first released it made all the local top ten charts, selling about forty thousand copies. But it was never promoted nationally. Then Milton Samuel of Beacon Records in Britain heard it in a New York record shop — he was so impressed he rushed straight down to Philadelphia to find out more about the group. This resulted in Beacon releasing "Houseparty" in this country — whereupon, to everyone's surprise, it became a hit. The record has now been released throughout Europe and the Far East, and MGM are re-releasing it in America.

So perhaps the Showstoppers are right — this could be the start of a new recording scene and a new sound. The Philly sound. We'll know for sure when their next single, "Shake Your Mimi", is a hit.

But until then . . . well, I like the Philly sound.

Just one last note — the Showstoppers are not the Imperial Showstoppers who were featured on "Rockin' Soul", the flip of Solomon Burke's "He'll Have To Go".

"It was probably just a name chosen for the group of session men who were used to make the flip side," said lead singer Timmy Smith. "Man, we were still at school when that record was made."

DEREK BOLTWOOD



SHOWSTOPPERS—introducing the "Philly" sound.



THE ASSOCIATION—seen at Heathrow Airport.

FOUR NEW BEATLE SONGS...

JOHN LENNON and **Paul McCartney** have written four new songs for the Beatles' first animated feature film, being made in America, called "Yellow Submarine". Titles of the new songs are "Hcy Bulldog", "Northern Song", "All Too Much" and "All Together Now". These songs plus others including "Yellow Submarine", "Sgt. Pepper's Lonely Hearts Club Band", "Eleanor Rigby", "Lucy In The Sky With Diamonds" and "All You Need Is Love", are to be featured in the film which tells the story of the Beatles' travelling in a yellow submarine to defend 'Pepperland' against an attack of anti-music missiles and various other monsters. The feature is being produced by Al Brodax for King Features Syndicate and United Artists release. Screenplay is by Brodax, Lee Minoff, Jack Mendelsohn and Professor Erich Segal of Yale University.

NEWS SHORTS

THE Wishful Thinking appear for five consecutive days on Radio 1's David Symonds' Show from May 20. The Turquoise are to star in a film called "If That Was A Hard Day's Night What Do You Think This Is?". The film is being shot in Rome, and the script is by Johnny Shadow. Mick Green and Robin Macdonald of the Dakotas are writing a theme tune for Tony Prince's show on Radio Luxembourg. The Peppermint Circus appear at Liverpool's Peppermint Lounge this Friday. Their new record, "All The King's Horses", was penned for them by the Bee Gees. Sons and Lovers leave for a three week tour of Czechoslovakia on August 8. Dave Berry, currently on tour with Herman's Hermits, has been booked for the Lisbon Song Festival in September. After the present tour he flies to Holland for cabaret. Elmer Gantry's Velvet Opera have had to hire three "heavy" road managers to cope with repercussions from their stage act during which they hurl abuse, and occasionally refuse, at the audience. Their next release is "Mary Jane", on May 24 on CBS. The Move are to make a personal appearance at a record store in their home city of Birmingham on Saturday, May 18. Tom Jones, currently at the London Palladium, has broken every attendance record in the history of the theatre for a one month stint on May 17. The Episode appear on Pop North on May 16, Pete's People on May 18, Time For Blackburn on 25th, and the David Symonds' Show from 27 to 31. George Wiener, head of Wemar Music, and original director of Johnny Brandon's 1964 hit Broadway musical, "Cindy", flew into London last week for talks and to attend the British premiere of "Cindy". Andy Williams arrives in Britain today (Thursday, May 16). "Congratulations" has already sold over half a million copies in this country, and is this week number one in Norway and Holland, and number two in Sweden. It has also just entered the Danish, German, Australian and French charts. Paul McCartney and Jane Asher were amongst the audience last week at Liverpool's Shakespeare Club to watch the Flowerpot Men who were in cabaret there. Tommy Moeller of Unit Four Plus Two failed to appear at Bow Street Magistrate's Court last week, to face a paternity suit brought against him by a fan, when his car broke down. Tommy is denying the charges. Bill Martin has now left the London Clinic where he recently had his tonsils removed. He is now convalescing. 500 girls from the Midlands have signed a petition containing 60,000 "pleases", to get Pinkerton's on Top of the Pops. Pinkerton's latest disc is "There's Nobody I'd Sooner Love". The New Vaudeville Band are currently appearing in cabaret at Tito's Club, Cardiff, until May 18. On May 29 they leave for a season at Isy's Supper Club, Vancouver, Canada, and from there they fly to Brazil where they are booked for a tour and TV appearances.

since their split with Steve and Muff Winwood is due for release on the United Artists label in June, and will be called "Spencer Davis With Their New Face On". Tintern Abbey manager, Nigel Samuels, has bought the group a cottage in Cornwall. They will be going there shortly to write tracks for their album, planned for release in August. Next release from Beacon Records is "Let's Copp A Groove" by Bobby Wells on May 24. Bobby is from Philadelphia, and the backing voices on the record are those of the Delphonics. Andy Williams's concerts are all sold out now, and BBC-2 are to make a programme about the concerts, to be screened on June 2. Andy and his wife Claudine will be on Pop Inn on May 21. Roger Whitaker has recorded a French version of "What A Wonderful World", next release from Tommy Bishop and the Rock 'n' Roll Revival Show is a self-penned ballad called "Ordinary Ansel", due out on June 7 or 14. Eric Burdon returns to Britain this week.

James and Bobby Purify arrived in England last Wednesday to promote their new Bell release, "I Can Remember", and to undertake a ballroom and club tour, starting at the Agincourt, Camberley and the Cue Club in London on Friday, May 17. The Episode appear on Pop North on May 16, Pete's People on May 18, Time For Blackburn on 25th, and the David Symonds' Show from 27 to 31. George Wiener, head of Wemar Music, and original director of Johnny Brandon's 1964 hit Broadway musical, "Cindy", flew into London last week for talks and to attend the British premiere of "Cindy". Andy Williams arrives in Britain today (Thursday, May 16). "Congratulations" has already sold over half a million copies in this country, and is this week number one in Norway and Holland, and number two in Sweden. It has also just entered the Danish, German, Australian and French charts. Paul McCartney and Jane Asher were amongst the audience last week at Liverpool's Shakespeare Club to watch the Flowerpot Men who were in cabaret there. Tommy Moeller of Unit Four Plus Two failed to appear at Bow Street Magistrate's Court last week, to face a paternity suit brought against him by a fan, when his car broke down. Tommy is denying the charges. Bill Martin has now left the London Clinic where he recently had his tonsils removed. He is now convalescing. 500 girls from the Midlands have signed a petition containing 60,000 "pleases", to get Pinkerton's on Top of the Pops. Pinkerton's latest disc is "There's Nobody I'd Sooner Love". The New Vaudeville Band are currently appearing in cabaret at Tito's Club, Cardiff, until May 18. On May 29 they leave for a season at Isy's Supper Club, Vancouver, Canada, and from there they fly to Brazil where they are booked for a tour and TV appearances.

RICK DANE

STARTING on Wednesday, May 22, at the Mecca Lyceum in the Strand, Radio 1 DJ Rick Dane will be hosting a weekly Continental night designed entirely for young Europeans in London. The evening's entertainment will last four hours, comprising non-stop music with alternate half-hour spots of music and light entertainment. During the evening Rick will play the whole of the current top fifty plus records from the European hit parades. Also, each week, in co-operation with the GPO, one of the Continental guests, whose name will be drawn out of a big drum, will be allowed a free telephone call home. Each week will have a different theme, featuring a different country, when local food will be served, and records from that country's hit parade will be played. It is also hoped to bring over top Continental acts for the shows.

THE HERD

NEGOTIATIONS are underway for the Herd to go on a three week tour of America with the Jimi Hendrix Experience in late July and early August. This has come about because of the interest shown in the Herd in the United States. While the Herd's managers, Howard and Blakley, are in America negotiating the tour, they will also be discussing a possible film part for Peter Frampton with various Hollywood producers. The film will not feature the group, although other scripts are at present being considered for the Herd to make their first group film later this year.

THE BACHELORS

FOLLOWING their season at the Coventry Theatre where they have been starring in the "Bachelors Show" for eight weeks, the Bachelors are this week appearing at Greasborough and the Batley Variety Club where, on December 10, 1966, they laid the Foundation Stone, and which they opened in 1967 when they were the first stars ever to perform there. On May 19 they fly to Ireland for a series of performances—their first appearance in their native country for three years. From Ireland the Bachelors go to Glasgow to start rehearsals at the Alhambra Theatre where they will be starring in "Five Past Eight" from June 8 to September 7.

Newies from Donovan, Chuck, Martha, Otis, Frank Sinatra

AMONG the new single releases for week ending May 24, are ones from Donovan, Chuck Berry, Frank Sinatra, Martha & The Vandellas, Otis Redding, Marty Wilde, Blossom Dearie, Horst Jankowski, Bobby Vinton, Tim Rose, Simon Dupree and Matt Munro. All the new singles to be released that week are as follows: DECCA Edwin Bee — "I've Been Loving You Baby"; DERAM Tony Osborne's Three Brass Buttons — "Sunspot"; Roberto Mann & His Orch. — "Wonderful One"; MONUMENT Jo Simmons — ("You Keep Me) Hanging On"; LONDON The Hesitations — "The Impossible Dream"; PARLOPHONE Deena Webster — "You're Losing"; Simon Dupree — "Part Of My Past"; Hans Christian — "Autobiography Of A Mississippi Hobo"; CAPITOL Matt Munro — "The Music Played"; Teddy Neeley — "One More Tear"; STATESIDE B.B. King — "Paying The Cost To Be The Boss"; TAMLA Martha & The Vandellas — "I Promise To Wait My Love"; BELL Merrilee Rush — "Ansel Of The Morning"; Oscar Tony Jun. — "No Sad Song"; EMERALD Big Tom & The Mainliners — "The Old Rustic Bridge"; NEMS Cupid's Inspiration — "Yesterday Has

STARS IN STORES

THE Tremeloes, Anita Harris, The Marmalade, The Peddlers and The Love Affair can all be seen in person during the Festival of London Stores next week. Anita Harris makes a personal appearance in the Harrods' Fashion Theatre on Monday, May 20 at 3.15 p.m. She will be interviewed by ITV announcer Trevor Lucas and will autograph copies of her records. The Tremeloes will be playing two numbers, including their latest hit HELULE, HELULE when they appear at Harrods' "Way In" boutique at 5.30 p.m. on Thursday, May 23. Radio One will broadcast the numbers live during the David Symonds' Show, Tony Blackburn is the compere at Way In. The Peddlers will also be performing for 15 minutes at Harrods in the Fashion Theatre on Thursday, May 30, at 3.15 p.m., and autographing copies of their LP. The Marmalade will be autographing copies of their new hit single LOVIN' THINGS when they appear at Swan and Edgars' store in Piccadilly Circus, at 12.30 p.m. on Monday, May 20. The Love Affair will be at Swan and Edgars to autograph their single RAINBOW VALLEY at 12.30 p.m. on Thursday, May 23.

SAROLTA

TOP Hungarian pop singer, Sarolta, has been booked to appear on the Eamonn Andrews Show on May 19. This will be the first time a pop star from behind the Iron Curtain has sung on television in the West. When Sarolta has completed various other TV appearances, she will return to Hungary for four months to defend the Golden Microphone Award she won at the Hungarian Music Festival last year, and also to tour various Eastern countries including Bulgaria and Russia.

THE LOVE AFFAIR

FOUR songs are at present under consideration for release as the next Love Affair single. It is more than likely, said a spokesman for the group, that the Love Affair will drop the orchestral backing on their next record, and will concentrate on the group sound — though strings may be added. Release is set for approximately mid-June. This Thursday the group start work on their LP, on which they plan to use four of their own compositions. The LP is set for release in early July.

LONG JOHN BALDRY

LONG John Baldry opens the Royal Show at the London Palladium, to be screened on television on May 19, singing a production number called "Under The Sun In Mexico", which may be his next single. John's tailor, David Seeton, who also makes Herman's clothes, has specially designed a fantastic suit in biscuit-coloured pure silk. The lapels of the jacket and the whole waistcoat have been hand-embroidered. The suit cost £175, and with it he'll wear hand-made crocodile-skin shoes, and socks from Marks and Spencer.

CILLA BLACK

THE world premiere of Cilla Black's new film, "Work Is A Four Letter Word", is to be held at the Carlton Theatre in London at the end of May or beginning of June. Details of when the film will go on general release are as yet unavailable, though it will probably be in July or August. BBC-2 are to screen a half-hour colour documentary on June 1, as the main feature of their programme, "Release". The documentary, called "Work: What It's All About", is about the making of Cilla's film. Guests on Cilla's BBC-2 colour spectacular on June 16 are Sacha Distel and Frankie Howerd.

D. J. NETBALL

ON May 22 at the Crystal Palace Recreation Centre, during an International Netball Evening With The Stars, a disc-jockey team will play a Kent County Team at Netball. Among the DJ's appearing will be Tony Blackburn, Tony Brandon, Dave Cash, Alan Freeman (captain), Stuart Henry, Ed Stuart and David Symonds.

MIKE STUART SPAN

ON June 21, the Mike Stuart Span play a concert at the Dome, Brighton. The show will star Scott Walker, and special guests will be the Herd. They are also negotiating a tour for November, to be called "Expansion". Guest stars on the show will be the Cream.

MERSEYS

MANAGER Hal Carter returned from the States last week after negotiating for the Merseys to make a short promotional and concert tour of the States in the summer. Clairvoyant Maurice Woodruff predicted this trip two months ago.

News shorts

Dusty Springfield's Talk of the Town season starts on July 8, not June 8, and finishes on August 3. Guests in her TV series include Mark Murphy, Donovan, Georgie Fame, and Jimi Hendrix. Negotiations are under way for a late-July visit of the Seekers to Scandinavia. The whole trip is for approximately 16 days, including three days in Holland, where a concert will be televised live. On Whit Monday Ed Stewart is judging a beauty contest in Farnham, where entrants are competing for the title "Youth Queen 1968". The Karlins fly to the Persian Gulf for two weeks of concerts at Service bases there, on May 16. New single from Sons and Lovers, "Help Me I'm On Top Of The World" to be given blanket release in seven countries on May 17. They start a European tour to promote the disc on June 2. Nems are at present negotiating to bring Nina Simone into the country for a series of concerts from May 20 to 30. Tim Andrews now has a four-piece backing group. Peter Jackson, road manager of Cupid's Inspiration, standing as a non-political candidate at the Stamford Borough Council by-elections after a very successful concert at the Queen Elizabeth Hall last Saturday, Judy Collins has left the country because of the sudden death of her father. The tour has now been postponed to a later date. Amongst artists appearing at a "love-in" at Bosworth Park, Market Bosworth, will be Long John Baldry, and the Brian Auger Trinity with Julie Driscoll. Stanley Kubrick has persuaded the management of Hatched's Playground Discotheque to turn the premises into a mammoth Space Station during May, to promote the spectacular MGM film "2001: A Space Odyssey". Judy Dyble will no longer be appearing with the Fairport Convention when the group returns from the Rome Festival this week. The group will continue as a five-piece until a replacement is found.

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THE PHONEY FOLK WRITER

B.B.C.'S WALLY WHYTON HAS A FEW HARSH WORDS for BRIAN CHALKER

I'VE read today your Country music correspondent's look at the British Folk scene today and it is so full of ill-informed opinion and half truths that I feel bound to put a few facts straight.

According to Brian Chalker, the mystical 'financial wizards of the recording world are ousting traditional acts in favour of contemporary artists'.

Has Brian Chalker ever met Terry Brown of Fontana or Nat Joseph of Transatlantic Records? Between them they record a large percentage of the Folk talent in Britain. Financial wizards? No, just hard-working men, dedicated to recording the best of both traditional and contemporary Folk music. A look through their catalogues will confirm this. Terry Brown records the Corries, Martin Carthy, Noel Murphy, Julie Felix and Robin Hall and Jimmie McGregor. A fair enough mixture of old and new? Nat Joseph has the Young Tradition, A. L. Lloyd, The Ian Campbell Group, Bert Jansch, Matt McGinn, Hamish Imlach, John Renbourn and many others. Again a good cross-section of the whole Folk scene today. This would seem to repudiate the absurd digs at record companies.

To say that Folk artistes are told by their record companies what to sing and how to sing it shows an ignorance that is hard to believe.

Record companies sign talents of all kinds for what that talent is, and it would be

completely pointless for that company to invest time and money trying to change a Folk singer into a Rocker or vice versa. I get a mental picture of Noel Murphy being told to wear a kiss-curl and a Fender guitar!

If Brian Chalker knows a Folk singer who has been treated this way, then let's have the story and name the name. Not a mess of generalisations.

Generalising seems to set the tone of the whole article, for then we have the wild statement that "artistes specialising in traditional material are decreasing weekly". Nonsense! I've heard more traditional music from young singers in the clubs, this year, than ever before. But then I do visit Folk clubs.

Then comes the attack on Radio 1's Country Meets Folk which I comper. No facts once again, but mention of "the old pals act" and "same old voices", etc.

SOME OLD PAL!

I hadn't worked for the Light Entertainment Department for seven years when I was offered the show. Some old pal! David Allan, our Country Music critic is new this year to Radio 1. Jim Lloyd our Folk critic is also in his first series. In addition we have had many guest critics from time to time. Artiste-wise we have covered most of the Folk and Country scene, bearing in mind that we set out to be an entertainment show, not an academic excursion into either field.

Then a marvellous piece of impertinence and "double-think" about which Folk artistes are acceptable to Mr. Chalker and those who must be cast out.

Dylan singing his own compositions is O.K. Tom Rush singing the blues is not. Tom Paxton is all right but not Alex Campbell singing a Tom Paxton song. Joan Baez passes the whiteness test but not Tim Hardin although Joan frequently sings Tim's songs. He also mentions Antoine, the French singer whose only appearance I can remember in this country was a Paris version of Ready, Steady, Go! It would all be quite laughable except that your otherwise admirable paper gives space to this rubbish.



JULIE FELIX, JOHN RENBOURNE AND BERT JANSCH... real folk?

He ends up with a note to Robin Scott telling him that there are "people with an extensive knowledge of Folk music waiting for a Folk show", Well, Brian Chalker is not one of them.

If his outlook on Country music is as

half-baked, then Heaven preserve the Country music fans of your paper.

Country Meets Folk, The BBC, London, W.1. WALLY WHYTON

— more singles —

JEANETTE SIMPSON, with "My Baby Just Cares For Me" (Giant GN 29), builds a very fine atmosphere — not a chart song, I'd say, but very strong on performance. Baladeer **RONNIE TOBER** and "Wiederseh'n" (Decca F 22769) captures fair romance in his tonsils. Comedian-singer **JOHNNY HACKETT** has family-favourite chances with "If You Change Your Mind" (Philips BF 1659), a sensitive performance from the Fernandel-looking character. Very musicianly scene all round, predictably, from **THE BOSTON POPS ORCHESTRA** (RCA Victor 1683), on Beatle songs "And I Love Her" and "A Hard Day's Night". **THE GRASSROOTS**, on "Melody For You" (RCA Victor 1682), are pop rather than the implied C and W. **ERNEST WILSON**, and his modern sequence orchestra and his

JOHNNY MANN SINGERS Never My Love; Rainbows (Liberty LBF 15091) A very tasteful version of the major Association success—not exactly another "Up Up And Away" but tuneful, happy, and extremely well produced. ★★ ★

Trafalgar Squares, on two EP-type discs for ballroom dancers—strict-tempo with vocals... Silver Dollar SDV 3930 (wa'tz and slow foxtrot) and Silver Dollar SDV 3925 (slow foxtrot and quickstep) —money-for-value medleys of recent hits.

Lovely little song: "My Cup Runneth Over" (RCA Victor RCA 1686), given suitably imaginative treatment by **THE BLUE BOYS**. **AL HIRT** roars in on trumpet through "The Glory Of Love", followed by theme from "Guess Who's Coming To Dinner" (RCA Victor 1658) —tremendous technician, this man. "All The King's Horses" by **THE PEPPERMINT CIRCUS** (Olga OLE 007) is a Bee Gee song and very well performed — catch enough to make a surprise break-through. For sheer perky vocalistics and a tappy sort of arrangement try

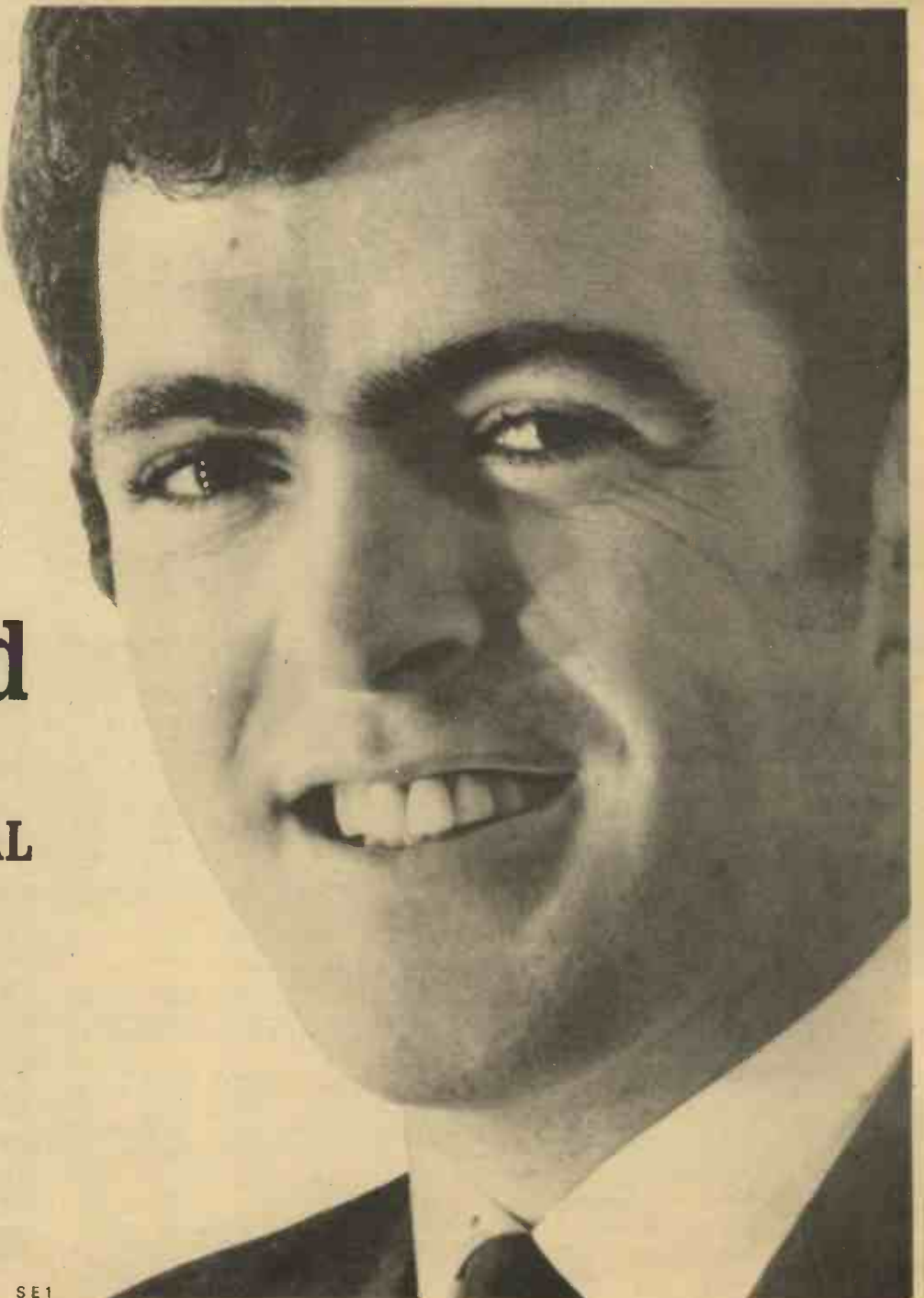
"Pretty Shade Of Blue" by **THE CAMEOS** (Toast TT 503), a stand-out among the "outsiders" this week, a fairly bouncy number, right for parties. **SCHADEL**, on "With The Sun In My Eyes" (Pye 17528), again underlines my erstwhile query: why do we not hear more of unusual talent? They have recorded **ALEX CAMPBELL'S** "Victoria Dines Alone" (Sage OPP 2), changing the original backing on this unusual item — and I commend it all over again. That fine singer **MARIAN MONTGOMERY** sings "Why Say Goodbye" (Pye 17533), with perky strings and an easy style — but not probably a hit song. Those singing swinging **DALLAS BOYS** feature solo voice a lot of the way on their professional latest "I Can't Fool My Heart" (Major Minor MM 563) — nice arrangement.

BOBBY HANNA

Written on the wind

his winning entry in the
1968 INTERNATIONAL SONG FESTIVAL
OF MAJORCA

F 12783 45 rpm record



THE name of the town is Llgamora in South Wales. The man who effected the ban, local librarian Gareth Hook (or Hook the Book as he is called locally). Mr. Hook denied the charge when questioned by our Welsh reporter, drunken Irishman Michael Flynn (Flynn the Gin as he is affectionately known).

"I did not ban Henry Fielding's classic novel, look you man, indeed to goodness" said Mr. Hook in his quaint Welsh vernacular, "I merely stated that it was unavailable at my library because it was lusty and bawdy and sexy to boot. For this reason I've had it at home for the last three months and I'm now re-reading it for the seventh time. When I've finished with it, it will go back into circulation." And as an afterthought he added: "Look you man, indeed to goodness."

When asked to comment on the situation the local vicar, the Reverend Glynn Evans (Evans the Heavens), replied: "I didn't know Tom Jones was a classic novel by Henry Fielding. I thought he was a popular singer given to emitting strangled noises on gramophone records. Jones the Groans we call him around here."

The vicar's wife, who is not Welsh but comes from Barnstaple (Mrs. Evans the Devons) was more with-it. "I've read the book" she said "But I preferred 'Valley Of The Dolls'. And I dig Tom Jones the singer the most. I love the way he swivels his hips. Jones the Bones we call him at the Women's Institute!"

Last word on the controversy must go to the editor of the local newspaper, Daffyd Thomas (Thomas the Commas). "The only Tom Jones I know" he said "Is the pawnbroker in the High Street, you ask him about it." But Jones the Loans was unavailable for comment.

THE SIMPLE SHOW

We are privileged this week to have been given a transcript of the Simon Simple T.V. Show, broadcast last Saturday evening. It is not often a pop-paper has the opportunity to publish the actual text of a T.V. show. The David Cumming Column once again makes progress, makes history (if only it would make sense as well, we'd all be a lot happier).

THE SIMON SIMPLE SHOW

- 1. TELECINE: OPENING TITLES.
- 2. MAIN SET. EMPTY.

ANNOUNCER (OUT OF VISION) And here he is . . . the man himself, in person, live from the

TOM JONES BANNED IN WELSH VILLAGE



DAVID CUMMING'S COLUMN

studio, tonight! . . . It's Simon Simple! AUDIENCE (JOINING IN) Eamonn Andrews!

APPLAUSE. SIMON ENTERS AND FACES CUE-CARD.

SIMON: Thank you, and good ladies, evening and gentlemen . . . there you go, I told 'em I should have rehearsed everything! Ah well, can't be bad. Yes. There you go. Well now. Yes. You can't win 'em all. So . . . on with the show, which can't be bad. Got a lot of interesting people tonight, your actual interesting people, so there you go, I won't stand here talking for much longer, would you believe twenty minutes? Can't be bad. I see that your actual Mr. Heath has moved to Hampstead. From now on they'll call him Hampstead Heath. Ah well, I thought that would go better. Still, you can't win 'em all. Hasn't been the same since Neil Shand started writing Beachcomber. Now that can be bad. I see that Barbara Castle the Transport Minister said last week that the worst thing about women drivers is . . . what? She's not any more? Ah well, that can't be bad. Let's have a guest.

(SIMON CROSSES TO SWIVEL CHAIR, SITS DOWN, SPINS ROUND, FALLS OFF.)

SIMON: As you know this is a young, with-it swinging show, so we have an old-time comedian, your actual Herbert Graveyard.

(CAMERA PANS TO HERBERT GRAVEYARD SITTING IN OTHER CHAIR.)

SIMON: Well now Herbert, I've always had the im-

pression, I mean I've gathered, sincerely, that is to say—hee-hee—that you've always, rather like me . . . well let's put it this way . . . Herbert can you hear me?

(SIMON CROSSES TO HERBERT, INSPECTS HIM AND FINDS HE HAS DIED OF OLD AGE.) EMERGENCY FADE OUT

FIVE YEARS LATER

Looking through the titles in the charts of five years ago, I was thinking how things have changed over that period. Take an example. In this permissive, swinging sex-educated society "How Do You Do It?" becomes a superfluous question. There's the Four Seasons' hit, in which a father tells his son to "Walk Like A Man". With the same father, same son five years later it would be called "Dress Like A Man". Billy Fury's "Like I've Never Been Gone" becomes "Like I'm Always On A Trip". And with the international situation the way it is, the Skeeter Davis 1963 hit "The End Of The World" could be retitled "It's Almost Tomorrow". (By golly, the lad's getting deeply satirical. David Frost, move over.)

TAILPIECE

Following the recent purchase tax increases on records, Tom Jones's hit single is now known as "Dear Delilah" and the John Rowles number entitled "If I Only Had Time-and-a-Half". Ah well, that's show-biz. C.U.

THE FOURTH ANNUAL ELVIS CONVENTION

THOSE indefatigable ladies and gents of the Official Elvis Presley Fan Club of Great Britain and the Commonwealth, happier than in ages over El's recent recorded material, are making plans in good time for this year's Elvis Convention, at the de Montfort Hall, Leicester, on Sunday, July 21.

This is actually the fourth convention held—first was at Wembley, with Jimmy Savile in attendance; second was in Brussels; third in Nottingham. This year it was to be held in Nashville, but the Chancellor's £50 allowance put the block on that.

But secretary Tod Slaughter tells me: "We hope this convention will be the best attended—our average audience has always been around a thousand. There's to be more music and entertainment this time. Emperor Rosko, we hope, will fly from Paris to compete the show before going on to Majorca to host Musica '68. His father, Joe Pasternak, produced two of El's movies—"Spinout" and "Girl Happy". "We'll start with Dave Kaye performing his Elvis routine, backed by the Dykons. There'll also be a new-style panel game with prizes, and folk like Mike Raven, Bryan Colvin ("Crisp") and Kenny Everett, other engagements permitting. With Peter Aldersley in charge . . ."

"As this is the fourth meeting, we'll be screening El's fourth movie, 'King Creole'. The rights have been withdrawn for this film—it hasn't been on the rounds for several years. It hasn't been shown in several European countries and hasn't been bought for television. So this screening, arranged by Tom Diskin of Colonel Parker's office and producer Hal Wallis, might be the last showing in this country."

The Elvis fraternity are giving the proceeds to the Guide Dogs For The Blind Association. Adds Mr. Slaughter: "Because of the unfortunate Monkees Fan Club and the publicity it has received, fan clubs in general have been taking a knock. It has affected the joining rate of this and many other fan clubs and the Elvis Club is trying to over-ride this problem. Fans will be travelling from France, Holland, Belgium, Norway, Sweden and Czechoslovakia and Poland. And we're asking Elvis for a taped or filmed greeting to help make this the biggest convention of its kind."

And "in all sincerity", the Club is inviting Tony Blackburn along—following recent controversies, this is quite a move. Tony's view of El's latest single "U.S. Male": I prefer this side and I'm glad it's the official 'A' side. It's a happy-go-lucky number, very well recorded and the side I'll be playing. 'Stay Away', which is a fresh version of the 'Green-sleeves' tune is very well done. Both are very good sides."

If you'd like to get tickets for the Convention, drop a line to "Elvis Convention '68", 256 Thurcaston Road, Leicester, LE4 2 QF. I'm already sending for mine . . . P.J.



ELVIS—his fan club are pleased with his latest singles . . .

new singles reviewed by Peter Jones

reviewed by Peter Jones

JULIE ANDREWS

Start: Someone To Watch Over Me (Stateside SS 2109). This is from the musical of the same name and it's the sort of thing that Judy Garland used to sing, only here delivered in the typically British, well, English tones of the truly great star. The arrangement is a bit dated. I don't honestly know whether it'll click, but I am positive this song will hang around the air-waves for years. Flip: Well, it's a great ballad isn't it!

CHART POSSIBILITY.

WAYNE FONTANA

The Words of Bartholomew: Mind Excursion (Fontana TF 933). I've virtually given up trying to predict the future of Wayne's singles. This is hardly one of your sing-alongs, with near tongue-twisting theme and the story of a man at work. The arrangement stops and starts and fairly floods through a mass sound later on. Very ambitious and herewith commended. Flip: Soft-sung and rather rambling song, but with charm.

CHART POSSIBILITY.

BOBBY HANNA

Written On The Wind: Everybody Needs Love (Decca F 12783). Recent winner, song and singer, of a major festival — and it looks a good bet for the charts here. Nice arrangement on a gently joggling ballad theme, with excellent lyrics and melody. Bobby's singing, comparatively new to me, seems of the stuff that request songs are made. Flip: Rather more spirited all the way. Nice.

CHART POSSIBILITY.

ANDY KIM, on "How'd We Ever Get This Way" (Dot 105), sort of slithers all high-pitched through a fair enough song. Theme from Two-Way Family Favourites. "With A Song In My Heart" (Decca F 12773) done with spirit and charm by IVOR RAYMONDE, his orchestra and chorus. PEGGY MARCH is a name from the past but this former "little" one really doesn't have much of a song in "If You Loved Me" (RCA Victor 1687). Orchestral version of the Eurovision song hit, "La. La. La." by FRANCK POURCEL AND HIS ORCHESTRA . . . bouncy and bright. From ROY DOCKER and Music Through Six: "Mellow Moonlight" (Domain D3), a highly com-

mended soulful production and performance. THE MONTANAS take "A Step In The Right Direction" (Pye 17499), nicely-constructed big ballad.

THE SINGING DUSTMAN, that chap who kept Prince Charles awake in the mornings, emerges with an amusing and philosophic and gruff-voiced "Why Don't They Buy Rubber Dustbins" (Pye 17543). And GENE AND THE GENTS turn up with "C'Mon Everybody" (Pye 17532), a fair enough revival of the E. Cochran standard — though not for Eddie's addicts. Organ mostly on the instrumental "The Champ" . . . by THE MOHAWKS (Pama 719).

VAL DOONICAN

Now: The Sun Always Shines When You're Young (Pye 17534). As ever, rely implicitly on Val coming up with the right sort of song and the right sort of production. This is not instantly the most-commercial of his long hit run, but it soon grows on the mind. The arrangement enhances his super-relaxed style. Should be very big. Flip: Slower to start, but again one of your actual professional jobs.

CHART CERTAINTY.

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THE KINSMEN

It's good to see you F 22777

REPARATA & THE DELRONS

I can hear the rain RCA 1691

LOUIS ARMSTRONG

The life of the party HLR 10195

BOBBY HANNA

Written on the wind

FOGGY

Reflection (from the LP)

PETER AND THE GENTS

Theme from

MARSHALL

Faithfully



ARETHA FRANKLIN

LADY SOUL

Aretha Franklin talks to RM's Norman Jopling

SOME people are going around saying that Aretha Franklin is the Queen Of Soul, many people are buying her records, and one person (show compere Johnnie Walker) even said that she was the best coloured girl singer ever to make records.

Now it isn't every girl singer who is fortunate enough to have these things said about her or happen to her, whether you go along with them or not. After chasing around and about the metropolis, I tracked Aretha down to her hotel (in the Penthouse Suite) and asked her a few questions, some of which she answered in length and detail, others which received a mere smile of reply.

As her voice is her fortune does she do anything to protect it?

"I do vocalistics if that's what you mean. I was afraid that when I came to Europe I'd end up with laryngitis for the whole trip but I've been lucky this time. My voice changes as I change climate—it goes down about two octaves when I come to a climate like this." (Aretha had been not too happy about our weather, in fact she was welcoming quitting our shores to get back to the USA.)

How did she feel when her first record for Atlantic, "I Never Loved A Man" began to shoot up the US charts, after she had been singing for so long without a hit?

'RESPECT' POTENTIAL

"To tell the truth, I never expected that song to be a hit. I was surprised. I could see more potential in 'Respect', in fact I can say I knew that would be a hit song. Sometimes I can't get a song right in the recording studio though. We usually work things out before hand, not like the Memphis studio where they don't plan things like that, but can end up with a master. We usually know what we're going to do, I sing and the musicians kind of fit things around me. Two of my favourite songs incidentally are 'Rock-A-Bye' which was on Columbia, and 'Chain Of Fools'."

Accompanying Aretha was Ted White, her manager and husband. I asked Aretha if it helped her to have Ted as a manager.

"Oh yes. I don't have to worry about the business side. As he's my husband I know I can trust him! I just worry about the singing."

Ted explained that although Aretha had no hits when she was on Columbia (CBS here), there was no question of Aretha's style being "suppressed" by that label.

"I'd call it more of an exploration by Columbia. They gave Aretha the chance to sing all sorts of things," he explained.

"But it was more kind of 'easy listening' as they say in 'Cash Box'," said Aretha. "I started off there with more powerful material—very similar to the kind of thing I'm recording now with Atlantic—and went on to slower music. But I can say that my big

records and my success has been due to the backing which Atlantic have put behind me. I can say that I wouldn't have had these hit records if it wasn't for Atlantic, and their organisation."

Aretha reads a lot of newspapers, not too many books, and likes mostly simple things and straightforward people. What did she think about her British audiences and how do they compare with their US counterparts?

"I thought maybe they'd like me," she smiled. "But I never expected this, truly. It was so wonderful. My American audiences are pretty mixed, I get all sorts of people, old and young. It's nice. I don't record with my band though, we use Atlantic musicians."

Did Aretha look back much on old times when she wasn't so successful? Did she enjoy them?

"Oh, we had good times, right enough. I was in a group, a gospel group with my sisters Irma and Carol. Carol is with me here as part of my backing group. We split up and went our separate ways, to do different things. My big ambition later on when I was with Columbia was to have a big record. Ted and I have written quite a few songs—but the name on the label credits would be 'White' — we write under my married name. I like writing, and don't confine myself to just the words, or just the music. But I don't particularly write songs with myself in mind."

Ted White explained that they had recently founded the Aretha Franklin Foundation, which gave to charity, and this was an activity Aretha had long been interested in. Aretha's father still sings gospel and has recorded over thirty gospel albums for the Chess label. Aretha's favourite female vocalists are Judy Garland, Shirley Bassey and Clara Ward. And she digs Charles Aznavour—she even wants to cut an album of his songs when she gets the chance.

I asked Aretha that as she'll undoubtedly be singing in many years time, would she still be doing numbers like "Respect" and "Think" (her latest single)?

"No, I shouldn't think so," she laughed. "Music changes, and I'm gonna change right along with it."

NORMAN JOPLING

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ong Festival of Majorca

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FRANKIE DAVIDSON

Hector the trash collector F22780

RONNIE ALDRICH

and his two pianos with the
London Festival Orchestra

Sunny F 12779
(from the LP
'For young lovers' LK 4930)



CHARLEY PRIDE

The easy part's over
RCA 1693



GEORGE MORGAN

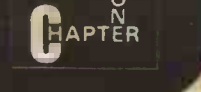
Barbara HLB 10197



THE MARCH HARE

Cry my heart
CH 101

ON THE BRAND
NEW LABEL



HIGH FLYING BYRDS TRIUMPH WITH A BRITISH AUDIENCE ...

THE transition of the Byrds from a powerful pop group (their "Mr. Tambourine Man" was one of the few debut discs to top both the British and US charts) to an underground unit has meant a decline in hit singles but their new LP "The Notorious Byrd Brothers" is currently riding high here. They were here over the weekend and appeared at the Middle Earth club where they proved conclusively that their days of on-stage ineffectuality were over — they were called back countless times by a mainly hippie audience, and DJ, Jeff Dexter nearly ran out of nauseous hippie jargon with which to praise them. There were five Byrds — lead vocalist and guitarist Roger Mc-

Guinn (who had three guitars which were all used frequently), bass guitarist and supporting vocalist Chris Hillman, drummer Kevin Kelly, vocalist and acoustic guitarist Gram Parsons, and an un-named electric banjo player. Many of the numbers were in a plaintive country style including "Old John Robertson" from their hit LP, and their new single "I Ain't Goin' Nowhere". Gram Parsons was the leading country vocalist and he performed many poignant numbers including "Excuse Me", "I Like The Christian Life" and "Under Your Spell Again". Their version of "Foggy Mountain Breakdown" was well-received, but the numbers which brought the house

down were the big single hits, for which Roger McGuinn used his famous twelve string guitar. They included a scintillating version of "Eight Miles High", and other like "5D", "I'd Feel A Whole Lot Better", "Turn Turn Turn", "Going Back", "So You Want To Be A Rock 'n' Roll Star", "My Back Pages", "Mr. Tambourine Man". The group's sound was very similar to their records, except, surprisingly, on the items from their new LP which were more country-based, and the Byrds first set was finished with a version of Vera Lynn's "We'll Meet Again". Other numbers they performed included "Tribal Gathering", "Baby What You Want Me To Do", "Bells Of Rhymney". N.J.

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

Loads of R&B albums including Otis' great 'Dock Of The Bay' LP

JOE TURNER "Singing The Blues" — Well, Oh Well; Joe's Blues; Bluer Than Blue; Big Wheel; Poor House; Piney Brown Blues; Mrs. Geraldine; Since I Was Your Man; Roll 'Em Pete; Cherry Red (Stateside STEREO SSL 10226)

TURNER is acclaimed by both blues and jazz circles — but he has never had the commercial acclaim accorded to more pop-soul slanted artists. His style is earthy and jazz influenced and his vocals are better and more adult than almost anyone else in this field, but jazz, not soul appreciation gets to the full measure of his work. His "Well, Oh Well" is like Chuck Berry's "Back In The USA", and there are plenty of blues items here with obvious derivations. A solid LP.

★ ★ ★ ★
JAMES BROWN "Mr. Soul" — Cold Sweat Parts One And Two; Fever; Kansas City; Stagger Lee; Good Rockin' Tonight; Mona Lisa; I Wanna Be Around; Nature Boy; Come Rain Or Come Shine; I Loves You Porgy; Back Stabbin' (Polydor STEREO 184 100)

JAMES' LP's are better it seems than his singles. This one features superlative versions of other artists' numbers such as "Fever" and "Mona Lisa", and "Nature Boy". Side one is mainly raunchy, jerky beat, but well produced, too, while the second side is more in the "Man's World" vein, with strings, girle chorus etc. which contrast well with his powerful vocals. Brown fans will like this all-new set (except for "Cold Sweat", which has already been on a single).

★ ★ ★

A HOST of country stars on "Hillbilly Jamboree" (Polydor Special 236 214) and some pretty good songs too — the cover drawing is a camp cowboy thing which looks more like an ad for bluejeans or a Westerner boutique. Another 'Various Artists' thing from Polydor is "Soul Party" which features names like JIMI HENDRIX EXPERIENCE, EDWIN STARR, THE AMBOY DUKES . . . and is on Polydor Special 236 213. A bit messy in content though. Film theme albums continue to be issued — a selection of various themes by THE NEW HOLLYWOOD ORCHESTRA are pulled together on "Great Film Themes No. 2 (Music For Pleasure MFP 1218) — good sleeve notes and excellent music. The music for "More Than A Miracle" (MGM C 8063) is a pleasing and up-tempo score by PIERO PICCIONI with the theme played by pianist ROGER WILLIAMS. The music from Requel Welch's "The Biggest Bundle Of Them All" (MGM C 8066) is by RIZ ORTOLANI and seems to match up well with the exciting plot. Good stuff all round.

JACKIE WILSON "Higher And Higher" — Higher And Higher; I Don't Need You Around; I've Lost You; Those Heartaches; Soulville; Open The Door To Your Heart; I'mi The One To Do It; You Can Count On Me; I Need Your Lovin'; Somebody Up There Likes You; When Will Our Day Come (MCA MUP 304).

TAGGED after his exciting hit, this LP contains a varied selection of tracks, from the soul ballads, to the frantic wailing Wilson we're used to. His style has remained unchanged for about twelve years now, yet there is no dated sounds here — the arrangements are pretty good too. A pity there are no sleeve notes and only eleven tracks but for soul and R & B fans, this is a fabulous LP.

★ ★ ★ ★

★ ★ ★ ★
THE DELLS "There Is" (Cadet Import STEREO LPS 804)

ANYONE interested in the more advanced American rhythm and blues sounds should attempt to procure a copy of this magnificent LP, full of great harmony work and ingenious backings. Pounding in parts, and subtle in others. I liked their drive-along version of "Higher And Higher" and their biggie "There Is" is even better in stereo. A great LP, with a wide variety of soul, R & B and near-rock. I hope Pye decide to issue this.

★ ★ ★ ★

MERRILL E. MOORE "Rough House 88" — Buttermilk Baby; Ten, Ten A.M.; Cow Cow Boogie; Sweet Jenny Lee; Five Foot Two, Eyes Of Blue; One Way Door; Down The Road Aplece; Gotta Gimme Watcha Got; Nola Boogie; King Porter Stomp; Yes Indeed; She's Gone; Snatchin' and Grabbin'; Cooing To The Wrong Pigeon (Ember EMB 3394)

UNLIKE most of the true blue innovators of rock, Merrill never really had a big enough single hit to originally endear his name to the British record buyer, but just lately (thanks to Max Needham) he has taken up his rightful place as one of the early rock greats. But even this category is not fully accurate. His style is wild boogie piano, with cool vocals which are in contrast with the wild vocals and weak backing so often employed by other early (1954-56) rockers. Merrill is alone now, no one else plays like this and his wild, yet musically superb piano work surpasses anyone else on the scene. This collection is of early fifties up-beaters, some corny, some wild, but all have that vigorous, happy Moore sound which is somehow a lot healthier than most of the rock-revival sounds.

★ ★ ★ ★

LOU RAWLS "Feelin' Good" — The Letter; My Ancestors; For What It's Worth; Even When You Cry; Hang-Ups; Evil Woman; My Son; Feelin' Good; Encore; I'm Gonna Use What I Got (To Get What I Need); Gotta Find A Way (Capitol STEREO ST 2864)

LOU RAWLS is definitely getting bluesier. His interpretations of "The Letter" and "For What It's Worth" are very soul-inclined, but as Lou worked for years with Sam Cooke, one would expect him to know what it's all about. The backings are still satisfying, sophisticated big band things, nicely arranged but with plenty of power. My favourite track was "I'm Gonna Use What I Got" which could be a big soul single hit. Lou once told me that the only reason he had to think that his records sold at all in England was because Capitol released them. Just keep on releasing them. Capitol . . .

★ ★ ★ ★

ALBERT KING "Born Under A Bad Sign" — Born Under A Bad Sign; Crosscut Saw; Kansas City; Oh Pretty Woman; Down Don't Bother Me; The Hunter; I Almost Lost My Mind; Personal Manager; Laundromat Blues; As The Years Go Passing By; The Very Thought Of You (Stax Import 723)

AFTER seeing this LP in the more hip record shops here's a review of an imported copy, brought over via Polydor. It's a superb blues LP, with everything you want from a blues LP, including plenty of variety, despite the constant twelve bar blues formula. Some of the tracks are extremely commercial — "Crosscut Saw" and the title, while others such as "Laundromat Blues" are superb examples of clever blues. His interpretations of "I Almost Lost My Mind" and "The Very Thought Of You" show him to be a vocal stylist of considerable talent. A shot in the arm again for the blues scene.

★ ★ ★ ★

THE BOX TOPS "Cry Like A Baby; Deep In Kentucky; I'm The One For You; Weeping Analeah; Everytime; Fields Of Clover; The Letter; Trouble With Sam; Lost; Good Morning Dear; 727; You Keep Me Hanging On; The Door You Closed To Me (Bell STEREO SBLL 105).

A PREVIEW of their new LP, out here in a month or so. EMI have wisely added two extra tracks to the original 11 item US LP — namely "The Door You Closed To Me" and of course "The Letter" — which certainly strengthen the album. This LP is MUCH better than their first — the raw gutsy sound of their singles success is mirrored here, and lead singer's competent soulful vocals are shown up well on numbers like "Good Morning Dear", perhaps the best track on the LP. Well produced, but enthusiastic enough to be fresh and exciting — this could easily be a chart LP, and certainly deserves to be. The only track I didn't dig was their unoriginal version of "You Keep Me Hanging On".

★ ★ ★ ★



OTIS REDDING—his new LP contains his duet "Tramp" with Carla Thomas.

BOOKER T. AND THE MG'S "Doin' Our Thing" — I Can Dig It; Expressway To Your Heart; Doin' Our Thing; You Don't Love Me; Never My Love; The Exodus Song; The Beat Goes On; Ode To Billie Joe; Blue On Green; You Keep Me Hanging On; Lets Go Get Stoned (Stax 230 002)

I KNOW that some readers will write to me in near-hysterical terms about this review, but here goes. Booker T. and the MG's follow the usual format here, a mixture of smooth and funky instrumentals, with a nice back-beat throughout. Occasionally something corny breaks out, like in "Never My Love", which ISN'T their thing (too much tune?). I like it all as background music, and if you think it's more than background music, then you should have started to dig jazz by now. Competent, and with a good cover photo.

★ ★ ★

OTIS REDDING "Sittin' On The Dock Of The Bay" — Sittin' On The Dock Of The Bay; I Love You More Than Words Can Say; Let Me Come On Home; Open The Door; Don't Mess With Cupid; The Glory Of Love; I'm Coming Home; Tramp (with Carla Thomas); The Huckle-buck; Nobody Knows You (When You're Down And Out); Ole Man Trouble (Stax MONO 230 001)

ONE of Otis best LP, yet strangely enough it is composed of "bits and pieces" tracks, like "The Hucklebuck" (from the Stax "Stay In School" LP), and minor singles like "Let Me Come On Home" and "Glory Of Love" which are nevertheless very powerful. The new "Open The Door" is interesting and soulful, and whole unit fits together better than some of his previous LP's. A must for all soul fans.

★ ★ ★ ★

CHAPTER ONE starts here!
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Cry my heart
THE MARCH HARE

CH 101

written by
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new singles reviewed by Peter Jones

reviewed by Peter Jones new singles

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

RUSS CONWAY: Pink Piano; If Buffu (Columbia DB 8411). Unmistakably Russ who is always likely to tinkle into the charts — this one (is most catchy, well-played and a real old foot-tapper most of the way. ★ ★ ★ ★

A NEW GENERATION: Smokey Blue's Away (Southern); She's A Soldier Boy (Southern) (Spark SRL 1907). Lots of folk are rootin' for this unusual release — though it'll need dee-jay support and careful listening to make maximum impact. Very gentle, nicely sung — an off-beat song, poignant and wistful. I liked it a lot. ★ ★ ★ ★ ★

HENRY MANCINI ORCH.: Walt Until Dark; Norma De La Guadalajara (RCA Victor 1689). A double 'A' sided release — two tremendous arrangements from the man who is here soon with Andy Williams. "Dark" is my personal tip. ★ ★ ★ ★ ★

NICOLE CROISILLE: I'll Never Leave You; This World (Columbia DB 8405). Great piano intro for the French star, here to promote her disc. She's a knock-out, emotional, fiery, flamin' good singer — and this dramatic ballad, with girly group behind, is herewith my Record of the Week. ★ ★ ★ ★ ★

HERB ALPERT AND THE TIJUANA BRASS: Thanks For The Memory; Cabaret (A & M 724). Two brisk instrumentals, well up to Herb's high musical standards, but I've given up trying to predict which of his many singles will make the charts! ★ ★ ★ ★

THE SATIN BELLS: Baby You're So Right For Me; When You're Ready (Pye 17531). Lively girl group, similar to others in the same field, but making the sort of noise which is proving very commercial these days. Good song, this. Good sound. ★ ★ ★ ★

PANDAMONIUM: Chocolate Buster Dan; Fly With Me Forever (CBS 3451). Now hear this — I mean really listen to the lyrics. Off-beat, delightful and the group does a good and commercial job on it. ★ ★ ★ ★

JAMES ROYAL: Hey Little Boy; Thru The Love (CBS 3450). My admiration for James knows no bounds but regrettably I feel this song won't make it. But I retain hopes that I'll be proved wrong 'cos this boy really can sing. ★ ★ ★ ★ ★

SQUIBBY AND THE REFLECTIONS: Ragamuffin; For A Little While (CBS Direction 3453). World-travelling girl group, shorter than before on soul, but on a commercially-paced item which has grow-on-you appeal. ★ ★ ★ ★

JOHNNIE SPENCE ORCH.: Step Inside Love; Summer Love (Verve VS 568). Nicely arranged, this instrumental version of Cilla's Beatle-penned hit comes off well. Not for the charts, probably, but for my personal collection. ★ ★ ★ ★

STEVE LAWRENCE: Dulcinea; The Impossible Dream (CBS 3471). Preferred the flip-side here, but "Dulcinea" from "Man Of La Mancha" is sung with professionalism. Just rambles a bit, though. ★ ★ ★ ★

LOUIS ARMSTRONG: The Life Of The Party; You Are Woman, I Am Man (London HLR 10195). A really great personality, now hailed through his chart-topping "World". But this is not an official follow-up and it's not his most commercial material. Pity, but addicts will dig. ★ ★ ★ ★

GORDON JACKSON: Me An My Zoo; A Day At The Cottage (Marmalade 598016). Something very compelling about this number — though it's really very simple, repeating itself over and over melodically. But there's quality here — by no means a common element. Could click. ★ ★ ★ ★

THE ORANGE BICYCLE: Jenksadajka; Nicely (Columbia DB 8413). Is the Russian sound the next big thing? Anyway, this talented outfit provide plenty of zest and enthusiasm here on a hard-to-say title of considerable excitement. ★ ★ ★ ★

KENNY CHANDLER: Beyond Love; Charity (Stateside SS 2110). Fair enough, in terms of personality, but only the actual chorus interested me. High-pitched gent on average song. ★ ★ ★

ANITA HARRIS

We're Going On A Tuppenny Bus Ride; Artie (CBS 3468) Groans from certain listeners that this is very corny etc., but in fact it is very commercial. A summery sort of song, with Anita working with a wee girly chorus later on, and it conjures up a picture of a happy outing. As for Anita, she can sing literally anything — and this represents a further change of style for her. I liked it a lot. Flip: A strong romantic contrast. **CHART CERTAINTY.**

VINCE HILL

The Importance Of Your Love; Dreamer, Dream A Dream (Columbia DB 8414) Another fine drop of stylishness from a magnificent singer. It's a Gilbert Becaud number but bits of it don't half sound similar to "Lover's Concerto". Excellent use of strings and Vince sings with that great clarity and power, bang on the note-button all the way. This will return him, ladies and gents, to the charts. Flip: Slower ballad, suitably dreamy. **CHART PROBABILITY.**

P. J. PROBY

What's Wrong With My World; Why, Baby Why (Liberty LBF 15085) This is the unpredictable Jim back to has wavy old ballad voice — really singing out in glorious style on this emotional ballad. He is clearly a star-status performer and I would like to see this one rocket to the top of the charts and end his current state of uncertainty. Nicely arranged, with orchestra and chorus but it stands or falls by his own tremendous interpretation. Flip: Delayed entry of Jim, again vibrato-ing amiably. **CHART CERTAINTY.**

THE BREAKAWAYS

Santo Domingo; So In Love Are We (MCA 1018) Real old Spanish atmosphere here with a husky-breathy spoken bit to a violin "wall" — these girls are tops in the session field and this song has, to me anyway, a distinct hit

sound to it. Nice to see them out in the front for a change and this really is what group singing is all about at girl level. Fingers crossed, then, for the Misses Vicki, Margo and Jean. Flip: Also delivered breathily. **CHART POSSIBILITY.**

ERIC BURDON AND THE ANIMALS

Monterey; Anything (MGM 1412) Two "A" sides. "Monterey" is Eric recollecting moments and stars at the pop festival there — a sort of musical journey in sound. It's not as involved as some of his items, and the guitar work is magnificent. Eric, vocally, switches mood beautifully. But then "Anything" is also very good indeed. Emotional emoting from Eric about the friendship theme, with strings. Really I think I'll go for "Anything". What about you? **CHART CERTAINTY.**

FRANKIE VAUGHAN

Mame; If I Had My Way (Columbia DB 8415) Brother, does this one suit Frankie's explosive song-selling style? Yes, brother it does. Tailor-made, it is. Banjo-Dixie type backing which compels one's feet to tap and toes to twiddle. Get the gist of the first chorus, then all together if you please. This'll join his long list of actual show-stoppers. Flip: One of the old old oldies, sung smoothly, romantically and distinctively. **CHART CERTAINTY.**

DON PARTRIDGE

Blue Eyes; I've Got Something For You (Columbia DB 8416) Don himself reckons this stronger commercial material than "Rosie" but thus far in the campaign I tend to disagree. But it's all very clean-cut with good lyrics and the old kazoo, harmonica, cymbal and bass drum well represented. Don really does have personality-plus — a talent which will develop even more as time goes by. Flip: Don wrote this one, slowly and bluesily — very nice. **CHART CERTAINTY.**

THE ROMFORD GOLDEN SUNSHINE BAND

no less, conjure up a brassy party atmosphere on "Mexican Jumping" (MGM 1411), an instrumental. **MONTY BABSON**, one of my favourite balladeers, is super-smooth on "Sonia" (CBS 3499), a deliciously arranged and performed slice of professionalism. "Barbara" by **GEORGE MORGAN** (London HLB 10197) is one of those romantic outbursts that seem to go on for ever, though it's actually less than three minutes. **TONY HAZZARD** is one of our most imaginative song-writers and now enters the singing stakes with his own "The Sound Of The Candyman's Trumpet" (CBS 3452) — and he's not half bad. "Cry My Heart" by **THE MARCH HARE** (Chapter One CH 101) heralds another new label — a production here that takes time to get started commercially. **DANDY** seems to me to be one of the best blue-beat gents in the business — witness his "Sweet Ride" (Giant GN 27) for further evidence. And **ROY SHIRLEY** indulges in off-beat vocal gymnastics for his dance "Dance Arena" (Giant GN 32), in the same idiom. **MARGARET WHITING** can sing with the best of 'em, but "Faithfully" (London HLU 10196), is hardly a commercial selection for a single. The great **SACHA DISTEL** swings well on "Writing On The Wall" (MCA 1019), a song, arrangement and performance that satisfies me no end. Double "A"-slider from upcoming **JOHN BRYANT** (MCA MU 1020) — with "I Bring The Sun" stronger than "Columbine". From **GUY FLETCHER**: "Keep On Loving Me" (Pye 17523), a fairly lively romantic beat-ballad, with strings, but probably no hit. **ROSLYNN**, a talented harpist, brings a nice fresh touch to "The Green Cockatoo" (Columbia DB 8412) — this sound could catch on nicely. **THE ALEXANDER BROTHERS**, always dependable, sound fine on "The Hills Of Long Ago" (Pye 17516). From Ireland: **BUTCH MOORE** and "Just Call Me Lonesome" (Pye 17544), a slow and meaningful ballad — smooth performance. Country man **BOBBY BARE** tackles "Find Out What's Happening" (RCA Victor 1690), with a brisk, chorally-backed and catchy sense of style. **THE JOHNNY SCOTT ORCHESTRA**, on the "Amsterdam Affair", a movie theme (Spark SRL 1008), conjure up good sounds and effects — very soothing. From **THE SCEPTRES**, a most promising group: "Something's Coming Along" (Spark SRL 1006), producing very efficient harmonies and strong lyrical attack. Group called **CATS EYES** perform "Smile Girl For Me" (Deram DM 190) to a string backing, gentle rhythm and suitably mournful approach. Young American, who has refused to go into the U.S. Army: **MARC ELLINGTON**, here on a Dylan song "I Shall Be Released" (Philips BF 1665)—nice style voice to fit the song. Song about the racial unrest in America: **GORDON LIGHT-FOOT**'s "Black Day In July" (United Artists UP 2216)—I found this most satisfying.

ARETHA FRANKLIN

Think (Atlantic 584 186). A shrieker here from Aretha, with pounding backbeat and a never-let-up vocal with shrill femme backdrop, and the inevitable saxes. Very exciting, and her vocal dominates the entire proceedings — must be a hit with her tour here. No information on flipside at press time. **CHART CERTAINTY.**



TOMMY EDWARDS

It's All In The Game; Please Mr. Sun (MGM 1406). Already a standard, this was a million seller in 1958 and later a hit for Cliff. A poignant ballad, with a back-beat arrangement and a slightly syrupy chorus line — but his beautiful mellow voice carries it well. Can't see it bapening again so big, but it should get big sales and could even make the charts in a smaller way. Flip, given the same treatment is another standard, beautifully performed. **CHART POSSIBILITY.**

LITTLE RICHARD

Good Golly Miss Molly; Lucille (London HLU 10194) Little Richard's big 1958 hit with a pounding beat and screaming ear-rending vocal. Interesting, lyrics too and could do something again. Flip is a solid piece of raunchy rock with Mr. R singing his throat out. **CHART POSSIBILITY.**

CARL PERKINS

Blue Suede Shoes; Matchbox (London HLL 10192) The original million-selling version of the rock standard. A country tinged slab of hard-hitting big beat with Carl's voice sounding as potent as ever. Nice guitar work — could hit chart gold again. Flip, A U.S. hit for The Beatles and Jerry Lee Lewis is a drive-along rocker based on an old folk tune. Again, powerful stuff. **CHART POSSIBILITY.**

JERRY LEE LEWIS

Great Balls Of Fire; Whole Lotta Shakin' Goin' On (Mercury MF 1024). A 1964 re-recording of his 1958 No. 1 hit. Quite exciting still, and although it lacks the power of the original it could do things — a shame about the girls backing him, though. Flip, his first-ever hit, is another re-recording with more femme sounds. Strident piano and cool vocal. **CHART POSSIBILITY.**

REPARATA AND THE DELRONS: I Can Hear The Rain; Always Waitin' (RCA Victor RCA 1691). An old single here, dug up by RCA. It's a powerful teen ballad with big production but nothing outstanding. ★ ★ ★

R. DEAN TAYLOR: Gotta See Jane; Don't Fool Around (Tamla Motown TMG 656). Dean sounds like he's singing in a bottle on this white teen item which builds up in intensity. Not like Tamla at all. ★ ★ ★

RUFUS THOMAS: The Memphis Train; I Think I Made A Boo Boo (Stax 601037). Chuff-chuff noises (dated, I think) open this pounding beater from Rufus, which is a la James Brown. Loud, danceable, predictable item. ★ ★ ★

WILSON PICKETT: She's Looking Good; We've Got To Have Love (Atlantic 584183). An Otis Redding flavour pervades this US hit, which has a potent thump-beat and fine guitar work, plus the usual Pickett vocalistics. ★ ★ ★

DONNIE ELBERT: A Little Piece Of Leather; Do What'cha Wanna (Sue WI 377). Re-issue of the Elbert falsetto special. Good hand-clapper, with a solid backbeat and astounding vocal on the catchy tune. ★ ★ ★

BOBBY TAYLOR AND THE VANCOUVERS: Does Your Mamma Know About Me; Fading Away (Tamla Motown TMG 654). New Tamla group, hit in the States, but it could be too soulful for acceptance here. Lovely slow song, with old-time group treatment. ★ ★ ★

MAURICE AND MAC: You Left The Water Running; You're The One (Chess CRS 8974). A Sam and Dave inspired effort here from this powerful Chess duo. Song is the much-recorded item and their treatment is the best yet. ★ ★ ★

MARY WELLS: The Doctor; Two Lovers History (Stateside SS 2111). A husky voiced item here part-penned by Mary and rather typical of her late Tamla style; pleasant but not distinguished. ★ ★ ★

BOB AND EARL: Harlem Shuffle; I'll Keep Running Back (Sue WI 374). Re-issue of the classic dance item by the mysterious Bob and Earl — an atmospheric soul item with effective brass and rhythm backing. Repetitive yet still interesting throughout. Could garner sales. ★ ★ ★

CARL PERKINS: Lake County Cotton Country; It's You (Spark SRL 1009). Rock-a-billy side from Carl, fast, with attractive clear vocal and atmosphere-evoking lyric. Commercial too, could do well. ★ ★ ★

THE SANTELLS: So Fine; These Are Love (Sue WI 4020). A revived revival of the Fiestas song, issued doubtless to compete with the Turners' single. Fast, femme group dance item. Well performed. ★ ★ ★

BESSIE BANKS: Go Now; It Sounds Like My Baby (Soul City SC 105). This is likely to be a long-term biggie for this label. Side is the original version of the hit song, poignantly performed with the maximum of soul. Beautiful voice, a magic record. ★ ★ ★

THE MOON: Someday Girl; Mothers And Fathers (Liberty LBF 15976). A dreamy sort of ballad here, with nice string backing and an appealing sound all round. ★ ★ ★

ROBERT KNIGHT: The Power Of Love; Love On A Mountain (Monument MON 1017). High-pitched vocal job from Robert Knight on this catchy beat ballad with nothing special about it except that it's well performed. ★ ★ ★

NANCY WELLS: Face It Girl, It's Over; The End Of Our Love (Capitol CL 15547). Nice vocal here from Nancy on this build-up ballad with a fine sad lyric—one of the best discs this week. ★ ★ ★

BRUCE CHANNEL: Keep On; Barbara Allen (Bell BLL 1010). Powerful neo-rock sound here from Bruce, with drive-along beat and solid vocals all round. If the melody was stronger this would have been tipped. ★ ★ ★

JAMES BROWN AND THE FAMOUS FLAMES: I Got The Feelin'; If I Ruled The World (Polydor 56743). Jerky dance item from James, and a very dated sound. Flip (believe it or not) is a soulful rendering of the Harry Secombe hit. ★ ★ ★

JOHNNY LYTLE: Gonna Get That Boat, Parts One And Two (Minit MLF 11006). A monologue item here, with Johnny talking over a repetitive organ backing. You have to listen to get the message—quite soulful. ★ ★ ★

JIMMY McCRACKLIN: How Do You Like Your Love; Get Together (Minit MLF 11003). A vibrant, easy-sounding and confident blues item from Jimmy, who knows all about soul. Backing builds up and this'll do well with the R & B set. ★ ★ ★

TOM RUSH: Something In The Way She Moves; Ruckport Sunday (Elektra EKS 45032). A fast-moving folk-tinged item here, with his voice handling the song well and plenty of good lyrics. The whole thing has a good cool flavour. ★ ★ ★

by Roy Simonds

AS Joe Tex says in "The Truest Woman In The World": "And the other two per cent of us are sneaking around trying to find out what's going on!" That's us — so let's keep it that way huh?

82 (refer April 27, 1968) Paul De Bruycker (Brussels, Belgium) writes that Rex Garlyn arranged the following record: "Big Flame (Is Gonna Break My Heart In Two)" / "Sammy Is Mine" by Doris Wilson on Authentic 411; and produced this one: "Mercy" / "That Ain't All" by Larry Johnson on Zorro 420. Larry Johnson, says Paul, is the same guy who made "Catfish Blues" / "So Sweet" on Bobby Robinson's Blue Soul label, plus an album on Prestige.

112 Rumour passed on from Ken



THE CRYSTALS when they toured here. See item No. 95.

Stewart (Dublin) says that Bob Dylan (under the name of Bobby Zimmerman) once played with Bobby Vee's backing group, until he was told that he didn't fit the unit. True or false — anyone know?

113 Shakin' Walter "The Water" Hardin (Newport, Mon.) wants details on the South African L.P. which includes a track by Elvis Presley called "Tennessee Saturday Night". Anyone help?

114 Dave Miles (Tottenham N.17) wants to know if The Intruders, currently recording for Gamble Records in the States, have any connection at all with the Intruders who had a single out here on Top Rank (JAR 158) way back, "Frankfurters And Sauerkraut" / "Creepin'". Anyone say for sure?

96 (refer April 6, 1968) Re: Johnny & The Hurricanes post-discs: Alan Nicholls

disc info. USA

(Ilford) gives the following list of singles cut for the Attila label: 211 "Rene" / "Saga Of The Beatles", 214 "I Love You" / "Judys Moody", "Wisdom's Fifth Take" / "Because I Love Her" (number unknown). Plus an LP "Johnny & The Hurricanes Live At The Star Club" — Attila ALP 1030. Titles are: "I Should've Known Better", "High Heel Sneakers", "Do You Love Me", "Red River Rock", "You Can't Do That", "Love Nest", "You Really Got Me", "Jambalaya", "Beatnik Fly", "Money", "Time Is On My Side", "Down Yonder", "Satin Doll". Alan would like to know whether

115 Cliff Clifford (Chiswick W.4) asks if anyone has information on an American label, Heidi, or its artistes such as Pat Lundy, The Willows, and Barbara & Brenda. Well, Pat Lundy, I believe has just signed for Columbia, and Barbara & Brenda are with Luther Dixon's Dynamo label. As for the Willows, would they be the same group as did "Church Bells May Ring" back in the 'fifties?

74 (refer April 27, 1968) Geoffrey Carter (Ruddington, Notts) gives a couple more releases by the Solitaires, "The Wedding", and "The Angels Sang". No further details here though. Regarding the O. C. Smith album mentioned last time, the U.S. number, says Geoffrey, is Columbia 2714.

116 A real left-fielder from Robert Briel (Lelden, Holland). Can anyone supply him with an Otis discography giving recording dates, personnel, etc? If so send it to the column, and I'll pass it on. But meanwhile can anyone throw any light on the origin and other details of the Otis tracks from Alshire issued by Pye on their Marble Arch L.P.? Are the takes of "Gettin' Hip" and "She's Alright" the same as those on the British Sue E.P.; and how do these compare with "She's Alright" on the U.S. Finer Arts single, as by Otis Redding and The Shooters? Probably means nothing really, but curiously enough on the album, "Otis Redding Live In Europe" he specifically introduces "These Arms Of Mine" as "My very first recording."

94 (refer April 6, 1968) White searching through my files for something else entirely, I noticed an L.P. by one Eddie Jefferson on Riverside RLP 411. "Letter From Home", issued over here in 1963. Wonder if this is the same guy as on Goldwax and Stax?

52 (refer November 4, 1967) P. G. Pickering (Wyke Bradford) points out that contrary to my earlier item on "Angel Baby", his London copy of the disc has the composers as "Hamlin" for the topside, and "Wade" for the flip. But my information came from the U.S. Highland copy, that gives David Ponci as composer of "Angel Baby", as too does "Oldies But Goodies Vol. 5" (Original Sound LP 5007). Apparently also Proby was supposed to be only on guitar and not singing anyway. This one gets murkier all the time.

the group's "San Antonio Rose", available on the German Hellodor label, was ever issued in Britain, and whether there were any other instrumentals released elsewhere but not in Britain?

95 (refer April 6, 1968) Re: The Crystals: Chris Lorimer (London W.2) has it from a reliable source in the States that the Crystals who visited this country were never the recording Crystals! The group on record were in fact session singers, later known as the Blossoms (on Reprise I believe?), and also listed as members of Bob B. Soxx and the Blue Jeans — i.e. Darlene Pete (later Darlene Love), Fanita James and Graycha Nitzsche (wife of arranger Jack Nitzsche). There were one or two other girls involved too whose names nobody seems sure of. Confusion reigns! Any comments?



Ray Knight, 17, 21 Norfolk Close, London, N.2. Stars—Stones, The Who, Spencer Davis, Kinks, Hobby and Interests — Scooters, girls, and football.



Stephen Walker, 16, 10 Yetlands, Dalston, Near Carlsle, Cumberland. Stars—Monkees, Kinks, New Vaudeville Band, Move, Troggs. Hobby and Interests — Riding, cycling, judo, swimming, collecting pictures of Monkees.

READERS' CLUB



Zbigniew Parol, 18, Warsaw, ul. Topiel 6 m 31, Poland. I would like to correspond in English, Polish or Russian, and to exchange records with the fans of Jimi Hendrix, Frank Zappa, Cream, Move, Rolling Stones, Eric Burdon, Traffic, Who and Dave Davies (Death of a Clown).



Yvonne Burer, 18, Castorstraat 10a, Delfzijl, Holland. Stars and Hobbies—Stones, Donovan, Bee Gees, Francoise Hardy. Films, records, reading, boy, love letters and psychology.



Birgitta Sjowall, 17, St. Robertsgatan 8a5, Helsingfors 12, Finland. Stars and Hobbies—Hollies, Walker Brothers, Trini Lopez, Tom Jones. Records, pop. To write letters all about it.



Rune Magen, 16, Molovelv 2, Bodo, Norway. Stars and Hobbies—Stones, Butterfield's Blues Band, Bluesbreakers, Booker T, Cream, Peter Green, Jeff Beck, Pickett, Four Tops. Pop, dancing, LPs, blues.



Greig Leafarr, 19, 7 Trewint St. Wandsworth, London S.W.18. Stars and hobbies — Oscar Tony Jnr, Otis Redding, Pop and Soul in general, swimming, travelling, girls I will answer all letters containing photos.



Mrs. Helga Bein, 21, 4101 Schochwitz, East Germany - DDR. Stars and Hobbies—Elvis, Beatles, Manuela, C. Valente. Records, starphots, stamps, dolls. Who will send Record Mirror in exchange for East European pop records?



Hitoshi Takelama, 19, 5 Karahori-cho, Sendai-City, Miyagi-ken, Japan. Stars and Hobbies—Cliff Richard.



Beth Tishner, 15, R R 1, Noblesville, Ind. U.S.A. Stars and hobbies — D.C. 5, Stones, Beatles, Monkees, Herman's Hermits, Byrds, Buckingham's, Sonny & Cher, Peter & Gordon, Chad & Jeremy. Swimming, travelling, skating, writing, Derek, Dancing.



Phil Wood, 18, 28 Greenleaf Drive, Ilford, Essex. Stars and Hobbies—Mothers of Invention, Soft Machine, The Giraffe Men. Sport, travel, records, painting, song-writing.



Jonna Soderquist, 17, Skovbrynet 1, Middelfart, Denmark. Stars and Hobbies—Shelley, Who, Dave Dee & Co., Four Tops, Walkers. Pop records, pop concerts and writing.



Raymond Froggatt is a bloke and also the name of a group, four-strong from Birmingham, who have already quite a reputation in the Midlands. Their first disc "Callow-La-Vita" is out now on Polydor and was written by Raymond, the bloke not the group, while in Paris on an engagement. He saw some children playing a game which is the equivalent of our "Oranges And Lemons" and this gave him the idea for the song. The disc, I report, is starting to sell . . .



Sarolta is the chick pictured here — a 21-year-old Hungarian popster with his galore back home. Now she's operating from the London scene, recording for Island Records — and produced by Dave Mason on a song "Open Your Hands" which was written by Jackie Edwards. Sarolta left school two years ago, then sang regularly with Hungarian pop groups while studying to become a beautician. After singing in Russia and Yugoslavia, she returned home and turned professional. She has a two-year contract here but a clause allows her to return home for 18 weeks in each year. P.S.: She's very matey with Maurice Gibb of the Bee Gees.



Four blokes from the Fulham area in West London turned professional, as the Barrier, only in November last year, following the signing of a recording contract with the indie Eyemark label. Early this year they played a lengthy tour of Germany and France, returning to promote their first single "Georgie Brown", which is nothing at all to do with a certain politician. Eric Francis is lead singer, organist and guitarist; Alan Francis is on bass; Del Dwyer on lead guitar; and Alan Brooks drums. The girls are included purely for "decoration".



Stories filter through about the abilities of Paul McNeill and Linda Peters . . . and a record filtered through, too. "You Ain't Goin' Nowhere" (MGM) a Dylan song, and I understand there is some action on sales. Linda is 21, comes from Hackney. She's acted hither and thither on TV. Paul McNeill, her listed best friend, from Preston, Lancashire, plays guitar and has made two LP's, both of which rate as his biggest "disappointments". They have a strong sense of humour, both Paul and Linda.



Our latest re-import from Australia is good looking and 20-year-old Buddy England. He actually comes from Surrey but went to Australia when he was ten and made a name for himself there with two big hit records and sellout tours. Last year publicist Brian Sommerville was touring Australia with the Easybeats and met up with the England style. Impressed, he helped Buddy back again to Britain — result is his first United Kingdom release "Forgive and Forget", written by Buddy and produced by John Burgess.



Here's the Pentangle, whose first single "Travellin' Song" is out on Transatlantic this week. They are described as a fusion of folk, blues and contemporary jazz, and both sides of their single were written by Bert Jansch who plays in the group. Their LP will be issued on May 17 . . . here's the line-up of the group, left to right: Jacqui McShee (sitting), Terry Cox, Bert Jansch, Danny Thompson, John Renbourne.

A NEW LP ON LONDON THE MUSIC EXPLOSION LITTLE BIT O'SOUL



Let yourself go; Everybody; The light of love; What did I do to deserve such a fate; Good time feeling; One potato two and others

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 TIGHTEN UP*
2 (6) Archie Bell (Atlantic)
- 2 HONEY*
1 (8) Bobby Goldsboro (United Artists)
- 3 A BEAUTIFUL MORNING*
4 (6) Rascals (Atlantic)
- 4 THE GOOD, THE BAD AND THE UGLY
5 (6) Hugo Montenegro (RCA)
- 5 MRS. ROBINSON
8 (4) Simon & Garfunkel (Columbia)
- 6 COWBOYS TO GIRLS
7 (6) Intruders (Gambie)
- 7 THE UNICORN*
6 (7) The Irish Rovers (Decca)
- 8 MONY, MONY*
16 (4) Tommy James & The Shondells (Roulette)
- 9 SHOO-BE-DOO-BE-DOO-DA-DAY*
13 (6) Stevie Wonder (Tamla)
- 10 DO YOU KNOW THE WAY TO SAN JOSE*
15 (5) Dionne Warwick (Scepter)
- 11 CRY LIKE A BABY*
3 (11) Box Tops (Mala)
- 12 LOVE IS ALL AROUND*
12 (8) Trogs (Smash)
- 13 YOUNG GIRL*
9 (12) Union Gap (Columbia)
- 14 SUMMERTIME BLUES*
11 (9) Blue Cheer (Philips)
- 15 AIN'T NOTHING LIKE THE REAL THING*
19 (5) Marvin Gaye & Tammi Terrell (Tamla)
- 16 TAKE TIME TO KNOW HER*
14 (7) Percy Sledge (Atlantic)
- 17 LADY MADONNA*
10 (9) Beatles (Capitol)
- 18 MASTER JACK
41 (2) Four Jacks & A Jill (RCA)
- 19 FUNKY STREET*
23 (7) Arthur Conley (Atco)
- 20 SWEET INSPIRATION*
24 (7) Sweet Inspirations (Atlantic)
- 21 BALLAD OF BONNIE & CLYDE*
18 (12) Georgie Fame (Epic)
- 22 I WILL ALWAYS THINK ABOUT YOU
26 (6) New Colony Six (Mercury)
- 23 MY GIRL, HEY GIRL
28 (4) Bobby Vee (Liberty)
- 24 IF I WERE A CARPENTER*
32 (3) Four Tops (Tamla Motown)
- 25 DELILAH*
27 (5) Tom Jones (Parrot)
- 26 YUMMY, YUMMY
49 (2) Ohio Express (Buddah)
- 27 SOUL SERENADE*
29 (10) Willie Mitchell (Hi)
- 28 SHE'S LOOKING GOOD*
30 (5) Wilson Pickett (Atlantic)
- 29 LIKE TO GET TO KNOW YOU*
36 (3) Spanky & Our Gank (Mercury)
- 30 U.S. MALE*
34 (7) Elvis Presley (RCA)
- 31 THE HAPPY SONG
33 (3) Otis Redding (Volt)
- 32 UNKNOWN SOLDIER
22 (6) Doors (Elektra)
- 33 I'VE GOT THE FEELIN'*
17 (9) James Brown (King)
- 34 THE MIGHTY QUINN*
20 (11) Manfred Mann (Mercury)
- 35 I COULD NEVER LOVE ANOTHER
44 (2) Temptations (Gordy)
- 36 LOOK TO YOUR SOUL
25 (6) Johnny Rivers (Imperial)
- 37 I PROMISE TO WAIT MY LOVE
49 (3) Martha Reeves & The Vandellas (Gordy)
- 38 PLAYBOY
21 (12) Gene & Debbie (TRX)
- 39 IF YOU DON'T WANT MY LOVE
43 (2) Robert John (Columbia)
- 40 FRIENDS*
(1) Beach Boys (Capitol)
- 41 DANCE TO THE MUSIC*
35 (11) Sly & The Family Stone (Epic)
- 42 VALLERI*
37 (11) Monkees (Colgems)
- 43 THINK*
(1) Aretha Franklin (Atlantic)
- 44 WEAR IT ON OUR FACE*
50 (2) Dells (Cadet)
- 45 MACARTHUR PARK
(1) Richard Harris (Dunhill)
- 46 TAKE GOOD CARE OF MY BABY
31 (6) Bobby Vinton (Epic)
- 47 I LOVE YOU
(1) People (Capitol)
- 48 DOES YOUR MAMA KNOW ABOUT ME*
(1) Bobby Taylor & The Vancouvers (Gordy)
- 49 WE'RE ROLLING ON
(1) Impressions (ABC)
- 50 I WANNA LIVE*
(1) Glen Campbell (Capitol)

*An asterisk denotes record released in Britain.

CASHBOX BUBBLING UNDER

- MAY I TAKE A GIANT STEP — 1910 Fruitgum Co. (Buddah)
 A MAN WITHOUT LOVE — Engelbert Humperdinck (Parrot)
 BABY MAKE YOUR OWN SWEET MUSIC — Jay & the Techniques (Smash)
 HOW'D WE EVER GET THIS WAY — Andy Kim (Scepter)
 PAYING THE COST TO BE THE BOSS — B. B. King (Bluesway)
 LOVING YOU HAS MADE ME BANANAS — Guy Marks (ABC)

TOP L.P.'s

- 1 SCOTT No. 2
9 Scott Walker (Philips)
- 2 JOHN WESLEY HARDING
1 Bob Dylan (CBS)
- 3 GREATEST HITS
5 Four Tops (Tamla Motown)
- 4 GREATEST HITS
4 Supremes (Tamla Motown)
- 5 HISTORY OF OTIS REDDING
2 Otis Redding (Atlantic)
- 6 SOUND OF MUSIC
3 Soundtrack (RCA)
- 7 SMASH HITS
16 Jimi Hendrix Experience (Track)
- 8 FLEETWOOD MAC
10 Peter Green's Fleetwood Mac (Blue Horizon)
- 9 THE TALK OF THE TOWN*
6 Diana Ross and The Supremes (Tamla Motown)
- 10 THE HANGMAN'S BEAUTIFUL DAUGHTER
8 Incredible String Band (Elektra)
- 11 WILD HONEY
11 Beach Boys (Capitol)
- 12 JUNGLE BOOK
12 Soundtrack (Walt Disney)
- 13 SHER-OO
7 Cilla Black (Parlophone)
- 14 LOVE ANDY
23 Andy Williams (CBS)
- 15 NOTORIOUS BYRD BROTHERS
19 Byrds (CBS)
- 16 TOM JONES LIVE AT THE TALK OF THE TOWN
14 Tom Jones (Decca)
- 17 OTIS REDDING IN EUROPE
18 Otis Redding (Stax)
- 18 BEST OF THE BEACH BOYS VOL. 1
25 Beach Boys (Capitol)
- 19 THIRTEEN SMASH HITS
13 Tom Jones (Decca)
- 20 BEST OF THE BEACH BOYS VOL. 2
26 Beach Boys (Capitol)

- 21 BUDDY HOLLY'S GREATEST HITS
22 Buddy Holly (Ace of Hearts)
- 22 BRITISH MOTOWN CHART BUSTERS
28 Various Artists (Tamla Motown)
- 23 REACH OUT
20 Four Tops (Tamla Motown)
- 24 GIFT FROM A FLOWER TO A GARDEN
21 Donovan (Pye)
- 25 GREATEST HITS
24 Temptations (Tamla Motown)
- 26 2 IN 3
27 Esther & Abi Ofarim (Philips)
- 27 RELEASE ME
38 Engelbert Humperdinck (Decca)
- 28 FOUR TOPS LIVE
35 Four Tops (Tamla Motown)
- 29 LOST WALTZ
34 Engelbert Humperdinck (Decca)
- 30 MOVE
17 Move (Regal Zonophone)
- 31 VALLEY OF THE DOLLS
— Dionne Warwick (Pye Int.)
- 32 FREEWHEELERS
36 Peddlars (Philips)
- 33 OTIS BLUE
29 Otis Redding (Atlantic)
- 34 THIRD FACE OF FAME
31 Georgie Fame (CBS)
- 35 DOCTOR ZHIVAGO
30 Soundtrack (MGM)
- 36 HORIZONTAL
— Bee Gees (Polydor)
- 37 SGT. PEPPER'S LONELY HEARTS CLUB BAND
15 Beatles (Parlophone)
- 38 GOLDEN HITS
— Drifters Atlantic
- 39 ROCK AROUND THE CLOCK
— Bill Haley (MCA)
- 40 GET THAT FEELING
— Jimi Hendrix & Curtis Knight

LP BUBBLING UNDER

- SONGS OF LEONARD COHEN
 — Leonard Cohen (CBS)
 CABARET
 — Sound Track
 GREEN TAMBOURINE
 — Lemon Pipers (Pye Int.)
 DIARY OF A BAND VOL. 1 & 2
 — John Mayall (Decca)

5 YEARS AGO

- 1 FROM ME TO YOU
1 Beatles (Parlophone)
- 2 CAN'T GET USED TO LOSING YOU
5 Andy Williams
- 3 SCARLET O'HARA
7 Jet Harris & Tony Meehan (Decca)
- 4 HOW DO YOU DO IT?
2 Gerry And The Pacemakers (Columbia)
- 5 TWO KINDS OF TEARDROPS
9 Del Shannon (London)
- 6 IN DREAMS
6 Roy Orbison (London)
- 7 FROM A JACK TO A KING
3 Ned Millar (London)
- 8 NOBODY'S DARLING BUT MINE
4 Frank Ifield (Columbia)
- 9 LUCKY LIPS
— Cliff Richard (Columbia)
- 10 DO YOU WANT TO KNOW A SECRET
17 Billy J. Kramer & The Dakotas (Parlophone)
- 11 LOSING YOU
10 Brenda Lee (Brunswick)
- 12 SAY I WON'T BE THERE
8 Springfield (Philips)
- 13 BROWN EYED HANDSOME MAN
11 Buddy Holly (Coral)
- 14 YOUNG LOVERS
18 Paul & Paula (Philips)
- 15 RHYTHM OF THE RAIN
12 The Cascades (Warner Bros.)
- 16 HE'S SO FINE
16 The Chiffons (Stateside)
- 17 THE FOLK SINGER
13 Tommy Roe (HMV)
- 18 WALK LIKE A MAN
14 Four Seasons (Stateside)
- 19 DECK OF CARDS
— Wink Martindale (London)
- 20 FOOT TAPPER
15 The Shadows (Columbia)

BRITAIN'S TOP 50

- 1 WONDERFUL WORLD
1 (15) Louis Armstrong (Stateside)
- 2 MAN WITHOUT LOVE
4 (4) Engelbert Humperdinck (Decca)
- 3 YOUNG GIRL
7 (5) Union Gap (CBS)
- 4 LAZY SUNDAY
2 (5) Small Faces (Immediate)
- 5 HONEY
9 (5) Bobby Goldsboro (United Artists)
- 6 SIMON SAYS
3 (9) 1910 Fruitgum Co. (Pye Int.)
- 7 I DON'T WANT OUR LOVING TO DIE
5 (6) Herd (Fontana)
- 8 IF I ONLY HAD TIME
8 (10) John Rowles (MCA)
- 9 CAN'T KEEP MY EYES OFF YOU
6 (10) Andy Williams (CBS)
- 10 WHITE HORSES
12 (6) Jacky (Philips)
- 11 RAINBOW VALLEY
18 (5) Love Affair (CBS)
- 12 CONGRATULATIONS
11 (9) Cliff Richard (Columbia)
- 13 JENNIFER ECCLES
1 (8) Hollies (Parlophone)
- 14 SLEEPY JOE
22 (3) Herman's Hermits (Columbia)
- 15 JOANNA
23 (3) Scott Walker (Philips)
- 16 AIN'T NOthin' BUT A HOUSEPARTY
16 (10) Showstoppers (Beacon)
- 17 SOMETHING HERE IN MY HEART
13 (10) Paper Dolls (Pye)
- 18 I CAN'T LET MAGGIE GO
14 (9) Honey Bus (Deram)
- 19 CRY LIKE A BABY
17 (9) Box Tops (Bell)
- 20 DELILAH
15 (12) Tom Jones (Decca)
- 21 LITTLE GREEN APPLES
19 (8) Roger Miller (Philips)
- 22 SOMEWHERE IN THE COUNTRY
20 (7) Gene Pitney (Stateside)
- 23 WHEELS ON FIRE
26 (5) Julie Driscoll-Brian Auger (Marmalade)
- 24 HELULE HELULE
41 (2) Tremeloes (CBS)
- 25 HELLO HOW ARE YOU
21 (9) Easybeats (United Artists)
- 26 ROCK AROUND THE CLOCK
29 (7) Bill Haley (MCA)
- 27 CAPTAIN OF YOUR SHIP
24 (9) Reperata and The Delrons (Bell)
- 28 FOREVER CAME TODAY
28 (6) Diana Ross & The Supremes (Tamla Motown)
- 29 LADY MADONNA
25 (9) Beatles (Parlophone)
- 30 VALLERI
27 (8) Monkees (RCA Victor)
- 31 WHEN WE WERE YOUNG
31 (3) Solomon King (Columbia)
- 32 DO YOU KNOW THE WAY TO SAN JOSE
— (1) Dionne Warwick (Pye Int.)
- 33 FRIENDS
38 (2) Beach Boys (Capitol)
- 34 SUMMERTIME BLUES
39 (4) Eddie Cochran (Liberty)
- 35 PEGGY SUE/RAVE ON
36 (7) Buddy Holly (MCA)
- 36 DEBORAH
47 (2) Tyrannosaurus Rex (Track)
- 37 WONDERBOY
40 (5) Kinks (Pye)
- 38 LOVE IS BLUE
32 (13) Paul Mauriat (Philips)
- 39 BABY COME BACK
— (1) Equals (President)
- 40 U.S. MALE
— (1) Elvis Presley (RCA Victor)
- 41 IF I WERE A CARPENTER
34 (10) Four Tops (Tamla-Motown)
- 42 RICE IS NICE
43 (3) Lemon Pipers (Pye Int.)
- 43 BLACK MAGIC WOMAN
44 (6) Fleetwood Mac (Blue Horizon)
- 44 I PRETEND
50 (2) Des O'Connor (Columbia)
- 45 LA LA LA
37 (4) Mashed (Philips)
- 46 SOUL COAXING
— (1) Raymond Lefevre (Major Minor)
- 47 SHOO-BE-DOO
49 (2) Stevie Wonder (Tamla Motown)
- 48 IT'S MY TIME
45 (2) Eurythmics (Warner Bros.)
- 49 RAINBOW CHASER
— (1) Nirvana (Island)
- 50 ANY OLD TIME
— (1) Foundations (Pye)

A blue dot denotes new entry.

BRITISH UP & COMING

- SOUL SERENADE—Willie Mitchell (London)
 I'LL SAY FOREVER MY LOVE
 —Jimmy Ruffin (Tamla-Motown)
 TAKE ME IN YOUR ARMS
 —Isley Bros. (Tamla-Motown)
 MARGORINE—Joe Cocker (Regal Zonophone)
 SON OF HICKORY HOLLER'S TRAMP
 —O. L. Smith (CBS)
 BLACK VEILS OF MELANCHOLY—Status Quo (Pye)

BRITAIN'S TOP R & B SINGLES

- 1 AIN'T NOthin' BUT A HOUSEPARTY
1 Showstoppers (Beacon 3-100)
- 2 SOUL SERENADE
2 Willie Mitchell (London HL 10186)
- 3 NOTHING CAN STOP ME
5 Gene Chandler (Soul City SC 102)
- 4 LOOKING FOR A FOX
3 Clarence Carter (Atlantic 584176)
- 5 SECURITY
6 Etta James (Chess CRS 8069)
- 6 (SITTING ON) THE DOCK OF THE BAY
4 Otis Redding (Stax 601031)
- 7 FUNKY STREET
8 Arthur Conley (Atlantic 584 175)
- 8 IN THE MIDNIGHT HOUR
12 Mirettes (UNI UN 501)
- 9 SHOO BE DOO
17 Stevie Wonder (Tamla Motown TMG 653)
- 10 TAKE TIME TO KNOW HER
13 Percy Sledge (Atlantic 584177)

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- 1 THIS IS SOUL
1 Various Artists (Atlantic 643301)
- 2 HISTORY OF OTIS REDDING
2 Otis Redding (Volt Import 418)
- 3 LADY SOUL
5 Aretha Franklin (Atlantic 587 099)
- 4 OTIS IN EUROPE
4 Otis Redding (Stax 589016)
- 5 OTIS BLUE
8 Otis Redding (Atlantic 587036)
- 6 GREATEST HITS
6 Supremes (Tamla TML 11063)
- 7 TELL MAMA
— Etta James (Chess CRL 4536)
- 8 VALLEY OF THE DOLLS
— Dionne Warwick (Pye Int. NPL 28114)
- 9 AT THE TALK OF THE TOWN
3 Diana Ross And The Supremes (Tamla Motown TML 11070)
- 10 GREATEST HITS
7 Four Tops (Tamla TML 11061)

- 11 TAKE ME IN YOUR ARMS (ROCK ME A LITTLE)
8 Isley Brothers (Tamla Motown TMG 652)
- 12 FOREVER CAME TODAY
Diana Ross And The Supremes (Tamla Motown TMG 650)
- 13 THE CHAMP
16 Mohawks (Pama PM 719)
- 14 SO FINE
11 Ike and Tina Turner (London HL 10189)
- 15 GO NOW
— Bessie Banks (Soul City SC 105)
- 16 TO LOVE SOMEBODY
F: The Mirettes (UNI UN 501)
- 17 THE SON OF HICKORY HOLLER'S TRAMP
— O. C. Smith (CBS 3343)
- 18 MELLOW MOONLIGHT
— Roy Docker (Domal D3)
- 19 DO YOU KNOW THE WAY TO SAN JOSE
— Dionne Warwick (Pye Int. MN 25457)
- 20 WHAT IS THIS
13 Bobby Womack (Minit MLF 11005)

Continued from page 4

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THINGS may have been quiet, chart-wise, for the versatile Paul Jones over the past year but he's now involved in a positive flurry of activity. Like going out on the Hollies' tour which opens at Shrewbury on Friday, moving on to Liverpool for Cup Final Saturday and then carefully selected dates all over the country. Says Paul: "I'm looking forward very much to this new-style package tour. All the old conventions governing this sort of tour have been thrown out of the window and I'm glad

to say that the advance bookings are already tremendous." But Paul also doesn't lose sight of the Top Twenty and makes a truly excellent stab at a return there with his new single "When I Was Six", out conveniently in time to tie in with his stage presentation. His act, by the way, is one of the most dramatic and dynamic in the business—and if you don't believe me, go see him!

—P.J.



I'LL take far more than a week of "four golden oldies" per hour before the rockers forgive Tony Blackburn his sing-along mauling of their favourite discs on Luxembourg in America, Stax-Volt acquired by Paramount pictures British discs bubbling under the US top hundred include — "The Savage Seven Theme" — Cream, "She Wears My Ring" — Solomon King, "Please Stay" — DC5, "Elevator" — Grapefruit, "Lazy Sunday" — Small Faces, "Days Of Pearly Spencer" — David McWilliams, "After Tea" — Spencer Davis ... two new James Brown singles in the States — "Licking Stick-Licking Stick" Pts 1 & 2, "America Is My Home" Pts 1 & 2, ... the mini-skirted waitresses in Hatchett's Play-ground Club receive more 'proposals' than any other waitresses in London ... a pity if Gene Vincent's rock classic "Be-Bop-A-Lula" gets lost in the re-issue rush ... Q19 — From the following, spot the odd re-issue out — "That'll Be The Day", "Great Balls Of Fire", "Good Golly Miss Molly", "Be-Bop-A-Lula", "Handy Man"?

Face's disc of the week — Bobby Taylor and the Vancouverers' "Does Your Mama Know About Me" on Tamla Motown ... serious rock fans should buy Tez Courtney's excellent 'Specialty' label listing ... Mick Jagger and Marianne Faithfull were backstage at Finsbury Park Astoria after the Aretha Franklin show ... Sammy Davis' musical "Golden Boy" opens at the Palladium on June 5 ... both the Shirelles and Maxine Brown have quit Scepter records, Dionne Warwick's current label ... next Left Banke — "Dark Is The Bark" ... Manfreds top in Sweden and Singapore with "Mighty Quinn" ... Percy Sledge's "Take Time To Know Her" LP contains his fantastic "Out Of Left Field" ... Tammi Terrell still hospitalised after two major brain operations ... A18 — Paul Jones and Mike Vickers ... amazing how many Tamla Motown singles 'bubble' without actually making RM's Fifty ... all praise to Coca-Cola for their Radio Luxembourg ads — not only do they get the really big names but the music is groovy too ... strictly for The Beast — will the INMG vote for TDTC in the next election?

Interesting article on Jack Scott in the latest 'Sun Sound' special ... both Ginger Baker and Jack Bruce have reportedly made arrangements with other groups, but Eric Clapton still a free agent — last Cream album due out soon ... Specialty in America have issued another re-package — "Grooviest 17 Original Hits" by Little Richard ... "The Birds, The Bees and the Monkees" their 11th certified gold record ... their next — "Choo Choo Train" — Box Tops, "You Don't Know What You Mean To Me" — Sam & Dave, "Stoned Soul Picnic" 5th Dimension, "Keep Off, No Trespassing" — Marvelettes.

SEDUCTIVE SMELLS

and the

LOVE AFFAIR



THE champagne, the food, the decor in the smart London restaurant, and the girls—both waitresses and salesladies—were fine. No complaints.

However, we were there for a purpose. and this was made painfully obvious. A firm that makes seductive smells and body-paints under the brand-name of Yardleys was footing the bill and so we had to listen to an extremely comprehensive survey of the splendours of the latest Yardley lines from some evidently big-time Yardley pusher. Well, that was O.K. since we were indebted to the company for all the champagne, etc.

But the reason for Record Mirror's presence at this function was not to acquire nice smells and paints but to hear The Love Affair: the group's services have been purchased for some weeks by the aforementioned firm. The idea is that The Love Affair pulls in the crowds, and the crowds are then subjected to propaganda plugging cosmetics.

So at this launching-party function The Love Affair were scheduled to play. This took some time because after the salesman's harangue ace promoter Tony Hall got to the microphone and explained how unfair all these attacks on The Love Affair had been. (In case you're so careless as to have forgotten, the particular "controversy" had concerned the apparently shocking fact that the members of the group had not actually played on the recording session for their hit "Everlasting Love"—there'd been some weird explanation about the boys not having enough time to

learn their band parts and so fast-reading session musicians had done the job for them.)

Tony then introduced his very good friend David Symonds, who gave us his somewhat lengthy opinions about the competence and charm of The Love Affair, and about a series of pop-exposing articles that had been printed in a Sunday sheet called The People.

Finally, in the end, and at last, we did get a couple of numbers from The Love Affair—aided by three session saxophonists and two sexy lady vocalists. As a result, I can positively reveal, folks, that The Love Affair musicians can ACTUALLY PLAY THEIR ALLOTTED INSTRUMENTS. Loudly, fervently, and with a certain amount of accuracy.

After their impressive demonstration I talked to two of them, Maurice Bacon and Rex Brayley. Were they, I wondered, getting just a little tired of the same old "controversial" subject?

"No, it's quite good fun," answered Rex, with agreement from Mo. "It helps the day go round."

"Gives us something to talk about," added Mo. "We'd miss it."

I observed that their second record, "Rainbow Valley", wasn't selling so rapidly EVEN THOUGH THEY HAD, PERSONALLY, PLAYED ON IT. Did this have anything to do with adverse publicity?

"Mostly, it's been the lack of radio and TV plugs," answered Rex. "Everlasting Love" really made it when we got so many plugs, particularly on Top Of The Pops."

SAVOURED SUCCESS

"I think there was an anti feeling in the business," said Mo. "Our record came out at the same time as new ones by The Small Faces and The Herd, and they've been on TV five or six times while we've only done one."

Still, it was clear that these problems, looming so large in the minds of T. Hall, D. Symonds and others, were not causing any great loss of sleep among The Love Affair. Until February, they'd been broke. They'd spent six months travelling around Britain, spending their small earnings on clothes and equipment. Since February, they've been in the money and have savoured success.

"But it has made little difference to us," insisted Mo. "I still live on about 16 a week. Our earnings are banked for when we want them and we live off a small allowance. In any case, we don't have much time for spending. Clothes are our only extravagance and they are part of the job."

Said Rex: "Many people think our life must be all girls, booze and money. I used to be a salesman and I'm working much harder than I ever did. We don't drink, we've never taken drugs and we never intend to. Mass hysteria can be very exciting, makes us wonder what we've got that gets girls fainting and screaming and ripping our clothes. But—and I don't want this to sound like a hard luck story—it can get very depressing when we're travelling in the pouring rain."

"Yes, we often have to go without sleep," said Mo. "Don't suppose I shall be in bed tonight until 3 o'clock. Fortunately, we're all very young—Rex is the oldest and he's 19—and this is probably our greatest advantage. We've still got the energy to work long and hard."

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Here are some suggestions:— History of OTIS REDDING, Greatest Hits of DIANA ROSS and THE SUPREMES, BEATLES' Magical Mystery Tour E.P. CREAM Disraeli Gears, BEACH BOYS Wild Honey, J. HENDRIX Smash Hits.

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