

PAUL McCARTNEY

# RECORD MIRROR

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No. 385 Week ending July 27th, 1968



ARTHUR BROWN

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

## SHOULD DES HAVE HIS OWN CHART...?

### A READER'S CANDID OPINION OF DES O'CONNOR

#### FOUR SEASONS

I THINK it is time that the Four Seasons had a little more recognition in this country. Admittedly, they have had their fair share of hits — some are still being played in discotheques — but it always seems to me that their best releases have gone unnoticed. Recently some of these have been recorded by other groups and have been hits (or will be): "Silhouettes", "Beggin'", "Bye Bye Baby" and now "C'mon Marianne". The last four have been direct copies of the Seasons' versions — and vastly inferior ones I might add. The biggest

injustice of all has been Andy Williams' success with "Can't Take My Eyes Off You", an almost perfect copy of the arrangement of Frankie Valli's fantastic American Number One.

I think another personal appearance by the Seasons in this country is long overdue, and would prove to the record buying public what a versatile group they are — then perhaps they might be appreciated more.

If there are any other Seasons' fans who feel the way I do, then I would like to hear from them. Perhaps there is a Four Seasons' Fan Club? — Dave Law, 125 Essex Road, Southsea, Hants.

WHEN on earth is the farce going to end? I'm talking about Des O'Connor having samples of his square, insipid, nothingness singing right up there in the top ten. All comedians like to end their act with a song but for most of them it's purely an exercise to get them off the stage. Ken Dodd has been vanquished from the charts. Jimmy Tarbuck never did make it — so how come Des continues to prosper? "Careless Hands" was more than enough — a fluke, supported by television appearances. But "I Pretend" is more than enough. His efforts at pretending to sing stagger me. Surely these family-favourite entertainers should have their own charts. — David Sanders, 17 Osborne Road, Shanklin, Isle of Wight.

JAMES CRAIG: Oh, come off it, David! The charts are not, and never have been, the prerogative of one type of artistes singing one type of song. Des has an enormous following and this shows in his disc sales. Sure he's no soul brother, but the charts exist to show the ACTUAL sales of records in this country. Ignore a massive seller like Des, on the grounds of not liking his style, and you're making a complete mockery of what the charts portray. A little less bigotry, if you please!



DES O'CONNOR—top of the charts this week.

#### DUSTY

NOW that Dusty Springfield's latest fantastic single — "I Close My Eyes and Count to Ten" — has once again established her in the charts, it must prove Dusty's superiority over her rivals in the pop field. For example: Sandie Shaw's current release ("Show Me") has failed to make any impression in the charts. Cilla's "Where is Tomorrow" — admittedly

a good record — only registered in the lower part of the chart. Lulu's "Boys" DID manage to scrape its way into the Top Twenty, but it soon dropped down, because it was so very similar to her other releases.

ALL Dusty's singles — except one — have made the charts, which must prove something!!! She's the greatest! — David Griffiths, 17 Heol-y-Gors, Whitechurch, Cardiff, CF4 1HF. JAMES: No relation to RM's David Griffiths!

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### In brief . . .

R. Thomas, Upper Barnard's Hill, Haycastle, Cross, Pembro. — I have for sale pics of Elvis, Stones, Monkees, Beatles, Herman's Hermits, P. J. Proby, Walker Brothers, Move, Tom Jones and Bee Gees! Please write to the above address.

Daphne Stone, 4 Canal Cottages, Blackhorse Road, Hermitage Bridge, Near Woking, Surrey. — Would the girl named Nicole who sent her autograph book to Alan Freeman, without sending her address, please write to him.

Mr. Liam Clooney, 50 Cephas Avenue, Steyne Green, London E.1. — If anyone is interested in rare Brenda Lee items such as "Bill Bailey, Won't You Please Come Home", the single, also live tape, pics, photos, etc. please contact me at the above address. Will answer all inquiries.

Pamela Troop, 14 Browns Copice, Solihull, Warwickshire. — If any R.M. readers have any of Twinkle's earlier singles "Terry", "Golden Lights" and "Tommy", I will gladly pay a suitable price for them.

Patricia Lawrence, 51 Tyron Way, Sidcup, Kent. — In January of next year I hope to start an International Artistes Club. For this it is necessary to have correspondents on the Continent. If anyone is interested would they write to me at the above address.

John Mulligan, 2 Kingscross Place, Beechwood, Dundee, Scotland. — Could any R.M. reader send me information on the Small Faces — their childhoods, early days together, date of release of discs etc., to enable the writing of a book: "The Fantastic Faces". Please help me realise my ambition. Any articles, information etc. will be appreciated.

Desmond Bowring, 67 Okebourne Road, Bentry, Bristol, BS10 6QW. — Could any reader supply me with an old Little Richard L.P. or single? If so, please write to me at the above address, stating the price required.

## from NEW YORK the HAWK REPORT

"I WAS a little ashamed to say I was a blues singer," said B. B. King talking about his early days. "But now I stick my chest out and say so . . ." And in reality that just about sums up the present 1968 status of the Blues Boy King — for years he was an obscure name, not ethnic enough for the blues purist, yet not pop-oriented enough for the kind of r'n'b fans who supported Fats Domino, Chuck Berry, et al.

However, this is really the year for B. B. King. He can arrive in New York and play at the hard rock joints (Cafe Au Go Go, Fillmore East) and draw rave reaction from crowds that include Jimi Hendrix, Mike Bloomfield, Paul Butterfield, Eric Clapton, and so on. B. B. King has, in fact, come good, recognised as a man with an original style of pure-blues playing.

"This kind of reaction from the white groups, and later their fans, has opened a lot of doors for me," said B. B., on a recent New York visit. "Now I'm not talking race-y and I'm not angry because people are supposed to be copying us or anything like us. We can spread it around a little and everybody makes a little bread."

"I've been playing guitar and singing blues for years and making a living. Not complaining. Now, I find myself playing and getting written about as well. It's a good scene."

Blues Boy King describes his own guitar playing as "twingy" and is very strong on blending voice and guitar. "I can hear myself singing what I play and that's the way I want it to be. However I'm not satisfied, not

yet. I haven't quite got exactly what I want — I want my guitar to sing like a violin or a saxophone. I can hear it but can't quite get it."

Certainly no lack of variety for every kind of pop digger in New York. You can hear Tom Paxton singing his folk commentaries at the Bitter End, cross the Greenwich Village street and dig the latest fad in pop clubs, the very far out avant-garde jazz of Albert Ayler's Group. Later you can lounge in the Park sippin' your wine while Ali Akbar Khan does his thing, or wander down to the Museum of Modern Art and dig the Rev. James Cleveland and his Gospel Singers in an open air setting also, in the Museum Garden. Upcoming are the Ultimate Spinach, Vanilla Fudge, Buddy Guy, a soul Festival with Moms Mabley, Joe Tex, Percy Sledge, Pigmeat Markham . . .

Fleetwood Mac breezed into New York last week and played a doomy few days to no particular crowds at a Broadway discotheque.

Result was a very turned on hard blues group and a likewise audience. They shared the bill with the Pink Floyd who also grabbed some ovation — the Scene obviously believes in Backing Britain.

Incidentally the Scene is getting deserved reputation as the place to jam for musicians. Recently, Larry Coryell (of the Gary Burton Group) played with Traffic, John Hammond entertained the Jefferson Airplane (or various members), Jimi Hendrix sat in with the McCoy's. (If your mind is boggling at that, the McCoy's have changed direction somewhat since their "Sloopy" days.

THE HAWK

### MUSICLAND-THE NAME IN RECORDS

BOOKENDS — Simon and Garfunkel	36/8
THE UNITED STATES OF AMERICA	36/8
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2001: A SPACE ODYSSEY — Soundtrack	36/6
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A SAUCERFUL OF SECRETS — Pink Floyd	36/8
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# YES, I STILL MEDITATE SAYS GEORGE

## RM'S JEWEL OF THE EAST TALKS TO GEORGE HARRISON

**W**ITH three Beatles available for instant chatter (John didn't turn up) after the press showing of "Yellow Submarine" I had to choose between flitting about from one to the other in search of brilliant conversation, or concentrating on one. I stayed with Mr. Harrison.

He looked younger, the reporters were saying, because he'd shaved off his moustache. "Yes, well, if I cut me hurr as well I'll look even younger. Might be able to join the Small Faces," said George.

Did he still meditate? "Yes." Any contact with the Maharishi? "No." (Said in a manner that subtly discouraged further probing). Did George retain his affection for India? "Yes, very much so. There's a lot of suffering and poverty but there's so much beauty and the people are very pleasant."

Then had he thought of trying to do something for the country? "Well what? I'd be very interested if you could tell me how it could be done. It's a huge country, full of political problems, and as far as I can see the Indians will have to straighten it out for themselves."

### A LOT FOR INDIA

I observed that The Beatles had already done a great deal for India by making the West more conscious of Indian art, by helping Indian tourism and by giving the people some sense of pride that the world's most famous entertainers admired and drew from Indian music — notably, of course, in George's own superb "Within You Without You" on the Sgt. Pepper LP. "Yes, I felt that was well worth doing," said George. "There are so many people who don't understand the sentiments of 'Within You Without You'. They can't see outside themselves, they're too self-important and can't see how small we all are."

The dreaded subject of work was brought up. "Oh, we still work, only it's a different kind of work. We used to travel about getting in and out of transport, hanging around airports. Now, it's office work."

Office hours? "Er, not ten to six exactly but we spend a lot of our time behind desks. It's a pity, in a way, I'd just as soon concentrate on being a musician but we have to take care of business. And I do things because I like doing them. There's satisfaction to be had from trying to do a job as well as you can. That's the trouble today, too few workers get any pleasure from their work. But say you're a car mechanic — you can really dig that work if you want to."

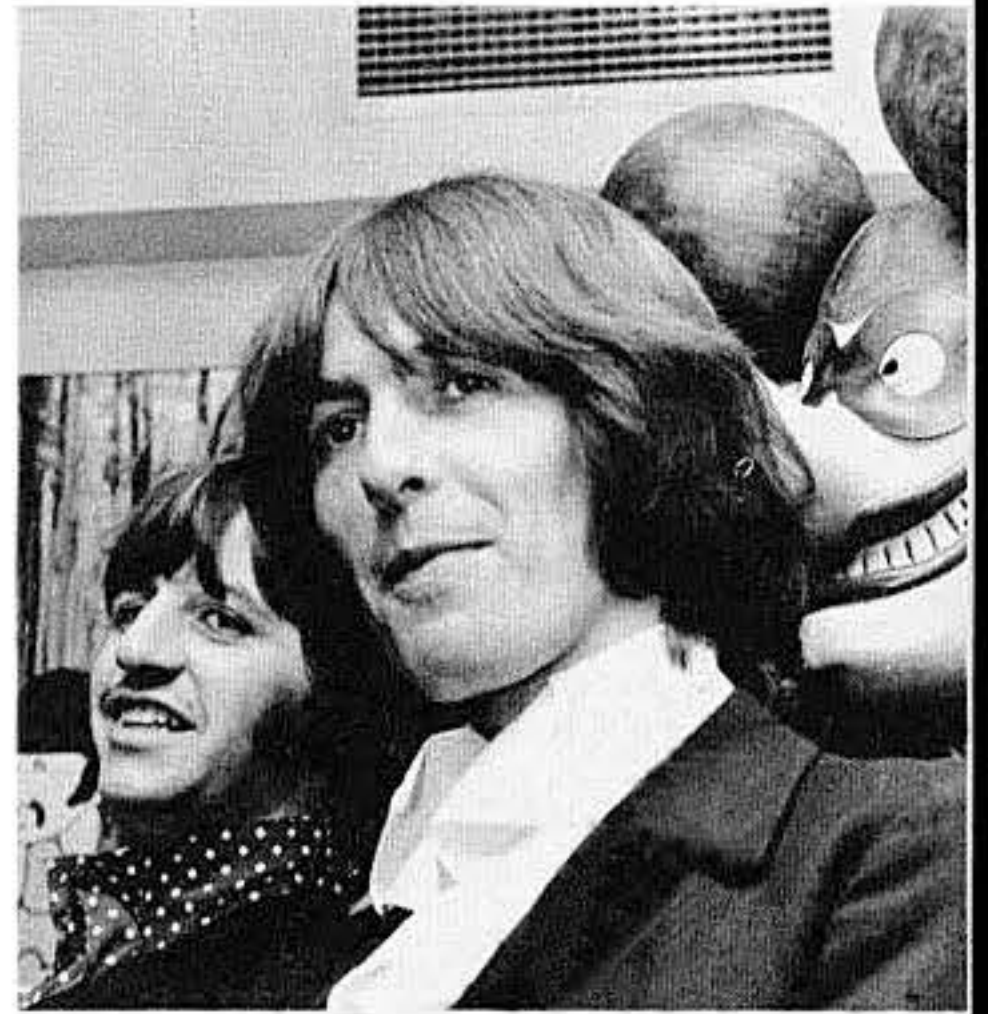
### CHEERFUL VIEW

It is — I suggested — a good deal easier to take this lofty, cheerful view when you're rich. George didn't think money made much difference. A reporter pointed out that most people have no choice, they are FORCED to work, for money, at jobs they hate — so money does make a difference.

At which George became thoughtful and, instead of bluffing and arguing madly away (which is the common tendency), he quietly agreed. It wasn't until the subject of luck was brought up that he regained his confidence: "There's no such thing as luck — it's all cause and effect."

As George developed this familiar yoga theory I sneaked over to eavesdrop on what Paul was holding forth about. He was saying that pop music, like film cartoons, had not been treated seriously in the past because their idioms were unfamiliar to "serious" critics. "But that's all changing and I have no doubt that in fifty years' time they'll be talking about those 19th — or is it 20th — Century composers Lennon and McCartney. They'll be analysing our work. It's inevitable."

DAVID GRIFFITHS



GEORGE HARRISON seen with RINGO STARR and an effigy from the film, at the premiere of their full-length cartoon feature "Yellow Submarine". Also on hand was PAUL McCARTNEY. JOHN LENNON could not appear due to another engagement.

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SOMEONE OUT THERE

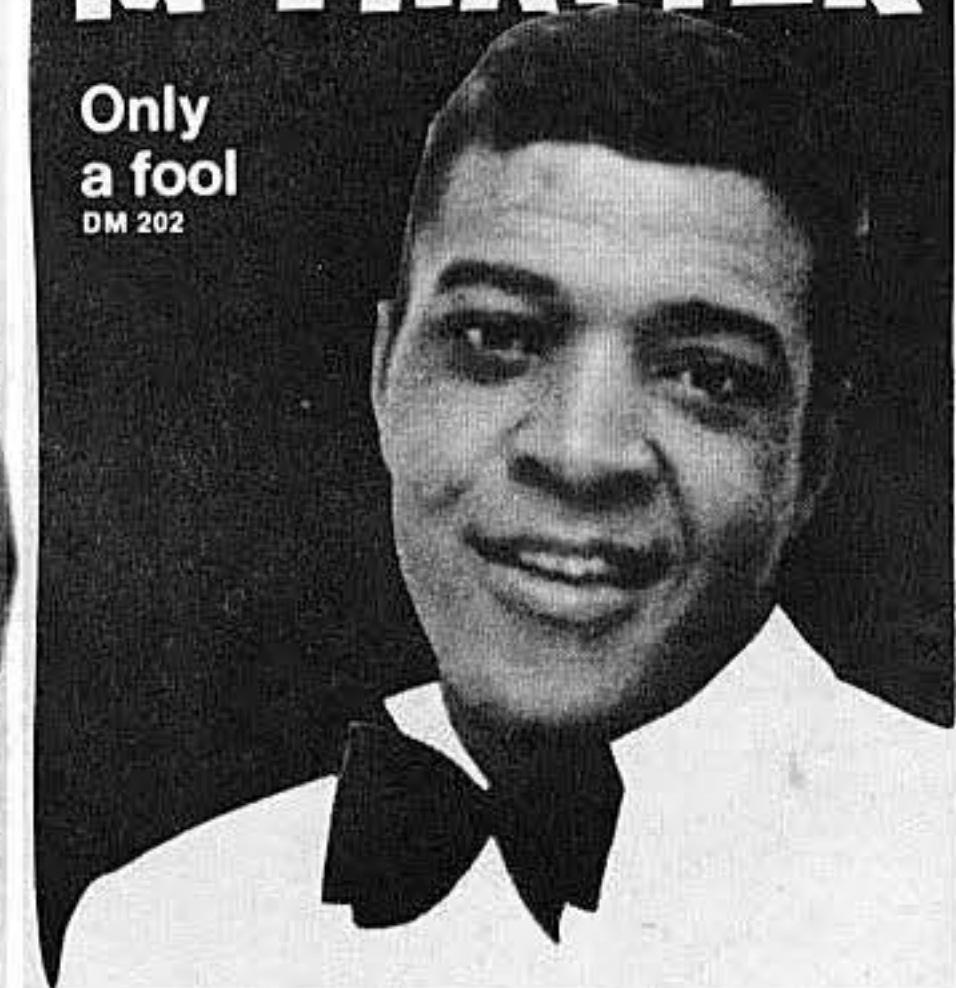
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## CLYDE McPHATTER

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**DERAM**

## THE VANITY FARE STORY

WHEN a new British group arrives on the scene and is heralded as this country's answer to the Beach Boys, The Association and The Four Seasons you would think the boys would be thrilled. But Vanity Fare are not altogether happy with such glowing tributes.

"We are, of course, thrilled that our record, 'I Live For The Sun', has had such great reviews and we consider ourselves very lucky at the disc jockey support the disc has had and the television exposure we have been given," said lead singer Trevor Brice, "but it is a drag being compared with other acts especially when we go out of our way to do something completely different in our stage act.

"I suppose it is because 'I Live For The Sun' is a harmony number and has a West Coast sound that we are getting tagged as this country's answer to someone or other, but this is only coming from people who have only heard the record and haven't seen us on stage. We wish people would come and see us before making comments.

"We are very fortunate that television producers like Colin Charman, Mike Mansfield and Jack Good have seen us 'live' and they know that we have a style of our own and that we are not a carbon copy of anyone."

Vanity Fare formed as a group six years ago, but it was only when drummer Dick Allix joined them from the Gnomes of Zurich did they decide to turn professional. Dick persuaded his former manager Roger East-erby to go along and see the boys and after hearing just

two numbers Roger was convinced that he had a group with his potential.

The group is currently recording an album and the follow-up single is already in the can. And on that subject a last word from Trevor: "The new song is an original number, which we hope we do in our own style, but I guess someone will say we sound like someone else. Ah well, that's show business!"

Mike Kent

## SIMON & GARFUNKEL

FOLLOWING the success of their single "Mrs. Robinson" and their albums "Bookends" and "The Graduate" in America, Simon and Garfunkel are at present besieged with offers of concerts there. Next month they are booked for eight sell-out concerts including the Hollywood Bowl, then after a holiday in September, they embark upon a coast-to-coast tour of U.S. universities throughout October and November.

Said Mort Lewis, Simon and Garfunkel's manager: "The earliest we can hope to be back in Britain is March of next year when the boys will probably do three concerts at the Albert Hall."

Their latest single, "Mrs. Robinson" is this week at number ten in the RM Top Fifty Charts.

## BARRY MASON

BARRY Mason has had yet a further extension of his BBC Radio One "Mid-Day Spin" contract. This is the fourth extension to date. Barry returned from Italy in the early part of last week from talks with various film producers about his writing different musical scores for three films. He has also just completed the production on the first single from ace golfer Gary Player, and is now working on an album with Gary.

Les Reed and Barry Mason have written in one afternoon three brand new compositions — all three are potential A sides for Tom Jones and Engelbert Humperdinck singles. The last time they composed three numbers in one afternoon together they came up with three consecutive hits: Engelbert's "The Last Waltz", Tom Jones's "I'm Coming Home", and Dave Clark's "Everybody Knows". Both believe they will have similar success with their three new numbers.



"If You Love Me" sing the New Faces, on Decca. And, putting it at its lowest, they were certainly LIKED when they laid on a reception recently to meet the newspapermen and producers. And the consensus of opinion was that the fine-performing trio — Chas and Barry and Marie (Marie is the one NOT looking like Chas or Barry!) — simply must have a hit this time out. Their last "We Can Get There By Candlelight" bubbled under our charts for ages, so much so that some of us felt that the New Faces were akin to the three witches in "Macbeth" in the bubbling that went on! A very popular cabaret and television act, they need only the slightest of nudges to make it in the charts proper. And kindly dig Marie's new hair-style — it's the one that does NOT look like that of Chas or Barry.

## ORBISON CABARET TRIUMPH

ROY ORBISON this week made his first time ever appearance in cabaret. One might be tempted to ask why he waited so long. From the moment he walked on stage, dressed immaculately in a black suit, white shirt and modern evening tie, he had the audience in the palm of his hand. A capacity audience, plus at least four hundred standing — the manager told me it is now impossible to obtain a seat for the whole week — sat enthralled as the "Big O" sang 14 songs from his incredibly long list of hits.

Starting with "Only The Lonely", continuing with "It's Over", the almost motionless mysterious figure in black weaved his spell. By the time he finished with "Oh Pretty Woman" the audience was on its feet showing its appreciation of a very good Artistic.

I think that when Orbison opens shortly at the Talk of the Town, London audiences will be just as well pleased.

## FELICE TAYLOR

FELICE Taylor, who recently had a top ten hit with her record "I Feel Love Coming On", will be arriving in England on August 19 for a British tour. Felice Taylor is being brought to this country by Duel Artistes Agency, the agency division of President Records.

On her arrival Felice will be recorded by Edward Kassner and the record will be rush-released to coincide with the start of her tour of major clubs and ballrooms which starts on September 1.

Felice Taylor is to spend the whole of September and October touring, and will be backed by the Reaction. Duel Artistes are also negotiating for her to do some Continental tours while she is here.

## SCOTT WALKER

GARY Leeds and the Rain left for Japan on Monday morning without Scott Walker who was originally to tour with them. Scott has had to put off the tour as he has gone into a nursing home for a couple of weeks with psycho-neurosis.

Scott's place on the tour will probably be taken by John Walker, though this is not yet definite.

Scott's own hour-long television programme is to be screened on BBC 1 on August 16 as a forerunner of a possible eight week television series to be shown in the Autumn.

## ANITA HARRIS

ANITA Harris's new single, a version of the Mama Cass hit in America "Dream A Little Dream Of Me", is to be rush-released by CBS this week.

Anita appears on the Bachelors' television show being recorded by Thames TV, on July 31. Other major television appearances are being negotiated at the moment.

On September 28 Anita flies to Brazil to represent Britain at the Song Festival.

## THE EQUALS

THE Equals are having their chart-topping record "Baby Come Back" rush-released in America on the RCA label. As this record was originally issued a year ago the present day contract with Laurie Records does not cover this release — Laurie Records have withdrawn from their catalogue the Equals' first American LP "Unequaled Equals", and have given the rights of this to RCA. Both RCA and Laurie are working on the promotion of the Equals, which is an unprecedented step in the American recording industry.

The Equals next British release, "Laurel and Hardie", which is to be issued on August 9, has already started climbing the Continental charts.

The group appear on Top of the Pops on August 8, and on Dee Time on August 24.

# THE BRITISH AT KNOCKE

A FEW hours before England was hammered by the well-drilled Belgium team and thus dismissed from the 10th European Song Cup Contest I was trying out a little fractured French in the company of a man who had some professional connection with one of the Belgian artistes. He was I believe, a manager and I asked him — since we'd been watching rehearsals of both teams — which he thought would win. He replied that surprising decisions at Knocke were so commonplace that it never paid to make predictions based on merit or any other consideration.

He was absolutely right (which is not meant to imply that the Belgians didn't deserve their victory — they were attractive and excellently produced) because the goings-on in that Casino are tremendously influenced by the subjective responses of a panel of judges from varied backgrounds and tastes.

## THE BULGARIAN JUDGE

For instance, there was the true incident of the Bulgarian judge, who commented, after a Frenchman had sung a stirring version of that elderly war-horse "Granada", "That song should become a big hit". Everybody had a good snigger at that but why SHOULD a Bulgarian have heard that song before? Europe is large and areas have their own musical traditions. The French — who were also more favoured by the judges than the English — go for that accordion-based bal musette stuff, which I rather enjoy although it's certainly an acquired taste for a Briton. The French also lap up heavily dramatic, impassioned performances that — to my ears — are absurdly tedious but there it is, I'm not saying my taste is any better than a Frenchman's, it's just different.

The wonder is that there's sufficient agreement to make a contest possible. However, England's contributions are clearly much respected and listened to with great interest. In most ways, it is England (or rather, Britain, which is what the team should be described as) that sets the pace and is the team to beat.

## OUT OF PLACE

On this occasion the general opinion was to the effect that Allan Davies was out of place. This may be a reflection on the judgement of those responsible for picking the team (who ought to have been more cautious than to rely on the tastes of the old age pensioners who love Hughie Green and his "Opportunity Knocks") but it is no reflection on Allan: he did his best and in the right circumstances he'd have been tremendously popular. In Knocke he didn't have what the customers wanted — they obviously were in no mood for Welsh pop-opera tenors.

Happily (and luckily) Allan's co-winner from "Opportunity Knocks" did go down extremely well: Brenda Marsh looks and sounds like a sweet English rose but with just that touch of cabaret naughtiness that makes an intriguing mixture. Brenda was the only member of the team who managed a relaxed, easygoing performance. Her saucy come-hither approach to the vibes player (who tried to use the flower she gave him as a mallet) was one of the Contest's most delicious moments.

## TRIED TOO HARD

The trouble with the rest of them was that they tried too damn hard. Friday Brown has a highly musicianly style and on this important occasion for her she chose to concentrate on songs of nervous anguish (i.e. "I Who Have Nothing"). They were excellent too — and they won her the Personality of the Contest prize — and if she'd been the only one going all out for drama that would have been OK. But Marty Wilde — burning up prodigious amounts of energy with his excitingly dramatic routine — did that ode to suffering "Jezebel" and he conveyed a desperate eagerness to succeed. Wayne Fontana chose beautiful numbers and had fine Les Reed arrangements (I'll long remember his rehearsal versions of the floating "Perfidia", the ecstatic "Gina" and the romantically sad "24 Sycamore"), he has a fine voice and a sensitive, theatrical sense of timing. But he lacks confidence, he gets sick with fear and finds it hard to relax in front of an (admittedly intimidating) audience. His stage presence lacks authority and it doesn't help — in this kind of show — that he looks so young, like a kid from a teenage group.

Still, despite the judge's low opinions of the English team (and the fact that England had won the previous two years MUST have had something to do with this), the Contest was a deeply interesting occasion and next week I'll try to describe a few of the more curious and revealing moments — only a few because to tell everything would upset too many vulnerable and touchy people as well as fill every page of the RM.

DAVID GRIFFITHS

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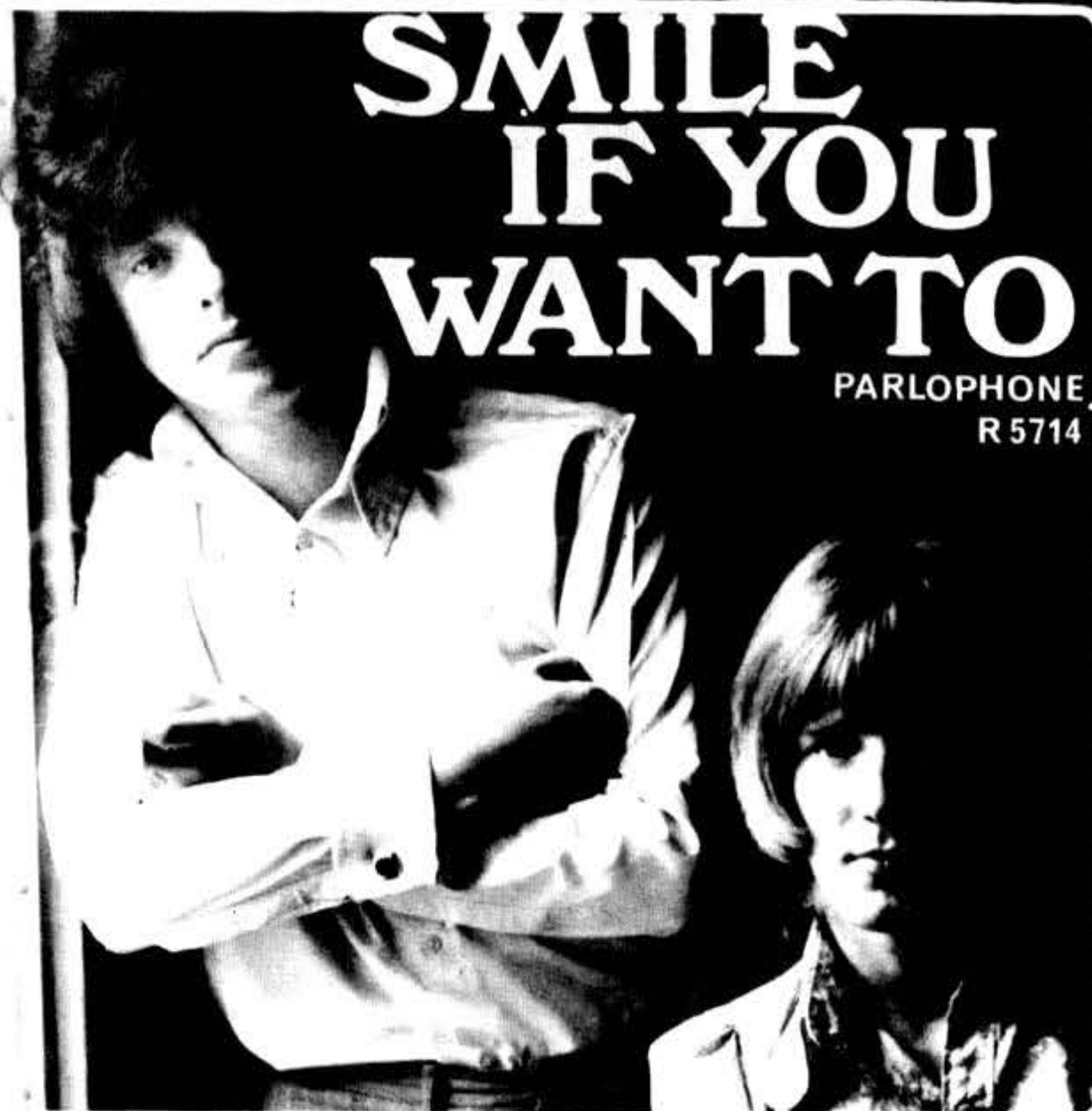
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# JOHN ROWLES



JOHN ROWLES AND MIKE LEANDER—Readers with taste!

## NOT A ONE HIT WONDER

**S**HORTLY after his first MCA record "If I Only Had Time" had brought him instant acclaim John Rowles told me about his determination to do his best not to be a one-hit wonder: he was thinking hard and long about the follow-up. At the time he was inclined to the view that his second disc ought to be a soul performance, to make the point that he was not just a ballad specialist.

But now we have "Hush . . . Not A Word To Mary" which, in a word, is a ballad. Asked how come, John explained:

"I try to think about songs from the public's side — the only way to think if you want to sell records. 'If I Only Had Time' struck me as very commercial, an easily flowing number. Maybe it didn't please some critics but they're not the ones who buy the records. Anyway, for the next one — and for my first LP — I recorded 21 songs. All properly done. Did so many because we wanted to have plenty to choose from. There were several uptempo songs, then right at the last minute Mitch Murray and Peter Callender brought along a demo of 'Hush . . . Not A Word To Mary'. It was pretty, well, maybe by Mitch, does he sing? Yes, I thought so. Even when a demo is badly done I try to imagine how it would sound in a studio with a full orchestra but with this one there was no need to use much imagination — I liked it right away. So did my manager, Peter Gormley, and arranger Mike Leander. They said let's try it.

### A LOT OF FAITH

"No, the lyrics don't embarrass me, I had a lot of faith in this one, right from the start."

John had just completed his first week in British cabaret (at the Ba Ba Club, Barnsley, where he broke all records — "a good start to my British cabaret career") and I asked him how our audiences compare with those he remembers in Australia and New Zealand.

"Much the same. The people drink. Yet I prefer English audiences because they do allow you to switch moods and tempos. I can do three uptempo numbers and then sing a ballad. In Australia the beer gets the better of them and after listening to up-

tempo they get to talking if you do a ballad.

"There's talk of a lot of promotion for me in America, so I hope to go there soon and I think my approach will be different again from England. I shall sing a good bit more soul over there."

Only three months ago, John was much less certain than he is now about how to present his vocal talent. He's the latest, most spectacular example of how public acceptance works wonders for an artist's confidence.

And on to John Rowles' album: "John Rowles": By The Time I Get To Phoenix; Domino; If I Only Had Time; It Takes Two; Lonely Street; Only You; Honey; Walk In The Sun; I Really Don't Want To Know; Do It; Love Of The World; Dock Of The Bay (MCA Stereo MUPS 335).

### WORRIES DISPELLED

Any worries about the versatility of John Rowles should be dispelled by this collection. There's that amazing sob-in-the-throat technique and it rarely vanishes, but can that be really a fault? "Phoenix" is, to reviewers, the most hackneyed of songs of the past year, but it comes up quite well. "Domino" launches into LA rhythms, again a bit hackneyed, maybe, but a chance to get virility into the overall sound.

In fact, this whole collection shows that he is a gent with a specially tough voice. "If I Only Had Time" is a song I seem to have heard before, but "It Takes Two" is coaxingly performed, with a croak included which is similar to a lovelorn bullfrog. "Lonely Street" slows down; "Only You" really powers into a high-pitched range . . . recall of the Platters for older pop fans.

His "Honey" is delivered jerkily, with due deference to every comma of the lyrics. Pause here to talk about Mike Leander, a fine producer and composer and ideas man — he wrote "Walk In The Sun" and it suits John just fine. Slow ballad follows, then a further three very strong numbers in a variety of styles.

Versatility belongs to John. So do good looks. So does a tough approach which links up well with a basic sentimentality. Let's have Rowles on the drums. A very good first album.

DAVID GRIFFITHS and PETER JONES



DAVID CUMMING

DOMP HYGROI  
EL SCARPO  
BONY..!

**T**HIS week's headline is in code. (Now there's a novelty!). To decipher it, exchange the first letter in every word with the second, then the third with the fourth, and the fifth with the sixth to the end of the word (unless it's a word of less than six letters, of course). Having assembled this new arrangement of letters, replace each letter with the one that follows it in the alphabet! (Solution at foot of column, no peeping).

## FILM STARS DISC DEBUT

The surprise pop-star of the year is, of course, Shakespearean actor Sir Seymour Bloom with his 18-minute single, O'Hampstead Heath. The disc was written and produced by the sensational new talent from Wales, Daffyd Jones, who composed those hit numbers of Welsh social significance, "Down, Down, Underground (In My Horrible Coal Mine)" and the much recorded "By The Time I Get To Swansea".

I talked to Sir Seymour on the set at Pinewood, where he is filming a wide screen version of Shakespeare's "Macbeth". I asked him how he felt about his new image as a pop star.

### DELIGHTED

"I'm delighted of course," said Sir Seymour. "Becoming a sex symbol at the age of 61 has given me a new lease of life. Nowadays when the girls see me in the street they grab me and try to pull my hair out . . . I've already lost five wigs. Not bad, since I've only been in the charts a week. Also they try to steal my walking stick, which I must admit is a pity when they succeed, because I do fall down rather a lot without it. They pull out my false teeth too." He smiled showing a fine set of gums. Did he feel his reputation as a hard-drinking, hard-fighting hell-raiser would affect the youngsters who now saw him as an idol? He reflected for a moment. "I must choose my words carefully in answering this question," he grinned. I agreed. "Well," he said and paused to choose his next word very carefully. "Perhaps," he continued (a very well chosen word, I thought). "It" he said after choosing once again with the utmost caution. Then another pause to choose carefully yet again. Eventually he selected "Is" as his next word. Then suddenly he said: "Oh, the hell with it, it takes too long carefully choosing words!" Seymour started again, with a new paragraph.

### TWENTY YEARS AGO

"Well perhaps it is true to say that some of the teenagers remember me as I was 20 years ago," said Sir Seymour. "But lately I've calmed down, and seldom drink more than a bottle and a half of whisky a day, or have more than two fights a week. The only hell-raising in our house is done by my wife when I get stoned out of my mind and pick fights with the chauffeur and the gardener. She raises hell over that."

Seymour's next L.P. with Daffyd, soon to be recorded, will consist of one song, lasting just over an hour. "This saves him making-up a lot of tunes," said Seymour. "We can just repeat

SIMON & GARFUNKEL  
SOUND BY NIGHTS

the same one over and over and then."

I, for one, look forward to recording, to be titled "Hear Me

### BEHIND THE SCENES

I am now in a position to. The Seekers split up. For the appearing simultaneously as keeping up this pretence had they will appear exclusively u Rolling Stones, and Judith Du of Mick Jagger.

### CAR STICKERS, ETC.

The following car stickers

**NEXT WEEK:**  
ORBISON, KINKS, R & B SURVEY,  
TOMMY JAMES & THE SHONDELLS,  
SMALL FACES SUE NICHOLLS

STOP PRESSES

NEW RELEASES

**Tam White**

Amy F12803

**The Endeavors**

Remember when we were young

F12817

**Country Smith**

Low bad hurting F12818

DECCA

**The R**

**Guar**

Snoopy f

**The F**

**John**

Hitch it to

**Steve**

Hey ther

LONDON



# THE HAUNTED WORLD OF HOWARD & BLAIKLEY!

**T**HE world of Ken Howard and Alan Blaikley is a haunted world. For a start, they are keenly interested in the occult and like a good, creepy ghost story. For a second, they are "haunted" by determination to create new things in pop music. For a third, they're launching their latest pop signing, Peter Thorogood, via a song they wrote called... "Haunted".

Consider this world of Howard and Blaikley. They first came to prominence, pop-wise, with "Have I The Right", a chart-topper for the Honeycombs. Remember? They barely do remember because so much has happened since then.

Like Dave Dee, Dozy, Beaky, Mick and Tich. They've written all the nine hits for this group, varying the mood and atmosphere of each one. Like the Herd, who they found, launched and boosted to stardom. Like Heath Hampstead, the gent with the gimmicky name — "So it's gimmicky? So people are talking about him," say Ken and Alan.

And now Peter Thorogood. Here's how this all started. A drink or two in the Hollybush pub in Hampstead. Ken and Alan live nearby and reckon their house becomes an extra saloon bar when the hostelry is crowded. They talked in general terms to Peter about their plans.

Plans to build a sort of classical-style pop orchestra. "We felt that we had to get away from this guitar-drums sound. The idea was to get classically-trained musicians... but YOUNG ONES. A new dimension in popular music. With the leader of each section, say brass or violins, a recognisable 'face'. An attractive, pop-type face..."

The scene changes to the Hampstead Country Club. Assembled there, a motley collection of musicians, armed with violin cases, French horn cases, double-bass cases. Ace arranger-MD Alan Moorhouse raises his baton at the first audition for the new "pops orchestra". And winces as, on the downbeat, a horrible cacophony of sound greets him. Messrs. Alan and Ken wait a "decent" length of time, then hurry off for the



PETER THOROGOOD

reviving effects of a strong cup of coffee. Or something!

But still the idea clung that it must be possible to find an alternative to the guitar sound in pop. They talked again to Peter Thorogood. "Do you," they said, "happen to know a violinist who also sings well?" Said Peter: "Well, I DO play violin." He did, too. He'd learned at Blundells public school and at the Royal College of Music.

So added to the usual vast volume of Ken and Alan's record-player at home there could be heard what they describe as "the caterwauling of a violin". In no time, they'd decided to launch Peter as the violin-playing pop singer. In no time, Pye records decided to release his first disc.

Which, as previously stated, is "Haunted". Alan Blaikley was staying in a rather rundown hotel in Shanklin, Isle of Wight, when he says he was actually haunted. A noise at his door and outside the figure of a youth... a youth who said nothing and did nothing. A one-sided conversation ensued. Back to bed. More noise. This time Alan, admitting a scared feeling, arms himself with a belt and investigates further. The "figure", or "apparition" was now in the bathroom.

This unexplained journey into the occult

Continued on page 8

again with different words now

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SOLUTION (AT LAST!)

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**ny C**  
to the horse HL10212

**& Ken**  
water boy HLU10213

**Clyde McPhatter**

Only a fool DM 202



**Maeve Mulvanny**

Will the angels play their harps for me MD 1105



**DECCA** group records

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# "I HATED MY LP's" SAYS TIM...



TIM HARDIN

**T**HE Family are a multi-instrumented group with a wide range of choice material and an uncanny sense of rhythm. They include soprano and tenor sax, harmonica, recorder, violin, bass, drums, double neck guitar, and a quick drink of Coke in their very orchestral act. An extremely varied and capable group, they were competent at hard-driving blues (with strong, gruff vocals by Roger Chapman who looks a little like Mike Love), soft, oriental sounds and even near Red Indian chants, plus wild gymnastics. Judging from the response at Tuesday's Albert Hall extravaganza, this group should be in the charts in the wink of an eye.

After the break at the concert, nearly everyone was surprised to finally notice a lone figure with a guitar who had apparently been standing on an empty stage even before the bells. "Hello, everybody," he said in a pleasant American

twang. "I'm really glad to be here."

With that, Tim Hardin went directly into his music — and I mean INTO it. Tim writes songs which, at first, seem to evade the melody hunter. His use of jazz progressions and odd chords may be confusing to a new listener. But not for long. Just the crystal velvet serenity of his voice blending with any note is enough to melt through you. It becomes impossible NOT to appreciate the pastel mood which springs from this union of a perfect musical instrument and a perfect musical and poetic medium.

Tim did many of his new numbers as well as the famous "If I Were A Carpenter" and "Lady Came From Baltimore". Most of his standards were drastically changed with the addition of a small combo later in the programme, but Hardin is one of the few singer-writers who can bend his own work in a number of ways without mis-shap'ng it.

The audience was captivated as he jovially rocked about on his heels through many of the numbers on his two best-selling LPs. And there was the hint of a smile as a baby cried somewhere in the Hall.

Those who missed it may catch him later, but those who saw him at the Albert Hall will not forget for a very long time. Never before have I seen one man communicate with such pure and colourful tranquility and untarnished emotion.

Earlier in an interview at his Royal Garden Hotel room, I asked Tim a few questions about himself. He appeared to be quite a

keen talker and enjoyed chatting.

"What do I do between LPs? Well, I write much more than is ever recorded. A lot of poetry from which songs spring later. I have a family, so I spend quite an amount of time at home. I also travel about quite frantically.

"The first two LPs? No, I hated both of them. In fact, I cried like a child when I heard what they'd done to the second one. I recorded those tracks alone and the company then tampered with them and added some pretty bad backings. I'm going to introduce some entirely new material on my third LP soon. I think I have enough control over my work now, to keep them from fiddling with the orchestration. I'm cutting one hundred per cent of the people responsible for those early tracks being ruined. The new tracks will be arranged by me to represent my true genius. I don't mean to be big-headed, but I think I do the best versions of my own songs. Darin's hits were an attempt at duplicating my style, and they weren't too bad, but the Four Tops' "Carpenter" was disgusting."

I asked if he was at any kind of loss as to his musical future...

"Not at all. My direction in music to come is a well-focused, clear-cut vision with so much continuity you can count the tune from beginning to end as one beat. Not one to two, but one two three four five six seven and on and on. I want my music to remain my own because I think I do it best. I want to remain an individual, but not alone."

LON GODDARD

new albums reviewed by RM reviewing panel new albums reviewed by RM reviewing panel new albums reviewed by RM reviewing panel new albums

# HOWARD & BLAIKLEY

Continued from page 7

led to "Haunted" — one of their faster song collaborations.

And Ken and Alan now say: "There IS a wider and wider interest in the occult. When accepted beliefs are in decay, people do turn to things not easily explained. It is a bolstering of beliefs. G. K. Chesterton said that when people stop believing in God, they will go on to believe in something else. In a form of magic, there is comfort in a scientific age."

This, they say, explained some of the psychedelic ideas in music of last summer. The idea of a disembodied mind, outside a body. They can see ghost affairs as part of pop music.

Now they have a "haunted" violin-playing pop artist. They admit to being "haunted", as individuals, by fears that it may be difficult to launch such an off-beat idea.

They say: "The pundits tend to scream about there being nothing new in pop—then when something new does come up they laugh it off as a gimmick." But early reaction to Peter — his real name is Thorogood — has been good.

Ken and Alan, and Peter, too, come to that, believe in personal VIBRATIONS . . . unseen waves that are thrown out by people to other people — and create either a dislike or liking.

"Peter has the right vibrations," they say. "He's got the right idea and the right enthusiasm."

Peter heard himself discussed with an air of bland calm. His violin, by the way, is not electric . . . merely amplified through the microphone. He is "haunted" by thoughts of what his classical tutors will think of him being in pop.

Could well be that the continuing story of Howard and Blaikley will come up with yet another triumph! **PETER JONES**



# TOM & ENGELBERT NEW LPS IN DEPTH

IT IS unusual for a manager to handle the TWO top disc males in the business. But then your actual Welsh manager Gordon Mills dabbles in the unusual. Hence, this week, two most unusual albums from two unusual talents . . . Tom Jones, every bit as Welsh as Gordon, and Engelbert Humperdinck, who isn't Welsh!

Tom, of the two, is the senior citizen of the pop world. As from "It's Not Unusual", this ebullient, broad-shouldered, extrovert character has dominated the scene to a most unusual degree. A world star, Tom . . . and I don't use the description lightly. Nothing gimmicky about Tom, unless you count it a gimmick to be able to transfix an audience of thousands with the ease of an entomologist transfixing a butterfly to a piece of cardboard.

His album, then (replete with sleeve notes from Pete Murray), features: Delilah; Weeping Annaleah; One Day Soon; Laura; Make This Heart Of Mine Smile Again; Lingering On; You Can't Stop Love; My Elusive Dreams; Just Out Of Reach; Only A Fool Breaks His Own Heart; Why Can't I Cry; Take Me (Decca Stereo SKL 4946).

I needn't, presumably, dwell on "Delilah". "Annaleah", pronounced "Annaleeyer", is a smooth, mid-tempo piece with neat touches in the arrangement. To be honest, some of the rhymes in this struck me as being remotely corny . . . no matter though! In Tom's hands "Annaleeyer" stops weeping AND sleeping.

Then "One Day Soon" slows down and you hear a voice, a voice dedicated to make lyrics come alive. A bit romantic, this, with a sort of yearning edge to the larynx. "Laura" is NOT the Laura immortalised by a movie theme—it's a new Laura which gives Tom a chance to wallow in sadness . . . "tell me what HE'S got that I can't give you". No mistaking the tragedy here.

"Make This Heart": the sort of song that if you actually got to read the lyrics, you might say a quick "Oh, no. NO!" but once again you realise that Tom could actually sing the Mongolian telephone directory and still make it sound like an emotional experience. Then lavish strings erupt for the side one closer "Lingering On", a super-smooth ballad—indeed ballady smoothness is the key-note of this album. Nothing startling in the arrangement: just a simple sort of showcase for the voice.

Pause to flip over. Then flip over again as you hear "You Can't Stop Love". So he pronounces "love" as "lurveh" . . . so who cares? A voice soaring against an ever building backing, with powering percussion and a direct use of vocal dynamics. Somewhat glorious, this. Then a woody-windy, horn-y, country-styled "Elusive Dreams". This, maybe, is the Jonesian voice at its happiest, shades of "Green Green Grass" etc.—one bar only is needed to recognise the sheer sense of style.

"Just Out Of Reach" involved a big studio chorus, or so it sounds, and the song (with

country-styled piano behind) moves along at a relaxed middle tempo. Tom clearly living the scene of a somewhat thwarted young chap. "Only A Fool" next, at pretty much the same tempo, with chattering strings and a wealth of living in the voice. Maybe that's it, in essence: Tom has a lived-in voice. On "Why Can't I Cry", he yearns again—plaintive and subtle—phrased with the skill laboriously assembled.

On to "Take Me"—another full-blooded ballad. If there is a momentary feeling of criticism, it's the similarity of song. But for those who prefer a belting back to a weeping Welshman — well, you've been well catered for. A stand-out album by a stand-out star.

Then comes Engelbert Humperdinck's album "A Man Without Love"—A Man Without Love; Can't Take My Eyes Off Of You; From Here To Eternity; Spanish Eyes; A Man And A Woman; Quando, Quando, Quando; Up, Up And Away; Wonderland By Night; What A Wonderful World; Call On Me; By The Time I Get To Phoenix; The Shadow Of Your Smile (Decca Stereo SKL 4939).

While Tom is fiery, Engelbert is superbly smooth. That's not to say predictable, because his vocal style is anything but that. He's been going quite a few years now, learning his trade and sort of soaking up the pop atmosphere. "A Man Without . . ." needs no introductory hand-shake. The Andy Williams' biggie comes up beautifully next—Engelbert, microphone caressing with both hands and tonsils, tugs out the relaxed, controlled joy of the whole thing.

"From Here To Eternity" has been sung by many "greats"—and one can only say that Engel injects his own romantic spirit of inventiveness. "Spanish Eyes" is supreme in its lesson of exactly HOW to hit a note with true pitch . . . plus a way of presenting LA rhythms without becoming a drag. "Man And Woman"—oh, come ON . . . you know this one. "Quando" somehow swirls along, with a Johnny Harris arrangement that is at once simple and complex (Yeah? Yeh!) and again underlines Engel's artistry.

The side two opener did a big favour for the Johnny Mann Singers, and Engel treats it to a solo voice performance that enhances a commercial-plus number. Could be that "Wonderland By Night" is the best showcase for his phrasing abilities — leastways I thought so. Not a great song but brought neatly to life. The next ballad is strong, too —Louis A. could never sing it QUITE like this! That's for sure.

"Call On Me" is another familiar item. "By The Time I Get To PH-N-X" is most definitely too familiar. And a magnificent "Shadow Of Your Smile" finale, delicately laid out in jazz form — a superb ballad, superbly sung. And the sleeve notes, as if more authority was needed, are from Godfrey Winn.

Two fine five-star albums. Musicianly, stylish and by two gentleman artistes with the same manager. It IS unusual! **P.J.**

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by PANAVISION · METROCOLOR

SOUNDTRACK: "2001 — A Space Odyssey"—(MGM Mono C 8078).

ONE of the more amazing movies in recent years — and the music here portrayed is worth keeping as a souvenir, by a variety of orchestras and in a variety of moods. What's more, it has sold exceptionally well in America . . . perhaps surprisingly in the so-called underground areas! Breathtaking about sums up this one.

★ ★ ★ ★  
O. C. SMITH: "Hickory Holler Revisited" — The Son of Hickory Holler's Tramp; Sitting On The Dock Of The Bay; Main Street Mission; By The Time I Get To Phoenix; Long Black Limousine; The House Next Door; Little Green Apples; Take Time To Know Her; Honey; The Best Man; Seven Days (CBS 6332).

SLEEVE notes by Della Reese . . . "in this album you will hear a great storyteller . . . a troubadour par excellence!" Many of us knew that before "Hickory Holler" at least the pop world knows it. A beautifully-rounded voice, full of that "lived-in" approach. In fact, by comparison, "Hickory Holler" is one of the lesser tracks on this fine set. The arrangements are mostly non-obtrusive, which is different to unobtrusive, and some of them pour liquid-like from the foundations of jazz. Jim Webb's "Phoenix" — what again? — sounds like a brand new song. Ocie's next single "Main Street Mission" sounds a sure-fire hit. "Honey", that sad ole song, is dramatically portrayed. "The Best Man" is high-lit, orchestrally, in wondrous style — this really is tremendous singing. One really must listen closely to the nuances, the ever-swinging even if subdued style. For my money, one of the best LP's in ages. But then consider the grounding Mr. Smith has enjoyed in the higher realms of popular music.

★ ★ ★ ★ ★

**C'MON MARIANNE**  
b/w Ain't It Good

**GRAPEFRUIT**  
RCA Victor 1716

**RCA VICTOR**

JIMMY SMITH: "Stay Loose". — (Verve VLP 9218).

JIMMY, of course, also sings. As an organist, he's about top of the pile, but those who know less of his blues-singing voice will be interested in "Gonna Move To The Outskirts Of Town" and even more with "Is You Is Or Is You Ain't My Baby". This album, a fine showcase of both talents, features both his small group (with the great Grady Tateon drums) and a massively-swinging big band. Addicts will need no recommendation. Waverers must be persuaded.

★ ★ ★ ★ ★

WAYNE NEWTON: "One More Time". — (MGM Mono C 8083).

THIS is the high-built, high-voiced powerhouse of a cabaret entertainer. I like him but can understand those who feel that his curious voice is a bit hard to take. Songs herein are from his first TV spectacular and he includes all the usual stuff. "Rock A Bye", "Cheatin' Heart", "Somewhere" plus a few out-and-out swingers with a big band backing. Whether he makes hit records or no, he's a very, very versatile talent.

★ ★ ★ ★ ★

SANDY NELSON: "Boogaloo Beat". — Alligator Boogaloo; Funky Broadway; I Second That Emotion; Expressway To Your Heart; Boogaloo Down Broadway; Midnight Magic; Buckaroo Boogaloo; Get On Up; Karate Boogaloo; Soul Man; Mystery Boogaloo; Stagger Lee (Liberty LBL Mono 83110).

THIS believe it or not is drumming Sandy's 25th. album. Now he settled on a big-band boogaloo approach, with plenty of cope for instrumental solo work and, naturally enough, a fair whack of percussive effects.

★ ★ ★ ★ ★



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

# YOUR GUIDE TO THIS WEEK'S NEW SINGLES

## CLYDE McPHATTER

Only A Fool; Thank You Love (Deram DM 202). Mr. McPhatter is well known, of course, but here he records in London with the assistance of Johnny Harris who contributes a first-rate arrangement. I'm not entirely sold on this as being a chart certainty but the blend of orchestra and rather high-flying American voice is quite strong... no, VERY strong. Song may need a few plays to register but I'm reasonably confident. Flip: Latin-y to an extent and Clyde sings in a more direct, jerky style.

CHART POSSIBILITY.

## ALEXANDER BUTTERFIELD

Just Till Tomorrow; Better By Ear (Pye 17576). Now here's a new lad with strong personality, commercial voice and a really good way with a ballad. And, whisper it, I know there's a big scene going on round him in terms of promotion. There's a mandolin sound here, a ballad sung gently and with a strong sense of style. The chorus is extremely catchy. Not for the underground gentry — but for most others. Commended. Flip: Another strong ballad.

CHART PROBABILITY.

## JACKY

We're Off And Running; Well That's Loving You (Philips BF 1689). Personality fair pours out of this girl — she sings well, chirpily almost, and this song by Michael Carr and Ben Nisbet should follow their teamwork on "White Horses". The arrangement is fine (Des Champ) and enhances the vocal front line — without intruding in any way. It flows along well; has a hit sound to it. Flip: Woodwindy with rhythm, vibes, and another brightly performed number.

CHART PROBABILITY.

## CHRIS FARLOWE

Paint It Black; I Just Need Your Loving (Immediate IM 071). Steadfast am I in my support for the quite incredible and excellent Chris. This top deck is from an LP, alas, but the Jagger-Richard song comes up here with a bluesy Russian "feel". Bluesy-Russian? That's what the man said. His voice is darned near wondrous in the way he slips and slides through breathy and furious phrases here. I hope this is a hit — on grounds of quality and "feel". Great. Flip: Equally excellent, but less uneful.

CHART POSSIBILITY.

## THE STATUS QUO

See in The Sun; When My Mind is Not Live (Pye 17581). This should have the immediate follow-up to "Matchstick Men". Much better than the selected one. This is a song part-written by Marty Wilde and it's got all sorts of curious

sound-effects, plus that distinctive Status Quo vocal sound. I understand the effects come from running a plectrum over the strings of a grand piano. Whatever next! But this is compelling listening, judged any way. Flip: A bit erratic at first, but later a good production. CHART PROBABILITY.

**rapid singles**

**THE LEROY HOLMES ORCHES-**  
TRA tackle the "Theme From The Devil's Brigade" (United Artists UP 2232) with a suitably dramatic approach — nice arrangement ideas. And more theme music: "Love Theme From Witchfinder General" (Deram DM 200), very nicely produced by THE ROBERTO MANN ORCHESTRA AND CHORUS. A mixture of country and pop: "You Made It That Way" by THE SWINGING GENTRY SINGERS (London HLE 10210), big swinging vocal work. TAM WHITE does a very splendid job on "Amy" (Decca F 12803), singing with a rather off-beat charm and certainly making the best of some good lyrics. Ports-mouth-based eight-strong group HARLEM SPEAKEASY sing of "Aretha" (Polydor 56270), with a really tough, raw-edged and exciting performance — could click. From PATTERN PEOPLE: "Love is A Lover Loving To Be Loved" (MGM 1429), quite a strong song and delivered in complex harmonies on the lines of American groups. Sort of Russian and sort of poppy-pop is "Silver Bells and Cockle Shells" by THE GLASS OPENING (Plexium 1236), with some engaging vocal sounds most of the way. Country star HANK SNOW is not my personal cuppa, but there is sincerity and warmth in his "The Late And Great Love Of My Heart"

(RCA Victor 1718). All West Coastian and complicated (lyrically): "Electrically Heated Child" by THE WATERPROOF CANDLE, no less (RCA Victor 1717), but it doesn't have that hit sound about it for British ears. Deep and countrified: "Gentle On My Mind" by JOHN HARTFORD (RCA Victor 1719), a self-penned opus with a lot of charm going for it. And all the fun of the fairground from ELMER HOCKETT'S HURDY GURDY on "Fantastic Fair" (Parlophone R 5716), a very fine production by the ubiquitous Mark P. Wirtz.

**THE PIDGEON FLYERS:** The Heaven We Shared Together; Keep On Sayin' (Columbia DB 8449). Mid-tempo ballad, dead straight despite the group name, and really very well put together. Big beat; nice sounds.

**PETER AND GORDON:** You've Had Better Times; Sippin' My Wine (Columbia DB 8431). Pretty good — only just missed "tipping". More of Gordon than Peter, I felt, but then Peter produced it. This is a commercial presentation... one to watch.

**THE JOHN DRUMMER BLUES BAND:** Travelling Man; 40 Days (Mercury MF 1040). Great-sounding blues group, this — new to me, but with a great feel to their work, particularly on the instrumental side. Hope this sets support.

**THE NEAT CHANGE:** I Lied To Auntie May; Sandman (Decca F 12809). This is an odd sort of song, as you'll believe from the title, and there's a curiously old-fashioned sort of violin obligato. Yes, odd.

**KRIS IFE:** Give And Take; Sands Of Time (Music Factory CUB 3). Here's another good old goodie. Big and brassy, powerful on percussion and without doubt Kris's best yet. A Record of the Week — and I only hope it gets into the charts. ★ ★ ★ ★

**MAGIC LANTERNS:** Shame, Shame; Baby, I Gotta Go Now (Camp 602007). Okay but a bit contrived in parts, and in other parts a bit routine. Not, I fear, their best. Mid-tempo and a ballad-builder. ★ ★ ★

**JON AND JEANNIE:** Lover's Holiday; Something You Got (Beacon 105). Given promotion, which I suspect it will get, this is the sort of urgent, biting, vibrant thing that could earn wide appeal. Actually a knock-out duo, both lad and lass. ★ ★ ★ ★

**THE MIRETTES:** The Real Thing; Take Me For A Little While (UNI UN 505). The lead singer here of a three-girl American group can do the "B" side, any time she likes. A beautiful feel to her voice and the overall sound, with backing harmonies, is tremendous. A Record of the Week and I kid you not. ★ ★ ★ ★

**THE ELASTIC BAND:** Do Unto Others; 8 1/2 Hours Of Paradise (Decca F 12815). Another lead voice which appeals greatly—a male outfit, stretching some interesting ideas here. Not necessarily a hit, but it's a compelling little number with a sort of gospelly approach—in a sense. ★ ★ ★ ★

**THE ROYAL GUARDSMEN:** Snoopy For President; Down Behind The Lines (London HLP 10211). Okay, with a jangling banjo in the backing and a presidential campaign on behalf of Snoopy. But this singles series could well be blown out by now. ★ ★ ★

**CLINTON FORD:** Give A Little, Take A Little; West Wind Blow Me Home (Pye 17572). Clint is difficult to predict, chart-wise. Sometimes he does and sometimes he doesn't. But this is a happy, well-performed and philosophical sing-along type thing and could well prove a family-type favourite. ★ ★ ★ ★

**DUKES NOBLEMEN:** City Of Windows; Thank You For Your Loving (Philips BF 1691). Commended first effort from a group who came up via "Opportunity Knocks". Song is strong and the performance most professional, but is it really in a today-type commercial bag? ★ ★ ★ ★

**BRUCE CHANNEL:** Hey Baby '68; Come On Baby (Sonet SON 2001). A revised version of Bruce's original big hit of some years back... around the time the Beatles started, in fact. Comes up well, with the old harmonica introduction, and could create big interest at this time. ★ ★ ★ ★

**THE ENDEVERS:** Remember When We Were Young; Taking Care Of Myself (Decca F 12817). Something very gentle and appealing about this unusual vocal arrangement. Not a bad song, either, but probably a miss on the grounds of not fitting a current style. ★ ★ ★ ★

**COUNTRY SMITH:** Low Bad Hurtin'; No Longer Mine (Decca F 12818). An attempt at something different, vocally, but I'm not sure it entirely comes off. A wide-ranged voice, near yodelling in parts, somehow a sort of subdued Orbison. Well, try it anyway. ★ ★ ★ ★

## AMERICA AWAKES

### THE FOUR SEASONS

Saturday's Father; Goodbye Girl (Philips BF 1685). Probably this is too complicated in basic sound to make much progress—and anyway there's difficulty in assessing the commercial value of the group here at this time. But this Bob Gaudio song highlights the vocal artistry of the boys. In a setting that is orchestrally excellent. Pity is that it just isn't as direct as their real big hits. Flip: More straight forward, this, with Frank Valli soaring away.

CHART POSSIBILITY.

### SHIRLEY AND ALFRED

Kid Games And Nursery Rhymes; Too Much, Too Soon (Liberty LBF 15120). The Alfred is actually our old chart-mate Brenton Wood. This is a swinging, dead simple arrangement of a nursery-type song. The two sing well together, Alfred putting down the hoarse-edged stuff and Shirley cultivating a little-girl voice. Very commercial and given the plays a strong bet for the charts. Flip: Less direct, but still pretty good stuff.

CHART PROBABILITY.

**JIMMY RUFFIN:** Don't Let Him Take Your Love From Me; Lonely Lonely Man (Tamia Motown TMG 664). Difficult to tell about this one. The brass is magnificent; the vocal line very strong, but the song itself takes a bit of getting used to. However Jimmy is always in with chances. ★ ★ ★ ★

**THE FANTASTIC JOHNNY C:** Hitch It To The Horse; Cool Broadway (London HL 10212). A grunting, howling, jerky performance with bass sax (apparently) grunting along too. Fast-paced blues-rocker with a compulsive beat which could click. ★ ★ ★ ★

**JOHNNY JONES AND THE KING CASUALS:** Soul Poppin'; Blues For The Brothers (MCA MU 1031). Shimmering and tough in turn, early on with clever use of trumpets on a pounding riff. Excitement builds here on an instrumental which is rough-edged and effective. ★ ★ ★ ★

**THE DRIFTERS:** Still Burning In My Heart; I Need You Now (Atlantic 384195). Good sample of group blended with girl chorus and orchestra. Song seems pretty commercial, though not definitely so. A bit repetitive and riff-ish but it builds well. ★ ★ ★ ★

**JAMES BROWN AND THE FAMOUS FLAMES:** Licking Stick (Paris One and Two) (Polydor 56744). Worth a close listen, this, from a lyric point of view; but otherwise it is merely standard Brown material and of addict-appeal. ★ ★ ★

**PEGGY SCOTT AND JO JO BENSON:** Lover's Holiday; Here With Me (Polydor 56745). Tough soul-selling from a promising duo who operate over a routine sort of backing—moments of excitement but basically a routine sort of production, too. ★ ★ ★

**LINDA LYNDALL:** Bring Your Love Back To Me; Here I Am (Stax 601041). Deep-voiced girl who sings with a determination that adds a feeling of trying perhaps too hard. A repetitive chorus song with not much happening. ★ ★ ★

**BUDDY GUY:** Mary Had A Little Lamb; Sweet Little Angel (Fantana TF 951). Okay instrumentally, with Buddy adding voice to a rocked up version of the old nursery song. A bit gimmicky in parts, not likely to hit big sales, but somehow compulsive. ★ ★ ★ ★



A GREAT NEW SINGLE

# JUST A LITTLE BIT

BF1684



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SBL7839(S) BL7839(M)



Gabi Scharan, 16, 21 River Street, Finsbury, London, E.C.1. Stars and hobbies — The Herd, Move, Paul Jones, Scott, Gene Pitney, Dancing, writing, pop music. I will answer all letters. I would like boys to write.

Gregory Starr, 15, 10 Glenarm Walk, Brislington, Bristol, BS4 4LS. Stars and hobbies—Sandie, Pet, Gene Pitney, Beach Boys, Bee Gees, Donovan, Anita Harris, Mamas and Papas, Seekers, Union Gap. Swimming, records.

# READERS' CLUB



Ronald Taylor, 15½, 9 Danbury Close, Chadwell Heath, Romford, Essex. Stars and hobbies—Beatles, Move, Hollies, Lulu, Beach Boys. Cycling, bowling, writing, reading, films, records. Would like girl pen-pal.

Sue Pickles, 18, 69 Clare Road, Halifax, Yorks. Stars and hobbies—P. J. Proby, Beatles, Jerry Lee Lewis, Little Richard, Elvis. Writing letters, pussies, my boyfriend Colin.



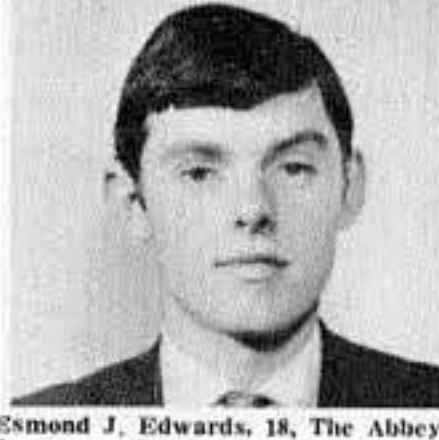
Margaret Jones, 18, 54 Glastonbury Drive, Botham Hall, Huddersfield, Yorkshire. Stars and hobbies—Move, Status Quo, Amen Corner, Cymbaline, Love Affair, Lonely Ones, Dancing, pop music, collecting pictures of pop stars.

Ann Bassett, 18, 73 Addison Gardens, Surbiton, Surrey. Stars and hobbies—Stones, Herd, Bee Gees, Elvis Presley. Pop records, going to pictures and concerts, dancing, Mods.



Douglas Martis, 19, 28 Cumbrae Drive, Motherwell, Lanarkshire, Scotland. Stars and hobbies—Fugs, Mothers, Blues Magoos, Capt. Beefheart, Nice, Who, Cream, Canned Heat, etc. Painting, records. Would like to swap records with somebody in U.S.A.

Eva Faye, 19, Rogalsudsgt 59, Haugesund, Norway. Stars and hobbies — Byrds, Beatles, Mamas and Papas, Donovan, Sonny and Cher and others. Reading, drawing, play records, pen pals. Want an English pen pal. P.S. With long hair, especially from London. Please enclose photo.



Tony Perriman, 20, 45 Sweeps Lane, St. Mary Cray, Orpington, Kent. Stars and hobbies—Inez and Charlie Foxx, Georgie Fame, Julie Driscoll, Beatles, Kenny Everett, John Peel, Tamla, Goldfish.

Esmond J. Edwards, 18, The Abbey, Ramsey, Huntingdon. Stars and hobbies — The original Animals, Hendrix, Booker T, Blues in general, Mike Raven's show. I dislike bad instrumentalists, e.g. Move, Herd, etc. Sport, driving, piano, females. Freedom for Wales!!



Linda Beaumont, 17, 98 Southfield Road, Waterloo, Huddersfield, Yorkshire, England. Stars and hobbies —Traffic, Spencer Davis Group, Cream, John Mayall, Nice. Would like boy pen-pal, abroad.

Mahmoud Sami El Mohandis, 17, 47 Ramsey Street, Cairo, Egypt. U.A.R. Stars and hobbies—Tom Jones, Sandie Shaw, Herman's Hermits, Elvis, the Beatles, Dancing, swimming, I would like to have a blonde girl.



Vivacious, bubbly, delicious, charming — take your pick 'cos they all apply to Susan Shirley, a 21-year-old from Liverpool—out this week with her debut record "The Sun Shines Out Of Your Shoes". She was lavishly launched at a buffet-lunch scene last week when she was actually breaking a law. Not THE law—a law



from the health farm where she'd spent the previous week. "They made me live on hot water and a slice of lemon for three days and they thumped the living daylight out of me every morning!" Back to decent nosh, Susan now looks (a) v-e-r-y good and (b) to a hit record. Hope she gets it.



Jerry Jeff Walker (25), actually wrote "Mr. Bojangles", his debut disc on Atlantic, in the nick. A New Orleans jail in fact — where he was languishing for a few days. The song relates to a cell-mate, a dancer, who provided Jerry Jeff with light conversational relief. The tape was later heard on a New York radio station and Atlantic boss Jerry Wexler, hearing it, launched a massive search party for Mr. Walker. It was later re-recorded in Memphis . . . and the result is now in the shops.



Now the Picadilly Line has been extended . . . by the addition of blonde and pretty Jan Barber to the line-up which previously featured Rod Edwards (organ and singer), Norrie Maclean (bass and lead), and George Butler (drummer and singer). Gives them a very nice extra sound, not to mention scene, and you hear the difference on "Yellow Rainbow" (CBS). Song was written by Graham Nash of the Hollies and features a lot of complex and rather beautiful new-style harmonies. The record now standing on the Picadilly Line could well be . . . a hit!



Formed eighteen months ago, the Wild Angels play unadulterated rock and resent being described as part of a rock revival on the grounds they believe rock has never been away. They took their name from the American West Coast motor-bike gang "Hells Angels" and from the film "The Wild Ones". When not working, they can be found at the Nightingale Cafe in Biggin Hill, where rocker society meets—and on Saturday nights they attract a crowd of 1,000 there. Their first record: "Nervous Breakdown", on Major Minor. Line-up: Mal Gray, singer; John Hawkins, lead guitar; Rob O'Connor, drummer; Mitch Mitchell, bass.



Melody Fair have a catchy record in "Something Happened To Me" their first for Decca but one that could give this four-man group a push in the right direction. Richard Woolf and Martin Slack know just what the business is about having had their own group in their native South Africa and Roy Sharland was an unsuccessful applicant for a place in the Love Affair. Tex Marsh their drummer played with jazz bands and at society functions before linking up with the others and making this first record.



Already twice in the charts, the Magic Lanterns now bid for a hat-trick with "Shame, Shame", a strong American song (Camp Label) . . . their earlier chart-rippers were "Excuse Me Baby" and "Knight in Rusty Armour". They specialise in four-part vocal

harmonies—and the line-up is Jimmy Bilbury (21), singer; Pete Shoemsmith (21), lead guitar; Bev Beveridge (23), rhythm; Ozzy Osborne (21), bass; Allan Wilson (23), drums. Their producer: the indefatigable Steve Rowlands.

SKL 4935 LK 4935

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# RECORD MIRROR CHARTS PAGE



## AIR MAILED FROM NEW YORK

- 1 GRAZIN' IN THE GRASS\* 5 (6) Hugh Masekela
- 2 LADY WILL POWER 3 (7) Gary Puckett & Union Gap (Columbia)
- 3 JUMPIN' JACK FLASH\* 1 (7) Rolling Stones (London)
- 4 HURDY GURDY MAN\* 8 (5) Donovan (Epic)
- 5 CLASSICAL GAS 30 (2) Mason Williams (Warner Bros.)
- 6 INDIAN LAKE\* 8 (8) Cowells (MGM)
- 7 HELLO I LOVE YOU 13 (3) Doors (Elektra)
- 8 THIS GUY'S IN LOVE WITH YOU\* 2 (10) Herb Alpert (A & M)
- 9 STONED SOUL PICNIC\* 16 (7) 5th Dimension (Soul City)
- 10 TURN AROUND LOOK AT ME 17 (4) Vogues (Reprise)
- 11 THE HORSE\* 4 (8) Chris Nobles & Co. (Phil L.A. of Soul)
- 12 REACH OUT OF THE DARKNESS\* 12 (9) Friend & Lover (Verve/Foeracast)
- 13 ANGEL OF THE MORNING\* 6 (10) Merrilee Rush (Bell)
- 14 DREAM A LITTLE DREAM OF ME 19 (2) Mama Cass (Dunhill)
- 15 SUNSHINE OF YOUR LOVE\* 42 (2) Cream (Atco)
- 16 SHE'S A HEART-BREAKER\* 16 (8) Gene Pitney (Musicor)
- 17 AUTUMN OF MY LIFE\* 22 (4) Bobby Goldsboro (U.A.)
- 18 LOOK OF LOVE\* 7 (8) Sergio Mendes & Brazil 66 (A & M)
- 19 D. W. WASHBURN\* 11 (7) Monkees (Colgems)
- 20 SKY PILOT\* 20 (6) Eric Burdon & The Animals (MGM)
- 21 PICTURES OF MATCH STICK MEN\* 24 (4) The Status Quo (Cadet Concept)
- 22 DON'T TAKE IT SO HARD\* 25 (4) Paul Revere & Raiders (Columbia)
- 23 I'M A MIDNIGHT MOVER 25 (4) Wilson Pickett (Atlantic)
- 24 NEVER GIVE YOU UP\* 21 (5) Jerry Butler (Mercury)
- 25 WITH PEN IN HAND\* 27 (4) Billy Vera (Atlantic)
- 26 HERE COMES THE JUDGE\* 33 (5) Pigmeat Markham (Chess)
- 27 LOVER'S HOLIDAY 23 (3) Peggy & Joe (SSS Int'l)
- 28 PEOPLE GOT TO BE FREE\* 43 (2) Bascals (Atlantic)
- 29 STAY IN MY CORNER 40 (2) Dells (Cadet)
- 30 HALFWAY TO PARADISE 41 (2) Bobby Vinton (Epic)
- 31 HERE COMES THE JUDGE\* 18 (7) Shorty Long (Soul)
- 32 YUMMY, YUMMY\* 14 (12) Ohio Express (Buddah)
- 33 MACARTHUR PARK\* 13 (11) Richard Harris (Dunhill)
- 34 I LOVE YOU\* 28 (11) People (Capitol)
- 35 JOURNEY TO THE CENTRE OF THE MIND 44 (2) Amby Dukes (Mainstream)
- 36 FOLSOM PRISON BLUES\* 36 (4) Johnny Cash (Columbia)
- 37 MRS. ROBINSON\* 29 (14) Simon and Garfunkel (Columbia)
- 38 ALICE ALONG\* 48 (2) Tommy Boyce & Bobby Hart (A & M)
- 39 SEALED WITH A KISS 30 (2) Gary Lewis (Liberty)
- 40 I CAN'T STOP DANCING 41 (1) Archie Bell & Drells (Atlantic)
- 41 AMEN\* 48 (2) Otis Redding (Atco)
- 42 EYES OF A NEW YORK WOMAN\* 41 (1) B. J. Thomas (Scepter)
- 43 HITCH IT TO THE HORSE\* 47 (2) Fantastic Johnny C. (Phil L.A. of Soul)
- 44 FACE IT GIRL, IT'S OVER\* 46 (3) Nancy Wilson (Capitol)
- 45 YOU MET YOUR MATCH 41 (1) Stevie Wonder (Tamlam)
- 46 DREAMS OF THE EVERYDAY HOUSEWIFE\* 41 (1) Glen Campbell (Capitol)
- 47 YESTERDAY'S DREAMS 25 (4) Four Tops (Motown)
- 48 DON'T GIVE UP\* 41 (1) Petula Clark (Warner Bros.)
- 49 (LOVE IS LIKE A) BASEBALL GAME 41 (1) Intruders (Gamble)
- 50 SOUL LIMBO 41 (1) Booker T & M.G.'s (Stax)

\*An asterisk denotes record released in Britain.

### BUBBLING UNDER

BORN TO BE WILD—Steppenwolf (Dunhill)  
 LOVE MAKES A WOMAN—Barbara Acklin (Brunswick)  
 TUESDAY AFTERNOON—Moody Blues (London)  
 SLIP AWAY—Clarence Carter (Atlantic)  
 I GUESS I'LL HAVE TO CRY—James Brown (King)  
 SOMEBODY CARES—Tommy James & The Shondells (Roulette)  
 DREAMS OF THE EVERYDAY HOUSEWIFE—Wayne Newton (MGM)  
 1, 2, 3 RED LIGHT—1910 Fruitgum Company (Buddah)

## TOP L.P.'s

- 1 NUT GONE FLAKE 1 Small Faces (Immediate)
- 2 CRAZY WORLD OF ARTHUR BROWN 13 Crazy World of Arthur Brown (Track)
- 3 BARE WIRES 19 John Mayall (Decca)
- 4 HONEY 18 Andy Williams (CBS)
- 5 SMASH HITS 8 Jimi Hendrix Experience (Track)
- 6 FLEETWOOD MAC 4 Peter Green's Fleetwood Mac (Blue Horizon)
- 7 JUNGLE BOOK 15 Soundtrack (Walt Disney)
- 8 WESLEY HARDING 2 Bob Dylan (CBS)
- 9 DOCK OF THE BAY 6 Otis Redding (Stax)
- 10 SOUND OF MUSIC 7 Soundtrack (RCA)
- 11 BOOGIE WITH CANNED HEAT 23 Canned Heat (Blue Horizon)
- 12 OPEN 17 Julie Driscoll & Brian Auger (Marmalade)
- 13 GREATEST HITS 26 Supremes (Tamlam Motown)
- 14 SAUCERFUL OF SECRETS 29 Pink Floyd (Columbia)
- 15 MY PEOPLE WERE FAIR, ETC. 27 Tyrannosaurus Rex (Real)
- 16 LOVE ANDY 3 Andy Williams (CBS)
- 17 BLUE FINGERS 28 Chicken Shack (Blue Horizon)
- 18 VALLEY OF THE DOLLS 16 Dionne Warwick (Pye Int.)
- 19 NANCY & LEE 24 Nancy Sinatra & Lee Hazlewood (Reprise)
- 20 GREATEST HITS 12 Four Tops (Tamlam Motown)
- 21 SCOTT No. 2 5 Scott Walker (Phillys)
- 22 THE HANGMAN'S BEAUTIFUL DAUGHTER 16 Incredible String Band (Elektra)

## 23 THIRTEEN SMASH HITS

- 21 Tom Jones (Decca)
- 24 BEST OF THE BEACH BOYS VOL. 1 22 Beach Boys (Capitol)
- 25 COME THE DAY 35 Seekers (Columbia)
- 26 BUDDY HOLLY'S GREATEST HITS 14 Buddy Holly (Ace of Hearts)
- 27 TOM JONES LIVE AT THE TALK OF THE TOWN 9 Tom Jones (Decca)
- 28 HISTORY OF OTIS REDDING 11 Otis Redding (Atlantic)
- 29 BRITISH MOTOWN CHART BUSTERS 37 Various Artists (Tamlam Motown)
- 30 REFLECTIONS 31 Supremes (Tamlam Motown)
- 31 BEAT OF THE BRASS 31 Herb Alpert (A & M)
- 32 THE PENTANGLE 29 Pentangle (Transatlantic)
- 33 OTIS BLUE 30 Otis Redding (Atlantic)
- 34 DOCTOR ZHIVAGO 22 Soundtrack (MGM)
- 35 INCREDIBLE STRING BAND 34 Incredible String Band (Elektra)
- 36 'THE TALK OF THE TOWN' 39 Diana Ross & The Supremes (Tamlam Motown)
- 37 WE'RE ONLY IN IT FOR THE MONEY 26 Mothers of Invention (Verve)
- 38 DELILAH — Tom Jones (Decca)
- 39 LADY SOUL 40 Aretha Franklin (Atlantic)
- 40 GIFT FROM A FLOWER TO A GARDEN 25 Donovan (Pye)

## UP AND COMING

A MAN WITHOUT LOVE Engelbert Humperdinck (Decca)  
 MOTOWN HITS Vol. 6 Various Artists (Tamlam Motown)  
 I CAME TO THE CITY Joni Mitchell (Beacon)

## 5 YEARS AGO

- 1 CONFESSIN' 1 Frank Ifield (Columbia)
- 2 DEVIL IN DISGUISE 2 Elvis Presley (RCA)
- 3 SWEETS FOR MY SWEET 7 The Searchers (Pye)
- 4 ATLANTIS 4 Shadows (Columbia)
- 5 TWIST AND SHOUT 11 Brian Poole & The Tremeloes (Decca)
- 6 DA DOO RON RON 5 Crystals (London)
- 7 I LIKE IT 2 Gerry & The Pacemakers (Columbia)
- 8 TAKE THESE CHAINS FROM MY HEART 6 Ray Charles (HMV)
- 9 IT'S MY PARTY 9 Lesley Gore (Mercury)
- 10 DECK OF CARDS 10 Wink Martindale (London)
- 11 WELCOME TO MY WORLD 12 Jim Reeves (RCA)
- 12 SUKIYAKI 17 Kyu Sakamoto (HMV)
- 13 BO DIDDLEY 8 Buddy Holly (Coral)
- 14 FALLING 13 Roy Orbison (London)
- 15 FROM ME TO YOU 16 Beatles (Parlophone)
- 16 IF YOU GOTTA MAKE A FOOL OF SOMEBODY 14 Freddie & The Dreamers (Columbia)
- 17 FORGET HIM 15 Bobby Rydell (Cameo Parkway)
- 18 YOU CAN NEVER STOP ME LOVING YOU 20 Kenny Lynch (HMV)
- 19 DO YOU WANT TO KNOW A SECRET 18 Billy J. Kramer & The Dakotas (Parlophone)
- 20 I WONDER — Brenda Lee (Brunswick)



## NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 I PRETEND 3 (12) Des O'Connor (Columbia)
- 2 MONY MONY 6 (8) Tommy James & Shondells (Major Minor)
- 3 BABY COME BACK 1 (11) Equals (President)
- 4 MACARTHUR PARK 7 (5) Richard Harris (RCA)
- 5 YUMMY YUMMY 5 (8) The Ohio Express (Pye)
- 6 SON OF HICKORY HOLLERS TRAMP 2 (9) O. C. Smith (CBS)
- 7 YESTERDAY HAS GONE 4 (6) Captd's Inspiration (NEMS)
- 8 FIRE 8 (5) Crazy World of Arthur Brown (Track)
- 9 THIS GUY'S IN LOVE 16 (4) Herb Alpert (A & M)
- 10 MRS. ROBINSON 17 (3) Simon & Garfunkel (CBS)
- 11 I CLOSE MY EYES 22 (3) Dusty Springfield (Philips)
- 12 LAST NIGHT IN SOHO 24 (4) Davy Dee (Fontana)
- 13 MY NAME IS JACK 10 (15) Manfred Mann (Fontana)
- 14 HUSH NOT A WORD TO MARY 12 (8) John Rowles (MCA)
- 15 ONE MORE DANCE 13 (6) Esther & Abi Ofarim (Philips)
- 16 BLUE EYES 11 (9) Don Partridge (Columbia)
- 17 WHERE WILL YOU BE 19 (4) Sue Nichols (Pye)
- 18 UNIVERSAL 23 (3) Small Faces (Immediate)
- 19 JUMPING JACK FLASH 9 (9) Rolling Stones (Decca)
- 20 GOTTA SEE JANE 18 (6) R. Dean Taylor (Tamlam Motown)
- 21 KEEP ON 29 (5) Bruce Channel (Bell)
- 22 HELP YOURSELF 28 (2) Tom Jones (Decca)
- 23 DANCE TO THE MUSIC 27 (3) Sly & The Family Stone (CBS)
- 24 HURDY GURDY MAN 20 (9) Donovan (Pye)
- 25 YOUNG GIRL 15 (15) Union Gap (CBS)
- 26 LOVIN' THINGS 14 (10) Marmalade (CBS)
- 27 D. W. WASHBURN 21 (6) Monkees (RCA)
- 28 HERE COMES THE JUDGE 31 (2) Pigmeat Markham (Chess)
- 29 SUNSHINE GIRL 48 (2) Herman's Hermits (Columbia)
- 30 I'LL LOVE YOU FOREVER TODAY 30 (5) Cliff Richard (Columbia)
- 31 AMERICA 36 (3) Nice (Immediate)
- 32 HERE COMES THE JUDGE 38 (2) Shorty Long (Tamlam Motown)
- 33 WONDERFUL WORLD 34 (25) Lotus Armstrong (Stateside)
- 34 DAYS 42 (2) Kinks (Pye)
- 35 IMPORTANCE OF YOUR LOVE 32 (5) Vince Hill (Columbia)
- 36 SOME THINGS YOU NEVER GET USED TO 35 (4) Diana Ross & Supremes (Tamlam Motown)
- 37 AIN'T NOTHING LIKE THE REAL THING 41 (7) Marvin Gaye & Tammi Terrell (Tamlam Motown)
- 38 HONEY 25 (15) Bobby Goldsboro (United Artists)
- 39 WHEELS ON FIRE 26 (15) Julie Driscoll Brian Auger (Marmalade)
- 40 ANGEL OF THE MORNING 49 (3) P. P. Arnold (Immediate)
- 41 SMOKEY BLUES AWAY 47 (5) New Generation (Spark)
- 42 IF YOU DON'T WANT MY LOVE 43 (2) Robert John (CBS)
- 43 MAN WITHOUT LOVE 33 (14) Engelbert Humperdinck (Decca)
- 44 ON THE ROAD AGAIN — (1) Canned Heat (Liberty)
- 45 YOUR TIME HAS COME 45 (2) Elvis Presley (RCA)
- 46 DO IT AGAIN — (1) The Beach Boys (Capitol)
- 47 SUNSHINE OF YOUR LOVE 56 (5) Louis Armstrong (Stateside)
- 48 WALK ON — (1) Roy Orbison (London)
- 49 BEGGIN' — (1) Timebox (Deram)
- 50 I NEED YOUR LOVE 44 (2) Fleetwood Mac (Blue Horizon)

A blue dot denotes new entry.

High In The Sky—Amen Corner (Deram)  
 Woman, Woman—Union Gap (CBS)  
 You Don't Know What You Mean—Sam & Dave (Stax)  
 Travellin' Song—The Pentangle (Big T)  
 Angel Of The Morning—Merrilee Rush (Bell)  
 Here Comes The Judge—The Magistrates (MGM)

## BRITAIN'S TOP R&B SINGLES

- 1 HERE COMES THE JUDGE 2 Pigmeat Markham (Chess CRS 8977)
- 2 THE SON OF HICKORY HOLLERS TRAMP 1 O.C. Smith (CBS 3342)
- 3 HERE COMES THE JUDGE 8 Shorty Long (Tamlam Motown TMG 643)
- 4 DANCE TO THE MUSIC 7 Sly and the Family Stone (Direction 48-2548)
- 5 THE HORSE 12 Cliff Nobles (Direction 58/3518)
- 6 PEOPLE SURE ACT FUNNY 18 Arthur Conley (Atlantic 584197)
- 7 BABY COME BACK 3 Equals (President PT135)
- 8 YOU DON'T KNOW WHAT YOU MEAN TO ME 4 Sam & Dave (Atlantic 584192)
- 9 CUPID 20 The Maximum Breed (Fab FAB 31)
- 10 FUNKY FEVER 5 Clarence Carter (Atlantic 584187)
- 11 FEEL LIKE JUMPING 17 Marcia Griffiths (Coxsone CS 7055)
- 12 I GOT YOU BABE 11 Etta James (Chess CRS 8976)
- 13 THINK 5 Aretha Franklin (Atlantic 584186)
- 14 SOME THINGS YOU NEVER GET USED TO 9 Diana Ross & The Supremes (Tamlam Motown TMG 642)
- 15 HOLD ME TIGHT — Johnny Nash (Rexal Zonophone RZ 2010)
- 16 AIN'T NOTHING LIKE THE REAL THING 10 Marvin Gaye & Tammi Terrell (Tamlam Motown TMG 655)
- 17 BROADWAY AIN'T FUNKY NO MORE — Bobby Patterson (Pama PM 725)
- 18 GOTTA SEE JANE — R. Dean Taylor (Tamlam Motown TMG 565)
- 19 THE CHAMP 13 Mobbaws (Pama PM 719)
- 20 LOVE IN THEM THERE HILLS 19 The Vibrations (Direction 58/2511)

## BRITAIN'S TOP R & B ALBUMS

- 1 THIS IS SOUL 1 Various Artists (Atlantic 643201)
- 2 LADY SOUL 2 Aretha Franklin (Atlantic 587 091)
- 3 DOCK OF THE BAY 3 Otis Redding (Stax 230001)
- 4 BLUEBEAT SPECIAL 7 Various Artists (Coxsone CSPI)
- 5 REFLECTIONS 4 Diana Ross & The Supremes (Tamlam Motown TML 11073)
- 6 GREATEST HITS 8 Smokey Robinson & Miracles (Tamlam Motown TML 11072)
- 7 TELL MAMA 10 Etta James (Chess CRL 4536)
- 8 GREATEST HITS — Prince Buster (Melodisc MS 1)
- 9 TAKE A LOOK AT... — Aretha Franklin (CBS BPG 63289)
- 10 FOR YOUR PRECIOUS LOVE — Jerry Butler & the Impressions (Joy JOY 104)

## CLASSIFIEDS

Continued from page 4

### penfriends

FRENCH penfriends, all ages from 12 to 21. Send s.a.e. for free details—Anglo French Correspondence Club, Burnley.

UNDER 217 Penpals anywhere. S.a.e. for free details.—Teenage Club, Falcon House, Burnley, 503

MARY BLAIR BUREAU. Introductions everywhere. Details free.—43/42 Ship Street, Brighton. 623

INTRODUCTIONS to new friends of the opposite sex arranged by post. Members aged 16 upwards everywhere. Write for details, stating age: Mayfair Introductions (Department 9), 60, Neal Street, London, W.C.2.

TEENS / TWENTIES. Penfriends. Home/abroad. M.F.C. 9 The Arbour Farnhill, Kefghley, Yorkshire.

PENFRIENDS at home and abroad, send s.a.e. for free details.—European Friendship Society, Burnley.

ROMANCE OR PENFRIENDS. England / Abroad. Thousands of members. Details World Friendship Enterprises, MC74, Amhurst Park, N.18.

JEANS INTRODUCTIONS, 18 Queen Street, Exeter, 17 to 70. Worldwide successful romances.

OPPORTUNITY KNOCKS! Make new friends through POSTAL PENFRIENDS—send s.a.e. for details. 52 Earls Court Road, Kensington, London, W.8.

PENFRIENDS, home and abroad, male only. S.a.e. to: T.P.S. (N.38), Chorley, Lancs.

WANTED groovy guys and gals to correspond with swinging American chicks. Individually matched, no impersonal lists. S.A.E., Pen Friend League, 191 Corporation Street, Birmingham.

### songwriting

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

PROFESSIONAL MANUSCRIPTS from tape. Photostats. Demonstration Records by Recording Stars.—Morizan Jones, 27 Denmark Street, London, W.C.2, 01-836 1186.

ALL SONGWRITERS are invited to send for details of Studio 19's Songwriters' services. Studio 19 (Recording Studio), 19 Gerrard Street, London, W.1. 01-437 1559.

### announcements

BLUSHING, SHYNESS, Nerves, quickly overcome by my famous 40-year-old remedy. Write now to Henry Rivers (RM10), 2 St. Mary's Street, Huntingdon, Hunts.

SPORTS CAR and young man, 21, newcomers to Essex, seek attractive girl. Living in London or Essex, to show us around. Please write, John Stewart, 18 Benfleet Road, Hadleigh, Essex.

### fan clubs

MADLINE BELL Fan Club. S.a.e. 1 Pikesyde, Dipton, Newcastle-upon-Tyne.

BILLY JOE ROYAL, Every English. European, Royal Fan, please contact Miss Diana Cox, 19 Roedean Crescent, Roedean, Brighton, Sussex.

JOIN FAMILY FAN CLUB. Please send s.a.e. and 5/- for a year's membership: Lee, 83 Queens Walk, South Ruislip, Middlesex.

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

DO YOU LIKE GRAPEFRUIT? If so send s.a.e. to Dee Meehan, 94 Baker St., London, W.1.

LOVE AFFAIR, s.a.e. to: Sue, c/o Harold Davison Ltd., 235/241 Regent Street, London, W.1.

GEORGIE FAME FAN CLUB — Secretary, 56 Old Compton Street, London, W.1.

### for sale

FAB FELT DRESSING TABLE NOVELTY—7 in. TALL—"MEDITATE", THE FIRST OF THE "TATES" (POTATO PEOPLE). A MUST FOR EVERY BEATLE'S FAN. SATISFACTION GUARANTEED. SEND 12s. 6d. P.O. TO: KELVEY PROMOTIONS, 26 STATION ROAD, HORLEY, SURREY.

BRIGHTEN YOUR WALLS with some colourful posters: 55 assorted psychedelic £1, fifteen £2. Six assorted "Pops" (Advertising Clubs and Concerts etc.), 15s. Fifteen assorted 30s. Caudron Promotions, 31 Mill Lane, West Hampstead, London, N.W.6.

WE HAVE ORIGINAL PETER TORK AND DAVY JONES PHOTOS 8in. x 6in. PLEASE SEND IS. P.O. FOR ONE COPY OF EACH, c/o RECORD MIRROR, 116 Shaftesbury Avenue, W.1.

SLOPP SWEATER SHIRTS PRINTED 100 FABULOUS DESIGNS. Monkeys, Move, Universities, Drag-rags. S.a.e. illustrated brochure. Guaranteed, washable. Fan club enquiries welcome. Canadian Slopp Shirt Dept., 88 Park Lane, Croydon, Surrey.

### publications

UFO publications, recordings. Catalogue 6d. 87 Selsea Avenue, Herne Bay.

BLUES & SOUL No. 10. July. Articles, photos including Nina Simone, Oscar Toney Jr., Aretha Franklin, Little Walter, The 4 Sonics, Patty La Belle, Lorraine Ellison, Sylvia, Lou Rawls, Archie Bell plus all regular features. Send P.O./Cheque for 2s. 6d. to 100 Angel House, Woolmer Road, London, N.18.

ELVIS Fans For Charity League, very special first magazine. S.a.e. 130 Chediston Street, Halesworth, Suffolk.

### records wanted

WE BUY LP's 45's. Write or call, 176 North End Road, Kensington, London, W.14.

RECORDS bought. Post to us. Cash by return. Silverdale, 1142-6 Argyle St., Glasgow.

RECORDS BOUGHT FOR CASH by return. EPs, 45s, LPs. David's Bookshop, Station Place, Letchworth, Herts.

POP 45's, 78's, L.P.'s, (1950 - 68) wanted. Up to 5s. paid for your deleted 45's. Send any quantity for cash by return.—Moore, 16 Leighton Road, Linslade, Beds.

CONNIE FRANCIS: "Believe In Me"; "My Sailor Boy"; "Little Blue Wren"; "Majesty Of Love". 30/- for each record in good condition—F. Coles, 19 Flag Fen Road, Peterborough.

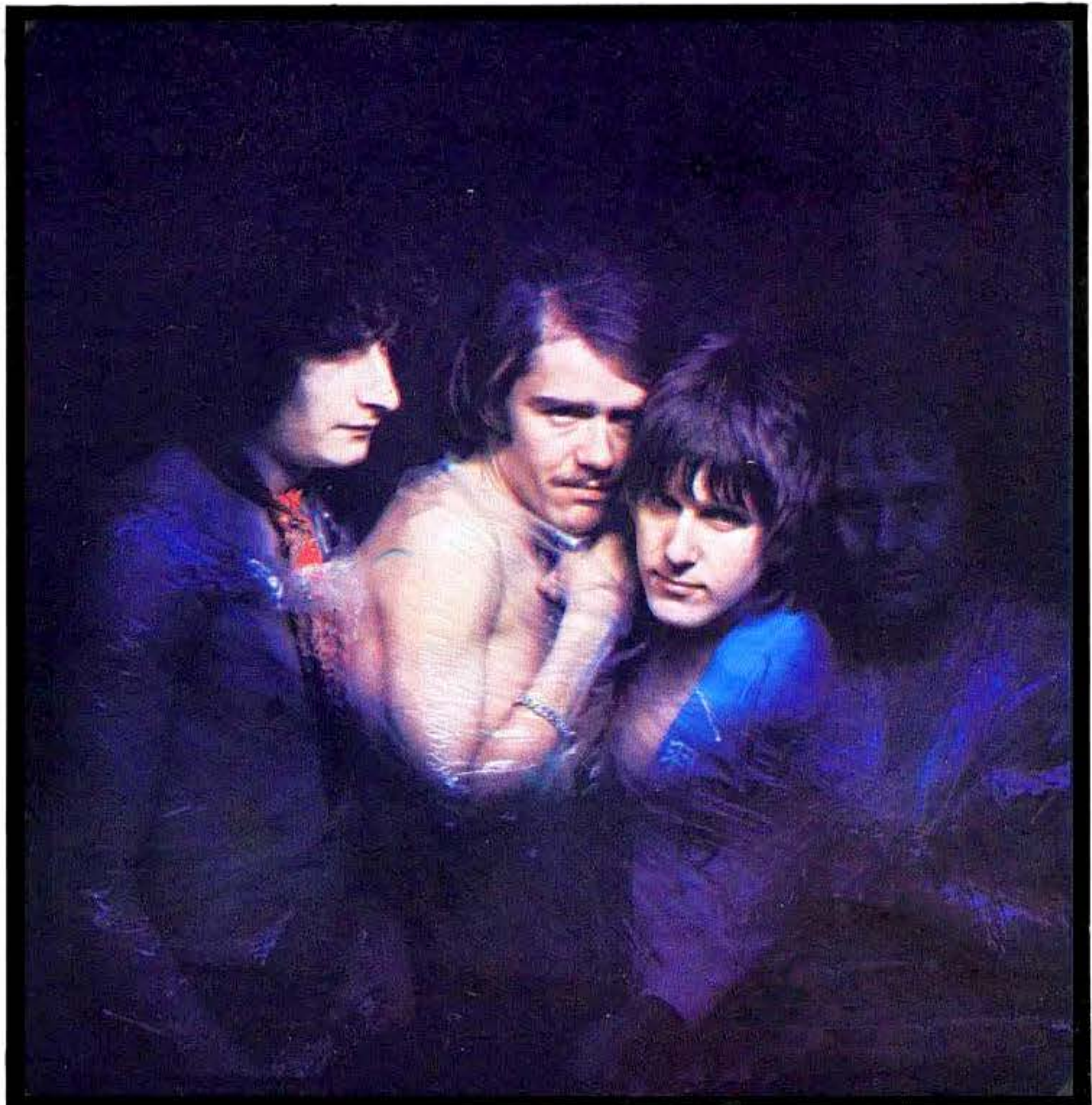
### Engagements

DISC JOCKEYS with discotheque equipment, discs, dancers, seek engagements with South London club. Also available for dances, parties. Action productions, 01-684 4071.



**QUOTE** from Aretha Franklin: "I have a pair of old shoes at home that have a lot of soul." . . . the Beast and El Fumblo seen sharing a double bed together at Knocke . . . Dennis Edwards now with the Temptations as replacement for David Ruffin . . . John Sebastian of the Lovin' Spoonful is to write the score for Broadway musical "Jimmy Shine" starring Dustin Hoffman of "The Graduate" fame . . . current dispute between Martin Carthy and Paul Simon over adaptation and re-write of Simon and Garfunkel hit "Scarborough Fair" . . . Reperata and the Delrons and the Paper Dolls NOW close friends . . . former Miss World Rosemary Franklin seen dancing at the Revolution last week in a black bikini and leather boots . . . the Face Astrology Dept. predicts that Stuart Henry will have a close shave in the near future . . . the Nerve managed by Reg Presley's brother Eric . . . Dr. Dolittle seeking a camel . . . Decca A&R man Noel Walker predicts sizable hit for New Faces newbie . . . Stockingtops fan David Griffiths seen trying to buy a knickerbocker glory in nearby pub last week . . . one of Dusty Springfield's dresses in her Talk of the Town act weighs forty pounds . . . this week's Golden Publicist Award goes to Alan Maedougall (info. courtesy the Beast) . . . U.S. soul stars including Arthur Conley, Solomon Burke, Don Covey, Ben E. King and Joe Tex sing under the name of the Soul Clan on new record "Soul Meeting" . . . doesn't Jerry Jeff Walker look like Jackboot (formerly the black tripper)? . . .

A28: (a) "It's Dark Outside"; (b) "Harpers West One"; (c) "The Killing Stones" . . . "Fire" simply screams out for a Jay Hawkins cover version in the States . . . interesting Bristol and district Top Ten last week with Des O'Connor top, Herb Alpert up to 2 and Pigmeat Markham crashing in at 7 . . . was Simon Dee's scoop last Saturday really necessary? . . . Leapy Lee looks like a cross between Frankie Vaughan and Ringo Starr . . . is Geno Washington really buying John Lennon's Weybridge house? . . . second album from the Crazy World of Arthur Brown to be on the theme of water . . . the Hotfoot Writers' Motor Racing Club accept the challenge from the Tim Rose and Sundry Others Racing Equipe to participate in a stock car race in the near future . . . was another reason for cricket giant "Ollie" Milburn's decision not to become a pop star his respect for Roy Orbison's title? . . . P's.F.F. seen throwing peanuts to the keepers at the Zoo last week . . . Q29: "Which internationally renowned entertainer shattered Britain's TV miming ban last year? . . . What do the Bonzo Dog Doo Dah Band have in common with fourteen Welsh alligators? . . . Jethro Tull packing the crowds in at the Marquee every Friday . . . the Beatles have specially requested four sets of Buddy Holly LP's from MCA records . . . what was songster Vince Edwards doing in the middle of a group of noise detecting experts the other day? . . . Donovan currently holidaying in Greece . . .



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